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NEWSPAPER

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Newsweekly  
TAPE/AUDIO/VIDEO PAGE 34  
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TOP LP'S PAGES 76, 78

# Billboard

## Brockway Bullish on Vidisk; Chappell Push

NEW YORK—Polygram Corp. president Robert E. Brockway is on a Gung Ho! schedule regarding current and future aspects of all phases of the music/record industry. His operation, for instance, is carefully brainstorming the oncoming audio-visual era, while at the same time he is devoting much planning to what he terms the contemporizing of Chappell Music. Regarding the audio-visual era, Brockway feels this will happen through the vidisk. "Of the various technologies, the vidisk," he stated, "offers the greatest convenience and lowest cost. Its original shortcomings have been obviated and now the Philips version offers as

much as 45 minutes on one side . . . and so it is obvious that movies and other good programs could be presented easily at a retail cost per disk of from \$1.98 to \$8.98."

Brockway, in a recent interview, stated that he has set up a video committee, which meets monthly and whose function it is to keep abreast of and brainstorm all aspects of the audio-visual field. "This is in keeping with our European and American interests," he said.

The executive added: "Today's recording artists are in a position like that of the old silent film artists on the eve of the talkies. . . . Most will be able to make the transition. . . . More so than in the transition to the talkies. . . . For when you add visual to audio, one cannot be as disappointed as when you moved a handsome silent film star to talkies and found he had a feminine, squeaky voice."

Brockway added: "I feel recording artists will become audio-visual artists. . . . This is the wave of (Continued on page 10)

## AST Recycles Recorded Tape

By EARL PAIGE

CHICAGO—Ampex Stereo Tapes (AST) here has developed a process for recycling prerecorded cassettes that are in over-supply as an alternative to dumping. The program, set to commence late this month, was made possible by technological breakthroughs and can be extended to prerecorded 8-track cartridges too, said William Slover, Ampex Corp. vice president and AST general manager.

The process, which will be available to all labels, has become one of several moves Slover has made since assuming the AST helm, and one of the first that reflects his (Continued on page 34)

## Govt. Law Hits Manila Industry

By OSKAR SALAZAR

MANILA—The padlocking of radio stations, newspapers and entertainment publications in the Philippines, owing to martial law being declared by President Ferdinand E. Marcos, has caused a major exposure problem for local record manufacturers and producers.

Out of seven television stations, only three are allowed to operate and, from more than 50 radio stations, 15 are currently allowed air time. They must also adhere to policies and regulations laid down by the newly created Department of Information.

At present, the record industry (Continued on page 65)

## Distrib Megalopolis Seen - Mull Indie Organization

By PAUL ACKERMAN

NEW YORK—Independent distributors, many of whom feel that their image in the industry has deteriorated unjustly, are quietly considering the advisability of forming a new trade organization to promote the indie distrib segment of the business.

The organization would be patterned in part after the now defunct ARMADA, which merged with NARM years ago.

It is known that one of the key executives who was instrumental in the formation of ARMADA, Motown executive vice president Ewart G. Abner III, has expressed his interest in helping to strengthen the indie field generally, and shore up the once-tight relationship between indie manufacturers and distributors. Abner is currently in Europe with Motown's act The Jackson Five.

It has also been suggested that something concrete in the way of (Continued on page 6)

By CLAUDE HALL

LOS ANGELES—The independent record distributor is "fighting for his life even though some of them don't realize it," according to some record company officials. And one major independent record distributor, who is aware of the gloom facing the independent distribution system, predicts that perhaps only eight or nine "super" distributors will survive with each encompassing several cities or even several states.

Jerry Moss, president of A&M Records; Russ Regan, president of the new 20th Century Records label; Neil Bogart, co-president of Buddah Records and Morris Diamond, president of Beverly Hills Records, all feel that the survival of the independent distributor hinges on helping small labels get started in this industry. And all of them are quite firmly behind the independent record distribution system.

Moss, for example, believes that the independent record distributors who have survived so far are the cream of the crop and "men that money can't buy," alluding to the fact that when Kinney went to a branch operation a while back they tried to hire several of the independent distributors now in business. Independent distribution is working for A&M, he said, "not only in breaking new singles, but in selling catalog." That's why he is firmly committed to the independent distributor. And he personally felt that many of the custom deals producers now had with major labels would eventually turn into independent labels when the producers got their feet firmly on the ground and realized they could (Continued on page 82)

## Rock Act Gets L.A. Bank Loan

By NAT FREEDLAND

LOS ANGELES—In perhaps the first instance of a bank financing a rock project as they would a film, Security Pacific National Bank here has loaned "a substantial sum" to manager Mike Patterson for the promotion of Elektra group, Sweet Salvation.

"I showed them the money I spent on the group so far and the money that Elektra is spending," said Patterson, who declined to name specific amounts. "Then I even showed them the Sweet Salvation tee-shirts Elektra made and played them the album. I guess their reasoning was that if an experienced manager and a major record company were betting a lot of their own money to break an act, it was probably a reasonable loan project."

Sweet Salvation consists of a white pianist, drummer and organist from New Orleans who play with that city's characteristically heavy, driving beat, plus two black (Continued on page 82)

## ABC Buys Cartwheel Records; Hires Gant

See Page 3



GORDON LIGHTFOOT receives a major ad, merchandising, and promotion campaign this month from Reprise. The Burbank boys are spending much of November behind Lightfoot's newest album—OLD DAN'S RECORDS (MS 2116).

(Advertisement)



Over 60 million copies of Marvel comics are sold every year, and the leader of the pack is SPIDER-MAN! This dazzling superhero, the acclaimed favorite of 30 million fans, now stars in the first of a series of Rockcomics. Buddah Records proudly presents the Amazing Spider-Man in his debut album "From Beyond The Grave" BDS 5119, and the first Rockcomic single, "Theme From Spider-Man"! BDA 327. The Christmas smash of the year! (Advertisement)

(Advertisement)

Bette Midler  
THE DIVINE MISS M  
Coming on Atlantic Records  
and Tapes



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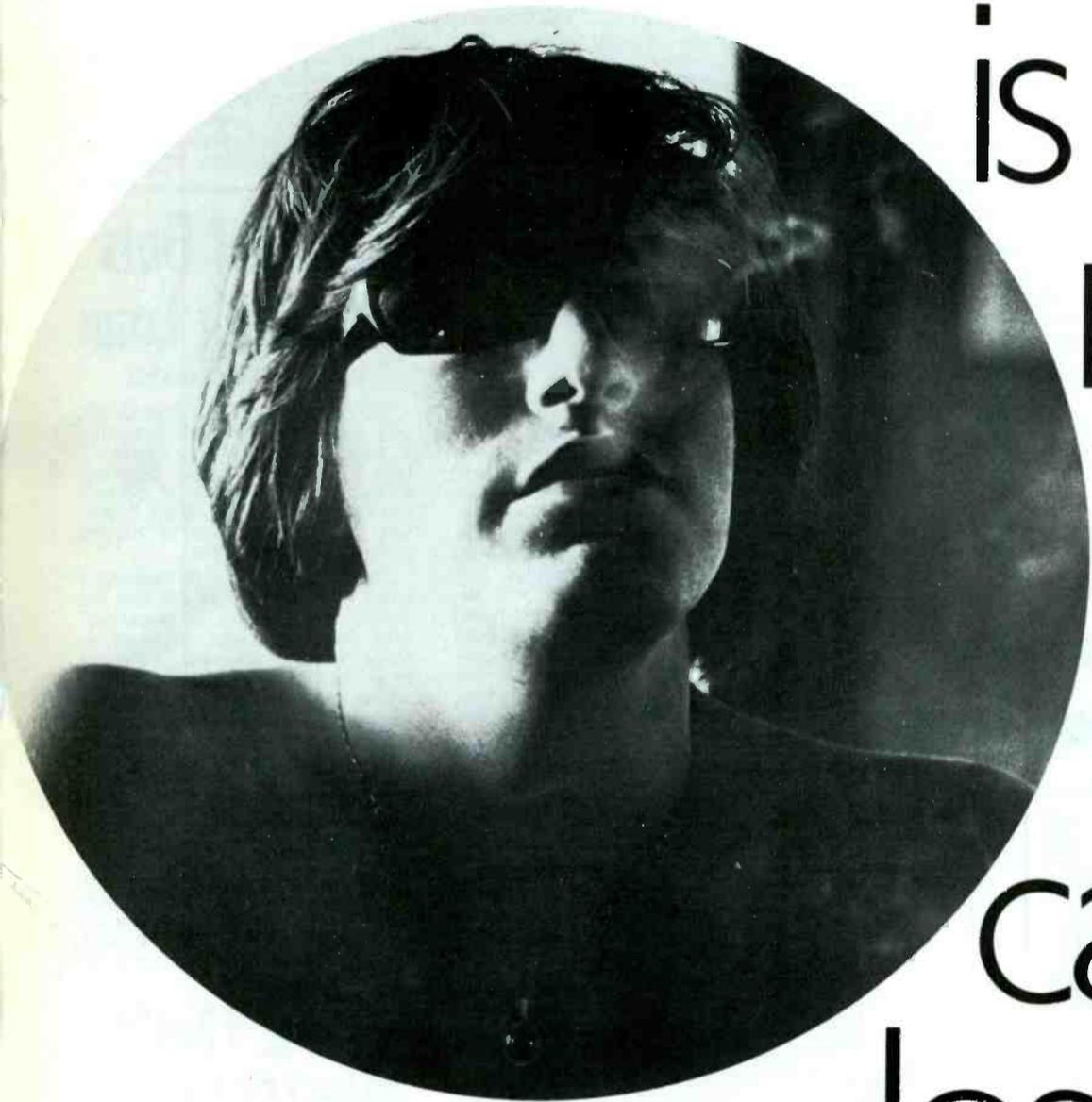
more

milestone

in the

career of

José Feliciano.



It's the new single that the stations have forced from his latest album, "Memphis Menu."

Stations in Albany, Austin, Baltimore, Boston, Cambridge, Hartford, Miami, Philadelphia, Providence, Sacramento, San Francisco, Tampa, Washington, D.C.

José Feliciano is part of the RCA Experience.

**RCA**  
RECORDS  
AND TAPES

# ABC Buys Cartwheel Records; Hires Gant

NASHVILLE — In its strong move into country music, ABC-Dunhill has purchased Cartwheel Records "lock, stock and barrel," hired Acuff-Rose executive Don Gant to run the operation here, and announced other activities.

As reported in Billboard (Nov. 4), ABC-Dunhill president Jay Lasker had been in conference with country artists and with other music officials. All of these developments occurred in a relatively short period of time.

The purchase of Cartwheel means that Billy "Crash" Craddock, the number one artist on the label, now will be recording for ABC-Dunhill. Ron Chancey, who has headed the Cartwheel operation, comes with him as his producer. Dale Morrison, who had been vice president of Cartwheel, goes to the Hubert Long Agency as a one-third partner in the business, and as president of Moss-Rose, the publishing arm.

Gant, recently promoted to the post of assistant to the president of Acuff-Rose, finished his final day there Friday and began setting up the local operation. Dianne Petty,

who has been running the publishing operation for ABC, remains in that post.

Tom McEntee moves over from MGM to ABC-Dunhill as national promotion manager for the country product.

ABC-Dunhill already has signed former Columbia artist Lefty Frizzell and former Capitol artist Ferlin Husky. The addition of Craddock to the label gives it a powerful punch in its country move.

Gant is one of the most talented producers in the business, and the utilization of Nashville people in the country expansion is considered by "insiders" as the best possible step ABC-Dunhill could have made.

# Black Expo Features Best of 'Unknown'

By PHIL GELORMINE

NEW YORK—Last week's Second International Black Cultural and Business Exposition, held at the Americana Hotel, featured nightly concerts that heavily stressed unrecognized black acts. The artists, representing a cross-section of record labels, donated their time and talent to the three-day event sponsored by the Southern Christian Leadership Conference.

"We're trying to get away from the idea of using superstars," said producer of the shows, Ed Williams. "The entertainment should reflect the same type of goals as the SCLC in terms of participation. We're trying to infuse in our shows relatively unknown talent. In essence, we're running from the obscure to the superstar, like Melba Moore, who's agreed to perform. But we wanted mainly to give the unknown talent a chance to be seen and heard and to sort of bring their wares to the marketplace and hopefully this showcase will lead to something for them," he added.

Performing at the early first-night show Nov. 2 was the Jimmy Castor Bunch, Insitutional Choir of God and Christ, King Floyd, Pucho, Persuaders, True Reflections, Toro, Little Royal, Doug Carn Septet, Ghettofighters and David Bryant.

The second show that evening featured Melba Moore, Grady Tate, Jackie Moore, Roy Ayers Ubiquity, Jon Lucien, Al Dailey, Jimmy and Vella, Persuasions, Ralph Pagen and the Reflections.

Friday night's entertainment presented Carolyn Franklin, Nick Ashford and Valerie Simpson, New York Community Choir under the direction of Benny Diggs, Randy

# Custom Recordings Formed in W.Va.

NEW YORK—Custom Recording Associates, a company designed to publish music, book acts, make and issue records and do promotions, has recently been established in West Virginia. CRA is owned by musicians Robert Knapp Jr., Ronald Wells, Norbert Stovall and Ray Richardson, a recording engineer.

To help float the more speculative costs of their operation, CRA will produce radio and TV commercials. The company is establishing links with BMI. It has applied for a union booking license and will pay its studio musicians union scale.

# Maximus in Deal

NEW YORK—Music Maximus has just entered into a deal with Palomar Pictures, Intl., which entails the worldwide publishing administration of the musical scores for forthcoming Palomar films.

# ASCAP, ABC In Accord on License, Fee

NEW YORK — ASCAP has granted ABC Inc. a public performance license that runs from Jan. 1, 1970 until Dec. 31, 1976.

In return ABC agrees to pay ASCAP a total of \$8,325,000 for the period, Jan. 1, 1970-Sept. 30, 1972. ABC has previously paid ASCAP \$6,540,000 of this total and the balance was paid before Oct. 20, 1972. From Oct. 1 to Dec. 31, ASCAP receives \$775,000.

For the years 1973 until 1976, ABC's payments are broken down as: 1973 — \$3,400,000; 1974 — (Continued on page 82)

# First Federal 'Piracy' Probation is Granted

By MILDRED HALL

WASHINGTON — Justice Department's first official arrest for violation of the federal antipiracy law has ended with a two-year probation given the alleged offender, Walter R. Matthews, who pleaded nolo contendere in federal court in Atlanta. Matthews had been arrested by order of the Assistant U.S. District Attorney in Atlanta, on a charge of willful infringement of a copyrighted recording when he ordered stamper plates to reproduce Bill Withers' LP, "Still Bill," on Sussex Records last August (Billboard, Aug. 26).

The department's case was admittedly weak, said Justice spokesmen here, because of the peculiar circumstances, which included a lack of pirated copies as proof. Matthews had sought to have the plates made by Vistel Sound Corp., of Marietta, Ga., on a tape which was identified by the firm as the Bill Withers' hit. Vistel Sound notified RIAA and Justice Department.

The department had hoped to establish a conspiracy charge, to prove that Matthews was not alone in the operation. But FBI investigators did not want to chance losing their elusive quarry once found, and so picked him up on the Assistant District Attorney's

warrant. In court, Justice could only argue "by inference" that infringement of the record had taken place, because the stamper plates were normally used only in commercial reproduction.

Matthews' plea of nolo contendere was accepted by the federal court in Atlanta over Justice Department's objection. He was given a sentence of one year in the custody of the attorney general, which was suspended, and he has been placed on probation for two years, department spokesmen report.

# First Such Case

The Bill Withers' recording was copyrighted under the new federal antipiracy law which gives protection to sound recordings made on or after Feb. 15, 1972. The alleged infringement case was the first brought by the government itself, with Justice invoking copyright law section 101 which defines exclusive rights of copyright holders, and section 104 which outlines criminal penalties for infringement. Under the law, infringement occurs if anyone makes, or causes to be made the means for unauthorized mechanical reproduction of copyrighted works.

Justice spokesmen here said they are hoping for a larger haul, next time. They are working with the aid of the Record Industry Association (RIAA) and the FBI to ferret out the number and location of the larger operations which supply centers for pirated materials. Their job is further complicated by the bootlegging operations that work out of mobile trucks.

# Appoint ABC Calif. Agency For CTV Rental

BY JOHN SIPPEL

LOS ANGELES—ABC Record & Tape Sales here and in San Francisco have been appointed California distributors for Cartridge Rental Network in a negotiation between Lou Lavinthal, president of ABC's wholesaling wing, Seattle, and Lawrence D. Hilford of CRN.

Roger Trimble, recently appointed audio/visual chief for ABC nationally, said that a separate sales force will soon contact California dealer prospects on behalf of the opening 200-title motion picture feature and documentary and informational film library. Dealers will sub-lease various programs for 24-to-72-hour rental by consumer. Single cartridge programs, running a maximum of 110 minutes, will rent for from \$3 to \$7. Dual cartridge programs will run "a bit more," Trimble stated. Features will include such films as "Bridge Over the River Kwai," "Maltese Falcon," "Advise and Consent" and "On the Waterfront." Many major sports events are included among the documentaries. Trimble said that CRN will release new features in quantity about three times per year.

The rental product will be packaged in a plastic carrying case, measuring six-by-seven-by-one-and-one-half inches.

# Latin Fest at Garden Nov. 10

NEW YORK — Rock Revival promoter Richard Nader is presenting the first All-Latin Music Festival at Madison Square Garden, Friday (10).

Artists featured include Tito Puente, Eddie and Charlie Palmieri, Ray Barretto, Johnny Pacheco, Orchestra Harlowe, Joe Cuba and the Tommy Jonsen Dancers. Guest artists are Mongo Santamaria, Cal Tjader and Willie Bobo. Hosting will be Latin disk jockeys Dick Sugar and Ganes.

# Seattle Distr. Enters Denver

SEATTLE—Orwaka Distr. Co. which has been an independent label operation here since 1967, is opening a similar operation in Denver.

Gary Seibert will move to Denver as general manager of both firms. George Bigley will direct sales and warehousing here.

Firms represent labels such as Rounder, Adelphi, Riverboat, Takoma and Yazoo.

# Banana Rights

NEW YORK—Walter E. Jagiello, president of Jay Jay Record Co. Inc., has assigned the name and rights of use of Banana Records, with the insignia of Banana, to National Lampoon of New York for an undisclosed amount. Banana Records was an affiliate label of Jay Jay. The Jay Jay Banner affiliate labels, Bonfire Records, Drum Boy Records and Polka Tone Records are located in Miami Beach, Fla.

# UTTAL TO KEY NARM MEET

NEW YORK—Larry Uttal, president of Bell Records, will keynote the 15th Annual NARM Convention, which convenes Feb. 25, 1973, at Century Plaza Hotel in Los Angeles, Calif. He will speak on the convention theme, "Partners in Progress." The keynote address highlights the opening business session of the convention on Feb. 26.

Uttal has been involved in every phase of the music business. In six years, he advanced Bell Records to its present status as a major independent company. Active in a number of charities and industry organizations, Uttal was named the Man of the Year for 1972 by the UJA.

# Screenings Set For Grammys

NEW YORK — Screening sessions to verify eligibility information for NARAS's Grammy awards and to correctly categorize entries for the prenomination lists will be held Thursday (9).

Entries in pop, rock, folk, r&b, country, jazz, classical, traditional, ethnic and the various spoken word fields will be reviewed here, and will have nothing to do with the evaluation of the country, inspirational and gospel entries reviewed earlier in the week in Nashville. Each of the fields will be represented by its own committee, composed of NARAS chapter representatives, producers, writers, performers, trade personnel and record company representatives. The committee will meet individually in the morning and will join later in the day to complete their recommendations to the national trustees. The combined session will be chaired by Bill Lowrey. Arrangements for the sessions were coordinated by George Simon and Jean Kaplow of the New York chapter.

# Piracy Verdict Hits 4 Firms

CHARLOTTE, N.C. — A Superior Court here has issued a permanent injunction against Eastern Tape Corp., G&G Sales, Inc., S-H Inc., and J.H. Pettus, barring those firms from duplicating, selling or offering to sell pirated sound recordings.

The injunction was issued as part of a summary judgment by Judge Frank W. Sneed, who also appointed a referee to assess the monetary damages to be awarded to the record companies whose products had been pirated.

The injunctions were the outgrowth of suits brought against the defendants by CBS Inc., Capitol Records, MCA, and United Artists Records. Earlier this year, the defendants had been found guilty of contempt for duplicating and selling recordings released by Columbia Records, MCA and United Artists in violation of a previously issued temporary injunction.

# HANDLEMAN, RAPID MDSNG.

LOS ANGELES — Rapid Merchandising, sub-distributing entity based in Santa Ana, Calif., is reportedly being acquired by the Handleman Co., Detroit. Neither Herb Sandel, founder-president of Rapid, which moved its base from Minneapolis to the Coast five years ago, nor David Handleman could be reached for comment at press time.

More Late News  
See Page 82



JOE (SANTA) Maimone, Capitol Records middle-of-road regional promotion manager, presents Curtie Katzman, WNEW/AM music director with record goodies for promotional use. Records include the first releases, seven LP's, on quadrasonic for Capitol Records, four Yule releases and regular releases for October.

## Kirshner Rock-TV Pace Stepped Up

NEW YORK — Don Kirshner, president of Kirshner Entertainment Corp., is moving more into rock-television. He has been named executive producer of ABC-TV's "In Concert" rock series—two 90 minute specials which will fill in the Dick Cavett show 11:30 p.m.-1 a.m. time slot (Billboard, Nov. 4).

The concerts, set for Nov. 24 and Dec. 8, will feature Alice Cooper, Curtis Mayfield, the Allman Brothers Band, Chuck Berry, Blood, Sweat & Tears, Seals and Crofts, Poco and Bo Diddley.

In addition, Kirshner is already casting a "rock Western," which ABC and 20th Century-Fox will develop as a possible series, and is developing another TV show built around rock artists titled "Here-after." Kirshner stated this will be a "fantasy built around rock stars who return to life."

The "In Concert" series was filmed at Hofstra University, Long Island, Nov. 2. Seven owned-and-operated-ABC-FM stations in Los Angeles, Chicago, New York, San Francisco, Houston, Pittsburgh and Detroit will simulcast the events in stereo.

ABC business affairs executive Ed Gradinger stated: "Nobody has ever attempted a nationwide simulcast and to do it we had special equipment developed to synchronize the video tape to the audio and keep the tape in lock during the whole 90 minutes."

Kirshner believes the simulcasting will solve the problem of poor quality sound from the television set. "It will provide us with quality sound from the television set. It will provide us with quality sound and make the series a 'Fill-more of the Air,'" he stated.

### Possible Series

Kirshner stated that if "ABC gets the ratings" the "In Concert" series would go weekly. "We would probably go to other colleges around the country—the acts feel less inhibited in the college areas," he said.

In his first year of active TV production, Kirshner said that the groups and artists booked on the series would be "major names who are new to television. Today if a major rock act wants to get on television, they go to the Dean Martin or the Flip Wilson show.

## ROYAL DISC HOLDS MERC

CHICAGO — An erroneous story was carried in Billboard, Nov. 4, indicating that Royal Disc, wholesaling subsidiary of All-Tapes here, no longer was Mercury family of labels distributors and that the line had moved to MS.

