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Billboard

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A BILLBOARD PUBLICATION
 SEVENTY-EIGHTH YEAR

The International
 Music-Record-Tape
 Newsweekly

CARTRIDGE TV PAGE 22

HOT 100 PAGE 40

TOP LP'S PAGES 44, 45

Buddah Buys Alfresco Adv.

By IAN DOVE

NEW YORK — The Buddah group are planning a series of outdoor billboard campaigns for several of their acts, beginning with a \$20,000, 120 outdoor billboard multi-city promotion for Honey Cone. Billboards have been placed in New York, Los Angeles, Detroit, Chicago and Washington.

Billboards have advertised Buddah acts Brewer and Shipley, and David Frye in Los Angeles and Washington. Another Buddah artist, Paul Anka paid for his own Sunset Strip, Los Angeles, billboard. Buddah also plan to promote singer Bill Withers in March via a major billboard campaign and will also move into advertising on subways and bus stands.

No Ego Thing

Said Neil Bogart, co-president of Buddah: "This is not an ego thing for an artist but a real opportunity" (Continued on page 46)

Jazzmobiles' Natl. Program

By ELIOT TIEGEL

LOS ANGELES—Julian (Cannonball) Adderley plans taking New York City's successful jazzmobile program and launching it on a national basis.

Adderley will formulate a proposal which will be presented to various organizations for funds, including the American Federation of Musicians, the National Endowment for the Arts and other foundations.

He will compile data such as the costs for a flatbed truck equipped with a sound system and electric piano and the salary for a full-time driver to handle the equipment.

Adderley will contact the people who ran the New York jazzmobile program to help ascertain basic costs. He wants to bring music to communities and people who never have an opportunity to hear it.

The program will involve local groups sponsoring the jazzmobiles, working with local musicians and (Continued on page 8)

Xmas Gross Up 10-20 Percent; Helped Make '71 a Good Year

By NAT FREEDLAND

LOS ANGELES—Western U.S. record and tape merchandisers at all levels are going into 1972 heavy-laden with holiday profits from an outstanding Christmas season. There were no dominant albums or singles as each market reported their own somewhat unexpected bestsellers. Generally, expanding sales organizations found annual holiday grosses rising as they opened new outlets. Veteran companies felt this season was making up for a disappointing 1970 Xmas.

"Our full national reports aren't in yet, but in the Pacific Northwest where we're headquartered December was very strong," said Lou Lavinthal of ABC Record and Tape Sales in Seattle. "Sales were as good as we expected, very good, even though the holiday buying started a little late. Our Los Angeles branch reports sales were even better than they expected. Certainly 1971 was the best holiday season we've had since the company was started five years ago."

Sales were up some 10 percent (Continued on page 4)

CHICAGO—Record-tape retailers spot-checked here reported sales increases over Christmas business a year ago of anywhere between 10 and 30 percent, with many reporting "fantastic" after-Christmas business; however, business was off in black neighborhoods. Also, tape software was (Continued on page 4)

'BANGLA' LP #14★1st WEEK

LOS ANGELES — Despite the marketing controversy surrounding sales terms of the "Concert For Bangla Desh" recordings (Billboard, Jan. 1) and its release only a few days before Christmas, the George Harrison and Friends "live" concert package hit at 14 with a star in its first week on Billboard's Best-Selling LP chart.

Retailers surveyed (see separate story) indicated it spearheaded a strong pre-Dec. 25 sales period.

By ROBERT SOBEL

NEW YORK—A survey of key retailers across the nation has revealed that Yule sales were even brighter than those predicted before the holiday spending season began, with many retailers reporting increases ranging from 10 to 60 percent over last year.

The Christmas season was especially good at all the five King Karol stores in New York and their mail-order outlet. The chain recorded a 60 percent increase which, according to Ben Karol, head of the operation, was due to the many good records on the market during this time. "We had things like a new Carole King, the Bangla Desh album and other records which greatly increased our sales in all outlets," Karol said. "I also feel that the record album has become more desirable each year as a gift item. And this does not just occur at Christmas time. The LP has become an all-occasion gift item and with such good music, this trend is bound to continue, adding greater incentive to the artists and the record companies." (Continued on page 4)

Lawmakers in for Hectic 12 Months

By MILDRED HALL

WASHINGTON—The happiest day in many a year for the record industry will be Feb. 15, 1972. On that day, all new recordings will be officially recognized as creative works that can be copyrighted by their producers. This means protection from any and all unauthorized duplication, under federal copyright law.

The copyright protection for recordings should be a permanent part of U.S. copyright law, as it is for books, music, films and other arts. But the sad truth is that the right is not yet permanent, and there will be a fight ahead to preserve it.

But first, a look at the good side. Under the antipiracy bill, which takes effect Feb. 15, no one can claim "legal" duplication of a

copyrighted recording, unless he is licensed by the original producer. Every duplicator who makes unauthorized copies of an original copyrighted record, and every dis-

tributor and retailer who knowingly sells the bootleg tapes will be subject to attack in criminal and civil suits in U.S. federal courts.

Continent Sees Improving '72

By MIKE HENNESSEY

Staff Member, Record & Tape Retailer

LONDON—Guarded optimism seems to be a pretty fashionable posture among music industry leaders these days. It was certainly very much the mood of industry people spoken to recently on their views on what 1972 might hold. (Continued on page 35)

This will clear the air for all who have been confused and infuriated by the assumption by some duplicators that the 1909 copyright law permits duplication of non-copyrighted records simply by failing to give them copyright protection.

Because of this failing, the duplicators who fulfill the law's requirement by paying mechanical royalties on the copyrighted music, claim they are conducting a "legal" business. They have sought protection under federal law from State court attacks, and from being (Continued on page 5)

Radio Shacks Back Col 'Q'

By BRUCE WEBER

LOS ANGELES—While industry leaders differ sharply about which 4-channel disk system merits closer inspection, Columbia's Stereo/Quadrasonic (SQ) compatible system received major support from Radio Shack, a 1,200-store national electronics chain.

Columbia Records has added Radio Shack as another licensee for its SQ disk system. Under the licensing arrangement, Radio Shack will manufacture 4-channel equipment which will incorporate the SQ decoding system for disks.

Radio Shack joins several other major licensees, among them Sony, Masterwork, Lafayette Radio Electronics, a 48-store chain, and Sherwood Electronics Laboratories, manufacturer of receivers, tuners, amplifiers, turntables and speakers.

Sherwood, like Radio Shack, will manufacture high fidelity quadra- (Continued on page 46)

Country Radio Benefit Show

By BILL WILLIAMS

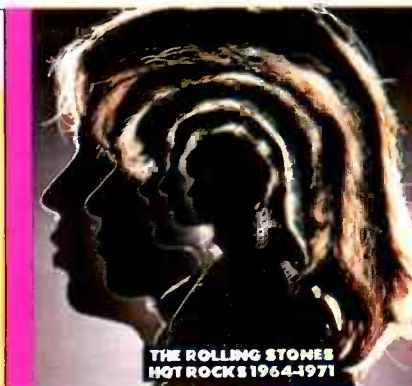
ATLANTA—Columbia's country music division worked out an all Epic and Columbia charity country show with WPLO, local major country station, Dec. 14 at the Municipal Auditorium here.

Despite a major WPLO concert promotion two weeks prior to the unique station-label promotion and the proximity of the holiday season, the concert netted \$6,000 for two major charities, with the house scaled at a straight \$3. Jim Clemens, program director, said he estimated they drew a three-quarter house.

Artists participating included: David Rogers, Freddie Weller, Johnny Paycheck, Jody Miller, Lynn Anderson, Tommy Cash and David Houston.

Clemens said the station was apprehensive of the date because one of its major "Shower of Stars" concerts was held two weeks prior to the charity date. Station started a 60, 30 and two 10-second spots hourly 24 hours per day Nov. 28. (Continued on page 14)

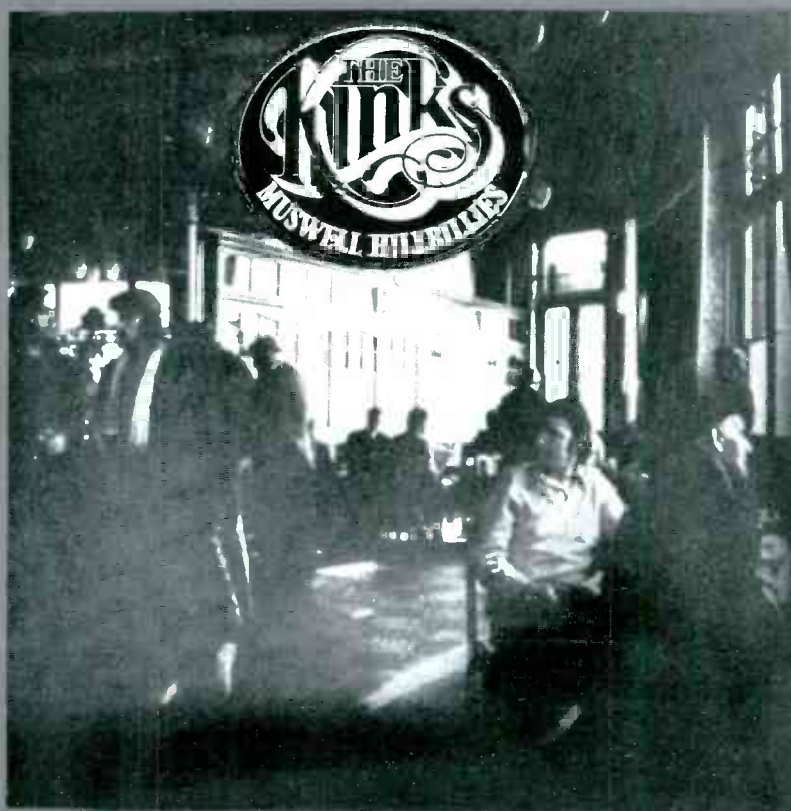
(Advertisement)



Fusion

READ ABOUT IT IN THE JAN. 21, 1972 ISSUE

Album of the year.



ISP-4644 P8S-1878 PK-1878

Music Workshops In NY State Prisons

NEW YORK — The New York State Council on the Arts is expanding its activities by setting up music workshops in correctional institutions in the state. The program has been established in four institutions, Walkill Correctional, Cossackie, Greenhaven and Eastern Reformatory, with the aim being a total of 12.

The policy behind the program, according to Don Harper, director of special programs, is rehabilitation and to "humanize these men back to society to the point of giving them occupations." The workshops will train from 12 to 15 men in each prison to play instruments of their choice. Some

already can play and for these it will be a matter of refining their skills, Harper said.

The Walkill program is moving smoothly, with Bobby Capers, jazz saxophonist, heading a group every Wednesday for three hours, in playing and "educating." Hopefully, Harper said, "we'll get some top names to help out in other institutions as well."

Barbara Glantz, associate in the program, said that instruments are needed, especially at the Dannemora State Prison. Those willing to donate instruments or their time as instructors or performers should contact Miss Glantz at (212) JU 6-2040.

Panel Session to Climax NARM Business Opener

NEW YORK—A panel session, featuring the chief executives of eight leading record companies, will climax the opening business session of the 14 Annual NARM Convention on March 6 at the

Americana Hotel in Bal Harbour, Fla.

Participating on the panel will be Clive Davis, Columbia Records; Ahmet Ertegun, Atlantic Records; Rocco Laginestra, RCA Records; Bhaskar Menon, Capitol Records; Mike Maitland, MCA Records; Jay Lasker, ABC Records; Mike Stewart, United Artists Records; and Larry Uttal, Bell Records.

The "Presidential Panel" will follow the convention keynote address by Jerry Moss, president of A&M Records, and the speech by Robert Townsend, author of "Up the Organization." In addition to questions of general interest to the music industry, the panel will field questions and address itself to points raised in the Moss keynote address on the convention theme, "The Challenge of Change," and in the Townsend speech on the subject "How to Keep the Corporation From Stifling People and Strangling Profits."

The opening business meeting at which the presidential panel is featured is the first of three general sessions to be held March 6-7-8. After the opening session, other meetings will cover merchandising, advertising, management and operational problems at every industry level. Special breakfast meetings will be held, one on the subject of piracy and one on the NARM freight project.

Disk Marks Ward's 100

CHICAGO—Montgomery Ward & Co. president E.S. Donnell said the company plans ambitious marketing and advertising programs to commemorate its 100th anniversary under the general theme "Century 2." Although plans are in a formative stage, record-tape buyer Al Geigel said special albums will be pressed for Wards in early '72.

He also indicated that Wards' success in records and tape will find his department functioning autonomously this year and not part of the general home entertainment department, as in the past.

Donnell said Wards' does in excess of \$2.5 billion in annual sales and has 2,100 retail and catalog outlets. Further expansion will include the opening of a new sales region in the Southeast, he said, comprising 34 retail, 21 catalog and 60 sales agency stores with headquarters in Orlando, Fla.

Musiques Execs To Coast Meets

NEW YORK—Bernard Rubinstein, president, and Milton B. Kaye, general manager of Musiques, exclusive U.S. distributor of the Chappell Recorded Background Music Library will arrive in Hollywood Monday (10) for a two-week series of meetings. The prime purpose of the visit is to augment Musiques services on the West Coast so as to better serve the growing list of Hollywood-based producers now using the Chappell library.

Rubinstein and Kaye have also set up conferences with current clients to help evaluate their future music needs. The results of these talks will determine the kind of "new music" that is composed and recorded during the next year. The two Musiques executives will work out of the Chappell Music office during their stay.

Audio/Disk Store Owner Expires

NEW YORK—Jack R. Imber, who was in the wholesale and retail record and audio business in Long Island for the past 40 years, died in Woodmere, L.I., Dec. 19. He was founder and president of Elroy Enterprises, Jacroy Records, Record World, Roosevelt, and World Audio Roosevelt.

He is survived by his wife, a son, a daughter, and five grandchildren.

Females' Emergence as Writer/Singer to Persist

By IRA TRACHTER

LOS ANGELES — The emergence of the female performer as artist or writer or a combination of both might be carefully studied by record companies when they pencil in their recording plans for 1972.

Carole King certainly made it on her vocal and writing ability. And Aretha Franklin re-made it on the strength of her own gutsy, powerful vocal ability.

So women can compete with men in the creative areas of the record business.

Roberta Flack, Helen Reddy and Merry Clayton show signs of endurance as performers beyond one or two-shot successes. Carly Simon and Melanie add insight as writers to their unique abilities as perform-

ers and should continue as strong competitors to their male peers.

Initial releases in 1971 by Bonnie Koloc, Sandy Denny, Diane Davidson, and Lesley Duncan displayed more than mere competence as artist/writers. Elly Stone has an album on Columbia that was released about a year ago and got buried under a plethora of releases by popular artists who

grabbed away the attention. Upon re-hearing it, one might feel that it epitomizes the best in contemporary sound in performance above all, but also in material, arrangement and production.

Troubadour Hits

The idea of a troubadour as a recording star has proven fruitful. Notice the interest in Kris Kristofferson (Continued on page 42)



7-City Soul & British Promo Jan. Meets Slated by Atlantic

NEW YORK—Atlantic Records will hold distributor meetings in seven major cities as part of the campaign for "Soul Explosion—'72," a national advertising and promotion campaign for 16 of the label's soul and jazz albums in January.

Also set for January is a campaign, "Bundles From Britain" which will center on five U.K. acts released by the company.

The soul campaign conferences will feature a film presentation of the releases, which includes product from Aretha Franklin, the late King Curtis, the Persuaders, Betty Wright and Donny Hathaway. Custom posters, radio spots, print advertisements, tee shirts, stickers and point of sale displays will also be used.

Atlantic personnel, headed by vice president Henry Allen, will visit New York, Philadelphia, Cleveland, Chicago, Atlanta, Dallas and Los Angeles. Atlantic sales and promotion staff visiting distributors include Ric Willard, Vic Ogilvie, Paul Johnson, Garry Johnson, Richard Mack, Sonny Woods, Bill Staton, Clarence Bullard and regional personnel.

The "Bundles From Britain" campaign will feature Emerson Lake and Palmer's fourth album, "Pictures at an Exhibition," the U.K. group's interpretation of Moussorgsky's work, on Cotillon, and product from King Crimson, Mott the Hoople, Lord Sutch and Yes.

Kinney Group Hikes LPrice

LOS ANGELES—Warner Bros., Reprise, Atlantic and Elektra and the rest of the Kinney group labels will up their basic suggested list price of LP's from \$4.98 to \$5.98 effective Jan. 1, a company spokesman confirmed at presstime.

The Kinney group join such labels as RCA, Buddah, the Motown family, A&M and Capitol, all of whom have raised their price since last summer.

Atlantic Nabs Mogull Label

NEW YORK—Atlantic Records has signed a distribution agreement with Signpost Records, the new Artie Mogull record label, which now joins Atlantic's custom label division. The deal covers publishing as well as distribution.

First release on Signpost is "Softly Whispering I Love You" by English Congregation, which is a U.K. hit.

Mogull bases in Los Angeles.

2 Bell Purchases

NEW YORK—Bell Records, in two master purchases, has acquired "Mr. Penguin," by Lunar Funk, based on the penguin dance, and "Too Busy Thinking About My Baby," by Mardi Gras, who previously scored on the Map City label with "Girl, I've Got News for You."

For More Late News See Page 46

Columbia Publishing Chief Notes Thorny Global Mkt

NEW YORK—The U.S. publishing concept of stressing the contemporary writer-artist does not meet with overall success in global markets, according to Sol Rabinowitz, vice president publishing and pop a&r, CBS International.

"Most current contemporary music hits have a limited life when it comes to exploiting them worldwide," he stated. "It is probably due to lack of a strong melody and lyrics that are so personal they only appeal to a certain age group."

"Also many major U.S. contemporary hits are not covered as they should be, by other artists around the world."

"There are fewer writer-artists overseas. In the U.K. and Europe, there are still writers who make a good living just writing. Their songs seem to have a broader appeal—which means the publisher has a better chance of exploiting the material in world markets."

"The publishing business outside America is more like the tradi-

tional U.S. publishing business, where a publisher would take a good song and place it with a good artist."

CBS International now has 17 active publishing companies, mostly wholly owned subsidiaries, throughout the world, said Rabinowitz. He cited as recent successes for the global companies the score from the film, "Z"—which has been recorded 100's of times and is still being recorded," he said, "Butterfly," the Danyel Gerard composition, which was strong in the U.K., Spanish, German, French and Japanese markets, and "Bashana H'abaa," and Israeli composition performed by Hedva and David, that currently has almost 20 U.S. recordings, mostly under its English language title, "Any Time of the Year." This composition was used as an El Al television commercial which gained it additional exposure.

Rabinowitz considers it vitally (Continued on page 42)

Glenn E. Wallichs—A Fond Farewell

By DAVE DEXTER, JR.

A long, long time ago, he grinned and described himself as a "simple Nebraska square" who delighted in battling the nation's three powerful major labels.

But on a gloomy, rainy afternoon last Tuesday (28) when he was interred at California's Forest Lawn cemetery in the Hollywood Hills a few miles north of the circular Capitol Tower, Glenn Everett Wallichs had become an indisputable all-time titan of the record industry.

Wallichs' life—and remarkable career—epitomized the American Dream.

The son of a railroad man, he ingeniously invented a tiny fixed-tuned radio set, when he was a 12-year-old, that worked inside his mother's sewing thimble. The device brought him his first publicity in his home town of Grand Island. Moving with his family to North Hollywood in 1926, young Glenn overhauled a derelict Model T Ford and equipped it with a hand-made radio of his own design. It may have been the first receiver ever installed in a motor vehicle.

Wallichs' skills led to a radio station job in Los Angeles, as a technician, and while working closely with KFVB's inordinately popular deejay, the late Al Jarvis,

he learned about pop music and its makers. Later, he opened his own radio repair shop in Hollywood. "For a quarter," he once reminisced with us, "I'd promise to make any set work right. For a dollar I'd sell them a new set."

Opened 2 Studios

Somehow in the face of a despairing national economic depression his modest enterprise prospered. He then began to operate two small recording studios—and that was long before the era of demo disks and audition tapes. In 1940, only 29, Glenn leased the northwest corner of Sunset and Vine in the heart of Hollywood as the site of the first of a chain of Music City retail stores.

We met Wallichs for the first time at crowded unshuttering ceremonies on an insufferably hot July night.

Wishing him well were Spike Jones, Victor Young, Decca's Jack Kapp, Freddie Slack, Skinnay Ennis and a fast-rising young personal manager, Carlos Gastel, who had driven us 3,000 miles from New York to meet "a hell of a guy with a hell of a future." All are now dead.

The success of that first Music City operation is now legendary,

in and outside the profession. Working virtually around the clock with never a complaint from his devoted wife, Dorothy, the ingratiating, untiring Nebraskan became the trusted confidant and pal of Hollywood's most renowned stars—singers, musicians and picture studio and radio luminaries. After two years on the frantic Hollywood corner, Wallichs collaborated with Johnny Mercer and George (Buddy) DeSylva in the founding of Capitol Records.

\$10,000 Buy-in

DeSylva was a wealthy ex-songwriter and production boss at Paramount Pictures. Meeting at Lucey's Restaurant, he wrote a check for \$10,000 and was allocated a one-third interest in the firm. Wallichs pocketed the check and, with Mercer in accord, warned DeSylva that it was a "big, big risk trying to butt butts with Decca, RCA and Columbia."

"That ten grand," Wallichs told us a few months later, when we signed on as a Cap employee after moving west from New York, "was the most money I'd ever handled. Buddy concentrated on making movies and left us alone. Mercer quickly signed Paul Whiteman's band—a flop—and Martha Tilton, (Continued on page 46)

Blue Note Probes College Radio and 99-Cent Concert

By ELIOT TIEGEL

LOS ANGELES — Blue Note Records are now being regularly serviced to underground and college radio stations as part of the label's new surge ahead identity.

The veteran jazz line has discovered an eager market for jazz albums in these two areas, notes Marty Cerf of UA's creative services department.

Stations wind up playing entire albums and making shows out of Blue Note product. The label releases around five titles every two or three months.

There are situations where stations are also asking for titles from the catalog. The "old" Blue Note never serviced college and progressive rock stations.

The emphasis is on a contemporary look for the packaging and whenever possible a pop flavored album, including short cuts, per director George Butler's goal of making jazz more commercial.

UA is now planning a 99 cent Blue Note artists concert for early summer in association with Donald Byrd, a label artist and a music teacher at Howard University outside Washington, D.C.

Also on the planning board is a sampler two-record LP to merchandise the names on the roster. These performers include trumpeter Byrd, also saxophonist Lou Donaldson, organist Ronnie Foster, guitarist Grant Green, pianist Gene Harris with the three Sounds, organist Richard (Groove) Holmes, new flutist Miss Bobbi Humphrey, vibist Bobby Hutcherson, drummer Elvin Jones, trumpeter Lee Morgan, pianist Horace Silver and organist Reuben Wilson.

Green has just finished performing on the soundtrack for the film "The Final Countdown," which Butler co-authored. The movie will be released next March and will introduce Green to a new, broader audience.

Xmas Rush Closes 'Good' 1971

LOS ANGELES

Continued from page 1

over last Christmas for the Kinney labels, according to Warner-Elektra-Atlantic Distributing chief Joel Friedman. "We weren't really counting on such a fantastic year," said Friedman. "But when you've got 47 albums on the Billboard chart you can expect great sales." Leading the way for WEA were such hot items as "All In the Family," "Faces" and Carly Simon's "Anticipation."

The national mass-user, Rapid Merchandising, based in Santa Ana, had sales "substantially up from last year" according to Herb Sandel. "Cassettes look very good and I think 'Bangla Desh' will come in very strong for the holidays," he said.

According to Charley Shaw, Los Angeles store manager for four-outlet Tower discount chain, sales were "incredible, dynamite, all the good things." Last year's grosses were beaten. "Our big dollar items sold especially well," said Shaw. "Bangla Desh," the Chicago four-record set and Dylan's new double album. But this is a fun time of year for us, because you really can't do anything wrong if you've got the merchandise out."

The classics buyer for Vogue Record Stores four Los Angeles locations, Joe Cooper, pointed to a fine holiday season sparked by the Leonard Bernstein "Mass." "It's selling like a pop record," he stated. "There have also been some good new releases of big opera sets that are selling well. Everything at the Westwood branch where I'm based really took off in late November after a pretty slow autumn."

The Platt Company, which purchased the music departments of California's 18 May Co. outlets found this a "very good year," according to chief buyer Jean Hansen. "Admittedly last year was not too good," said Miss Hansen. "But for 1971 we had better product later in the year, multiple record sets like "Chicago at Carnegie Hall" and "Bangla Desh."

Overall tape sales were down and then spurted up," according to Miss Hansen. "Cassettes are always good during the holidays," she said. "That's because people buy players and want to hear some pre-recorded music on their cassette machines."

Lloyd Burke, the Wallich Music City vice president in charge of record-tape merchandising, called business "very, very good . . . at least 10 per cent up from last year." Tapes were consistent at 25 per cent of recorded music sales in the nine Music City outlets in Southern California and Phoenix.

"One surprise was that we sold out a lot of Christmas album titles in the branches," said Burke. "Maybe it's because there was less traditional Christmas product issued this year than there usually is. Classics always sell well for us during the holidays, operas and other boxed sets. Our volume sales started as usual on December 10, although business was good from the first of the month. And the heavy rain during the last holiday shopping days didn't seem to hurt us."

"Sales were excellent," right on target with what we hoped for and strong in all formats," said Jim Kowitz of the Wherehouse chain's merchandising department. The Wherehouse expanded from 6 to 22 stores in 1971 and is now a retail discount chain serving San Francisco, Los Angeles and San Diego.

Art Grobart of the 10-outlet Discount Record Center chain here said sales were up over last Xmas season though not by any spectacular jump. "Bangla Desh" is really hot and all the top albums were moving fast," said Grobart. "But we also sold more of our catalog titles than we did last Christmas."

UDC, United Artists Records' distributing division which also services Polydor and DGG, reported sales up 20 per cent in its

second Xmas as a national distributor. "We've got the outlets now and the product," said UDC chief Mike Lipton. "Don McLean's 'American Pie' album and single and the new James Brown album from Polydor are moving strongly up the charts and it reflected in our holiday sales."

"Our last Christmas was good and we've had a good 1971 overall," said Vogue Record Stores president Bill Bowers. "So although our holiday sales this year were only a little up from 1970 and we didn't get the big jump we expected I can't complain. I think we were hurt by the heavy rains just before Christmas."

CHICAGO

Continued from page 1

off generally due to inroads by bootlegging.

Montgomery Ward buyer Al Geiger said record-tape volume was up at least 10 percent and that equipment sales with strong emphasis on components exceeded 1970 Christmas season volumes by 15 to 16 percent. "The hardware sales would have gone to 25 percent over last year," he said, "if so much merchandise had not been tied up in the dock strike."

By contrast, Met Music, with four outlets in predominantly black neighborhoods, reported business down 5 percent from 1970, according to manager Edgar Lucas. "People are uncertain about the economy, the local elections, a lot of things. They just don't know what's going to happen and they hold on to their money," he said. Met Music, however, appeals to white customers too and has altered store hours for that reason. Lucas was among many who reported tape software sales off.

Another large tape retailer, Herb Levin of Stereo City (nine outlets) said: "There is no doubt that bootlegging is biting into our software sales from between 25 and 30 percent. I just can't understand why more isn't being done to stop bootlegging." Levin, however, reported business up overall 25 percent (figures on eight stores since one is new) over last Christmas, due primarily to hardware sales.

Although Stereo City is emphasizing more component equipment, he said sales of car stereo were "very strong," with no particular price range standing out. The chain allocated a large percentage of its advertising expenditure for December and plugged hardware gift certificates.

Loop outlets did exceptionally well treached Scott, vice president of Downtown Records (two stores) said business was up 37 to 38

percent over Christmas a year ago, with volume evenly spread among LP's, singles and tapes. LP's such as "Black Moses" moved out in quantities of 125 a day. The stores exceeded sales of 500 singles per day on several pre-Christmas dates and bought titles like "You Said It All" on Audio Fidelity in 500 quantity lots.

Said Scott, "Distributor won't believe our volume on singles. We can't keep in the Audio Fidelity single. We're having trouble buying enough 8-track tapes too." Scott's report on tape software was contrasted sharply with other dealers. He said cassette prerecorded tape was outpaced 3 to 1 by 8-track, but that is still good for cassette.

Adding to the rather spotty picture was the report of Walter Gardner, another prominent soul dealer and one-stop. He said immediately prior to Christmas that he expected volume to be off 40 percent in software. "I was really surprised. I will exceed last year by 10 percent because of a surge very close to Christmas and Christmas Eve." Volume was evenly spread over LP's, singles and tapes, he said.

Wholesalers were thrilled too. Tony Galgano, who supplies large and small outlets, said: "Business was out of this world. We had to almost give retailers tickets because they were standing in line to be waited on." He said figures were incomplete, however.

As for after-Christmas sales, Geigel said Ward's was offering cutout LP's and budget albums in price ranges of \$1 to \$2.48 and priced the top 10 LP's from Billboard's "Top LP's" chart at \$3.79. He said said tape at \$1.99 and \$2.99 (cut-out titles) was moving very fast. "We're seeing fabulous after-Christmas business. If stores put records and tape in high traffic aisles, they have to do volume business because people have new equipment and must buy albums and tapes to try it out."

After-Christmas LP prices at some stores were pegged at prices as low as \$3.40, but Geigel said his company wanted to make more profit and that sales were just as good at Ward's prices.

NEW YORK

Continued from page 1

The Discount Record store chain reported that sales increased an average of 10 to 15 percent in all its 50 stores cross-country, "matching and even surpassing our expectations," according to Erwin Katz, director of sales. "San Francisco was especially exciting, with the increase being from 15 to 20

(Continued on page 42)

Gold Awards

Three Dog Night's "Old Fashioned Love Song," single from their ABC/Dunhill album "Harmony," has been certified for a gold disk by the RIAA. This marks the group's fifth single to top the million mark in sales, the others being "One," "Eli's Coming," "Mama Told Me Not to Come" and "Joy to the World." All seven of the group's albums have become million-sellers.

Johnny Cash's Columbia album "The World of Johnny Cash" has been certified as a gold LP by the RIAA. This marks Cash's eighth gold record.

Bell Records has picked up two more gold records; one for the "5th Dimension-Live" album and the other for the "Cherish" single by David Cassidy.

A-B Tune Gets Gold Medal

NEW YORK—The Gold Medal for the best TV commercial (60 second category) of 1971 was awarded to the commercial sponsored by the Israel Ministry of Tourism and El Al Airlines at the 1971 International Film and TV Festival of New York Awards Presentation Banquet which took place recently at the American Hotel.

April-Blackwood, the music publishing wing of CBS and its international affiliates in most territories around the world publish the song "Bashana Habaa" (Next Year) which was highlighted in the commercial and originally performed by duo vocalists Hedva and David. The tune, written by N. Hirsch and E. Manor, has also been recorded in English, French, Dutch, Spanish and German.

LEGAL NOTICE

NOTICE OF CLASS ACTION OF DISTRIBUTORS AND RETAILERS OF MUSICAL MAGNETIC TAPES

Pursuant to the Order of Willis W. Ritter, Chief Judge, United States District Court, District of Utah, entered December 15, 1971, notice is given that an action for declaratory judgment and injunctive relief pending in the above stated Court, entitled Tape Head Company, Inc., et al., vs. RCA Corporation, et al., C-255-71, is constituted and being maintained as a class action under the provisions of Rule 23(b) (2), F.R.C.P., with said class comprised of the Plaintiffs, Tape Head Company, Inc., a retailer, and R. A. Ridges Distributing Co., Inc., a distributor or wholesaler, and all other persons similarly situated, namely:

"Distributors (wholesalers) and retailers of duplicated musical magnetic tapes, that being magnetic tapes reproducing musical compositions and sounds originally recorded by others and copied by manufacturing duplicators by the use of electronic recording equipment, on which said duplicated tapes the musical composition royalty payments are being made to the musical composition copyright owners pursuant to applicable Copyright Laws of the United States and which duplicated tapes bear the label of a manufacturing duplicator or other label that is distinguished from the label of the original recorder or distributor."

Notice is further given that the issue of the first cause of action in which this class action is presently being maintained is for declaratory and injunctive relief in favor of the class and against the Defendants, RCA Corporation, Columbia Broadcasting System, Inc., American Broadcasting Companies, Inc., Ampex Corporation, National Broadcasting Company, Inc., ABC Records, Inc., and ABC Record and Tape Sales Corp., declaring the right of the class to legally acquire and sell duplicated musical magnetic tapes from manufacturing duplicators and enjoining the named Defendants, their agents, and others in active concert therewith, from interfering with the normal operation and conduct of the business of the class, including but not limited to the threatening, instituting or prosecuting of legal actions in state courts under unfair competition or misappropriation of property theories relating to the manufacturing, distributing or selling of duplicated musical magnetic tapes on which tapes the manufacturers or distributors have complied with applicable Copyright Laws of the United States and said tapes are labeled in a manner distinguished from the original recorder or manufacturer.

Notice is further given that all members of the class may obtain further information concerning the details of this action, or may express any views relating thereto, by inquiry to or addressing A. Bob Jordan, Esq., Rogers, Travis and Jordan, 510 City National Bank Tower, Oklahoma City, Oklahoma 73102, an attorney for the Plaintiffs and class.

Approved December 15, 1971, by Order of the Court, Willis W. Ritter, Chief Judge.

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Copyright, Radio & CATV Might Furrow Brows

● Continued from page 1

dubbed "pirates" like the sub-rosa operators who pay no mechanicals. The question of their "legality," and possibly of their common law ethics is still—as of this writing—being argued in federal courts. A federal District Court in Salt Lake City and an Appeals court in Denver are in flat disagreement with each other, and decision may ultimately rest with the Supreme Court.

In any case, the protection by copyright on all new recordings made on and after Feb. 15 will end the day of the would-be "legal" duplicators.

They admittedly make their profits as massive employers of re-taped, current hits, not oldies. They have told a House subcommittee that the record copyright would "put them out of business." As for the dump-and-run pirates, the antipiracy bill has opened them to attack with new, heavier weapons, by both record companies and music publishers.

So much for the good tidings. The industry now needs to take a look at the tricky legislative road ahead. It is booby-trapped for the overall revision bill that will make the record copyright permanent and unassailable.

The McClellan antipiracy bill which established the record copyright will expire at the end of 1974. A terminal date was put on by the House side, to maintain the push for the overall copyright revision bill expected to be passed in 1972 or 1973.

But the painful fact is that if the revision bill, already held up six years by warring factions and an indifferent congress, were to fail to pass by Jan. 1, 1975, new records made on that date and thereafter would once again be without federal copyright law protection. This condition would continue until congress was persuaded to pass another bill to make the record copyright protection permanent against unauthorized duplicating.

The truly desperate need for passage of S. 644, the copyright revision bill, should be strobe-lighted and Moog-synthesized by every record company and recording performer in the country. The bill, as presently worded, would also give records the right to collect performance royalties from commercial play on thousands of radio stations, jukeboxes, et al—a right enjoyed only by the copyrighted music, under the present law of 1909 vintage.

Here is the way the course looks for the coming year or two:

As of now, S. 644 still awaits action by the Senate Judiciary committee. The big stalemate has been the fight between the broadcasters and the new competitive, two-way, multi-channel Cable TV services (CATV). Without agreement between these two industries, any revision attempt would be killed by their congressional spokesmen in floor fights. Both are politically important.

New hope of early action on the necessary CATV rulemaking by the Federal Communications Commission, and on the revision bill, came out of a compromise between the enemies on the bitterly contested issue of Cable TV import of distant stations. Nudged by the White House Office of Telecommunications, the battling factions reluctantly reached a truce. Earlier, Sen. McClellan, pilot of the revision bill, was assured by President Nixon that a cabinet-level report (now out) on development of Cable TV would not further delay matters.

Unfortunately, broadcasters are already threatening to bolt the hard-won truce. They may again prefer to try to scuttle the revision bill in floor fights to delay the growth of the rival CATV systems. In 1967, they forced the House

to drop the CATV section from its copyright revision bill, by floor fights.

Broadcasters have also vowed to kill the new record performance royalty if it stays in the Senate bill by the time it reaches floor vote. Jukebox operators, who will also be paying music royalty for the first time under the revision bill, will join them, to kill a proposed \$1 per box per year fee for use of copyrighted recordings. (Older, uncopyrighted records will still be played free.)

Sen. John L. McClellan (D., Ark.), chairman of the Copyrights Subcommittee, and author of the antipiracy bill, probably has

enough clout in the senate "club" to get the revision voted in 1972—provided he has agreement between the broadcasters and the CATV systems. It's a delicate situation.

Assuming passage by the senate, the infighting could get a good deal rougher in the 475-member House. Also, there will be hearings by a new, enlarged and fairly inexperienced copyrights subcommittee on issues not covered in the House-passed 1967 version of the revision bill. These issues include Cable TV copyright liability and the new record performance royalty added by the senate bill, if it survives senate vote.

Although House copyright pro-

ceedings have approved copyright protection for recordings against unauthorized duplication, the proposed performance royalty could be attacked heavily during hearings, by broadcasters and jukebox operators. Both of these industries are highly skilled at grass-roots contacting of congressmen. Hearings could also give the irrefutable would-be "legal" tape duplicators chance for another plea for legal access to copyrighted records, preferably by compulsory licensing.

The record industry also has some very good things going for them on the House side. They have already established considerable rapport with the new slate of eight

copyrights subcommittee members, during the antipiracy hearings. The chairman, Rep. Robert Kastenmeier (D., Wis.) is the only one remaining of the small, dedicated group he led in working out the House revision bill in 1966.

Although Rep. Kastenmeier was the one who insisted on the three-year limit on the life of the antipiracy bill, he has—with his subcommittee's agreement—flatly opposed tape duplicators' plea for compulsory licensing of copyrighted records. He said compulsory licensing, even at a fairly high statutory rate, would be unfair to originators saddled with costs and

(Continued on page 42)



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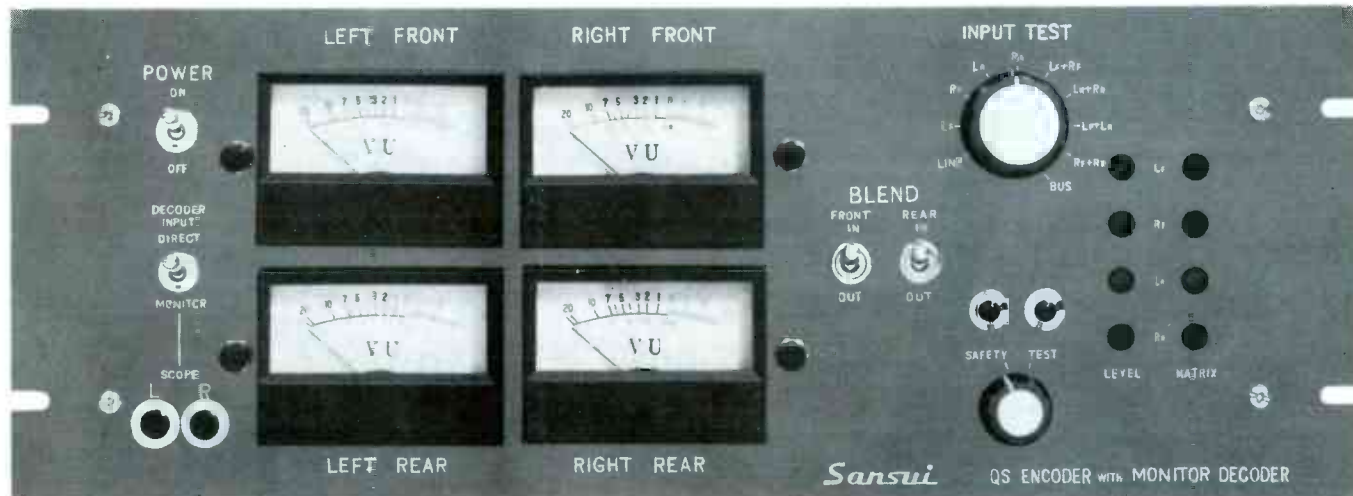
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OFFICE MEMO:
TO: STEVE BARRI
FROM: JAY LASKER
DATE: JANUARY 3, 1972

How come only #2?
You were # 2 last year
and you promised to
try harder.

Anyway, you will always be
#1 with us in every way.

Jay



OFFICE MEMO:

TO: DENNIS LAMBERT & BRIAN POTTER
FROM: JAY LASKER
DATE: JANUARY 3, 1972

After having written only
seven chart busting songs
in 1971, I'm convinced you
are not working weekends
as per your assurances.

C'mon fellas, a promise
is a promise.

A handwritten signature in cursive script that reads "Jay".

Billboard®

The International Music-Record-Tape Newsweekly

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Vol. 84 No. 2

General News

Executive Turntable

Tommy Valando, head of Metromedia's music operations for the past three-and-a-half years, wound up his affiliation with the company Dec. 31. The split was reported to have been an amicable one and Valando said that he would be available for consultation. Valando also indicated that he'd continue to operate in the music business in one way or another.

Renville H. McMann Jr., executive vice president of CBS Laboratories, appointed president of CBS Laboratories, succeeding Dr. Peter C. Goldmark, who has headed the laboratories since 1937. McMann joined in 1955, became director of engineering in 1960 and became executive vice president earlier this year. He is the inventor of the electronic Image Enhancers and the magnetic scan conversion technique used by NASA to convert color TV pictures transmitted from the moon to home broadcasting. He is a member of the CBS team which developed EVR. . . . Hajime Yamato named executive vice president, Matsushita Electric Corp. of America, replacing Seiichi Kawagoe, who was promoted to assistant director for overseas operations of the parent firm, Panasonic. . . . Joseph Zynczak, former vice president and house counsel for the Buddah group, has resigned to join Kurtz and Vassallo, where he will continue to represent Buddah as outside counsel.

Murray Lorber joins Caedmon Records as director, creative services and record production. He was formerly director of advertising, Decca Records. . . . Peter Levinson resigned as vice president, John Springer Associates to form Peter Levinson Communications. With Springer for seven years, Levinson was previously manager, popular press and information, RCA Records. His new company will handle entertainment public relations.

Fantasy Sues United Artists

LOS ANGELES—Fantasy Records has filed suit against the United Artists label in Superior Court here to stop UA release of Lenny Bruce albums taken from a taped 1961 Carnegie Hall show. Fantasy-Galaxie's suit claims that they contracted with Lenny Bruce for all the comedian's recordings made between 1959 and 1964. Fantasy charged in the suit that any material taped by Lenny Bruce during the contract period is unauthorized for release by other record companies. The Berkeley label is seeking permanent injunction to stop UA's Lenny Bruce albums and payment of full royalties on all the UA Bruce product sold so far.

The titles in question are "Midnight Concert" and the forthcoming "Lenny Bruce Live," a three-record set with the entire 1961 Carnegie performance which includes all the "Midnight Concert" material.

Interestingly, UA distributes Fantasy product outside North America, thus offering the two competing lines of Lenny Bruce product within a single catalog through most of the world.

Jazzmobiles' Natl. Program

• Continued from page 1

players from other cities who happen to be playing in that locale.

"I have to start here because this is my home," he explains. The veteran jazzman will develop dates hereabouts this year to launch the project locally.

"I don't look for anybody or any organization to underwrite it totally. It has to start locally in every city. Name musicians who are playing in a big city should donate a part of their time to play in the community from which they are taking money out of."

Adderley will donate an afternoon to the jazzmobile program in every city in which he appears. In 1971 he played between 12-14 weeks of nightclubs in addition to conducting seminars on black music on around 60 college campuses.

He has to develop a formal presentation in order to give the project "credibility." "I'm not doing this for self-aggrandizement; it's my artistic frustration." Adderley says he's amazed that in this day and age he still meets people who have never heard jazz before. "People shouldn't have to be old enough to go into a whisky emporium or go to college to hear jazz."

He wants it played everywhere. Adderley is working with his manager, John Levy, on the project, and it is through Levy's office at 8467 Beverly Blvd. that interested parties can contact Adderley in regards to the idea.

Musicians will be paid for their performances and Adderley mentions the musicians' union trust fund as one potential source of funds. Foundations and federal funds are other sources.

The music would not be limited to any one style.

Adderley feels strongly about a national network of jazzmobiles playing before "new ears" because the New York program has shown it works, and because jazz needs to get to people who never hear it.

Soul radio stations don't play it, he points out, so the irony is that very often black communities don't hear a music which is so tied to their history.

The nightclub field for jazz has been greatly reduced around the nation, hence Adderley finds that playing colleges "is his bread and butter and what's kept me working." And in playing for collegians, he has discovered a lack of awareness for jazz, but an enthusiasm which grows once the student hears the music. Hence the jazzmobile concept as a media for communication.



LORBER



CHAPMAN



FREEMAN



BIRD

Len Chapman has been named West Coast sales manager of UDC, United Artists Records distribution company. Chapman has been a branch manager within the UA organization for six years.

Dennis Shanahan and Francis X. Feighan have formed a Los Angeles public relations firm to handle music, theater and films. Shanahan handled the Hollywood production of "Hair" and Feighan worked on publicity for films like "Woodstock." . . . Robert Hollis and Tim Baskerville head the new Hollywood office of Sherwood International Representatives (SIR). . . . Alan Sekuler has been named art director of the Ruby Mazer's Art Department studio.

Ernie Freeman, veteran arranger and composer, has been named head of a&r at Ray Ruff's Oak Records.

Eli Bird, former a&r chief of UA Records, is now vice president and general manager of Charley Green's Green Bottle Records, an affiliate of Famous Music.

Richard Aaron, last with Memphis Records, has joined Jobete Music as professional manager for the West Coast. Aaron has also worked for Tammy Prodn., Los Angeles, and the William Morris Agency. . . . Ed Crawley has left as national promotion director of Memphis Records to join Nashboro-Excello in a similar capacity in Nashville. . . . Sandy Friedman has rejoined Rogers Cowan & Brenner's Los Angeles office after a three-year stay with Jay Bernstein Public Relations in the same city. Friedman will be top executive in the creative services department of the Music Division of the agency.

Ozzie Cadena named jazz a&r director, Fantasy and Prestige Records, based in New York. He was previously producer of jazz

(Continued on page 46)

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JANUARY 8, 1972, BILLBOARD



Buddy Bohn

Picalilli Lady
3250

Curtiss/Maldoon

So Nice
3251

Rupert Hine

Pick Up A Bone
3252

Three from Purple

Singles With That Extra Something



Purple Records, England's new label founded by Tony Edwards and John Coletta, distributed in the United States by Capitol Records, Inc.