Royal Disc continues as Mercury family of labels distributors for this area.

With 'In Concert' it will be the first time major acts have been exposed in a time spot that has national recognition. It could become a Friday night marketplace and a vehicle to sell records."

Producer of "In Concert" is David Yarnell, director Don Kirshner and special effects and creative consultant is Joshua White. ABC executives involved are Marty Starger and Michael Eisner.

## Plastic Album Jacket/Mail Container Set

DENVER—A hinged, plastic jacket-container, which would double as a mailing receptacle, has been patented and will be marketed by Crested Butte Records here (Billboard, Oct. 28).

J. Carlos Schidlowski, label president, said the new package could be imprinted with standard four-color artwork by standard printing, gravure, embossing, laminating or silk screening. He estimated that the finished printed package would cost between \$.25 and \$.30 per unit in quantities over 300,000. He emphasized that the shrink-wrapped container could be labeled and mailed with more protection afforded than the present corrugated container provides.

Schidlowski claims that the ribbed interior design prevents warpage. The package is about 1/8 to 1/4 inch deep and because it is shipped open, Schidlowski said that the package could be four-color printed as quickly as flat sheet cardboard.

Not only does he intend to license the innovation to other record companies for usage on albums, but he also intends to market the empty containers to record collectors for permanent album storage. He also pointed out that the design is easily adaptable to storage of computer memory disks.

## Casperson Tapes M. Mull Concert

NEW YORK—Castle Music of Boston, management firm headed by Peter Casperson, has produced and taped a live, full-hour concert performance by Martin Mull, whose first LP on Capricorn, distributed by Warner Bros., has just been released. Unique aspect of the 60-minute tape is that the production, which aired live on WBCN-FM in Boston, in connection with a press reception for Mull staged by the local WEA distribution branch and Castle Music, will be made available to stations throughout the country.

## MOVIE REVIEW

# La Ross Piques Holiday Movie

The only flaw regarding "Lady Sings the Blues" is the newspaper ads. They claim that Diana Ross is Billie Holiday. They are not only misleading, but unfair. Unfair to Billie Holiday, the husky-voiced, tormented blues singer of the 30's and 40's; and unfair to Miss Ross, the velvet voiced, soul singer of the 60's.

Billie Holiday was a special talent. Her life reflected the hurt and despair that she eloquently interpreted in song. The lady not only sang the blues, she lived them.

Diana Ross, on the other hand, is a very special talent and her versatility is showcased in the current Paramount release of "Lady Sings the Blues," based on the life of Billie Holiday.

Miss Ross turns in a truly fine screen portrayal of the late jazz singer, who fought a losing battle against booze and heroin. She acts well, but she is not, contrary to the newspaper ads, Billie Holiday. She is merely playing the part of Lady Day, sometimes brilliantly, but the feeling prevails that you are watching Diana Ross, not Billie Holiday. However, this can be credited to Miss Ross' dynamic screen presence. "Lady Sings the Blues" is, in every sense, Diana Ross' picture.

The supporting cast of Billy Dee Williams as Miss Holiday's lover, Richard Pryor as the amiable piano player who discovered her and Sid Melton as the nightclub owner who gives her a break are finely etched characterizations.

Michel Legrand's score highlights the picture and he succeeds in musically creating atmosphere and emotion that you actually feel, unlike other film scores that you only hear.

Under Sidney J. Furie's ("Ipcress File") able direction, Miss Ross performs convincingly as a 14-year-old cleaning woman in a Baltimore brothel to the great blues singer, who despite heroin addiction, captured critical acclaim at Carnegie Hall.

Many of Billie Holiday's standards, "God Bless the Child," "Ain't Nobody's Business," "Them There Eyes" and "My Man" easily lend themselves to Miss Ross' own vocal treatment, and she delivers each one with careful attention to Miss Holiday's style.

It is reported that Berry Gordy invested \$4 million in Diana Ross' ability to recreate the life of Billie Holiday. It's an investment that will surely pay off because Diana Ross is superb as Billie Holiday.

JEFF BATES

## In This Issue

CAMPUS	24
CLASSICAL	38
COUNTRY	28
INTERNATIONAL	65
JUKEBOX PROGRAMMING	41
MARKETPLACE	44
RADIO	20
SOUL	46
TALENT	13
TAPE/AUDIO/VIDEO	34

FEATURES	
Stock Market Quotations	8
Vox Jox	22

CHARTS	
Action Records	45
Best-Selling Soul Albums	46
Best-Selling Soul Singles	46
FM Action	22
Hot Country Albums	32
Hot Country Singles	30
HOT 100	72
Top 40 Easy Listening	38
Top LP's	76

RECORD REVIEWS	
Album Reviews	71, 75
Pick Singles & Radio Action	80

# Executive Turntable



HECKMAN



PALMQUIST



MUNAO

**Don Heckman** has joined RCA Records as division vice president, East Coast a&r. Heckman, music critic, composer and independent producer, will head all recording activities in the fields of r&b and pop. He will report to **Don Burkheimer**, division vice president, a&r. Prior to joining the label, Heckman was recordings editor and rock music critic for the New York Times, as well as a major contributor to a variety of music publications. . . . Also at RCA, **Jack Kiernan** has been named national sales manager, single records. The appointment adds to Kiernan's present responsibilities of director, custom label marketing. . . . **Don Palmquist**, vice president of marketing for the Altec Corp., has been named chairman of the board of the Institute of High Fidelity. . . . **Al Altman** has been named to head the domestic division of Brown Bag Music (ASCAP). Headquartered in New York, he will be responsible for the firm's entire domestic catalog. Altman's previous positions include director of professional activities of Chappel & Company, general professional manager of Screen Gems-Columbia Music and East Coast head of Metric Music. . . . **Tom Amann** has joined the promotion department at JMI Records and will be working with **Bob Alou**, promotion marketing director. Prior to joining the label, Amann was with RCA promotion in Cincinnati. . . . Also at JMI, **Bob Webster** has become vice president in charge of catalog development for the publishing wing.

★ ★ ★

**Bill Szymczyk** has resigned from Tumbleweed Records to form Pandora Productions. Prior to his assignment at Tumbleweed as vice president and director of a&r, Szymczyk handled engineering and production duties for a variety of artists. In his new operation, Szymczyk will be assisted by **Allen Blazek**, newly appointed vice president for Pandora. . . . **Susan Munao** has been named publicist at Gibson & Stromberg (N.Y.). Most recently, she was associated with Levinson and Ross Public Relations. . . . Munao will be working with **Carol Strauss**, who heads the G&S N.Y. office. . . . **Ron Bernstein** has become regional manager for Polydor-DGG. Bernstein started with James H. Martin Dist., Chicago, eventually becoming sales manager. His last position was with All-Tapes in Los Angeles. . . . **Joe Cerami** has returned to the Midwest as a regional sales manager for Trip Records. He had been out of the business a year and was last with Liberty. . . . **Heidi Robinson** has left the publicity department of Capitol Records and will open a Los Angeles office for Connie De Nave Public Relations. . . . **Syles Fralick** has been named director of merchandising and advertising of Boman-Astrosnix of Los Angeles. He was previously marketing vice president of Gibbs Sound Products. . . . **Irving Bailer** has been appointed director of collection and sales administration at Famous Music Corp. He has been with the firm for the past three years, working in varied aspects of the company. . . . **Cliffe Stone** has resigned as general manager of Central Songs. Stone sold Central to Capitol three years ago and remained with the company. He is now returning to the personal management field, independent record production and music publishing and will remain associated with Capitol in a production capacity. . . . **Mike Miller** has been named manager, general ledger, for Capitol Industries. He replaces **Ron Kittler** who resigned to take a post with another firm. . . . **John Kraus** has been named Hollywood recording manager for Capitol Records. He has been with the label for 23 years and previously was night recording manager.



ANDERSON



CARTER

**Boyd A. Lester** has been appointed vice president of the Arel Distributing Co., a division of Schaak Electronics. He will supervise the activities of the division which provides electronic products and merchandising to dealers in Minnesota, Wisconsin, South Dakota and North Dakota. . . . **Warren L. Anderson** has been named merchandising manager for video products at Sony Corporation of America. Headquartered in New York, he will be responsible for all video merchandising programs. Anderson succeeds **Shiro Koriyama**, who has become an assistant vice president in the audio division. . . . **Calvin Carter** has been named to supervise the activities of the Chappel Music/Jerry Butler Writers Workshop in Chicago. Carter's duties will include acting as liaison for the workshop with artists, independent producers and record companies. He will also head record produc-

(Continued on page 69)



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to  
Know*

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HIGH FLYING HARMONIES,  
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BANDS IN THE COUNTRY, AN ALBUM YOU'RE GOING TO  
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ON EPIC RECORDS AND TAPES

# Billboard

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Vol. 84 No. 46

## General News

# Letters To The Editor

### Kelly Comments

I have read all installments of the IMUS-MORGAN report. I hope all the jocks and P.D.'s and GM's in the country read it too because they make quite a bit of sense.

What Robert W. said about running your own board is right. I tried all the "bit business" here, and it doesn't work when you have to worry about your commercials and music and jingles all at the same time. IMUS wasn't as creative at WGAR as he is at WNBC. Being a major market "groupie" I got a couple of air-checks of Imus in the Fun City.

As for what Stoney Richards said in Vox Jox about Imus, I would say, that he lucked out when Lund and Thayer hired him at WGAR from the progressive station he was at in Detroit. Don't get me wrong, Stoney is a good jock and Pittsburgh listens to him at night instead of Jim Quinn, but I haven't heard any tidbits of Radio Knowledge from him. His bits are good, but at home with the Nixtons, doesn't compare with Billy Sol.

If you're waiting for what I have to say, I am with Morgan. Do your time in Beaver Falls, Sacramento, Oxnard, Reading and Tulsa, then, by the time you get to Boss Angeles, or Chicago, you'll have your head together. Also if you're new in the business, do it all in the small market before you say I AM A JOCK. Small market is the only place where you get to do it all as a jock, newsman, production, etc. Dig it now so you can do it all later AGAIN if you have too. I'm here for awhile, I guess, but, God help my competition, when I hit a major market.

BILL KELLY  
1230 WBVP  
Beaver Falls, Pa.

## 'Holiday' on Atlantic LP

NEW YORK—"Billie Holiday: Strange Fruit," a newly reissued album of original Commodore recordings will be released by Atlantic Records this week as the premiere item in the forthcoming Commodore Records Jazz Series.

The new album features some previously unissued recordings, accompanied by the Frankie Newton and Eddie Heywood groups.

The Commodore original monaural recordings, produced by Milt Gabler, were previously issued in 78 rpm, 45 rpm and 3 1/2 rpm form on Commodore and other licensed labels. They are now reissued as two-track monaural recordings.

## Andan, Motown Pact Renewed

NEW YORK—Andan Productions, headed by former Rolling Stones producer Andrew Oldham and by Dan Crewe, and Motown Records have renewed their distribution pact of Oldham's productions in the U.S. and Canada.

In late October, the Mowest label will release two Oldham-produced albums, "Repairs," by six-piece vocal and instrumental group of the same name and U.K. singer-composer's "Kubie," also titled after the artist. Repairs is scheduled for a fall tour handled by Richard Halem of Asso. Booking Corp. and Kubie is due to arrive via ABC for a promotion tour early in 1973.

Oldham and Crewe recently concluded a deal with A&M for the current chart album "Lost and Found," containing Humble Pie's first two albums for Immediate, their U.S.-based label which went into liquidation last year.



BELL RECORDS president Larry Uttal, center, recipient of the UJA Man of the Year award, was honored at a UJA dinner-dance held at the New York Hilton October 28. Shown are, from left, David Frost, Johnny Binstock, Uttal, his wife, Pam, and son Doug.

## Indies Study Forging Stronger Mfr./Dist. Tie

Continued from page 1

a plan to improve the indie distributor image may develop at the next NARM convention on the West Coast in February. Executive director Jules Malamud is known to have discussed the possibility of holding a distributor meeting on that occasion.

Much of the recent talk of improving the image of indies occurred at the distributor meetings held by A&M president Jerry Moss (Billboard, Oct. 21).

At sessions in California and Washington, D.C., Moss jacked up the morale of his distributors by telling them in effect that they had a lot to be proud of; that they had given A&M such hot acts as Carole King, Cheech and Chong and many others. The distributors, Moss reminded them, had given A&M the best year in its 10-year history. He urged them to stand tall and talk about themselves; that despite the move to branches by some companies, and despite the misinformation about indies bandied about by other labels, the indie distributors are a very necessary segment.

Joe Martin, of Apex-Martin, commenting on the Moss meetings, stated he felt strongly that Moss was correct and added: "Many indie distributors, perhaps inadvertently, have let themselves be looked upon as creepy characters."

Distributor Harold Lipsius said: "There are talks among indie distributors as to what may be done to

improve the image of our segment of the business . . . a new organization? . . . action at NARM? . . . I would say that by and large, indie distributors offer manufacturers better promotion and a more personalized effort. . . . Some manufacturers are unfair in blaming indie distributors for laxity in payments . . . when this occurs it is often because the manufacturer has overloaded the distributor, and the latter feels he should not pay for merchandise which is on the floor. . . ."

Another distributor stated that the NARM convention had become a meeting place to find merchandise at the cheapest price. He added, however, that NARM, with its involvement with manufacturers, who subsidize many of the events, and with its obligations not only to rack jobbers, but also to distributors and retailers, is hardly the one to promote the image of the distributor. "How many masters can one serve," he stated.

## Alshire LP Premium Set

LOS ANGELES — Alshire Records here is getting into the golden oldie packaging business and has compiled 20 selections dating back to 1952 of the 101 Strings. Al Sherman, president of Alshire, said the 2-LP package was assembled for KPOL-RM radio here, celebrating the station's 20th anniversary. It will be promoted on local TV stations as well as the radio station and retail for \$2 in chains such as Sears, Zody's, White Front, May and all neighborhood stores. Tunes in the album range from "Blue Tango" and "Autumn Leaves" to "Theme From 'Love Story'."

Golden oldie packages have long been a major factor in the promotions of both Top 40 radio stations and, to some extent, country music stations. But only rarely has a background music station used such a package as a promotion.

## Miles Davis to Promote LP

NEW YORK—Miles Davis, Columbia artist, is planning a nationwide tour to promote his most recent album, "On the Corner." The tour, slated to begin Friday (17), has been set largely as a result of strong initial sales for the album.

Davis had suffered injuries in a recent auto accident. However, sales of more than 50,000 during the first week of the album's release, coupled with renewed sales activity for an earlier album, have prompted the artist to set appearances.

Davis, rehearsing for the tour, will share the stage with his newest ensemble.

## Peer-Southern WB Enter Deal

NEW YORK—The Peer-Southern Organization, in a significant international music publishing agreement, will administer the Warner Bros. Publishing catalog in South and Central America. The 56 individual companies involved in the deal represent such composers ranging from Richard Rodgers to Bob Dylan.

Among the companies which will now be administered by PSO in South and Central America are M. Whitmark & Sons, WB Music Corp., Who Music, Douglas Music Corp., Ice Nine Publishing, Kapralik Music and Warner-Tamlerlane Publishing Corp.

## Far Out Productions In Landlord Suit

LOS ANGELES—Far Out Productions has been sued for \$4,500 alleged back rent of their Sunset Blvd. offices. The suit was filed in local Superior Court by Helen Pierce Sontheimer, trustee of the late landlord.

The complaint claims that Far Out sublet part of their premises but hasn't paid rent since July. A daily rental of \$50 is being sought by the plaintiff.



**J**onathan Edwards' second album is a reflection of his past two years on the road—the first as a struggling, relatively unknown singer, the second as one of the most recognized performing and recording artists of the year. His ups, downs and changes, and some sensitive insights into those things that are real—along with a damn good time—are captured for you on **HONKY-TONK STARDUST COWBOY**



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- 5. Talent-Artists, Performers, Agents, Managers
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## Earnings Reports

Per share .01 .05

### NORTH AMERICAN PHILIPS CORP.

Qtr. to Sept. 30	1972	1971
aSales	\$ 151,718,000	\$ 143,344,000
Net cont. oper.	5,810,000	5,690,000
Net disc. oper.	17,000	d1,268,000
Net income	5,827,000	4,422,000
Per share	.66	.50
<b>nine-month</b>		
aSales	465,595,000	410,252,000
Net cont. oper.	18,719,000	15,499,000
Loss disc. oper.	736,000	3,731,000
Income	17,983,000	11,768,000
Special charge	e1,400,000	4,866,000
cNet income	16,583,000	6,902,000
bPer share	2.04	1.33

a—From continuing operations. b—Based on income before special charge. c—Equal to \$1.88 a share in 1972 and 78 cents a share in 1971. d—Loss. e—Additional loss on sale of Daia Division of Digitronics Corp. Fully diluted share earnings were 64 cents in the quarter of 1972 and \$1.97 before and \$1.82 after special charge in the nine months of 1972. No dilution in 1971.

### MARVIN JOSEPHSON ASSOCIATES

1st qtr. to Sept. 30	1972	1971
Revenue	\$ 2,519,000	\$ 2,324,000
Net income	257,600	170,800
Per share	.25	.17

### WARWICK ELECTRONICS INC.

3rd qtr. to Sept. 30	1972	1971
Sales	\$ 48,839,000	\$ 45,000,000
Income	717,000	339,000
bTax credit	696,000	487,000
cNet income	1,413,000	826,000
Avg. shares	4,368,257	4,351,912
aPer share	.16	.08
<b>nine-month</b>		
Sales	125,865,000	130,193,000
Income	1,142,000	d93,000
bTax credit	1,083,000	562,000
cNet income	2,225,000	469,000
Avg. shares	4,367,052	4,349,545
aPer share	.26	.11

a—Based on income before tax credit. b—From loss carry-forwards. c—Equal to 32 cents a share in the quarter and 51 cents a share in the nine months of 1972, compared with 19 cents and 11 cents in 1971. d—Loss.

### TRANSAMERICA CORP.

Qtr. to Sept. 30	1972	1971
Revenue	\$ 480,227,000	\$ 424,161,000
Income	20,638,000	16,539,000
Cap. gain	820,000	239,000
bNet income	21,458,000	16,778,000
aPer share	.31	.25
<b>nine-month</b>		
Revenue	1,436,316,000	1,194,886,000
Income	60,112,000	45,646,000
Cap. gain	6,756,000	3,417,000
bNet income	66,868,000	49,063,000
Avg. shares	67,279,000	66,835,000
aPer share	.89	.68

a—Based on income before capital gain. b—Equal to 32 cents a share in the quarter and 99 cents a share in the nine months of 1972 compared with 25 cents and 73 cents in 1971.

# Market Quotations

As of closing, Thursday, November 2, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13 3/8	237	16 1/4	15 5/8	15 3/4	- 1/2
ABC	81 1/2	51 1/4	971	79 3/4	77 3/4	77 7/8	- 1 1/4
AAV Corp.	15 3/8	9	71	11	9 7/8	10 1/2	- 1/8
Ampex	15 1/2	5	2041	7 3/4	6 1/4	7 3/8	+ 1 1/4
Automatic Radio	8 7/8	5	60	5 3/4	5 1/8	5 1/8	- 1/2
Avco Corp.	20 7/8	13 7/8	367	15 3/4	14 3/8	15 3/8	+ 5/8
Avnet	15 1/4	10 5/8	363	12 1/8	11 5/8	12	Unch.
Bell & Howell	73 3/8	54 3/4	200	59 1/4	56 1/2	59 1/4	+ 1 1/4
Capitol Ind.	14 3/4	6 1/4	57	7 1/8	6 3/4	7	Unch.
CBS	63	45 1/2	869	52 3/8	50 3/8	51 1/2	- 1/2
Columbia Pictures	14 7/8	9 1/8	582	11	9 3/4	10 3/4	+ 3/8
Craig Corp.	8 3/8	3 3/8	104	5 3/4	5 3/8	5 1/2	- 1/4
Creative Management	15 1/2	8 5/8	49	9 1/2	8 5/8	9	+ 3/8
Disney, Walt	201 3/4	132 3/4	541	198	186	194 1/2	+ 8 3/4
EMI	6	4	178	4 7/8	4	4	- 1/8
General Electric	70 7/8	58 1/4	2699	65 1/4	62 3/8	65 1/4	- 1 3/8
Gulf + Western	44 3/4	28	1125	35 5/8	34 1/8	35 3/8	+ 1/4
Hammond Corp.	16 5/8	8 5/8	716	16 5/8	14 5/8	16	+ 1
Handleman	42 1/8	10 1/2	273	13 1/8	12 1/8	12 1/2	- 1/4
Harvey Group	7	3 3/4	70	5 1/2	4 7/8	5 1/4	+ 1/8
Instruments Systems Corp.	7 7/8	3 3/8	270	3 3/4	3 1/2	3 3/8	Unch.
ITT	64 1/2	48 1/4	3823	54 3/8	52 1/8	53 3/4	+ 1 1/4
Lafayette Radio Electronics	40 1/2	29	904	32 3/8	30 1/2	32 1/4	+ 1
Matsushita Electric Ind.	28 5/8	18 1/8	1439	24 1/4	23 3/8	23 3/8	- 1/8
Mattel Inc.	34 3/4	10 5/8	889	12 1/4	11 3/8	11 7/8	- 1/8
MCA	35 7/8	23 1/8	159	24 1/2	23 1/2	24	- 1/2
Memorex	38 1/2	16	984	21 7/8	18 1/2	19 1/8	- 2 3/8
MGM	22 1/8	16 3/4	426	22 3/8	19 1/4	22 1/4	+ 3 1/8
Metromedia	39	27 1/4	208	35	34 3/8	34 3/8	- 3/8
3M	85 3/4	64 3/8	1087	84 7/8	79 7/8	84 5/8	+ 2 3/4
Motorola	129 7/8	80	1304	129 1/4	117 1/2	129 1/4	+ 9 1/4
No. American Philips	39 3/4	26 3/8	64	34 7/8	33 3/8	34 1/2	- 1
Pickwick International	51 1/2	39 3/4	309	45 1/4	44 1/4	44 1/2	Unch.
Playboy Enterprises	25 1/8	14 3/8	278	17 1/2	14 3/8	17 1/4	+ 2 1/2
RCA	45	32 1/8	3858	36 3/8	34 1/2	36 1/4	+ 3/8
Sony Corp.	48 3/8	21 1/4	861	45 7/8	42 7/8	43	- 2 3/4
Superscope	19 1/4	11 1/8	429	15 7/8	14 3/8	14 7/8	+ 1/2
Tandy Corp.	49	32	693	41 1/4	38 3/4	41 1/4	+ 1 7/8
Telex	14 7/8	6 1/8	591	7 1/8	6 1/2	6 5/8	- 3/8
Tenna Corp.	10 7/8	5	21	5 3/4	5 3/8	5 3/4	+ 1/8
Transamerica	23 1/2	16 1/4	608	18 1/4	17 1/8	17 3/8	Unch.
Triangle	20	14 3/8	100	15 7/8	14 3/8	14 3/4	- 1/8
20th Century-Fox	17	8 5/8	559	9 1/2	8 7/8	9 1/8	- 7/8
Viewlex	12 7/8	4 3/4	351	5 5/8	4 3/4	5 5/8	+ 7/8
Warner Communications	50 1/4	31 1/4	673	40 1/2	39 1/2	40	Unch.
Wurlitzer	20 1/4	14 3/8	90	18 1/2	17 3/8	18 3/8	+ 3/8
Zenith	50 1/2	39 3/4	1191	49 3/8	47 5/8	49 1/8	+ 1 1/4

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

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As of closing, Thursday, November 2, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	5 1/2	5 1/4	5 1/2	Koss Electronics	11 7/8	11 1/2	11 7/8
Audiophonics	4 1/2	4	4	Mills Music	11 1/2	10 3/8	11 1/2
Bally Mfg. Corp.	66	64 1/4	64 1/2	NMC	8 1/2	8 1/8	8 1/8
Cartridge TV	20 3/4	18 1/2	20 3/4	Recoton	3 1/4	3 1/4	3 1/4
Data Packaging	5 1/2	5 5/8	5 1/2	Schwartz Bros.	5 1/8	4 3/4	4 3/4
Gates Learjet	11 3/8	10 3/8	11 5/8	Telecor Inc.	22 1/2	17 1/2	17 1/2
GRT	3 3/4	3 1/2	3 3/4	Teletronics Int.	12 1/2	10 3/4	12 1/2
Goody, Sam	6	5 5/8	5 5/8	United Record & Tape	3 3/4	3 1/4	3 3/4

# Off the Ticker

Warner Communications shares were offered in a secondary at \$40 a share by Shelter Resources Corp., which offered its entire holding of 275,000 Warner shares, and Alfred R. Stern, director of Warner's cable television operations. None of the sales proceeds will accrue to Warner. The secondary offering was 326,614 shares, worth about \$13,064,560. . . . Koss Corp., Milwaukee, is planning offering 225,000 shares through Blunt, Ellis & Simmons Inc., Chicago. . . . BSR Ltd., manufacturer of record changers, has agreed to acquire Audio Dynamics Inc., a producer of magnetic phonograph cartridges and loudspeaker systems, for about \$5.5 million in cash. . . . Motorola's Automotive Products division experienced sales and earnings increases for the third quarter and nine-month periods from a year ago, although the earnings percentage gain was less than the sales increase because of "a continued but reduced loss in Autovox S.p.A.," according to the company. In the first half this year, the Automotive Products division was the only division of Motorola's five operating divisions that didn't report an earning gain because of losses at the Italian company, Motorola reported its Consumer Products division "increased at a greater percentage rate than sales" during the third quarter. . . . New incorporations in California include the following music companies: Intergalactic Music Inc., Claire Francis Music Co. Inc. and Terwright Records, all in Los An-

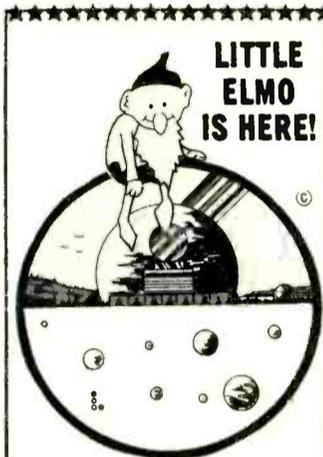
geles; and J. McGuire Enterprises of Sacramento. . . . Bell & Howell Co., Chicago, declared the usual quarterly dividend of 15 cents a share and a 2.4-cent extra and said it intends to increase the quarterly dividend rate in 1973 to 16.2 cents. The dividends are payable Dec. 1 to shareholders of record Nov. 13. . . . Viewlex Inc., New York, first quarter profits dipped to \$42,000, or 1 cent a share, from \$205,000, or 5 cents a share, a year ago. Sales for the same period increased to \$12,900,000 from \$9,900,000. . . . Sony Corp., Tokyo, declared a 25 percent stock dividend on its Japanese shares and indicated it would continue its present cash payout on the expanded issue. The additional shares will be distributed Nov. 1 to Japanese stock of record Oct. 31. . . . Morse Electro Products went on the New York Stock Exchange with the symbol MEP. . . . Zenith factory unit shipments of tape players, console stereo, radio and black-and-white TV were up for the first nine months of 1972 over the comparable 1971 period. A 150,000 common share (about \$17,887,500) secondary public offering of Motorola Inc., stock was offered by Robert Galvin, chairman of the company, and sold out at \$119.25 apiece. None of the proceeds will accrue to Motorola, since the stock was sold "primarily to obtain funds for the payment of taxes associated with gift and estate plans." Galvin still retains 1.6 million shares, or about 12 percent of the outstanding stock.

# WC's 3rd Qtr. 15% Increase

LOS ANGELES—The record-tape-music publishing division of Warner Communications (Warner Bros.) reported nine-month sales of \$149,332,000 through Sept. 30, compared to \$116,390,000 a year ago.

In the third quarter, music sales gained about 15 percent to \$46,628,000 from \$41,238,000.

Warner Communications Inc., the parent company, reported nine-month operating profits of \$32,173,000 compared to \$25,167,000 a year earlier. Sales for the period jumped to \$354,272,000 from \$281,121,000.



## FREAK: "An example of some strange deviation from nature"

And one of the more blatant paradox expressions, students, is the term "Jesus Freak."

They would claim to be His followers, yet refer to themselves as freaks.

Be the children of God freaks?

Be the Universal Father but a master of freaks?

I would mean the cause the offspring image effect, the one Supreme Being creator and ruler this universe, our divine Father in heaven, to be Himself a freak!

Students, any man who calleth himself of God and too a freak is of total paradox. Ye can be a freak, or ye can be of God, but as to this combined, non-directional thought pattern phrase, there is no such thing.

For Jesus be not a freak. He is the son of God, a man who is loving and perfect.

If thou claimest to be a follower of Jesus, then be as Him. And be perfect as are all God's children.

Thous't cannot see imperfection in me, as there is none.

And by thy own volition, my students, can too thee be.

Calleth not thyself freaks of exhibition, but rather, men. Men of God.

Dismissed 8:18/6/14/72/606 Lecture Report: 447

\*Excerpt from the book, "The Professor, Case & Content, Formulas 1, 2 & 3" Printed with permission of Little Elmo Publications, Inc.

# DIANA ROSS *IS* BILLIE HOLIDAY in "Lady Sings The Blues."



Diana Ross. She's practically a legend herself. And now, in her first motion picture, she portrays the legendary blues singer, Billie Holiday. Preview audiences have predicted Academy recognition for her stunning performance.

And now, the most memorable moments of that performance, including her long awaited vocal interpretations of the best known Billie Holiday classics, are available in Motown Record's first original motion picture soundtrack album.

Diana Ross *is* Billie Holiday in "Lady Sings The Blues," a beautifully packaged two-record set that includes a special 8-page full-color souvenir booklet. Listen.



Listen to what's happening at Motown. You'll hear the times change.

## Mazur Crusades for More Sales-Impelling LP Jacket

By BOB KIRSCH

LOS ANGELES—Informative liner notes for new artists; listing all titles on an LP; personnel listing of session musicians, engineers and producers and the necessity of again placing the title and artist at the top of the sleeve are among the points of information ABC-Dunhill newly-appointed art director Ruby Mazur considers of prime importance, both graphically and as merchandising-wise.

Mazur, who joined the firm six weeks ago as its first in-house art director, said that while it is important to make an LP sleeve work graphically, he has discovered through visits to dealers that certain printed information is just as important.

He also said that ABC-Dunhill will be placing more emphasis on in-store display, such as posters, buttons and bumper stickers and that this will also flow through his department.

Mazur added that such items as cards within an LP and sleeves that fold into boxes or mobiles seem more gimmicky and costly than necessary, and that he prefers to stay away from this approach, unless it be posters aimed at a certain audience.

"More comprehensible liner notes are important for the new artists," Mazur said, "because how else is the dealer or consumer to know what he's getting. I'll stress the need for this, but if an artist absolutely refuses, then I'll do it graphically. At least, that way I can get across what type of music is on an album."

Mazur said liner notes need not be lengthy, but they should contain information that will help in merchandising, such as what groups, if any, the artist has been involved in before. "At least when a consumer browses through a bin and

(Continued on page 69)

## Leonard Pub. Global Pact

NEW YORK — Hal Leonard Publishing has appointed International Entertainment Associates to handle its overseas music business and legal affairs.

The Minnesota publishing conglomerate, which includes creative and production facilities in Winona, and a creative sales center in Milwaukee, has already established distribution channels in the European market, having recently joined forces with Music Sales Ltd. in the U.K.

According to Leonard officials, the association with International Entertainment Associates is a further corporate step to meet the growing international demand for new music educational products.

IEA has offices in London, Geneva and Los Angeles and Leonard Publishing executives feel the firm is uniquely qualified to undertake the assignment of overseas copyright clearance for the hundreds of song titles comprising the varied Hal Leonard, Pointer, and Learning Unlimited publications and programs.

Initial IEA undertakings for Leonard will be the securing of foreign copyright clearance for the U.S. publisher's current catalogs and new audio-visual programs, scheduled for distribution in the U.K., Europe, South Africa, Australia and New Zealand.

IEA's London operation will also negotiate agreements with the various licensees and distributors of Leonard publications in these overseas territories. Continuing liaison will be maintained for the purpose of clearing new copyrights relating to educational materials now in development.

## Brockway/Chappell Push

• Continued from page 1

the future and will bring about new developments and changes in production techniques." He added that Philips, the parent company, expects to have its hardware on the market by 1975.

"So, we are two to three years away. It is likely that the hardware will cost in the neighborhood of \$150 to \$200 for a good player."

Brockway expressed the view that this new development (audio-visual) would not harm the conventional record business. "There will always be a place for the conventional record."

Brockway is keen on the maintenance of a strong publishing operation, with all the traditional appurtenances. The executive, who in addition to his over-all title is also chairman of the board of Chappell, Mercury Records, MGM Records and Polydor, stated with regard to publishing:

"Chappell is much more than a good catalog business. Besides its durable catalog, Chappell is expanding its folio printing business into contemporary areas and aggressively promoting new talent for mutual gain. Chappell has become a total service publishing company, providing every conceivable support.

"The Whole Oats is a perfect example of what we mean. Chappell found and signed the act. Chappell also helped make their deal with Atlantic Records, not one of our own companies. Chappell also got them signed with William Morris. And Chappell conducts its own independent promotion, exploitation and publicity on their behalf.

"We did the same with The Albatross, the Ithaca, New York, rock group, taking them to MGM... also Canadian Kevin Gillis, who is cutting his debut album

with Steven Tyrell of New Design Records."

### Key Decision

Brockway added: "Because Chappell today has this broad service capability, extending far beyond publishing alone, the decision was made by Polygram and its operating companies to funnel all music publishing through Chappell. Publishing through Chappell gives the talent at our record companies the same extra advantages Chappell's own artists enjoy—a major total-service company promoting them with all its resources."

### Fair Royalty Needed

Coming back to the audio-visual era, Brockway stressed that its emergence would occur in the mid-seventies, and stated: "A royalty structure fair to production companies, to artists and to publishers has yet to be worked out. ASCAP, in its handling of TV rates in the industry's early years, proved that moderation in the beginning can lead to high gain. . . . They protected a great source of royalty revenues but at the same time gave the radio-TV business the opportunity to get off the ground before they began cashing in. The video disk will need that same opportunity."

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### HILLSIDES' TUNES FOLIO

NEW YORK—Following the success of its first folio, the Big 3 Music Corp. will publish a second folio of Christmas songs from the Hillside Singers forthcoming Metromedia album. Aside from the traditional music, the folio will include an original composition by Mary Mayo, "Every Day Is Christmas."

## DANCING ON THE SEATS

BY

ANDREW H. MEYER

Required reading for college concert chairmen, promoters and student union managers.



Now, at long last, a practical, imaginative book that delves into the unexplored territory of promoting and producing a campus concert. *Dancing On The Seats*, by Andrew Meyer, is a comprehensive "how to" guide that should be required reading by campus buyers and social chairmen, who are fully aware of the difficulties in college concert production. Andrew Meyer, the head of A&M Records' College Department, draws from his own experiences to provide straight-forward and sometimes humorous glimpses into concert committee meetings and box office settlements. *Dancing On The Seats*, is already being acclaimed and accepted throughout the music industry.

"Imaginative and interesting. . . I wish there were more books like this in the entertainment field."

—Chip Rachlin  
International Famous Agency

"Andy Meyer's experience and his ability to document it for the novice college concert promoter is invaluable reading. . ."

—Gil Friesen  
Vice-President, A&M Records

"Now, at long last, comes DANCING ON THE SEATS. . . Andy's suggestions about how to publicize a show are worth the price of this book."

—George Paul Brown  
College Entertainment Assoc.

For your copy of Andrew Meyer's *Dancing On The Seats*, fill out the coupon below, enclose a check or money order for \$6.95, payable to Billboard Books, and mail it today!

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## Political Concerts: Losers & Winners

By JIM MELANSON

NEW YORK—Promoting political concerts can be "chaotic, as well as fulfilling," according to Sid Bernstein, associate of Jerry Weintraub at Management Three.

Having promoted a variety of peace rallies and the recent "Star Spangled Women for McGovern" concert at Madison Square Garden, Bernstein scored the difficulties of working with the amateurs and young workers involved in each cause.

He stated that the problems arise, not from a lack of enthusiasm or attitude on the part of the workers, but from an inexperience on a professional level, when it comes to getting things done quickly and efficiently.

"All-in-all," he continued, "the experience is quite fulfilling. We had ten days to put the McGovern concert together, and with the raw energy of the workers, the professionalism of Shirley MacLaine and the interest generated from a variety of artists within the industry it turned out to be quite a success."

"We rented the garden at full price, and after paying the 40 musicians in the pit and the technicians involved in the production, we generated \$180,000 for the McGovern campaign, with a near-capacity house."

Tickets were sold through Ticketron outlets and the Garden.

With artists such as Dionne Warwick, Tina Turner, Mary Travers, Judy Collins, Cass Elliot,

Marlo Thomas, Melina Mercouri, Bette Davis, Gwen Verdon and Chita Rivera flying in from all parts of the U.S. for the affair, he also noted the last minute travel and lodging arrangements to be considered.

"It's hard to put the cause itself aside," concluded Bernstein, "but the challenge of putting on a successful show of this nature, with the last minute details and the wide scope of personalities involved, is well worth the time and effort."

## From The Music Capitals of the World

### NEW YORK

Biff Rose and David Pomerantz will be featured at Kenny's Castaways Monday (6) through Saturday (11).

Irene Reid is currently headlining at the Village Gate. She will be there until Nov. 14.

Herbie Mann has taped a Mike Douglas show, with a scheduled airing of Dec. 7.

Steely Dan will be at Max's Kansas City until Tuesday (7).

Dave Loggins has returned to the U.S., following a European tour with the Everly Brothers.

The Winter Consort performed at a Columbia party Thursday (2).

Black Kangaroo will broadcast live from WLIR in

### Signings

Soul singer Sam Dees has signed with Clintone Records, an Atlantic custom label. His first single under the label, "Claim Jumping," is being rush-released. . . . Eric Justin Kaz has signed an exclusive recording pact with Atlantic Records. Kaz, a songwriter and arranger, as well as a singer, will have his first LP produced by Michael Cuscuna. . . . The group Ashland Richmond has signed an exclusive recording contract with the newly-formed Opal Productions, Inc. The group will be produced by Don Casale. . . . Shaky Jake, a five-man rock group, and

(Continued on page 14)

Hempstead Tuesday (7). Following the airing they can be heard at My Father's Place in Roslyn (10-11).

Dan Fogelberg will headline at My Father's Place Nov. 14-15.

The West, Bruce and Laing concert at Radio City Music Hall Monday (6) was sold out solely through Ticketron outlets within five hours after the tickets were on sale.

Mel Torme, Julie Budd, Bobby Rydell, Jackie Mason, Pat Cooper, Marilyn Michaels and Gina Paglia are among those who will entertain at the 47th annual Actor's Temple Benefit, held at the Majestic Theater Nov. 19.

The Howard University Gospel

(Continued on page 18)

## Anka Hails Las Vegas As a Good Showcase

LAS VEGAS—"You have a better chance of being showcased properly in Las Vegas and a little more freedom," said Paul Anka explaining why he has recently transferred many of his interests to this area.

"The facilities are much better here than elsewhere. Eighty percent of the rooms, for an artist, are well equipped technically. The musicians are better than anywhere else. You really have a chance artistically."

Although Anka feels he has developed as an entertainer the last few years he considers himself a writer. He has quit all nightclub work except for Las Vegas and intends to devote himself to composing. "The real stress will be on writing, basically for other artists and myself." He is currently writing a song for Elvis Presley. "He's a good recording artist and I like his style," said Anka.

"I also want to concentrate on films either for television or the movies," Anka related.

The multitalented Anka has been approached by a soon to be constructed hotel to transfer his singing talents there and also act as an entertainment consultant. The Tropicana is also openly after him. Anka has a certain loyalty to Caesars Palace. "The hotel has been fair with me."

During the coming year Anka is talking about filming a television show at Caesars Palace. It would be a family show starring Caesars Palace stars playing roles of hotel employees taking care of hotel customers in a humorous fashion.

Anka is currently negotiating with ABC.

Anka has also been approached by CBS for a weekly television show. "The show is in a discussion of concept stage. If I can't function as I perform then it's not worthwhile," he stressed.

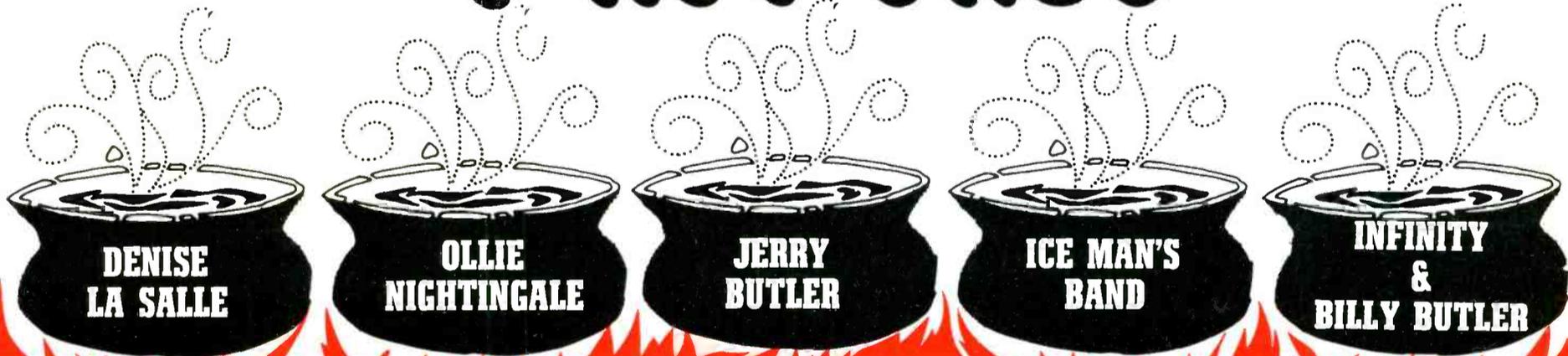
When singing at Caesars Palace he uses 12 brass, 30 violins and

(Continued on page 18)

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# 5 HOT ONES



# HOT and COOKING

- ★ DENISE LA SALLE, "Now Run and Tell That" album and "Man Size Job" single on Westbound, co-produced with Gene "Bowlegs" Miller by Crajon Productions.
- ★ OLLIE NIGHTINGALE, "May the Best Man Win" single on Pride (MGM) label, produced by Gene "Bowlegs" Miller.
- ★ JERRY BUTLER, "Spice of Life" double album and "One Night Affair" single on Mercury.
- ★ ICE MAN'S BAND album on Mercury.
- ★ BILLY BUTLER and INFINITY, "Now You Know" single on Pride (MGM) label.

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# Talent In Action

## SWEET SALVATION

Berkeley Community Theater  
Berkeley

Sweet Salvation turned on their audience and had them yelling for more in their northern California debut. This was despite the handicaps of a muddy and desultory amplification sound plus an unbelievable crowd that didn't fill up the hall until the set was nearly over.

The group features the monster keyboards of Wayne DeVillier, a 300-lb. drummer named Big John who wears kilts and looks like a

freaky Al Hirt, and two energetic soul sister vocalists, DeEtta Little and Fritz Baskett, who wore Jungle Queen outfits. The sound is a combination of free-form rock, heavy New Orleans beat and soul shouting.

Sweet Salvation well deserves Elektra's faith in the group, a faith demonstrated by the hiring of a full string section to come in just for Randy Newman's "Sail Away" in order to re-create the album arrangement. Sweet Salvation is a crowd pleaser that will be playing to ever-increasing crowds.

NAT FREEDLAND

## STAN GETZ

Half Note, New York

Stan Getz has a cleanness and clarity that's possibly reflected in his ungimmicky quartet—just piano, bass and drums, all acoustic. Dave Holland was hirsute and electric when he played bass with Miles Davis, with Getz he's shaven and acoustic and brilliant. Part of the pleasure in Getz' current group is witnessing the interplay of wit and ideas between the leader and Holland.

No surprises in Getz' program.  
(Continued on page 18)

# Pytheon to Continue to Export U.K. Acts for U.S.

NEW YORK — London-based Pytheon Productions, following the U.S. success of Flash and Wishbone Ash, will continue to export British acts for the U.S. market, according to Miles Copeland, partner with John Sherry in Pytheon activities.

Copeland said that the groups have "to be good and not just British" in order to make it on the American market and that the concentration of acts in the London area make it "all the easier" to spot and to develop new artists. Utilizing Pytheon's dual role of a booking and personal management

agency, Copeland seeks relatively unknown acts on the market, with potential for future development, and grooms them with professional advice as well as with a solid booking agenda.

He also cited the demands on the acts when it comes to U.S. tours. "They have a very concentrated schedule," Copeland said, "and between the expenses and having to work practically every night, it can get hectic."

While also exporting acts to Europe, Copeland said that he prefers the U.S. market, in that it's easier to travel from state to state, rather than from country to country, and that the market potential in terms of LP sales and exposure are greater in the U.S. He added that Pytheon is presently considering a label deal with some U.S. firms.

Wishbone Ash, presently on U.S. tour, had scheduled performances at the Electric Factory, Waterloo, Iowa Monday (30), the Wharton Fieldhouse, Moline, Ill. Wednesday (1), the University of Kentucky, Lexington, Ky. (2), the Warehouse, New Orleans, La. (3), the Music Hall, Dallas, Tex. (4), and Trinity University, San Antonio, Tex. (5).

Following their U.S. dates, Wishbone will return to London where they will play 17 concert dates for promoter Peter Bowyer. The dates include: the Dome, Brighton Nov. 24, Winter Gardens, Bournemouth (25), Colston Hall, Bristol (26), Town Hall, Birmingham (29), the Stadium, Liverpool (30), City Hall, Sheffield, Dec. 1, City Hall, Newcastle (2), Free Trade Hall, Manchester (4), Guildhall, Preston (6), Green's Playhouse, Glasgow (7), Empire Theater, Edinburgh (8), Caird Hall, Dundee (9), Guildhall, Portsmouth (12), Town Hall, Leeds (15) and Fairfield Hall, Croydon (17).

## Mercer Arts Center Open

NEW YORK—The Mercer Arts Center, the multi-unit entertainment complex at 240 Mercer St., opened last week two new rooms for nightly musical entertainment as part of a new experimental program currently being launched by the Entertainment Co. Group, in association with Seymour C. Kabback.