Album Reviews

Market Quotations

As of Closing, Wednesday, December 29, 1971

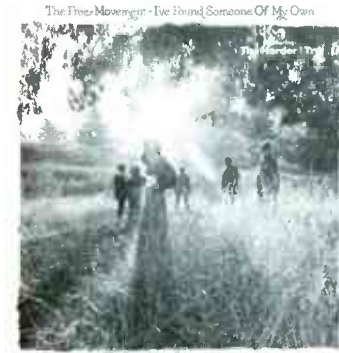
NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	21	8	319	181/2	173/4	177/8	-- 3/8
A&E Plastic Pak Co.	127/8	35/8	141	45/8	43/8	45/8	-- 1/4
Amer. Auto Vending	11 1/2	6 7/8	49	8 3/4	8 1/2	8 3/4	-- 1/4
ABC	53 1/2	25	436	53 1/4	52	53	-- 1/2
Ampex	253 3/8	105/8	1996	133 3/8	125 3/8	13	-- 3/8
Automatic Radio	14 1/4	5	165	5 7/8	5 1/2	5 1/2	-- 1/4
ARA	152 1/2	117	169	152 1/4	149	152 1/4	+ 2 3/4
Avco Corp.	18 3/4	12 1/8	795	16 3/8	15 1/2	16	-- 1/4
Avnet	15 3/8	8 1/4	900	11 5/8	11 1/8	11 1/2	-- 1/8
Bell & Howell	60 1/4	32 1/8	330	60 1/4	56 3/4	59 3/4	+ 3 3/8
Capitol Ind.	21 7/8	8	640	10 1/4	9 7/8	9 7/8	-- 7/8
CBS	50 3/8	30 1/8	1503	48	46 3/8	47 1/2	-- 1 1/4
Columbia Pictures	17 3/8	6 5/8	945	8 7/8	8	8 3/4	+ 1/4
Craig Corp.	9	2 5/8	150	3 1/8	2 7/8	3	-- 1/4
Creative Management	17 3/4	7 5/8	160	9 5/8	9 1/4	9 3/8	-- 3/4
Disney, Walt	143	77	1396	143	134 3/4	135 3/4	+ 3
EMI	5 1/8	3	299	5	4 5/8	4 7/8	Unch.
General Electric	66 1/2	52 7/8	2879	64 7/8	63 1/4	63 5/8	-- 2
Gulf + Western	31	19	1719	28 5/8	27 1/4	28 1/2	-- 3/8
Hammond Corp.	13 7/8	8 1/2	370	10 1/2	9 7/8	10 3/8	-- 1/4
Handleman	47	33	132	35 7/8	34 3/8	34 3/4	-- 1 5/8
Harvey Group	8 7/8	3 1/8	111	4 3/8	4	4 1/4	+ 1/2
Instruments Systems	12 3/8	4 5/8	644	5 3/8	5	5 1/4	-- 1/4
ITT	67 3/8	45 7/8	2578	59 1/4	57 1/4	58 3/4	Unch.
Interstate United	13 1/2	6	242	8 3/4	8	8 3/8	+ 1/8
Kinney Services	39 3/8	25 7/8	926	30 7/8	29 1/4	30 3/8	-- 1 3/8
Macke	14 5/8	8 3/8	141	12 1/2	11 7/8	12 1/4	Unch.
Mattel Inc.	52 1/4	18 5/8	833	28	26	27 5/8	+ 2 1/2
MCA	30	17 3/4	288	26 1/8	25 1/4	26	+ 3/8
Memorex	79 1/2	19 1/4	3312	36 1/2	32 3/8	34 3/4	+ 2 3/4
MGM	26 7/8	15 1/2	753	18 3/8	18 1/2	18 1/2	+ 2 1/4
Metromedia	30 7/8	17 3/8	394	28 1/2	27 7/8	28	-- 1/4
3M	135	95 1/8	594	132 3/8	131 1/8	132 1/4	-- 1 1/4
Motorola	89 3/4	51 1/2	674	88	85	86	+ 1 1/8
No. American Philips	31 7/8	21 7/8	111	27 3/4	26 7/8	27 1/4	-- 1/2
Pickwick International	42 1/4	32	84	42 1/4	40 1/2	42 1/8	+ 2 3/8
RCA	40 3/4	26	2179	38 1/8	37	38	+ 1 1/8
Servmat	40 1/4	25 1/2	233	35 1/4	34 1/2	35	+ 1
Sony Corp.	25 1/8	14 1/4	2138	23 1/8	22 1/2	22 1/2	+ 1
Superscope	32 5/8	9 1/8	397	11 3/8	10	10 7/8	-- 3/4
Tandy Corp.	42 3/8	30 3/8	810	42 3/8	39 1/8	42 3/8	+ 3 7/8
Telex	22 3/8	7 3/4	1744	13	12 1/8	12 1/8	-- 1 1/8
Tenna Corp.	11 1/2	4 1/4	170	5 7/8	5 1/2	5 5/8	-- 1/4
Transamerica	20 1/2	14 3/8	1583	18 1/2	17 5/8	18	-- 3/4
Transcontinental	11	3 1/4	1067	4 3/4	4 3/8	4 3/8	Unch.
Triangle	22 3/4	14 3/8	44	17 5/8	17 1/8	17 5/8	-- 3/8
20th Century-Fox	15 7/8	7 5/8	1964	11 5/8	10 3/4	11 1/8	-- 1/8
Vendo	17 1/2	9 7/8	148	12 1/4	11 5/8	11 7/8	+ 1/8
Viewlex	10 3/4	5 3/8	416	7 1/4	6 3/4	7	+ 1/8
Wurlitzer	17 1/2	10 1/8	26	15 3/8	14 1/4	14 1/2	-- 1 1/4
Zenith	54 7/8	36 3/8	1076	44 1/8	42	42	-- 1 3/4

As of Closing, Wednesday, December 29, 1971

OVER THE COUNTER*	Week's High		Week's Low	Week's Close
	High	Low		
ABKCO Ind.	7 3/8	4 1/2	4 1/2	
Alltapes	3 3/8	3	3	
Bally Mfg. Corp.	49 1/2	49 1/2	49 1/2	
Cartridge TV	23 3/4	23 3/4	23 3/4	
Data Packaging	9 5/8	6 1/2	6 1/2	
Gates Learjet	11 7/8	11 7/8	11 7/8	
Goody, Sam	9	8	8	
Integrity Entertain.	11 3/4	8 1/8	9 3/8	
Kirshner Entertain.	3 1/4	3 1/4	3 1/4	
Koss Electronics	8 1/4	8 1/4	8 1/4	
M. Josephson Assoc.	7 1/4	6 3/4	6 3/4	
Mills Music	13 1/2	12	13	
NAMC	10	9 5/8	9 7/8	
Recoton	3 3/4	3 1/8	3 1/8	
Schwartz Bros.	8 5/8	8 5/8	8 5/8	
Teletronics Int.	5 5/8	5 1/8	5 1/4	
United Record-Tape	4 1/4	3	3 1/2	

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

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



THE HILLSIDE SINGERS
"I'D LIKE TO TEACH THE WORLD TO SING"



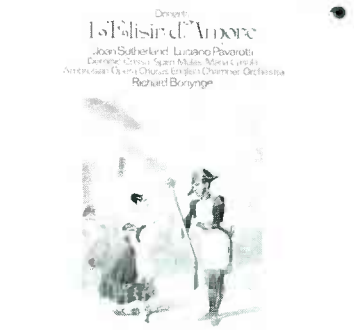
POP
FREE MOVEMENT—
I've Found Someone of My Own.
Columbia KC 31136

Group made a heavy Hot 100 chart dent with the title tune of this debut album, which is a potent commercial entry that has it to hit the LP chart with impact. Also spotlighted is their current, "The Harder I Try" single, plus other strong cuts that include "Son of the Zulu King," "I Know I Could Love You Better," and a top reading of "Love the One You're With."



COUNTRY
DON GIBSON—
Country Green.
Hickory LPS 160

The title tune took Gibson top ten on the country singles chart. This dynamite package should prove a hot item for the album chart. Along with the hit, Gibson turns in strong readings of Mickey Newbury's "If You Want Me to I'll Go," as well as his own material, "Give Myself a Party," and "Having Second Thoughts."



CLASSICAL
DONIZETTI: L'ELISIR D'AMORE—
Sutherland-Pavarotti-Bonyngue/
Various Artists.
London OSA 13101

Donizetti's delightful opera is given the definitive recording thanks to the voluptuous performance by Miss Sutherland as Adina. Messrs. Pavarotti and Malas add prestige in their pivotal male roles and conductor Bonyngue keeps the opera going at a brisk pace.



INTERNATIONAL
RAPHAEL—
United Artists Latino L 31072

He has as much guts or soul as Tom Jones and in Latin American countries has as much power and impact as Elvis Presley does in English-speaking nations. His records call for heavy airplay on Spanish stations in the U.S. And this swinging, big band-supported LP is packed with good tunes, "Nada," and "Algo Mas Que un Amigo," especially "Cuando Tenga Mil Anos,"



SOUNDTRACK
SOUNDTRACK—
Mary, Queen of Scots.
Decca DL 79186

Composer John Barry has written a movie score whose drama, intimacy and melody are more prominent than the pageantry of the film's theme. Among the melodic interludes, the instrumental "Mary's Theme," and a simple, haunting song, "Vivre et Mourir," sung by actress Vanessa Redgrave in the title role, are outstanding.



CLASSICAL
REGINE CRESPIN: PRIMA DONNA FROM PARIS—
London OSA 1292

This 2 record set showcases the crystal clear, technically superb voice of Miss Crespin. While the voice is the thing, the soprano demonstrates quite a dramatic flair in arias by Massenet, Bizet, Offenbach, Gluck, Berlioz, Gounod and others.



CLASSICAL
RICHARD STRAUSS: DER ROSENKAVALIER—
The Vienna Philharmonic
(Bernstein).
Columbia MSX 30652

Leonard Bernstein's famed interpretation of Richard Strauss's metaphysical comic opera, "Der Rosenkavalier," which he first performed at its home base, the Vienna Opera, in 1968 to thunderous acclaim appears on this four-record set as an alternately shimmering and high-voltage creation of a courtly fantasy world that never was.



JAZZ
GENE AMMONS—
My Way.
Prestige PR10022

Gene Ammons' latest album "My Way" demonstrates what jazz critics have been saying all along, "Ammons is one of the best saxophonists around." Bacharach-David's "A House Is Not A Home" and "Sack Full of Dreams" are included in this winning package.



GOSPEL
RANCE ALLEN GROUP—
Truth GTS 2701

The debut of a new group and Stax's new gospel label and it looks like a winner. Rance, Thomas & Steven have it all together with cuts like "Put Your Hand in the Hand," "Just My Imagination (Just My Salvation)" performed with beats of gospel overtones. Should score well.

MGM Has Healthy Quarter

LOS ANGELES—Records, tapes and music publishing all contributed to a profitable first fiscal quarter in 1972 for Metro-Goldwyn-Mayer Inc.

Overall music gross increased to \$7,187,000 from \$4,314,000 for the quarter ended Nov. 20. Records, tapes and music publishing earnings increased to \$741,000, compared with \$413,000 last year.

The increase, or a portion of it, is gained from MGM's recent purchase of 32 percent of Robbins, Feist & Miller from 20th Century-Fox Film Corp. for \$4,500,000 (Billboard, Nov. 20, 1971.)

MGM reported net income from overall operations for the first fiscal quarter was \$2,550,000, or 43 cents a share, compared with net income from operations of \$2,190,000, or 37 cents a share, a

year ago. The first quarter of 1971 had an extraordinary gain of \$318,000, or 5 cents a share which brought the total net income to \$2,508,000, or 42 cents a share.

PICKWICK ON NYSE AS PIK

NEW YORK—Pickwick International Inc. has begun trading on the New York Stock Exchange Wednesday (29) under the symbol PIK.

The company recently announced it had completed 74 consecutive quarters with year-to-year earnings rises. It had traded on the American Stock Exchange.

CBS EVR Phaseout to Slash Per Share Earning

LOS ANGELES—The CBS phaseout of all its electronic video recording activities, except the production of software, means the following:

—It will lead to an extraordinary charge of about \$10 million this year.

—The extraordinary loss would be offset by an extraordinary gain on the sale earlier this year of certain Canadian cable television interests.

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

At that point, losses were expected to be reduced as more costs were to be assumed by Motorola, which is the North American licensee of CBS EVR system, according to the securities research department of Abraham & Co., New York City.

Security analysts have estimated phaseout of the EVR operations will reduce CBS earnings by about 15 cents a share before taxes in 1971.

The company said that following the phaseout and the closing of its Rockleigh, N.J. plant, where it processes film and tape material into EVR cassettes, its only involvement in EVR will be limited to patent royalty rights and to the production of software programming (Billboard, Jan. 1).

The CBS equity interest in the EVR Partnership, which will con-

tinue marketing rights in North America and will retain CBS Laboratories for research and development, calls for conversion to loans.

With CBS's pullout, the remaining EVR partners are Imperial Chemical Industries Ltd. and CIBA-Geigy Ltd., both British concerns.

RCA's Music Arms Prosper

NEW YORK—RCA Corp.'s subsidiaries, among them RCA Records and Consumer Electronics, showed sales and profit gains from 1970, but the parent firm will report a net loss of \$155 million for 1971 as a result of its withdrawal from the computer business.

Sales and profits of RCA's continuing operations gained this year, but the extraordinary charge resulting from the computer business phaseout will produce the expected overall loss. The company also closed its magnetic tape division in Indianapolis. (Billboard, Dec. 11, 1971.)

Continuing operations are expected to yield \$130 million profit, up 21 percent from 1970, based on sales of about \$3.5 billion, up from about 5 percent from last year.

The computer decision resulted in a one-time charge of \$250 million after taxes, said Robert W. Sarnoff, chairman.

Talent

From The Music Capitals of the World

DOMESTIC

LOS ANGELES

The world's largest pinball machine will be built to promote Concert Associates' production of "Tommy" at the Aquarius Theater.

Bobby Doyle, a Texas blind singer, replaces David Clayton-Thomas as lead singer of Blood, Sweat & Tears. B.S.&T horn man Fred Lipsius is also leaving, to be replaced by Joe Henderson.

The Jackson 5 and the Supremes headline the first annual Martin Luther King Jr. Birthday Concert in Atlanta Wednesday (12). Leon Russell cancelled the latter dates on his Europe tour due to ill health.

Sha Na Na spends its summer vacation from Columbia University classes by touring Europe for the first time. . . . Kris Kristofferson in concert at the Music Center Feb. 2.

Curtis Mayfield with the Dallas Symphony to be released as a live album. . . . John Roman Jackson signed as artist by Ray Ruff's Oak label. . . . George "Eddie" Robinson joins Flash Cadillac and the Continental Kids on saxophone.

Brewer & Shipley have played six live one-hour radio concerts this month. . . . Lily Tomlin cutting her second album live at the Pasadena Ice House throughout this week. . . . Geordie Hormel's Village Recorder studios in Westwood has converted two studios to quadrasonic sound. Cost was \$100,000 and includes Quad 8 equipment plus a Sansui encoder system.

Pink Floyd will be touring England and the U.S. in '72 with a new quad sound system. . . . Buzzy Linhart acts and sings a number in the film, "Dealing." . . . The Doors to tour again in March, mostly Southern colleges.

Dale Evans and the LeGarde Twins to headline the Southern Baptist Radio-TV Awards Concert at Fort Worth, Feb. 11.

Mark/Almond will record live at the Troubadour in February. . . . Dionne Warwick will be the first pop act at the new Tucson Community Center Jan. 30, Concert Associates producing. . . . Godspell moves from the Music Center to the Ivar Theater with most of the original cast.

Neil Diamond sold out two concerts at the Portland Civic Auditorium. . . . Traffic plays three shows at the Santa Monica Civic Jan. 24-25. . . . The World's Greatest Jazz Band, with Yank Lawson and Bob Haggart, opens Monday at the Century Plaza bar. . . . The Platters tour England through January. NAT FREEDLAND

NEW YORK

Don Raye, writer of "Cow Cow Boogie," "Milkman, Keep Those Bottles Quiet" and "I'll Remember April," among others, has written a book of Japanese poetic forms, "Like Haiku." It's published by Charles E. Tuttle Co.

Stevie Winwood's Traffic follows the Band's live recording marathon at the Academy of Music for two nights, opening Thursday (13). The Friday night show will also feature Commander Cody & His Lost Planet Airmen. . . . Three Dog Night have contributed their "Mama Told Me Not to Come" to a United Nations album designed to fund refugees. . . . The Staple Singers who hit the million mark with "Respect Yourself," return from their tour of Germany to play the Apollo Theatre for one week, starting Wednesday (5). . . . Boston-based Marty Mull, who composes musical background bits for NET's "Great American Dream Machine," produced all the theme material for NET's new news feature, "The 51st State." . . . Tony Orlando & Dawn, Bell group, tape the "David Frost Show," Monday (13). . . .

Sid Bernstein presents the Barry Sisters at Philharmonic Hall, Jan. 23, in a program of songs in eight languages. . . . Sammy Cahn penned the English lyrics to Aldemoro Romero's "Pray For Me, I'm in Love" from the movie "Simon Bolivar." . . . Capitol Records says "there will be no automatic mailing of the 'Bangla Desh' LP to music writers" for "charitable" reasons. . . . Emory Remington, master trombone teacher at the Eastman School of Music, died in Rochester Dec. 10 at 79.

Jackson Browne and Jo Jo Gunne, with two former members of Spirit, will be released on the Asylum label in January, while Cotillion is ready with Emerson, Lake & Palmer's new LP, "Pictures at an Exhibition." . . . Metro-media's Hillside Singers make an "American Bandstand" appearance on Jan. 22. . . . Stevie Wonder tops the bill at the Apollo Theatre for one week, beginning Dec. 31 with the Five Stairsteps, Brenda & the Tabulations, and Jimmy Briscoe & the Little Beavers. ED OCHS

NASHVILLE

Esmond Edwards of Janus Records has given approval to a second LP for Diane Davidson. Audie Ashworth will start production on it soon. . . . Jack Clements studio has been active with a number of sessions including: Barnaby Records, Ray Stevens, Warner Bros. Goldie Hawn, and Elektra Records Mickey Newbery, who is finishing work on an LP. . . . Russ Miller and Marlin Green from Elektra Corp., have been overdubbing Carol Hall's next single at Quad studios here in Nashville. Engineer on the session is Gene Eichelberger. . . . President of Jangle Jingles, Inc., Kelso Herston, is producing a series of commercials at the Soundshop studios for One-A-Day Vitamins. . . . Bobby Lee Trammel, executive president of Souncot Records, has announced the acquisition of a rhythm and blues master from Select-O-Hits Records of Memphis, Tenn. The artist's name is Bobby Foster and the title of the song is "Get Your Love Where You Find It." The session was produced by Johnny and Skip Phillips. Souncot is also making plans for a new LP by Foster. THOMAS WILLIAMS

LAS VEGAS

Leslie Uggams signed a two-year deal with Bill Miller at the Flamingo, calling for one four-week headline engagement in 1972, and two four-weekers in 1973. She opens at the hotel on Feb. 17. . . . Alan King closed his final engagement at the Sands and now moves to Caesars Palace, while Sands star Dionne Warwick moves to the Riviera. . . . Rowan and Martin will move to the Sahara and open in the Congo Room June 25.

The Hilton has contracted Louis Prima and Company. Prima opened his last stand at the Sands Wednesday (5) for four weeks. Prima has played 507 weeks over a period of 16½ years in Las Vegas and will open in the Hilton's Casino Theater in June.

The Flamingo's Treniers plan to rebuild their club in East Sandwich, Mass., prior to the summer season. Claude and Cliff Trenier's Victorian Room at Charley's Eating and Drinking Saloon, with the Treniers entertaining, outdrew all acts playing nearby Hyannis Port with the exception of Sammy Davis. The club burned to the ground two days after they closed for the season.

Jerry Newton is leaving brother Wayne Newton's act and will live on a ranch in Arizona. . . . Sam Butera and Jimmy Vincent with the Louis Prima group were in-

Signings

RCA Records signed exclusive long-term recording contracts with Linda Hopkins and Delores Hall, two featured members of the cast of the Broadway musical, "Inner City." Each will debut with music taken from the show. Miss Hopkins has recorded "Deep in the Night" and "My Belief," and Miss Hall has recorded "Shadow of the Sun" and "Law and Order." . . . RCA Records is releasing the first album by Hollywood organist, Artie Kane. The album, "Artie Kane Plays Organ," was produced by Henry Mancini. . . . Jimmy C. Newman to Monument Records. His first release will be titled "Secret Lover." . . . Nancy Sinatra to RCA Records. An LP, "Nancy and Lee Again," produced by Lee Hazelwood, is ready. . . . Reprise's Brave Belt to American Talent International, now working up the group's first U.S. tour. Next single is "Never Coming Home." . . . Annette Peacock to RCA with an album, "I'm the One," produced by Bob Ringe.

LAURA DENI

MIAMI

Bright newcomer on the entertainment scene in Miami is Mickey Carroll who's appearing at the Sonesta Beach Hotel, Key Biscayne. Not only is he a fine singer, but he also is a talented songwriter and will be recording his first album at Criteria Recording Studios in the near future. . . . Dynamic vocalist Joy Martel, formerly from New York, will do two weeks at the Hawaiian Isle Motel. . . . Thunderbird Motel's Pow Wow Room reopened Dec. 24 with comic Sonny Sands; music by the Four Bits and Scotch on the Rocks; and starring singer Alice Day.

Sky High Inc. changed its name to Concerts South. The two principals Graig Nolan, New York City, and Jerry Powers of Miami (he's editor of Miami's underground newspaper The Daily Planet) will be bringing Mountain to the Sportatorium in April. The duo is also producing Aretha Franklin in Concert in Cincinnati. . . . Powers has produced such recent concerts in Miami as the New York Rock Ensemble, Leon Russell, John Sebastian and Edgar Winter and Arlo Guthrie. . . . Jazz organist Jackie Davis has called it quits at Disney World and is returning to the Miami area for the season. . . . The Gringos opened a four-week engagement in the Boom Boom Room of the Fontainebleau Hotel and Bill DeShara is appearing in the Club Gigi. . . . The Velasco's (Barbara and Maria) and Company are at the Skyways Motel of Miami. SARA LANE

Nero Sets Concert Tour; TV Special

NEW YORK—Peter Nero takes off on an extensive tour of the U.S. and Canada this month. The Columbia Records artist will appear in Pennsylvania, Florida, Georgia, Texas and Oklahoma, among other States. Nero will also be seen on a 90-minute special over NBC-TV on Jan. 17. The show, titled "S'Wonderful, S'Marvelous, S'Gershwin," will feature Jack Lemmon as host-narrator.

'Inner City' Puts N.Y. In Musical Perspective

NEW YORK — "Inner City" spews the degree-day data pertaining to New York's rip-off syndrome with jackhammer pacing of vignettes and bravo performances.

Helen Miller's music and Eve Merriam's lyrics, based on her poetry "The Inner City Mother Goose," are by turns cynical and tender, and evoke survival energy from the cast in their best moments—particularly "Deep in the Night" and "It's My Belief" sung by Linda Hopkins; Delores Hall's "If Wishes Were Horses" and "Half Alive"; and the impassioned

"Street Sermon" from Carl Hall.

As a loosely structured "street cantata," the music and players are more respectfully served by Tom O'Horgan's staging than his recent direction of "Jesus Christ Superstar"; the always innovative sets by Robin Wagner, costumes and sound aren't allowed to overwhelm the material. Orchestrations and arrangements were devised by Gordon Harrell, with musical direction by Clay Fullum, and vocal arrangements by Miss Miller.

RCA Records has the rights to record the original cast album. ROBBIN LOGGIE

Talent In Action

FACES

International Amphitheater, Chicago

Though he may be criticized for overdoing his microphone twirling and stage strutting, Rod Stewart and Faces continue to draw bigger crowds with pretty much the same show. Over 12,000 jammed into this barn of a place and the more zealous of them, young girls naturally, still glowed long afterward outside in the 13-degree weather waiting for rides.

The long wait through warmup acts Cactus and Audience was rewarded with over 14 songs by the hoarse-coarse-throated Stewart, a mix of old and new. Stewart, known to have resisted releasing singles (at least prior to "Maggie May") actually boasted about Faces' new Warner Bros. 45 as he introduced it ("Stay With Me"). Has "Maggie May" changed his head?

As Warner Bros. ads might suggest, Faces are emerging as individuals. Guitarist Ronnie Lane was even let go for one vocal (after first asking for a bit of patience for a sound equipment adjustment) and was well received. Ron Hood's solid bass work stood out behind Stewart's "Miss Judy's Farm," from the new Faces LP and Ian McLagan's tinkly piano added just the right touch to the old "Gasoline Alley" Mercury LP cut "Country Comfort," perhaps as well received as any number of the night. Drummer Kenny Jones was let go on a long solo, looking trancelike on the video projection

screens on each side of the stage.

From the opening "It's All Over Now" to the near finale "(I Know) I'm Losing You," Stewart's new Mercury single, thousands in the main section stood on their \$6.50-priced wooden folding chairs (balcony tickets cost less and afford a better view). More imaginative video techniques might keep people from teetering on the chairs—it

(Continued on page 12)

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Talent

Talent In Action

• Continued from page 11

seems that as the projection screen shows a flurry of stage action people scurry onto the chairs. But then again, maybe not—Stewart is so explosive.

Although the sound was atrocious except close in toward the stage, Faces (who had never played the hall before) seemed to have little trouble. Certainly the fans didn't need encouragement from a turbaned black man who goaded them into ever louder encore cheers. But maybe that too is part of super rock stardom, certainly the status of Faces now.

EARL PAIGE

HELEN REDDY, ALEX HARVEY

Troubadour, Los Angeles

Capitol's latest Troubadour extravaganza proved a likeable and musically valid double-bill. Helen Reddy, the Australian mini-belter, has a large voice with a somewhat metallic quality that sounds its best in high-powered, big-band record studio productions. The polished, theatrical quality of her voice does not quite mesh with the gutsy Linda Ronstadt style she is projecting onstage, but she soon wins you over anyway.

The Helen Reddy set consists of a lot of well-chosen material, high quality songs without being overly familiar. There's Van Morrison's "Crazy Love," an effective Larry Marks piece, "L.A. Breakdown," and Leon Russell's new "I Don't Remember My Childhood," all interpreted with great clarity and distinctiveness. Of course, her "I Don't Know How to Love Him" hit was present, plus some catchy new items she wrote herself, such as a song to yourself, "Best Friend."

Alex Harvey, the writer-singer who opened the bill, is a cocky and charismatic presence with some good writing credits like "Reuben James." He sings with an Elvis-like drawing baritone and works easily at the boundaries of country rock. Harvey made a worthwhile L.A. debut, but someone ought to tell him the Troubadour opening night audience is really not into overt Jesus-rock. NAT FREEDLAND

DIONNE WARWICKE

Sands Hotel, Las Vegas

In a breathless, non-stop fashion, Dionne Warwicke, making her last appearance at the Sands before moving to the Riviera, opened with "This Girl is in Love With You," "Walk On By," "Say a Little Prayer," and "San Jose," then stopped to say "hello" to the audience.

Her SRO show featured primarily Bacharach-David songs, the majority of which were her hit records. The exceptions were "Impossible Dream" and a dynamic selection from her new Warner Brothers album "If We Only Have Love."

Her distinctive voice was at times almost rasping, but the show was excellent from start to finish. In keeping with the holiday spirit she offered a selection of "Jingle Bells," "White Christmas," and "Rudolph the Red Nose Reindeer" asking the holiday party crowd to join along.

After closing her show at 9:35 p.m., a standing ovation brought her back for an encore of "A House Is Not a Home."

LAURI DENI

EDDIE FISHER

*Fairmont Hotel,
San Francisco, Calif.*

Eddie Fisher's back in San Francisco and he received a warm welcome from a large, enthusiastic audience at the Fairmont Hotel's Venetian Room, where he opened a three-week engagement on Dec. 23.

Though he's been away from the recording wars for awhile, make no mistake Fisher can still deliver a song and this opening night audience cheered throughout his fast-paced, 55-minute turn. Opening in the audience with a smartly arranged "Let Me Entertain You," Fisher quickly hit his pace with "My Way," followed by a contemporary medley of "Good Times," "You've Got a Friend" and "If."

A Jolson medley including "Mammy," "Waiting for the Robert E. Lee," "April Showers" and "Sonny Boy," among others of the

late singer's classics, further spotlighted Fisher's tremendous stage presence and song delivery. He referred to "Oh, Mein Papa" as his own "Sonny Boy." The only negative points of Fisher's show was his choice of "Impossible Dream," gag dusted with his conductor-pianist Eddy Samuels, as his closing number. It didn't come off. He also over-did the references to his marital woes.

He was ably backed by the Ernie Hecksher band under the direction of his own conductor-pianist, Eddy Samuels, and with the addition of his drummer, Chuck Stevens.

PAUL JAULUS

Cassidy Grosses \$1 Mil On Concert Circuit

NEW YORK — David Cassidy grossed \$1,061,000 on the concert circuit over an eight-month period from mid-May until early December—only working weekends. The figures were reported by Aarons Management, Cassidy's management firm.

The end of the year tally showed 35 concert dates, covering every major city in all parts of the country. The \$1 million-plus figure does not reflect earnings from album and single sales of Partridge Family recordings on the Bell label. Three albums and three singles

were released during the last nine months of 1971. All three albums, and two of the three singles have been certified gold by the RIAA so far.

With the filming of the "Partridge Family" television show completed for the season, Cassidy is on a hiatus until February, when he will make his first appearance in England.

Beginning in Pittsburgh on Feb. 19, and following with a date in Philadelphia on Feb. 20, Cassidy will resume concert appearances in the U.S. and Canada. Dates have already been set for Boston, St. Louis, Toronto, Washington, Baltimore and Detroit. A concert has also been scheduled for New York, but the site has not yet been selected.

Purzycki Forms A Talent Wing

NEW YORK—Krzysztof Purzycki, president of Memnon, Ltd., has formed Memnon Talent Corp. as a subsidiary for personal management. The firm is based in Glen Cove, N.Y. Artists signed are the Unwanted Children, and So What, a vocal/instrumental group from Poland, who is also recorded by Memnon Ltd.'s subsidiary Squillit Productions, Inc.

In addition to management, Memnon Talent Corp. will be involved with the writing and placement of scripts for stage, film and television.



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Radio-TV programming

Top 40 Fortifies Position Against Inroads of Stronger Vertical Formats

By CLAUDE HALL

LOS ANGELES—Although Top 40 radio is facing several serious handicaps and there are many who'll tell you that the medium is in trouble, Top 40 radio has never been in better shape so far as radio profits are concerned and so far as professional programming expertise is concerned. In major markets, Top 40 radio stations sound better than they ever have.

Today, Top 40 program directors are more worried about why a given listener listens at a particular time. The drive is to eliminate entirely all tune-out factors (or curtail them as much as possible) and the Top 40 station with a clean sound is going to be more evident in 1972.

Of course, not everything is perfect yet in Top 40 radio. In some areas, the Top 40 scene is rocky and stations are going through some changes and, probably as much because of inconsistency as anything else, seeing audiences quietly slip away to MOR stations, who're really swinging now in many markets and, in fact, sound like Top 40 operations; to progressive rock FM stations; to country music stations.

Top 40 radio today has little resemblance to Top 40 radio at Todd Storz knew it.

Today, Top 40 in many markets is a potpourri of sounds and most of the staunch advocates of the

potpourri approach claim that Top 40 radio "plays the hits" and they sit back quietly to let some other stations somewhere else *prove* the hits for them. Result? They become boring and lose a little more of their audience. Then, they cut the playlist and add a few more oldies. And they grow even more boring.

WABC Success

Only a few stations, comparatively, have been successful with the "play the hits" theory. WABC, New York, works the theory perfectly and, armed also with 50,000 watts of power, manages to literally dominate New York except for the morning hours. Dan Ingram, in the afternoon, is responsible for WABC racking up a phenomenal 22 share of the audience (the next closest station has only 5) and the talent part of Top 40 radio will be discussed later. But, in regards to music, Top 40 has split into three different approaches.

First, there is the approach of WCBM, Baltimore, which claims to be an adult music station but plays Top 40 hits and whose air personalities follow the old MOR air personality approach to some extent. WWDC, Washington, is another station in this line. WABC and KEEL, Shreveport, and countless other stations use the same approach with jingles, promotion, air personality patter, and records, more or less the same, depending on market characteristics (KEEL might tend to play a little more soul product than WABC). The Top 40 stations that call themselves MOR stations actually play

a few more records than the typical Top 40 station that calls itself a Top 40 station.

Another Top 40 approach, of course, besides those who play strictly the hits, is the LP cut. Several stations are dipping deeper into album cuts today, especially in the evening hours. KDAY here, programmed by Bob Wilson, is playing a heavy slate of album cuts, keeping most of them melodic and trending toward the shorter cuts. These are segued in back-to-back sets. WROL, Knoxville, programmed by a Top 40 rebel named Johnny Pirkle, is keying its basic programming at local college students and using album cuts. He feels that he'll get the rest of the young adults (18-34) as well in days to come.

The entire chain of radio stations, consulted by the Drake-Chenault firm, which includes WRKO, Boston, KFRC, San Francisco, and KHJ, Los Angeles, have been delving deeper into album cuts, as well as the other Drake-consulted stations, but maintaining a basic of a 30-singles playlist. KRLA here, programmed by Shadoe Stevens, is playing almost totally album cuts, but the focus is on the tune more than where it came from and nearly everything is placed on cartridges. The KRLA emphasis is on building musical sets.

Trend Growing

There are, of course, many Top 40 stations who condescendingly play one or two album cuts an hour and maybe even a couple more per hour in the late evening.

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WILLIAM B. WILLIAMS, air personality with WNEW in New York, welcomes Tony Bennett to the site of the legendary Make Believe Ballroom, in picture at left. Then Bennett journeys a few blocks in New York to visit Alan Hotlen, program director of WHN, shown in photo at right. Bennett was promoting his Columbia Records single of "The Summer Knows," a song based on the theme of the movie "Summer of '42."



Changes Phasing Out Classic MOR

LOS ANGELES—The typical middle-of-the-road radio station is fast becoming a historic oddity in the United States. A museum piece. Of course, several traditional stations still exist and are doing quite well.

Few people can explain the success of a radio station such as WCCO, Minneapolis, and the giant of the South, WSB, Atlanta. Both stations are exceptions to the rule. Both are quite successful.

However, the usual trend among what used to be MOR radio stations is toward hit music, tighter playlists, extremely tight but relaxed production, better promotions, upbeat jingles, etc. To wit:

MOR radio stations of today sound like Top 40 stations used to sound. The only difference is that the pace of the air personalities is a little slower; this is not as strange as it may seem since a lot of the personalities on such stations as WCBM, Baltimore, WWDC, Washington, KMPC, Los Angeles, and WLW, Cincinnati, are personalities who've "retired" from Top 40 radio into MOR; they're just a little older than they were when they were Top 40 personalities.

Vets in MOR

Gary McDougal, program director of WNEW, New York, is a former Top 40 personality and program director (he used the name in the Top 40 days of Gary Mack). Kahn Hamon, program director of WLW, once programmed KTSa, a Top 40 station in San Antonio, and WLW music director and afternoon personality, Dan Clayton, was a very successful Top 40 personality and program director. Wink Martindale at KMPC is a former Top 40 personality, as is Clark Race.

However, one can truly say that the beat goes on.

MOR stations today have little relationship to the typical MOR station of years ago. As Jack Sorbi, program director of WFBM, Indianapolis, puts it: "We're going to take a lot away from Top 40 radio stations because, more and more, we're finding it easier to play the music that used to be the domain of Top 40 stations."

WSB Not Staid

It should be pointed out here that WSB has never been staid in its music. Music director Bob Van Camp, the legendary morning air personality on the station, has never been afraid to program an Elvis Presley record, including some of his early material. The general manager of WSB, Elmo Ellis, appreciates all kinds of music, including country, and WSB has always reflected a mass audience taste. KMPC plays rock oldies under the theory that the youngsters, who liked rock music in 1956, are now adults and still like the same music. And that same theory has shaped the MOR radio picture today. WWDC recently installed jingles that were soulfully funky and decidedly rock style.

WWDC, incidentally, also has some ex-Top 40 personalities including Johnny Holiday on its roster. The consensus is that air personalities in the so-called MOR format today are allowed to be deep thinkers. And MOR is using all of the skills they learned in Top 40. Sorbi put it rightly when he said that the very things a program director in MOR used to blanch at: the segue from record to record or record to commercial or commercial to commercial (thanks to methodology popularized by programming consultant Bill Drake) is commonplace. "And, in talking to the staff, the wise MOR program director today will tell them that if they don't have anything to say on the air, why bother . . . but if you do have something you want to say, then make it interesting, Sorbi said.

Dale Andrews, program director of WCBM, Baltimore, said recently that he would do anything in the world to get his air personalities "to perform." And perhaps that's the main criteria today in MOR radio. Very few Top 40 stations allow their air personalities to really perform. In the so-called MOR format, the air personalities are encouraged to perform.

As a rule, the playlist is a bit longer than that used on most Top 40 stations. And there may be a couple of more softer records thrown in for good measure, especially an occasional Frank Sinatra disk. In general, the MOR station goes after 25-49 age demographics and the Top 40 stations aims at 18-49. So, from necessity, they must virtually use the same music. The playlists of WWDC

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Of course, not everything is perfect yet in Top 40 radio. In some areas, the Top 40 scene is rocky and stations are going through some changes and, probably as much because of inconsistency as anything else, seeing audiences quietly slip away to MOR stations, who're really swinging now in many markets and, in fact, sound like Top 40 operations; to progressive rock FM stations; to country music stations.

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Bynum Observes:

Community Affairs Soul Station Need

LOS ANGELES — Soul radio stations have been in a state of crisis for some time—largely because of the growing concern among their listeners for a better role in the world today.

Although many soul stations are doing an outstanding job in civic and community affairs, there is evidence that soul music stations must take an even stronger hand among black listeners in the year to come.

This is perhaps best expressed by Roland Bynum, program director of KGFJ, Los Angeles soul station, who says: "Today, as we all recognize, the black is engaged in a powerful struggle to advance socially, educationally, and financially. He is militant and dedicated. He is acquiring education. He has articulate spokesmen. Above all, the black wants respect. He wants to be his own man. He is against anything and anyone who suggests that he is less than or inferior. In short, the black wants to be part of society. It is of utmost importance that black programmers define these priorities to his station manager, who 95 percent of the time after closing hours, goes back to his home in lily-white neighborhood and has no contact with the black community except when it's time to open the door of his business."

Sales Problems

Bynum called for good black sales personnel on radio station payrolls, stating that, in most cases, good black salesmen never get the major accounts. And "few radio stations have any type of screening process to determine whether or not an advertiser is unscrupulous.

Therefore, the burden falls on the black programmer, in many instances, to make sure the airwaves are kept clean of products which are detrimental to black interests. May I also remind you that this problem is not just the problem of white salesmen or white station managers, because there are black salesmen who will stop at nothing to make a sale as well."

He also spoke of news: "Developing a dedicated news staff is one of the major problems that face the black programmer today. Over 98 percent of the young blacks who want to get into this business are only interested in getting behind a mike and talking a little jive and popping their fingers. How sad this is in this day and age of black awareness, self-determination, and self-pride. It takes at least a year to a year and a half to train a competent

news man who is attuned to priorities of that little man's wants and needs. He must learn his total community structure from the Black Panther party to the chief of police.

"One must face the stark reality that the minority community depends largely on its local radio station for news and other informational material. I know of a case where a station manager hired a waiter, who had no radio experience, and put him on the air as a full-time newsman simply because the man had a deep voice. That's sad! I will not mention his name because the manager is supposed to be one of the most respected station managers in soul radio."

Owners Refuse Help

Another unfortunate aspect in black radio is that many owners of

(Continued on page 16)

'Traditional Country' Trend Seen

LOS ANGELES—Something interesting has happened to country music radio during the past several months—several country music stations went back to playing real country music.

The move had been postulated for sometime by recording artists, especially those whose music was considered too traditional and were not getting airplay. That country stations should play country music. Most country music stations were labeling themselves as "modern country" or "metropolitan country." These stations promoted

shows with sellout audiences, featuring such traditional performers as Kitty Wells and Ernest Tubb. But they weren't playing their records much, if at all, at least, not in the major markets.

WBAP Breakthrough

The breakthrough came when WBAP in Fort Worth, a 50,000-watt station that had been playing country music at night, decided to go all the way under general manager Hal Chestnut and program director Don Day. They decided, in order to be different from the modern country music station in town, to play the traditional artists as much as possible, even Bill Monroe and his Bluegrass Boys.

The result was a phenomenal rating success. Several country music stations began to reconsider

their programming policies. The result is that country music stations may tend to not be so modern in the coming weeks.

Of course, this doesn't mean that good programming practices won't be in effect. And there will be many markets where modern country will continue to be the way to go. WDEE, Detroit, is doing quite well, for example. Ted Cramer, program director of KCKN, Kansas City, said that he thinks the country music format is still growing in terms of sophistication "though there have been a lot of detractors lately . . . people who say the music lately has not been too country. But a large majority of the country music of today is a smoother sound and the

(Continued on page 16)

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

CONTINUED FROM LAST WEEK

STATE	CITY	STATION
TRINADAD	Port of Spain	Radio 610
UTAH	Salt Lake City	KCPX
VIRGINIA	Norfolk	WGH
	Richmond	WGOE
	Salem	WBLU
WASHINGTON	Bellingham	KPUG
	Pasco	KALE
	Seattle	KJR
	Spokane	KJRB
	Wenatchee	KMEL
	Yakima	KMWX
WEST VIRGINIA	Huntington	WKEE
WISCONSIN	Fond du Lac	KFIZ
WYOMING	New Castle	KASL
— PLUS MORE EVERY WEEK —		
CALIFORNIA	Lompoc	KLOM
DELAWARE	Wilmington	WAMS
FLORIDA	Gainesville	WGGG
	Live Oak	WNER
NORTH CAROLINA	Forest City	WBBO
OREGON	Salem	KBZY
TEXAS	Texarkana	KTFS
WISCONSIN	Ripon	WCWC
WEST VIRGINIA	Salem	WVSC

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Top 40 Fortifies Position Against Inroads of Stronger Vertical Formats

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But, by and large, the album trend is new and would more than likely become more popular in the weeks to come. The reason is that Bill Drake has largely dominated the Top 40 radio scene; not out of choice, but because so many program directors would rather follow, not only in the very records they play, but the promotions they employ on the air and the modus operandi of basic radio operations. So, just as countless stations swept to a tag line of "Boss radio" after the early success of KHJ and later copied as well as possible the "more music" concept, now you'll find stations coast-to-coast dipping deeper into album play merely because Drake stations are deeper into album play.

Exceptions Always

There are exceptions to the rule. One has to observe with some fascination the work done by program director George Wilson at WOKY, Milwaukee. Wilson, who has probably programmed more successful Top 40 stations than anyone in the business, continues to do quite well in Top 40 radio with a more traditional approach. KJR, Seattle, is also a traditional type of operation, meaning the station plays a rather lengthy stack of records and allows air personalities some freedom with the framework of the format (typical more-music stations allow almost no freedom).

Talent Short

What's ironic is that radio stations coast-to-coast copied the Drake format approach over the past few years and air personalities coming out of college went into and grew up with the time-temperature-name of record system, all said over the intro or the outro of the record. Now, the major problem in Top 40 major market survey, is lack of air personalities with "talent." Charlie Parker, veteran program director of one of the more traditional Top 40 stations in the nation, WDRC, Hartford, said that he felt "there is a dearth of good personality talent, as opposed to several years ago, which makes it difficult to have a source from which to draw when openings occur. We insist on professionalism, and when a man leaves us for a larger market, we simply will not, if we can at all avoid it, make any temporary arrangements until we find what we're looking for in terms of meeting the standards which we require and also which our long-time faithful audience expects of us. We're always searched for creative, talented personnel. You expect top talent to move on, of course. But the sources from which we drew them, the smaller or medium markets, are practically barren when it comes to the calibre of performer of the past. This is despite the fact that WDRC and WDRC-FM have consistently upgraded benefits and salaries and maintained top ratings and is known to pay top dollar for top talent."

Parker felt that air personalities are becoming "fractionalized" and "are much more split down the middle" in terms of type. Progressive rock stations have developed a breed of performer not suited to commercial Top 40 radio "as we know it today. There are a lot of freaks. . . . I don't mean freaks per se, but freaks in relation to the broad populace sought after by the commercial Top 40 radio station. There's nothing wrong with them, in the correct atmosphere. By the same token, the the average Top 40 air personality would be a freak were he to perform his act in a strictly heavy music atmosphere.

"There is, to my way of thinking, a prevalence of mundane, pedestrian, run-of-the-mill unimaginative, uncreative Top 40 air personalities and the most you can hope for is a good, mature, voice and delivery. On the other side of the fence, you have the overly-

sophisticated low-key, almost listless typical FM personality. In between lies the personable, witty, worth-listening-to entertainer who is not into such an ego bag that he doesn't neglect to produce a tight, fast-moving polished show."

Ron Fraiser, program director of WKKE, Asheville, N.C., said that he feels a lack of confidence in his own ability to pass along what he has learned is the basic fault in the average program director. "The usual procedure when a new program director comes on the scene is to take stock of the talent available at the station that he now heads and weed out the ones that do not come up to his standard of operation. This may work at a station in a large market that can afford to pay the best and most experienced talent available in the business, but it will never work to the best advantage of anyone involved at a station in a small or medium market.

"If something isn't done soon to change the attitude of the average small or medium market program director, then the larger markets will soon find that men who fit their standards are just not available any longer. It's easy for a program director to come into a market and fire a few people and bring in more experienced men. Too easy. Is the program director really directing? Is he really earning the money he is paid?"

Fraiser spoke of hiring one man when he took over WKKE, but only because an opening already existed. But his major aim is to use the present talent to their "best advantage. First I gave them a basic format to work with and understand. I then began an indoctrination of programming philosophy . . . all the time I was evaluating their weaknesses as well as the things they did best . . . and now at the end of two months I have made them aware of both. I'm now in the processing of helping them correct their weaknesses. I may not be able to turn each man here into a superjock, but I'm sure anyone listening to WKKE day in and day out will have undoubtedly noticed a 100 percent improvement in the sound and operation of the station. If I am successful in pulling the ratings that the owners and operators of WKKE are paying me such a high salary for . . . the thing I will be most proud of will be the performance of the kids who work here. I believe that if more program directors would adopt this mode of operation, the question of qualified talent would not crop up."