The rooms will include continuous entertainment and dancing on a nightly basis. Monday evenings will feature new talent and jazz showcases. Rock acts appear in the Oscar Wilde Room and jazz and folk artists are featured in the Blue Room.

## Signings

• Continued from page 13

songwriter Rob Russen have signed exclusive recording contracts with Castle Records. Shakey Jake's first single, "Shook Me Darlin," will be released later this month, as will Russen's initial single. . . . Peter Skellern has signed a long-term publishing and writing agreement with Warner Bros. Music Publishing. . . . Khalid Yassin has signed with Perception Records. . . . Pianist Earl Hines has signed an agency contract with Sutton Artists Corp. in New York. . . . Bobby G. Griffith, Toronto writer-singer-producer, is the first artist signed by Lawrence Welk's Telekew Productions. His first product will be released on the Ranwood label. . . . The Sophisticates have signed with Carla Thomas Productions. The group's first release is "Can't Move No Mountain" (Chess/Janus).



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Miss The Man." Motown  
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hear the times change.



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# And now some choice words for women:

## Thelma Houston.

## Leslie Gore.

"The hit maker of the 60s, debuts on MoWest with a totally fresh, unique, meaningful approach as a composer-performer, and she's right up to date. This should prove a new career and following for her. With much sensitivity she has composed and performs some ballad beauties..."

— *Billboard*, August 5, 1972



MW 117L



MW 102L

"The powerful, driving voice of Thelma Houston is at its best in this delightful debut album from MoWest. The artist's originality, coupled with the superb Joe Porter production, makes this package an instant winner" — *Billboard*, August 12, 1972



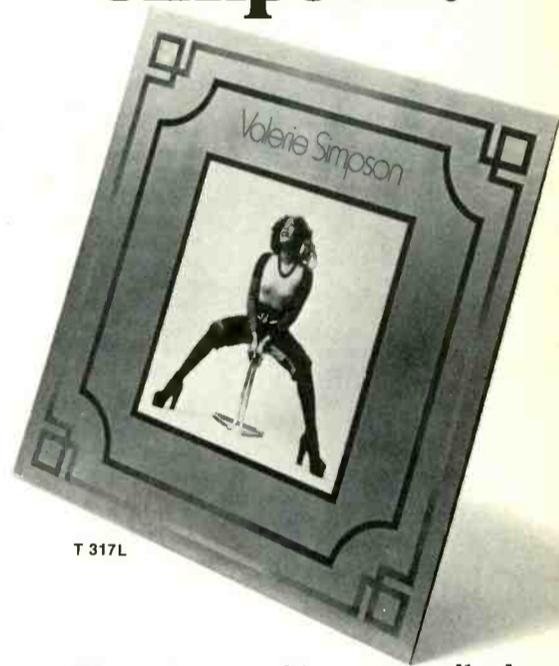
MW 113L

## Syreeta.

"Syreeta is the wife of Stevie Wonder, but her talent is independent and unique, both as a writer and performer. Her debut album is a blockbuster showcase for her talents."

— *Billboard*, June 11, 1972

## Valerie Simpson.



T 317L

"When Valerie Simpson walked onto the Troubadour stage this week to make her national club debut, there was a lot—both in her background and music—to remind you of Carole King's debut at the same club in 1970."

— Robert Hilburn, *Los Angeles Times*, August 5, 1972



Listen to what's happening at Motown.

# Studio Track

By SAM SUTHERLAND

Up in Stockbridge, Mass., composer **Gordon Rose** has been busy updating **Shaggy Dog Studios** and getting ready for what may well be one of the most unusual remote treks to date.

Between now and early December, Rose and associates will be expanding their capabilities to handle 24-track recording, with a new series Audio Designs console and an Ampex 1100 tape machine to handle everything from eight tracks to 24 tracks. That means that Shaggy Dog's 16-track equipment will be moving into a new, second studio.

As if that won't keep Rose busy enough, he's undertaking what amounts to a musical safari across Australia. As part of a twelve-man team, including musicians, sound technicians and filmmakers, Rose will travel to Australia with an Ampex 1100 set up for eight-track recording, a special lightweight Audio Designs console (designed for P.A. as well, and compatible with various power requirements) and enough tape, film, energy and ideas to put together an "incognito" odyssey that will examine various areas of that continent in image and sound. Then musicians will compose and perform while touring, with the resulting film slated for sponsorship by Quantas Air Lines and the Australian Tourist Bureau. A sound track LP is also planned.

So, from January through March Rose's friends can reach him only in the Outback, or up river in the aboriginal reserves.

★ ★ ★

Perhaps its merely coincidence, but, just as members of NARAS and New York area operators are meeting to explore the waning studio situation in that city, Studio Track is trying to keep tabs on several new rooms that have opened in recent months and are now seeking their fortune.

**Capricorn Studios** doesn't have to contend with New York's pressures, however: the room is just one product of Capricorn Records, the Macon, Ga. label that began with the Allman Brothers Band and hasn't stopped since.

**Ovie Sparks**, chief engineer, and Mike Hyland of Capricorn have provided a quick rundown of the room and its gear: the console is an MCI design, with 24 inputs, 24 outputs, eight quadrasonic "joysticks" for panning and a custom Auto-Muting system. The tape machine is an MCI 16-track with Auto Locator. Noise reduction includes 22 Dolby's, and other goodies include an array of compressor/limiters, a real time analyzer, and both live chamber and EMT echo.

The room itself incorporated both live and dead areas, along with a drum riser and two isolation booths to handle various recording tasks.

Detroit's place in the pop music world will always be linked with Motown, and that operation will always have to include the team of **Holland-Dozier-Holland** among its more illustrious alumni. That team transformed the old Tower Theater into **HDH Sound Studios** a few years back, using the installation for their in-house work for Invictus et al.

Last June, however, HDH decided to open its doors to outside work, and that policy is now being pursued in earnest. **Dave Clark** and **Lawrence Horn**, prime movers behind the studio's design and its ongoing technical development, are now hoping to bring a variety of artists and styles into the room.

Clark notes that the 16-track facility utilizes a custom console which he and Horn designed and have upgraded for maximum flexibility. Among the studio's more successful designs has been Syntrax, their own approach to synchronizing tape machines for increased multi-channel capability. Sessions to date have run up to 34 channels. Various other features include: three separate monitoring systems, a sound analysis system and complete mastering facilities utilizing a Neumann lathe and electronics.

Among the outside sessions recently handled at HDH is, appropriately enough, an album of **Holland-Dozier-Holland** songs performed by **Dionne Warwick** for Warner Bros. Horn described Ms. Warwick's treatment of the standards as "Professionalism all the way": from the first minutes of the sessions, the artist was clearly comfortable with her material.

**Holland-Dozier-Holland** produced the work.

As for the HDH staff, Horn is chief mixer, with engineers including **Barney Perkins**, **Ed Redd** and **Jerry Hall**, while **Robert Dennis** is mastering specialist.

★ ★ ★

At **Criteria Sound Studios** in Miami, **Stephen Stills** has been up to his tricks again: Stills' last visit to Criteria was marked by a "marathon" recording session, and his most recent dates included more of the same. Stills worked for over 50 hours of straight recording.

The weekend of the 21st found **Ron and Howie Albert** at the helm of Criteria's 16-track remote equipment for three dates with **The Jeff Beck Group** in Jacksonville and at the Miami-Hollywood Sportatorium. Assisted by **Carl Richardson**, **Al McAdam** and **Rick Allison**, the Alberts caught both Beck, for Epic Records, and Columbia Records' **Blue Oyster Cult**.

★ ★ ★

**AdVantage Sound Studios** in New York now have **John Kryda** as chief engineer. Kryda has "served time," as they say, at Vanguard, Mayfair, Shaggy Dog and A&R Studios, among others.

# From the Music Capitals Of the World

• Continued from page 13

**Choir** performed at St. Luke's Episcopal Church Sunday (5). . . . **Virgin**, Father John O'Reilly's rock opera, will reopen the Fillmore East Nov. 17. The Theater is now the Village East. . . . The **PJ's** are currently touring East Coast disk jockeys, plugging their latest single. . . . The **Brownie's Revenge** is appearing at the Village Gate every Sunday afternoon. . . . The **Staple Singers** and **Sly and the Family Stone** will be at Madison Square Garden Nov. 23-24. . . . "**Guys and Dolls**" is being presented at Brandeis University's Springfield Theater through Nov. 11. . . . **Earl Hines** and **Buddy Tate** begin a two-week engagement at the Half Note Monday (6). . . . The **Periphery**, a Brooklyn nightclub, will feature rock acts Wednesday through Sunday nights. . . . A Wednesday night series, **Master Pieces of the Moderns**, will open at Town Hall Nov. 15. . . . The **Jimmy Owens Quartet**, **Betty Carter** and the **Danny Nixon Trio** will be at the Village Gate Nov. 13. . . . **Elephant's Memory**, **Chris Rush**, **White Satin**, **Suzan Bader**, **Ruby and the Rednecks** and **Magick Tramps** were featured at Satan's Celebration in the Hotel Diplomat Oct. 31.

JIM MELANSON

# LOS ANGELES

**Rick Springfield** to do two more **Sonny & Cher** TV guestings after strong network debut. He'll also ride a float in the N.Y. Macy's Thanksgiving parade. . . . **Family** in a live studio concert at **Ike Turner's Bolic Sound** for KMET-FM. . . . **Walter Scharf**, composer of **Michael Jackson** hit "Ben," started his career as piano accompanist for **Rudy Vallee** way back when. Now Motown is asking him for more Jackson tunes. Says Scharf, "There's no reason why veteran composer can't adapt to current styles and turn out hits along with the kids." . . . **Paul and Linda McCartney** write and perform title theme for the new James Bond film. "Live and Let Die." . . . **Joe Namath's** new TV special to be directed by **Steve Binder**.

**Ruth Maitland**, mother of MCA Records president **Mike Maitland**, passed away in Michigan.

**Black Oak Arkansas** headlines five youth voter concerts in West Virginia.

**Leonard Bernstein's** "Mass" opens season at Music Center Forum in full staging. . . . **Fame Records** has shipped six tons of candy to broadcasters and retailers to herald the **Candi Staton** single-album release. . . . Ontario police had to quell the unruly crowd of 1,400 when **Wishbone Ash** canceled a concert due to faulty sound systems. . . . **Osmonds** added a second concert at London's Rainbow Theater and both went SRO.

**Grace Slick** and **Paul Kantner** of **Jefferson Airplane** turned down nude layout in Penthouse. . . . **Lynn Carey** of **Mama Lion** gets 12 pages in December Penthouse. . . . **Motown's Valerie Simpson** and **Nicholas Ashford** to entertain at NAACP image awards. . . . Singing backgrounds on the new **James Taylor** album are **Linda Ronstadt**, **Carole King** and **Carly Simon**. . . . **Vikki Carr** set for her first Mexican appearance at the Capitol's Hotel Aristos. . . . **Michael LeGrand** to score Hal Wallis film about **Lord Nelson**. . . . **Lou Rawls** played the Washington, D.C. jail.

**Grateful Dead** and **Allman Brothers** in dual concert at Houston and may tour together. . . . **Peter Alsop** at Capitol Records Alternative Songwriters Workshop. . . . **Tim Morgon's** "Live at the Ice House" album kicks off Ice House label. . . . **John McLaughlin** and the **Section** in concert at Santa Monica Civic. . . . **Dan Fogelberg**, new Columbia artist, on **Boz Scaggs** tour. . . . **Jim Croce** and **Woody Allen** at Valley Music Theater. **NAT FREEDLAND**

# Talent

# Talent In Action

• Continued from page 14

merely solidity and enjoyment in playing that is perhaps interesting in view of the fact that Getz' first small group was formed in 1949.

Getz opened the new midtown Half Note which is a neat, functional open room that has good acoustics and vision. There's a choice of being seated at a table

or staying in the bar area. All in all, a welcome addition to the growing midtown jazz scene and something that should help New York's late night image.

IAN DOVE

# Vegas Showcase

• Continued from page 13

percussion. "Technically the more strings the better. You never have enough. With less you only hear a technical sound and they tend to press," he said explaining the large orchestra.

During a year's period Anka employs six arrangers. He may utilize four arrangers to put together his nightclub act. Frequently he gives two arrangers the same song. When recording he picks the arranger for the type of song.

In addition to writing and singing Anka also manages singer **John Prine** who has an album out on Atlantic and **Buddah** artist **Steve Goodman**.

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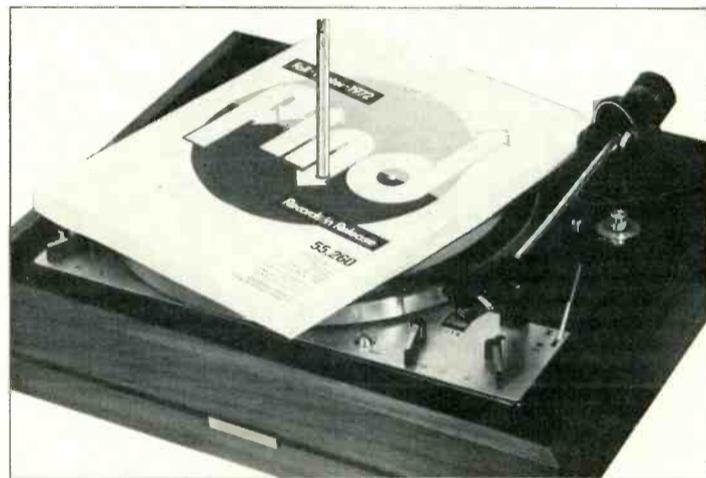
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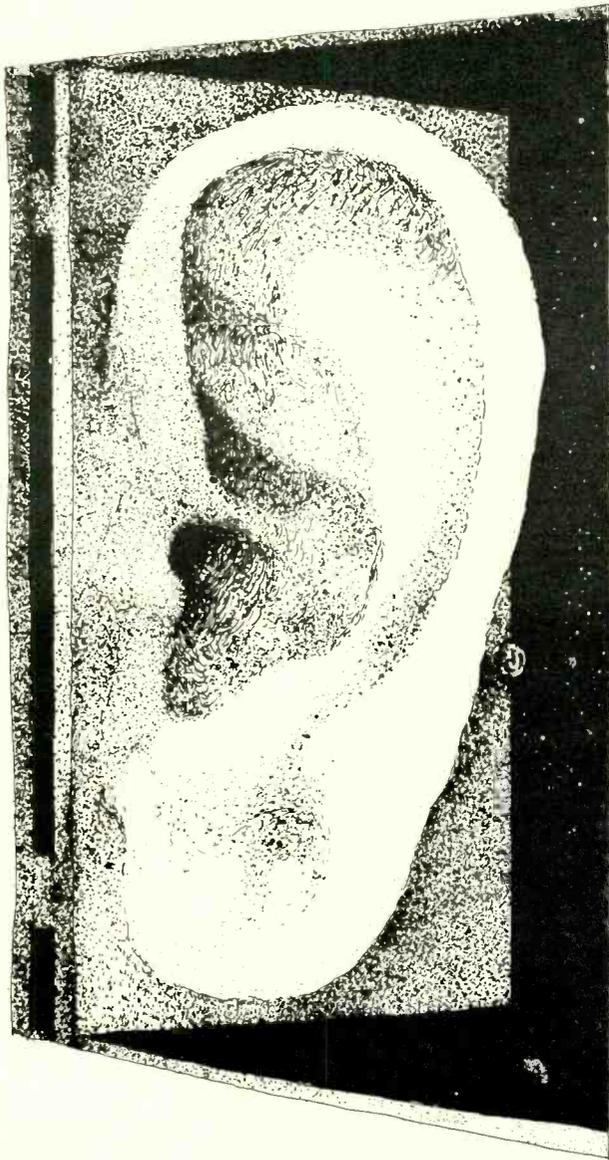
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**"PIECES OF APRIL"**

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# Radio-TV programming

## 'Delay' One of Major Woes

EL PASO—Although he has "itchy fingers" to get at KFOX-AM in Los Angeles and realizes that the longer he waits, the more difficult it's going to be to get the radio station operating in the black, John Walton can't—and "won't"—even go around the building until the Federal Communications Commission gives approval to the purchase. Yet, because he has bought and sold "enough radio stations to know," he's worried about KFOX-AM . . . "a lot of good stations have died in between the time they were sold and the time the new owners took over."

In reality, he felt that the staff of KFOX-AM had been holding the station together pretty well. And he knows because although he can't touch the station physically, there's nothing to prevent him from coming into town and listening to it with a transistor radio. He's also pleased that they're "holding the ratings up."

"I've sold a couple of stations in the past where the ratings slipped. Not intentionally. It's just hard to hold a good staff when they don't know if the new owners will keep them on. I think that if new owners could be assured of taking over a station within 90 days of the purchase, it would solve a lot of problems." Walton, president of the Walton chain of radio stations, said that he first looked at KFOX-AM last March 1. Then he sat down with Egmont Sonderling, the owner and president of the Sonderling chain, on March 9 and made an offer. By April 1, Walton had worked out the financing of the station and made a formal offer to Sonderling

and by the time Sonderling accepted and they had a formal contract, it was June 8. Walton had a market survey finished and was ready to file for the license by July 4. This was filed August 10. "And that's about as fast as you can move on some purchases," Walton said.

By September 10, the purchase had been accepted for filing. Thus, if you figure that the FCC is going to take 120 to 180 days before acting on the filing, "you're looking at a year, start-to-finish, on the purchase of a radio station . . . and that's a real problem" because the station literally hangs in limbo, without the programming drive nor the public service force it should have.

Walton owns KERP-AM, a rock station, and KERP-TV in El Paso. In Amarillo, Tex., he owns KDJW-AM, a country music station, and KDJW-FM. In Fort Worth, he has country-formatted KBUY-AM and Spanish-formatted KBUY-FM. KIKX-AM is Tucson is a rocker, KAVE-TV in Artesia, N.M., is one of the rare TV-only operations he has left, and he has application pending for part ownership of KIDO in Monterey, Calif.

Walton got into radio-TV in 1956 with KVKM-AM in Monahans, Tex., which he owned two-thirds of and only sold about five years ago. The previous owners had convinced themselves that TV was going to kill radio, but a year later Walton had the station in the air in Monahans in 1958, then followed such stations as KFNE-FM in Big Springs, Tex.; KVII-TV in Amarillo; and KCHO-FM in Amarillo. Today, however,

his major drive is in radio because "TV didn't make me any money, even though it was a lot of fun." What he was looking for was a tightly knit package for national or regional sales "but I sat myself down and talked to myself one night and forced myself to realize that where I had the cash flow was in radio."

He looked at WMEX-AM in Boston several months back, "but I had spent all of my life in the southwest and I felt I understood southwest people better, so then I looked at KFOX-AM and KIDD-AM with the idea of building a southwest and west coast package of stations."

The reason his stations are rock and country mostly? "Well, I like rock and country music and in the markets we're in, that's the way to go. I think I would leave the Monterey station MOR, because in secondary markets it takes too long to rebuild a radio station's programming . . . best to stay with what you have."

As for KFOX-FM located in the Los Angeles suburb of Long Beach, Walton feels that he should keep it country, because he sees a parallel between KFOX-AM and his KBUY-FM in Fort Worth. "KBUY-FM has doubled in billings since we took it over in 1966. Before we took over the station, competition had come into the market and the owners more or less laid down and played dead. But I feel there's got to be room for two stations in markets of that size . . . and especially the size of Los Angeles. KFOX-AM, in its peak year, did \$900,000-plus. The chain wasn't in a competitive situation at that time. But, of course, who am I to talk. Because I didn't know how to react when I got hit in Fort Worth with competition from WBAP-AM. We were king in Fort Worth and when a station like WBAP-AM has been as staid as they were, you just don't believe they'd actually go country."

"In any case, I bought KFOX-AM for one and a half times its gross, so I feel we'll peak out and make money with the station. I wouldn't have bought it, otherwise, because, although radio is not a dollar and cents business, there's something demoralizing about owning a loser. It's just not as much fun. If you can't be reasonably profitable after a period of time, it makes you feel like a fool."

sors of the noncommercial day. "We got the idea from good music stations. A rock station never tried this before. We not only can promise the listener more music, but we can play longer selections, like The Temptations' 'Poppa Was a Rollin' Stone' LP cut which runs 11 and a half minutes."

The format includes all forms of rock music, with a steady diet of current pop. Shane said, "You can play everything if you play it right. We play everything our competition plays, but with an expanded playlist."

He believes that stations need some commercialism to project a successful image, but today's audience is looking for information-oriented commercials, rather than the hard sell, or ads that "shout at you." "We've told some advertisers that their ads are not working, and have recut some, using our own announcers. Also, we have discovered through research studies that commercials will work with the right balance of music surrounding them."

He claimed that a deemphasis on commercials keeps the listener tuned in, and still gets him into the stores.



BOBBY VINTON is greeted by trade friends during his headline appearance at the recent Ohio State Fair, Columbus. Seated, l.-r., Vinton, and Bryan McIntyre, program/music director, WCOL, Columbus, and wife. Standing, l.-r., Columbia salesman Bob Feineigle and wife; Julie Godsey, Epic promotion manager, Cincinnati, and Terry Tyler, WCOL afternoon deejay, and wife. Vinton was current last week (23-28) at Scott's Inn, a top showcase for record artists in the Ohio capitol city.

## Diamond P Fortifying Radio Syndication

LOS ANGELES — Diamond P Productions have just finished another 12-hour radio documentary on the life of Paul Anka and his music, "Anka Man," and has already started preparation on documentaries about Marty Robbins and Tony Bennett. Others are in the works, according to Harvey Palash, president, and Phillip Browning, producer.

To date, Diamond P's "The Bacharach Bio" is in 150 markets. The firm is now starting a new sales push on the documentary, offering an hour with Johnny Mathis or an hour with Glen Campbell and family—both Christmas shows for holiday programming.

Other documentaries wrapped up by Diamond P include: "This Is Jerry Lee Lewis," which is in around 70 markets; and "Campbell Country," which already has around 40 markets in the short time it has been available. The Anka documentary, of course, is just completed and Hap Day Industries, Boston, has just begun offering it for syndication. Hap Day handles the distribution of all the Diamond P projects. Browning expects that the Campbell show will eventually hit 300 markets. In each case, the station licenses

the documentary for a year and can program it as often as it wishes. Each hour has 12 spot availabilities. Diamond P intends to update each of the documentaries as time goes by to keep them constantly fresh.

Diamond P was started about six years ago by Palash, who was also Browning's manager. An attorney, Palash was previously an executive in ABC-TV. Browning was associate producer of the ABC-TV network "Shindig" music show most of its life span. Diamond P has just added Frank Furino as a producer, he'd been a network director for ABC in Los Angeles. In the beginning, Diamond P was mostly involved with TV specials, but the radio part of the business, launched with the Bacharach documentary, has become larger and larger. For example, the Fifth Dimension asked the firm to do an hour radio special on the group, which the group then gave away to radio stations in the markets where they were slated to do a live concert. The hour show proved so effective at boosting attendance at their live concerts that the group has now asked Diamond P to do five more hour shows.

As part of the expansion of  
(Continued on page 22)

## WGLD-FM Testing 'No Commercial' Days

CHICAGO — In an effort to make commercials more effective, WGLD-FM here has been eliminating them during "bonus hours," and now will attempt "bonus days" with no commercials at all. It will mean more music than ever before for the progressive rock outlet.

Ed Shane, program director, who came from WKDJ-FM in Los Angeles a year ago, believes that the under-30 audience responds to low-key, psychological or "non-hype" approaches. The station's format now allows up to 40 minutes of uninterrupted music in most hours, with a maximum of eight commercial minutes per hour.

"This is in an experimental phase, and we don't know how it will work, although we have received no negative feedback from sponsors," Shane said. Announcements will be made the day following a bonus day, naming the spon-

sors of the noncommercial day. "We got the idea from good music stations. A rock station never tried this before. We not only can promise the listener more music, but we can play longer selections, like The Temptations' 'Poppa Was a Rollin' Stone' LP cut which runs 11 and a half minutes."

The format includes all forms of rock music, with a steady diet of current pop. Shane said, "You can play everything if you play it right. We play everything our competition plays, but with an expanded playlist."

He believes that stations need some commercialism to project a successful image, but today's audience is looking for information-oriented commercials, rather than the hard sell, or ads that "shout at you." "We've told some advertisers that their ads are not working, and have recut some, using our own announcers. Also, we have discovered through research studies that commercials will work with the right balance of music surrounding them."

He claimed that a deemphasis on commercials keeps the listener tuned in, and still gets him into the stores.

## Sherwood Helms WRC Rock Sound

WASHINGTON—WRC-AM, on the air here since 1923, has switched to a Top 40 format under new program manager Lee Sherwood. Bruce Houston was just recently named general manager of the station. Sherwood said that he preferred to call the format "adult contemporary," but he added that the format change was not inconsistent with the trend among MOR stations today. "Our sister station, WNBC-AM in New York, is playing 'My Ding-a-Ling' by Chuck Berry and that isn't exactly a MOR record." WNBC has been building ratings quite rapidly in New York with a format that, at the very least, borders on rock.

Sherwood is operating with a 35-record playlist. Candy Wessling is music director. Air personalities include Johnny Andrews from WHLO-AM in Akron, Bobby McGee from WLCY-AM in Tampa, Simon Trane from KAKC-AM in Tulsa, and Ron Starr. A morning drive man has not yet been chosen.

"I think this market was ready for a good rocker," Sherwood said. "I was just talking today with a record promotion man and, if his company calls up and tells him that WFIL-AM in Philadelphia is on a given record, he has no station like that here. . . . I don't think Washington has ever had a major rock signal here. And there seems to be a lack of real personality on the other rock stations in this market. I felt the road was wide open for a personality-oriented Top 40 station here. If we get 35 percent of the rock market, I feel we can become the No. 2 station. WMAL-AM is No. 1 here. I hope to have WRC-AM No. 1 in this market within eight months. Our signal gets into Baltimore now and when we improve our signal, which is being done now, we should also show up quite well in Baltimore ratings."

Dailies' Static

The big problem in the market, he felt, was not the rock competition but the flack from the newspa-

pers, "both of which have got on a campaign against us. We're getting crucified in the newspapers for trying to revamp this station. It started when we let the Joy Boys, Ed Walker and Willard Scott go. Both had been with the station about 17 years and although they didn't have any ratings, the newspapers have accused us with terms such as 'turning WRC-AM into another jukebox' and accusing us of creating 'shock and dismay in the community.' Yet this station in the ARB in April/May was 19th in afternoon drive in adults 18-49. We were even beaten by two Baltimore stations. So, we have no where to go but up." Among the 1,000 letters and 250 phone calls of protests received by the station as a result of the newspaper campaign, one was from an attorney who said that he didn't like what WRC-AM was going to do. "How could he possibly know whether he'd like it or not?"

WRC-AM will continue to carry "Custom Monitor" on weekends and six minutes of network news an hour.

The move of WRC-AM to rock format is the second attempt of a good signal to go rock in the market in recent months. Bill Drake, then a programming consultant and now vice president in RKO General Broadcasting, tried to take WGMS-AM rock a while back and management finally backed down after a public outcry. In the case of WRC-AM, it was not even playing second fiddle in the race for adult ratings, since WMAL-AM had an outstanding lead in ratings. As a Top 40 station, it stands a considerable chance for success, since WPGC-AM is a daytime operation that relies on WPGC-FM to complete its round-the-clock rock image. WEAM-AM, the other rocker in the market, has not been a factor in ratings lately. WRC-AM could be quite an exposure boon for the record industry, giving additional audience exposure to new product.

The Interview with CHUCK BLORE continues next week



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These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

SAN ANTONIO: KTFM-FM, Joe Fiorillo  
BALTIMORE: WKTK-FM, Pete Larkin  
DAYTON: WVUD-FM, Jeff Silberman  
DEKALB, ILL.: WLBK-FM, John Bell  
DENVER: KBPI-FM, Frank Felix

HARTFORD: WHCN-FM, Ron Berger  
NEW ORLEANS: WRNO-FM, Hugh Dillard  
PHILADELPHIA: WMMR-FM, Carol Miller  
PROVIDENCE: WBRU-FM, Jon Rodman

RACINE: WRKR-FM, Joey Sands  
SAN ANTONIO: KEEZ-FM, Ted Stecker  
SAN DIEGO: KHIS-FM  
TUCSON: KWFM-FM, Allan Browning  
WASHINGTON, D.C.: WHUR-FM, Andre Perry

## Hot Action Albums

MOODY BLUES, "Seventh Sojourn," Threshold  
Cuts: All.  
Stations: WRKR-FM, KTFM-FM, KEEZ-FM, WKTK-FM, WHCN-FM

## Also Recommended

MARK ALMOND, "Rising," Columbia  
Cuts: All.  
Station: KHIS-FM

BANG, "Mother," Capitol  
Cuts: All.  
Stations: WRKR-FM, WRNO-FM

BATDORF AND RODNEY, "Batdorf and Rodney," Asylum  
Cuts: All.  
Station: KBPI-FM

BEE GEES, "To Whom It May Concern," Atco  
Cuts: All.  
Stations: WRKR-FM, WLBK-FM

DAVID BOWIE, "The Man Who Sold The World," RCA  
Cuts: All.  
Station: WHCN-FM

SAVOY BROWN, "Lion's Share," Parrot  
Cuts: All.  
Stations: WBRU-FM, WRRN-FM, KEEZ-FM

CANNONBALL ADDERLEY, "Happy People," Capitol  
Cuts: "Happy People," "Saviour."  
Station: WKTK-FM

ALLAN CLARKE, "My Real Name Is 'Arnold,'" Epic  
Cuts: "Bring On Your Smiles."  
Station: WLBK-FM

RY COODER, "Boomer's Story," Reprise  
Cuts: All.  
Station: WRRN-FM

RITA COOLIDGE, "The Lady's Not For Sale," A&M  
Cuts: All.  
Stations: WKTK-FM, KBPI-FM

NEIL DIAMOND, "Walk On Water," Uni (Single)  
Cuts: All.  
Station: WRNO-FM

DION, "Suite For Late Summer," Warner Bros.  
Cuts: All.  
Station: WRRN-FM

EARTH, WIND AND FIRE, "Last Days and Time," Columbia  
Cuts: "Remember The Children," "Mom," "Power."  
Station: WLBK-FM

JOHN ENTWHISTLE, "The Whistle Rhymes," Decca  
Cuts: "Ten Little Friends," "Apron Strings," "I Wonder."  
Stations: WRKR-FM, WRNO-FM

DAN FOGELBERG, "Home Free," Columbia  
Cuts: All.  
Station: KTFM-FM

J. GEILS BAND, "Live," Atlantic  
Cuts: All.  
Stations: KBPI-FM, KHIS-FM

NORMAN GREENBAUM, "Petaluma," Reprise  
Cuts: All.  
Stations: WRRN-FM, WMMR-FM

JOHN HARTFORD, "Morning Bogle," RCA  
Cuts: All.  
Station: WVUD-FM

IT'S A BEAUTIFUL DAY, "At Carnegie Hall," Columbia  
Cuts: "White Bird," "Hot Summer Day."  
Station: WBRU-FM

KRIS KRISTOFFERSON, "Jesus Was A Capricorn," Epic  
Cuts: All.  
Station: KTFM-FM

GORDON LIGHTFOOT, "Old Dan's Records," Reprise  
Cuts: All.  
Station: WRKR-FM

LOGGINS AND MESSINA, "Loggins and Messina," Columbia  
Cuts: All.  
Stations: WBRU-FM, KWFM-FM, WLBK-FM, WKTR-FM

MALO, "Dos," Warner Bros.  
Cuts: All.  
Station: KBPI-FM

MILES DAVIS, "On the Corner," Columbia  
Cuts: All.  
Station: WHUR-FM  
Cuts: All.  
Station: KEEZ-FM

THE MISSION, "Virgin," Paramount  
Cuts: "Everybody I Love You," "I'm Alone Today," "Becoming One."  
Station: WKTK-FM

JONI MITCHELL, "You Turn Me On, I'm a Radio," Asylum (Single)  
Station: WRNO-FM

MOM'S APPLE PIE, "Mom's Apple Pie," Brown Bag Records  
Cuts: "Good Days," "Dawn of a New Day," "Lay Your Money Down."  
Station: WLBK-FM

MOTT THE HOOPLE, "All the Young Dudes," Columbia  
Cuts: All.  
Station: WBRU-FM

MARTIN MULL, "Martin Mull," Warner Bros.  
Cuts: All.  
Station: WVUD-FM

THE NITTY GRITTY DIRT BAND, "Will the Circle Be Unbroken," United Artists  
Cuts: All.  
Stations: WMMR-FM, WHCN-FM

# Vox Jox

The staff at CKCW-AM, Moncton, N.B., Canada, includes Sany Gillis 6-10 a.m., Bob Ancell, 10-11 a.m., Ken Curtis until 3 p.m., J. Paul Jackson 3-8 p.m., Ron Bourgeois until 1 a.m., and Chuck Phillips 1-6 a.m. Daytime sound on the station is upbeat MOR, but after 6 p.m. the station rocks. . . . Ken Kurtis reports in from WGST-AM, Atlanta. He'd been with WARM-AM in Scranton, Pa., and says, "Atlanta is by far the most fabulous city I know. All that jazz about peanut salaries and immense bigotry is a bunch of bull. I love Atlanta and recommend it to any Yankee like myself."

Bruce Dodge has been appointed general manager of Mission Central, which operates KONO-AM and KITY-FM, San Antonio. . . . Big changes at WTAE-AM in Pittsburgh. Joining the station are

Larry O'Brien 6-10 a.m. from WCFL-AM in Chicago, Chuck Brinkman 10 a.m.-2 p.m. from KQV-AM in Pittsburgh, and John Garry 2-6 p.m. from WIST-AM in Charlotte, N.C. All three are ex-rock personalities. . . . WBUX-AM, Doylestown, Pa., launches jazz programming 3—signoff with Buzz Allen, Dave Solomon and Ted Taylor hosting the Sunday shows. All three were on WIFI-FM in Norristown, Pa. . . . Andy Barber, who has much experience on midwest rockers, is looking and you can reach him at 213-241-3214. . . . Tex Myers has rejoined WOKY-AM in Milwaukee. He'd been working over at WRIT-AM, same city.

Neil Gray, program-music director of KTKN-AM, Ketchikan, Alaska, writes that he "read with keen interest the article about what Pat O'Day and KJR-AM is doing about airing the products of the local promotion people. Sounds like they'll continue to be a leader instead of a follower." Gray added that he solved his own record service problems by sitting down a couple of hours a day and writing letters to every promotion address he could find. "Steve Fischler at WEA in Seattle has been great, Dawna Savedo of United Artists, ABC, and a lot of others, too, have been real good. A 'why-in-the-hell-don't-you-send-us-records' attitude doesn't improve relations a bit." Lineup at KTKN-AM includes Bob Kern 6-noon, Gray until 5 p.m., and Brian Curtis until midnight. Station manager Bob Dorn sometimes fills in. Highlight of Dorn's air personality career, according to Gray, "was opposite Johnny Carson in Omaha about 20 years ago."

Don Parden of WYDE-AM,

By CLAUDE HALL  
Radio-TV Editor

Birmingham, Ala., is leaving to become program director of WACT-AM, Tuscaloosa, Ala. . . . So, if you're looking for a country personality position, I think that you might call WYDE-AM program director Johnny Gray. . . . Lineup at KHOW-AM, Denver, includes Charlie & Barney 6-9 a.m., Lindsey English 9-noon, Jim Heath noon-3 p.m., Hal (Hot Dog) Moore 3-6 p.m., Ray Durkee 6-9 p.m., Lynn Woods 9-midnight, and John Harding in the all-night slot. Charlie Martin is the new program director and Moore has been promoted to station manager. Both men will continue their radio shows.

Mark Sherry, previously program-music director of KOME-FM in St. Jose, Calif., has left the station and is looking for new progressive rock position. You can reach him at 408-293-5933. . . . Joe Myers, program director of KOYY-AM-FM, El Dorado, Kan., needs uptempo MOR records. Guarantees airplay and will report back to the record label any audience response in his market. . . . Dave Jeffries at what was the old KHJ-FM, Los Angeles, changed the call letters to KRTH-FM and is billing the station as "Classical Rock 'n' Roll Radio." It's actually a return to the oldies formula that launched WOR-FM in New York, which is also changing its call letters. . . . Greg Neelson of WZZM-AM in Grand Rapids, Mich., would like Barney Pip to contact him at 616-364-9551.

Who is the Cincinnati Rumor

Sponge? . . . The lineup at WYII-FM, Williamsport, Md., includes George T. Neil, Chuck Blacker, Terry Ramsey, Craig Butcher, and Dennis Munson. Peggy D. Smith is program director. . . . Bob Powell, program director of WDXY-AM, Sumter, S.C., needs three full-time air personalities for a new station in Holly Hill, S.C. . . . WOKY-AM has an air personality named Bob Berry and Berry has been running a trivia contest regarding records. What he does is tie in via phone Joel Whitburn, author of Record Research, who lives in nearby Menomonee Falls. Any listener who can telephone in a request of a record that was a hit in the past 20 years or a question that Whitburn can't answer wins a prize. Joel has a minute to find the record and put it on the air, which he does from a turntable in his home that is patched into the phone line. But it's usually a cinch for him since he has a cataloged file of every record on the top 60 of the Billboard Hot 100 Chart since 1955 and is now even building his collection to include all of those that hit the top 20 back to 1940. Besides around 12,000 records in his personal collection, he has around 35,000 singles in his basement, including original Elvis Presley stuff and old Cadence disks. All at 75 cents each. Before starting his record operation, if you can call it that since his specialty is in research, Whitburn was a salesman for Taylor Electric, the RCA Records distributor in Milwaukee. In any case, if there's a single you can't find, he probably has it.

John Rook pulled off a miracle in Chicago with WCFL-AM and I just learned that he did it in 22 days. Meaning, he was only in

Chicago personally for 22 days; of course, he continues to advise WCFL-AM from long range. But, with beating WLS-AM in afternoon and tying them in midday, Rook sort of scored a coup that no one else had been able to do since Rook and Gene Taylor built WLS-AM into the power it is today. Anyhow, Rook just scored another coup—he hired Fred Winston from WLS-AM to go to WCFL-AM and, as you already know, this is not the first WLS-AM personality he has lured away. . . . Steve Riddleberger is now a vice president of Bartell Media; he'd recently joined the Bartell as executive vice president of the broadcasting subsidiaries. Steve and George Wilson, the national program director, will probably be moving that chain forward more and more as time goes by.

## Diamond P

Continued from page 20

Diamond P, the firm is planning to launch a weekend three-hour country music show hosted by Jerry Naylor and is planning a half-hour country music TV show called "American Country" which will use the same production techniques as the old "Shindig" show.

The radio documentaries of Diamond P are virtually circling the globe already, with shows being aired in Australia, New Zealand, Canada. The MacQuarie Network, Australia, is handling the show outside the U.S. and Canada and has sold it in places such as Singapore and Trinidad. In addition, the shows have been broadcast on Armed Forces Radio-TV Service operations.

Demos to the shows are available on disks.

## TO ALL PERSONALITY DJs . . .

Bwana Johnny, WWDJ, says ". . . The Electric Weenie is Dynamite . . ." SKEETER DODD, WRDS, "The Electric Weenie is a heck of a way to start a broadcast day. . . ." The Weenie is the DJ's top gag sheet . . . have it at your finger tips, show after great show. For copies . . .

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# Campus News

## What's Happening

By SAM SUTHERLAND

**Service Station: Radio Mount Allison, at Mount Allison University** in Sackville, New Brunswick, began broadcasting for this year on Oct. 18. **George Goodwin**, music director at the station, notes that the station will begin publishing a biweekly newsletter-cum-review-compendium, justly titled "Waxworks" and expected to debut in early November. Also in the works is a station drive for better service, so promotion directors take note. . . . **KRNU-FM**, the U. of Nebraska-Lincoln, has moved to new facilities on the U. of Nebraska campus. The remodeled Avery Hall facility now offers six audio production facilities. As for programming, KRNU-FM now broadcasts six days a week, from 9:00 a.m. to midnight. Product should now be directed to the Program Director, KRNU Radio, 601 N. 12th St., Lincoln, Neb. 68508. . . . **Stu Goldberg** of **WCBN**, **WCBN-FM**, at the U. of Michigan in Ann Arbor, notes that those stations are independent of one another: different staffs and different programming shape both stations, and Goldberg notes that most companies are providing separate service for each. Those companies providing single service, and in need of more information, should contact Goldberg at the station.

★ ★ ★

**PICKS AND PLAYS: Canada—Ontario—CFPL-FM**, Radio Western, U. of Western Ont., London, Tom LeParakas reporting: "Angelsea," (LP cut, Catch Bull at Four), **Cat Stevens**, A&M; "Do Ya," **The Move**, United Artists; "Ventura Highway," **America**, Warner Bros. . . . U. of Toronto Radio, Toronto, Richard Morochove reporting: "Ventura Highway," **America**, Warner Bros.; "Redwood Tree," **Van Morrison**, Warner Bros.; "I Ain't Never Seen a White Man," **Wolfman Jack**, RCA. . . . **Quebec—Loyola Radio**, Loyola U., Montreal: "Ambush," (LP), **Marc Benno**, A&M; "Kicking the Gong Around," **The Association**, Columbia; "Lovejoy," (LP), **Albert King**, Stax. . . . **CRSG**, Sir George Williams U., Montreal: "Stand by Me," **Atomic Rooster**, Elektra; "Wolfman Jack," **Todd Rundgren**, Bearsville; "Erosion," **Bloodrock**, Capitol.

★ ★ ★

**WEST—KRNU-FM**, U. of Nebraska, Lincoln, Dan Staehr reporting: "Good Time Charlie's Got the Blues," **Danny O'Keefe**, Signpost; "Volume 4," (LP), **Black Sabbath**, Reprise; "Prisoner," **Peter Kaukonen**, Grunt. . . . **KLCC-FM**, Lane Community College, Eugene, Ore., Dave Chance reporting: "Boomer's Story," (LP), **Ry Cooder**, Reprise; "The Lady Is Not for Sale," (LP), **Rita Coolidge**, A&M; "The Section," (LP), **The Section**, Warner Bros. . . . **KUGR**, **KUGR-FM**, Washington State U., Pullman, Mike Makela, John Watson reporting: "Batdorf & Rodney," (LP), **Batdorf & Rodney**, Asylum; "Lies," **J.J. Cale**, Shelter; "Nuggets," (LP), **Various Artists**, Elektra.

★ ★ ★

**EAST—New Jersey—WFDU-FM**, Fairleigh-Dickinson U., Teaneck, Tony Loving reporting: "Loggins & Messina," (LP), **Loggins & Messina**, Columbia; "Rhymes and Reasons," (LP), **Carole King**, A&M; "I Want to Be With You," **Raspberries**, Capitol. . . . **WCCR**, Camden County College, Blackwood, Leonard J. Emerle reporting: "Do Ya," **The Move**, United Artists; "Susie," (LP cut, Honky Chateau), **Elton John**, Uni; "Fall in Philadelphia," (LP cut, Whole Oats), **Daryl Hall & John Oates**, Atlantic. . . . **WWRC**, Rider College, Trenton, Bruce Austin reporting: "Colorado," **Danny Holien**, Tumbleweed; "Help Is on the Way," (LP cut, Passage), **Bloodrock**, Capitol; "Stop and Stop It All Again," (LP cut, Honky-Tonk Stardust Cowboy), **Jonathan Edwards**, Atco. . . . **WPSC**, William Paterson College, Wayne, John Byrne reporting: "Rising Free," (LP cut, Rising), **Mark-Almond**, Columbia; "Some People Call It Music," (LP cut, John David Souther), **John David Souther**, Asylum; "Everybody's in Show Biz," (LP), **The Kinks**, RCA. . . . **WERD**, Drew U., Madison, Rick Atkinson reporting: "Do Ya," **The Move**, United Artists; "Three Friends," (LP), **Gentle Giant**, Columbia; "Dingly Dell," (LP), **Lindisfarne**, Elektra. . . . **Massachusetts—WERS-FM**, Emerson College, Boston, Alan Dorfman reporting: "Mama Weer All Crazee Now," **Slade**, Polydor; "Lady in Love," **Megan McDonough**, Wooden Nickel; "Walk on Water," **Neil Diamond**, Uni. . . . **WVBC**, Boston College, Charlene Darrow reporting: "Redwood Tree," **Van Morrison**, Warner Bros.; "Minstrel From Gault," (LP cut, On Stage), **Richie Havens**, Stormy Forest; "Midnight Rider," **Joe Cocker**, A&M. . . . **WTBU**, Boston U., Boston, Curt Hansen reporting: "New Blood," (LP), **Blood, Sweat & Tears**, Columbia; "At Carnegie Hall," (LP), **It's a Beautiful Day**, Columbia; "Winds of Change," (LP), **Peter Frampton**, A&M. . . . **WSCB-FM**, Springfield College, Springfield, Elliot Baker reporting: "Recycling the Blues," (LP), **Taj Mahal**, Columbia; "I'm Still in Love With You," (LP), **Al Green**, Hi; "Can't Buy a Thrill," (LP), **Steely Dan**, ABC. . . . **New Hampshire—WASC**, St. Anselm's College, Manchester, Chris Everhart reporting: "Waterfall," (LP), **If**, Metromedia; "Full House," (LP), **J. Geils Band**, Atlantic; "Murray McLauchlan," (LP), **Murray McLauchlan**, Epic. . . . **WCAE**, New Hampshire College, Manchester: "Sings the Blues," (LP), **Louisiana Red**, Atco; "Expectations," (LP), **Keith Jarrett**, Columbia; "Ace of Sunlight," (LP), **Eronco**, Island. . . . **Pennsylvania—WVBU**, WVBU-FM, Bucknell U., Lewisburg, Jim Morrell reporting: "In a Broken Dream," **Python Lee Jackson**, Crescendo; "You Turn Me On, I'm a Radio," **Joni Mitchell**, Asylum; "Rock & Roll Music to the World," (LP), **Ten Years After**, Columbia. . . . **WPWT-FM**, Philadelphia Wireless Technical Institute, Philadelphia, Ed Cromwell reporting: "Mama Weer All Crazee Now," **Slade**, Polydor; "Do Ya," **The Move**, United Artists; "A Song for You," (LP cut, A Song for You), **The Carpenters**, A&M. . . . **WLVV**, Lehigh U., Bethlehem, Bruce Toole reporting: "Prologue," (LP), **Rennaissance**, Capitol; "Third Down, 110 to Go," (LP), **Jesse Winchester**, Bearsville; "Communications, '72," **Stan Getz**, Verve.