Jay Clark, program director of WTRY, Albany, N.Y., said his biggest problem is in finding "announcers that are more than robots, yet able to follow direction. I have six now, but it took a while to find them."

George Klein, program director of WHBQ, Memphis, said his major problem was in finding new air personalities with talent.

Todd Wallace, program director of KRUX, Phoenix, said he felt one of the big problems facing Top 40 radio was the sharp decline in professional air personalities, particular black air personalities.

Others Cut Into Total

Of course, the major problem of Top 40 program directors, at least those with major market stations, is the erosion of their audiences by the other stations—the fractionalization of demographics. But several program directors also mention problems with management trying to be "armchair" program directors. One man said that "bad morale caused by bad management from incompetent people" was his problem at the moment.

There have been several indications during the past year that the typical time and temperature type of Top 40 was fading. This is poetical justice, in a way, since Bill Drake, founder of the concept in

large part, always claimed that his personalities were among the most creative "personalities" in radio; this copiers always had the wrong impression.

Drake had to be right, because a very critical panel of Top 40 program directors in the nation recently voted Charlie Tuna, air personality on KHJ, Los Angeles, as the best in the nation. KHJ has also featured such personalities in the past and currently as Don Steele, Humble Harve, and Robert W. Morgan.

In promotion, there's very little new you can expect in the coming year except more of the same. Nearly every format is using the old standby Cash Call. And Top 40 program directors have to dig deeper and deeper into their scrapbooks to find something different these days that isn't also being featured on the local MOR or country music station. The news has been bounced around all over the dial, to almost no effect. Usually, tighter, briefer news programs are more successful.

Even in medium markets, the trend has been consistently to shorter playlists . . . even when there was actually little reason for doing so, if you're one of the advocates of the theory a shorter playlist will bring higher ratings. Actually, when one looks at a period of years, the shorter playlist (Mike Joseph set 30 singles as a rule several years ago when he formatted WKNR to the top in Detroit) has not been successful for the majority of Top 40 radio stations.

In format, there seems to be a tendency to cluster commercials more and more and segue records in two and three sets. In the small markets, several stations are blending rock and country and MOR records, or rock and country, or MOR and rock, instead of the old-fashioned block programming concept used in years past.

One has only to compare the ratings of today with the ratings of yesteryear when Frank Ward controlled more than 50 percent of the listeners in Buffalo as a rock personality to understand that overall Top 40 has gone down, not up, in ratings. There are those who'll tell you that the competition is stronger now—and it is. FM radio stations have given AM Top 40 stations a lot of hell in the past year and will prove to be even more of a thorn in the next year.

But, while Top 40 has had its problems overall and hasn't solved them yet, it does have a lot of promise for the new year. For one thing, programming is more scientific now than ever before and the men who're programming Top 40 radio stations are more deeply into research on records and on psychological aspects of listeners.

Country Radio Benefit Show

• Continued from page 1

Columbia and Epic shared two half-page ads in the Atlanta Journal and the Constitution.

Tickets went on sale Nov. 28 at the following record stores: Jim Salles, Buckhead; Clark Music, Forest Park; the Music Mart, Smyrna; Radio Doctor, College Park; J.J. Newberry record dept., downtown and the auditorium ticket office. All unions involved in operation of the auditorium donated the services of their employees.

"We hope to duplicate this charity show again, with Columbia/Epic or some other label contributing the artists," Clemens stated. Gene Ferguson, Columbia country promotion chief, said that he and Bill Williams of Epic both hoped to do at least one more such show in a major city this year.

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to suzie's
tell suzie you're goin'
to mary's
tell mary you're headed for
the library
just to take a look at a
book, now baby,
come on over to my
house, baby,
there ain't nobody
home but me.*

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IT'S A SMASH ON BARNABY RECORDS

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Tattersall Music
Kas Kat Music

Community Affairs Soul Station Need

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soul stations, both black and white, have the philosophy of "you will not educate black people at my expense," Bynum said.

He also spoke of the fact that, because of format approaches in soul radio, the real entertainer was slowly dwindling from this business. Many black air personalities know only the basics. There is a need, he said, to "teach these young announcers, if you can get beyond their egos, the true essence of radio—how to properly deliver a commercial, what their local community is all about, get them totally involved. Most jocks in this business think that because they are the ones behind a mike, they are the chosen few who represent the total thought of the community. When, in reality, they are only an extension of the community. Black jocks must care much more than they do today.

"Being a black programmer is no simple task and one must involve himself on his job or remain that token black with just a title. Black radio cannot be a jukebox. It is the black community being expressed through the airwaves."

In most programming, black stations are also going through some changes. WVON has just gone to a restricted format and will only play assured hits. Several others will probably adopt a more serious attitude toward their playlists in the coming months. Many soul stations are playing soul-

sounding records by white artists and this will continue in most markets. Lee Armstrong at WDIA in Memphis, for example, plays five "white" records. Dee Humphrey at WLOU, Louisville, said that he felt if a record has enough r&b flavor to prevent a sharp contrast, it warrants airplay.

Dislike Whites' Picks

Many soul station program directors and their air personalities are reluctant to have white station owners and managers pick the music they should play—or even suggest records to be played. Most black programmers hope that the few situations where this happens will be corrected in months to come. Most seem interested in playing records by white artists as long as doing so doesn't hurt their image.

"Today," said Bill Healey, WXOK, Baton Rouge, "soul stations have an increased white audience, especially in the 12-25 age group. Many soul stations

must now concentrate on the total market, instead of just the black community. This calls for a wider variety of music, yet not at the sacrifice of the soul sound. Soul is coming of age and the soul station must project a totally new black image that young and old can identify with."

Basically, the problems in music will have to take a backseat to the problems of serving the community, but black radio has come a long way toward professionalism and many stations such as WOL, Washington, are as good as any station in the nation in terms of craftsmanship. But there are still music control problems in soul radio that, if corrected, probably could boost listenership of soul stations, at least, 10 percent. In their drive to achieve higher audience ratings, which result in higher dollar earnings and a stronger lever toward community service, soul stations in the coming year would do well to reevaluate music control policies.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Chuck Carson, morning air personality and program director of KFRE, Fresno, Calif., has been upped to general sales manager. **Tom Maule** has been named new program director; he does the afternoon driver show. **Jack Gardiner** has left WMIN, Minneapolis. He was national program director of the Malrite Broadcasting chain and I consider him one of the top two country program directors in the nation. How about them apples, L.B.? I'd like to prove how many people read this column to an old buddy of mine, **Bill Meeks**. So, would all of you gentlemen please write him for a demo tape of his latest jingles series, the "Igniters." Tell him you read about it in Vox Jox. His address is: Bill Meeks, PAMS, 4141 Office Parkway, Dallas, Tex. 75204. Or you can call him at 214-827-0904. Knowing Bill, you can be assured that this is one demo you should have in your files.

★ ★ ★

Good Lord! Here's another comedy source. It's the **Mack McGinnis Conversation Piece** and you can write for a sample copy from Mack himself at 448 N. Mitchner Ave., Indianapolis, Ind. 46219.

Mack culls things from newspapers, etc., and I find the material fairly humorous. **Jim Edwards** is now at KIMB, Kimball, Neb. **Roland Foster** is now at KBUY, Fort Worth. **Mike Kelly**, program director of WFDF, Flint, Mich., will take calls from record promotion men on product from 10 a.m.-2 p.m. Wednesday and 10-noon on Thursday. The station is now playing 40 singles, but four hitbounds and five album cuts. **WKEN** in Dover, Del., is going to a 24-hour schedule, according to program director **Jeff Lee**. "The format is primarily MOR off the Easy Listening chart and our own area record sales tabulations. The all-night show will be on a rotational basis with the jock playing one rock, one MOR, and one country record. We think that this is a very appealing system and could be adapted in almost any market. While I ramble on, one thought comes to mind. Why is it that we in the smaller markets have such a hard time getting service from some of the record companies? I realize there is a squeeze on the finances, but the thing that most of the companies forget is that, collectively, we represent a major portion of their sales."

'Traditional Country' Trend Seen

• Continued from page 13

music is heading in the right direction. Some traditional country music should be inherent in any country format, but you play what's popular. If bluegrass is popular, you play it." And he pointed out that, in efficient programming, you can back a Bob Luman record with the Osborne Brothers.

KIKK, Houston, is a rare station among country music outlets. For one thing, most country music stations have a tremendous lack of audience at night when, it's theorized, adults head for the television set. **KIKK**, a daytimer with and FM counterpart that is programmed separately but still in a country format, does quite well in appealing to young adults, something most country stations fail at.

Youth Listeners

There is a strong feeling that country music stations will have to gain some younger demographics in the next few years, especially in the evening hours, in order to survive. Several programming experts feel that the way to gain an audience at night is by shifting the programming to appeal to a younger listener. This can be done supposedly by playing the country

records that have a stronger rock sound and by blending these with the rock records that have country influences. **WNOW** in York, Pa., programmed by **Phil Gardner**, has been doing this with considerable success. But so far no one has dared try it in a major market where the format would be ripe for an FM station.

MOR-Country Mix

KCMO, Kansas City, is now experimenting with a blended format using country music and MOR records that have a folk flavor to them. **Dick Carr**, the general manager, seems to find the new format working well. He calls it the ideal general market format needed to dominate the market.

Country music radio stations have done quite well, but the format still should be undergoing growing pains for another year or so yet, especially in FM where many markets still lack a country music station. At this point, for example, a few major markets, such as New York, are totally without a country music station at all and several of the facilities there would seemingly rather lose money than go country. Baltimore, Cleveland, New York are typical sore spots in country music.

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There's no satisfaction or motivation in collecting unemployment. Want work immediately anywhere in the country—9 mo. exp. on WZMF-FM Progressive Rock in Milwaukee area. 1st class training from Elkins Ins., have 3rd endorsed and prefer all night show, but will consider any offer. Tapes ready to be sent: Chuck Flag, 5325 W. Portage Ave., Milwaukee, Wis. 53223. 1/8

Announcer with 5 years' experience. Am single and hold a third class license with broadcast endorsement. Am looking for a modern country station, since that's my bag. Can do news, commercial production and some sport play by play also. I am willing to relocate, mostly anywhere. Let's see if you and I can get together. Write: Neil Ryan Jr., R.D. 2 Mexico, N.Y. 13114. 1/8

HELP! I'm frustrated. I need a fresh change. Been at present station four years. Currently production manager and music director. I'm 27 and have the first phone ticket. I possess a sense of humor and an excellent knowledge of pop music. Dependable. I can write and talk with imagination and if you want creativity in production—I'm your man. Let's get together. Prefer to relocate in Wisconsin, but will consider any challenge anywhere. Box 454, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 1/8

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Highly experienced, first phone, good voice, currently P.D., Suburban N.Y. Station. Have done news, copy, DJ, production. Prefer medium or suburban market, \$200 week. Any format, including Soul, any position except sales. Not afraid of long hours or hard work. Prefer station within 130 miles N.Y.C. Write today, please be specific salarywise, I'm not trying to sound like a "Star," but please write only if you have definite opening. I'm ready to move up. Box 456, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 1/8

ATTENTION FLORIDA! Young beginner seeks t.v. or radio position in or near Miami area. College grad and hard worker. Experience at college radio station and television center. I have third endorsed ticket. Draft deferred. Can do top forty or M.O.R. deejay, news, production and copywriting. Tape and resume upon request. Thank you. Box 457, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 1/15

Large, medium and major market rockers. I know how to cook with a degree of intelligence. However, my tape and resume will tell you better than any as can. Box 455, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 1/8

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MISCELLANEOUS

ALLEN FREED RADIO RETURN: Los Angeles—Programming Devices, located in Beverly Hills here, intends to introduce a syndicated radio show called "The Authentic History of Rock and Roll" featuring the late Alan Freed. Peter Kaufman, head of Programming Devices, said last week that he had obtained about 60 hours of tape from the Freed estate. These were being edited last week and already 13-hour-long shows were available. A demonstration tape was also in the works last week for radio stations who might want to hear how the show will sound. Kaufman said the show will be sold to radio stations on a sliding scale based on the size of the market. A portion of the proceeds is slated for Alcoholics Anonymous. Included among the tapes is a personal tape by Freed discussing his life and success; this information is being blended into the individual shows, which will have slots for local commercials and local radio station announcements. The show will be ready for airing in January. FOR FURTHER INFORMATION DIAL DIRECT 213-274-6707. 1/29

Changes Phasing Out Classic MOR

• Continued from page 13

and WABC, New York Top 40 station, are thus quite similar.

What the future holds in store for the MOR format is not too difficult to visualize. The drive to gain stronger demographics around the 25 age group will cause the music to grow even more rockish. And rock music has softened

enough to allow the typical modern MOR station to play everything except progressive rock material. And even this music will not be taboo for MOR stations in the days to come. So, the competition between the so-called MOR station and the so-called Top 40 station (which is also playing a softer sound in many markets) is going to be quite fierce.

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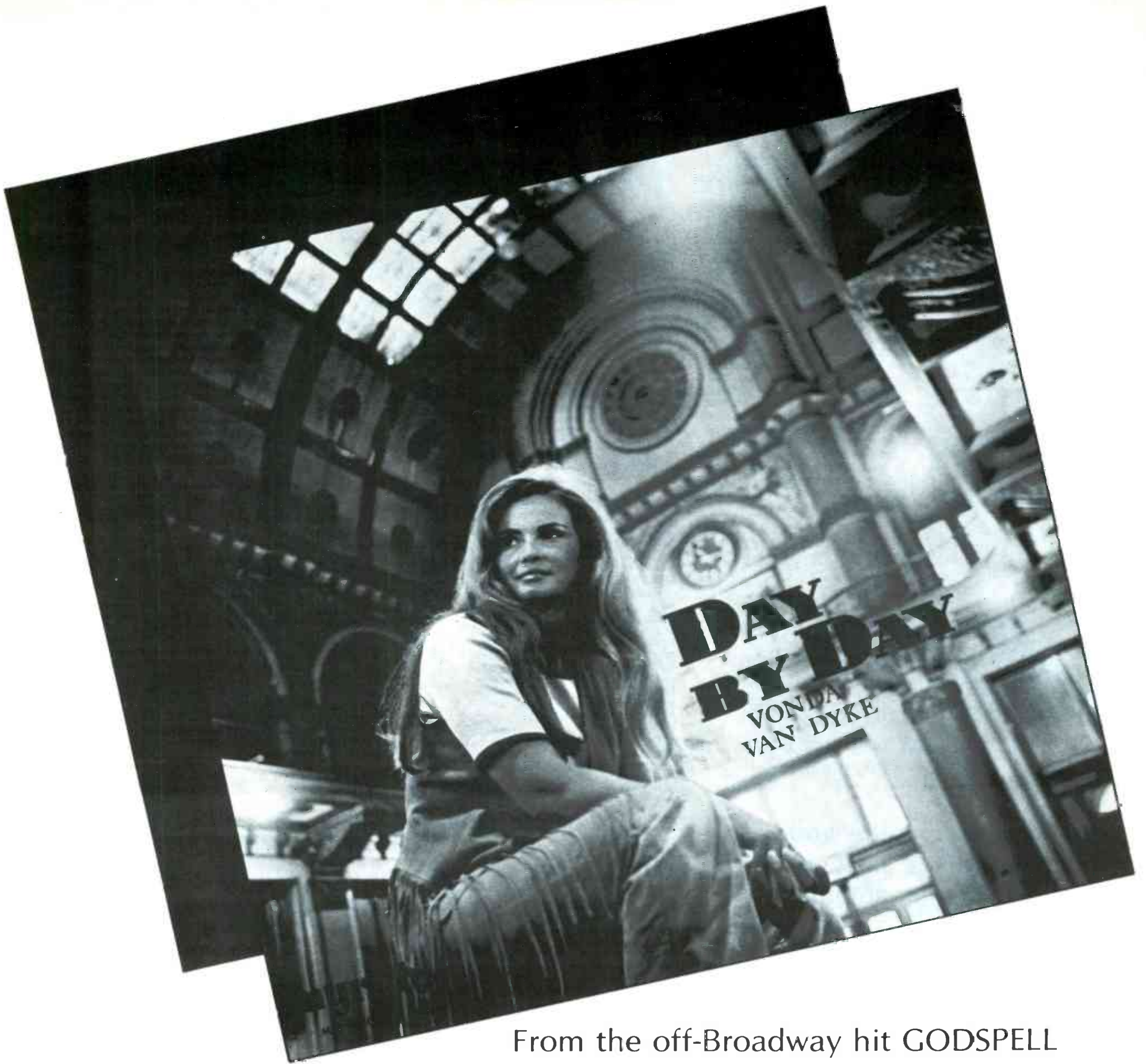


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Tape Cartridge

A&M Slates 'Q' Discrete And Dolbyized Cassettes

LOS ANGELES—On the theory that consumers are ready to accept tape innovations at some point in 1972, A&M Records is taking a major step in two tape areas.

It is releasing its first 4-channel discrete cartridge tape, "Carole King Music," and is Dolbyizing all future cassette releases.

"We believe the economy is turning sufficiently around so we can introduce product in both quadrasonic and Dolby, and certainly there is enough equipment in the marketplace to warrant software," said Bob Elliott, A&M tape director.

The label's 4-channel tapes will list at \$7.98, while Dolbyized cassettes will list at \$6.98, the same as standard product. Packaging on quadrasonic goods will have a different color on cartridge slip-cases to differentiate it from 2-channel

product, and Dolbyized cassettes will have a claimer on the cassette package as to its noise reduction process.

"We are using the Carole King title as our 4-channel barometer," Elliott said. "If it meets with any degree of acceptance, we will issue additional tape titles on a selective basis in discrete format."

Future quadrasonic product can be drawn from the Carpenters, Cat Stevens, Herb Alpert and Burt Bacharach. A&M is not planning any 4-channel open reel product.

Elliott believes that Dolbyized cassettes are yet another plus for the tape business. "It obviously improves the quality of cassettes," he said. "The equipment is becoming more sophisticated and consumers more aware of better sound quality."

'72 Forecasts Indicate Tape Business Upswing

By BRUCE WEBER

LOS ANGELES—For months the sages of the tape industry have been reciting a basic, overriding theme: If only President Nixon could solve a draggy economy, domestic inflation, tightfisted consumers and the international monetary crisis, the business climate would immediately improve.

The President, of course, boldly altered the economic path of the U.S., and the signals now being emitted by leaders in the tape industry are becoming more optimistic about the outlook for 1972.

There has been a noticeable change from the gloomy mood that enveloped the industry over the last 15 to 18 months to one of optimism. Industry leaders presented a generally rosy outlook for 1972.

Consumers are falling into step with new economic projections, many believe, and have already begun to spend more enthusiastically. Industry leaders feel that most consumers are in a strong financial position and have a new confidence in the U.S. economy. Hence, they will spend more dollars on consumer products.

"Prospects for the industry, both in equipment and software, are more favorable than for some time," stated Oscar P. Kusisto, president of Motorola Automotive Products.

Donald V. Hall, Ampex vice president, predicts a good overall gain for the recorded music industry in 1972. "We believe pre-recorded tape sales can resume their growth to about \$535 million, or a 6 percent gain, in 1972. Total U.S. recorded music sales (records and tapes) grew approximately 5 percent in 1971 and we can expect a 5 percent gain in 1972."

"Some of the major uncertainties that have been clouding the business outlook are beginning to be resolved—favorably," said Irving Katz, president of Audio Magnetics Corp. "Consumers are shedding their pessimism."

In short, this year's business disappointments may lead to some happy surprises in 1972.

The measure of confidence is, of course, sales. Retail sales are up and many of the major retail firms, like Sears, Roebuck & Co., are expecting an unturn next year of anywhere from 6 to 10 percent, probably by February.

It is clear, among both the retail community and the tape industry, that there has been a sharp and steady gain in public confidence ever since President Nixon's new economic policies were introduced four months ago, even though few consumers understand Phase II of the President's program.

Summing up, retailers feel that "with such a large portion of their earnings socked away, consumers appear in a position to spend briskly in coming months."

A major factor in 1971's economic sluggishness, in the view of many industry leaders, has been the over-valuation of the dollar in terms of the mark (Germany) and yen (Japan), among others.

However, fears of an international financial crisis are subsiding now that the U.S. is willing to accept devaluation of the dollar, and that is one reason why the economy may turn out to be exceptionally buoyant in the new year.

(Overvaluation of the dollar has made U.S. products relatively unattractive in world markets and has led to a surge in imports into the U.S., many believe. Clearly, an agreement on currency revalua-

tion should make U.S. goods compete strongly with foreign merchandise.)

There are still hurdles ahead, like joblessness (which remains distressingly high), currency rates and trade (still to be settled among major industrial nations), wage-price restraints (Phase II), labor (will it go along with the President's timetable of fighting inflation) and spending (will the consumer trust the government's cures on inflation?).

All the hurdles are imponderables, to be sure, and all have some effect on consumers but industry leaders conclude this way: "Consumer electronics have been doing well all year, and they are getting still better as the industry introduces new equipment innovations and technical gains," said Oscar Kusisto.

According to Katz, "It may take some time to fully rebuild consumer confidence, but in recent times there has been proof that the business tempo is in fact quickening."

"Contributing to 1972 gains will be the emerging industry advances, like 4-channel, with equipment and tapes becoming increasingly available, and new copyright legislation, which for the first time makes the unauthorized duplication and sale of a recorded performance a federal offense, said Hall. "A major loss in industry sales last year can be attributed to illegal bootleg operations."

All agree that nagging worries remain and there are definite hurdles, but they also all agree that business gains are ahead, maybe even beyond 1972.

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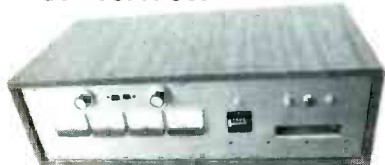
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Ampex Leads Augurs Better Dolby Concept Acceptance

LOS ANGELES—To the great glee of many, the pendulum of tape industry sentiment has swung completely around on the value of Dolbyized cassettes.

The change in mood, from extreme pessimism to high optimism, happened suddenly amid an atmosphere of bringing the cassette configuration closer to a high fidelity medium.

It also came as more and more equipment manufacturers introduced either built-in or add-on Dolby units, and at a time when tape duplicators and record companies are hungering for good news on how to increase sales of pre-recorded cassettes.

The upsurge of confidence soared, of late, as the result of one basic force: availability of pre-recorded Dolbyized cassettes.

It came after Ampex Stereo Tapes, which initially released a handful of classical and semi-classical titles, decided to bolster its catalog to include rock, pop and easy listening repertoire from Atlantic, Bell, Motown, ABC/Dunhill, among many others. Dolbyized cassettes list at \$6.95, with more than 250 titles already "stretched" and available at retail, said Irv Brusso, Ampex Stereo Tapes product manager.

"We remain quite optimistic about sales of Dolbyized cassettes," Brusso said, "and as more equipment becomes available next year we anticipate our sales to strengthen."

"Frankly, though, we realize more promotion, a stronger dealer-consumer education program, and additional advertising is needed to emphasize the value of the Dolby concept," he said.

Ampex Planning

Evidently, Ampex is prepared to enhance its pioneering position in the marketplace.

"I have had meetings with Dolby Laboratories and have suggested point-of-purchase aids, advertising messages and the like in an effort to teach dealers and consumers of the advantages in the system," Brusso stated.

Among the suggestions made by Brusso was an idea to package literature with equipment. Ampex already makes special mention of Dolbyized cassettes in order forms, catalog sheets and international sales bulletins.

The company packages Dolbyized cassettes with the Dolby logo on the inside and a claimer of the Dolby process on the outside packaging.

According to Donald Hall, Ampex vice president and general manager of Ampex Music Division,

"We are increasing our participation in this area, and we would do even more if we received more Dolbyized masters from record companies. We have equipped our manufacturing plants in Nivelles, Belgium, Elk Grove Village, Ill., and in Canada to encode duplicating masters with the Dolby B-type characteristic."

Brusso confirmed that more record companies are becoming aware of the Dolby process and are turning over Dolbyized masters to Ampex for tape processing.

The importance of tape duplicators receiving a Dolbyized master can be seen in this:

—Recordings that have not been made with Dolby processing will not benefit by being played back through a Dolby device.

—Musical repertoire that already contains hiss will not have it eliminated by Dolby processing, although the introduction of more hiss can be avoided.

Columbia Records has also promised to Dolbyize its cassettes. "not merely a select few but all," said a spokesman. Although the first release only included classical titles, Columbia has plans to Dolbyize its pop repertoire as well. "As more equipment manufacturers have joined the pioneering Advent company in providing cassette player/recorder models with built-in Dolby B-type circuits, the system's prospects look brighter than ever before," the spokesman said.

SONY SIGNS DOLBY PACT

LOS ANGELES—Sony has signed a licensing agreement to use the Dolby noise reduction system.

The Sony-Dolby agreement ends speculation on which system the Japanese manufacturer would introduce in its new line and follows closely other agreements between Dolby and major equipment producers in Japan.

Dolby Laboratories just concluded an engineering/licensing trip to Japan, with additional licensing agreements close at hand, said Adrian Horne, Dolby licensing manager. "Resistance is declining," he said.

Joining Horne in the discussions in Japan were David Robinson, chief engineer, Atsushi Suzuki, manager of Dolby's Tokyo office, and Ray Dolby, president.

Ampex Designs 'One' Distinctive Package

SAN FRANCISCO — Scan the shelves of any store dealing in blank tape and what do you find? Row upon row of product "dressed" in uninspired packaging.

Additionally, to a layman there is little to distinguish product manufactured by one company and goods produced by another.

In short, look-alike product with little consumer appeal.

Admittedly, some manufacturers are attempting to offer mod graphics in contemporary colors. Others are refining the esoteric appearance of the package but forgetting its functional importance.

Ampex's magnetic tape division is attempting to combine all facets of packaging headaches and resolve it with one package for its family of products.

Benjamin Nets White Electronic

NEW YORK—Benjamin Electronic Sound Corp. will operate White Electronic Development Corp., Mississauga, Ont., Canada. Both Benjamin and White are part of Instrument Systems Corp., New York.

White Electronics, which distributes TEAC tape recorders and Elac/Miracord record changers in Canada, will now market Benjamin's Concord line.

In addition to its home entertainment products, White Electronics, which will function as a division of Benjamin Electronic Sound Corp., also markets a line of language learning laboratories and related equipment.

"We want consumers to walk into any store and immediately spot an Ampex blank tape package because of its similarity in design, function, color, graphics," said Jim Lantz, sales manager of consumer products. "All our blank tape lines will basically follow one packaging pattern."

To assure dealers and consumers that packaging is not an afterthought of Ampex's program, the company has established an in-house group to guide, create and be responsible for consumer-oriented products.

"The packaging trend in the industry is toward convenience, but many companies forget to include other ingredients, like appeal, design, graphics, colors, adequate protection and staying (lasting) characteristics," said George Armes, manager of product management. "We treat packaging in the same manner as we do a new tape product line."

With that philosophy in mind, Ampex is redesigning all its blank tape lines, including 362 (extended frequency), 363 (chromium dioxide) and the new 360 (promotional) series, among others.

(The new 360 series will be available in 40, 60, 90 and 120 time lengths and is aimed at the mass distribution network, including discount chains, supermarkets, drug stores and dealers specializing in promotional products.)

The one-packaging concept includes outside packaging, where color patterns will be used in this manner: C-40 green, C-60 red, C-90 blue and C-120 yellow.

Lantz said the one packaging

(Continued on page 30)

Five Charged With Duping

LOS ANGELES—Five persons have been arraigned in Central Orange County Municipal Court on charges of grand theft, larceny, fraud and conspiracy to violate a state law that prohibits illegal duplication.

Defendants are John Edward Fairfax, Donny Ray Fairfax, both of Riverside, Calif., and Herman W. Weimer, Patricia Weimer and William Fraley, all of Orange, Calif.

According to Mrs. Oretta Sears and Jack Ryan, both deputy district attorneys of Orange County, arrests followed a three-month investigation by Orange and Riverside law enforcement agencies into violations of state Penal Code section 653 (b) by the defendants.

(Section 653 prohibits illegal possession, reproduction of recorded material for purposes of distribution and selling of same.)

Police officers confiscated duplicating equipment and supplies valued at more than \$35,000 and 31,441 tapes with an estimated retail value of about \$95,000, according to the district attorney's office.

Ampex Gets Blue Thumb

LOS ANGELES—Ampex Stereo Tapes is duplicating and marketing prerecorded cassettes and cartridges for Blue Thumb Records in the U.S.

Sal Licata, vice president and general manager of Blue Thumb, said Ampex has released about five titles since June. Blue Thumb is a subsidiary of Famous Music Corp., a division of Gulf & Western.

Becht Electronics Entering Prerecorded Tape Market

LOS ANGELES—Becht Electronics, of Burbank, manufacturer of tape duplicating equipment, is entering the prerecorded tape market.

The company has established Downtown Productions to produce, duplicate and distribute budget cartridges and cassettes at \$3.98 and 4-channel cartridges at \$4.98, said Andrew Becht, president.

Initial release is four 8-track titles—three rock and one country—of current hit tunes by unknown artists. Downtown Productions is

using its parent company as a duplicating source.

Distribution will be through Becht's regular representative/distributor network that sells professional equipment and tape accessories.

Becht is also introducing a cassette copier aimed at the business and education market. It lists at \$950 and duplicates a C-30 blank cassette every three minutes.

Other new lines include an 8-track head cleaner, model HCC- (Continued on page 27)

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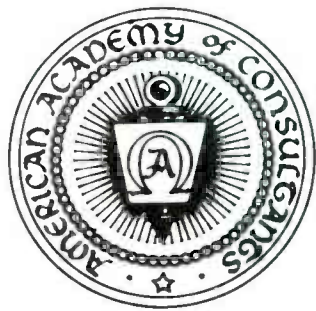
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Industry Sees Place for 'Q' Concepts

LOS ANGELES — A "winner-take-all" race between matrix and discrete 4-channel is remote. The industry agrees that there is room in the marketplace for both systems.

What may be happening is this: Matrix is saving the 4-channel business for the arrival of discrete disks.

While the temptation is strong to

parallel the matrix-discrete competition with the cassette-8-track race of several years ago, industry opinion is that any 4-channel race will be more of a race for consumer acceptability than a direct confrontation between the two systems.

The majority of retailers, however, are entering the quadrasonic field by selling decoders or en-

coders, which means entering via the matrix route. This applies to both tapes and disks.

In the equipment filed, there is plenty to choose from either in discrete or matrix. In software, RCA has been on the market with 4-channel cartridges and has recently expressed confidence with Panasonic and JVC in the quadrasonic discrete disk.

CBS Records has bowed a matrix disk and system, and Electro-Voice has reported it will modify its decoder to handle the CBS concept.

At the moment, however, quadrasonic software remains a major stumbling block, and it is the decoders which are now overcoming this obstacle.

"The matrix system is the only way to enter the market at the moment," concludes Jay Schwab of Sam Goody's in New York. "There's no real consumer awareness yet of matrix or discrete," he added, "there's simply an awareness of a new concept in sound. I do think, though, that 4-channel will account for at least 50 percent of the tape and audio business within the next year to 18 months."

Goody's Carries Dynaco

Goody's is pushing ahead with the decoder method, running ads for the Dynaco Quadaptor. The advertisement emphasizes that "no modifications are necessary on your present stereo equipment."

Manny Nathan of Arrow Electronics said "the 4-channel message to the consumer is pretty garbled. But as far as I'm concerned," he said, "no system will mean anything until a disk is available."

Another buyer added that a decision to go with the JVC discrete disk system could create some problems, "since you're going to need a special cartridge."

A spokesman at JVC said that some present cartridges should be adaptable once the disk is fully compatible with stereo and it will not be completely necessary to purchase a new cartridge.

There are many retailers that feel the discrete disk is the way to go. But all agree that both quadrasonic systems have their advantages, like:

- Matrix systems will get 4-channel into the home and will acquaint consumers with quadrasonic. It will sell many decoders, speakers and receivers in the process.

- Discrete systems provide a purer sound and a higher-end sale in the long run.

Vidicopy Develops Tape Duplicator

SUNNYVALE, Calif.—A high speed videotape duplicating system has been developed by the Vidicopy Co. The system, called the CVS 200, uses a thermal heat transfer process.

It can be used with closed cartridge as well as open reel tapes. (Continued on page 28)

Tape Happenings

Universal Associates, Indianapolis, has been appointed sales representative for Sanyo Electric Co., covering Indiana and Kentucky. . . . Marantz has introduced model 3300 stereo preamplifier/control console at \$395. . . . The Specialty Equipment Manufacturers Association show is scheduled for Jan. 26-28 in the Anaheim, Calif., Convention Center. . . . General Electric has introduced model M8440 portable cassette recorder at \$34.95 and model M8430 cassette recorder at \$27.95.

International Tape

LONDON—CBS is importing prerecorded tapes from the U.S. to keep pace with a late boom in cassette and cartridge sales. . . .

Steel Accessories of Bristol opened its new auto entertainment division, Big Sound Center, with an inventory of over 6,000 prerecorded tapes and equipment from Radiomobile, Skandia, Golding Audio, Hitachi, Courier and Philips. . . . International Artists, budget tape label, has signed an agreement with Rank to sell International's tapes at restaurants and service areas. . . . Children's Heritage has released an additional five prerecorded children's cassettes. Trident Tape Services duplicates the product. . . . Rediffusion Records is entering the prerecorded tape market with Tape Duplication as the duplicator.

DUBLIN—Esso has begun to sell 8-track titles and automotive cartridge equipment in service stations. If successful, the company is planning to offer prerecorded cartridges at around 400 stations throughout Ireland. The Esso outlets are being serviced by Demesne Super Stereo Sound, a division of Demesne Records. Equipment includes players from Golding Audio and Skandia. An 8-track background music system has been installed in garages to play a demonstration cartridge punctuated with music and sales messages. Ireland's automotive industry totals about 400,000 vehicles, with an additional 40,000 to be introduced annually.

Fisher Bypassing PX's, Opens Local 'mini-PX's'

LONG ISLAND CITY, N.Y.—Fisher Radio Co. is aiming its marketing and advertising guns at the military to woo GI business.

The decision to offer major discounts on stereo components comes on the heels of a recent House Armed Services Committee ban on home entertainment equipment in post exchanges.

The Fisher program bypasses military post exchanges and, in effect, creates a mini-PX in audio dealers' stores located in military communities; a mini-PX enables dealers to compete more effectively for military business.

Fisher's discount program for servicemen and other qualified PX customers spans seven component systems, normally retailing from \$420 to \$1,395, but available under the mini-PX plan at "huge military discounts," according to a spokesman at Fisher Radio. "We expect discounts to make Fisher systems competitive with other systems now available in PX's."

In short, it's an attempt to recapture "the serious audiophile in the service who has been discount-

conditioned" by military post exchanges, said Don Harper, president of Fisher.

Dealers with mini-PX's make lower margins, but receive merchandising aids, both in-store promotions and print advertising support in military publications.

"Fisher may be setting an example for other industries to follow in reviving slackening sales in a particular problem area of the market," Harper said.

The Fisher program led to a recent order by F. Edward Hebert, chairman of the House Armed Services Committee, to halt all further exchange purchases of stereo components and restricting exchanges to self-contained systems bearing a cost price of \$200 or less.

The \$200 price limit was established by the House Armed Services subcommittee for a new category consisting of "home and automotive phonograph and stereo equipment and components, including extra speakers."

Since the subcommittee decision, however, the House Armed Services (Continued on page 30)

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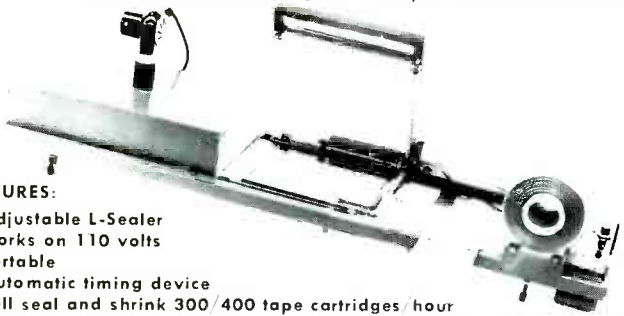
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Muntz Manifests Clarion Influence

By ELIOT TIEGEL

LOS ANGELES—Clarion Shoji Co., Ltd. is providing the Muntz Stereo Corp. with its first auto cassette player in February.

The unit will be followed by two additional models later in the year.

Clarion, which owns around 75 percent of Muntz, ships the first

Blank Boom To Persist

NEW YORK—The boom in blank cassettes is likely to continue in 1972 aided by increased distribution through mass outlets like supermarkets and drug stores, said Edward Smulders, manager of Norelco's cassette department.

Smulders predicted cassette sales will rise 18 percent to approximately \$330 million in 1972. More than 142 million blank and pre-recorded cassettes will be sold this year, he said compared with about 120 million units valued at \$280 million in 1971.

"The demand for blank cassettes will continue to account for 80 percent of the market," the executive stated.

unit here later this month. The initial unit is an under-dash model using the lock-in position of holding the cassette rather than the Staar front load system.

Barney Phillips, Muntz president, claims the decision not to go with the Staar loading system is based on research which shows that after several months a Staar-loaded player rattles the cassette.

Phillips prefers the concept of the tape being locked in place through the Phillips system of top loading.

The second model will be an in-dash unit and the third model will marry an AM/FM radio with cassette recorder/player.

The units will carry the Muntz name, while the advertising and promotional literature speaks of "Muntz units by Clarion." This Muntz by Clarion slogan covers current 8-track car stereo promotional and advertising pieces. "We just want to create the image of our units coming from Clarion," Phillips explains, "but the units only have one identifying name and that's Muntz."

There is also a plan to bring Muntz and Clarion even closer together. Muntz will be offering Clarion car radios for the first time in early 1972.

Distributors will be set up for car radios, and in markets where there is no Muntz tape cartridge dealer, a dual distribution arrangement will be developed.

The 10 models in the car stereo tape line all have the Muntz logo and they are all coming from Clarion.

Two Priced Lines

Phillips is also thinking of establishing two sales programs involving car stereos in the higher-priced category using the Clarion name and with lower-priced models using the Muntz brand.

If this program is developed, three units will carry Clarion: 886 regular 8-track (\$59.95), 608 8-track with AM radio (\$99.95), and 480 4/8-track compatible (\$79.95).

The three Muntz models would be the 860 (\$39.95), 880 (\$49.95)

(Continued on page 30)

CTI Targets Auto Market for 1972

LOS ANGELES—CTI (nee Car Tapes Inc.) has reached a decision on its business thrust for 1972.

Amid all the uncertainties of the economy and some inherent problems in the industry, CTI has decided to specialize in one marketing area: automotive stereo players, radios and speakers.

To do that, CTI is introducing a new line of 8-track auto players, including a 4-channel unit, several radio models and a variety of speakers. It has also created dealer displays and merchandising kits, the latter for do-it-yourself oriented consumers who can install their own 8-track auto players.

Earl Horwitz, sales manager, sums up the new direction this way:

"We're experts in the automotive market, whether it's in players, radios or speakers, and we intend to emphasize that point in 1972."

Drops Home Players

In so doing, CTI is phasing out of its small line of home players to devote more time to its specialty, including a potential lucrative market in recreational vehicles and sports cars.

By emphasizing one phase of the tape player field, the company has zeroed in on the car market with the following models:

—Two in-dash 8-track players, models CTI-3900 with AM radio at \$99.95 and CTI-3700 with AM-FM radio at \$119.95.

—Seven under-dash 8-track players, models X8020 promotional at \$29.95, CTI-8102 at \$49.95, CTI-8202 at \$59.95, CTI-8599 at \$69.95, CTI-8999A at \$89.95, CTI-3882 at \$99.95 and CTI-8877 4-channel discrete at \$99.95 without speakers.

Features include an FM/FM multiplex radio, built-in head cleaner and 20 watts of power in

the CTI-3882; digital program selector, circuit breaker, burglar alarm, fast forward, head cleaner and passenger earphone jack in the CTI-8999A; fast forward, automatic stop and head cleaner in the CTI-8599; head cleaner on both CTI-8202 and CTI-8102.

—Car stereo player display which holds up to six units and a pair of speakers.

—Four 8-track merchandising kits for do-it-yourselfers, models MK-101 which includes a player with FM/FM multiplex radio (model CTI-3800), two wedge speakers (model CTS-60), portable mounting bracket and a 10-cartridge storage case at \$109.95; NK-

102 which includes a player (model CTI-8100), two wedge speakers (model CTS-60) and a portable mounting bracket at \$59.95; MK-103 which includes a player (model CTI-8999), two unimount speakers (model OSU-10), a portable mounting bracket and a 10-cartridge storage case at \$109.95; and MK-105 which includes a player (model CTI-8200), two wedge speakers (model CTS-65), portable mounting bracket and a 10-cartridge storage case at \$79.95.

Horwitz, who designed the kits and their four-color packaging concept, boasts of "no soldering, no splicing and no wire twisting for

(Continued on page 30)

Milovac Resuscitates Dual Marketing Approach

CHICAGO — Milovac International (nee Selectron International), exclusive U.S. distributor of Aiwa products, is strengthening its position in two marketing avenues.

It is bolstering its own brand of Milovac players in the U.S. and Canada and is planning broader market and distribution for the Aiwa line, said Gerold Peterson, marketing vice president.

The 1972 Milovac line includes between 15 to 18 cartridge and cassette players, both auto and home, ranging from \$24.95 to \$229.95. Although the company has developed a working 4-channel prototype, it has no plans to market it.

"We're waiting for the quad-rasonic field to fully develop before we market any 4-channel system," Peterson said.

To spearhead the firm's thrust in Canada, it recently acquired Clairtone's manufacturing plant in Nova Scotia to produce televisions and eventually component stereo equipment by late spring.

In the Aiwa product category, Peterson sees about 14 to 18 cassette players in the new line ranging from \$79.95 to \$129.95; a majority of the players are in combination with radios.

In an effort to introduce more audiophile-oriented equipment in the U.S., Aiwa is offering a cassette deck at \$139.95. No 8-track players are in the line, except an 8-track/cassette compatible auto unit at \$99.95.

"Aiwa is creating a new image for its products in 1972," Peterson

(Continued on page 27)

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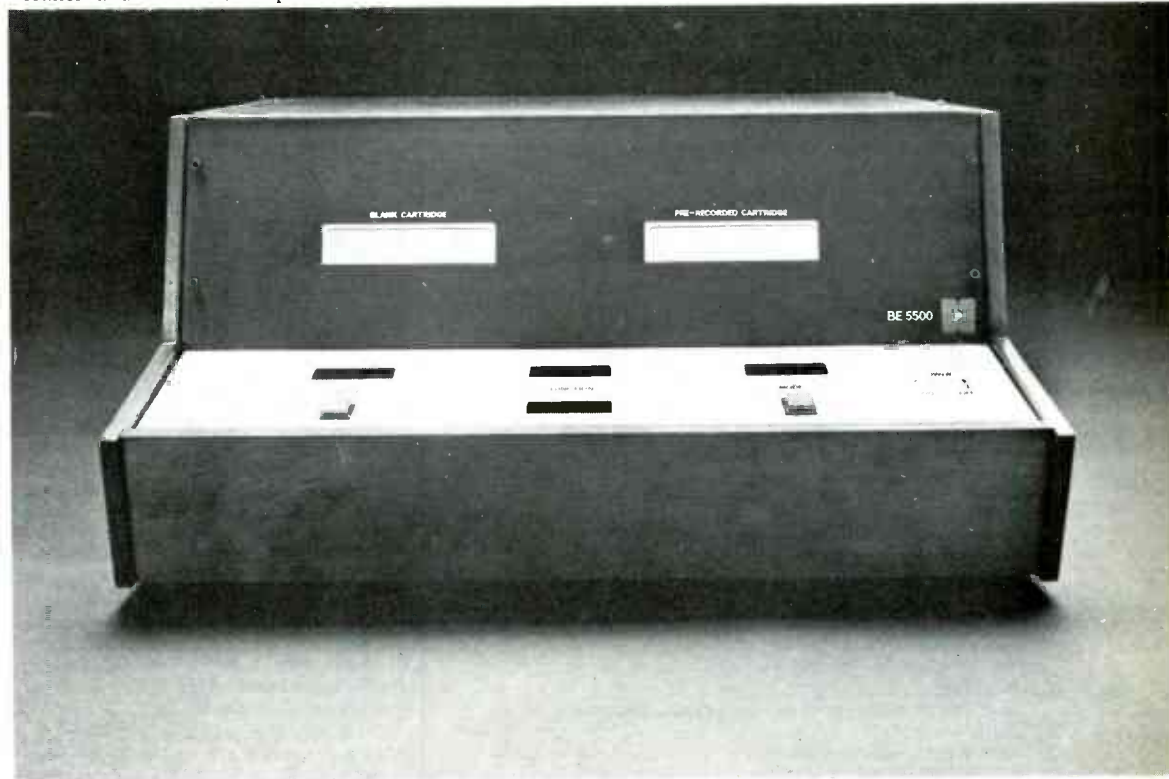
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TOP Billboard Tape Cartridges

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	1	MUSIC Carole King, Ode (A&M) (8T 77013; CS 77013)
2	2	LED ZEPPELIN Atlantic (Ampex M87208; MS57208)
3	7	AMERICAN PIE Don McLean, United Artists (U8299; K0299)
4	4	AT CARNEGIE HALL Chicago, Columbia (CA30865; CT30865)
5	5	E PLURIBUS FUNK Grand Funk Railroad, Grand Funk Railroad (Capitol) (8XW853; 4XW853)
6	6	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic (EA 30986; ET 30986)
7	3	TEASER & THE FIRECAT Cat Stevens, A&M (8T 4313; CS 4313)
8	9	TAPESTRY Carole King, Ode '70 (A&M) (8T 77009; CS 77009)
9	10	ALL IN THE FAMILY TV Cast, Atlantic (Ampex M87210; MS72107)
10	11	BLACK MOSES Isaac Hayes, Enterprise (Stax) (EN 8-2-5003; ENC 2-5003)
11	13	WILD LIFE Wings, Apple (8XT 3386; 4XT 3386)
12	8	SANTANA Columbia (CA 30595; CT 30595)
13	14	MADMAN ACROSS THE WATER Elton John, Uni (8-93120; 2-93120)
14	—	CONCERT FOR BANGLA DESH George Harrison & Friends Apple (Columbia) (2AX 31230; CTX 31230)
15	17	BOB DYLAN'S GREATEST HITS, VOL. 2 Columbia (CA 31120; CT 31120)
16	16	GATHER ME Melanie, Neighborhood (Buddah/Ampex M85003; M55003)
17	18	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
18	19	QUIET FIRE Roberta Flack, Atlantic (Ampex M81594; M51594)
19	12	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
20	15	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
21	28	A NOD IS AS GOOD AS A WINK TO A BLIND HORSE Faces, Warner Bros. (Ampex M82574; M52574)
22	26	KILLER Alice Cooper, Warner Bros. (Ampex M82567; M52567)
23	27	LOW SPARK OF HIGH-HEELED BOYS Traffic, Island (Capitol) (8XW 9305; 4XW 9305)
24	20	TO YOU WITH LOVE Donny Osmond, MGM (GRT84797; 54797)
25	25	CARPENTERS A&M (8T 3502; CS 3502)
26	30	SUMMER OF '42 Peter Nero, Columbia (CA 31105; CT 31105)
27	21	STONES Neil Diamond, Uni (8-93106; 2-93106)
28	23	SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064)
29	22	IMAGINE John Lennon, Apple (8XT 3379; 4XT 3379)
30	39	FIDDLER ON THE ROOF Soundtrack, United Artists (U8326; K0326)
31	153	GREATEST HITS Jackson 5, Motown (M8 1741; M5741)
32	34	DESIDERATA Les Crane, Warner Bros. (Ampex M82570; MS 2570)
33	—	JESUS CHRIST SUPERSTAR Original Broadway Cast, Decca (MCA) (C-1503; C7-1503)
34	36	LOSING THEIR HEADS Hudson & Landry, Dore (GRT 8-326; S-326)
35	—	HOT ROCKS Rolling Stones, London (Not Available)
36	24	HARMONY Three Dog Night (GRT & Ampex 8023-50108; 5023-50108)
37	31	CHER Kapp (Ampex M83649; M53649)
38	29	MEATY, BEATY, BIG & BOUNCY Who, Decca (C-9184; C73-9184)
39	43	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex (Ampex M87004; M57004)
40	38	EVERY GOOD BOY DESERVES FAVOUR Moody Blues, Threshold (M24805; M24605)
41	50	AVCO Stylistics, Avco (Ampex M833023; M533023)
42	44	SINGS HEART SONGS Charley Pride, RCA (P85 1848; PK 1848)
43	45	FLOWERS OF EVIL Mountain, Windfall (Bell) (GRT & Ampex 8-5501; 5-5501)
44	47	YES ALBUM Atlantic (Ampex M88283; M58283)
45	32	PERFORMANCE: ROCKIN' THE FILLMORE Humble Pie, A&M (8T-3506; CS-3506)
46	35	BARBRA JOAN STREISAND Columbia (CA 30792; CT 30792)
47	41	GOIN' BACK TO INDIANA Jackson 5/TV Soundtrack, Motown (M 742 F; M 742 C)
48	33	MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562)
49	56	JONATHAN EDWARDS Capricorn (Atco) (Ampex M8862; M5862)
50	55	ODE Cheech & Chong (A&M) (8T 77010; CS 77010)

Billboard SPECIAL SURVEY For Week Ending 1/8/72

Cartridge TV

Players and Consumers Are Coming Together

By ELIOT TIEGEL

LOS ANGELES—A videocassette explosion? The first tremors have come and gone and the explosion is still to come. Is 1972 the year of the big blast? Indications are that it is still several years away. But 1972 will play a pivotal role in getting the big blast going.

For the cartridge television field, spoken of for the past three years, is moving slowly but toward a position of finally breaking through into the consumer market and thus exploding onto the home electronics field. Research and development on a score of systems being developed in America, Europe and Japan have heretofore been of prime concern.

There are indications that now that the r&d aspect of developing systems has passed, the entity cartridge television will have an easier going in getting with the public.

CBS' EVR system, with sets manufactured by Motorola, has been the lone system working and viable—but only in the very limited market areas of business and education.

Enough has been written about the high projections for the videocassette implosion by those interested parties; i.e., the set manufacturers, to launch scores of programming companies, only to discover there is no market for their software ideas. So the little producer—one man idea shops around the country have either faded or halted looking around for movies to lock up. The bigger boys, like Avco, Motorola and Videorecord Corp. of America, are still aggressively locking up programming ideas.

Avco will have 6 set licensees

Avco, for example, plans to have its home recorder/player Cartrivision system on the consumer market this year. The projection is that the first six licenses in the U.S. will have their color units out by the summer.

These six firms are Admiral, Emerson, Dumont, Teledyne Packard Bell, Sears and Montgomery Ward. The last two will have their sets custom manufactured, with Warwick Electronics a chief supplier for Sears.

A satellite unit which hooks into a regular TV set will probably sell in the \$500-\$600 range. A fully equipped color set with a Cartrivision deck already installed in the cabinetry will sell in the \$900 range.

But set manufacturers have the freedom to combine the CTV unit in color units with as much sophistication as they desire, so the price of a 25-inch receiver with stereo sound capability could go into the \$1,000 range.

Avco, the parent firm for Cartrivision, will not build any complete TV units for the consumer market. It might get involved in complete units for the industrial field, however. Avco chooses not to compete with its consumer licensees. Avco has reportedly shown its 1/2-inch videotape system to all the TV set manufacturers who are evaluating the system.

Avco makes the decks and offers them for sale to set manufacturers for integration into their chassis designs. Avco is also offering royalty free licenses to firms to produce the CTV deck.

Avco has developed its distribution programs for the 1,300 programs it holds title to, but it chooses not to be specific at this time. "We're afraid of letting our competition know our plans," a New York spokesman states.

There will be outlets to go to rent movies at about \$3 and separate outlets to sell such programs as travelogues, sports adventures, educational and instructional titles. The prices for these shows have not yet been announced, but they can run in length from seven to 45 minutes.

Stores which sell any of the sets would obviously be sales outlets for programming. Department stores, record shops, camera stores are all potential outlets for the sale of videocassettes for Avco—and for any other system which so desires that exposure.

Avco has suggested to motion picture exhibitors that they consider setting aside some lobby space for the rental of videocassettes. The movie distributors haven't responded with any great enthusiasm to this suggestion.

The whirlwind nature of the CTV business has resulted in some interesting development, like:

- RCA, which developed a playback only system using a combination of laser beams and holography and a polyvinyl chloride tape, is now developing a 3/4-inch videotape system. Its initial SelectaVision plans seem to be secondary to the development of the videotape system which it calls MagTape. SelectaVision will still be used as a generic term for a home cartridge TV system, although not necessarily tied to the troubled holography concept.

- Panasonic has both 1/2-inch and 3/4-inch videotape machines in development, almost ensuring technology to cover which ever video system becomes the most popular.

With RCA and CBS traditionally combatants with differing systems, observers feel the RCA move to get with a record/playback videotape system is a significant one. Especially in light of CBS' devotion to a playback only concept.

RCA has shifted its cartridge TV development program out to its Indianapolis manufacturing facility under the aegis of its consumer electronics products.

RCA claims its videotape system will be cheaper than others, including the 1/2-inchers. It has been discussing its CTV system with set manufacturers interested in moving into the home CTV market.

Whereas CBS' initial thrust was in the industrial fields, RCA, by the very nature of developing a videotape system, seems headed toward a faster elbow rubbing with the home market.

And if there aren't enough videotape systems on the production line or in final stages of development, there are of course the two known disk systems.

The European Teldec color disk is slated for showings in America this spring. There will be automatic changer and manual changer models, with 1973 the projected date for sales units. The Decca/AEG/Telefunken partnership has been talking with hardware firms anent joining the videodisk bandwagon. One report late last year had Zenith being the first U.S. licensee.

Teldec introduced its color disk at last fall's Berlin Radio and TV Exposition. Teldec's tie-in in the U.S. is through London Records special products division. The disks will come in varying sizes and time lengths.

MCA's videodisk is still far from being ready for public scrutiny. MCA's system is aimed at

the home audience and it is being designed to operate with existing TV sets. Naturally MCA's ownership of Universal Pictures and MCA-TV puts it in a position of being able to initially gear up with programs.

MCA claims its system will have longer playing times than the Teldec disk. The MCA subsidiary, MCA Technology is handling videodisk research and development.

On the programming front, the Videorecord Corp. of America continues to make the most noise by signing up films for conversion into the new medium. Only it doesn't state for which system. It talks about setting up a dealer/distributor network using a Philips Broadcasting open reel videotape machine rather than a closed cartridge unit from any of the available systems.

The company is "training" its dealers in the art of selling cartridge television as a communications-entertainment tool.

One company which has stuck its small toe into the field is Eastman Kodak, which has developed a \$900 videoplayer which allows owners of Super 8mm color movies to play their home footage through their TV set. This is in addition to showing this same footage through a regular Super 8 projector.

But Kodak's player won't be available for two years. Still, one of its major sales points is that with a \$100 movie camera, you can produce your own cartridge TV shows. The cost of a videotape camera is an expensive accessory item.

None of the participants in the CTV business admit that this is the year when everything will happen. But they are all aware that 1972 will be used by some pioneering firms in reaching out for the public's hand. And then maybe the explosion will really start.

EVR phases out U.S. plant

CBS isn't boasting about anything these days. In fact, two weeks ago, it announced the phasing out of its Rockleigh, N.J., cassette duplicating plant. The decision according to a management statement was based on two factors. First, the market hadn't progressed at the pace expected. And secondly, CBS felt there was a duplication of duplicating capabilities with its EVR Partnership facility in Basilon, Essex, England, and with the one in Rockleigh.

So CBS is closing down its New Jersey plant within six months and will relocate the 150 factory employees.

The emphasis will now be on developing shows for the playback only system—a move designed to keep the concept which Dr. Peter Goldmark invented alive. He retired Jan. 1.

Where it formerly was an owner in the EVR Partnership, CBS now becomes a lender of money to the group which is maintained by Imperial Chemical Industries Ltd. and CIBA-Geigy Ltd.

The European concern has been granted manufacturing and distribution rights to North America. Motorola, EVR's North American set manufacturer lost its exclusive pact at the end of 1971, but is planning to continue making the EVR Teleplayers.

CBS will continue to handle videocassettes in North America and holds onto its patents in EVR.

CBS reports that it will cost \$10 million to close out the Rockleigh plant.

(Continued on page 30)

Jukebox programming

Color Title Strips Stir Debate

By EARL PAIGE

Programmers' Views Divided

NEWARK, N.J.—Sterling Title Strip Co. here is launching another phase of its color coded title strip program which will involve posters to hang in locations telling the public how the color categorization works. The move will remind veteran jukebox men of debates some years ago, since Star Title Co. while also offering color strips, does not advocate widespread use of color.

Sterling Title Strip president Dick Steinberg said he was inspired by the idea developed by Bill Bush of Les Montooth Phonograph Service, Peoria, Ill. Bush designed color code posters for locations last fall and reported excellent response. The Les Montooth firm also used a questionnaire in locations in an attempt to explore more of the public's thinking about programming.

Sterling's poster will explain that strips are color coded for country (green), soul (blue), easy listening (orange) hot pop (red) and oldies (lavender). He said he will keep the cost of the poster "as low as possible."

Steinberg said: "Our color coded strips are a merchandising tool for the programmer. The programmers must learn to be more progressive in presenting their merchandise to the public."

In Pittsburgh, Star Title Strip general manager Norman Morgan, however, believes that too much

color defeats the purpose of calling attention to certain categories or titles.

"Many programmers are already using colored acetate plastic strips which are placed over brand new numbers on the box. In some cases, they will employ maybe one or more color strip for some category. But this is about it. When everything is color then the programmer must go to a white strip to make something stand out.

Star does furnish color strips in green, yellow, red, blue and lavender, but not keyed to any category of music.

One other often heard argument against color categorization are the instances where certain records "cross-over" from one category to another. Steinberg said this is no big problem.

(Continued on page 24)

Strip Printers Argue Effects

TULSA—A philosophical battle is looming between advocates of color coded title strips and those who believe there can be too much color on jukebox title strip program panels. But even among the advocates of color there are areas of slight disagreement. One area, according to Art Anders of Lear Music Co. here, is deciding just how to group the color strip, if at all.

While at first skeptical about color strips creating too much of a "circus" effect, Anders said he has recently embraced the concept of Sterling Title Strip Co. "wholeheartedly." Where Anders differs

(Continued on page 24)

Weekly Jukebox Service Builds Hits for Ky. Firm

PADUCAH, Ky.—Jukebox programmers switching to every week service as opposed to every other week service are discovering that more records get a chance to happen. This is the experience of Tommy Overstreet of Overstreet Amusement Co. here, who is reporting good action on what may be one of the slowest building country records of the winter.

Overstreet, 31, who runs the business founded by his father in 1932 here, claims one of his top spinners is Joanna Neel's "Daddy Was a Preacher (But Mama Was a Go Go Girl)," which was released last September. Star Title Strip Co. showed the record on its list Sept. 22.

Decca distributor promotion man Len Lufman in Chicago confirmed the gradual buildup of the record, which is actually flipping over—"Perfect Stranger" is the top side. Lufman said it started to "flip over" in Cincinnati. WJJD radio (Chicago) added the Neel record to its list Nov. 15.

As with most programmers, Overstreet started servicing jukeboxes every week primarily to guard against break-in losses. The added number of records logically followed. "We always changed three or four records when we used to check every other week.

It's just difficult to come in now every week and not put on records. They expect it. So we put on three usually, and in our better spots, four.

"This is probably more records than many operators put on but where you have new equipment it really pays to keep good records on the boxes." One note of interest is that Overstreet is 100 percent changed over to two for a quarter play pricing within 25 miles of here. He said he does have some country stops still at three for a quarter.

Obviously, every week service and the added new records pays off in several ways.

Overstreet is also finding that oldies get heavy jukebox action. He had some original Hank Williams Sr. records from years back and started putting them on the boxes recently. Now, he needs more. (See "What's Playing?")

In fact, he is hunting for many oldies, and finding many hard to obtain. He buys many of his records from L & R one-stop in St. Louis but occasionally tries other suppliers too.

One aspect of his programming is a heavy concentration on requests. He encourages location owners to solicit requests. Why? "The way I feel is that the location people are the ones pushing the jukebox, so operators should take good care of them."

Overstreet divides his buying into country, pop and soul and has a few easy listening locations as another minor category. He is finding some difficulty knowing when a soul record will spring loose on pop locations. For example, "Theme From 'Shaft'" surprised him. "Isaac Hayes has always been an r&b artist around here. I didn't realize how strong

(Continued on page 24)

MOA Reflects '72 Optimism; Plans Jukebox Disk Survey

CHICAGO — The outlook for '72 in the jukebox operating industry is one of optimism, according to Music Operators of America (MOA) executive vice president Fred Granger here. Several MOA programs and MOA's growth reflect a business upturn, he believes. Some MOA plans relate directly to jukebox programmers; others to the business in general.

One proposed plan will involve a membership survey of record buying practices. Record companies have asked for it, Granger said. The time is right because many operators and programmers are changing from every other week to every week jukebox service cycles, dramatically affecting record purchases.

The MOA business seminar program conceived by new president John Trucano will touch on many jukebox operating subjects, including programming, probably under the marketing section. Other subjects will be security, management and accounting.

MOA definitely expects crucial action on the copyright legislation revision. The national business organization will hold firm on its previous stand based on an \$8 per jukebox per year copyright fee and will fight amendments to a proposed bill now in Senate purdiciary, he said.

While MOA's board must decide on any formal action on the controversial subject of records becoming too long, Granger expects informal discussions to continue. "This subject could well be discussed at our convention," he said. "because several record companies have asked for another seminar on programming."

MOA will make a rather dramatic move to the Conrad Hilton here for its Sept. 15-17 convention and Granger said MOA's relations with the Country Music Association (CMA) will definitely be enhanced. CMA has already taken an exhibit booth. The new date will increase record company participation too, Granger feels, because there will be no conflict with CMA as there has been in previous years.

Other MOA services include a new major hospital and medical plan to go along with MOA's several insurance programs.

Granger explained that the new major medical plan "takes up where others leave off," MOA had trouble with its life insurance because of heavy claims a year ago, but now has "a very big participation in the program," he said. Additionally, MOA has a hospital money plan and an income replacement plan.

(Continued on page 24)

Programmer's Potpourri

Trip Record Oldies: Lee Andrews & Hearts, "Long Lonely Nights/Try the Impossible" 90; Anita Bryant, "Paper Roses/In My Little Corner of the World" 116; The Cadillacs, "Wonder/I Wonder Why" 109 and "Speedo/Zoom" 110; The Capitols, "Cool Jerk/Love Makes the World Go Round" 104; Chad & Jeremy, "Summer Song/Willow Weep for Me" 88 and "Yesterday's Gone/If I Loved You" 89; The Chantels, "Look In My Eyes Well I Told You" 96; The Dixie Cups, "Iko Iko/Give Him a Great Big Kiss" 92; Don & Juan, "One Summer Night/What's Your Name" 91; The Dubs, "Could This Be Magic/Don't Ask Me to Be Lonely" 96; Bobby Freeman, "C'Mon & Swim"

(Continued on page 26)

Christmas Standards Fading; Some New Titles Spark Play

CHICAGO — Christmas evergreens are fading but very few new yule records are catching on with jukebox programmers. This is the view of both major title strip companies based on sales just prior to Christmas. Some of the new ones, however, are worth remembering because they will be bigger next year, the strip makers said.

The four strongest new Christ-

mas releases for Sterling Title Strip were Elvis Presley's "Merry Christmas Baby," Little Jimmy Osmond's "If Santa Were My Daddy," John Lennon and Yoko Ono's "Happy Christmas (The War Is Over)" and the Singing Dogs' "Jingle Bells."

Star Title Strip also reported strong sales on the Presley title strip, according to Norman Morgan. "It outsold every other new release." He said late shipments hurt the Singing Dogs recording, actually a revival, as he remembers something similar six years ago on RCA.

"For example, Pittsburgh Mobil one-stop ordered strips on the Singing Dogs record but when the record itself was late, they decided to not bother with it," Morgan said.

Both firms agreed to a general scarcity of new soul Christmas entries. Morgan mentioned Brook Benton's "Soul Santa," Stevie Wonder's "What Christmas Means to Me," and Johnny Mathis' "Sign of the Dove/Christmas Is," but said none of them did exceptionally well.

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Christmas Singles Still in Demand

CHICAGO — While playmeter readings are fresh in their minds, many jukebox programmers will continue to purchase Christmas singles the first few weeks of January and store them for next year. Many reported numbers being unavailable prior to the past season.

"I'll try to order 50 of Elvis Presley's 'Merry Christmas, Baby,'" said Lloyd Smalley of Chattanooga, Tenn. "I tried four or five times to get it before Christmas and it was out of stock. Another one I'm hunting is 'Little Drummer Boy,'

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Coin Machine World

TAX ADVICE

Changes in federal income taxes pointed out by Illinois Coin Machine Operators Association (ICMOA) executive director Fred Gain may be of interest to operators elsewhere. The investment credit of 7 percent has been restored for all tangible personal property (jukeboxes, vehicles, repair equipment, and so forth) acquired after Aug. 15, 1971, or acquired after Mar. 31, 1971 and before Aug. 16 with proof it was order after Mar. 31. A full credit of 7 percent is allowed where property has a useful life of 7 or more years; $\frac{3}{5}$ of this credit

is allowed on property with a useful life of 5-6 years; $\frac{1}{3}$ is allowed for property with a life of 3-4 years. All lives were reduced one year from the former act. A standard deduction was amended to include 13 percent of adjusted gross income with a maximum allowable deduction of \$1,500 (for those not itemizing deductible non-business expenses such as medical costs, charitable contributions, interest, personal taxes and so forth). The personal and dependency exemptions were increased to \$675 for 1971 and \$750 for years beginning 1972. The automobile excise tax of 7 percent of passenger cars was

(Continued on page 26)

'72 Assn Push On Minn. to Build Strong Group

MINNEAPOLIS — The Music Operators of Minnesota will convene here Jan. 23 at the Sheraton Motor Inn with the main purpose of building the association up again. There will be a business brunch and probably two speakers with adjournment planned by 4 p.m., according to Tim Eichinger, planning chairman.

The Minnesota group has been warned by president Gene Clennon that "the treasury is depleted." The group was successful last year in achieving a 1 percent sales tax saving but there are still tax problems in the state.

An election of officers will be another highlight.

S.C. Signs Up Record Stars

COLUMBIA, S.C.—The South Carolina Coin Machine Operators Association plans another big banquet and entertainment night and have scheduled the Ronnie Dove Review. The association will meet Feb. 19-20 here at the Sheraton-

'72 Assn Push On

Columbia Motor Inn with Gov. John West as a possible speaker.

Chairman of the convention is Jerry Polassis. A.L. Witt, Greenville, S.C., operator, is president.

While the group doesn't plan on a talent show of the size at past conventions, Fred Collins Jr., who lined up Ronnie Dove, said there will probably be several more recording artists. Dove, who performed at the Music Operators of America, was also at the recent West Virginia meeting and is building a grass-roots following among jukebox groups.

Ore. to Host MOA Leader

ZIGZAG, Ore. — The Oregon Amusement & Music Operators Association will for the first time host Music Operators of America (MOA) president John Trucano and MOA executive vice president Fred Granger during an annual meeting here at Bowman's Resort at the foot of Mount Hood. Jan. 29-30.

The three-year-old business organization, much as in the manner of the Minnesota group, wants to strengthen its position so that any further emergencies can be handled as efficiently as one that occurred last year.

Nels Cheney, Coos Bay operator and one of the founders of the group, said that Oregon restructured its entire criminal code last year, including laws governing amusement games. The association was well-prepared and presented its case for free play pingames and the new laws were favorable.

The Oregon group is about 35 members strong. Plans for the two-day event include a Sunday business meeting.

Christmas in Jan.

CHATTANOOGA, Tenn.—Typical of many jukebox programmers, Lloyd Smalley here plans to buy Christmas records during early January and store them. He's looking for 50 copies of Elvis Presley's "Merry Christmas Baby," plus quantities of "Little Drummer Boy" and Bing Crosby's "White Christmas," none of which he could find this year.



SEEBURG distributor honored. To memorialize his close friendship with Sam L. London, founder of S. L. London Music Co., operator Sam laquinta, Sam's Amusement Co., Kenosha, Wis., commissioned a portrait of the Seeburg distributor who died last February. The charcoal portrait was made by famed ex-Marine combat artist, George Pollard and presented by laquinta to Sam's son, Perry, for hanging in the firm's executive offices. From left: laquinta, artist George Pollard, Perry London and general manager, Nathan Victor.

New Xmas Titles Spark Play

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Dick Steinberg, head of Sterling Title Strip, said sales of Christmas strips were down at least 30 percent from 1970. "Yet each year our business on everything else has been growing at least 25 percent. I think the evergreen Christmas numbers are fading; they are slipping away, and very few good numbers are coming along.

New entries, he indicated, stem from strong artists. For example, Charley Pride's "Christmas in My Home Town" and the Carpenters' "Merry Christmas Darling" were both good sellers this year—they were 1970 releases but arrived too late in 1970 for big action.

Morgan, who indicated Star did fairly well with evergreen titles, did say that companies have cut down catalogs. Star's list reflected

this as only 341 titles were listed this past season.

Steinberg and Morgan agree that there is a year lag for a Christmas record to catch on with jukebox programmers.

However, Steinberg believes there is no real answer to the slowness. "Operators want a winner, and they want to know about it in early November. We can't judge a winner that quickly. We can't get a feeling until the first week or so of December. There is never enough time to establish a Christmas hit."

Thus, in this period of transition between the slipping away of old evergreens and the gradual catching on of newer numbers, programmers are advised to keep careful lists of how Christmas titles performed, and think one year ahead.

Weekly Service Helps Play

• Continued from page 23

'Shaft' was going to be." Another record that surprised him was "One Monkey Don't Stop No Show."

Said Overstreet: "It's getting harder and harder to pick records."

He watches a country station and a pop station here and listens to soul stations out of Nashville and St. Louis in an effort to judge what to buy, in addition to other sources such as the business papers.

one-stop people, and, of course, requests.

Although eager for any new promising record and in need of good material every week, Overstreet does not like little LP's. "People basically want to hear one song."

Thus, Overstreet, who has been programming and running the route here since 1957, makes it his business to furnish a lot of singles to his client locations.

MOA Reflects '72 Optimism

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Three more services include the gradual withholding tax table (previously introduced), the 1972 membership directory (now in preparation and another carry over) and a new service explaining the revenue acts of 1971.

Granger believes MOA's expanding services reflect the general optimism of the jukebox operating industry. "Despite general business conditions, our membership turnover has been very minimal. Moreover, the big majority of our members are now paying dues in the \$100 and up categories (this is

based on number of machines operated)," he said, MOA's treasury has been greatly built up too, he added.

Explaining that he makes it a point to ask members about business conditions in daily phone conversations as well as during trips to state business organizations, he said: "It's difficult to translate what they tell me into concrete terms, but I know that lately I have been hearing remarks such as 'business is not too bad.' Just six months ago the story was different — many were singing the blues."

One definite barometer is the advance registration for the new series of business seminars set up under the Notre Dame center for continuing education. The figure just prior to Christmas was 35, and Notre Dame officials said this is excellent advance registration. Only 100 members can attend the four separate seminars set for the university, Atlanta, Las Vegas and New York City.

MOA does not conceive services "to dazzle the world," said Granger, but rather, takes the long view of well-conceived and well-developed services. Many fold over into others and all are continued. For example, the public relations service will find MOA revising its earlier "Jukebox Story" brochure this year. The Notre Dame seminars will no doubt elaborate on others that have been part of MOA's recent growth.

Strip Printers Argue Effects

• Continued from page 23

is in believing that programmers should not group all of one color together on the box.

"What happens is that people who prefer say, country music, will come into a stop and punch off several songs. If these country songs are grouped together, they will play in sequence. It will irritate other people in the location who might want to hear a rock record or some easy listening song.

"For the very reason that too much of one type of music can dominate a whole segment of time, I do not group color strips together, I spread the whole categories over the whole program panel."

In direct opposition to this theory is Bill Bush's concept of color categorization adopted at Les Montooth Phonograph Service in Peoria, Ill. Bush, in fact, believes so strongly in this concept that the firm printed posters to plug the idea in locations (see separate story).

"We believe that where a location has enough country music fans for example, there will be no problem with too many country records playing in a row," Bush said recently.

Les Montooth, former Music Operator of America president, agrees, and spoke of the success of his color system at several state meetings of jukebox businessmen. Montooth believes that where music is categorized it inspires and encourages patrons to select numbers they might not have otherwise noticed.

Both Montooth and Bush agree that where a location is general in terms of music preferences, there will be no great problem because the groups are not as extensive.

Anders also differs in terms of records that cross-over. "When I go with a country record with a green strip and find that it finally crosses over to the pop category, I ignore the new pop strip."

Anders' problem is compounded by the fact that in many locations he has wallboxes. "When you start to think of changing a strip on 21 wallboxes, you realize my problem."

Bush finds that where cross-over titles exist, he can have his routemen place the new strip as close to the appropriate category as possible. In other words, where Jerry Lee Lewis' "Me and Bobby

(Continued on page 30)

Coming Events

Jan. 11—Illinois Coin Machine Operators Association directors meeting, Ramada Inn, 4 p.m., Bloomington, Ill.

Jan. 23—Music Operators of Minnesota, Sheraton Motor Inn, Minneapolis.

Jan. 29-30—Oregon Amusement & Music Operators Association, Bowman's Resort, Zig Zag, Ore.

Feb. 19-20—South Carolina Coin Machine Operators Association annual meeting, Sheraton-Columbia Motor Inn, Columbia.

Mar. 17-19—National Automatic Merchandising Association Western exhibit and convention, Brooks Hall, San Francisco.

Mar. 24-25—Alabama Automatic Merchandising Council and Mississippi Vending Association joint meeting, Sheraton-Biloxi Hotel, Biloxi, Miss.

April 27-28—Indiana Vending Council and Ohio Automatic Merchandising Association joint meeting, Sheraton-Dayton Hotel, Dayton, Ohio.

May 4-5—Illinois Automatic Merchandising Council, Lake Lawn Lodge, Delavan, Wis.

May 11-14—Pennsylvania Automatic Merchandising Council, Seven Springs Mountain Resort, Champion, Pa.

May 12-13—Wisconsin Automatic Merchandising Council, Red Carpet Inn, Milwaukee.

May 19-20—Tennessee Automatic Merchandising Council, site to be picked, Nashville.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Chattanooga, Tenn.; Country Locations:

Lloyd Smalley, programmer, Chattanooga Coin Machine Co.



Current releases:

"Would You Take Another Chance on Me," Jerry Lee Lewis, Mercury 73248; "I Can't See Me Without You," Conway Twitty, Decca 32895; "One's on the Way," Loretta Lynn, Decca 32900.

Christmas:

"An Old Christmas Card," Jim Reeves, RCA 8252; "To Heck With Old Santa Clause," Loretta Lynn, Decca 32043; "Santa Looked a Lot Like Daddy," Buck Owens, Capitol 5537.

Emporia, Kan.; Campus/Young Adult Location:

Janelle Wingrave, programmer, Emporia Music Service



Current releases:

"Happy Christmas (The War is Over)," John Lennon & Yoko Ono, Apple 1842; "I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762; "Brand New Key," Melanie, Neighborhood 4201; "American Trilogy," Mickey Newberry, Elektra 45750.

Indianapolis; Jazz Location:

Larry Geddes, programmer, Lew Jones Music



Current Releases:

"Never Can Say Goodbye," Grant Green, Blue Note 1969; "Push Push, Pt. 1 & 2," Herbie Mann, Embryo 514; "N. T., Pt. 1 & 2," Kool & the Gang, De-Lite 544.

Oldies:

"Theme From Electric Surfboard," Brother Jack McDuff; "Soul Serenade," Bill Hemmans.

Mankato, Minn.; Campus/Young Adult Locations:

Barb Walther, programmer, C & N Sales



Current Releases:

"George Jackson," Bob Dylan, Columbia 45516; "Brand New Key," Melanie, Neighborhood 4201; "I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762; "Anticipation," Carly Simon, Elektra 45759; "American Trilogy," Mickey Newberry, Elektra 45750.

Christmas:

"Let It Be," Joan Baez.

Paducah, Ky.; Country Location:

Tommy Overstreet, programmer, Overstreet Amusement Co.



Current Releases:

"Kiss an Angel Good Morning," Charley Pride, RCA 0550; "Daddy Was a Preacher," Joanna Neel, Decca 32865; "I Can't See Me Without You," Conway Twitty, Decca 32895; "Cold, Cold Heart," Hank Williams Sr.; "Cheating Heart," Hank Williams Sr.

Peoria, Ill.; Top 40 Locations:

Bill Bush, programmer, Les Montooth Phonograph Co.



Current Releases:

"American Pie," Don McLean, United Artists 50856; "Cherish," David Cassidy, Bell 150; "Kiss an Angel Good Morning," Charley Pride, RCA 0550; "Old Fashioned Love Song," Three Dog Night, Dunhill 4294; "Hallelujah," Sweathog, Columbia 45492; "Two Divided by Love," Grass Roots, Dunhill 4289; "I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762.

Rolling Meadows, Ill.; General Locations:

Wayne Hesch, operator; Robert Hesch, programmer, A & H Entertainers



Current releases:

"All I Ever Need Is You," Sonny & Cher, Kapp 2151; "Old Fashioned Love Song," Three Dog Night, Dunhill 4294; "Theme From 'Shaft,'" Isaac Hayes, Enterprise 9038; "Ajaz Airlinese," Hudson & Landry, Dore 868.

Oldies:

"Are You Lonesome Tonight," Elvis Presley; "Love Me Tender," Elvis Presley.

Toms River, N.J.; Teen Location:

Anthony Storino, programmer, S & S Amusements



Current Releases:

"Black Dog," Led Zeppelin, Atlantic 2849; "Levon," Elton John, Uni 55314.

Top Pick:

"Iron Man," Black Sabbath, Warner Bros. 7530.

Tulsa, Okla.; Easy Listening Location:

Art Anders, programmer, Lear Music Co.



Current releases:

"Brand New Key," Melanie, Neighborhood 4201; "Theme from 'Summer of '42,'" Peter Nero, Columbia 45399; "I'd Like to Teach the World to Sing (In Perfect Harmony)," Hillside Singers, Metromedia 231.

Oldies:

"South," Bennie Moten, RCA 0880; "Smoke Gets in Your Eyes," Platters, Mercury 30093.

Wichita; Teen Location:

Dave Hall, programmer, Ronnies Amusement



Current Releases:

"Hey Big Brother," Rare Earth, Rare Earth 5038; "Hallelujah," Sweathog, Columbia 45492; "Daisy Mae," Hamilton, Joe Frank & Reynolds, Dunhill 4296.

Oldies:

"One Bad Apple," Osmonds; "American Woman," Guess Who.

Programmers' Views Divided

• Continued from page 23

"We will show a cross over record in another color when it happens. Certainly, we're aware of the cross-over factor, I would guess 20 percent of the records do cross-over to some extent."

One example currently, that of Jerry Lee Lewis' "Me and Bobby McGee," is not crossing-over in terms of jukebox action, Steinberg claims. "Would You Take Another Chance on Me" has been the big one for jukeboxes from the start. The action on "Me and Bobby McGee" is retail sales action.

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BEST SELLING Jazz LP's

This Month TITLE—Artist, Label & Number (Dist. Label)

- SHAFT**
Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)
- SMACKWATER JACK**
Quincy Jones, A&M SP 4307
- PUSH PUSH**
Herbie Mann, Embryo SD 532 (Atlantic)
- A DIFFERENT DRUMMER**
Buddy Rich, RCA LSP 4593
- VISIONS**
Grant Green, Blue Note BST 8473 (United Artists)
- QUIET FIRE**
Roberta Flack, Atlantic SD 1594
- LIVE AT NEWPORT**
Eddie Harris, Atlantic SD 1595
- BITCHES BREW**
Miles Davis, Columbia GP 26
- SECOND MOVEMENT**
Eddie Harris & Les McCann, Atlantic SD 1583
- CHAPTER TWO**
Roberta Flack, Atlantic SD 1569
- TEARS OF JOY**
Don Ellis, Columbia G 30297
- BLACK MOSES**
Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)
- SUN SHIP**
John Coltrane, Impulse AS 9211 (ABC)
- INNER CITY BLUES**
Grover Washington Jr., Kudu KU-03
- SALT SONG**
Stanley Turrentine, CTI CTI 6010
- BREAKOUT**
Johnny Hammond, Kudu KU-01 (CTI)
- INSIDE PAUL HORN**
Epic E 26466 (CBS)
- UNIVERSAL CONSCIOUSNESS**
Alice Coltrane, Impulse AS 9210 (ABC)
- SOUL STORY**
Charles Earland, Prestige 10018
- HAVE A NICE DAY**
Count Basie, Daybreak DR 2005 (RCA)

Billboard SPECIAL SURVEY For Week Ending 1/8/72

Coin Machine World

• Continued from page 23

repealed as was the 10 percent on light duty trucks (gross weight under 10,000 pounds) and other types of motor vehicles. Cars bought after Aug. 15 and before Dec. 11 are subject to the repealed 7 percent figure, too. Gain advised operators to consult accountants and attorneys about the exemptions and changes. ICMOA will hold a director's meeting Jan. 11 at Bloomington, Ill., at 4 p.m. to which all members are invited.

TEXAS LAW HEARINGS

Small operators in Texas are complaining that large operators are favored by a new regulatory law. Small operators must pay \$10 tax on each machine while larger operators can pay no more than the maximum \$3,000 although they may be operating thousands of jukeboxes and games. Complaints about the new law and the makeup of the Texas Vending Commission, the body appointed to oversee the jukebox and games business, were heard by the Texas House general investigating committee, which adjourned prior to the holidays.

The committee is in agreement, said the panel's chairman Rep. Menton Murray of Harlingen, that changes need to be made in the present law but it has not determined the exact nature of these changes. The committee plans to continue its fact finding sessions to determine whether an industry investigation will be launched, Murray said. The controversial bill creating the new Texas Vending Commission and setting up new license fees for vending machine operators has come under repeated fire. Critics charge the new \$3,000 maximum license fee for companies aids large scale operators like Dallas distributor Raymond B. Williams, who is chairman of the new commission. Under license requirements the annual fee is \$10 per machine with a minimum of \$500 and a maximum fee of

\$5,000. Critics say operators of five to 300 machines will be paying \$10 a machine for every machine beginning Jan. 1, while operators with more than 300 machines will be paying less than \$10 for each machine because of the \$5,000 maximum fee.

Also drawing criticism have been several of Gov. Preston Smith's appointees to the Texas Vending Commission, including chairman Williams, a wealthy businessman with extensive machine holdings in the state. But Murray says there will be no investigation of appointments to the commission since the appointees are the business of the Governor who names them and the senate which must confirm or reject them.

BARRY CANDY

Programmer's Potpourri

• Continued from page 23

C'mon & Swim, Pt. 2" 116 and "Do You Wanna Dance/Big Fat Woman" 113; "The Happenings," "See You in September/I Got Rhythm" 118, "Go Away Little Girl/My Mammy" 119; Betty Harris, "Cry to Me/I'll Be a Liar" 108; Joe Henderson, "Snap Your Fingers/If You See Me Crv" 112; Elmore James, "Share Your Money/Maker/Dust My Broom" 102; The Jesters, "The Wind/The Plea" 97; Johnny & the Hurricanes, "Red River Rock/Reveille Rock" 93; The Meters, "Cissy Strut/Sophisticated Cissy" 117; The Olympics, "Zoom Zoom Zoom/Western Movies" 99; The Paragons, "Florence/Let's Start All Over Again" 98; The Raindrops, "What a Guy/The Kind of Boy You Can't Forget" 107; Della Reese, "And That Reminds Me/In the Still of the Night" 106; Don Rondo, "Two Different Worlds/White Silver Sands" 105; Del Shannon, "Runaway/Hats Off to Larry" 94; The Spaniels, "I Know I Know/I Love You for Sentimental Reasons" 103; The Volumes, "I Love You/Dreams" 111; Baby Washington, "The Time/Nobody Cares About Me" 100 and "The Bells (On Our Wedding Day)/Work Out" 101; J. Frank Wilson, "Last Kiss/That's How Much I Love You" 114. Polka, Frankie Yankovic, "Tick Tock Polka/Blue Eyes Crying in the Rain," V Records 506.

Look for more.

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There are no National Breakouts this week.

ALBUMS

GEORGE HARRISON & FRIENDS . . . Bangla Desh Concert, Apple STEC 3385
 JESUS CHRIST, SUPERSTAR . . . Original Broadway Cast, Decca DL 1503 (MCA)
 ROLLING STONES . . . Hot Rocks, 1964-1971, London ZPS 606/7
 GLADYS KNIGHT & THE PIPS . . . Standing Ovation, Soul S 736 L (Motown)

REGIONAL BREAKOUTS

SINGLES

ROCK AND ROLL . . . Detroit Featuring Mitch Ryder, Paramount 0133 (Oakfield, BMI) (DETROIT)
 BACK TO ATLANTA . . . Vicki Britton, MGM 14313 (Kenesaw Mountain/Rolling Meadows, ASCAP) (DALLAS/FORT WORTH)
 SHE TAUGHT ME HOW TO YODEL . . . Rod Erickson, MGM 14342 (MCA, ASCAP) (SEATTLE)

ALBUMS

There are no Regional Breakouts this week.

Bubbling Under The HOT 100

101. OH ME OH MY . . . Aretha Franklin, Atlantic 2838
102. LONG TIME TO BE ALONE . . . New Colony Six, Sunlight 1004 (Twilight)
103. LOVE & LIBERTY . . . Laura Lee, Hot Wax 7111 (Buddah)
104. WHEN I MEET THEM . . . Seals & Crofts, Warner Bros. 7536
105. HEY RUBY . . . Ruby & the Party Gang, Law-Ton 1554 (Avco)
106. ROCK & ROLL STEW . . . Traffic Island 1201 (Capitol)
107. WHY DIDN'T I THINK OF THAT . . . Brenda & the Tabulations, Top & Bottom 411 (Jamie, Guyden)
108. MUSIC FROM ACROSS THE WAY . . . James Last, Polydor 15028
109. JOY . . . Ventures, United Artists 50872
110. ROCK 'N ROLL . . . Detroit Featuring Mitch Ryder, Paramount 133
111. OKLAHOMA SUNDAY MORNING . . . Glen Campbell, Capitol 3254
112. YOU REALLY GOT A HOLD ON ME . . . Gayle McCormick, Dunhill 4298
113. I CAN'T DO IT FOR YOU . . . Trade Martin, Buddah 266
114. SOFTLY WHISPERING I LOVE YOU . . . English Congregation, Arco 6865
115. TRYING TO STAY ALIVE . . . Asylum Choir/Leon Russell, Shelter 7313 (Capitol)
116. AJAX AIRLINES . . . Hudson & Landry, Dore 868
117. I WROTE A SIMPLE SONG . . . Billy Preston, A&M 1320

Bubbling Under The TOP LP'S

201. PAUL ANKA . . . Buddah BDS 5093
202. BILLY PRESTON . . . I Wrote a Simple Song, A&M SP 3507
203. GRIN . . . 1 + 1, Spindizzy 2 31038 (CBS)
204. VENTURES . . . Theme From Shaft, United Artists UAS 5547
205. TAJ MAHAL . . . Happy Just To Be Like I Am, Columbia C 40767
206. DORY PREVIN . . . Reflections in a Mud Puddle/Taps Tremore & Timestops, United Artists UAS 5536
207. JOHN STEWART . . . Lonesome Picker Rides Again, Warner Bros. WB 1948
208. LIGHTHOUSE . . . Thoughts of Movin' On, Evolution 3010 (Stereo Dimension)
209. MARK ALMOND II . . . Blue Thumb BTS 32



MIKE MAITLAND, president of MCA Records, is flanked by the Who and the British group's managers, as he presents them Gold Disk Awards for their albums of "Tommy," "Live at Leeds," and "Who's Next," plus a Platinum Disk awards for "Tommy." From left: manager Peter Cameron, Keith Moon and John Entwistle of the Who, Maitland, Peter Townsend and Roger Daltrey of the Who, and co-manager Chris Stamp. Ceremonies were held after their sellout concert at the Forum, Los Angeles.

Campus News

What's Happening

By BOB GLASSENBERG

Thanks to the work of **Bob Ross**, the A&M Records rep from Boston, "What's Happening," would like to salute the women in Northeast campus broadcasting.

Ross gives a great deal of credit to **Donna Halper**, who some 2½ years ago, became the music director for WRBB-FM, Northeastern Univ., Boston. I add my credit to this. She served as music director until her graduation in June of 1971 and to my knowledge, she was a pioneer woman in the field of campus broadcasting.

Now in the Northeast is **Debbie Newmann**, music director for WBRB-FM, Brandeis Univ., Andover, Mass. She is the second woman to hold that position this year. Also working is **Jayne Rheino** Music Director at Graham Junior College's WCSB-FM, Boston.

Jane Newman is currently the music director at WTBU, Boston Univ., a closed circuit station which reaches 15,000 students.

Wellesley College of course has a woman at its helm. **Sue Swan** has run WBS for about two years and her assistant **Annette Cafarelli** handles the music director's chores.

WUNH-FM is under the music directorship of **Carol Reed** who says that she is more often in Boston hustling record service than she is at her classes.

And not to forget the ladies who supply campus stations with their product, whenever possible, **Phyllis Chotin** at Polydor Records; **Anne Moore**, the light at UA Records; and **Kate Buckley** at Columbia Records.

All of this leads to a very interesting question in terms of the industry. Just how many women are there and in fact, what type of jobs do they do. And, are they considered by the executives as "one of the girls?"

★ ★ ★
PICKS AND PLAYS: EAST—New York—WAER-FM, Syracuse Univ., Syracuse, N.Y., Tony Yoken reporting: "Take Care of Your Head," (LP, Gonna Take a Miracle), **Laura Nyro**, Columbia. . . WRHO, Hartwick College, Oneonta, David Maurer reporting: "I Believe in Music," (LP), **Mac Davis**, Columbia. . . WSSU-FM, SUNY at Geneseo, John Davlin reporting: "A Nod is as Good as a Wink," (LP), **Faces**, Warner Bros. . . WSUA, SUNY at Albany, **Eric Lonshein** reporting: "Carey," **Joni Mitchell**, Reprise. . . WLVR, Lehigh Univ. Bethlehem, Pa., Jim Cameron reporting: "Blues Masters" (LPs), various, Blue Horizon. . . WVOF, Fairfield Univ., Fairfield, Conn., Fred Muraiori reporting: "Worker's Playtime," **B.B. Blunder**, Polydor. . . WNCT-FM, Nasson College, Springvale, Me., Joe Bartucca reporting: "I Am What I Am," (LP), **Ruth Copland**, Invictus. . . WCSB, Grahm Jr. College, Boston, Jayne Reino reporting: "Country Anthem," (LP), **Hoyt Axton**, Capitol. . . WAMU, American Univ., Washington, D.C. Bruce Rosenstein reporting: "Keep a Wise Mind," (LP cut, Bell & Arc), **Bell & Arc**, Columbia. . . WMUC, Univ. of Maryland, Sheldon Michelson reporting: "Tryin' to Stay Alive," **Asylum Choir**, Shelter. . . WBCR (WWBC), Brandywine College, Wilmington, Del., **Fred Honsberger** reporting: "Harmony," (LP), **Three Dog Night**, ABC/Dunhill.

SOUTH—WFPC, Florida Presbyterian College, St. Petersburg, Billy Kitchings reporting: "Infant Eyes," (LP), **Doug Carn**, Black Jazz. . . WMOT-FM, Middle Tennessee Univ., Murfreesboro, Bob Mather reporting: "The Concert for **Bangla Desh**," (LP), various artists, Apple. . . WRVU-FM, Vanderbilt Univ., Nashville, Mike Anzek reporting: "Fire & Water," **Wilson Pickett**, Atlanta.

WEST—KLCC, Lane Community College, Eugene, Ore., Dave Chance reporting: "Wild Horse Road/All the Brave Horses," (LP cut, The Lonesome Picker Rides Again), **John Stewart**, Warner Bros. . . KEU, Sacramento, State College, Sacramento, Calif., Dave Shore reporting: "Scorpio," **Dennis Coffey**, Sussex.

NYU to Highlight Jazz In January and February

NEW YORK—January and February will be highlighted by jazz events at New York University's School of Continuing Education. Included in the events will be jazz on film, live jazz, and rock, comedy and satire.

Louis Armstrong, Miles Davis, Duke Ellington, Benny Goodman, Cab Calloway, Count Basie, Bessie Smith, Billie Holiday and Lester Young will be a few of the artists presented in film segments Jan. 19, with commentary by Rudi Blesh, author of "Shining Trumpets," and "They All Played Ragtime."