## Wis. State to Sponsor Fair

**OSHKOSH, Wis.**—The Beta Tau Chapter of Alpha Epsilon Rho Honor Broadcasting Fraternity, situated at the Oshkosh campus of Wisconsin State University, will sponsor "Media Fair '72" from Nov. 13 through Nov. 17. The first two seminars for the series were held there on Nov. 2.

Open free to the public, the Media Fair will examine all phases of broadcast media and film arts, with seminars expected to explore both the state of the arts and their future directions.

Conducting the seminars will be members of the professional broadcast and film industries. While the Nov. 2 seminars on TV and Radio Promotion were chaired by representatives of area stations, forthcoming seminars will be headed by personnel from major networks, communications consultancies, related government offices and college faculties, as well as artists and producers from specific media. Also represented will be advertising concerns utilizing those media.

Scheduled seminar topics include a discussion of early television; children's television; the current campaign and media coverage of it; laser communications; cable TV; broadcast reporting in Vietnam; artists' needs in media environments; film and filmmaking; radio drama; the Clio Awards for TV commercials and the 1972 winners; television advertising at the workshop level; making commercials by computer, and international television.

Preceding the fair will be a special broadcast promotion and seminar by the Broadcast Promotion Association of Milwaukee and Chicago.

Further information on the fair, and the scheduling of specific seminars and presentations, may be obtained from Larry Klein of the Beta Tau Chapter, at the department of radio-TV-film at university.

## Nickelodeon, Pub, Rolls

**NEW YORK**—The pilot issue of Nickelodeon, a new magazine/program book designed specifically for college concert audiences, will reach 70,000 students before Thanksgiving. Published by George Brown Associates, Inc., the New York-based affiliate of College Entertainment Associates, Inc., the magazine will be distributed free to concert goers, and is expected to ultimately reach one million college students.

Slated for publication four times a year, Nickelodeon will combine special interest features on music,

## School Tour By Hampton

**NEW YORK**—Lionel Hampton, Brunswick recording artist, is completing plans for a spring tour of member schools in the National Association of Schools of Music. The tour will present Hampton in concert and in an informal teaching clinic.

The clinic will combine Hampton's band demonstration with an informal dialogue between band members and students. The evening concert will feature tunes spanning "the entire gamut of styles and eras" in jazz.

The tour, now slated for April through May, 1973, will cover campuses in the New York, New Jersey, Connecticut, Pennsylvania and Ohio areas.

In addition to the concert/clinic package, which is "directed toward closing the gap between jazz theory and actual performing proficiency," Hampton will also be available for concerts alone.

## Stevens Seminar Covers Wide Range

**HOBOKEN, N.J.**—College radio personnel from stations throughout the Middle Atlantic states and New England met at Stevens Institute of Technology on Oct. 28 for the WCPR College Radio Conference, hosted by Stevens Tech station WCPR. While station representation and professional support for the affair fell below original expectations, when first proposed last spring, the conference provided a broad range of seminar topics.

Record company support for the event was minimal, with only a handful of major labels represented. Among companies represented were Columbia Records, A&M Records, Atlantic Records and Capitol Records, each of which sent promotional representatives or campus personnel to meet with students.

Following early morning registration, nearly 100 conferees assembled in various meeting rooms for the first set of seminars. Studio engineering and audio production were explored in two seminars, while a third meeting on cable FM and TV, moderated by Mark Schubin of Computer Television, Inc., examined the viability of cable operations for stations, the advantages of that format, and the practical problems incurred in obtaining cable transmission.

Other morning seminars included a discussion of station management, moderated by Jeff Tellis, faculty advisor and station manager at WPKN at the University of Bridgeport, Conn.; and a seminar on programming formats, moderated by Jim Cameron, air personality at WLIR-FM, Hempstead, N.Y., and formerly with WLVR at Lehigh U., Bethlehem, Pa.

After a luncheon break, students returned to the rooms for afternoon meetings on carrier current techniques, use of telephone systems, and record company relations.

The seminar on record company relations was moderated by Gary Cohen, Record World campus editor and founder of the College Radio Report. Originally a sponsor of the Stevens affair, Cohen asked students to examine their own understanding of the relationship between college radio airplay, retail distribution and sales, station record service and communication with the industry. Sample playlists from various stations were examined and compared, while students and professionals noted the increase in college radio's power in recent years.

Also discussed in that seminar was the problem of solidarity between college stations in the East. College stations at Brown, Yale, Harvard and other Eastern campuses where the college station reached a significant commercial marketplace were criticized for their refusal to align themselves with smaller college stations. Students noted that those stations, which had originally abandoned their college stations in the hopes of improving service and increasing professional prestige, now often receive poorer service than their humbler counterparts, owing to the inability of such stations to generate sufficient commercial support to merit preferential support from commercial promotion personnel.

Final workshops examined carrier current techniques and college radio news coverage. Students then met over coffee for a general "rap session."

## Papoon Gets Final Push

**NEW YORK**—Columbia Records college promotion force is winding up a month-long promotional campaign for George Papoon, the National Surrealist Light Peoples Party candidate for president. The extensive campus print campaign has utilized "teasers" to prepare college audiences for Papoon's unveiling in the next Firesign Theatre comedy album.

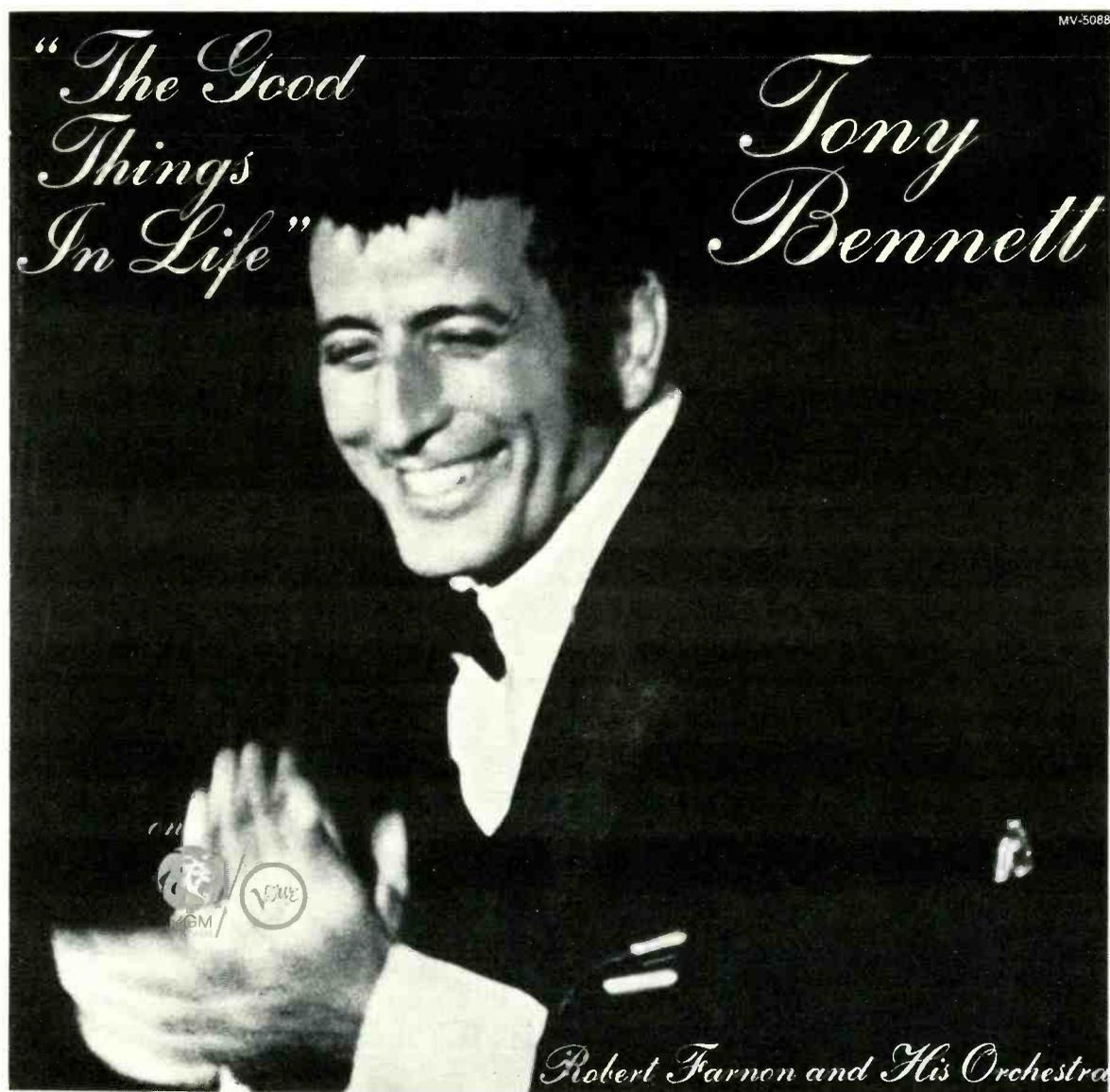
Arnie Bandwerger, assistant college promotion director, noted that Firesign's previous albums had all received their primary exposure and support from the college market. Hence, Columbia felt a strong, campus-oriented campaign for the next Firesign outing was justified, and the label mapped out a promotion including bumper stickers, campaign buttons and print ads all designed to expose Papoon without explicitly noting his origin.

A series of six ads was devised, using various points from Papoon's surreal platform as "teasers," with a seventh and final ad to reveal specific retailer information for purchasing the album. Ron McCarrell, college promotion director for the label, mounted the campaign to obtain "national exposure for Papoon," whose platform is only six inches off the ground so that no one falls off.

Also cited as a key element to the promotion was the newly released Firesign Theatre film, "Martian Space Party," containing footage of the National Surrealist's Light Peoples Party Convention, where Papoon was nominated. That benefit performance provided the Papoon material also heard on the new album. McCarrell has advised his campus representatives of the film's availability, and screenings are expected to be utilized as part of the promotion.

While Firesign Theatre is not the first comedy-related act to be promoted primarily to the campus market, the present Firesign promotion represents one of the most extensive promotions of such product to the campus market to date.

A new album by Tony Bennett  
is one of the good things in life.



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"Bennett has topped himself with this exceptional debut for the MGM/Verve label, combining the updating of evergreens with newer material, he has never sounded better..."

—Billboard Album Reviews, October 28, 1972

The LP features Tony in both a swinging and pensive mood. Class is alive and well in pop music with Tony around.

—Cash Box Album Reviews, November 4, 1972

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Music Sales was established in England after several years in-depth research of the market. Today, it is acknowledged as the leading firm of publishers and distributors in the country. For any one firm to duplicate the services Music Sales offer would require a high capital investment - with no guarantee of recovering it. But you do not need to invest a penny. At our London headquarters, we have all the resources necessary to successfully promote and create your publications in England. And we have the customers - over 1000 of them - waiting to order your titles. Music Sales complete and comprehensive service to you includes:

**Warehousing facilities, Trained Salesmen, Advertising Personnel, Copy Writers, Music Arrangers, Printers, Graphic Designers, Illustrators, Typographers, Photographers, Nationwide promotion for your publications. Fully computerised accounts system.**

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Already 36 major U.K. and American publishers entrust us with the sole rights to everything they publish. No company in England can boast so many important publishers under one roof. All these concerns have realised the advantages of centralisation. On their behalf we handle not only the distribution of titles already printed, but the printing of their new titles and compilation of albums. Further, they have found that the marketing know-how and facilities offered them by Music Sales have been responsible for an impressive upsurge in sales of their publications. The same facilities, the same know-how, are at your disposal when you join the Music Sales Group.

### Investigate this opportunity.

Today's competition calls for constant awareness of new developments in the printed music field... new ways of making profits... new markets for your publications. We sincerely believe that, with the expertise of Music Sales behind you, your prospects of making money in the English market are more than bright. Consider this point: Many of our members are publishers with very long-standing connections in England. If they recognise the value of our organisation and prefer us to handle their business, it stands to reason that we could be of real help to you. So it must be worth your while to investigate more fully. To do so involves you in no more expense than writing us a letter. If you are alert to the possibilities of the English market, you'll write it today. Or phone, London, England 636 9033.

## SHEET AND ALBUM MUSIC SALES GOING UP ALL THE TIME IN ENGLAND.

More people than ever before are buying printed music in England. This is the message from dealers all over the U.K. - borne out by the ever increasing number of orders received daily at Music Sales Ltd. The reasons for this increasing demand can easily be summarized.

### Musical Education

Musical education in England is far more general today than years ago. There are very few children who are not taught something about the subject. Adults too, have better opportunities to learn instruments at evening classes throughout the country. New methods of teaching plus the publication of superior self-tutors also help. Instruments like the guitar and chord organ are in especial favour - because people can learn just enough chords to "play at the party".

### "Language" of European youth

And American and English music has virtually become the "language" of European youth. Young people who can hardly speak a word of each other's tongue communicate with each other through music... witness the phenomenal rise in the number of pop groups and the international reputation of individual pop stars.

### Continuing Boom

These factors all help to explain the growth in the Sales of Sheet and Album music in England. It's a growth that can only continue - with consequent increasing profits for publishers in the Music Sales Group.



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## BELOW ARE SOME OF THE REASONS FOR THEIR CONFIDENCE

### They are doing a splendid job for publishers

I have nothing but praise for the sales attitudes and creative thinking that Music Sales have brought to the business of printed music. Since we joined them, sales of all our music have gone up, including those of Northern Songs. They are doing an excellent job in helping the publisher. They have faith in the printed music industry and back that faith with efficiency and sincerity. They are the best thing that has ever happened to the printed music industry in England.

*Geoff Heath. ATV Kirshner.*

### They've proved that publishers can make bigger profits from printed music

Printed music sales have shot up, there's no doubt about that. Most of the credit should go to Music Sales Ltd. Their enthusiasm and willingness to do all they can to help the publisher is really great. They've proved that publishers can make bigger profits from sales of printed music when it is done their way.

*David Most Rak Publishing.*

### They put in extra effort

Since Music Sales took over our distribution, there has been a remarkable increase in the sales of our sheet music. I put this down to their enthusiasm, their efficiency, and as much as anything, their sense of responsibility to the publishers. They put in that extra effort which is so important.

*Mike Fletcher. Manager of London Office of Shapiro Bernstein.*

### Can't see how publishers can fail to increase profits

Their service is second to none. Our sales have soared since they began to work on our behalf. With an organisation behind them like Music Sales, I can't see how publishers can fail to make profits.

*Bob Britton. April Music. Manager.*

### We made the right move

We are absolutely delighted that we decided to move all our distribution over to them, because we certainly made the right move. Sales of sheet music generally are going up and this nearly all due to the effort that Music Sales put into servicing publishers. We look forward to a long association with them.

*Bob Kingston. Southern Music.*

### Music Sales can do nothing but good for publishers

Our company have been with Music Sales Ltd. since they first opened their doors. They have transformed the sheet music trade. Our sales have gone up and we put this down solely to their real help. All power to their elbow - their existence can do nothing but good for all who rely on sales of printed music for profits.

*Len Taylor. Bourne Music.*

### Aggressive and Creative

Music Sales have proved to be the most aggressive and creative selling operation in the U.K. and this has contributed to the increase of our sheet music.

*Ian Ralfini. Managing Director. Kinney Music.*

## DON'T SELL YOUR ENGLISH PRINT RIGHTS SHORT

In the past, many publishers have assigned block printing and distribution rights to their titles for all countries, including England. By doing so these publishers have definitely lost out. No organisation, anywhere, has Music Sales facilities or marketing experience when it comes to England. If you assign your English rights away without consulting us, you may actually be giving away thousands of dollars, unnecessarily. To get the best terms for your titles - to make the most out of your publications in England - you cannot do better than seek our advice first.

calls on the most lucrative overseas market in the world  
 your answer is "yes," this advertisement is important to you.

# ED MUSIC IN ENGLAND

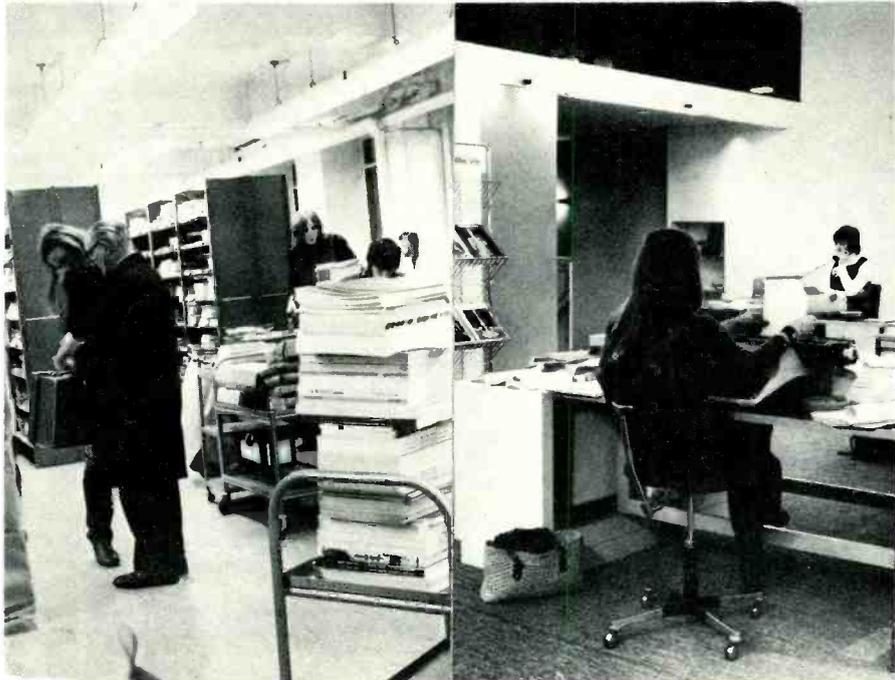
## Over 1000 ready made outlets for your publications

What makes Music Sales the most important company of its kind in England is the tremendous goodwill built up with dealers and retailers all over the country. To date, we have more than 1000 first class retail accounts on our books. Apart from shops which deal exclusively in printed music, our accounts include bookshops ... department stores ... chain stores ...

record shops, ... schools, ... libraries and colleges.

These ready made outlets are of untold value to you if you are trying to sell in England. Any American publisher trying to create them for himself would require not simply a profound knowledge of the market, but a capital outlay which in most cases would be prohibitive.

A corner of Music Sales Despatch Department at  
 78 Newman Street, London W.1, England.



## PROFIT FROM THESE FACILITIES

### Headquarters in the Capital.

Music Sales are situated right in the heart of London where we have thousands of feet of shelf space ready to receive your publications. Our position at the centre of the Capital makes it easy for us to service and distribute to the whole of England.

### Expert sales force.

We have an expert and fully trained sales force. Between them they have had years of experience in all aspects of the selling of printed music. This sales force will bring your publications to the attention of the people who count most - dealers, retailers and educational institutions.

### Advice on all problems relating to the English market.

Consult us any time on specific problems you may have in the matter of publications suitable for England. We can tell you the kind of titles that sell best and can present them so that they are most acceptable to the English public.

### Album production - benefit from our specialist knowledge.

Albums are big sellers in England - if they are produced to meet the needs of the market. We can advise you if your existing formats and contents are suitable.

If not, we suggest changes. Most often these are of a minor character, but need to be made if you are to sell Albums in volume in England. We can also tell you which of your titles will make profitable Albums.

We have helped many publishers in this way. The care and attention we give to publishing Albums on behalf of members of our Group, plus our marketing experience, have boosted income for those members enormously. When we publish an album the criterion always is "It must sell in big numbers for the publisher". For the production of albums we have recruited the best known graphic artists in the country. Allan Aldridge, John McConnell, Philip Castle and Frank Moses are just a few of the "big names" who would be working for you. Between them, these outstanding artists have been responsible for such striking covers as: -

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*Songs of Love and Hate*  
*Gilbert O'Sullivan*



## Why Music Sales have whole-hearted support of the English retail trade.

The outstanding relationship which we have with the retail trade in the U.K. is a result of a programme of dealer support unrivalled in the country. The truth of the matter is that what is good business for dealers is good business for us and all the publishers we represent. We make no bones about it. If the dealer doesn't make money, nor does anybody whose livelihood depends on the sale of printed music. That is why we put everything we know into seeing that English dealers are properly supported.

## PROFIT FROM MUSIC SALES DEALER-SUPPORT PROGRAMME

Dealer support by Music Sales takes the form of:

\**Guaranteed 24 hour delivery.* Music Sales despatch department is streamlined, so that everything ordered is dealt with immediately.

\**First Class sales representatives.* Our representatives know the printed music trade "inside out". Dealers welcome them, because they can give advice on not only what is selling best, but the most economical methods of using space for storage, racking and other retailing problems.

\**Display stands as bonuses.* Music Sales supply dealers with display stands that help them sell more. These Stands are the work of experts who thoroughly understand the retailing operation. Stands are designed as Self-Service units and occupy minimum floor space, so that small as well as large shops can benefit. They are available to all dealers when they purchase a minimum amount of stock.

\**Free Catalogues.* The Catalogue which Music Sales produce is probably the most useful "selling tool" ever put into the hands of the English dealer. Listing every title stocked by Music Sales, it is an immediate guide to profit-making publications. A special run of the catalogue is produced which makes no reference to Music Sales. The dealer can overprint his name and address on it so that he has his own catalogue to issue to his customers. Inclusion in this catalogue thus ensures the widest publicity for all the titles appearing in it.

\**Dealers kept up to date by mail.* All Music Sales dealers receive monthly newsletters plus special interim mailings to help them keep up to date on new publications. Any new title you publish is automatically brought to the attention of all our dealers at the earliest possible moment.



## PROFIT FROM THESE KEY MEN

Music Sales Ltd., is headed by Robert Wise, who came to England from one of the largest publishing companies in the U.S.A. Helped by marketing consultants he spent many years researching the English market before Music Sales finally "set up shop". The company has the strongest all round merchandising and sales team in England, led by these key men.



**PETER FOSS:**  
 General Manager of Music Sales Ltd., and one of the most respected men in the British printed music industry. His knowledge of the Sheet and Album Music trade is unrivalled. A musician himself, he says "I've been either playing music or selling it practically all my life". He came to Music Sales from Southern Music. Besides his administrative functions he takes an active part in selecting the publications to go on Music Sales list.



**ALAN KIRK:**  
 A first-class representative, known to everybody in the trade. He has had many years experience with some of the most important publishing houses in the U.K. He is known as a rep. who goes out of his way to help and advise dealers on all aspects of Sheet and Album music selling.



**FRANK JOHNSON:**  
 Most experienced man in England when it comes to Band Music and Educational Music. He is personally known to practically every Band Leader in the country. Responsible for promoting all publications of the Music Sales' Group to Schools ... Colleges ... Libraries.

## PROFIT FROM THE STRENGTH OF THE MUSIC SALES GROUP

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Frank Sinatra	Folk Music of all Kinds
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**MUSIC SALES LIMITED**

# Country Music

## Metromedia's Country Linked To Syndication; Changes Evolve

By BILL WILLIAMS

NASHVILLE — Jack Weidenmann, president of Metromedia, said the firm established Metro-media-Country Records because of the firm's long involvement in country music, and due to plans for more country syndication.