A live jazz concert by Prism, a three-piece group, will be presented Feb. 13 as part of the "Sundays at Three," program of the university. There will be free-form jazz with original compositions by the group members.

On Feb. 18, a one-woman, multi-language revue will be presented by Marie Misakura, whose program included jazz, folk, rock, and popular songs, as well as comedy and satire in five different languages.

The three programs are part of the ever growing interest in modern free form music and its offshoots and are given by New York University in an effort to broaden the horizons of the students and faculty alike at the university.

Becht Electronics

• Continued from page 19

71, at \$2.98 a desk top cartridge duplicator primarily for recording studios, and blank cassettes and cartridges for bulk users. The cassette line is available in 30, 35, 40, 45, 50, 55 and 60-minute lengths.

Dual Marketing

• Continued from page 21

stated. "It's aiming more units at the audiophile market."

Since July, Aiwa, which is 50 percent owned by Sony Corp., has been selling cassette-radio units, cassette recorders and radios to the OEM market in the U.S.

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From The Music Capitals of the World

DOMESTIC

• Continued from page 12

ATLANTA

The Atlanta Rhythm Section, whose first Decca LP is set for a January release, will make an early year tour with **Deep Purple** and **Buddy Miles**. . . . After moving his permanent residence from the West Coast to Atlanta, Columbia recording artist **Freddy Weller** recorded in Nashville with **Billy Sher-rill**. . . . The gospel singing **Le-Fevres** will split into two groups effective March 1. The LeFevre Trio, consisting of the three original members, will do week long stands at churches while the younger members of the family will retain the name The LeFevres and work one nighters. . . . **Mylon LeFevre**, whose first Columbia LP has been released, is currently on a 13-city tour with the **Who**. . . .

Joe South is wintering in Hawaii. . . . Local club owner **Sam Tucker** has recorded in Nashville with **Pete Drake**. . . . The Atlanta Journal's **Hugh Merrill** is recording a comedy LP.

Goose Creek Symphony is recording at Master Sound. . . . The fourth LP from Georgia's **Allman Brothers Band**, "Eat a Peach," will be released in January. The two record LP includes four studio tracks and other material that was recorded live at concerts. . . . The **LeFevres** have hired their own staff booking agent. . . . **Freddy Cole**, brother of the late Nat King Cole, is currently working the Deacon Brodie Lounge in the Royal Coach Motor Hotel. . . . Club Atlantis, dark through Christmas, will swing into the new year with **Randy Sparks** and the **Backporch Majority**. Other artists set for early year appearance in the Regency Hyatt House's showroom includes **Marilyn Maye**, **Helen O'Connell**, the **Arbors** and **Vaughn Monroe**. . . . **Dot and the Blotters** are holding forth at Scarlett O'Hara's in Underground Atlanta during the Christmas season. . . . Student musicians from the metropolitan area are rehearsing with **Robert Shaw** in preparation for the Atlanta Young Peoples Concert. . . . **Sammy Tucker** and his show continue to work at the Cactus Club in downtown Atlanta. . . . Early year activity for **Star-day/King's Jack Ward** includes a three month Canadian tour.

SHELLY PISANI

CINCINNATI
Sly and the Family Stone rocked it to an estimated 6,000 payees at Cincinnati Gardens Friday (17) at a \$5.50 top. **Balderdash**, a local rock group, served the warm-up, substituting for a combo stranded above the Cincinnati airport. . . . **Delaney and Bonnie Bramlett** and **Friends**, the latter an eight-piece instrumental group, attracted a

meager throng of some 500 in their concert date at Music Hall Monday night (13). Local press termed it "a good concert," marred only by a blasting sound system.

The Central Educational Network, comprising 28 stations in 12 States, has accepted **Wendy Vickers'** WCET-TV musical special for airing on member outlets. Miss Vickers cut the session here recently, accompanied by bassist **Walter Kuebler**. The seg has Wendy singing her own original folk tunes before a college audi-ence.

Rusty York, who heads up the Jewel Recording Studios here, learned last week that the new "Smash-Up Derby" commercial, which he created and did all the instrumental work, has been entered in the Hollywood Film Festival as an entry to select the best film commercial of the year. The commercial is currently being spotted on all three major networks.

John Gary and his troupe appear in concert at Taft Auditorium Jan. 21 under sponsorship of WWEZ, local good-music station. Ducats are pegged from \$3.25-\$5.50. Other attractions coming in under the WWEZ banner are the **Norman Luboff Choir**, Feb. 26; **Ferrante & Teicher**, March 16, and the **George Shearing Quintet**, April 28.

The **Allman Brothers**, progressive blues rock group which shows its wares at Music Hall Jan. 16, boasts a revamped line-up comprising **Gregg Allman**, organ and voice; **Butch Trucks**, drums; **Jai (Johanny) Johanson**, drums; **Dicky Betts**, lead guitar, and **Berry Oakley**, bass.

Harry Carlson, Fraternity Records chief, put in two days in New York recently, huddling with music contacts. He made the trip with **Jack Remington**, former well-known deejay here who now handles promotion for King's Island. \$30 million Disneyland-type fun resort slated to open here next May. Carlson worked with Remington on a promotion bit slated to break soon nationally.

Walter E. Bartlett, senior vice-president of television of Avco Broadcasting Corp. and a member of Avco's board of directors, has been elected 1972 president of the Greater Cincinnati Chamber of Commerce. . . . **Eugene V. Frey**, former member of the Cincinnati Symphony Orchestra, last week was elected to his eighth consecutive term as president of Local 1, American Federation of Musicians here. . . . University of Cincinnati holds its annual jazz festival at Wilson Auditorium on the campus Jan. 29-30, with the **Thad Jones-Mel Lewis Big Band**, **Urbie Green**, the Symphony Jazz Quintet and the UC Concert Jazz Band featured.

BILL SACHS

Billboard SPECIAL SURVEY For Week Ending 1/8/72

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	4	LET'S STAY TOGETHER Al Green, Hi 2022 (London) (Jec, BMI)	6	26	27	LOVE AND LIBERTY Laura Lee, Hot Wax 7111 (Buddah) (Gold Forever, BMI)	3
2	2	CLEAN UP WOMAN Betty Wright, Alston 460i (Atlantic) (Sherlyn, BMI)	8	27	24	LOVE IS FUNNY THAT WAY Jackie Wilson, Brunswick 55461 (Julio-Brian, BMI)	9
3	3	DROWNING IN THE SEA OF LOVE Joe Simon, Spring 120 (Polydor) (Assorted, BMI)	8	28	35	(We've Got to) PULL TOGETHER Nite-Liters, RCA 74-0591 (Rufri, BMI)	2
4	1	FAMILY AFFAIR Sly & the Family Stone, Epic 5-10808 (CBS) (Stone Flower, BMI)	9	29	20	SATISFACTION Smokey Robinson & the Miracles, Tamla 54311 (Motown) (Jobete, BMI)	7
5	6	ONE MONKEY DON'T STOP NO SHOW Honey Cone, Hot Wax 7110 (Buddah) (Gold Forever, BMI)	7	30	32	AIN'T NOBODY HOME B.B. King, ABC 11316 (Rittenhouse, BMI)	7
6	9	SUGAR DADDY Jackson 5, Motown 1194 (Jobete, BMI)	4	31	40	AT LAST Jesse James, Zay 30,002 (Feist, ASCAP)	6
7	7	ROCK STEADY Aretha Franklin, Atlantic 2838 (Pundit, BMI)	10	32	50	SEE WHAT YOU DONE DONE Delia Cartrell, Right On 109 (Captain/Chaca, BMI)	3
8	5	RESPECT YOURSELF Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	14	33	33	WAY BACK HOME Jr. Walker & the All Stars, Soul 35090 (Motown) (Four Knights, BMI)	6
9	10	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) Little Johnny Taylor, Ronn 55 (Jewel) (Respect, BMI)	8	34	36	LAY LADY LAY Isley Brothers, T-Neck 933 (Buddah) (Big Sky, ASCAP)	6
10	12	THAT'S THE WAY I FEEL ABOUT 'CHA Bobby Womack, United Artists 50847 (Unart/Tracebob, BMI)	6	35	42	WHY DIDN'T I THINK OF THAT? Brenca & the Tabulations, Top & Bottom 411 (Jamie/Guyden) (McCoy/One Eye Soul, BMI)	3
11	13	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	11	36	43	YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH Undisputed Truth, Gordy 7112 (Motown) (Jobete, BMI)	4
12	11	GOT TO BE THERE Michael Jackson, Motown 1191 (Stein & Van Stock/Glenwood, ASCAP)	10	37	37	TO YOU WITH LOVE Moments, Stang 5033 (All Platinum) (Gambi, BMI)	7
13	25	SON OF SHAFT Bar-Kays, Volt 4073 (East/Memphis, BMI)	3	38	39	IF I COULD SEE THE LIGHT 8th Day, Invictus 9107 (Capitol) (Gold Forever, BMI)	2
14	14	SCORPIO Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	11	39	29	HEY RUBY Ruby & the Party Gang, Law-Ton 1554 (Avco) (Mardix/Mable Lawton/Bessmar, BMI)	5
15	17	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler, ASCAP)	5	40	—	JUNGLE FEVER Chakacakas, Polydor 15030 (Sabam, BMI)	1
16	16	SHOW ME HOW Emotions, Volt 4066 (East/Memphis, BMI)	13	41	46	PAIN Ohio Players, Westbound 188 (Chess/Janus) (Bridgeport, BMI)	6
17	19	GET UP AND GET DOWN Dramatics, Volt 4071 (Groovesville, BMI)	4	42	44	KEEP ON KEEPIN' ON N.F. Porter, Lizard 1010 (Vulture, ASCAP)	5
18	18	MAKE ME THE WOMAN THAT YOU COME HOME TO Gladys Knight & the Pips, Soul 35091 (Motown) (Jobete, BMI)	4	43	47	AFTER ALL THIS TIME Merry Clayton, Ode 66018 (A&M) (Screen Gems-Columbia, BMI)	3
19	21	LOVE GONNA PACK UP Persuaders, Win or Lose 220 (Atco) (Cotillion/Win or Lose, BMI)	4	44	45	LADY LADY LADY Barbara Acklin, Brunswick 55465 (Julio/Brian, BMI)	3
20	8	I'M A GREEDY MAN (Part 1) James Brown, Polydor 2-14100 (Dynatone/Belinda, BMI)	9	45	48	HEY BIG BROTHER Rare Earth, Rare Earth 5038 (Motown) (Jobete, BMI)	4
21	15	SUPERSTAR (Remember How You Got Where You Are) Temptations, Gordy 7111 (Motown) (Jobete, BMI)	9	46	31	LET ONE HURT DO L.J. Reynolds & the Chocolate Syrup, Law-Ton 1553 (Avco) (Frabob/Ira/Mable Lawton, BMI)	9
22	28	DO THE FUNKY PENGUIN (Part 1) Rufus Thomas, Stax 0112 (Stripe/East/Memphis, BMI)	3	47	49	BOUND The Ponderosa Twins Plus One, Horoscope 102 (All Platinum) (Higuera, BMI)	2
23	26	YOU WANT IT YOU GOT IT Detroit Emeralds, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	2	48	—	CAN'T HELP BUT LOVE YOU Whispers, Janus 124 (Ensign, BMI)	1
24	30	FIRE AND WATER Wilson Pickett, Atlantic 2850 (Irving, BMI)	2	49	—	THE LOVE YOU LEFT BEHIND Syl Johnson, Hi 2208 (London) (Jec, BMI)	1
25	22	HAVE YOU SEEN HER Chi-Lites, Brunswick 55462 (Julio-Brian, BMI)	12	50	—	YES I'M READY (If I Don't Get to Go) Gene Chandler, Mercury 73258 (Julio/Brian, BMI)	1

Vidicopy Develops Tape Duplicator

• Continued from page 20

The company is using equipment developed by Consolidated Video Systems of Santa Clara, Calif.

The copier can duplicate tapes up to one inch in width and can work with tapes used on such master recorders as IVC, Ampex, Sony and Panasonic.

Duplicate tapes are produced on high energy chromium dioxide tape.

Carl Moyer, Vidicopy's president, claims he can duplicate and return masters airmailed him from anywhere in the U.S. and Canada in from one to three days, depending on quantities. Moyer formerly worked with Ampex and Memorex.



WIBF-FM in the Philadelphia area, boasting that it's the only big band station in the area, broadcast interviews with music author George Simon and Bob Eberly, performer who grew to fame in the big band days. The interviews were broadcast on the Sunday 8-10 p.m. Ted Taylor show. From left: Buzz Allen, WIBF-FM personality and director of jazz programming; Simon, Eberly, and WIBF-FM personalities Dave Solomon and Taylor.

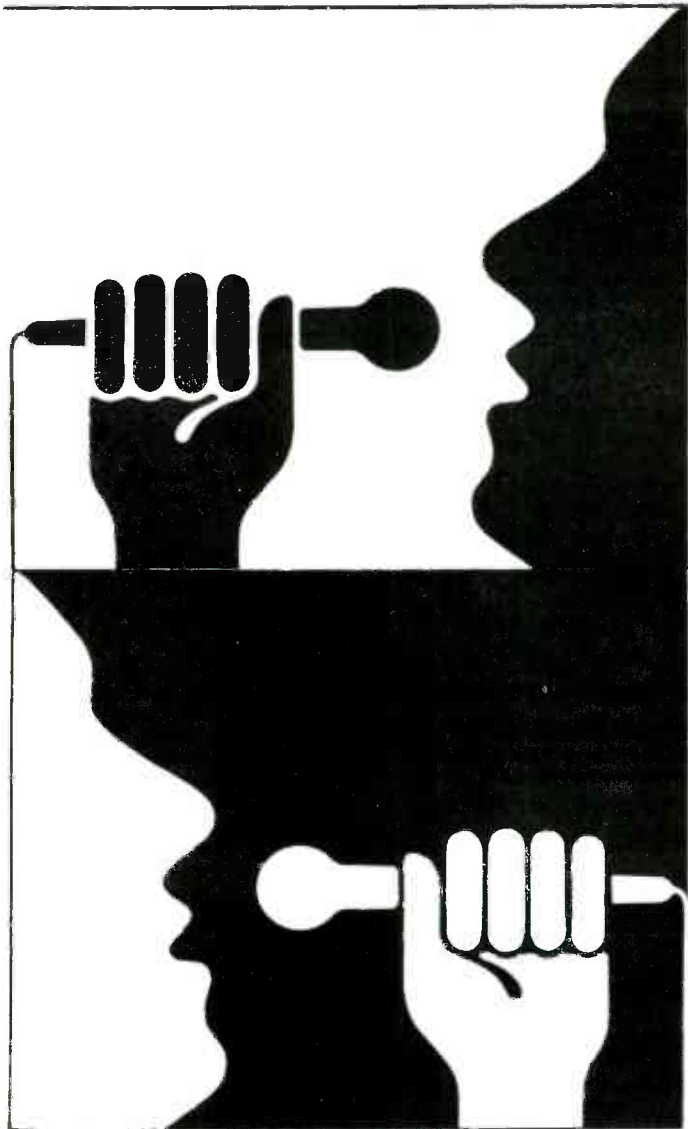
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To heighten this togetherness, Billboard is publishing a special issue on the black experience in today's entertainment industry. We call it "The Soul Emergence." The concept of this issue is to bring an insight into the thinking behind the black artist's, writer's and producer's special kind of music. Music that is universal.

What is the "Soul Emergence" issue?

It's an issue for everyone who works, lives, breathes, and loves the music industry.

It's an education of the "soul culture."

It's Billboard's testimonial on the black music scene.

What will "Soul Emergence" cover?

- the dominant positions of black music on pop charts; how they get there; where the sales are.
- the black influence on Broadway and in motion pictures.
- black radio and its music.
- jukebox programming of black music.
- black publishing.
- black country acts.
- blacks in Las Vegas.
- how black acts fare on black campuses.
- the blacks in television.

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Billboard SPECIAL SURVEY For Week Ending 1/8/72

BEST SELLING
Billboard **Soul LP's**

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	8	26	26	ARETHA FRANKLIN LIVE AT THE FILLMORE WEST Atlantic SD 7205	32
2	3	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	4	27	—	FIRST LIGHT Freddie Hubbard, CTI 6013	1
3	2	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)	22	28	25	BUDDY MILES Mercury SRM 2-7500	13
4	5	QUIET FIRE Roberta Flack, Atlantic SD 1594	5	29	—	JACKSON 5'S GREATEST HITS Motown M 741 L	1
5	4	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	30	30	31	PUSH PUSH Herbie Mann, Embryo SD 532 (Atlantic)	7
6	6	SANTANA Columbia KS 30595	14	31	30	B.B. KING IN LONDON ABC ABCS 730	12
7	9	STYLISTICS Avco AV 33023	6	32	35	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic SD 8300	2
8	10	COMMUNICATION Bobby Womack, United Artists UAS 5539	8	33	33	DIONNE WARWICKE STORY Scepter SPS 2-596	9
9	9	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742L	13	34	37	LIVE AT NEWPORT Eddie Harris, Atlantic SD 1595	2
10	7	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754170	23	35	—	WHAT'S GOING ON Johnny Hammond, Prestige 10015	1
11	13	REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	3	36	—	I'VE BEEN HERE ALL THE TIME Luther Ingram, Koko KOS 2201 (Stax/Volt)	1
12	12	SMACKWATER JACK Quincy Jones, A&M SP 3037	11	37	32	GIVIN' IT BACK Isley Brothers, T-Neck TNS 3008 (Buddah)	16
13	16	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	10	38	34	SAGITTARIUS MOVEMENT Jerry Butler, Mercury SR 61347	17
14	19	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	4	39	36	BLACK IVORY Wanda Robinson, Perception PLP 1B	17
15	15	FIFTH DIMENSION LIVE Bell 9000	10	40	27	STEVIE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313L (Motown)	7
16	11	BOOTS Curtis Mayfield, Curtom CRS 8009 (Buddah)	8	41	41	NATURAL MAN Lou Rawls, MGM SE 4771	18
17	17	SOULFUL TAPESTRY Honey Cone, Hot Wax HA 707 (Buddah)	6	42	29	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	35
18	14	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 1594	15	43	38	MAYBE TOMORROW Jackson 5, Motown MS 735	37
19	18	ALL DAY MUSIC War, United Artists UAS 5539	7	44	40	CHAPTER TWO Roberta Flack, Atlantic SD 1569	71
20	20	HOT PANTS James Brown, Polydor PD 4054	18	45	46	BREAKOUT John Hammond, Kudu KU-01 (CTI)	24
21	21	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	16	46	47	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum AP 3007	4
22	22	RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040	13	47	49	GOIN' EAST Billy Paul, Philadelphia International Z 30550 (CBS)	5
23	23	'NUFF SAID Ike & Tina Turner, United Artists UAS 5530	7	48	44	MERRY CLAYTON Ode SP 77012 (A&M)	8
24	24	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	31	49	48	25th ANNIVERSARY IN SHOW BUSINESS Ray Charles, ABC ABCS 731	5
25	28	KOOL & THE GANG LIVE AT PJ'S De-Lite DES 15004	3	50	45	VISIONS Grant Green, Blue Note EST 9473 (United Artists)	13

Players and Consumers Are Coming Together

• Continued from page 22

leight plant and terminate the duplicating effort.

The EVR operation from the outset was in the nonconsumer areas. A CBS spokesman indicated that Motorola would in 1972 be preparing a machine for the consumer market—at a much lower price than the present \$800 figure for industrial users.

Now that CBS plans surging forward into the programming area, it will have to negotiate with all the craft unions which have yet to sign any agreement for royalties from the new medium.

But CBS has its television wing from which to generate programs and it also owns Cinema Center Films, its full-length motion picture operation, which could be an addition source of programming.

Motorola's North American exclusive licensing pact to make the EVR players has expired. And that means that its own sets will vie along with those imported in the U.S. by the EVR Partnership and from four Japanese sources licensed by the Partnership.

These four firms are Hitachi, Mitsubishi, Shibaura and Matsushita.

What of standardization?

Motorola, cognizant of the over the horizon wave of Japanese EVR players, is shifting its emphasis to programming with its Teleprogram Center holding license to over 1,000 shows. The company is also developing a videotape unit so as not to be caught with just its EVRs on the line.

Philips of Holland and its North American Philips-Norelco associate, are both working on a 1/2-inch videotape system and there are a number of European firms which have accepted the Philips 1/2-inch standard on the Continent.

Ampex, a 1/2-inch supporter through its own Instavideo portable system, is struggling through a series of setbacks which have delayed its entry into the consumer market until late 1972. After a few demonstrations of the unit, the company went into a tailspin and has been pushing back its production schedule until it refines its electronic problems.

For a while it seemed as if Ampex would be the first company on the American market with a portable, light and easy CTV unit. Ampex's delay has given a Japanese firm, Sanyo Electric, a shot at being first with a 1/2-inch portable system. While Ampex has been talking of units in the \$800-\$1,000 category, Sanyo will have a system (player/recorder, camera, monitor) with price options from \$1,500 to \$2,500, depending on which items you choose to own.

Sanyo's outlets include department stores, mass merchandisers, hi fi shops.

While Sanyo may have an identity problem in the U.S., Sony is well known, and it has its own 3/4-inch videotape system called the U-Matic which will be retailed domestically in the \$800 range. The color model is built under common specifications adopted by Matsushita and Japan Victor.

Sony boosts the 3/4 width idea

Programming for the Sony system is under way from Time-Life and several other firms.

Sony's recent cross-licensing agreement with 3M will give the 3/4-inch videotape width a major boost. 3M's Wollensak brand will sell a U-Matic player/recorder while Sony will sell 3M's high energy videotape.

The Sony player, incidentally, is the second to be passed by the Federal Communications Commission as operating within specified radiation limits for home utilization.

The Motorola EVR Teleplayer

was the first unit to be given a clean bill of governmental approval. The FCC's concern is over CTV units emitting enough radiation to cause interference with regular TV reception.

Sony's devotion to the CTV field, is incidentally marked by its relationship with 3M and by two other joint involvements. It has formed a duplicating facility with Teletronics International to reproduce videocassettes. The new firm is called S/T Videocassette Duplicating Corp. and is located in New York.

And it has also formed TEAC Video Corp. with TEAC for the development in Japan of a complete line of videocassette systems. Sony owns 51 percent of the new firm.

Sony additionally has a color duplicating system (for \$150,000) which can produce 500 cartridges using one master and one slave. This equipment is geared for programmers who want the capability of duplicating their material for speedy service to customers.

New Ampex Package

• Continued from page 19

concept will be on a product-by-product basis, with the project scheduled to be completed by spring. The concept will also include 8-track blanks and open reel goods.

Drop Consumer C-30

As part of the program, Ampex is phasing out of the C-30 time length in consumer markets, according to Lantz. It will be replaced by the C-40, beginning with the new 360 series.

Ampex's packaging concept carries over to specialty areas, like education and duplicating, said Warren Simmons, audio product manager.

In education, the product line includes the 291 educational cassette series in C-30 and C-60 and open reel. The cassette and transparent box label are designed for typewriter notation. The shell of the cassette is black on one side and white on the other side to assist students in properly inserting the tape into a player.

In the duplicator area, the company is putting stress on convenience, with plans to eliminate the outer-wrap, beef-up the inner-wrap and offer more packaging protection for open reel and lubricated cartridge tape.

In time, Ampex is planning to educate dealers in its packaging concepts with point-of-sale material, and plans are being formulated for more consumer aids.

Muntz Influence

• Continued from page 21

and 888 (\$89.95). All three have vertical head tracking.

Phillips himself has been going through some soul-searching as to his role with the company. He acknowledges suggesting to Clarion that he relinquish his presidency role and go into new product development for the firm. But this suggestion has been turned down, he claims. "They're apparently satisfied with me," he says. Phillips has headed the company since March, 1970, when Earl Muntz sold his interest to his Japanese suppliers.

Phillips at that time headed the group of investors. Phillips had represented Muntz in Japan as its production contact man with such suppliers as Clarion and Maruwa.

Fisher Bypasses Px's

• Continued from page 20

Committee stated PX's "misinterpreted" the new \$200 limit and "the new limit applies to complete stereo systems, including speakers, but not to separate components."

Strip Printers Argue Effects

• Continued from page 24

McGee" is showing good pop action, Montooth routemen are instructed to move that strip to the top of the green group so it is next to the red category on the box.

Meanwhile, as advocates of color coded strips argue the fine points

CTI Auto Market

• Continued from page 21

the idiot-proof packages." A terminal board comes with a diagram illustrating color codes for matching speaker connections for two or four speakers.

CTI is also planning a promotional kit, MK-104 which includes a player (model 8020), a portable mounting bracket and two speakers at \$49.95.

On the drawing board at the company are cassette auto players and 8-track mini players with remote control devices.

other programmers take an entirely different tact. Mrs. Pat Schwartz of Modern Specialty in Madison, Wis., for example, believes in total uniformity of white strips, preferring to use color only in terms of acetate strips over new releases.

No doubt, the continuing debates over color strips vs. white strips will, in any event, call more attention to title strip merchandising among progressive programmers.

Christmas Singles Still in Demand

• Continued from page 23

the Harry Simeone original. I also was unable to get Bing Crosby's "White Christmas" this time."

Like others, Smalley reported best results with older Christmas records this past season (see "What's Playing?").



HARVEY HOLIDAY of WDAS-FM, the progressive soul station in Philadelphia, receives a "Golden Ear" award from Motown Records. Presenting the award is Eddie Kendricks, a former member of the Temptations, who now performs as a solo artist on Tamla Records. WDAS-FM was one of the first stations in the nation to play "Can I" by Kendricks.

Billboard TOP 40 Easy Listening

TITLE—Artist, Label & Number
(Dist. Label) (Pub., Lic.)

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

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	2	2	4	CHERISH David Cassidy, Bell 45-150 (Beechwood, BMI)	12
2	1	3	3	AN OLD FASHIONED LOVE SONG Three Dog Night, Dunhill 4294 (Almo, ASCAP)	8
3	6	12	34	AMERICAN PIE Don McLean, United Artists 50856 (Yahweh/Mayday, ASCAP)	5
4	4	4	8	FRIENDS WITH YOU John Denver, RCA 74-0567 (Cherry Lane, ASCAP)	8
5	5	9	11	BRAND NEW KEY Melanie, Neighborhood 4201 (Paramount) (Neighborhood, ASCAP)	8
6	8	8	9	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) Hillside Singers, Metromedia 231 (Shada, BMI)	7
7	3	1	1	ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP)	12
8	16	—	—	IT'S ONE OF THOSE NIGHTS (Yes Love) Partridge Family starring Shirley Jones and featuring David Cassidy, Bell 45-160 (Screen Gems-Columbia, BMI)	2
9	9	10	10	AMERICAN TRILOGY Mickey Newbury, Elektra 45750 (Acuff-Rose, BMI)	10
10	10	16	28	ANTICIPATION Carly Simon, Elektra 45759 (Quackenbush, ASCAP)	4
11	11	14	33	SUNSHINE Jonathan Edwards, Capricorn 802 (Atco) (Castle Hill, ASCAP)	4
12	13	13	13	FIVE HUNDRED MILES Heaven Bound with Tony Scotti, MGM 14314 (Atzel, BMI)	7
13	14	20	20	MY BOY Richard Harris, Dunhill 4289 (Colgems, ASCAP)	9
14	7	7	2	STONES Neil Diamond, Uni 55310 (MCA) (Propnet, ASCAP)	9
15	12	11	6	THEME FROM "SUMMER OF '42" Peter Nero, Columbia 4-45339 (WB, ASCAP)	11
16	17	34	—	WITHOUT YOU Nilsson, RCA 74-00604 (Apple, ASCAP)	3
17	18	33	—	HARDER I TRY (Bluer I Get) Free Movement, Columbia 4-45512 (Chaotic, BMI)	3
18	19	22	22	JOY Apollo 100, Mega 615-0050 (Youngblood, BMI)	6
19	15	5	7	LET IT BE Joan Baez, Vanguard 35145 (Macien, BMI)	7
20	20	34	31	MUSIC FROM ACROSS THE WAY James Last, Polydor 15028 (Chappell/Intersong/U.S.A., ASCAP)	6
21	22	23	26	HEY GIRL Donny Osmond, MGM 14322 (Screen Gems-Columbia, BMI)	8
22	21	18	14	THEME FROM CADE'S COUNTY Henry Mancini, RCA 74-0575 (20th Century, ASCAP)	8
23	28	38	39	OPEN THE DOOR (Song for Judith) Judy Collins, Elektra 45755 (Rocky Mountain National Park, ASCAP)	4
24	25	26	32	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	5
25	30	31	35	DAY AFTER DAY Badfinger, Apple 1841 (Apple, ASCAP)	4
26	27	27	38	BLESS THE BEASTS AND CHILDREN Carpenters, A&M 1289 (Screen Gems-Columbia, BMI)	5
27	29	30	39	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) New Seekers, Elektra 45762 (Shada, BMI)	6
28	24	25	30	SCORPIO Dennis Coffey & the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	6
29	—	—	—	LION SLEEPS TONIGHT Robert John, Atlantic 2846 (Folkways, BMI)	1
30	34	—	—	KISS AN ANGEL GOOD MORNING Charley Pride, RCA 74-0550 (Playback, BMI)	2
31	31	35	—	THOSE WERE THE DAYS Carroll O'Connor & Jean Stapleton as The Bunkers, Atlantic 2847 (New Tanden, ASCAP)	3
32	35	35	—	NO SAD SONGS Helen Reddy, Capitol 6363 (Screen Gems-Columbia, BMI)	3
33	33	21	21	SENSUOUS WOMAN Mystic Moods, Warner Bros. 7534 (Ginseng/Medallion Avenue, ASCAP)	7
34	37	—	—	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 1230 (Sunbeam, BMI)	10
35	39	—	—	CAROLYN Merle Haggard & the Strangers, Capitol 3222 (Shade Tree, BMI)	2
36	36	37	37	SOMETHING BIG Mark Lindsay, Columbia 4-45506 (New Hidden Valley/J.C./April, ASCAP)	4
37	38	—	—	DIAMONDS ARE FOREVER Shirley Bassey, United Artists 50845 (Unart, BMI)	2
38	—	—	—	TOGETHER LETS FIND LOVE Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	1
39	40	40	—	I'D DO IT ALL AGAIN Vikki Carr, Columbia 4-45510 (Pincus & Sons, ASCAP)	3
40	—	—	—	LET'S STAY TOGETHER Al Green, Hi 202 (London) (Jec, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 1/8/72

Classical Music

Little Left for Profit, Say U.K. Manufacturers

By EVAN SENIOR
Record & Tape Retailer Staff Member

(Editors Note: Concluding installment on U.K. classical recording scene.)

LONDON—Average sales life of a major classical recording, during which time the recording company estimates it will continue to sell and recoup its capital cost plus interest, is about six years.

What does the company get back for its outlay?

Taking the retail cost of a full-price LP including purchase tax of \$5.65, only approximately \$1.56 comes back to the manufacturing company. Distributor and dealer profit of \$2.50 includes all their warehouse, shop and staff overheads; and purchase tax at 45 percent takes just over \$1.20—nearly as much as the final return to the recording company!

Out of that \$1.56, the company has to pay for all its recording costs, technical and engineering expenses, pressing, sleeve-manufacture, promotion and advertising, copyright fees, royalties, and its

(Continued on page 41)

Letters To The Editor

NEW YORK—Regarding your recent articles by executives exploring difficulties, I would like to say that during the past eight to ten years, the rocketing rise to popularity of rock music has almost obscured the existence of the classical works which have always been the backbone of the recording industry. This has been the reasoning behind the repertoire decisions in most record companies: Young people buy records. Young people only like rock. Therefore, we will produce rock music to satisfy the public taste. However, now that rock popularity has begun to wane, the industry must look at music merchandising through new eyes.

It is vital to emphasize the fact that important rock and pop musicians and groups are using the music of Bach, Satie and other classical composers in exciting new treatments aimed at the young audience. Electronic music has done much to focus popular attention on works of the Baroque period in particular. Music from films (Peter Rabbit, 2001, Elvira Madigan) has reached great numbers because of the connection people make between audio and visual effects.

We must strengthen repertoire, in addition to developing stimulating packaging and merchandising methods for classical product, stressing retail promotion as well as classical airplay. This music has always been there, like old friends. It is up to us to find ways to show people how to listen with a new ear.

Fred Sepanlou
Nat'l Classical Sales Mgr.
Angel Records

Harnoncourt, Teldec in Deal

HAMBURG—An exclusive, 10-year contract has been signed between Teldec's managing director Kurt Richter and Nikolaus Harnoncourt, founder and head of Concentus Musicus, Vienna.

As part of the contract, Harnoncourt will supervise the production of the complete cantatas by J.S. Bach.

Billboard BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 1/8/72

This Month	TITLE, Artist, Label & Number
1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
2	SINFONIAS Waldo de los Rios, United Artists 9-6802
3	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13
4	BERNSTEIN: MASS Columbia M2 31008
5	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102
6	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
7	LOVE STORY Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3210
8	HANDEL: MESSIAH Various Artists/New York Philharmonic (Bernstein) Columbia M2S-603/Various Artists/Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy) M2S-607
9	BACH LIVE AT THE FILLMORE EAST Virgil Fox, Decca DL 75264 (MCA)
10	EVERYTHING YOU ALWAYS WANTED TO HEAR ON THE MOOG Andrew Kazdin and Thomas Z. Shepard, Columbia M 30383
11	VERDI: DON CARLOS (4 LP's) Caballe/Verrett/Domingo/Various Artists, Royal Opera House Orchestra (Giulini), Angel S 3774
12	TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY Various Artists/Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3204
13	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504
14	WELCOME TO VIENNA Beverly Sills, ABC ATS 20009
15	MAHLER: SYMPHONY NO. 1 Chicago Symphony (Giulini), Angel S 3205
16	SCOTT JOPLIN: PIANO RAGS Joshua Rifkin, Nonesuch 71248 (Elektra)
17	WAGNER: DIE MEISTERSINGER VON NURNBERG Adam/Donath/Dresien State Opera (Von Karajan), Angel SEL 3776
18	THE CHOPIN I LOVE Artur Schnabel, RCA Red Seal LSC 4000
19	BACH'S GREATEST HITS Various Artists, Columbia MS 7501
20	DEATH IN VENICE & OTHER GREAT MOTION PICTURE THEMES Cliburn/Ormandy/Leinsdorf/Various Artists, RCA Red Seal LSC 3224
21	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
22	TCHAIKOVSKY: 1812 OVERTURE/ROMEO & JULIET Los Angeles Philharmonic (Mehta), London 6670
23	SHANKAR: CONCERTO FOR SITAR & ORCHESTRA Ravi Shankar & Andre Previn, Angel SFO 36806
24	MAHLER: SYMPHONY NO. 7 Chicago Symphony Orchestra (Solti) London CSA 2231
25	DONIZETTI: MARIA STUARTI Beverly Sills/
26	MAHLER: SYMPHONY NO. 3 (2 LP'S) Procter/Ambrosian Singers/Wadsworth Chorale/London Symphony (Horenstein), Nonesuch 73023 (Elektra)
27	GREATEST HITS FROM FANTASIA (2 LP'S) Various Artists, RCA Red Seal ICS 7079
28	HEIFETZ ON TV Jascha Heifetz, RCA Red Seal LSC 3205
29	BACH IN THE THOMASKIRSCH E. Power Biggs, Columbia KM 30648
30	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
31	THEMES FROM "DEATH IN VENICE" Bavarian Radio Symphony (Kubelik), DGG 2538124
32	TCHAIKOVSKY'S GREATEST HITS Philadelphia Orchestra (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7503
33	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 138001
34	TIPPET: MIDSUMMER MARRIAGE (3 LP'S) Royal Opera House, Covent Garden (Davis), Philips 6703027
35	BEETHOVEN: SYMPHONY NO. 9 IN D MINOR Sutherland/Horne/King/Vienna Philharmonic (Hans Schmidt-Isserstedt), London OSA 1159
36	GROFE: GRAND CANYON SUITE Boston Pops (Fiedler) RCA LSC 2789
37	GERSHWIN: RHAPSODY IN BLUE/AMERICAN IN PARIS Hollywood Bowl Symphony, Seraphin S 60174
38	BEETHOVEN: MOONLIGHT SONATA Artur Schnabel, RCA Victor LSC 4001
39	MY FAVORITE BRAHMS Van Cliburn, RCA Red Seal 3240
40	MY FAVORITE CONCERTOS Van Cliburn, RCA Red Seal LSC 4014

Country Music

Local Station Car Stickers Boost Act

ATLANTA — Capitol Records, in an all-out promotional effort on a new artist, has been concentrating on specific markets in the Southeast and Southwest.

Wade Pepper, national country sales and promotion manager for the label, instigated the promotion throughout the market areas, in connection with other Capitol people, and some radio stations.

The record being promoted is "I'm a Truck" by Red Simpson, which was picked up by Capitol from an independent label.

One facet of the promotion involves bumper stickers with the song title, the artist's name and

the local station call letters printed thereon.

The markets promoted are Memphis, Nashville, Charlotte, Birmingham, Fort Worth and Dallas. Johnny "K" at WENO, Nashville, reports excellent response from truck drivers to the stickers. He is distributing them at shopping centers where WENO does its remote broadcasts.

The promotion began at WBAP, Dallas-Fort Worth, where program manager Don Day initiated a contest. Truckers were asked to photograph their rigs and send the picture to the station. The rig

(Continued on page 41)

Brown Sisters & Veteran Drummer Open Little Rock Recording Studio

LITTLE ROCK, Ark.—Maxine and Bonnie Brown, both former members of The Browns, and drummer Buddy Rogers have opened the first major recording studio here to "expose Arkansas talent nationally."

The eight-track facility is constructed of concrete blocks covered with three-inch polyurethane foam. There is an acoustical suspended ceiling with a four-inch layer of fiber glass sound proofing above. Tile and carpet are the floor

coverings. There are drum and bass booths and portable dividers of wood and eight-inch fiber glass sound deadeners on casters.

The Brown sisters have for the past 18 years recorded for RCA with their brother, Jim Ed. The Browns won virtually every country music award during that time, have appeared on most of the major network shows, and entertained all over the world. Their record of "The Three Bells" sold four-million copies. Bonnie retired from show business in 1969, but now, with Maxine, will devote time to promoting Arkansas talent and working in the new recording studio, which is located in suburban Sherwood.

Rogers was active in music for 12 years as a drummer for artists

such as Marty Robbins, Charley Rich, and the Wilburn Brothers, and was a session musician seven years in Nashville. He designed the studio, while the control room and electronics were designed by Johnny Rosen, president of Fanta Sound, Nashville.

The recording equipment includes Ampex 8 track, 2 track and mono recorders; an echo and reverb unit by EMT; an eight-channel console by Gately, McMartin and Marantz amplifiers, JBL playback and monitor speakers, with mikes by Newman, ElectroVoice and Sony.

Maxine Brown has remained in the industry, recording for a time as a solo act for Chart, and more recently doing back-up work for

(Continued on page 41)

E. ARNOLD'S SON IMPROVES

NASHVILLE — A happy holiday note!

Dickie Arnold, 22-year-old son of entertainer Eddy Arnold, has shown such vast improvement in recent weeks that he now is talking and taking a few steps.

The Arnold's scion was critically injured in an auto accident Aug. 1. He was close to death. Doctors said he might never walk or talk. With constant therapy, both from his father and his mother, Sally, steady improvement has been shown.

Despite a partial paralysis, he now is able to speak, and has just begun to walk. His father feels he will be able to walk competently and fend for himself within another month.

Peterson Changes Label's Name & Moves to Nashville

NASHVILLE — Red Hot Records, which until recently was Blue Boy Records, will have its first single out in January under the new name and new distribution.

Blue Boy, an outgrowth of a publishing company of the same name, was threatened with litigation some time earlier this year because of a similarity in names with the Blue Boys, the band of the late Jim Reeves.

To avoid a law suit label president Bob Peterson changed the

name. To accentuate the country product he moved from Grand Island, Neb., to here.

The most well-known of the Red Hot artists is Jan Hurley, who had a succession of regional hits. Now Peterson has added Earl Williamson and has just finished his first record, due after the first of the year. Other sessions are being carried out, including a mixed LP featuring both instrumental and vocal music. Peterson plans eventually to

(Continued on page 41)

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

"SOUVENIRS & CALIFORNIA MEMORIES"
Billie Jo Spears—Capitol

"A STEP IN THE RIGHT DIRECTION"—Eric Saxon (Chalice)
"BREAK IT TO ME GENTLY"—Toni Lee (Vic-Tim)
"THERE'S BEEN MORE SUN THAN RAIN"—Bonnie Lou (Wrayco)
"YOU'RE THE OTHER HALF"—Dottie West (RCA)
"ONE MORE"—Gene Tyndall (Twilight)
"SOMEONE WRITE A PRETTY SONG"—Bobby Hardin (Mega)
"ANOTHER DAY OF LOVING"—Penny DeHaven (U.A.)
"ONE PIECE AT A TIME"—T. Tommy (Oak Ridge)
"TRY IT AGAIN"—Jackie Wilson (Brunswick)
"SAM THE LUMBERJACK"—Freddie Pigg (Rimrock)
"I COULDN'T LIVE WITHOUT YOU"—Tommy Westmorland (Big Star)

ALBUM OF THE WEEK
"VIKKI CARR SUPER STAR"—(Columbia)

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 1/8/72

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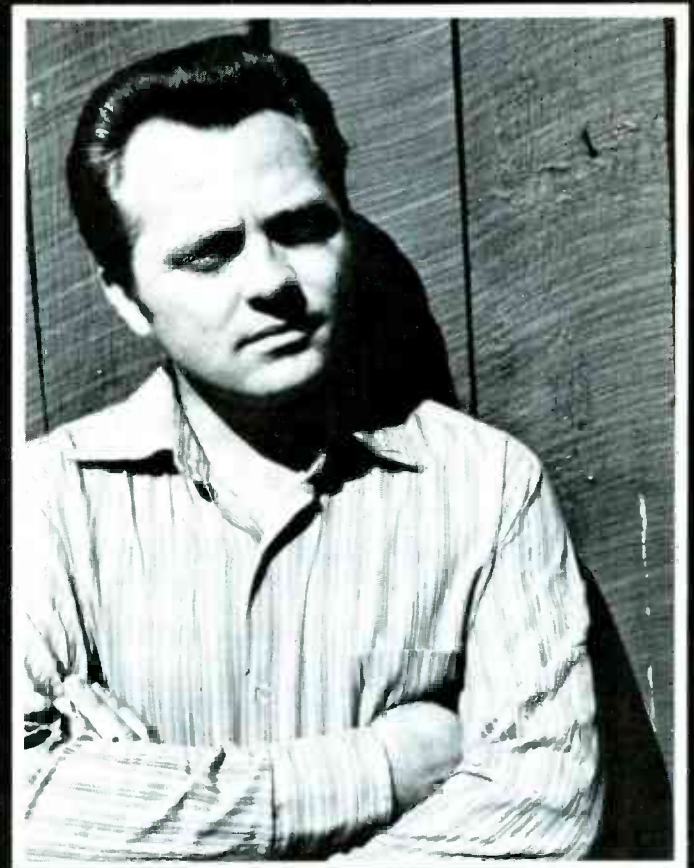
This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME AND BOBBY McGEE Jerry Lee Lewis, Mercury 73248 (Jack & Bill, ASCAP/Combine, BMI)	10	38	22	HERE COMES HONEY AGAIN Sonny James, Capitol 3174 (Marson, BMI)	15
2	1	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	12	39	72	BEDTIME STORY Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	2
3	3	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	6	40	43	TAKE ME Tammy Wynette & George Jones, Epic 5-10815 (CBS) (Glad, BMI)	3
4	5	(I've Got a) HAPPY HEART Susan Rave, Capitol 3209 (Blue Book, BMI)	9	41	41	I ALREADY KNOW (What I'm Getting for My Birthday) Wanda Jackson, Capitol 321B (Tree, BMI)	7
5	11	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	6	42	44	A PART OF YOUR LIFE Charlie Rich, Epic 5-10809 (CBS) (Makamillion, BMI)	7
6	7	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	5	43	33	THE NIGHT THEY DROVE OLD DIXIE DOWN Alice Creech, Target 0138 (Mega) (Canaan, ASCAP)	9
7	4	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams/Excelsior, BMI)	14	44	39	HITCHIN' A RIDE Jack Reno, Target 00317 (Mega) (Infune, BMI)	14
8	8	COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	12	45	42	ALRIGHT I'LL SIGN THE PAPERS Jeannie Seely, Decca 32882 (MCA) (Cedarwood, BMI)	8
9	13	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Chestnut, BMI)	6	46	67	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	2
10	6	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepar, BMI)	11	47	34	A CHAIN DON'T TAKE TO ME Bob Luman, Epic 5-10786 (CBS) (Blue Crest, BMI)	10
11	12	BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owepar, BMI)	9	48	56	ANN (Don't Go Runnin') Tommy Overstreet, Dot 17402 (Paramount) (Cason, ASCAP)	2
12	10	YOU BETTER MOVE ON Billy (Crash) Craddock, Carlwheel 201 (Spartus/Keva, BMI)	10	49	47	BABY, I'M YOURS Jody Miller, Epic 5-10785 (CBS) (Blackwood, BMI)	14
13	16	I'M A TRUCK Red Simpson, Capitol 3236 (Plaque/Ripcord/Central Songs, BMI)	6	50	52	I START TO THINK ABOUT YOU Johnny Carver, Epic 5-10813 (CBS) (Green Grass, BMI)	3
14	20	BABY'S SMILE, WOMAN'S KISS Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	7	51	50	RECONSIDER ME John Wesley Ryles I, Plantation B1 (SSS Intl.) (Singleton, BMI)	9
15	17	I'VE COME AWFUL CLOSE Hank Thompson, Dot 17399 (Paramount) (Chess, ASCAP)	6	52	61	CINDERELLA Tony Booth, Capitol 3214 (Blue Book, BMI)	6
16	21	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	10	53	53	HOUSTON BLUES Jeannie C. Riley, MGM 14310 (Acuff-Rose, BMI)	8
17	15	LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	15	54	60	DON'T SAY YOU'RE MINE Carl Smith, Columbia 4-45497 (Seaview, BMI)	5
18	19	BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI)	11	55	51	THINK AGAIN Patti Page, Mercury 73249 (Jack & Bill, ASCAP)	8
19	27	MUCH OBLIGE Jack Greene & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	5	56	49	HOW CAN YOU MEND A BROKEN HEART Duane Dee, Carlwheel 200 (Casserole/Tamerlane, BMI)	13
20	28	MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, BMI)	8	57	58	COTTON TOP Carl Perkins, Columbia 4-45466 (Cedarwood, BMI)	5
21	23	TURN YOUR RADIO ON Ray Stevens, Barnaby 204B (CBS) (Affiliated Ent's., BMI)	6	58	59	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	3
22	24	RUBY, YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI)	9	59	45	TODAY'S TEARDROPS Bobby Lewis, United Artists 50850 (Sea-Lark, BMI)	7
23	40	FORGIVE ME FOR CALLING YOU DARLING Nai Stuckey, RCA 74-0590 (Blue Crest/Hill & Range, BMI)	5	60	55	RUBY GENTRY'S DAUGHTER Arlene Harden, Columbia 4-45489 (Green Grass, BMI)	4
24	38	TONIGHT MY BABY'S COMING HOME Barbara Mandrell, Columbia 4-45505 (Julep, BMI)	5	61	66	SUSPICION Bobby G. Rice, Royal American 48 (Presley, BMI)	2
25	37	AIN'T THAT A SHAME Hank Williams Jr., MGM 14317 (Travis, BMI)	4	62	62	KENTUCKY Sammi Smith, Mega 615-0056 (100 Oaks, BMI)	2
26	9	LIVING AND LEARNING Mel Tillis & Sherry Bryce, MGM 14303 (Sawgrass, BMI)	11	63	63	LOVELIEST NIGHT OF THE YEAR Slim Whitman, United Artists 50852 (Robbins, ASCAP)	5
27	14	DADDY FRANK (The Guitar Man) Merle Haggard & the Strangers, Capitol 3198 (Blue Book, BMI)	13	64	64	UNTOUCHED Mel Tillis, MGM 14329 (Sawgrass, BMI)	2
28	26	DIS-SATISFIED Bill Anderson & Jan Howard, Decca 32877 (MCA) (Stallion, BMI)	14	65	57	WHAT A PRICE Johnny Russell, RCA 74-0570 (Travis, BMI)	5
29	30	CATCH THE WIND Jack Barlow, Dot 17396 (Paramount) (Terrace, ASCAP)	10	66	—	ONE TIN SOLDIER Skeeter Davis, RCA 74-0608 (Trousdale, BMI)	1
30	31	RED, RED WINE Roy Drusky, Mercury 73252 (Tallyrand, BMI)	5	67	—	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (Kenwood/Campbell, BMI)	1
31	25	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI)	13	68	68	NEVER HAD A DOUBT Mayf Nutter, Capitol 3226 (Blue Book, BMI)	4
32	18	ROSES & THORNS Jeannie C. Riley, Plantation 79 (SSS Intl.) (Singleton, BMI)	12	69	69	SEARCH YOUR HEART Bobby Wright, Decca 32903 (MCA) (Contention, SESAC)	3
33	32	TRACES OF A WOMAN Billy Walker, MGM 14305 (Forrest Hills, BMI)	9	70	71	ANOTHER PUFF Jerry Reed, RCA 74-0613 (Vector, BMI)	2
34	35	TOO OLD TO CUT THE MUSTARD Buck & Buddy, Capitol 3218 (Tree, BMI)	6	71	—	SAFE IN THESE LOVIN' ARMS OF MINE Jean Shepard, Capitol 3238 (Algee, BMI)	1
35	29	ALL I EVER NEED IS YOU Ray Sanders, United Artists 50827 (United Artists/Racer, ASCAP)	15	72	74	THE ONE YOU SAY Jimmy Dean, RCA 74-0600 (Contention, SESAC)	2
36	54	YOU CAN'T GO HOME Stallier Brothers, Mercury 73253 (House of Cash, BMI)	5	73	73	ANOTHER DAY OF LOVING Penny DeHaven, United Artists 50854 (Unarl, BMI)	3
37	36	MAIDEN'S PRAYER/HOME SWEET HOME David Houston, Epic 5-10778 (CBS) (Gallico, BMI/Algee, BMI)	16	74	75	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	2
				75	—	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	1

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Country Music

**Luminaries at
WWVA Party**

WHEELING, W. Va.—National and state dignitaries were on hand here to commemorate the 45th anniversary of WWVA Radio and the 39th anniversary of the Wheeling Jamboree.

West Virginia Governor Arch Moore, Jr., headed the list of visitors, which included several members of the state legislature; Emil Mogul, president of Basic Communications, Inc.; Mrs. Mogul, who is treasurer of the firm, and Berk Fraser, vice president.

Mogul was presented with plaques, proclamations, and a gold "Happy Anniversary" record.

Entertainment for the big "Jamboree" anniversary show was led by RCA's Jerry Reed.

**All-Stars on
Jan. 11 Glen
Campbell TV**

LOS ANGELES—The Glen Campbell show set for next week will feature a roster of award-winning country "giants."

Among those scheduled to appear are Johnny Cash, Merle Haggard, Buck Owens, Jerry Reed, Minnie Pearl, June Carter, Mel Tillis, Freddie Hart, Grandpa Jones, Larry McNeely and the Strangers, and the Tennessee Three.

Cash, Campbell and Haggard all have been winners of the Entertainer of the Year Award from the Country Music Association. Other CMA category winners on the show include Owens, Reed, Hart, and Miss Carter.

The show, which was taped in mid-December, will be shown on CBS Jan. 11.

(Continued on page 41)

**Nashville
Scene**

It would be impossible to list the names of the artists who performed benefits for various individuals and groups during the Christmas season. Suffice to say that virtually everyone in the country field did his and her bit, and many did it quietly. . . . Bud Brewer had standing-room-only crowds for two weeks of shows in Pueblo, Colo., and Bill Goodwin of the Hubert Long Agency will book him back in the spring. . . . Bonnie Lou of WLW-TV, Cincinnati, has signed with Wrayco Records and Brite Star promotions. She just did a session in Nashville produced by Lou Chitty. . . . Buckhorn's Skip Rogers is a newlywed.

(Continued on page 41)

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**Billboard Hot
Country LP's**

Billboard SPECIAL SURVEY
For Week Ending 1/8/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	SINGS HEART SONGS Charley Pride, RCA LSP 4617	7
2	3	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	6
3	4	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	9
4	2	EASY LOVING Freddie Hart, Capitol ST 838	16
5	5	WE GO TOGETHER Tammy Wynette & George Jones, Epic E 30733 (CBS)	10
6	10	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	5
7	11	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30887	12
8	18	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	11
9	8	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	31
10	7	I'M JUST ME Charley Pride, RCA LSP 4560	26
11	12	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	14
12	13	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	19
13	14	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	9
14	15	IN SEARCH OF A SONG Tom T. Hall, Mercury ST 61350	17
15	17	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	13
16	16	WORLD OF LYNN ANDERSON Columbia C 30925	13
17	9	PITTY PITTY PATTY Susan Raye, Capitol ST 807	19
18	6	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	25
19	19	HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA)	8
20	20	HERE COMES HONEY AGAIN Sonny James, Capitol ST 849	6
21	22	GREENE COUNTRY Jack Greene, Decca DL 75308 (MCA)	3
22	23	WELCOME TO MY WORLD Ray Price, Columbia G 30878	6
23	21	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	71
24	—	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	1
25	26	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-2000 (Paramount)	5
26	28	ME AND BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	14
27	25	ROSE GARDEN Lynn Anderson, Columbia C 30411	55
28	24	BEST OF CHARLEY PRIDE RCA Victor LSP 4223	21
29	30	LIVING AND LEARNING/TAKE MY HAND Mel Tillis & Sherry Bryce, MGM SE 4800	6
30	29	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	19
31	—	LOVE'S OLD SONG Barbara Fairchild, Columbia C 301092	1
32	32	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega M31-1000	44
33	36	LAND OF MANY CHURCHES Merle Haggard, Capitol SWBO 803	2
34	35	JEANNIE Jeannie C. Riley, Plantation PLP 16 (SSS Int'l)	2
35	37	BEST OF BUCK OWENS, VOL. 4 Capitol ST 830	10
36	39	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	3
37	43	THE DEL REEVES ALBUM United Artists UAS 6820	2
38	38	WORLD OF MARTY ROBBINS Columbia G 30881	9
39	40	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot DOS 25993 (Paramount)	6
40	41	AERIE John Denver, RCA LSP 4607	4
41	44	SHE'S LEAVIN' Jim Ed Brown, RCA LSP 4614	2
42	31	KO-KO JOE Jerry Reed, RCA LSP 4596	17
43	45	THESE HANDS Jimmy Dean, RCA LSP 4618	2
44	33	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists UAS 6819	7
45	—	COUNTRY ROADS Osborne Bros., Decca DL 75321	1

International News Reports

Special Reports from the Billboard Group

COVERING RECORDS, TAPE, MUSIC INSTRUMENTS, AUDIO EQUIPMENT, CARTRIDGE TV
MUSIC WEEK **RECORD & TAPE**
RETAILER
A Billboard Group publication

Slow Growth, Prices Up, Tape Increase—U.K. Scene

By BRIAN MULLIGAN

Staff Member, Record & Tape Retailer

LONDON—A continuing, albeit slow, growth in sales, a further round of price increases and the likelihood of tape finally taking its place as a significant contributor to profits, are the more obvious developments in prospect for the British record industry in 1972.

With a few individual exceptions, 1971 wasn't a notably profitable year for the industry as a whole, with cost escalation absorbing the benefits of two price increases in 1971 and of modestly improved sales.

Although individual manufacturers speak with reasonable confidence about their achievements during the past year, figures released by the Department of Trade and In-

dustry reveal an overall 5 per cent sales growth, a less than satisfying figure in the current economic conditions and a backlash blow after 1970's record year of around \$100 million worth of sales at manufacturers' prices.

Looked at in relation to the industry as a whole, such figures indicate discouraging bottom-line results among weaker companies and cause for concern about controlling overheads even among the more prosperous majors.

The constant pressure on margins is causing industry leaders to predict without a flicker of uncertainty that retail prices will go up again in 1972 as production costs mount.

If there is one development in the coming year which would give hard-pressed manufacturers more pleasure than anything else it would be to see talent, from the newcomer to the established trans-

fer-seeking stars, and their management taking a more realistic look at contractual demands and opting for future long-term investment rather than immediate cash payments. From time to time the word is put about—more in hope, probably, than with conviction—that the days of the astronomical advances has passed; that record companies are refusing to dig into their pockets any more. But it seems more a pipe dream than real conviction and no matter how much is being sought, there always seems to be a company willing to take the gamble.

While the value of sales has risen but slowly these past 12 months, the actual level of production has shown no signs of easing up. There's no doubt that the DTI figures, when available, will reveal a considerable improvement on 1969's total of 113,000,000 disks manufactured, but since the output of singles has remained virtually static, there are either a lot of full-price albums cluttering up dealers' browsers or the emphasis is increasingly on the mid-price lines, now an integral part of all manufacturers marketing strategies, or on material released by the specialist budget companies.

As likely as not there's some validity for either argument. There has been no advance in the number of albums issued—the figure of 3,700 titles is virtually on a par with 1970—but there's certainly a trend—and the evidence is that it meets with little support either

(Continued on page 36)



MUSIC LABO

More New Record, Pub. Co's in Japan in 1972

By SHIGERU KAWABATA

TOKYO — Indications are that there will be new record companies finalized and new foreign publishing companies opening offices in Japan in 1972.

In 1970 there were many record companies formed. But last year there was no noticeable movement to open new labels. This year, Tokyo Broadcasting System (TBS) and Nippon Victor will open a label which will probably be called Tokyo Records.

Each company owns half and the label will have 100 million yen with which to work. Victor will take care of production and TBS will handle distribution and promotion. Yoshio Kaneko is the president of the new operation. Another company moving into records is Trio which makes audio products and has been manufacturing records and tapes for sale with its audio line. The Trio label has been in existence since 1969 as a small supplier of music for its audio products.

Trio plans to distribute its records for the masses through the National Record Retailers League.

Teichiku Records plans to distribute the Black label, operated by Taku Izumi, an important producer of hits. Black is a new label which will be geared to creating music not regularly handled by what are called the major labels.

A number of local labels are in the market to handle distribution of foreign companies. Canyon, Toho and Nippon Columbia are among the most aggressive companies looking for licensees.

The competition to acquire foreign labels will increase contract money and many officials are afraid of this.

On the publishing front, the number of companies opening up has increased regularly. There were 158 firms in 1970 and 212 last year. The revision of the copyright act which increased the benefits to publishers accounts for this increased activity.

It was in 1971 that profits started to fall to a select number of publishers. Therefore, this year observers are closely watching to see whether a monopoly situation develops around those highly successful publishers or whether in fact new publishing companies continue to open.

The re-evaluation of the yen now produces 308 for an American dollar instead of the former 360. The increased re-evaluation came to 16.8 percent. The Japanese music industry wanted to keep the rate at 10 percent, but actually expected around 15 percent.

Japan's music industry does not depend much on exports. According to JASRAC, monies paid for imports was one billion yen, while the amount paid for exports was 40 million yen.

On the other hand, exports of electronic equipment during 1970

was 870 billion yen which was 60 percent of total production.

There is one thing that music and electronic industry officials are afraid of. They fear that the re-evaluation of the yen may create a mood of "depression" and they are asking the Government for help.

Help is also being studied for the distribution of records. Most officials of the industry agree that rack jobbing is necessary to expand distribution routes.

There are about 4,000 record shops in Japan and they sell over 100 million records annually.

The manufacturers of records are concentrating on direct sales to these stores. Nippon Victor and Toshiba Onko are utilizing coin machines, for example, which take four 100 yen coins.

The machines hold 12 different categories of records, each 20 to 30 titles deep.

There are plenty of things which will make the music/record industry exciting to watch in the new year.

Name Change For NV Philips

BAARN—With effect from Jan. 3, 1972, NV Philips Phonographische Industrie will be changing its title to that of Polygram BV.

To this end, all musical activities will be handled by newly formed Phonogram International BV company. All shares will be held by Polygram BV, as the holding company.

As from Jan. 3, the company's present business contacts will be handled by Phonogram International BV which will also be located at the Company's Baarn address.

New telephone and cable numbers for the company (also effective from Jan. 3) are—telephone: Baarn (02154) 9911; cables: Phonint Baarn. The company's Telex number, (11164), remains unchanged.



Continent's Entrepreneurs Eye Next 366 With 'Guarded Optimism'

Continued from page 1

On the continent, at least, the market these last few months has been rather softer than was hoped and the feeling was that any improvement will very much depend on the overall economic situation, particularly in the matter of American and European fiscal policy.

All industry leaders are expecting a healthy expansion in the tape market in 1972. The long-term job of familiarizing the public with tape sound carriers now seems to be in its last stages and hardware is now coming on to all European markets in increasing quantities.

Another growth area will certainly be rackjobbing. All over the Continent new supermarkets and hypermarkets are opening. Most of them have record departments.

Pierre J. Goesanare, president of the Chambre Syndicale Belge de l'Industrie de la Musique Enregistree, the Belgian record manufacturers' association—and head of the RCA outlet, Inelco, told Billboard:

"Rackjobbing was responsible this year for about 20 percent of the total business done. I expect to see this increase substantially in 1972—always providing that the economy in general remains healthy."

Goesanare reckoned that the record market in Belgium, overall, was up by about 15 to 20 percent in 1971, "but I'd be surprised if this rate of increase were maintained through 1972."

One area where action certainly can be expected this year is in the

field of piracy and bootlegging. Following the Geneva Convention, record companies on the continent will be stepping up the war on illegal copying.

Whether proceeding against illicit copying on the basis of the law against unfair competition, or on the basis of existing legislation which acknowledges the existence of copyright in a record, the record industry on the continent can be expected to be extremely vigilant in rooting out bootleggers and illegal duplicators before the menace reaches the proportions it has

achieved in other parts of the globe.

Transshipping Flows

Unhappily 1972 is unlikely to see much progress toward the Common Market ideal of a common tax structure where records are concerned—so there are still going to be transshipping problems from low tax countries to high tax countries. With the TVA running at 11 percent in Germany, 14 percent in Holland, 25 percent in Belgium, 33 percent in France and purchase tax at 45 percent in

(Continued on page 38)

Canada Needs Experienced Music Industry People

By RITCHIE YORKE

One summer's day in '69, a dedicated man came along and waved a wand and announced that as of Jan. 18, 1970, Canadian radio stations would have to play 30% domestic music content or lose their licenses.

The resulting demand for Canadian-made records made it possible for foreign-owned record companies to allocate some of their profits towards local talent development. This money made it necessary for

recording studios to open with world-standard facilities.

The companies, the studios, but most important, the Canadian content regulations have brought about the near-overnight birth of a music industry in the north country. Notwithstanding

the amazing amount of raw musical energy and talent existent in these parts, government intervention in the programming of radio stations is the sole reason why Canada has such a thriving music industry at the present time.

This young and vibrant industry cannot help growing during the new year. The stage has been set, the players have been rehearsing and the creative climate is intensely favorable.

Many things have happened in the short history of the Canadian music scene, most of them during the past year which has seen more Canadian-made disks on the international charts than in any previous 12-month period. Canada is widely proclaimed as the world's third leading producer of global hits, and rock is reported to be the country's fastest growing industry. And with all of these de-

(Continued on page 38)



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Price Increase, Returns Dropped by EMI Ireland

DUBLIN—EMI-Ireland has announced increases in prices of albums, tapes, cassettes and 8-track cartridges, along with an end to the 5 percent returns allowance.

Although prices of seven-inch singles and EP's will remain the same, there will be increases in the recommended inclusive retail prices of all other categories of records.

In a letter from EMI's administration department, retailers were informed: "The 5 percent returns

allowance will be abolished and a compensating extra discount of up to 33 1/3 percent will be given to the dealer.

"It must be remembered that the 5 percent return was given up the dealer price where the compensating discount is operative of the recommended retail price."

Additionally, the profit margin for tapes, cassettes and 8-track cartridges has been increased similarly from 28 1/2 percent to 30 percent.

From The Music Capitals of the World

MOSCOW

A new music theater for children with 1,250-seat large hall, two smaller concert halls and winter garden will be constructed in Moscow. . . . Estonian composer **Boris Korver's** new musical "The Kings and Cabbages" after **O'Henry's** story was staged at Vanemuine music theater in Tartu, Estonia. . . . A mini-album of **Bee-Gees'** selections (on Bulgarian Balkantone) is being distributed by Melodiya. It is the first **Bee-Gees** disk on sale here. . . . To select top songs of the year the first-ever television show-poll, "Song 71" has been launched on Central TV network, Moscow. . . . A novel color-music system, designed by engineer **Lev Nusberg** was presented in a program of Georgian composer **Zakharri Paliashvili's** works. According to Nusberg the system differs from many existing ones by a prearranged program for each musical piece performed.

Muzyka, Russia's biggest music publishing house plans to issue 674 publications with overall edition of 9,494,000 copies in 1972. . . . A jazz concert series was held in one of the biggest Moscow cinemas, Udarnik. The concerts featured local jazz musicians as well as guest groups, **Vadim Viadro** from Riga, **Vyacheslav Ganelin** from Vilnius and **Valerie Kolesnikov** from Donetsk.

Melodiya recent classical releases included two-record set featuring cellists **Daniil Shafran** and **Anton Ginzburg** in five Beethoven cello sonatas, an album of pianist **Sviatoslav Richter** and baritone **Dietrich Fischer-Dieskau** performing Brahms' "Op. 33," a monaural album presenting a collection of old recordings of **Wagner's** operatic pieces, by **Berliner Opera**, the Moscow Chamber Orchestra under **Rudolf Barshai** in **Vivaldi** program, the Chamber Orchestra of Latvian Radio conducted by **L. Vigner** and **A. Klishan**, French horn, performing Mozart works for French horn and orchestra.

VADIM YORCHENKOV

JOHANNESBURG

The **Miracles** has just recorded its first single "Sweet City Woman." . . . The top three records on the Springbok charts for the week ending Dec. 18 were local recordings. They were "Mamy Blue" by **Charisma**—a number that has created a 'record' for a local by staying in the No. 1 spot for almost three months—"Get Me Some Help" by **Neville Whitmill** and "Amen" by **Peanut Butter Conspiracy**. . . . Scottish singer **Andy Stewart** opened his short tour of South Africa at the Civic Theater. He will play the main centers. . . . EMI artist **Peter Vee** will have his chart-topping single "Can We Get To That" released by EMI in England early in January.

Laurenco Marques Radio has secured the rights to a 12-hour documentary program "The **Elvis Presley** Story." This will be broadcast from LM in 12 one-hour chapters each Sunday starting Jan. 9. . . . Two members of non-white group **Flame**, the band is currently living and working in Los Angeles. **Blondie Chapman** and **Steve Fataar** hope to form a group for a short tour of the country before leaving for the U.S. . . . Also on a South African visit is **Emil Dean Zoghby**, the Polydor singer living and working in London.

Scottish artist **Linda Scott**, who had an international hit 10 years ago with "Tell Every Little Star," and Australian artist **Samantha Sang** have been signed by **Intercontinental Records**. . . . A special charity benefit "A Night With the Stars" was held here Dec. 20. **Andy Stewart** topped the bill. Other artists included folk **SARIE** award winners **Des** and **Dawn Lindberg**, **Lance James**, chart-topper **Alan Garrity**, **Zona Visser** and trumpeter **Murray Campbell**. . . . Cape Town impresario **Ronnie Quibell** announced that he had signed Motown artists, the **Four Tops**, for a concert tour of the Republic in May.

PETER FELDMAN

S. Africa Holds First Multiracial Pop Festival

By PETER FELDMAN

JOHANNESBURG — History was made in South Africa on Dec. 18 when the country's first multiracial open-air pop festival was held at Cape Town's Green Point Stadium. The Government granted permits allowing non-whites to see white groups performing and it is the first time such permits were granted for an event of this nature since mixed entertainment was banned several years ago.

A crowd of 20,000 attended. The festival, organized by Cape Town pop agent Selwyn Miller, had local Afro-rock group Hawk topping the bill. A group from the U.S., South Country Band, plus outfits from all over the Republic and Rhodesia

took part in a "Battle of the Bands" competition.

Finalists in the competition played before a whites only audience at a Cape Town theater and later a permit was granted, believed to be the first of its kind, for the white band finalists to repeat their performance before non-whites.

Another "first" took place at a pleasure resort near here on Dec. 27 when for the first time coloured groups appeared before a white audience at an open-air festival. The festival was organized by **Sagittarius Management**. The **Strangers**, the first coloured group from the Transvaal ever to get onto the I.M. charts, topped the bill.

Chappell Sets French Label

PARIS — Chappell-France has set up an independent record production and musical publishing outlet—**Theleme**—under **Laurent Thibaut**, formerly with **Barclay International**.

The new label, distributed by **Philips**, will concentrate on modern pop and jazz and will lean heavily on the style of the British indies. **Thibaut** said.

Initial release is an album by a new South of France group **Ergo Sum**, called "Mexico." **Theleme** is also to produce an album with members of the **Philips Magma** group, augmented by other musicians. "Univeria Zekta" and the first French live double-album featuring 15 groups, including **Magma**, **Catharthis** and **Ergo Sum**.

Philips will distribute throughout Europe, but **Thibaut** is currently looking for American representation.

USSR Melodiya Stereo-Mono Disks

TASHKENT, USSR—Melodiya's pressing factory here began producing "combined" stereo-monaural records in 1971, said **Yuri Krotkov**, director of Tashkent factory. According to **Krotkov** the overall annual record output has reached 16 million units in 1971. The factory's products are supplied to outlets in the Far East, Siberia, Middle Asian republics, the Urals and Volga region.

Slow Growth, Prices Up—U.K. Scene

• Continued from page 35

on tape and disk will be available in the next few months, but manufacturers seem to be making token gestures in the direction of four-channel sound rather than embracing the concept with wild enthusiasm. This is understandable enough, for the spread of quadraphonic software is—as was the case with tape—governed by the availability of equipment, which is slow coming through the pipeline. As a result, apart from RCA's launch of a batch of Quad-8 cartridges to back **Motorola's** Quadraline car unit, everybody else is holding fire until hardware is more readily available. **CBS**, for instance, was planning to have its first SQ disks on the market by November, and although imported copies are available, no release date has yet been announced. Of the other companies, **EMI** is accumulating recordings for release—at a date still to be indicated—initially on discrete cartridge, second, on matrix coded disks and possibly also on matrix coded cartridges. However, neither **EMI** nor **Pye**, the other British company with plans in this direction, have yet stated publicly which disk system they are planning to adopt.

Two 1972 developments which will be watched with interest—and perhaps not a little apprehension—will be the future progress of **Bell** and **Kinney**. **Bell** after a long association as an **EMI** licensed label, went independent on Jan. 1, utilizing **EMI's** pressing and distribution facilities while **Kinney** will finally have a "full house" from March when it begins marketing the Atlantic label, following the end of the licensing deal with **Polydor**.

While the focus on **Bell** will be to see whether a company regarded mainly as a "seven-inch label" can succeed on its own, the attitude towards **Kinney** will be to see whether its enormous potential will be fulfilled—and what will happen to established market shares if it is.

Viewed from this moment in time, 1972 looks like being a year when the record industry will be concerned chiefly with re-establishing eroded profit margins while looking forward to forging ahead again in 1973, which should prove to be a particularly intriguing year with the entry into the Common Market, the introduction of Value Added Tax—and with it hopefully a reduction in the levy on records—and the arrival of commercial radio.

Nevertheless, there are misgivings in some quarters that a period of profitless prosperity may be in prospect if a discounting war breaks out. It's reported that two American independents have been offering attractive extra discounts to the trade and the more cautious companies are concerned that 1972's potential for laying really firm foundations for strong profits next year could be in jeopardy. **Quadraphonic** recordings both

Canada Gets First Indie Promo Co.

TORONTO—Canada's first independent promotion company, **Media Man**, has been formed by **Skip Fox**, former promotion manager of **Ampex Music of Canada**.

Media Man will function as a press agency and promotion outlet with emphasis on mass media coverage by mail across the country, in the U.S. and further afield.

Fox's first client is **Ocean**, through an agreement with **Tom Wilson's** **WBM Management** company.

Media Man's four published aims are: "To promote and publicize Canadian talent in both live and recorded performances, to encourage the hiring of Canadian entertainers for domestic and foreign productions, to develop and main-

tain the highest standard of reputable communication between entertainers and the media in Canada and throughout the world, and to consistently strive for the common interest in all representations on behalf of and for deserving Canadian talent."

Cigar Smoker of The Year—Hawkins

TORONTO — **Ronnie Hawkins** has been chosen as Canada's Cigar Smoker-of-the-Year in a national poll of more than 1,000 editors, columnists, feature writers, TV and radio program directors and news directors. The poll is organized by the **Cigar Institute of Canada**.

First French Indie Radio Production Firm Formed

PARIS—**Andre Asseo**, for eight years head of promotion at **Philips-France**, is to form the country's first independent radio production company—**Tele Union Radio**—from Jan. 1 next.

Asseo is joining up with producer **Jacques Antoine**, who already heads the **Tele-Union** company, until now exclusively oriented towards TV programs.

Tele-Union Radio aims to follow new trends in French radio as a result of demands by major industrial firms for sponsored programs. Up to the present, France's

commercial radio stations have mainly concentrated on spot advertising.

Tele-Union has already produced programs for the French services of **Europe No. 1** and **Radio Luxembourg**, grouping a number of advertisers. **Asseo** also hopes to aim at the State-owned **ORTF** network, which only advertises nationalized concerns and general products (as against trade-name items).

Asseo is expected to be replaced at **Philips** by current No. 2 promotion man **Louis Nucera**.

Montreux Jazz On U.S. TV

MONTREUX—A coast-to-coast broadcast on the U.S. NET network on Jan. 17, will feature "Jazz a la Montreux"—a TV special shot at the 1971 **Montreux Jazz Festival**.

Taking part in the special will be **Mongo Santamaria**, **King Curtis** (with **Champion Jack Dupree**), the **JPJ Quartet**, **Gary Burton** and **Larry Coryell**, **Oliver Nelson & the Festival Big Band**, **Chico Hamilton**, **Gato Barbieri** and pop artist **Melanie**.

This special will be followed by other shows devoted to groups and soloists who appeared jointly by the **NET** network and **Swiss TV**.

It will be the first time that a European jazz event has received a U.S. screening.

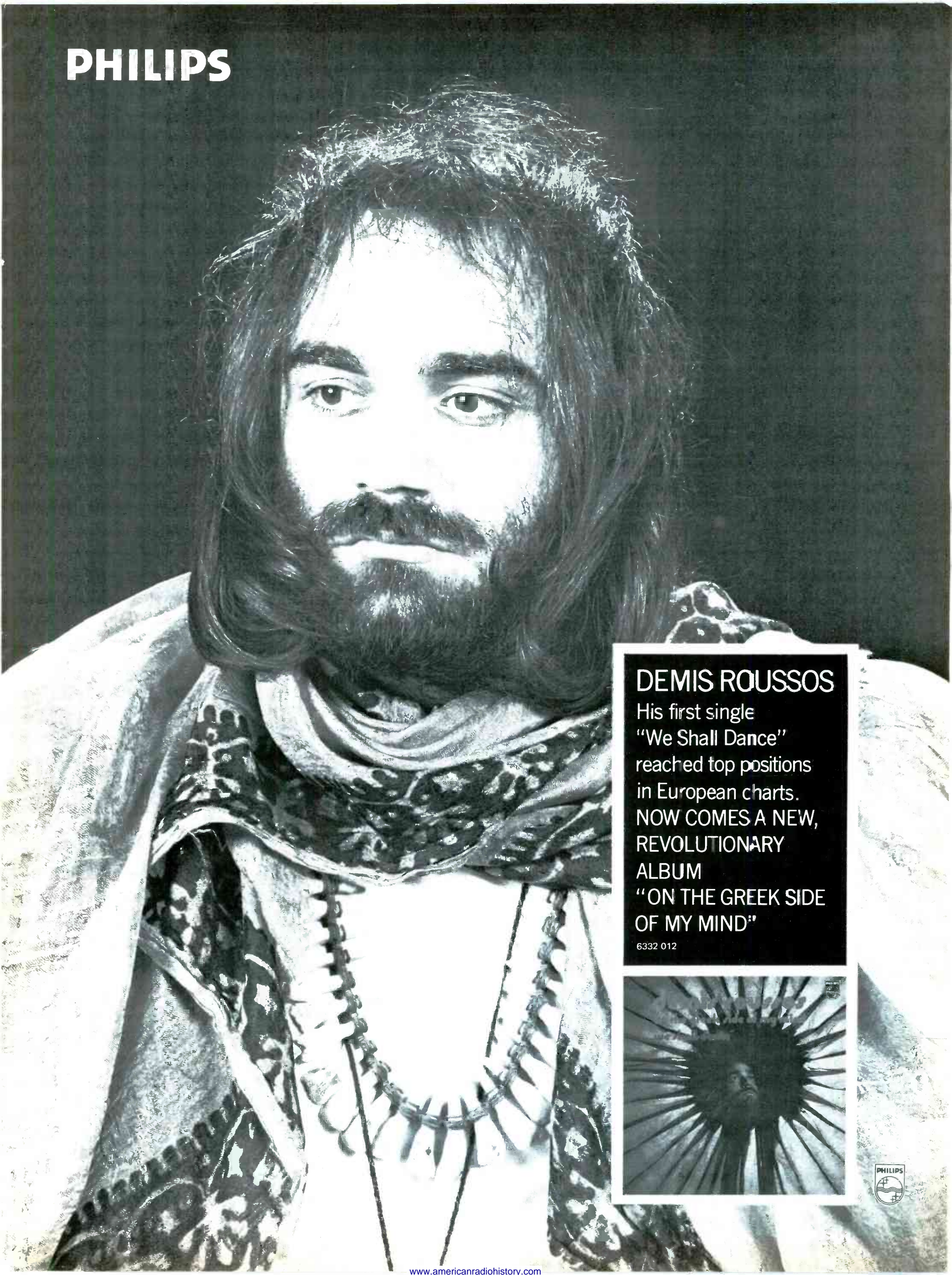
Meanwhile, plans for the 1972 **Montreux Jazz Festival** continue, despite the burning down of the **Casino** which has housed previous festivals. This year's **MJF** will be held in a smaller hall, June 16-29.

Gold Disk for Sweden's Lind

STOCKHOLM — After many years in Swedish show business, orchestra leader **William Lind** has been awarded his first-ever **Gold Disk**. His album, "Juletid (Christmas Time)" has sold more than 25,000 copies.

Recorded in 1970 and released for Christmas that year, the album includes most of Sweden's traditional Christmas songs performed by **Gavle Underhallningsorkester**, directed by **William Lind**.

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From The Music Capitals of the World

BRUSSELS

Eurovox Music has acquired the sub-publishing rights of the latest **Cliff Richard** hit, "Sing a Song of Freedom," from Big Secret Music. The same company has also acquired sub-publishing rights of the **Piglets'** hit, "Johnny Reggae," and "Goodbye For Ever." Eurovox has also signed a deal with CBS, which has distribution rights of recordings by **Marleen** and **Cuba Libre**. Furthermore, CBS will release 12 budget-line albums in Benelux, produced by Eurovox. **ALDE BOECH**

PARIS

New address for Philips affiliate publishers Tutti—6, ave Franklin Roosevelt, Paris 8 (Telephone: 225.66.70 and 225.37.85). Dutch Gold Disk for Barclay group **Poppys** presented in Paris, Dec. 11, by Comte **Dieter von Malsen Ponnickau**, following huge sales as a result of the group's appearance at the UNICEF festival earlier this autumn at The Hague. **Eddie Barclay** took the baton for the first time in years to conduct a Luxembourg orchestra in an album of classics featuring **Smetana's** "Moldau" and **Sibelius'** "Finlandia." **Stan Kenton** plays the Salle Pleyel, Feb. 6. Comedy singer **Henri Salvador** has recorded the first French-language album from **Walt Disney's** film "The Aristocats," on his own Rigolo label (distributed by Barclay). Philips has released the double album from **Johnny**

Hallyday's latest Palais des Sports show. The contemporary **Percussions de Strasbourg** (Philips) just back from three-month tour of South Africa, Australia, New Zealand, Japan, the Philippines, Hawaii and Canada. The group is currently preparing a concert to mark its 10th anniversary. United Artists artist **Frank Zappa** in Lyons, Dec. 5, and Paris, Dec. 6, prior to French premiere of "200 Motels." Liberty-UA groups **If, Amon Duul II, Hawkwind** and **Groundhogs** at Olympia pop show, Dec. 20. **Claude Francois'** Fleche label, and affiliated publishers Isabelle Musique, headed by **Nicole Damy**, are latest members of SNICOP, the French music industry syndicate. Francois is just back from a week in the U.S. RCA artist **Sylvie Vartan** in Italy producing a film with **Orson Wells**, "Malpertuis," following a U.S. visit and the release of her latest single, "Parle Moi de ta Vie." Pathe classics featuring French piano music with **Gabriel Tacchino** recording an album of **Poulenc** and **Jean-Philippe Collard**, the 13 baccarolles of **Faure**. Pathe has just released four albums of "Swing Session," with leading U.S. and French bands of the 30's and 40's. **MICHAEL WAY**

HAMBURG

Teldec has donated one million marks to the Deutsche Sporthilfe, made up of proceeds from sales of its charity LP's, "Gala Show of" (Continued on page 39)

Canada Needs Experienced People

• Continued from page 35

developments, there has been a predictable number of problems... the sort of hassles which did not occur when Canada was just another importing market for U.S. and English records.

1971 saw the breakthrough of Canadian creativity—artists, writers and producers—and it is to be hoped that the new year will see the emergence of a level of back-room professionalism far above that which presently exists.

Because of (or thanks to) the recent recognition of Canadian music both domestically and abroad, the country's gross deficiencies in innovative industry personnel has been brought to the fore.

Canada desperately needs experienced musical people—A & R men, promotion directors, personal managers, journalists, et al. So suddenly thrust into the global music scene, the country's record industry has been caught up in a whirlpool of dull, apathetic and amateur attitudes. Canadian artists often find themselves fighting more battles in their hometowns than against foreign competitors when aiming for the international charts. It is to be hoped therefore that the present trend of U.S. and English record executives emigrating to Canada continues.

One very bright spot on the horizon for this year is the Maple Music Junket, a plan to bring 100

European media people to Canada in the spring to witness the booming Canadian music scene at first hand. At time of writing, the Canadian Recording Manufacturers' Association had pledged \$20,000 to the project, and the Government was expected to imminently announce its financial involvement. Such imaginative promotion should bring Canada a great deal of attention in the European market, where it is direly needed. Despite a wholesale invasion of the American scene, Canadian artists are relatively unknown across the Atlantic. The Maple Music Junket will do much to correct this.

Most observers anticipate continued remarkable growth of Canadian independent labels during this year. A few are now becoming involved in the licensing of foreign repertoire, in addition to domestic production. There are enormous implications therein. But the independents will continue to be wedded to the major labels through distribution deals.

As of January 18, the CRTC 30% Canadian content regulation will require that two of the following conditions are met: (1) music written by a Canadian; (2) lyrics written by a Canadian; (3) produced in Canada; (4) performed by a Canadian.

In 1971, only one of the four conditions was required, which meant that some stations were able to pass off many essentially U.S. and British discs as Canadian content.

Several stations often did their best to avoid playing genuinely Canadian discs. This is a decadent hangover from the days when Canadian records were always considered inferior to U.S. product.

The second year of the CRTC regulations will prevent CKLW, Windsor, passing off records by Detroit groups cut in Toronto as Canadian content. CKLW was one of the loudest opponents of the regulation when announced, claiming it would destroy their competitive position in several American markets. Yet 'LW made impressive audience gains in '71, supposedly playing 30% Canadian records.

One finds it unlikely that the CRTC will be as lenient towards Canadian content offenders this year. Many people in the industry claim that several stations often programmed less than 30% domestic content during 1971. It would not be surprising to see a test-case court action during the next few months, a move which is long overdue.

The CRTC is now considering various methods of updating the domestic content regulations for 1973, and the overall industry progress early this year will obviously have a vital bearing on this.

It is hoped that Canadian radio stations will become more aware of the less-commercial recording groups in the coming months, and that there will be less reliance on foreign charts for programming decisions. It is still next to impossible to break a foreign disc which is not already charted in the U.S. Canada will exercise a growing

influence on the U.S. radio scene, which has recently realized it is a unique test market for station playlist selections in America. By the end of the year, it should be possible for Canada to maintain a steady dozen singles on the U.S. charts.

It would not be surprising to see a breakaway musicians' union, hastened by the increasingly obvious conflict of interest of Canadian musicians (trying to obtain competitive work in the U.S.) being represented by an American-controlled union.

The Canadian music industry will likely become even more decentralized with hits coming from newly built 16-track studios in Winnipeg, Edmonton and Vancouver. Halifax and other Eastern centres will play a growing role in the national talent scene.

If there is any media awareness of the booming music scene, we should see Canadian TV networks taking advantage of the newly-created local rock stars with even a task of youth-oriented programming. CRTC chairman, Pierre Juneau, has often expressed his current dismay at the lack of use of Canadian pop talent on TV.

Broadcast producers, one of the most controversial issues of '71, will see much less attention this year. Their lack of broad national success indicates that they are already in a tight financial situation, not usually conducive to hit making.

The unity which has been so abundantly lacking in the Canadian music industry may begin to blossom later in the year. The big new Canadian names in the international scene will probably include **Doctor Music**, **Crowbar**, **Fludd**, **Chilliwack**, **Joshua**, **Edward Bear**, **Bruce Cockburn** and **Steel River**.

One, or maybe two of the Canadian independents are likely to make a worldwide label deal with a U.S. company. Some radio station music directors will exercise more innovations and insight in programming, and a few producers will begin making music for music's sake, rather than for format commerciality.

'72 will see a huge increase in the quality of Canadian music, now that a money flow has been created. Large sums will be invested in more costly MOR productions, and there may even be a Canadian-made classical record before the year is out.

Make no mistake about it—things are getting better all the time in the north country.

But being a new addition to the big four of international music makers, peering into the future of Canadian music at this time is an even more than usually hazardous task.

Only one thing is really sure—that the growing pains which have afflicted the newly born Canadian music industry over its past year are going to continue well into '72.

They are simply the price of progress, and if they should stop at this particular point in time, we'll know that the growth of Canadian music has also ceased.


Canada Executive Turntable

T. St. Clair Low, president of Canadian Music Sales, Toronto, has retired after an association of some 40 years with the company. His successor, and the new sole owner, is **Terry Regan**, who has been with the company for 25 years. Low said that he hopes to continue some part-time involvement with Canadian Music Sales in the spring.

John Feeney has been appointed president of Sunbury Music Canada and Dunbar Music Canada—he will report directly to **R. F. Cook**, chairman of the board of directors of both companies.

G. R. G. (Randy) Barber named general manager of WBM Management. Barber, who previously worked with the Bank of Montreal, will personally manage Ocean, who had a million seller this year with "Put Your Hand in the Hand."

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'Guarded Optimism' for 1972

• Continued from page 35

Britain—standardization is going to involve a long, uphill struggle.

On the artistic front many people see a continuation of the bubble gum boom and the continental companies all feel that at last they are on the verge of a breakthrough in getting their local material to achieve hit status in the USA and U.K.

Following such world-wide successes as "Butterfly," "Mammy Blue" and "Chirpy Chirpy Cheep Cheep" there is district optimism in creative circles and a feeling that the Anglo-American stranglehold on public taste may have been substantially loosened.

Theo Roos, international press man for Bovema, the EMI com-

pany in Holland, sees home product really taking off in 1972. Certainly the Dutch have always been in the forefront where groups are concerned.

Rein Maassen of Barclay, Holland, predicts big success in 1972 for the French group Poppys and Paul Visser of CBS Artone also feels that home-grown product will score heavily this year.

Finally it can be expected that the continental record industry, led by the German companies, will continue their fight for an overall tax reduction on records—putting them on the same level as books. The first major effort, pioneered by the Germans and followed by the Italians, has not yet borne fruit, but the fight will go on in 1972.