The parent firm recently acquired two artists and existing masters on them from Royal American Records. Royal American will continue to operate, under the direction of Barbara Sterling. Metromedia-Country bought the contracts of Bobby G. Rice and

Mel Street, and hired Dick Heard, former Royal American president, to run the new operation here.

Weidenmann said other artists would be acquired shortly. Heard confirmed this, saying that masters of Buddy Floyd have been purchased, produced by Dale Morris, and of Rex Gosdin, formerly of the Gosdin Brothers, produced by Gary Paxton.

Weidenmann said most of his artists would be handled by independent producers. All songs published by the company will be

placed through the two existing firms owned by the parent company, Sunbeam (BMI) and Valando (ASCAP), run by Garry Teifer in New York.

Metromedia already had signed artist Carlton Dinnal before Metro-media-Country was formed. A talent winner from KLAC, Los Angeles, he was recorded as a country artist. A native of Jamaica, he had grown up listening to country music on WWVA, Wheeling, which was heard that far away.

Distribution of Metro-media-Country will be handled through separate channels from those of the parent company, but the home office will assist in promotion and marketing. There also will be some dual distribution, Weidenmann said.

## Busy Danny Davis Foment's Publ. Wing

NASHVILLE — Danny Davis, winner of this year's Metronome Award for having made the biggest contribution to music here, now is making a strong move in the publishing field.

Known for his musicianship, his production, and even now his singing, he now has three publishing firms, with a limited number of outstanding writers.

Despite his production work and his flying to 125 dates a year, Davis has done well with his publishing firms, Acoustic (BMI), Lawday (BMI) and Daydan (ASCAP).

His first signed writer was Gary Paxton, who already had established himself as a writer and a producer. Paxton, in turn, discovered Ron Hellard, and they began to work together.

Paxton wrote "Woman, Sensuous Woman" which took Don Gibson to the top of the Billboard chart after an absence of several years. He wrote "Try It, You'll Like It" which put Jimmy Dickens back on the charts. Together they wrote "Rain, Rain" for Lois Johnson, and Hellard wrote "Billy Jack's Old Lady," on Metro-Country. They also have co-written a release for Sheb Wooley, have one set for Nat Stuckey, and have one in the can by Lynn Anderson.

The publishing companies operate out of Danny Davis Productions, an office run by Elaine Allison. He still is producing George Beverly Shea, the Blackwoods, Diana Trask and Bob Roscica, a Signpost artist, whose records are distributed by Elektra.

## Nashville Scene

Jeannie Pruett is the latest to join the Bill Goodwin Agency for exclusive bookings. . . . BBC's Pat Campbell presented to Faron Young a plaque for sales of "Four in the Morning" in Great Britain. This was for the quarter-million mark. Eventually the record has reached 320,000 there. . . . Mickey Jones of the First Edition has done his first country record on the Jolly Roger label, to be released soon. It was produced by Chuck Glaser. Mickey also is writing for Glaser publications. . . . Madisonville, Ky., honored the Duke of Paducah in a special day, with lots of Nashville artists taking place in a radiothon on his behalf. Among them were Penny DeHaven and the Four Guys. Pee Wee King came down from Louisville to take part.

Speaking of the Four Guys, they were selected by the city administration of Nashville to perform at the anniversary celebration of the Municipal Auditorium. . . . WWVA's Buddy Ray and the Country Roads Show visited the Truck Driver's Rodeo in Louisville, Kentucky. . . . Buddy Lee has added two more names to his agency. They are Rex Allen and Wynn Stewart. The latter will be managed by Earl Owens of the Lee agency. . . . KVCL in Winnfield, La., is in need of records of all

sorts and bios of country artists. Don Crockett is PD. . . . Archie Campbell did stints for both Veterans Day and U-N Day. . . . A new record production and promotion firm has been formed in Arlington, Texas. Known as Sundown Productions, the firm has its own label, Prime Cut, and will be adding artists soon. The publishing company is Majestic Midnight Music.

Promoter Richie Johnson has opened an auto agency in Belen, New Mexico. All people working for him are involved in country music. The firm is managed by Cotton Harp. . . . Chuck Reese has departed Record World to join the staff of Jack Clement and his various publishing companies. . . . L.A. Van Horn, promotion director for Navy and Marine Recruiting service, says the Dennis Baird release of "Uncle Ben and Cindy" on Danrite will be programmed on their transcribed programs to 2,000 radio stations. . . . The Tokyo Matsu Show has been booked in Alaska for 10 days starting Dec. 1. . . . Kay Adams has signed with Capitol and will have a November session. Her personal manager is Cliffie Stone. . . . A series of weekend benefits for Don Hagen, leader of Country Soul Express, raised 25-hundred-dollars for the

(Continued on page 32)

## Radio Syndication Spurs Record Play

NASHVILLE—With a leveling in the number of new syndicated television shows on the country market, the syndicators are turning back to radio for growth.

The shows, ranging from a minute in length to an hour, now reach millions across the nation in more than 1,000 markets.

Primarily they are country music news shows, interviews, and a great deal of music. Some are independently, some through agencies. One thing is for certain: they are spreading.

The leader in the format has been Together of Nashville, Inc. (formerly of Memphis). And it has made big moves in other directions as well. Its "Nashville Reporter," handled through the Bill Hudson Agency and narrated by Lee Cash, reaches some 40 markets in the U.S. and Canada. It contains 45 separate news items weekly, about country artists, their families, their private and public lives.

### Draper-Blore In

Together also has placed its "History of Country Music" into 150 markets in this country, 10 in Canada, 10 in Australia, and on the Armed Forces Network. It has still another radio syndication called "Hall of Fame Hits," which is a library of old country standards. And it had just started to move into the ID business, using country rhythm tracks.

Georgia Chellman, who does her "Music City Hotline" show under the name of Georgia Twitty, has just had her syndication taken over by Draper-Blore, which moved it into 56 automated stations, mostly in big markets, and raised the number of her outlets to 86 stations. Her program consists of 18 one-minute spots weekly, which may be run as often as the broadcaster cares. She has been called the Dear Abby and Hedda Hopper of country music.

Draper-Blore, of course, also has other syndications going. One of these is "Big Country" by Chris Lane, which includes a basic library composed of more than 1,300 selections, and more added monthly. The program includes short interviews with artists and cameo stories about the performers. Working with Lane are Corky Mayberry, Mac Curtis and Gene Weed, all top country disk jockeys. All of this originates from Hollywood. The firm now plans to accentuate Miss Twitty as the "female voice of country radio" and she will continue to do her programs from Nashville.

### Religious Show

Probably the most powerful syndication is "Country Crossroads" done by the Baptist Radio-Television Commission, distributed to

hundreds of stations across the nation. The emphasis on music, with interviews conducted by LeRoy Van Dyke, Jerry Clower and Bill Mack.

Show Biz, which "wrote the book" on television syndications, also is one of the most successful of the radio syndicators. The "Ralph Emery Show" runs an hour daily, five days a week, in 147 markets. Emery, due to a great extent in his stature in the business, has had all of the top names in

country music in interviews, which he intersperses with music. All but three of the markets which carried the program last year renewed this year.

The second syndicated show is "Music City, USA, with T. Tommy Cutrer." Also an hour daily, the program is in 135 markets. Cutrer, who was narrator for the "Johnny Cash" television show, is active in scores of commercials, and has a vast knowledge of the industry.

## Light Expands Fair Dept.

NASHVILLE—Don Light has expanded his talent agency again, this time hiring Noel Fox to head up his Country and Fair division.

Light opened the country segment of his company by signing Lester Flatt and Mac Wiseman, and then Tompall and the Glaser Brothers. He recently added the

11 Generation. He also has announced the coming addition of other leading country acts.

Fox formerly was with the Oak Ridge Boys. In addition to him, the agency is adding Mrs. Joyce Becker, who will assist him and handle the bookkeeping for the agency.



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"LET THEM TALK"—Ray Pennington—(Monument)  
"I JUST CAN'T FORGET YOU"—Gene Mooney—(Merit)  
"ALL HEAVEN BREAKS LOOSE"—David Rogers—(Columbia)  
"LONELY PLACE TO BE"—Johnny Robbins—(Twila)  
"HAPPY, HAPPY BIRTHDAY BABY"—Sandy Posey—(Columbia)  
"UNTIL THEN"—Winston Crutchley—(Sounds)  
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"SOMEWHERE MY LOVE"—Bill Cunningham—(Cunningham)

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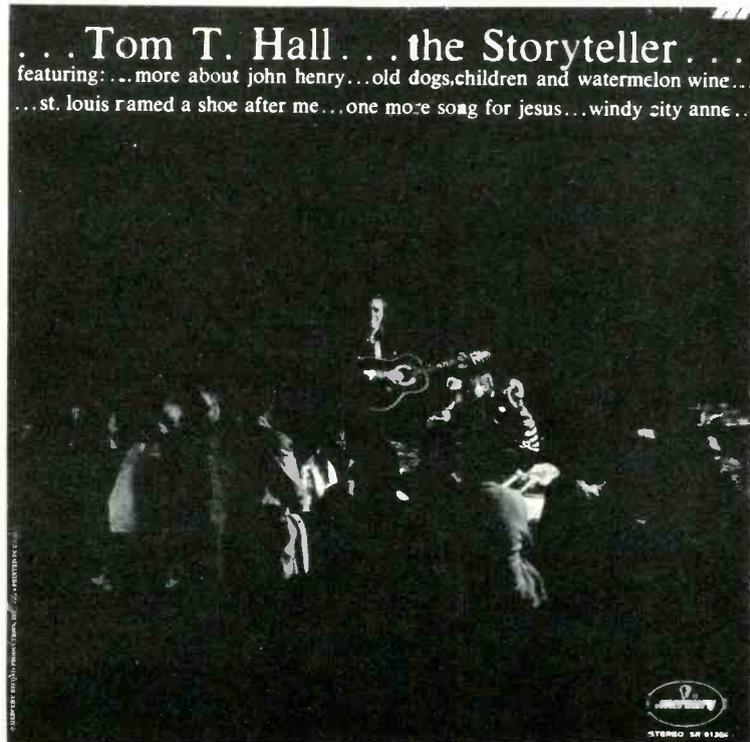
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# Johnny Rodriguez

## 'PASS ME BY'

(IF YOU'RE PASSING THROUGH)

b/w

## JEALOUS HEART

(MERCURY 73334)

The story of **JOHNNY RODRIGUEZ** should have been a great **TOM T. HALL** song . . . but . . . instead is a GREAT **TOM T. HALL** DISCOVERY. Now . . . more about **JOHNNY RODRIGUEZ** . . .

One always hears stories about romantic ways that people break into the music business. They're discovered singing on a street corner or in an amateur show and suddenly wisked to stardom. Well, Johnny RODRIGUEZ' story isn't quite as romantic, but it certainly is unique.

Johnny got his start in jail, arrested for "goatnapping" (and barbecuing said goats). It was in Texas earlier this year and Johnny brought along his guitar to jail to keep him company.

"A Texas Ranger heard me playing the guitar and singing while I was in jail and he called Happy Shahan, who was a friend of TOM T. HALL'S," Rodriguez recalls.

A few weeks after that RODRIGUEZ went to Nashville, called HALL, and TOM T. gave him a job fronting his band, playing lead guitar and opening the show by singing a few songs. Since then JOHNNY has sang on the GRAND OLE' OPRY and has now recorded his first single for MERCURY RECORDS, "PASS ME BY (if you're only passing through) and JEALOUS HEART". On "JEALOUS HEART" Johnny sings half the song in English and half in Spanish.

Rodriguez grew up in Sabin, Texas, a town with a population of 1,800 people about 90 miles from the Mexican border.

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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 11/11/72

★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	MY MAN Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	9	38	40	IT'S A MATTER OF TIME Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	10
2	3	ONEY Johnny Cash, Columbia 4-45660 (Passkey, BMI)	12	39	49	LOVIN' ON BACK STREETS Mel Street, Metromedia Country 901 (Contention, SESAC)	2
3	1	IT'S NOT LOVE BUT IT'S NOT BAD Merle Haggard, Capitol 3419 (Tree, BMI)	11	40	46	IS THIS THE BEST I'M GONNA FEEL Don Gibson, Hickory 1651 (Acuff-Rose, BMI)	4
4	5	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr., MGM 14421 (Passkey, BMI)	9	41	41	RINGS FOR SALE Roger Miller, Mercury 73321 (Tree, BMI)	10
5	4	FUNNY FACE Donna Fargo, Dof 17429 (Famous) (Prima Donna, BMI)	11	42	64	SHE'S GOT TO BE A SAINT Ray Price, Columbia 4-45724 (Galileo/Norlou, ASCAP)	2
6	7	DON'T SHE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	10	43	50	TO KNOW HIM IS TO LOVE HIM Jody Miller, Epic 5-10916 (CBS) (Vogue, BMI)	2
7	8	TAKE IT ON HOME Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	12	44	—	SOUL SONG Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	1
8	10	SHE'S TOO GOOD TO BE TRUE Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	6	45	48	I WONDER HOW JOHN FELT (When He Baptized Jesus) David Houston, Epic 5-10911 (CBS) (Algee, BMI)	5
9	6	THE CLASS OF '57 Statler Brothers, Mercury 73315 (House of Cash, BMI)	13	46	47	WRAPPED AROUND HER FINGER George Jones, RCA 74-0792 (Glad/Altam, BMI)	5
10	11	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	11	47	52	HAPPY, HAPPY BIRTHDAY BABY Sandy Posey, Columbia 4-45703 (Arc, BMI)	3
11	15	SING ME A LOVE SONG TO BABY Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	6	48	54	I REALLY DON'T WANT TO KNOW Charlie McCoy, Monument 8554 (CBS) (Hill & Range Songs, BMI)	2
12	13	SYLVIA'S MOTHER Bobby Bare, Mercury 73317 (Evil Eye, BMI)	12	49	56	LISTEN Tommy Cash, Epic 5-10915 (CBS) (Moss/Rose, BMI)	3
13	16	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	8	50	44	GARDEN PARTY Rick Nelson & the Stone Canyon Band, Decca 32980 (MCA) (Matragun, BMI)	9
14	14	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA 74-0773 (Owepar, BMI)	11	51	—	KATY DID Porter Wagoner, RCA 74-0820 (Owepar, BMI)	1
15	9	THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA Roy Clark, Dot 17426 (Famous) (Happy-Go-Lucky, ASCAP)	13	52	57	HOLDIN' ON TO THE LOVE I GOT Barbara Mandrell, Columbia 4-45702 (Algee/Altam, BMI)	2
16	19	THIS MUCH A MAN Marty Robbins, Decca 33006 (MCA) (Mariposa, BMI)	8	53	—	CATFISH JOHN Johnny Russell, RCA 74-0810 (Jack, BMI)	1
17	20	YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	9	54	—	ALL HEAVEN BREAKS LOOSE David Rogers, Columbia 4-45714 (Unichappell/Chappell, ASCAP)	1
18	21	GOT THE ALL OVERS FOR YOU Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	5	55	—	KNOXVILLE STATION Bobby Austin, Atlantic 2913 (Mamazon, ASCAP)	1
19	12	I AIN'T NEVER Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	14	56	59	IT'S NO (Sin) Slim Whitman, United Artists 50952 (Robert Mellin, BMI)	4
20	29	FOOL ME Lynn Anderson, Columbia 4-45692 (Lowery, BMI)	5	57	62	MISS PAULINE Billy Bob Bowman, United Artists 50957 (Great World of Music/Spiral Staircase, BMI)	2
21	30	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis, Mercury 73328 (Blue Echo, ASCAP)	6	58	63	A SWEETER LOVE (I'll Never Know) Barbara Fairchild, Columbia 4-45690 (Duchess, BMI)	5
22	24	WHEEL OF FORTUNE Susan Raye, Capitol 3438 (Valando, ASCAP)	7	59	—	BEFORE GOODBYE Del Reeves, United Artists 50964 (Tree, BMI)	1
23	27	LONESOME 7-7203 Tony Booth, Capitol 3441 (Cedarwood, BMI)	7	60	53	GLOW WORM Hank Thompson, Dot 17430 (Famous) (Marks, BMI)	8
24	25	SEA OF HEARTBREAK Kenny Price, RCA 74-0781 (Shapiro, Bernstein & Co., ASCAP)	9	61	71	IT TAKES A LOT OF TENDERNESS Ariene Harden, Columbia 4-45708 (United Artists, ASCAP)	2
25	26	A PERFECT MATCH David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	9	62	69	RHYTHM OF THE RAIN Pat Roberts, Dot 17434 (Famous) (Warner-Tamerlane, BMI)	4
26	17	MISSING YOU Jim Reeves, RCA 74-0744 (Valley, BMI)	16	63	58	LEAVIN' ON YOUR MIND Bobbie Roy, Capitol 3428 (Cedarwood, BMI)	8
27	33	MORE ABOUT JOHN HENRY Tom T. Hall, Mercury 73327 (Hallnote, BMI)	6	64	65	RED SKIES OVER GEORGIA Henson Cargill, Mega 615-0090 (Two Rivers, ASCAP)	5
28	34	SOMEBODY LOVES ME Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	6	65	68	ONE NIGHT AFFAIR Jeannie C. Riley, MGM 14427 (Presley, BMI)	3
29	37	WHITE SILVER SANDS Sonny James, Columbia 4-45706 (Sharina, BMI)	4	66	—	SHE'S MY ROCK Stoney Edwards, Capitol 3462 (Ironside, ASCAP)	1
30	18	IF YOU LEAVE ME TONIGHT I'LL CRY 17 Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	17	67	72	GOODTIME CHARLEY'S GOT THE BLUES Danny O'Keefe, Signpost 70006 (Atlantic) (Cofillion/Road Canan, BMI)	3
31	22	IF IT AIN'T LOVE (Let's Leave It Alone) Connie Smith, RCA 74-0752 (Blue Crest, BMI)	15	68	60	SECOND TUESDAY IN DECEMBER Jack Blanchard & Misty Morgan, Mega 615-0089 (Birdwalk, BMI)	7
32	43	A PICTURE OF ME (Without You) George Jones, Epic 5-10917 (CBS) (Gallico/Algee, BMI)	3	69	70	I FORGOT MORE THAN YOU'LL EVER KNOW (About Him) Jeanne Pruitt, Decca 33013 (MCA) (Travis, BMI)	2
33	23	DON'T PAY THE RANSOM Nat Stuckey, RCA 74-0761 (Cedarwood, BMI)	13	70	74	DON'T LET THE GREEN GRASS FOOL YOU O.B. McClinton, Enterprise 9059 (Stax/Volt) (Assorted, BMI)	2
34	45	PRETEND I NEVER HAPPENED Waylon Jennings, RCA 74-0808 (Nelson, BMI)	4	71	66	YOU DON'T MESS AROUND WITH JIM Bobby Bond, Hickory 1649 (Blendingwell/Wingate, ASCAP)	7
35	35	THIS WORLD NEEDS A MELODY Carter Family with Johnny Cash, Columbia 4-45679 (Tree, BMI)	7	72	73	BEHIND BLUE EYES Mundo Earwood, Royal American 65 (Ray Mooney, BMI)	4
36	39	BOWLING GREEN Hank Capps, Capitol 3416 (Bowling Green, BMI)	9	73	75	HE AIN'T COUNTRY Claude King, Columbia 4-45704 (Belldale/Armstead, BMI)	2
37	42	BABY, BYE BYE Dickey Lee, RCA 74-0781 (Jack, BMI)	6	74	—	PAINT ME A RAINBOW Wynn Stewart, RCA 74-0819 (Window/Empher, BMI)	1
				75	—	PASS ME BY Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)	1



# Where is Heaven?

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Tommy Overstreet's spectacular single.

**"Heaven Is My Woman's Love" DOS-26003.**

Tommy Overstreet's newest album.

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**Tommy Overstreet on Dot Records**

Distributed by Famous Music Corporation, A Gulf+Western Company.

# The Original Danny O'Keefe Time Good Got Charlie's The Blues

Written and Sung By

70006

SONOR RECORDS An Atlantic Custom Label

## Country Music

### Nashville Scene

• Continued from page 28

artist, who was killed in an auto accident en route to a date.

Frankie Ford has signed an exclusive recording contract with Cinnamon Records in Nashville. Johnny Morris is label chief. This is Ford's first venture into country. He did several rock hits some years back. . . . Friends of the late Pop Stoneman have started a fund to place his name in the Walkway of Stars at the Country Music Hall of Fame. Permission has been granted for the fund by a spokesman for the Stoneman family. Stoneman was the only artist to go from acoustical cylinder recordings into full stereo before he died in 1968 at the age of 75.

### Lynn Anderson Tops Seal Drive

NASHVILLE—Lynn Anderson's recording of "Frosty the Snowman" has been selected as the 1972 Christmas Seal theme song.

Distributed as a public service by Columbia to stations throughout the nation, the recording will serve as a musical spotlight for the annual effort against emphysema, tuberculosis and air pollution.

Miss Anderson also will serve as 1972 Christmas Seal Music Ambassador. The announcement was made by Paul Braden, a director of the National Tuberculosis and Respiratory Disease Association.

In addition to the official theme song, Miss Anderson has recorded special health messages for use throughout the nation. She also will make personal appearances on behalf of the campaign.

### Syndication Firm Formed

NASHVILLE — Entertainment Television Network, a firm which will specialize in the distribution of syndicated Nashville music shows and other programming, has been formed here.

Allen Christiansen, president, said the company also would syndicate radio programs in various market areas. The firm is developing its own sales force for regional and national coverage. In addition to music, it will handle sports and children's programming, and documentary and theatrical specials.

Christiansen is a former television account executive and promotion manager.

### Chart Signs Intl. Artist

NASHVILLE—Eddie Low, a native of New Zealand who came here to perform in the International Show of the recent WSM-CMA convention, was signed to a recording contract by Chart.

In an almost unprecedented move, Low also was given a guest spot on the "Grand Ole Opry" during his stay.

Bill Walker, now affiliated with Chart, produced four sides on Low last week. They are being leased on Chart for U.S. distribution and will be released overseas on the Jerry Brown label.

Low has been recording on the Jerry Brown label for a number of years, with releases in New Zealand, Fiji and Tahiti. A one-time member of the Sundowners, he later joined the Quintikis, and left them to be a solo artist.