HITS OF THE WORLD

ARGENTINA

- (Courtesy Escalera a la Fama)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------|---|
| 1 | 1 | THE FOOL | Gilbert Montagne (CBS) |
| 2 | 2 | MAMMY BLUE | Roger Whittaker (Philips); James Darren (RCA); Hot Tops (EMI); Ricky Shayne (Mata)—Apogalypsis (CBS); Punch (MCA) |
| 3 | 6 | FREEDOM GOES | FREEDOM COMES—Fortunes (Odeon); La Familia Da (MCA) |
| 4 | 4 | EL O YO/MUNCA PODRE | DECIRTE ADIOS—Sabu (M. Hall)—Kleiman (Odeon) |
| 5 | 3 | SOLEY SOLEY | Middle of the Road (RCA)—Reley (Los Angeles (M. Hall); Joe & Luis (D. Jockey); Joe Ortega (RCA) |
| 6 | 8 | OLIO AHA | Freedom (Odeon); Los Angeles (M. Hall); Joe & Luis (D. Jockey); Palito Ortega (RCA) |
| 7 | — | PAZ Y FELICIDAD | Palito Ortega (RCA) |
| 8 | — | AMADA AMANTE | Roberto Carlos (CBS) |
| 9 | 7 | CARMEN | Trehol (CBS); Civilization |
| 10 | 5 | FOR ALL THE PEOPLE | Morgan (Odeon); Chester Lee (RCA); Frank (CBS) |

AUSTRALIA

- (Courtesy Go Set)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------|----------------------------------|
| 1 | 1 | MAGGIE MAY | Rod Stewart (Mercury) |
| 2 | 3 | BANKS OF THE OHIO | Olivia Newton-John (Interfusion) |
| 3 | 2 | MAMMY BLUE | Joel Daye (Riviera) |
| 4 | 4 | GYPSIES, TRAMPS & THIEVES | Cher (MCA) |
| 5 | 5 | LOVE IS A BEAUTIFUL SONG | Dave Mills (Albert) |
| 6 | 6 | PEACE TRAIN | Cat Stevens (Island) |
| 7 | 7 | SPEAK TO THE SKY | Ricky Springfield (Sparmac) |
| 8 | 8 | UNCLE ALBERT/ADMIRAL HALSEY | Paul & Linda McCartney (Apple) |
| 9 | 9 | IMAGINE | John Lennon (Apple) |
| 10 | 10 | A HARD RAIN'S GONNA FALL | Leon Russell (Shelter) |

AUSTRIA

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|---|
| 1 | 1 | MAMMY BLUE | Pop Tops (Bellaphon) |
| 2 | 2 | SOLEY SOLEY | Middle of the Road (RCA) |
| 3 | 3 | NEVER ENDING SONG OF LOVE | New Seekers (Philips) |
| 4 | 4 | HAB ICH DIR HEUTE SCHON GESAGT, DASS ICH DICH LIEBE | Chris Roberts (Polydor) |
| 5 | 5 | JA, MIR SAN MIT'N RADL DA | Berglandeche (Polydor) |
| 6 | 6 | DA HOPEA | Wolfgang Ambros (Atom) |
| 7 | 7 | SCHOEN IST ES AUF DER WELT ZU SEIN | Roy Black and Anita Hegerland (Polydor) |
| 8 | 8 | BORRIQUITO | Peret (Ariola) |
| 9 | 9 | WE ARE GOIN DOWN JORDAN | Les Humphries Singers (Decca) |
| 10 | 10 | AKROPOLIS ADIEU | Mireille Mathieu (Ariola) |

BELGIUM

- ### DUTCH
- | This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------------|--------------------------------|
| 1 | 1 | HOW DO YOU DO | Mouth and MacNeal (Decca) |
| 2 | 8 | IS THIS THE WAY TO AMARILLO | Tony Christie (MCA) |
| 3 | 1 | THE WITCH QUEEN OF NEW ORLEANS | Redbone (CBS) |
| 4 | 1 | SYMPATHIE IS GEEN LIEFDE | Willy Sommers (Vogue) |
| 5 | 5 | IEDER MENS | Paul Severs (Start) |
| 6 | 3 | SCHOEN IST ES | Roy Black & Anita (Polydor) |
| 7 | 10 | THEME FROM SHAFT | Isaac Hayes (Stax) |
| 8 | 14 | ALLE WEGEN LEIDEN HAARROME | Will Tura (Palette) |
| 9 | 7 | TILL | Tom Jones (Decca) |
| 10 | 18 | ACROPOLIS ADIEU | Mireille Mathieu (Ariola) |
| 11 | — | PAPPIE LOOP TOCH RIET ZO SNEI | Herman van Keeken (Polydor) |
| 12 | 20 | NON NON RIEN N'A CHANGE | Poppys (Barclay) |
| 13 | 13 | WITHOUT A WORRY IN THE WORLD | Rod McKuen (Warner Bros.) |
| 14 | 2 | SOLEY SOLEY | Middle of the Road (RCA) |
| 15 | 5 | ZEVEN ORJERS 7 ROZEN | Willy Sommers (Vogue) |
| 16 | — | JESSICA | Rocco Granata (Cardinal) |
| 17 | — | OUT OF SIGHT OUT OF MIND | Shocking Blue (Pink Elephant) |
| 18 | — | COZ I LOVE YOU | Slade (Polydor) |
| 19 | 9 | MAMMY BLUE | Pop Tops (Carrere) |
| 20 | — | KOM VAN DAT DAE AF | Peter en z'n Rockets (Philips) |

BELGIUM (French)

- (Courtesy: Telemoustique)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------------|----------------------------|
| 1 | 1 | L'AVVENTURI | Siome & Charden (Vogue) |
| 2 | 2 | EN CHANCE C'EST DE T'AVOIR | Frederic Fraquois (Vogue) |
| 3 | 3 | HELP | Tony Ronald (Ariola) |
| 4 | 4 | ACROPOLIS ADIEU | Mireille Mathieu (Barclay) |
| 5 | 5 | SOLEY SOLEY | Middle of the Road (RCA) |
| 6 | 6 | EVERY DAY I HAVE TO CRY SOME | Mardi Gras (Vogue) |
| 7 | 7 | LE RIRE DU SERGENT | Michel Sardou (Philips) |

- | | | | |
|----|----|--------------------------------|------------------------|
| 8 | 8 | MAMMY BLUE | Joey Daye (Barclay) |
| 9 | 9 | THE WITCH QUEEN OF NEW ORLEANS | Redbone Epic (Polydor) |
| 10 | 10 | SHAFT | Isaac Hayes (Polydor) |

BRAZIL

- (Courtesy IROPE)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------|-------------------------------|
| 1 | 1 | HELP ME GET SOME HELP | Tony Ronald (Epic) |
| 2 | 2 | YOU'VE GOT A FRIEND | James Taylor (Philips) |
| 3 | 3 | I'M SO HAPPY | Trio Galleta (Odeon) |
| 4 | 4 | OH ME OH MY | B.J. Thomas (Top Tape) |
| 5 | 5 | DESACATO | Antonio Carlos e Jacofi (RCA) |
| 6 | 6 | OH ME OH MY | Aretha Franklin (Aico) |
| 7 | 7 | BABY, I'M-A WANT YOU | Bread (Philips) |
| 8 | 8 | RAIN | My Fair Set (Cid) |
| 9 | 9 | BUTTERFLY | Daniel Gerard (Epic) |
| 10 | 10 | THE FOOL | Gilbert Montagne (Epic) |

BRAZIL

- (Courtesy IROPE)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------------|---------------------------------|
| 1 | 1 | MAMMY BLUE | Ricky Shayne (RGE) |
| 2 | 2 | HELP GET ME SOME HELP | Tony Ronald (CBS) |
| 3 | 3 | IMPOSSIVEL ACREDIRAR QUE PERDI VOCE | Marcio Greick (CBS) |
| 4 | 4 | OH ME OH MY | B.J. Thomas (Top Tape) |
| 5 | 5 | DESACATO | Antonio Carlos & Jacofi (RCA) |
| 6 | 6 | DON'T LET IT DIE | Hurricane Smith (Odeon) |
| 7 | 7 | I AM SO HAPPY | Trio Galleta (Odeon) |
| 8 | 8 | UNCLE ALBERT | Paul McCartney (Odeon) |
| 9 | 9 | HOW CAN YOU MEND A BROKEN HEART | Bee Gees (Polydor) |
| 10 | 10 | SINFONIA NO. 40 | Waldo de los Rios (Continental) |

DENMARK

- (Courtesy: Danish Group of IFPI)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------------------|---|
| 1 | 1 | SCHOEN IST ES AUF DER WELT ZU SEIN | Roy Black & Anita Hegerland (Polydor)—Intersong |
| 2 | 2 | MAMMY BLUE | Pop Tops (Metronome)—Sonet |
| 3 | 3 | VEIXOXMEN TIL VERDEN | Dorthe (Philips)—Stig Anderson |
| 4 | 4 | FLIRT (SAMME TID SAMME STED) | Gitte Haenning (HMV)—Imudico |
| 5 | 5 | SOLEY SOLEY | Middle of the Road (RCA)—Stig Anderson |
| 6 | 6 | TOM-TOM TURN AROUND | New World (Columbia)—Stig Anderson |
| 7 | 7 | AMARILLO | Tony Christie (MCA)—Stig Anderson |
| 8 | 8 | JEG GOER HVAD JEG KAN POR | Maria—Poul Rudi (Odeon)—Imudico |
| 9 | 9 | GET ME SOME HELP | Tony Ronald (Metronome)—Sweden |
| 10 | 10 | MAMMY BLUE | Roger Whittaker (Philips)—Sonet |

JAPAN

- (Courtesy Music Labo) *Denotes local origin
- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------|--|
| 1 | 1 | AME NO MIDOSUJI | O Yan Hui Hui (Toshiba)—UA-Japan |
| 2 | 2 | MAMMY BLUE | Pop Tops (Philips)—Tokyo |
| 3 | 3 | MIZUIRO NO KOI | *Mari Amachi (CBS/Sony)—Watanabe |
| 4 | 4 | OMATSURI NO YORU | *Rumiko Koyanagi (Reprise)—Watanabe |
| 5 | 5 | SUPERSTAR | Carpenters (A&M)—Taiyo |
| 6 | 6 | AKUMA GA NIKUI | *Takao Hirata & Sellstars (Dan) Tokyo 12 channel |
| 7 | 7 | NAGASAKI KARA FUNE NI NOTTE | *Hiroshi Itsuki (Minorphone)—Nichion |
| 8 | 8 | TOUT TOUT POUR MA CHERIE | —Michel Polnareff (Epic) |
| 9 | 9 | AISURU HITO WA HITORI | *Kiyochiko Ozaki (Philips)—Nichion |
| 10 | 10 | IT'S ME THAT YOU NEED | Elton John (DJM)—Shinko |
| 11 | 11 | GET IT ON | Chase (Epic)—Toshiba |
| 12 | 12 | DAREMO SHIRANAI | *Yukari Ito (Denon)—Nichion |
| 13 | 13 | IMAGINE | John Lennon (Apple)—Folster |
| 14 | 14 | AOI RINGO | *Goro Noguchi (Polydor)—Fuji |
| 15 | 15 | WAGASHI NO JYOKAMACHI | *Rumiko Koyanagi (Reprise)—Watanabe |
| 16 | 16 | TABIDACHI NO UTA | *Tsunshiko Kamijyo & Rokumonsen (King)—Yamaha |
| 17 | 17 | SHIOKAZE NO MELODY | *Saori Mimmi (CBS/Sony)—Nichion |
| 18 | 18 | NAMIDAKARA ASHITA E | *Masaki Sakai (Columbia)—Nichion |
| 19 | 19 | POLYUSHKA-POLYE | Masami Naka (Victor) |
| 20 | 20 | KOIBITO MO INAINONI | *Simons (RCA)—Mylica |

MALAYSIA

- (Courtesy Rediffusion, Malaysia) *Denotes local origin
- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------|-----------------------------------|
| 1 | 1 | ABSOLUTELY RIGHT | Five Man Electrical Band (Lionel) |
| 2 | 2 | TOO LATE | Tremeloes (CBS) |
| 3 | 3 | GYPSIES, TRAMPS & THIEVES | Cher (Kapp) |

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|----|---|-------------------------|--|
| 4 | 8 | BABY, I'M-A WANT YOU | Bread (Elekira) |
| 5 | 3 | IMAGINE | John Lennon & the Plastic Ono Band (Apple) |
| 6 | 5 | TIME TO GET IT TOGETHER | X'periments (Orange) |
| 7 | 9 | TILL | Tom Jones (Parrot) |
| 8 | 7 | SUPERSTAR | Carpenters (A&M) |
| 9 | — | THE DESIDERATA | Les Crane (Warner Bros.) |
| 10 | — | EVERYBODY'S EVERYTHING | Santana (CBS) |

MEXICO

- (Courtesy: Radio Mil)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------|--|
| 1 | 1 | POR QUE YO TE AMO | Sandro (CBS) |
| 2 | 2 | ROSA MARCHITA | Roberto Jordan (RCA) |
| 3 | 3 | ROSAS ROJAS | Massimo Ranieri (CBS) |
| 4 | 4 | INSIDE LOOKIN' OUT | Mirando hacia afuera—Grand Funk (Capitol) |
| 5 | 5 | NO TENGO DIFERO | Juan Gabriel (RCA) |
| 6 | 6 | UNCLE ALBERT | Tio Alberto—Paul & Linda McCartney (Apple) |
| 7 | 7 | PARA SIEMPRE | Los Chicanos (RCA) |
| 8 | 8 | THEN CHANGES | Cambios—Buddy Miles (Mercury) |
| 9 | 9 | MONKBERRY MOON DELIGHT | (El Monje)—Paul & Linda McCartney (Apple) |
| 10 | 10 | MAMMY BLUE | Joel Daye (Gamma) |

NORWAY

- *Denotes local origin
- | This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------|------------------------------------|
| 1 | 1 | MAMMY BLUE | Pop Tops (Metronome)—Mimosa |
| 2 | 2 | SOLEY SOLEY | Middle of the Road (RCA)—Sweden |
| 3 | 3 | PUT YOUR HAND IN THE HAND | Ocean (Kama Sutra)—Imudico |
| 4 | 4 | PEOPLE IN MOTION | *Saft (Polydor)—Sonora |
| 5 | 5 | SULTANA | Titanic (CBS)—April |
| 6 | 6 | MAMMY BLUE | Joel Daye (Riviera)—Mimosa |
| 7 | 7 | RATITI | *Rivini Loeberg (Columbia)—Imudico |
| 8 | 8 | POUR UN FLIRT | Michel Delpech (Barclay)—Imudico |
| 9 | 9 | BUTTERFLY | Danyel Gerard (CBS)—Arne Bendiksen |
| 10 | 10 | WITCH QUEEN OF NEW ORLEANS | Redbone (Epic) |

NORWAY

- LP's (Courtesy Verdens Gang)
- | This Month | Last Week | Title | Artist |
|------------|-----------|---------------------------------|--------------------------------|
| 1 | 1 | IMAGINE | John Lennon (Apple) |
| 2 | 2 | DET AARET DET VAR SAA BRATT | Oeystein Sunde (CBS) |
| 3 | 3 | SANTANA 3 | (CBS) |
| 4 | 4 | LED ZEPPELIN 4 | (Atlantic) |
| 5 | 5 | GLUNTANS V | (Odeon) |
| 6 | 6 | PEARL | Janis Joplin (CBS) |
| 7 | 7 | FIREBALL | Deep Purple (Harvest) |
| 8 | 8 | FRA HOMPETTIL TIL BAKVENDT LAND | Anita Hegerland (Karussell) |
| 9 | 9 | DU SIA FAA EN DAG | IMAARAA—Alf Proeysen (Fontana) |
| 10 | 10 | RAM | Linda & Paul McCartney (Apple) |

POLAND

- (Courtesy Music Clubs' Co-Ordination Council) *Denotes local origin
- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------------|--------------------------------------|
| 1 | 2 | DEEP BLUE | George Harrison (Apple) |
| 2 | 5 | IMAGINE | John Lennon/Plastic Ono Band (Apple) |
| 3 | 8 | BY NAME BE SORROW | Mary Hopkin |
| 4 | 4 | JOI BANGLA/OH BHAUGOVAN | Ravi Shankar |
| 5 | 3 | LIFE IS A LONG SONG/UP THE POOL | Jethro Tull (Gerysatis) |
| 6 | — | THE NIGHT THEY DROVE OLD DIXIE DOWN | Joan Baez (Vanguard) |
| 7 | 10 | MORE BERRY MOON DELIGHT | Paul McCartney (Apple) |
| 8 | 9 | MAGGIE MAY | Rod Stewart (Mercury) |
| 9 | 6 | E CO MAY WIERZIC | *Mira Kubasinska/Breakout |
| 10 | — | BACK SEAT OF MY CAR | Paul and Linda McCartney (Apple) |

PUERTO RICO

- LP's (Courtesy WKAQ-El Mundo)
- | This Month | Last Week | Title | Artist |
|------------|-----------|---------------------|--------------------------|
| 1 | 1 | LA TUNE DE CAYEY | Tuna Cayey (Hit Parade) |
| 2 | 2 | FELICES PASCUALS | Ricardo Ray (Vaya) |
| 3 | 3 | PAYACO | La Selecta (Borinquen) |
| 4 | 4 | ASALTO NAVIDENO | Willie Colon (Fania) |
| 5 | 5 | TRIBUTO A RODRIGUEZ | Orquesta Harlow (Fania) |
| 6 | 6 | ESTA NOCHE PASO | Angeles Negros (Parnaso) |
| 7 | 7 | SANTANA | Santana (CBS) |
| 8 | 8 | LUCECITA | Lucecita (Hit Parade) |

SINGAPORE

- (Courtesy Rediffusion Singapore)
- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------|-----------------------|
| 1 | 1 | SUPERSTAR | Carpenters (A&M) |
| 2 | 2 | MAGGIE MAY | Rod Stewart (Mercury) |
| 3 | 3 | YO YO | Osmonds (MGM) |
| 4 | 4 | GYPSIES, TRAMPS & THIEVES | Cher (Kapp) |

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|----|----------------------------|------------------------------------|
| 5 | IMAGINE | John Lennon (Apple) |
| 6 | TWEEDLE DEE TWEEDLE DUM | Middle of the Road (RCA) |
| 7 | WITCH QUEEN OF NEW ORLEANS | Redbone (Epic) |
| 8 | BANKS OF THE OHIO | Olivia Newton John (International) |
| 9 | LET'S SEE ACTION | Who (Track) |
| 10 | UNCLE ALBERT | Paul & Linda McCartney (Apple) |

SOUTH AFRICA

- (Courtesy Southern African Record Manufacturers & Distributors' Assn.) *Denotes local origin
- | This Last Week | Last Week | Title | Artist |
|----------------|-----------|------------------------------|--|
| 1 | 1 | MAMMY BLUE | *Charisma (CBS)—Intersong (GRC) |
| 2 | 2 | GET ME SOME HELP | *Neville Whitmill (Gallo)—Continental (Gallo) |
| 3 | 3 | AMEN | *Peanut Butter Conspiracy (CBS)—Laetrec (GRC) |
| 4 | 4 | BUTTERFLY | Danyel Gerard (CBS)—MPA (GRC) |
| 5 | 5 | COUSIN NORMAN | Marmalade (Decca)—Citrine (Gallo) |
| 6 | 6 | DESIDERATA | Les Crane (WB)—Laetrec (Teal) |
| 7 | 7 | DADDY DON'T YOU WALK SO FAST | Daniel Boone (Penny Farthing)—Francis Day (Teal) |
| 8 | 8 | NEVER ENDING SONG OF LOVE | New Seekers (Philips)—Laetrec (Trutone) |
| 9 | 9 | YOU | Peter Maffay (Gallo)—Ardmore & Beechwood (Gallo) |
| 10 | 10 | I BELIEVE IN LOVE | Hot Chocolate (Columbia)—Rak (EMI) |

SPAIN

- (Courtesy El Musical) *Denotes local origin
- | This Last Week | Last Week | Title | Artist |
|----------------|-----------|--------------------------|--|
| 1 | 1 | MAMMY BLUE | *Los Pop Tops (Explosion-Ariola)—Sympathy |
| 2 | 3 | EL VALS DE LAS MARIPOSAS | *Danny & Donna (Columbia Espanola)—Notas Magicas |
| 3 | 2 | WE SHALL DANCE | Demi Roussos (Philips-Fonogram)—Sympathy |
| 4 | 5 | SOY REBELDE | *Jeanette (Hispavox)—Musica de Espanola |
| 5 | 7 | EL SOLDADITO | *La Compania (CBS) |
| 6 | 8 | DOS CRUCES/EL JINETE | Jose Feliciano (RCA)—Musica del Sur |
| 7 | 6 | IMAGINE | John Lennon (EMI)—EGO |

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|----|----|-----------------------------------|--|
| 8 | 4 | CO-CO | The Sweet (RCA)—Musica del Sur |
| 9 | — | LA ORILLA BLANCA, LA ORILLA NEGRA | Iva Zanicchi (Columbia Epanola)—Muzion del Sur |
| 10 | 10 | HELP | *Tony Ronald (Moveplay)—Canciones del Mundo |

SWEDEN

- (Courtesy Radio Sweden)
- | This Last Week | Last Week | Title | Artist |
|----------------|-----------|-------|--------|
|----------------|-----------|-------|--------|

For Week Ending
Jan. 8, 1972

★ **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.) ●

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	BRAND NEW KEY ●	11 Melanie (Peter Schekeryk), Neighborhood 4201 (Paramount)
2	2	AMERICAN PIE	7 Don McLean (Ed Freeman), United Artists 50856
3	3	FAMILY AFFAIR ●	10 Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS)
4	14	LET'S STAY TOGETHER	6 Al Green (Willie Mitchell), Hi 2202 (London)
5	5	GOT TO BE THERE	11 Michael Jackson (Hal Davis), Motown 1191
6	7	SCORPIO ●	11 Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
7	8	SUNSHINE	9 Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco)
8	12	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)	6 New Seekers (David Mackay), Elektra 45762
9	9	CHERISH ●	10 David Cassidy (Wes Farrell), Bell 45-150
10	10	HEY GIRL/I KNEW YOU WHEN	7 Donny Osmond (Rick Hall), MGM 14322
11	13	YOU ARE EVERYTHING	10 Stylistics (Thom Bell), Avco 4581
12	21	SUGAR DADDY	5 Jackson 5 (The Corporation), Motown 1194
13	19	CLEAN UP WOMAN	7 Betty Wright (Willie Clarke & Clarence Reid), Alston 4601 (Atlantic)
14	16	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)	7 Hillside Singers (Al Ham), Metromedia 231
15	20	ONE MONKEY DON'T STOP NO SHOW	8 Honey Cone (Greg Perry & General Johnson/Stagedoach Prod.), Hot Wax 7110 (Buddah)
16	17	DAY AFTER DAY	6 Badfinger (George Harrison), Apple 1841
17	18	DROWNING IN THE SEA OF LOVE	7 Joe Simon (Staff), Spring 120 (Polydor)
18	4	AN OLD FASHIONED LOVE SONG	9 Three Dog Night (Richard Podolor), Dunhill 4294
19	6	HAVE YOU SEEN HER	12 Chi-Lites (Eugene Record), Brunswick 55462
20	11	ALL I EVER NEED IS YOU	14 Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
21	15	RESPECT YOURSELF	13 Staple Singers (Al Bell), Stax 0104
22	28	HEY BIG BROTHER	7 Rare Earth (Rare Earth), Rare Earth 5038 (Motown)
23	36	ANTICIPATION	5 Carly Simon (Paul Samwell-Smith), Elektra 45759
24	43	NEVER BEEN TO SPAIN	3 Three Dog Night (Richard Podolor), Dunhill 4299
25	37	IT'S ONE OF THOSE NIGHTS (Yes Love)	4 Partridge Family starring Shirley Jones and Featuring David Cassidy (Wes Farrell) Bell 45-160
26	32	ONCE YOU UNDERSTAND	6 Think (Lou Stallman & Bobby Susser), Laurie 3583
27	33	KISS AN ANGEL GOOD MORNING	8 Charley Pride (Jack Clement), RCA 74-0550
28	26	AN AMERICAN TRILOGY	10 Mickey Newbury (Dennis Linde), Elektra 45750
29	45	THE WITCH QUEEN OF NEW ORLEANS	8 Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749 (CBS)
30	38	WHITE LIES BLUE EYES	10 Bullet (Bobby Flax & Lanny Lambert), Big Tree 123 (Ampex)
31	23	THEME FROM "SHAFT"	13 Isaac Hayes (Isaac Hayes), Enterprise/MGM 9038 (Stax/Volt)
32	22	WHERE DID OUR LOVE GO	13 Donnie Elbert (Donnie Elbert), All Platinum 2330
33	35	GEORGE JACKSON	6 Bob Dylan (Bob Dylan), Columbia 4-45516
34	24	BABY I'M-A WANT YOU	12 Bread (David Gates), Elektra 45751

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	40	LEVON	4 Elton John (Gus Dudgeon), Uni 55314 (MCA)
36	27	STONES/CRUNCHY GRANOLA SUITE	8 Neil Diamond (Tom Catalano), Uni 55310 (MCA)
37	48	THAT'S THE WAY I FEEL ABOUT 'CHA	5 Bobby Womack (Free Productions & Muscle Shoals Sound), United Artists 50847
38	46	MAKE ME THE WOMAN THAT YOU GO HOME TO	4 Gladys Knight & the Pips (Clay McMurray), Soul 35091 (Motown)
39	30	SUPERSTAR (Remember How You Got Where You Are)	10 Temptations (Norman Whitfield), Gordy 7111 (Motown)
40	31	THEME FROM "SUMMER OF '42"	13 Peter Nero (Paul Leka), Columbia 4-45399
41	29	(I Know) I'M LOSING YOU	8 Rod Stewart (Rod Stewart), Mercury 73244
42	55	BLACK DOG	3 Led Zeppelin (Jimmy Page), Atlantic 2849
43	44	ME AND BOBBY McGEE	7 Jerry Lee Lewis (Jerry Kennedy), Mercury 73248
44	34	BEHIND BLUE EYES	9 Who (Who), Decca 32888 (MCA)
45	34	HALLELUJAH	9 Sweatshop (Joel Sill & Bill Schnee), Columbia 4-45492
46	56	STAY WITH ME	2 Faces (Glyn Johns/Faces), Warner Bros. 7545
47	50	MY BOY	8 Richard Harris (Phil Gaultier & Bill Martin), Dunhill 4293
48	51	LOOKIN' FOR A LOVE	6 J. Geils Band (Bill Szymczyk), Atlantic 2844
49	42	CAN I GET A WITNESS	8 Lee Michaels (Lee Michaels), A&M 1303
50	41	NOTHING TO HIDE	7 Tommy James (Tommy James & Bob King), Roulette 7114
51	66	FIRE AND WATER	3 Wilson Pickett (Brad Shapiro & Dave Crawford), Atlantic 2852
52	52	SOUR SUITE	7 Guess Who (Jack Richardson), RCA 74-0578
53	54	AIN'T NOBODY HOME	9 B.B. King (Zagarino & Michel), ABC 11316
54	68	WITHOUT YOU	4 Nilsson (Richard Perry), RCA 74-0604
55	53	FRIENDS WITH YOU	10 John Denver (Milton Okun), RCA 74-0567
56	67	DON'T SAY YOU DON'T REMEMBER	4 Beverly Bremers (Victrix Prod.), Scepter 12300
57	58	THOSE WERE THE DAYS	5 Carroll O'Connor & Jean Stapleton as the Bunkers (Shel Kegan), Atlantic 2847
58	59	CAROLYN	6 Merle Haggard and the Strangers (Earl Bell), Capitol 3222
59	62	DAISY MAE	6 Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4296
60	60	PRETTY AS YOU FEEL	8 Jefferson Airplane (Jefferson Airplane Inc.), Grunt 0300 (RCA)
61	61	DEVIL YOU	6 Stampeders (Mel Shaw), Bell 45-154
62	63	NO SAD SONGS	6 Helen Reddy (Larry Marks), Capitol 6363
63	64	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1)	5 Little Johnny Taylor (Miles Grayson), Ronn 55 (Jewel)
64	65	TAKE IT SLOW (Out of the Country)	5 Lighthouse (Jimmy Ienner), Evolution 1052 (Stereo Dimension)
65	49	SATISFACTION	8 Smokey Robinson & the Miracles ("Smokey" & Terry Johnson), Taml 54211 (Motown)
66	76	SHOW ME HOW	7 Emotions (Isaac Hayes & David Porter), Volt 4066
67	81	PRECIOUS AND FEW	2 Climax (Larry Cox), Carousel 30,000 (Bell)
68	73	BLESS THE BEAST AND CHILDREN	10 Carpenters (Jack Daugherty), A&M 1289

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
69	69	TRUCKIN'	7 Grateful Dead (Grateful Dead), Warner Bros. 7464
70	74	WAY BACK HOME	5 Jr. Walker & the All Stars (Johnny Bristol), Soul 35090 (Motown)
71	72	AFTER ALL THIS TIME	5 Merry Clayton (Lou Adler), Ode 66018 (A&M)
72	80	WHAT AM I LIVING FOR	3 Ray Charles (Tom Nixon), ABC 11317
73	77	THE HARDER I TRY (The Bluer I Get)	5 Free Movement (Toxey French, Michael O'Martian, Bill Straw), Columbia 4-45512
74	83	YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH	4 Undisputed Truth (Norman Whitfield), Gordy 7112 (Motown)
75	75	TIGHTROPE RIDE	7 Doors (Doors/Bruce Botnick), Elektra 45757
76	78	LOVE POTION NO. 9	5 Coasters (Leiber & Stoller), King 6385
77	79	KEEP ON KEEPIN' ON	4 N.F. Porter (Gabriel Mekler), Lizard 1010
78	85	GET UP AND GET DOWN	5 Dramatics (Tony Hesler), Volt 4071
79	86	UNDER MY WHEELS	3 Alice Cooper (Bob Ezrin), Warner Bros. 7529
80	90	TOGETHER LET'S FIND LOVE	2 5th Dimension (Bones Howe), Bell 45-170
81	82	SO MANY PEOPLE	4 Chase (Frank Rand & Bob Bestock), Epic 5-10806 (CBS)
82	87	BANG A GONG (Get It On)	2 T. Rex (Tony Visconti), Reprise 1032
83	—	ANOTHER PUFF	1 Jerry Reed (Chet Atkins), RCA 74-0613
84	89	LION SLEEPS TONIGHT	2 Robert John (Hank Medress & Dave Appell), Atlantic 2846
85	—	FEELIN' ALRIGHT	7 Joe Cocker (Denny Cordell for Tarantula Prod.), A&M 1063
86	92	AIN'T UNDERSTANDING MELLOW	5 Jerry Butler & Brenda Lee Eager (Gerald Sime & Jerry Butler), Mercury 73255
87	88	FIVE HUNDRED MILES	5 Heaven Bound With Tony Scotti (Tony Scotti-Tommy Oliver-Michael Lloyd), MGM 14214
88	95	DO THE FUNKY PENGUIN	3 Rufus Thomas (Tom Nixon), Stax 0112
89	99	TUPELO HONEY	2 Van Morrison (Van Morrison and Ted Templeman), Warner Bros. 7543
90	100	JOY	2 Apollo 100 (Miki Dallon), Mega 615-0050
91	91	SON OF SHAFT	3 Bar-Kays (Allen Jones), Volt 4073
92	—	YOU WANT IT, YOU GOT IT	1 Detroit Emeralds (Katouzian Prod.), Westbound 192 (Janus)
93	98	PAIN	3 Ohio Players (Herb James & Billy Pittman), Westbound 188 (Chess/Janus)
94	94	OPEN THE DOOR (Song for Judith)	4 Judy Collins (Mark Abramson), Elektra 45755
95	96	LOVE GONNA PACK UP	3 Persuaders (Poindexter Brothers), Win Or Lose 220 (Atlantic)
96	—	IF I COULD SEE THE LIGHT	1 8th Day (General Johnson/Greg Perry), Invictus 9107 (Capitol)
97	97	KEEP PLAYIN' THAT ROCK 'N' ROLL	4 Edgar Winter's White Trash (Rick Derringer), Epic 5-10788 (CBS)
98	—	FLOY JOY	1 Supremes ("Smokey"), Motown 1195
99	—	FOOTSTOMPIN' MUSIC	1 Grand Funk Railroad (Terry Knight), Grand Funk 1841 (Capitol)
100	—	THE ROAD WE DIDN'T TAKE	1 Freda Payne (Holland-Dozier-Holland), Invictus 9109 (Capitol)

HOT 100 A TO Z—(Publisher-Licensee)

After All This Time (Screen Gems-Columbia, BMI)	71	Devil You (Corral, BMI)	61	I Knew You When (Lowery, BMI)	10	No Sad Songs (Screen Gems-Columbia, BMI)	62	Superstar (Remember How You Got Where You Are) (Jobete, BMI)	39
Ain't Nobody Home (Rittenhouse, BMI)	53	Do the Funky Penguin (Stripe/East/Memphis, BMI)	88	(I Know) I'm Losing You (Jobete, BMI)	41	Nothing to Hide (Mandan, BMI)	50	Take It Slow (Out in the Country) (C.A.M.-U.S.A., ASCAP)	64
Ain't Understanding Mellow (Butler, ASCAP)	86	Don't Say You Don't Remember (Sunbeam, BMI)	56	I'd Like to Teach the World to Sing (In Perfect Harmony) (Hillside Singers) (Shada, BMI)	14	Old Fashioned Love Song, An (Almo, ASCAP)	18	That's the Way I Feel About 'Cha (Unari/Tracebob, BMI)	37
All I Ever Need Is You (United Artists, ASCAP)	20	Drowning in the Sea of Love (Assorted, BMI)	17	I'd Like to Teach the World to Sing (In Perfect Harmony) (New Seekers) (Shade, BMI)	8	One Monkey Don't Stop No Show (Gold Forever, BMI)	15	Theme From "Shaft" (East/Memphis, BMI)	31
American Pie (Yahveh/Mayday, ASCAP)	2	Everybody Knows About My Good Thing (Part 1) (Screen Gems-Columbia, BMI)	63	If I Could See the Light (Gold Forever, BMI)	96	Once You Understand (Songs for Everybody, BMI)	26	Theme From "Summer of '42" (W.B., ASCAP)	40
Another Puff (Vector, BMI)	28	Family Affair (Stone Flower, BMI)	3	It's One of Those Nights (Yes Love) (Screen Gems-Columbia, BMI)	25	Open the Door (Song for Judith) (Rocky Mountain National Park, ASCAP)	94	Those Were the Days (New Tandem, ASCAP)	57
Anticipation (Quakenbush, ASCAP)	83	Feelin' Alright (Almo, ASCAP)	3	Joy (Youngblood, BMI)	90	Pain (Bridgeport, BMI)	93	Tightrope Ride (Alchemical, ASCAP)	75
Baby I'm-A Want You (Screen Gems-Columbia, BMI)	34	Fire and Water (Irving, BMI)	85	Keep On Keepin' On (Vulture, BMI)	77	Precious and Few (Caesar's Music Library/Emerald City, ASCAP)	97	Together Let's Find Love (Fifth Star, BMI)	80
Bang a Gong (Get It On) (Tro-Essex, ASCAP)	82	Five Hundred Miles (Atzel, BMI)	87	Keep Playin' That Rock 'n' Roll (Hierophant, BMI)	97	Pretty as You Feel (Hot Buns, BMI)	60	Truckin' (Ice Nine, ASCAP)	69
Behind Blue Eyes (Track, BMI)	43	Floy Joy (Jobete, BMI)	98	Kiss An Angel Good Morning (Playback, BMI)	27	Respect Yourself (East/Memphis/Klondike, BMI)	21	Tupelo Honey (Caledonia Soul/WB, ASCAP)	89
Black Dog (Superhype, ASCAP)	42	Footstompin' Music (Storybook, BMI)	99	Let's Stay Together (Jer, BMI)	4	The Road We Didn't Take (Gold Forever, BMI)	100	Under My Wheels (Bizzare/Alive Ent., BMI)	79
Bless the Beasts & Children (Screen Gems-Columbia, BMI)	68	Friends With You (Cherry Lane, ASCAP)	55	Levon (James, BMI)	35	Satisfaction (Jobete, BMI)	65	Way Back Home (Four Knights, BMI)	70
Brand New Key (Neighborhood, ASCAP)	1	George Jackson (Ram's Horn, ASCAP)	33	Let's Sleep Tonight (Folkways, BMI)	48	Show Me How (East/Memphis, BMI)	6	Where Did Our Love Go (Jobete, BMI)	32
Can I Get a Witness (Jobete, BMI)	49	Get Up and Get Down (Groovesville, BMI)	78	Lookin' for a Love (Kags, BMI)	76	So Many People (Irving, BMI)	66	White Lies Blue Eyes (Kama Sutra, BMI)	30
Carolyn (Shade Tree, BMI)	58	Got to Be There (Stein & Van Stock/Glenwood, ASCAP)	5	Love Gonna Pack Up (Carillon/Win or Lose, BMI)	95	Son of Shaft (East/Memphis, BMI)	91	Witch Queen of New Orleans, The (Navalee/Blackwood, BMI)	29
Cherish (Beechwood, BMI)	9	Hallelujah (Colgems/Twill, ASCAP)	45	Love Potion No. 9 (Quintet, BMI)	76	Sour Suite (Cirrus/Dunbar, BMI)	52	Without You (Apple, ASCAP)	54
Clean Up Woman (Sherly, BMI)	13	The Harder I Try (The Bluer I Get) (Chaotic, BMI)	73	Make Me the Woman That You Go Home To (Jobete, BMI)	38	Stay With Me (Warner Bros., ASCAP)	46	You Are Everything (Bellboy/Assorted, BMI)	11
Crunchy Granola Suite (Prophet, BMI)	36	Have You Seen Her (Julia-Brian, BMI)	19	Me & Bobby McGee (Combine, BMI)	43	Stay With Me (Warner Bros., ASCAP)	36	You Make Your Own Heaven and Hell Right Here on Earth (Jobete, BMI)	74
Daisy Mae (Traudale/Saldier, BMI)	59	Hey Big Brother (Jobete, BMI)	22	My Boy (Colgams, ASCAP)	47	Sugar Daddy (Jobete, BMI)	12	—	—
Day After Day (Apple, ASCAP)	16	Hey Girl (Screen Gems-Columbia, BMI)	10	Never Been to Spain (Lady Jane, BMI)	24	Sunshine (Castle Hill, ASCAP)	7	—	—

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

Nashville Scene

• Continued from page 34

Sammi Smith has sent a registered letter to Joe Taylor announcing her resignation from that agency. She probably will be booked by Jim Halsey. . . . The Rhodes Kids of Houston, managed by Sam Cammarata, appeared with Pat Boone at Disneyland, then made their TV debut on the Merv Griffin show. . . . Slim Mims now has a daily television show in Orlando, sponsored by Glenn Turner Enterprises. . . . Red Lane taped the Merv Griffin show, hosted by old friend Roger Miller. . . . Dottie West has signed Diana Barrett of Moline, Ill., to an exclusive writer's contract for her First Generation Publ. Co. . . . Diane Harold's first single for Dot sounds so great even before release that they're going ahead with an immediate album. That's confidence. . . . Joe E. Lewis, bass man for Conway Twitty, has formed a SESAC publishing firm in Oklahoma City, called Got A Hit Music. He has signed Peggy Forman as a writer. . . . The Glaser Brothers and their Nashville Studio Band drew 7,000

Little Left for Profit, Say U.K. Manufacturers

• Continued from page 31

own internal overheads. Precious little is left for profit. On a long-term sale of 10,000 copies of a top-price disk, the manufacturer would get back approximately \$15,800, probably over a long period during which the capital cost would be tied up. And not all expensive top-price records sell 10,000 copies.

Coming negotiations between the Musicians' Union and the recording companies have not yet got under way. "We have not yet even formulated any possible claim for an increase," said Musicians Union general secretary John Morton and assistant-secretary negotiator Jack Stoddart this week. "But we anticipate that we shall be coming to the question soon, as the current agreement ends on Dec. 31. Even if agreement is not reached by that date, it is quite likely that we shall all agree to continue the present arrangement into 1972, possibly so that this and the agreement for other orchestras come together in the middle of the year."

In the meantime, major companies' classical recording schedules are being carefully considered in view of possible rise in U.K. recording costs. "It would be suicidal to make too many plans too far in advance," said Minshull of Decca.

Little Rock Studio

• Continued from page 32

her brother on his singles for RCA. On his most recent single, both Bonnie and Maxine sang background, giving it the "old" sound.

Recently Maxine Brown formed ASCAP and BMI publishing companies. She is writing songs and publishing in addition to her singing and studio work. Her firms are Sherwood Forrest and King Richard.

For the time being, the studio will be used for custom work, but ultimately a production company probably will be formed.

All-Stars on TV

• Continued from page 34

Among the scheduled highlights are a Campbell-Cash duet, a Campbell-Haggard duet, and a medley featuring Campbell, Cash, Haggard, Owens, Miss Carter, Tillis and Reed.

Campbell, whose roots are country, describes it as his "dream show."

at shows in Springfield, Ohio. . . . Billy Edd Wheeler who won Billboard's Trendsetter Award, got rave reviews for his new musical, "Ode to a Critter" when it opened at an eastern college. Now it may be done for National Educational Television. . . . The LeGarde Twins and Dale Evans will be the featured performers at the Abe Lincoln Awards concert Feb. 11 at Fort Worth. . . . Sean Dunphy of Ireland has come to Nashville to record some country sessions on Boot Records. A visitor at his session was Kris Kristofferson. . . . Archie Campbell started the new year at Knott's Berry Farm, and then did several guest spots on west coast television. . . . Back home, Archie's two sons are working with him. Phil is doing show dates and Steve is running the publishing firm. . . . Tom T. Hall has employed his brother, Hillman Hall, to assume the general management of Hallnote Music, his publishing company. . . . More and More Compton Brothers (and a sister) keep showing up on the music scene. Harry and Bill have been joined by two younger brothers in their band, and a third brother has joined Tom Compton, one of the original Compton Brothers, now working in Muscle Shoals. Sister Barbara, a beautiful and talented girl, works in the office at Mega. . . . Joe Allison, after all these years, is now producing Tex Ritter for Capitol. He's turned out a great session for his long-time idol. . . . Tom Connors of Canada has purchased Canadian Music Sales' share in Crown Vetch, Ltd., the publishing outlet which was formed two years ago. The company now has more than 1,000 copyrights. Crown Vetch will be administered by Morning Music in Toronto and Nashville.

Look for Bobby Goldsboro to make a label change about the first of March, even though this may be denied now. Best bet is that he'll go to Columbia. . . . Epic's Tommy Cash has a real problem. His pet capuchin monkey doesn't like him. It likes everyone else, though, and he's given it to Columbia's Gene Ferguson to keep with the rest of his menagerie. . . . Decca's Bill Anderson and Jan Howard received free snowmobiles after doing commercials for a company, and it hasn't snowed in Nashville yet. . . . Mike Corliss and the Jesters have a new release on Boss Records out of Columbia, S.C. . . . Diana Trask has been booked for the entire month of January to do a series of shows with Morey Amsterdam. This involves 23 concerts in 11 states. . . . Billy "Crash" Craddock is getting more pop picks with his "You Better Move On." This time it was chosen by WOR in New York. . . . Mayf Nutter not only has a new single and has been making special guest appearances on the Buck Owens' syndicated show, but will narrate another Disney Special on Jan. 9.

Glen Shirley of Mega and Nicky Dobbins, also of Mega, were married last week at the Johnny Cash home. . . . George "Goober" Lindsey has completed his first Epic album, has done a series of guest spots on "Hee Haw" and has opened another of his restaurants. George says he worked for a year on this record, and plans to make it big as a country artist. . . . West Plains, Mo., the home of Leroy Van Dyke, Porter Wagoner, Jan Howard and others, now has a Hall of Fame Room in its museum, with these artists prominently featured. . . . Diana Harold, younger sister of RCA's Dottie West, has signed a recording contract with Dot. Her first release was written by Dolly Parton. . . . The Williams and Williams duo who wrote Wanda Jackson's new release are Early Williams, promotion director for Tree International, and Robbie Williams, Yoga instructor at the YMCA, and Early's wife. . . . Charlie Black of M.G.B. Productions is in Canada as musical director for the new Blake Emmons TV show. . . . Larry Heaberlin, disk jockey at KWKY in Des Moines, is accompanying Wilma Burgess on her upcoming European tour. He'll play bass and front the group.

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. Items shown in bold face listing are now available from FIND for immediate delivery to FIND dealers. All other listings (not in bold face) have been announced by the manufacturer as a new release. Listings are in alphabetical order by artists in Popular, and by composer in Classical. The Music Industry Code (MIC) number, a universal numbering system, is used as the FIND order number, and appears in bold face type.

Prices are manufacturers suggested list and are subject to change. Symbols: LP—Long-playing record album; QL—Quadrasonic record album; CA—Cassette; 8T—8-track cartridge.

ARTIST, Title
Config., Label, No., List Price

POPULAR

B
BAGLEY'S, BEN, DE SYLVA, BROWN & HENDERSON REVISITED
(LP) Painted Smiles PS 1351
BAGLEY'S, BEN, IRA GERSHWIN REVISITED
(LP) Painted Smiles PS 1353
BAGLEY'S, BEN, VINCENT YOUMANS REVISITED
(LP) Painted Smiles PS 1352

C
CLAPTON, ERIC/JEFF BECK/JIMMY PAGE
Guitar Boogie
(LP) RCA LSP 4624

F
FREE MOVEMENT
I've Found Someone of My Own
(LP) Columbia KC 31136

G
GIBSON, DON
Country Green
(LP) Hickory LPS 160
GOYDISH, BERNIE
And His Tic-Toc Orch. At Woodbridge Center
(LP) Lemans LPC 13
GUITAR FACTORY
Plays Music From Jesus Christ Superstar
(LP) Metromedia KMD 1050

H
HERMETO
Cobblestone
(LP) Buddah CST 9000

K
KNIGHT, GLADYS & THE PIPS
Standing Ovation
(LP) Soul S 736L (Motown)
KUHN, STEVE
(LP) Buddah BDS 5098

O
ORIGINAL BROADWAY CAST
Jesus Christ Superstar
(LP) Decca DL7-1503

S
SOUNDTRACK
Mary, Queen of Scott
(LP) Decca DL 79186

W
WELDON, MAXINE
Chilly Wind
(LP) Mainstream MRL 339

ARTIST, Title
Config., Label, No., List Price

CLASSICAL

B
BERNSTEIN, LEONARD, MUSIC OF
Eric Rogers Conducting Royal Philharmonic Orch.
(LP) Phase 4 SPC 21048
BRITTEN: ALBERT HERRING HIGHLIGHTS
(LP) London OS 26165
BRITTEN: A MIDSUMMER NIGHT'S DREAM HIGHLIGHTS
(LP) London OS 26097
BRITTEN: BILLY BUDD HIGHLIGHTS
(LP) London OS 26164
BRITTEN: OWEN WINGRAVE
Luxon/Baker/Pears/Harper/Britten
(LP) London OSA 1291

C
CRESTIN, REGINE, PRIMA DONNA FROM PARIS
(LP) London OSA 1292

D
DONZETTI: L'ELISIR D'AMORE
Sutherland-Pavarotti-Bonyngue/Variou Artist
(LP) London OSA 13101

M
MUSSORGSKY: BORIS GODUNOV
Ghiaurov/Vishnevskaya/Spiess/Talvela/Von Karajan
(LP) London OSA 1439

R
RAVEL: BOLERO/LAVASSE/PAVANE
Claude Monteaux Conducting Royal Philharmonic Orch.
(LP) Phase 4 SPC 21064

S
SCHUBERT: DIE SCHONE MULLERIN
Herman Prey
(LP) London OS 26251
STRAUSS: DEATH AND TRANSFIGURATION/TCHAIKOVSKY: FRANCES CADA RIMINI
Maazel with the New Philharmonica Orch.
(LP) Phase 4 SPC 21067

T
TCHAIKOVSKY: 1812 OVERTURE/BORODIN: POLOVSIAN DANCE/STRAVINSKY: PASTORALE
Stokowsky with Royal Philharmonica Orch.
(LP) Phase 4 SPC 21041

W
WAGNER, GREAT MOMENTS IN
Geo. Hurst Conducting New Philharmonica Orch.
(LP) London SPC 21040

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 & NumberPrice
(8T) NumberPrice
(CA) NumberPrice
(OR) NumberPrice

CLASSICAL

Name of Composer & Title of Album
Name of Artist
(LP) Label & NumberPrice
(8T) NumberPrice
(CA) NumberPrice
(OR) NumberPrice

Please send information to Bob Hudoba, P.O. Box 775, Terre Haute, Indiana 47808. It will also be necessary to continue sending new release product to Billboard's review department in Los Angeles.

Local Station Bumper Stickers Boost Artist

• Continued from page 32

chosen as the most attractive won a stereo tape deck and two speakers, plus two 8-track cartridges. Stickers were mailed out, and hung in various truck stops.

Other stations, including KIKK, Pasadena, Tex., got in the act, and things have mushroomed since that time. The stickers now can be seen on trucks all over the nation, each with distinctive call letters.

Label Change and Nashville Move

• Continued from page 32

do even some classical music, and has applied to a foundation for a grant to help bring this about.

Williamson is a country artist and writer. Although his first single was cut at Charlotte, N.C., with Arthur Smith, all others will be recorded here.

Peterson plans to develop more artists in his label, and also involve

himself in the personal management of some. As a sideline, he also has bought a barber shop, located it on Music Row, and is hiring a master barber to cater to the music industry. Blue Boy Music (ASCAP), begun as a publishing firm in 1961, has been changed to Green Money, and Peterson has added a BMI company, Red Hot Music.



Dear FIND Dealers:

As we advised you last week: YOU CAN NOW PLACE ORDERS WITH FIND FOR ANY LP, 8-TRACK, CASSETTE OR OPEN REEL PRODUCT. IN ADDITION TO IT'S REGULAR SERVICE, FIND HAS INITIATED A "SPECIAL SPECIALS" ORDER SECTION.

In submitting these orders, please note the FIND ordering number if the item is in the FIND Catalog. If you are ordering an item not in the FIND Catalog, prepare a Customer Order Form, noting:

Album Number
Album Title
Artist
List Price

Also, be certain to note record or tape type wanted (LP, 8T, Cas, OR).

COMPUTE DISCOUNTS AND SUBMIT PAYMENT WITH YOUR DEALER RECAP ORDER AS IN THE PAST.

Telephone your orders to us at 812-466-1282 if you will accept C.O.D. Shipments. We will ship that product we have in stock the same day we receive your order.

We will locate the other "Special Specials" you want. We ask that you give us up to 1-6 weeks to fill these hard to locate "Special Specials." These will be shipped to you as we locate and receive the items.

No refunds will be made for advance payments of these "Special Specials" orders until the 1-6 week period has passed and we have exhausted all contacts to locate these "Special Specials." The "Special Specials" order department will locate your requests and ship this product to you from one source just as fast as possible.

THE BULK OF YOUR SPECIAL ORDER MERCHANDISE IS ALREADY IN OUR WAREHOUSE AND WILL BE LISTED IN OUR CATALOG TO BE ISSUED IN MID-JANUARY. MEANWHILE WE WANT TO SERVICE YOUR ORDERS FOR THIS PRODUCT!

Bice Warrillow

Find Service International
P. O. Box 775
Terre Haute, Indiana 47808
A. C. 812-466-1282

and
Find Service International
Suite 415
9000 Sunset Boulevard
Los Angeles, California 90069
A. C. 213-273-7040

(Advertisement)



Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
46

LAST WEEK
65

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

DONNIE ELBERT—SWEET BABY (2:25)

(Writer: Elbert) (Multimood, BMI)—Elbert's "Where Did Our Love Go" put him right into the teens of the Hot 100 and soul charts. Swinging followup, a discotheque must offers all of that play and sales potency. Flip: "Can't Get Over Losing You." (3:08) (Gambi, BMI) All Platinum 220

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

MARTHA REEVES & THE VANDELLAS— IN AND OUT OF MY LIFE (2:58)

(Prod: George Gordy & Lawrence Brown) (Writers: Gordy-Brown-Story) (Jobete, BMI)—Group's "Bless You" made a hefty chart dent. This strong rhythm followup has it to fast top that success. Flip: (No information available). Gordy 7113 (Motown)

THREE DEGREES—TRADE WINDS (3:54)

(Prod: Tony Camillo) (Writers: MacDonald-Salter) (Antisia, ASCAP)—Potent blues ballad material and an equally potent vocal workout should put the trio back on the Hot 100 and soul charts with sales impact. Flip: (No information available). Roulette 7117

SPECIAL AMERICAN SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

***BUDDY GRECO—Keep the Customer Satisfied (2:42)** (Writer: Simon) (Charing Cross, BMI)—The Paul Simon rhythm item gets a powerful Greco work-over loaded with MOR and jukebox appeal. MGM 14325

***FRANK SINATRA, JR.—Black Night (3:30)** (Prod: Sonny Burke) (Writer: Sinatra, Jr.) (Daybreak, ASCAP)—Culled from his new LP, Sinatra, Jr. bows on the Sonny Burke label with a driving classy ballad loaded with MOR play and sales potential. Daybreak 1003 (RCA)

***IMPERIALS—Can We Get To That (3:25)** (Prod: Charlie Tallent) (Writer: Stevens) (Ahab, BMI)—The super gospel group comes up with a winning commercial rhythm item, with potent lyric, penned by Ray Stevens. With top 40 and MOR appeal, it has it to come through Hot 100. Impact 5125

***LINE REHAUD—Merci Beaucoup (2:16)** (Writers: Marnay-Gast-Gimbel) (Tony-One, BMI)—The French star, a Las Vegas hit, moves to the label with a delightful rhythm ballad, a top programmer for MOR, with commercial appeal. MGM 14338

***TIM MCINTIRE—Take the Time (2:35)** (Prod: Peter Tevis) (Writer: McIntire) (Figgy/Basin Creek, BMI)—Strong performance on folk-rock original ballad material with much potential for top 40 and MOR. Capitol 3223

***GUITAR FACTORY—King Herod's Song (2:38)** (Prod: Ettore Stratta) (Writer: Rica-Webber) (Belinda/Uni Chappell, BMI)—The infectious rhythm number from "Jesus Christ Superstar" gets a strong instrumental treatment here for top 40, MOR and jukeboxes. Metromedia 235

GEORGE RIZZO—A Million Miles High (3:40) (Prod: Andy Wiswell) (Writer: Rizzo) (Five Sisters, BMI)—Easy beat folk rock item with much potential for top 40, play and sales. GWP 531

HOT CITY—Leaving (3:10) (Prod: Flamingo Prod.) (Writers: Hemby-Hemby) (Flamingo, ASCAP)—Heavy rocker offers much for top 40 and FM. London 169

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JACK RENO— HEARTACHES BY THE NUMBERS (2:28)

(Prod: Glori-B Prod.) (Writer: Howard) (Tree, BMI)—Reno's "Hitchin' A Ride" put him way up the chart. The followup, a strong revival of Harlan Howard's rhythm ballad will take him still higher. Flip: (No information available). Target 0141 (Mega)

DIANA TRASK— WE'VE GOT TO WORK IT OUT BETWEEN US (3:01)

(Prod: Danny Davis) (Writer: Morton) (Daydan, ASCAP)—Emotion packed ballad performance, this one could break the stylist through the chart with hefty sales impact. Strong jukebox material. Flip: "I Keep It In Mind" (2:40) (Hanbo, BMI) Dot 17404 (Paramount)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

THERE ARE NO COUNTRY CHARTS THIS WEEK.

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

DONNIE ELBERT—SWEET BABY (See Pop Pick)

MARTHA REEVES & THE VANDELLAS— IN AND OUT OF MY LIFE (See Pop Pick)

THREE DEGREES—TRADE WINDS (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

Z.Z. HILL—If I Could Do It All Over (2:36) (Modern Music, BMI) Kent 4560

Females, Emergence as Writer/Singer to Persist

• Continued from page 3

person and the awareness of Bob Dylan. One man with a basic musical idea, a guitar or piano, and a homey singing voice that manfully complements his material rather than rising above it, symbolizes the freedom and individuality that youth is so concerned about.

Don McLean enters 1972 boasting a huge hit album and single, a superb album that was released before his success, and there is probably much more to come. Bill Withers' shy yet virile style earned him a lot of money from record sales. And there are several writer/singers waiting in the wings:

Mickey Newberry, John Prine, Paul Williams, Ralph McTell, Larry Groce and Steve Goodman.

The groups, with their slick, multiple harmonies and super sophisticated instrumental amplification are not going to disappear from the scene. Their performances are the height of professionalism and they will be appreciated for their technical skills and complex musicianship. But the individual, who by definition shares a one-to-one relationship with each member of his audience, and who can be envied or imitated or agreed with for his new found freedoms and simple, poetic expressions, may well dominate the record charts in 1972.

Tough Selling Hit Globally

• Continued from page 3

important that the CBS companies in other countries are autonomous. "A successful publisher with licensees around the world finds it impossible to get licensees to work with each other, I think. He must do it himself," he said. "The impetus for the CBS International companies comes from this autonomous approach—we are no longer as 'acoustical publishers,' mere collection agencies for the parent companies."

As examples of this, Rabinowitz cites the number of non-CBS acts signed to the publishing companies throughout the world, including

James Taylor, Gilbert O'Sullivan, Chip Taylor, Kenny Young, Francis Smith and Nilsson.

CBS International publishing arms in the U.S., the U.K., Italy, France and Germany are also noticing a "revitalization" in the sheet music business, which Rabinowitz puts down to improved merchandising techniques, affluence and more young people playing instruments.

CBS International will attend this year's MIDEM after a lay-off of two years. The event follows a "European summit" of managers from all the CBS International companies on the continent, to be held in Paris, Jan. 6-7.

Xmas Rush Closes 'Good' 1971

• Continued from page 4

percent. We attribute these increases to three factors: a good advertising campaign, an in-depth stock, and knowledgeable clerks behind the counters who were able to give service promptly and efficiently," he said.

According to Sam Goody, head of the Goody Eastern retail chain, sales were up slightly over those figures originally predicted. Goody had looked for a slight decline but sales came in very strong during the last week of the buying season. "This resulted in an increase above our expectations," Goody said.

2d Folio Ready On Lighthouse

NEW YORK — C.A.M./USA and Edward B. Marks Music Corp. are preparing a second folio for the Evolution (Stereo Dimensions) Records group Lighthouse. The new folio will coincide with the release of their newest album, "Lighthouse/Thoughts of Movin' On."

The songbook will contain all 10 songs in the album, including the current tune on the charts "Take It Slow (Out in the Country)." The folio will also contain lyrics, photos and stories of the Canadian group.

The Record Hunter here claimed its sales were "very strong" and were up nearly 10 percent in both its New York City stores and its two other outlets. Tom Seaman, merchandising manager and purchasing chief, said that sales were stronger than had been anticipated. "Highly successful advertising and strong product were the factors that contributed," he said.

The Schwartz Bros. reported that its sales had exceeded expectations, too. "Going store for store, we had better than 50 percent increases, overall. This included a sixth store which we added in August. Our five-store increase was 37 percent over last year," according to Bert and Stu Schwartz, who run the stores' operations.

"Our Wayne, N.J. store did tremendous business for the Yule, going 40 percent over last year's figures," they said.

The brothers said that reasons for the increases were due mainly to the stores carrying in-depth stock, store clerks being equipped to service the needs of the customers and to the stores being located in new shopping centers where their in-depth stock could draw. Three more stores will be added at other mall locations, according to Jim Schwartz, president of Schwartz operation.

Hectic 12 Months

• Continued from page 5

losses of producing records, while duplicators siphoned off hit profits.

On this same question, Sen. McClellan had curtly advised duplicators to make the "same investment" as the originating record companies, if they want to make recordings.

All in all, the very worst that could happen to the record industry would be for the antipiracy bill to go out of existence at the end of 1974, with no revision law on the books to make record copyright permanent.

The best that could happen would be for the revision bill to pass promptly, making the record copyright permanent—and hopefully complete it with the same right to collect performance royalty that is given to owners of copyrighted music when it is exploited commercially.

Movie Scores' Pioneer Dead

LOS ANGELES—Max Steiner, 83, whose film scoring career spanned 24 years, died Tuesday (28) of cancer. Steiner won three Academy Awards for "Now Voyager," "The Informer" and "Since You Went Away." He also did "Tara's Theme" from "Gone With the Wind."

Born in Vienna, Steiner represented the European classical school of composer who ruled American moviemaking until the late 1950's when more contemporary styles were introduced.

With nearly 300 films to his credit, he was often called the dean of film scoring.



MARK-ALMOND II—Blue Thumb BTS-32

You put this album on the turntable, and out of necessity, the rest of the world draws a rosy-colored blank. Few artists are as successful in creating a totality of mood, one which can extend from opening to closing band on one side of the LP and still compel you to flip it over to begin the cycle anew. If this be understatement, then may we be forever destined to walk softly and carry one Mark-Almond LP under each arm, should one lonely phonograph approach us in the distance. No doubt it will soon want to bring along a friend. If life can't be a dream, at least this concept can approach the ideal.

cashbox/album reviews

BLUE THUMB RECORDS, INC./A SUBSIDIARY OF FAMOUS MUSIC CORPORATION/A GULF + WESTERN COMPANY
427 NORTH CANON DRIVE/BEVERLY HILLS, CALIFORNIA 90210



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).

S P L P O T Billboard

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	CAROLE KING Music Ode SP 77013 (A&M)	5
2	2	LED ZEPPELIN Atlantic SD 7208	7
3	7	DON McLEAN American Pie United Artists UAS 5535	9
4	4	CHICAGO At Carnegie Hall Columbia C4X 30865	9
5	5	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	6
6	6	SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS)	8
7	3	CAT STEVENS Teaser & the Firecat A&M SP 4313	14
8	9	CAROLE KING Tapestry Ode SP 77009 (A&M)	40
9	10	ALL IN THE FAMILY TV Cast Atlantic SD 7210	8
10	11	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)	5
11	13	WINGS Wild Life Apple SW 3386	3
12	8	SANTANA Columbia KS 30595	13
13	14	ELTON JOHN Madman Across the Water Uni 93120 (MCA)	7
14	—	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STEC 3385	1
15	17	BOB DYLAN'S GREATEST HITS, VOL. 2 Columbia KG 31120	5
16	16	MELANIE Gather Me Neighborhood NRS 47001 (Paramount)	9
17	18	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	30
18	19	ROBERTA FLACK Quiet Fire Atlantic SD 1594	5
19	12	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	21
20	15	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	59
21	28	FACES A Nod Is as Good as a Wink to a Blind Horse Warner Bros. WS 2574	4
22	26	ALICE COOPER Killer Warner Bros. BS 2567	6
23	27	TRAFFIC Low Spark of High Heeled Boys Island SW 9306 (Capitol)	5
24	20	DONNY OSMOND To You With Love MGM SE 4797	10
25	25	CARPENTERS A&M SP 3502	32
26	30	PETER NERO Summer of '42 Columbia C 31105	7
27	21	NEIL DIAMOND Stones Uni 93106 (MCA)	9
28	23	PARTRIDGE FAMILY Sound Magazine Bell 6064	20
29	22	JOHN LENNON Imagine Apple 3379	17
30	39	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	11
31	153	JACKSON 5 Greatest Hits Motown M 741 L	2
32	34	LES CRANE Desiderata Warner Bros. 2570	6
33	—	JESUS CHRIST, SUPERSTAR Original Broadway Cast Decca DL 1503 (MCA)	1
34	36	HUDSON & LANDRY Losing Their Heads Dore 326	7
35	—	ROLLING STONES Hot Rocks, 1966-1971 London 2PS 606/7	1

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	24	THREE DOG NIGHT Harmony Dunhill DSX 30108	12
37	31	CHER Kapp KS 3649 (MCA)	16
38	29	WHO Meaty, Beaty, Big & Bouncy Decca DL 79182 (MCA)	8
39	43	DENNIS COFFEY & THE DETROIT GUITAR BAND Evolution Sussex SXBS 7004 (Buddah)	9
40	38	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	21
41	50	STYLISTICS Avco AC 33023	4
42	44	CHARLEY PRIDE Sings Heart Songs RCA LSP 4617	6
43	45	MOUNTAIN Flowers of Evil Windfall 5501 (Bell)	4
44	47	YES ALBUM Atlantic SD 8283	28
45	32	HUMBLE PIE Performance: Rockin' the Fillmore A&M SP 3506	10
46	35	BARBRA JOAN STREISAND Columbia KS 30792	17
47	41	JACKSON 5/SOUNDTRACK Goin' Back to Indiana Motown M 742 L	13
48	33	BLACK SABBATH Master of Reality Warner Bros. BS 7562	19
49	56	JONATHAN EDWARDS Capricorn SD 862 (Atco)	8
50	55	CHEECH & CHONG Ode SP 77010 (A&M)	16
51	53	SONNY & CHER LIVE Kapp KS 3654 (MCA)	15
52	52	VAN MORRISON Tupelo Honey Warner Bros. WS 1950	11
53	59	JAMES BROWN Revolution of the Mind/Recorded at the Apollo Polydor PD 3003	3
54	37	WHO Who's Next Decca DL 79182 (MCA)	22
55	57	DOORS Other Voices Elektra EKS 75017	10
56	78	LEONARD BERNSTEIN Mass Columbia M2 31008	3
57	58	JOAN BAEZ Blessed Are... Vanguard VSD 5670/1	17
58	60	SUMMER OF '42 Soundtrack Warner Bros. WS 1925	18
59	62	CARLY SIMON Anticipation Elektra EKS 74107	9
60	65	BADFINGER Straight Up Apple ST 3387	3
61	140	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	2
62	51	JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040	14
63	66	MICKEY NEWBURY Frisco Mabel Joy Elektra EKS 74107	9
64	64	CURTIS MAYFIELD Roots Custom CRS 8008 (Buddah)	10
65	73	JUDY COLLINS Living Elektra EKS 75014	6
66	76	DAVID FRYE Richard Nixon, Superstar Buddah BDS 5097	5
67	40	CAT STEVENS Tea for the Tillerman A&M SP 4280	49
68	71	LOU RAWLS Natural Man MGM SE 4771	19
69	70	STEVIE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313 L (Motown)	8
70	89	NEW SEEKERS We'd Like to Teach the World to Sing Elektra KKS 74018	3

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	46	JETHRO TULL Aqualung Reprise RS 2035	35
72	72	CARPENTERS Close to You A&M SP 4271	69
73	48	CHI-LITES (For God's Sake) Give More Power the People Brunswick BL 754170	21
74	74	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	46
75	43	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	31
76	79	JOHN DENVER Aerie RCA LSP 4607	6
77	77	SANTANA Abraxas Columbia KC 30130	66
78	84	LAURA NYRO Gonna Take a Miracle Columbia KC 30987	3
79	83	SESAME STREET 2 Original TV Cast Warner Bros. BS 2569	5
80	93	ENGELBERT HUMPERDINCK Live at the Riviera, Las Vegas Parrot XPAS 71051 (London)	2
81	85	LEON RUSSELL & MARC BENNO Asylum Choir II Shelter SW 8910 (Capitol)	6
82	80	JEFFERSON AIRPLANE Bark Grunt FTR 1001 (RCA)	17
83	54	FREDDIE HART Easy Loving Capitol ST 838	14
84	87	RICHARD HARRIS My Boy Dunhill DSX 50116	4
85	49	JAMES TAYLOR Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	35
86	86	DIONNE WARWICKE STORY Scepter SPS 2-596	11
87	63	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295	16
88	94	WAR All Day Music United Artists UAS 5546	8
89	69	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	32
90	68	JEFF BECK GROUP Rough & Ready Epic KE 30973 (CBS)	10
91	67	PARTRIDGE FAMILY Up to Date Bell 6059	41
92	75	CHICAGO TRANSIT AUTHORITY Columbia GP 8	139
93	81	ALLMAN BROS. BAND At Fillmore East Capricorn SD 2-802 (Atco)	25
94	82	AL GREEN Gets Next to You Hi SHL 32062 (London)	19
95	150	PAUL KANTNER & GRACE SLICK Sunfighter Grunt FTR 1002 (RCA)	3
96	97	THE PARTRIDGE FAMILY ALBUM Bell 6050	63
97	88	ROBERTA FLACK Chapter Two Atlantic SD 1569	72
98	112	NILSSON Nilsson Schmilsson RCA LSP 4515	6
99	101	FIFTH DIMENSION Live Bell 9000	12
100	61	DONNY OSMOND ALBUM MGM SE 4782	27
101	103	SONNY & CHER The Best of Atco SD 33-219	7
102	95	QUINCY JONES Smackwater Jack A&M SP 3037	13
103	111	BOBBY WOMACK Communication United Artists UAS 5539	6
104	92	CHICAGO Columbia KGP 24	100
105	91	TEN YEARS AFTER A Space in Time Columbia KC 30801	20

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	106	B.J. THOMAS	Greatest Hits, Vol. 2 Scepter SPS 597	8
107	96	ISLEY BROTHERS	Givin' It Back T-Neck TNS 3008 (Buddah)	16
108	105	TOM JONES	Live at Caesar's Palace Parrot 2XPAS 71049/50 (London)	10
109	109	J. GEILS BAND	Morning After Atlantic SD 8297	10
110	98	BLACK SABBATH	Paranoid Warner Bros. WS 1887	47
111	90	LEE MICHAELS	5th A&M SP 4302	32
112	107	T. REX	Electric Warrior Reprise RS 6466	10
113	99	GUESS WHO	Best of RCA Victor LSPX 1004	39
114	116	QUICKSILVER MESSENGER SERVICE	Quicksilver Capitol SW 819	6
115	118	MELANIE	Garden in the City Buddah BDS 5095	6
116	121	MOM & DADS	Rangers Waltz GNP Crescendo GNPS 2061	4
117	110	FLEETWOOD MAC	Future Games Reprise RS 6465	11
118	115	JERRY LEE LEWIS	Would You Take Another Chance on Me Mercury SR 61345	7
119	—	GLADYS KNIGHT & THE PIPS	Standing Ovation Soul S 736L (Motown)	1
120	125	BUDDY MILES LIVE	Mercury SRM 2-7500	15
121	—	VIKKI CARR	Superstar Columbia C 31040	1
122	127	HERBIE MANN	Push Push Embryo SD 532 (Atlantic)	11
123	123	CURTIS MAYFIELD	Curtis Curtom CRS 8008 (Buddah)	33
124	136	HONEY CONE	Soulful Tapestry Hot Wax HA 707 (Buddah)	5
125	108	JACKSON 5	Maybe Tomorrow Motown MS 735	36
126	119	SLY & THE FAMILY STONE	Greatest Hits Epic E 30324 (CBS)	62
127	104	KRIS KRISTOFFERSON	The Silver Toned Devil & I Monument Z 30679 (CBS)	24
128	128	BAND	Cahoots Capitol SMAS 651	13
129	100	KRIS KRISTOFFERSON	Me & Bobby McGee Monument Z 30817 (CBS)	18
130	139	ANNE MURRAY & GLEN CAMPBELL	Capitol SW 869	5
131	129	B.B. KING	In London ABC ABCX 730	13
132	117	OSMONDS	Homemade MGM SE 4770	29
133	134	IT'S A BEAUTIFUL DAY	Choice Quality Stuff/Anytime Columbia KC 30734	5
134	135	RICHIE HAVENS	Great Blind Decree Stormy Forest SFS 6010 (MGM)	9
135	102	JAMES TAYLOR	Sweet Baby James Warner Bros. WS 1843	96
136	—	ANDY WILLIAMS	The Impossible Dream Columbia KG 31064	1
137	120	THREE DOG NIGHT	Naturally Dunhill DS 50088	57

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
138	142	SEALS & CROFTS	Year of Sunday Warner Bros. BS 2568	6
139	147	RITA COOLIDGE	Nice Feelin' A&M SP 4325	4
140	181	GROVER WASHINGTON JR.	Inner City Blues Kuda KU 03 (CTI)	7
141	126	ROLLING STONES	Sticky Fingers Rolling Stones COC 59100 (Atco)	34
142	138	GRASS ROOTS	Their 16 Greatest Hits Dunhill DSX 50107	15
143	113	ARETHA FRANKLIN	Aretha Live at Fillmore West Atlantic SD 7205	32
144	144	IKE & TINA TURNER	'Nuff Said United Artists UAS 5530	7
145	165	MILES DAVIS	Live-Evil Columbia G 30954	3
146	124	BILL WITHERS	Just as I Am Sussex SXBS 7006 (Buddah)	28
147	114	TRAFFIC, ETC.	Welcome to the Canteen United Artists UAS 5550	14
148	152	IRON BUTTERFLY	Best of/Evolution Atco SD 33-369	3
149	155	PAPA JOHN CREACH	Soundtrack Grunt FTR 1003 (RCA)	2
150	—	CHER	United Artists UXS 88	1
151	154	NANCY WILSON	Kaleidoscope Capitol ST 852	3
152	157	COMMANDER CODY & HIS LOST PLANET AIRMEN	Ozone Paramount PAS 6017	7
153	131	VICTOR BUONO	Heavy! Dore LP 325	17
154	168	BYRDS	Farther Along Columbia KC 31050	3
155	167	KINKS	Muswell Hillbillies RCA LSP 4644	4
156	130	CROSBY, STILLS, NASH & YOUNG	4 Way Street Atlantic SD 2-902	38
157	—	HILLSIDE SINGERS	I'd Like to Teach the World to Sing Metromedia KMD 1051	1
158	—	JR. WALKER & THE ALL-STARS	Moody, Jr. Soul S 733L (Motown)	1
159	161	LIVINGSTON TAYLOR	Liv Capricorn SD 863 (Atco)	4
160	162	RAY CHARLES	25th Anniversary in Show Business ABC ABCX 731	8
161	122	JONI MITCHELL	Blue Reprise MS 2038	28
162	159	SAVOY BROWN	Street Corner Talking Parrot PAS 71047 (London)	17
163	170	CACTUS	Restrictions Atco SD 33-377	7
164	166	PINK FLOYD	Meddle Harvest SMAS 832 (Capitol)	10
165	141	GRAND FUNK RAILROAD	Live Album Capitol SW 633	58
166	169	CHAMBERS BROTHERS	Greatest Hits Columbia C 30781	6
167	174	ATOMIC ROOSTER	In Hearing Of Elektra EKS 74109	5
168	146	CHICAGO III	Columbia C2 30110	40

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	171	HELEN REDDY	Capitol ST 857	6
170	178	EDDIE HARRIS	Live at Newport Atlantic SD 1595	7
171	143	GRAND FUNK RAILROAD	Survival Capitol SW 764	37
172	172	BREWER & SHIPLEY	Shake Off the Demon Kama Sutra KSBS 2039 (Buddah)	3
173	173	EDDIE KENDRICKS	All By Myself Tamla TS 309 (Motown)	25
174	175	SESAME STREET BOOK & RECORD	Original TV Cast Columbia CS 1069	52
175	182	DONNIE ELBERT	Where Did Our Love Go All Platinum AP 3007	2
176	196	CARRY IT ON	Soundtrack/Joan Baez Vanguard VSD 79313	2
177	156	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	70
178	160	ELVIS PRESLEY	I Got Lucky RCA Camden CAL 2533	7
179	184	JOSE FELICIANO	That the Spirit Needs RCA LSP 4573	9
180	189	WILSON PICKETT	Don't Knock My Love Atlantic SD 8300	3
181	176	FRANK ZAPPA'S 200 MOTELS	Soundtrack United Artists UAS 9956	11
182	187	PAUL WILLIAMS	Just An Old Fashioned Love Song A&M SP 4327	3
183	183	BOOTS RANDOLPH	World of Monument ZG 20963 (CBS)	7
184	185	BILL COSBY	For Adults Only Uni 73112 (MCA)	5
185	190	TRUTH OF TRUTHS	Various Artists Oak OR 1001	4
186	188	PERCY FAITH, HIS ORCH. & CHORUS	Jesus Christ, Superstar Columbia 8 31042	4
187	151	TEMPTATIONS	Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	67
188	180	MERRY CLAYTON	Ode SP 77012 (A&M)	8
189	199	FERRANTE & TEICHER	Play Music From "Fiddler On the Roof" United Artists UAS 5522	2
190	192	MAC DAVIS	I Believe In Music Columbia C 30986	3
191	194	WANDA ROBINSON	Black Ivory Perception PLP 18	10
192	193	MASON PROFITT	Last Night I Had the Strangest Dream Ampex A 10138	10
193	186	BLESS THE BEASTS AND THE CHILDREN	Soundtrack A&M SP 4322	7
194	198	FREDDIE NORTH	Friend Mankind 204 (Nashboro)	2
195	197	KOOL & THE GANG	De-Lite DES 15004	2
196	—	CAT STEVENS	Very Young and Early Songs Deram DES 18061 (London)	1
197	191	SESAME STREET MUPPETS	Muppet Alphabet Album Columbia CC 25503	3
198	—	SUPREMES & 4 TOPS	Dynamite Motown M 745 L	1
199	—	DIAMONDS ARE FOREVER	Soundtrack United Artists UAS 5220	1
200	200	DION	Sanctuary Warner Bros. WS 1945	2

Allman Bros. Band	93
Atomic Rooster	167
Badfinger	60
Joan Baez	57
Band	128
Jeff Beck Group	90
Leonard Bernstein	56
Black Sabbath	48, 110
Brewer & Shipley	172
James Brown	53
Victor Buono	153
Byrds	154
Cactus	163
Carpenters	25, 72
Vikki Carr	121
Chambers Bros.	166
Ray Charles	160
Cheech & Chong	50
Cher	37, 150
Chicago	4, 92, 104, 168
Chi-Lites	158
Merry Clayton	188
Commander Cody	152
Dennis Coffey	39
Judy Collins	65
Rita Coolidge	139
Alice Cooper	22
Bill Cosby	184
Les Crane	32
Papa John Creach	149
Crosby, Stills, Nash & Young	156
Mac Davis	190
Miles Davis	145
John Denver	76
Neil Diamond	27
Doors	55
Bob Dylan	15
Jonathan Edwards	49
Donnie Elbert	175
Faces	21
Percy Faith	186
Jose Feliciano	179
Ferrante & Teicher	189
Fifth Dimension	18, 99
Roberta Flack	117
Freddie Frank	87, 143
David Frye	66
Marvin Gaye	75
J. Geils Band	109
Grand Funk Railroad	5, 165, 171
Grass Roots	142
Al Green	94
Guess Who	113
Eddie Harris	170
Richard Harris	84
George Harrison & Friends	14
Freddie Hart	83
Richie Havens	134
Isaac Hayes	10, 19
Hillside Singers	157
Honey Cone	124
Hudson & Landry	34
Humble Pie	45
Engelbert Humperdinck	80
Iron Butterfly	148
Isley Bros.	107
It's a Beautiful Day	133
Jackson 5	31, 47, 125
Jefferson Airplane	82
Jesus Christ Superstar	20
Jethro Tull	71
Elton John	13
Quincy Jones	102
Tom Jones	108
Paul Kantner & Grace Slick	95
Eddie Kendrick	173
B. King	131
Carole King	1, 8
Kinks	155
Gladys Knight & the Pips	119
Kool & the Gang	195
Kris Kristofferson	127, 129
Led Zeppelin	2
John Lennon	29
Jerry Lee Lewis	118
Paul & Linda McCartney	89
Don McLean	3
Mom & Dads	116
Herbie Mann	122
Ashton Profitt	122
Curtis Mayfield	64, 123
Melanie	16, 115
Lee Michaels	111
Buddy Miles	120
Joni Mitchell	161
Moody Blues	40, 177
Van Morrison	52
Mountain	43
Anne Murray & Glen Campbell	180
Peter Nero	26
Mike Newbury	63
New Seekers	70
Nilsen	98
Freddie North	194
Laura Nyro	78
Original Cast:	
Jesus Christ Superstar	33
Donny Osmond	24, 100
Osmonds	132
Partridge Family	28, 91, 96
Wilson Pickett	180
Pink Floyd	164
Elvis Presley	176
Charley Pride	42
Quicksilver Messenger Service	114
Boots Randolph	183
Rare Earth	61
Lonnie Roney	48
Helen Reddy	169
Wanda Robinson	191
Rolling Stones	35, 141
Leon Russell & Marc Benno	81
Santana	12, 77
Savoy Brown	162
Seals & Crofts	138
Sesame Street Muppets	197
Carly Simon	59
Sly & the Family Stone	6, 126
Sonny & Cher	51, 101
Soundtracks:	
Bless the Beasts & Children	193
Carry It On	176
Diamonds Are Forever	199
Fiddler On the Roof	30
Rainbow Bridge	62
Sheff	19
Summer of '42	58
200 Motels	181
Cat Stevens	7, 67, 196
Rod Stewart	17
Barbra Streisand	46
Stylitics	41
Supremes & 4 Tops	198
T. Rex	112
James Taylor	85, 135
Livingston Taylor	159
Temptations	187
Ten Years After	105
B.J. Thomas	106
Three Dog Night	36, 74, 137
Traffic	23, 147
Truth of Truths	185
Ike & Tina Turner	144
T.V. Cast:	
All in the Family	9
Sesame Street 1	174
Sesame Street 2	79
Jr. Walker & the All Stars	158
War	88
Dionne Warwick	86
Grover Washington Jr.	140
Who	38, 54
Andy Williams	136
Paul Williams	182
Nancy Wilson	151
Wings	11
Bill Withers	146
Bobby Womack	103
Stevie Wonder	69
Yes	
Frank Zappa	181

Executive Turntable

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product for Prestige. . . **Bruce Nichols** appointed to the college department, Millard Agency. He was formerly vice president of the **J.L. Caulfield Agency**.

★ ★ ★

Willie Seltzer named national college promotion manager, Tumbleweed Records, a Gulf and Western company. He was formerly one of the principals in the Los Angeles production, "You're A Good Man Charlie Brown." . . . **Chris Stone** joins Apple Records, London, as assistant to **Tony King**, head of U.K. a&r and promotion. He was formerly with Decca, U.K.

★ ★ ★

Ray Reneri named vice president of Silver-Stevens Productions, newly formed **Arnie Silver** and **Mark Stevens** company. Reneri was formerly tour and production manager for Richard Nader's Rock Revival shows.

★ ★ ★

John Findlater has been appointed president and chief executive officer of MCA Technology, a company owned by MCA Inc.

★ ★ ★

Lawrence E. Kenney has been named central zone manager of Ampex's consumer equipment division.

★ ★ ★

Randy Bachman, former Guess Who lead guitarist and writer of six of the group's gold singles, has formed the Bachman-Goldman Music Combine with **Robert Goldman**, former RCA staff writer and publisher. The new company has offices in Hollywood and Winnipeg.

★ ★ ★

Cliff Kea has been set as national promotion director of Johnny Angel's Inspiration Productions, includes the Smak label. Kea is a former radio announcer, copywriter and magazine editor.

Radio Shacks Backing Col 'Q'

• Continued from page 1

sonic equipment which will incorporate the Columbia Records SQ decoding system for disks.

According to a spokesman at Radio Shack, the giant chain was sold on the SQ system for two reasons:

—An SQ record played on a standard stereo record player provides normal stereo reproduction.

—An SQ record played on an SQ player, which includes an SQ decoder and four speakers, provides a reproduction of the original 4-channel recording.

"It may be a premature assessment, but developments seem to suggest that the quadrasonic situation is beginning to look somewhat brighter," said the spokesman. "We decided that the SQ system goes a long way in resolving a rather confusing 4-channel market."

(Radio Shack recently introduced its Realistic/Electro-Voice Stereo-4 quadrasonic adapter which is used with an existing stereo system plus an additional stereo amplifier and pair of speakers to provide 4-channel reproduction.)

Masterwork, a division of CBS, is offering a family of 4-channel products, including:

—Model SQ 440 with AM-FM/FM radio, 8-track playback four amplifiers and four pre-amplifiers at \$199.95.

—Model SQ 442 is the same unit as SQ 440 with two matching speaker systems at \$249.

—Model SQ 444 is also the same unit but with four matching speaker systems at \$299.

—Model SQ 40 is a decoder at \$79.95.

In all cases, record changer and decoder are extra accessories.

Sony, too, is manufacturing its own SQ decoder, but using the CBS-developed circuitry. It will be

marketed in both Japan and the U.S.

To support its SQ program, Columbia Records is releasing a series of 4-channel disks and 8-track tapes at \$1 more than stereo disks.

Among 4-channel product available on Columbia are titles by Barbra Streisand, Leonard Bernstein, Bob Dylan, Santana, Andy Williams, Johnny Cash and "Switched on Bach."

Buddah Buys Alfresco Adv.

• Continued from page 1

to create a better identity for an act, for people to see our artists visually rather than just hearing a minute of them in a radio spot."

He stressed that the company was using billboards as an adjunct to artist promotion. "We are not cutting back from other areas of advertising, merely extending them," he said.

Bogart added that a billboard campaign would "probably never" be mounted for an unknown artist on the label. "People can't relate to them. But an act such as Honey Cone, with two million-sellers and coming on to their third hit, could gain much from this kind of promotion, we think," he stated.

Billboards are placed in neigh-

borhoods and not just in the main centers of the cities, said Bogart.

"This is not just a prestigious thing but an attempt to get to the mass public where they are. We have not, as yet, had an opportunity to assess exactly how worthwhile this is in terms of sales but we are certainly going to give the idea three or four trials."

The industry use of billboards blossomed as a frequent practice in Los Angeles about three years ago. Firms like Elektra, A&M, Capitol, Warner Bros.-Reprise, Atlantic, RCA and Columbia have been consistent outdoor advertisers for their acts. London recently tested billboards in Boston, with Herb Goldfarb indicating he might try more in various cities (The Billboard, Dec. 25).

Wallichs' Death Marks End of Dynamic Era

• Continued from page 3

Dennis Day, Tex Ritter, Bobby Sherwood's band and pianist Freddie Slack. They sold pretty well, and Mercer astounded everyone by becoming a top-ranking singer as well as a highly-rated songwriter."

Slack sold better than "pretty well" with the help of a Texas canary named Ella Mae Morse and a bright novelty called "Cow-Cow Boogie." It—and Mercer's "Strip Polka"—put Capitol in business on a national scale. And never again would the three majors back east control 99 percent of the market.

28 Years of Profit

For the next 28 years without a miss, Capitol's profits soared. Wallichs craftily quarterbacked the business end, bringing in sales, promotion, advertising, production, technical, legal and other vital personnel—most of them young and unknown—with an unerring, uncanny knack for choosing the right man.

DeSilva, who never interfered, died suddenly. By 1950 Mercer had cashed in his chips to concentrate on songwriting.

Wallichs was one of the first in the industry to recognize the vast potential of Europe, Mexico, South America and the distant Orient. The terror of World War II had hardly subsided when he trekked to Holland to set up foreign distribution with Gerry Oord's fledgling Bovema firm. In England, Wallichs effected a pact with British Decca and Ted Lewis. A lucrative binder with young Eduardo Baptista's rising Musart label insured Cap's popularity.

And thus did Stan Kenton, Nat Cole, Jo Stafford, Paul Weston, Peggy Lee, Margaret Whiting, Kay Starr, Andy Russell, Les Paul and Mary Ford, and the venerable Tex Ritter all become prominent on an international basis.

So incredible was the rise of Capitol in the sure, knowing hands of Wallichs that in '55, Great Britain's mighty Electrical & Musical Industries (EMI) purchased 70 percent of the company, giving the gigantic Hayes in Middlesex conglomerate the premiere position among diskeries throughout the world. It was an acquisition that has paid off a hundredfold for its English owners.

Stayed on Business Side

Looking back, the modest, self-styled "Nebraska square" knew and loved music, yet he never interfered with its creators. "I'm on the business end," he frequently told Cap's artist and repertoire men. "You guys concentrate on marrying the finest artists you can find with the best songs available. That's the toughest task in the business."

Wallichs was a non-smoker, and often he would remonstrate with an employee for courting lung cancer via the habit. He would drink as many as two cocktails if a situation was special. His dealings with artists, agents and those who worked for Capitol were unfailingly fair. He gloried, on occasion, to rib, dig and embarrass—but never humiliate—the covey of vice presidents surrounding him day to day, particularly if they erred or made ludicrous statements in front of "lower level" employees. Glenn loathed pretension and pompousness. He spoke and acted bluntly, directly, candidly. While his v-p corps lunched at the Brown Derby two blocks from the Tower, he preferred the faster service and earthiness of DuPar's or the Ontra cafeteria.

He didn't often get acerbic with employees. Those of us in producer's slots with the company, however, recall several years back when he burst into one of our meetings, obviously agitated about a song none of us had seen fit to record.

"Dorothy and I watched 'Dr. Zhivago' last night and in the first five minutes we knew 'Somewhere My Love' was

a smash," he yelled. "How come we don't have a record of it?"

He was right, of course. Cap was blanked. But he was the first in the Tower to congratulate us on a cut making the charts.

With the years, Capitol's sales exceeded the \$100 million mark and consistently increased. Then came tragedy.

Cancer Discovery

Returning from an EMI board of directors meeting in London in early 1967, Glenn learned he was suffering from a rare form of bone cancer. For months, hospitalized, he gamely battled the ailment. Doctors agreed that he had no chance to survive. Yet when Capitol in August of that year celebrated its 25th anniversary with a gala outdoor party for employees and artists in the Tower's artistically-decorated parking lot, Wallichs not only was present to personally greet hundreds of guests, but he walked with us into a Tower studio to record the narration of a difficult script for a 50-minute commemorative LP which we wrote and produced.

The illness kept him from his unornate "E" floor office in the Tower (fondly called "Glenn's Silo" by employees) for many months. Active management of Capitol passed on to others. The change was disastrous. In the 1970-71 year alone, the company lost more than \$8 million.

His height shortened by four inches and his physical pain so acute that his physicians ordered him to take more than 50 medication pills every day, the indomitable Wallichs sucked in his guts, flew to England and convinced BMI's management to "clean out" the Tower and revamp the ailing, floundering organization with fresh, inspiring, knowledgeable leadership. And so, last April, 37-year-old Ghaskar Menon, a devoted friend of Wallichs and an experienced record man rather than an attorney or an Ivy League business school grad, assumed Capitol's presidency.

Return to the Black

Glenn's wisdom, as always, became apparent immediately. In the first quarter (July through September) of 1971, Capitol turned the corner with a \$76,000 profit. Black ink for the quarter that ended last Friday midnight will be substantially improved.

Glenn, at 61, lived to see the near-miraculous turnaround. He returned to Hollywood Presbyterian last November, in agony, knowing he was dying.

"Oh, God, I don't want to go," he told us in one of the more memorable moments of our 31-year friendship. "I whipped it once once and I'll whip it again." Tears flooded his eyes



THE FOUNDING THREE, Wallichs, flanked by Mercer and DeSilva.

He fervently believed that the philosophy of the late British writer, Dr. Emmet Fox ("Sermon On the Mount," "Power Through Constructive Thinking," "Make Your Life Worthwhile," et al) would sustain him as it did in '67. Wallichs sent dozens, perhaps hundreds, of copies of Fox's books to friends.

Philanthropist

A generous contributor to his beloved Methodist Church, Glenn's activities outside the Tower were never publicized. He served as a director of the YMCA, the RIAA, the Los Angeles Auditorium Center, the Hollywood Museum, the Hollywood Chamber of Commerce, the Boy Scouts of America, the American Mutual Fund, Odeon Records of Brazil, Toshiba Musical Industries of Tokyo, the Meotec Corporation of Maryland and, course, EMI of England. He was a trustee of the University of Redlands, where his contributions built the Wallichs Theater on campus. He was, too, a member of the New York Athletic Club, the Thunderbird Country Club in Palm Springs, the 100 Club of Los Angeles and a governor of the Friars.

With his brother Clyde Wallichs, Glenn also served as chairman of the board of Wallichs Music and Enterprises Co., Inc., the corporate title of the Music City chain of stores in Southern California.

He was chairman of the board of Capitol Industries, Inc., after a couple of decades as president. Aside from those few chores, he loafed.

Glenn Everett Wallichs died Dec. 23, just 11 years almost to the day since he had sat with us—a short block away from Hollywood Presbyterian at Cedars of Lebanon hospital—giving of himself, and an incomparable compassion, while our son Steve lay dying. He was in no way a boss, a corporation executive, that dismal night. Glenn was a devoted, concerned friend. A human being who cared.

Funeral services for GEW, as he signed his many office memos, were conducted by his friend of 45 years, Dr. Randall C. Phillips of the Wilshire United Methodist Church. Mrs. Alyce King Clarke of the King Sisters sang, and beautifully. Johnny Mercer, Lloyd W. Dunn, James B. Conkling, Robert Carp, Sam Bacon and Ed Yeakel were pallbearers.

Surviving Wallichs are his wife Dorothy, long the gracious "first lady of Capitol"; their daughters Linda Ann Burge and Susan Wallichs; his mother, Mrs. Oscar Wallichs, and Glenn's younger brother, Clyde.

And while the cold December rain pelted against the jam-packed Church of the Hills, damned if the organist, Ivan Ditmars, didn't play "Somewhere My Love" from MGM's "Dr. Zhivago" movie. With an eye towards his a&r staff and a grin, Wallichs would have dug that the most.

He was, after all, a Nebraska square.

The tribute to Glenn E. Wallichs herewith was written an hour after funeral services for the chairman of the board of Capitol Industries, Inc., last Tuesday in Hollywood.

Dave Dexter, Jr., who worked with Wallichs just a month short of 29 years at Capitol, toiled as Kansas City correspondent for The Billboard back in 1937, immediately after leaving the campus of the University of Missouri. He joined Wallichs, and Capitol, in early 1942 and for a quarter of a century served the company as an executive producer. He now is manager of the catalog development division, supervised by Brown Meggs.

No one knew—and loved—Glenn Everett Wallichs better. Dexter's remuneration for the Wallichs obituary-tribute has been donated to the American Cancer Society.—Ed. Note.

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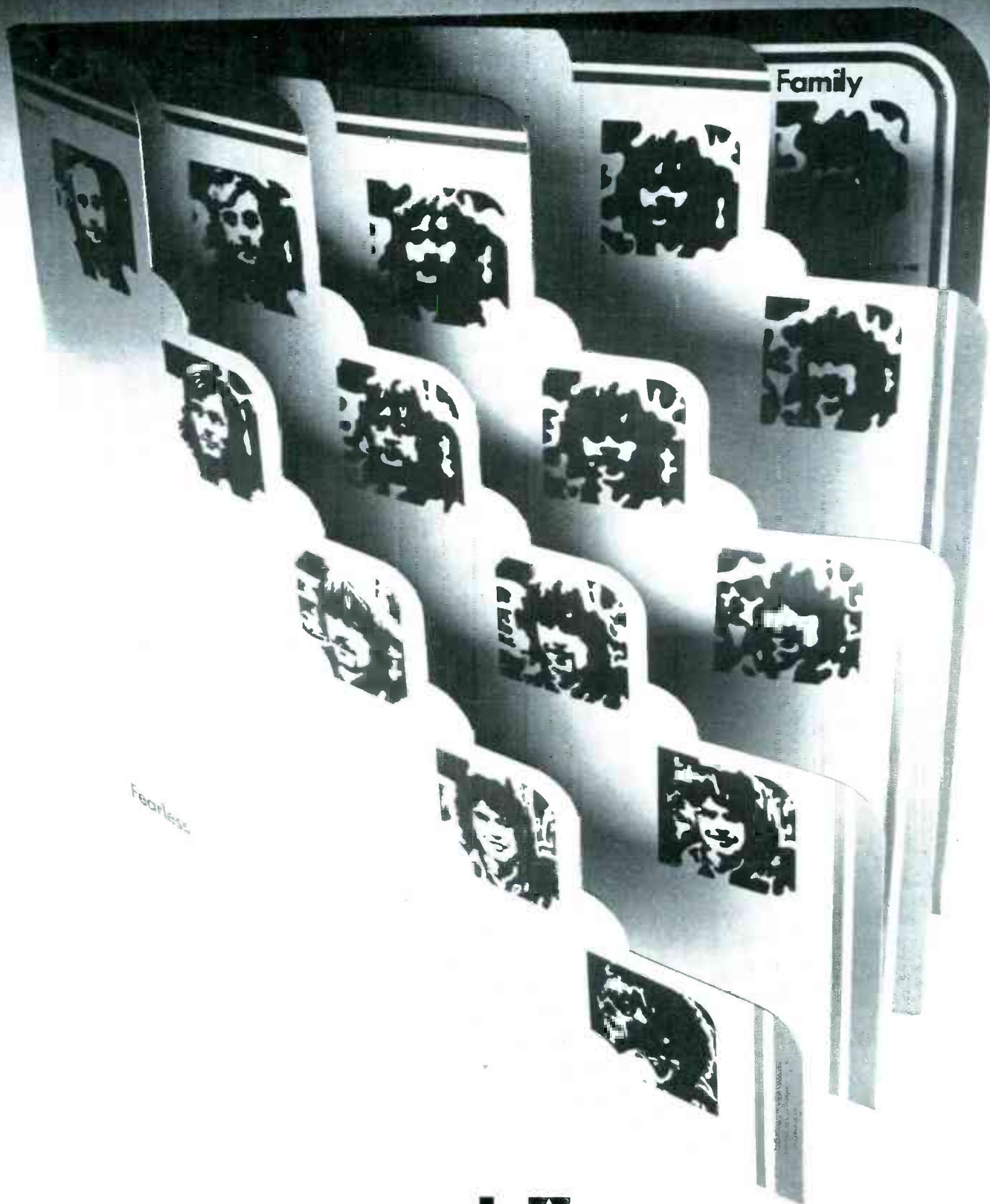
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