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY for Week Ending 11/11/72

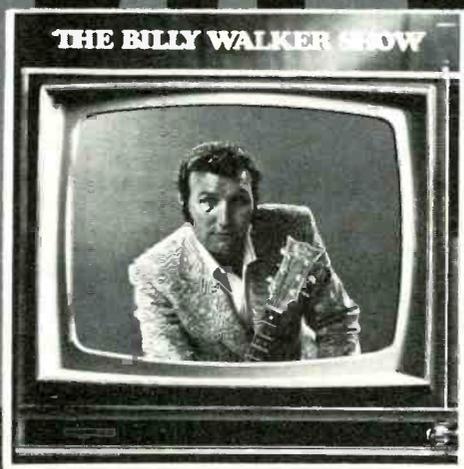
★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	13
2	2	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	6
3	5	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	8
4	3	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	18
5	4	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	11
6	6	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG Johnny Cash, Columbia KC 31645	11
7	10	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	7
8	7	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	10
9	11	COUNTRY MUSIC THEN & NOW Statler Brothers, Mercury SR 61367	10
10	9	MISSING YOU Jim Reeves, RCA LSP 4749	10
11	8	THE STORYTELLER Tom T. Hall, Mercury ST 61368	9
12	12	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	20
13	18	"LIVE" AT THE WHITE HOUSE Buck Owens, Capitol ST 11105	5
14	13	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	12
15	19	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	6
16	20	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	5
17	15	LONESOME LONESOME Ray Price, Columbia KCP 31546	15
18	14	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	20
19	17	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	34
20	27	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot DOS 26002 (Famous)	5
21	21	TOM T. HALL'S GREATEST HITS Mercury SR 61369	7
22	16	WOMAN (Sensuous Woman) Don Gibson, Hickory SLP 166	11
23	24	TRACES Sonny James, Capitol ST 11108	6
24	31	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	3
25	22	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	16
26	23	ME AND THE FIRST LADY George Jones & Tammy Wynette, Epic KE 31554 (CBS)	13
27	29	SOMEBODY LOVES ME Johnny Paycheck, Epic KE 31707 (CBS)	4
28	34	GET THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	2
29	25	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	33
30	26	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	16
31	33	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia KC 31770	6
32	28	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL 7-5352 (MCA)	19
33	30	BEST OF JERRY REED RCA LSP 4729	20
34	36	DELTA DAWN Tanya Tucker, Columbia KC 31742	4
35	35	FOR THE GOOD TIMES Ray Price, Columbia K 30105	115
36	—	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	1
37	40	SEND ME SOME LOVIN' AND WHOLE LOTTA LOVING Hank Williams, Jr. & Lois Johnson, MGM SE 4857	2
38	41	A PERFECT MATCH David Houston & Barbara Mandrell, Epic KE 31705 (CBS)	3
39	—	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	1
40	—	ROCKY MOUNTAIN HIGH John Denver, RCA LSP 4731	1
41	45	THE ROADMASTER Freddy Weller, Columbia KC 31769	2
42	43	HERE & NOW Dorsey Burnette, Capitol ST 11094	2
43	—	JOHNNY CASH SONGBOOK Harmony KH 31602 (CBS)	1
44	42	IF THIS IS GOODBYE Carl Smith, Columbia KC 31606	7
45	—	BURNING LOVE Elvis Presley, RCA Camden CAS 2595	1



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## IHE Exhibitors Up to 135 Chicago Winter Shows Expand

By EARL PAIGE

CHICAGO—Independent Home Entertainment Show (IHE) producer Larry Karel said 135 exhibitors have so far signed for the Conrad Hilton event here Jan. 13-17 as compared with 110 last January. Karel noted how the show is taking on a nearly exclusive electronics image with most of the housewares and non-electronics exhibitors not returning.

He also said the scheduling of the first Consumer Electronics Show (CES) winter event Jan. 12-15 is also in the Conrad Hilton has helped IHE. Comparison of '73 and '72 IHE exhibitor list shows 26 electronics firms not returning but at least 48 entirely new ones. There are also more accessories and software exhibitors than ever.

(Continued on page 40)

## Ampex to Recycle Tapes

• Continued from page 1

own technological background with the company.

It also comes at a time of unprecedented concern over dumping with many charging that labels purposely produce cutout product (Billboard, Oct. 28).

Other moves by Slover have been the stepped up activity of AST International in the U.K., which has found the firm going to third party distributors and stepping up its sales drive under Stanley West, general manager there (Billboard, Sept. 29).

Just last week, AST here launched its new budget classical open-reel line in keeping with Slover's interest in broadening AST's whole budget direction (Billboard, Nov. 4).

Slover indicated as well that AST is pursuing through litigations and settlements to clear up numerous contracts signed over the past few years. He said a number of contracts are "under review" right now.

The move to recycle prerecorded cassettes is not entirely new, Slover indicated, but one that was not possible until recently. One breakthrough is a process at AST here that allows bulk-degaussed/never-opened cassettes to have the tape

sucked out into a loop-form for re-recording.

AST has discovered that the re-recording results in no deterioration of the product. "We have found very good flutter control is possible," he said.

Part of the process involves the automatic removal of the original label.

One other key element in the process is a computer-log of all time lengths of AST cassettes, so that prerecorded over-stock cassettes can be matched with the proper new material to be recorded on them. He said AST knows the items in over-stock and can plan the recycling accordingly.

Slover indicated that AST and manufacturers duplicating through AST have an alternative now instead of dumping product for \$1.50 retail or less. "What labels salvage through dumps is nothing compared with having a 'brand new' cassette to sell."

## Irish Chromium TV Tape Line for Sony 'U'

By RADCLIFFE JOE

NEW YORK—Irish Magnetic Tape will market a line of high energy and chromium dioxide videocassettes, especially designed for the Sony 3/4" U-Matic machines, this December.

The line, already in advanced stages of production, will be sold to audiovisual dealers, videocassette duplicators, educators, the medical field, industry and other areas using the Sony videocassette system.

According to Sol Zigman, president of Irish, production of the videocassettes is being stepped up because of a growing demand for blank videocassettes for use with Sony U-Matic machines.

Zigman said his company, which has been seriously involved in the marketing of several videotape lines

## APAA AUTO SOUND SURGE

LOS ANGELES—About 10 percent of the estimated 582 exhibiting firms at the Automotive Parts & Accessories Association (APAA) convention here Nov. 13-15 will be auto sound companies, according to Jim Zobczak of Hall-Erickson, organizing entity of the event. Several are new to APAA including Craig, Magnadyne, RCA, Clarion Shoji, Clifford Industries.

A seminar at 8 a.m. opening day in the upper level of the Los Angeles Exhibition & Convention Center, APAA site, will feature Tom Barnes, Sears' national auto accessories merchandise manager, moderator; Murray Klein, Aid Auto Stores; Leo Gindman, Troy-Schroeder; Lou Gottlieb, Vornado; Merle Krantzman, Grand Auto; Lou Borick, Super Industries; James McDowell, Turtle Wax; Rick Black, Maremont; Joseph Inchiostro, Republic Engineering; Mannie Berlin, Berlin-Goodstein; Bill Coulter, William Coulter Associates; Joe Mittelman, Mittelman, Smith Wynn Associates; Mickey Orren, Orren Sales.



TRENDSETTER awards from Billboard Publications are received in London by Dr. Dickopp (left) and Herr Redlich of Teldec in presentation by R.W. Bayliff, technical manager, Video Discs, Decca (right).

## Chains Pushing 'Q'; Penney 4-Unit Line

By BOB KIRSCH

LOS ANGELES—The J. C. Penney Co., Inc. will be expanding their Penncrest line of four-channel equipment to include at least four models by next year, including the addition of a matrix disk system in December which will feature an SQ premium demonstrator record as part of the package.

According to a Penney spokesman, the line will be upped from its current one 8-track four-channel player because of the "great consumer interest in the configuration and the sales potential that four-channel is showing."

The expansion plan from Penney's is another example of large chain and department stores getting involved in the configuration, and bears out industry predictions that the item is becoming more of a mass consumer item.

"We're only carrying four-channel in our larger stores at the moment," the spokesman said, "and we are providing modular displays which can be adapted for four-channel. We are now approaching a hundred outlets which are stocking four-channel."

This spokesman added that while there is not now quadrasonic disk material being carried by Penney's, this is set for the immediate future.

"We are looking at the discrete as well as the matrix systems," he added. "We're not in the business of backing any one mode and we will have whatever the consumer eventually decides upon."

(Continued on page 40)

## Sony Corp. To Build New Plant

NEW YORK—In a move designed to blanket the international market with Sony U-Matic videocassette machines, the Sony Corp. will build a new Japan-based factory capable of producing 100,000 machines in 1973 alone.

Plans of the new production and marketing thrust were disclosed at the recent convention of the National Association of Educational Broadcasters (NAEB) held in Las Vegas.

Harvey Schein, president and chief executive officer of the Sony Corp. of America, revealed that in excess of 40,000 Sony U-Matic units had been produced for the international market over the past year.

The company which is, at present, producing an estimated 4,000 units a month, will up this to 5,000 units a month by the end of this year. When the new factory goes into operation, by next spring, this figure will be further increased to about 7,000 units a month, and will climb eventually to about 10,000 units a month by next summer.

In anticipation of the huge international demand for the system, Sony will also produce a recorder/player that meets both American and European tape standards, and allow for the exchange of international prerecorded color videocassette programs.

Schein admitted that the educational, institutional and medical buyers were still among his firm's biggest customers, but hinted that the new marketing thrust will play a significant role in aiding the development of the consumer market.

## BOW TVC IN 3 AREAS

LOS ANGELES—Gimbels in Pittsburgh, 10 Sanger-Harris stores in Dallas-Ft. Worth and Jordan Marsh outlets in Boston are all introducing the Packard Bell Cartrivision TV cartridge system. The Pittsburgh and Texas promotions broke Nov. 5 and the Boston one was set for Thursday (12).

## ABC Rack Gets TV Cartridge Line

(Story on Page 3)

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# Tape (Almost) Steals Audio Event in U.K. See 60 Firms, 100,000 at Japan Hi-Fi Fair

By HIDEO EGUCHI

By RICHARD ROBSON  
Staff Member, Music Week

LONDON—Tape for the first time almost overshadowed traditional hi-fi exhibits at this year's Audio Fair which was held recently at Olympia.

Never before was so much space devoted to tape and tape equipment and accessories at the show, which in the past has been regarded as catering more for the hi-fi buff, but which in the last couple of years has been winning a far wider and more mass appeal.

Of the several record and tape manufacturers and distributors represented at the Fair, only the Czechoslovakian firm Supraphon, whose product is handled in this country by Rediffusion, bothered to put on a sizable disk display. Other software manufacturers confined their displays almost exclusively to tape.

On the hardware side, the major Japanese companies, which last year exhibited only selected items from their ranges of tape hardware, this year firmly put the spotlight on cassette and cartridge equipment.

Even tape accessory firms like Securette, manufacturer of cassette and cartridge display racks, took a stand at this year's show.

The biggest display of tape software was on the Precision stand, which occupied an area of over 1,000 square feet. Shown was a large range of Precision cassettes and cartridges together with a selection of blank tapes and accessories such as carry cases and head cleaners.

There was also a demonstration room fitted out with both cassette and cartridge playback equipment, wall charts showing the insides of cassettes and cartridges and a demonstration film.

Other firms exhibiting ranges of tape product included EMI, Decca, Phonogram, RCA and the Arrow-tabs budget company.

One of the hardware firms that made its debut at this year's Fair was Musitapes which put on a comprehensive display of home, car and portable 8-track equipment together with two 4-channel units from its range. Also exhibited on the firm's stand, which like most of the bigger stands included a demonstration room, were the German Schweizer tape racks for which the company has U.K. distribution rights.

Most of the major Japanese hardware firms were represented at the show, among them Sanyo, Sony, Sharp, National Panasonic, Sansui, Shiro and JVC Nivico. In fact, the only notable Japanese absentee was Hitachi.

On the Golding Audio stand were several items from the Japanese Skandia range, which Golding markets in this country, and included in the display were two new Skandia models, the SK-310 combined home 8-track recorder/player and AM-FM tuner, which has a power output of 15 watts per channel, and the SK-805, a new home quadraphonic combined cartridge player and AM/FM radio.

Also on the Golding stand was a new addition to the firm's range of own-branded equipment — a combined record deck, 8-track cartridge deck and AM/FM tuner.

Teleton exhibited two new tape models at the show, the SCX 1510 home combined cassette recorder/radio, which has a power output of 10 watts per channel and is priced at \$292, and the TFC 2400 radio/cassette portable.

Teleton also used the show to launch a new Dolby add-on "black box" unit, the SNR 100D, which can be used in conjunction with any existing cassette system and which retails for \$110.

But away from the product display, a stereo broadcasting demonstration on the BBC stand attracted considerable interest among visitors to the show. The BBC set up a direct link with a studio from which stereo broadcasts were being made and visitors were able to compare the quality of the stereo coming over the air with the signal coming direct from the studio.

The Fair attracted a record number of exhibitors—120 compared with under 100 last year.

The 12 majors are (in alphabetical order): Hitachi, Matsushita Electric Industrial (Panasonic), Mitsubishi Electric (MGA), Nippon Gakki (Yamaha), Onkyo, Pioneer Electronic, Sanyo Electric, Sharp, Sony, Tokyo Shibaura Electric (Toshiba), Trio Electronics (Kenwood), and the Victor Co. of Japan (JVC/Nivico).

TOKYO—The 21st All Japan Fair Wednesday (8) will give an expected 100,000 enthusiasts a clearer picture of world trends in stereo hardware.

Among 60 exhibitors already registered for the five-day fair being sponsored by the Japan Audio Society at the Tokyo Oroshiuri (Wholesale) Center near Sony headquarters, are the 12 major Japanese companies that displayed consumer products at an earlier show sponsored by the Electronic Industries Association of Japan in the Tokyo International Trade Fairgrounds near Harumi pier.

The 12 majors are (in alphabetical

order): Hitachi, Matsushita Electric Industrial (Panasonic), Mitsubishi Electric (MGA), Nippon Gakki (Yamaha), Onkyo, Pioneer Electronic, Sanyo Electric, Sharp, Sony, Tokyo Shibaura Electric (Toshiba), Trio Electronics (Kenwood), and the Victor Co. of Japan (JVC/Nivico).

At the audio fair, Matsushita, Toshiba and JVC (maybe Pioneer and Trio) are expected to demonstrate their respective discrete 4-channel FM broadcasting systems which were introduced during the 3rd Kansai (West Japan) Audio Fair, April 12-17, but were not featured at the electronics show.

The 12 major Japanese manufacturers will be joined by Nippon Columbia (Denon) and Sansui Electric, both of whom declined to participate in this year's electronics show.

Denon will demonstrate its latest line of QX matrixed 4-channel stereo ensembles equipped with "Voice Changer" mike mixing device and play disks produced under the PCM (pulse code modulation) system jointly developed by the Japanese "music maker" and Nippon Hosokyo Kyokai (NHK), the national broadcasting corporation.

Sansui will exhibit its new line (Continued on page 40)



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B-11

# TDK Revamps Marketing Operations

NEW YORK—The TDK Electronics Corp., has begun sweeping changes in its marketing structure

in this country, designed to streamline the firm's operations, strengthen its marketing team, improve its

service to its nationwide network of sales representatives, and support its increased sales activity.

The flurry of activity comes in the wake of the resignation by George Saddler, the company's marketing manager, who left TDK to undertake his own business venture.

The changes include the appointment of new regional sales managers for the western and mid-western United States, plus the appointment of new sales representatives in Chicago, Los Angeles, Boston and Houston.

According to S. Tokuda, TDK's general manager in this country, the firm's marketing management staff at its New York headquarters is also being expanded, and marketing responsibilities are being redistributed among management personnel.

Tokuda added, "The current expansion and reorganization of our marketing team is just one step in TDK's long-range program to meet the demands of the steadily growing market for tape products."

Meanwhile, the company is offering a special combination showcase and cabinet to retail buyers of TDK cassettes. The cabinet, with a retail value of \$10, is being offered through February 1972 at a special \$4 list price, with the purchase of every \$15 worth of TDK cassettes.

TDK dealers are being supplied with special mailer coupons which they will in turn give to TDK customers buying the required amount of cassettes to qualify for the cabinet. Return of the self-mailing coupon to TDK, with the \$4, brings the buyer the cabinet by return mail.

# Decor Speakers By Fisher

NEW YORK — Fisher Radio has introduced a line of decorative speakers—geared to the decor-conscious householder—that is less than three inches thick, and can be used on the floor, as a screen, can be hung on the wall, like a picture, or can even be suspended from the ceiling.

The unit, designated the "Fisher Sound Panel" is a full high fidelity speaker that measures 2 7/8 inches by 2 3/4 inches by 2 8/16 inches.

It comes in a variety of grill cloth designs ranging from abstract to traditional.

According to Don Harper, president of Fisher Radio, the speaker is highly efficient and omnidirectional, and gives natural sound with a wide dynamic range.

The unit utilizes a patented process that features full frequency sound radiating 360 degrees from an acoustical polymer surface, similar to the method employed by many musical instruments.

The frequency range is 40Hz to 18,000Hz. Power handling capacity is 25 watts RMS continuous, and 50 watts music power. The unit carries a price tag of \$138, and had been extensively test-marketed in Miami, St. Louis, Denver and Minneapolis.

Fisher Radio plans a full-scale promotion campaign to introduce the new Sound Panel.

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the world's most popular tape winder,

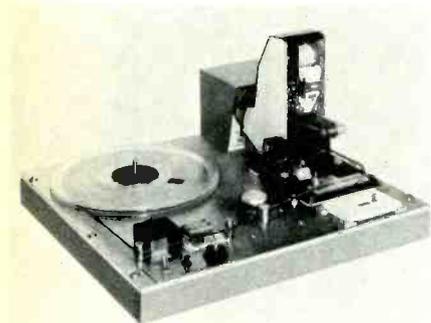
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# Japan Bows 'Q'

TOKYO—The first budget-price "fall" quadrasonic home stereo system being marketed at 136,000 yen or about \$450 retail by The Victor Company of Japan (JVC/Nivico) as the number of compatible discrete & channel (CD-4) disks shot up to the 115 mark at the same time.

The new model DF-19, like the other three of the DF series, comes with four separate speakers and a built-in CD-4 disk demodulator. The other three models are the DF-11 which is being retailed at 169,800 yen (\$566), the DF-9 at 195,000 yen (\$650) and the DF-5 at 268,000 yen (\$890).

All models are equipped with a matrix decoder that is claimed to be compatible with CBS/Sony quadrasonic records and other derived 4-channel (RM) disks. Accessories include the JVC model CCR-667 stereo cassette tape deck with ANRS (automatic noise reduction system) at 46,000 yen or \$156 extra.

Also Japan Victor is marketing its budget-price model MS-303 modular stereo system at 41,800 yen or \$139 retail. Two extra speakers will be connected to this model for derived quadraphonic reproduction by means of its built-in speaker matrix.

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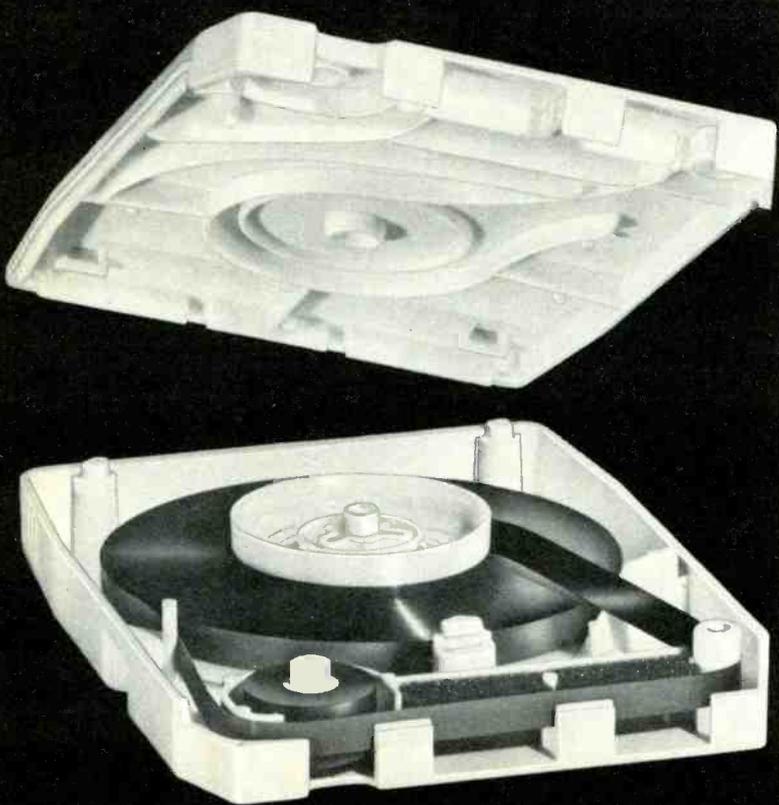
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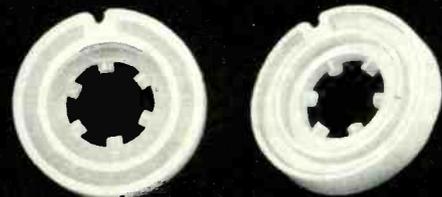
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# Topp Electronics Outlines Expansion, Continued Domestic Manufacturing

By SARA LANE

MIAMI—Topp Electronics here is hedging against further restrictions on Japanese-made parts and equipment by steadily expanding its domestic manufacturing capabilities (Billboard, Nov. 4). Charles Kates, executive vice president of sales, said the firm is still feeling the effects of the recent dock strike, the yen re-evaluation, tax surcharge and dollar devaluation and was forced to raise prices about 5 percent.

## Re-Evaluation

"The re-evaluation of the yen represented varying increases depending on the countries.

"For example the Japanese re-evaluation was much more in Taiwan and Hong Kong, where it ranged anywhere from 5 to 15 percent. And, we had to take all this into consideration. There's another problem, too, the possibility of additional re-evaluations. There's a lot of talk going on that the yen may re-evaluate again from the 300 where it is at the present time," Kates explained. "The yen was originally 365 to the dollar about a year ago. The talk now is that it may go to 280. If that happens it will represent another increase of about 7 percent, which creates headaches. But, this is something nobody knows. And if it does occur, it will probably be sometime next year. However, as it stands now, factories in Japan aren't accepting orders except at what they call today's prices."

Kates isn't concerned about the tariff situation "unless Uncle Sam comes in and starts slapping restrictions on. The tariff situation is here and in existence and we pay it. It's part of the cost and everyone's paying."

Topp has adopted a rather unusual approach toward 4-channel. Consumers owning a Juliette stereo system can now purchase two additional speakers and a synthesizer to convert their stereo to "quadrasonic sound," said Kates.

"Quadrasonic is here. How fast the market will reach its potential is impossible to pinpoint. There's still a lot of confusion among dealers and consumers as to which type system to use—much like the color TV systems when first introduced. However, we went the route that any man, woman or family who had invested in a stereo set did not want to throw it out. So, now at a nominal fee, the stereo can be converted to 4-channel sound. We're also going into complete quadrasonic systems, which from the beginning, will be adapted to quadrasonic. I don't think any company has gone heavily into 4-channel because there are too many gray areas which haven't been explored in depth. I think, though, it will be a year before it starts hitting."

Topp recently announced the sale of the assets of Topp Appliances, Inc., to Gercor, Inc. Kates said. "The sale enables the company to concentrate all its efforts on our rapidly expanding electronics operations."

Topp is one of the pioneers in selling consumer electronics through catalog showrooms, which Kates claims is becoming a booming, important business.

## Irish Tape

• Continued from page 34

according to Zigman is fast becoming the company's best seller in its blank videotape catalog. List prices range from \$9.95 to \$49.95.

Irish is also marketing videotape in half inch and one inch configurations for use with all VTRs developed by Sony, Panasonic, Ampex, JVC, Bell & Howell and others.

The half inch line is packaged in vinyl, color-coded, dust proof, self-locking storage boxes, and is available in playing times of 20 to 60 minutes with list prices ranging from \$14.50 to \$39.95.

The one inch line comes in lengths of 30 to 60 minutes with prices ranging up to \$59.95.

"We also sell to mass merchandisers like Woolco, K-Mart, Zayres, W.T. Grant, Jefferson Stores and so on. We try to sell the large major accounts in a given field.

However, we do not cater to what I call 'the mama and papa' stores. It's not that I won't sell the smaller, individual owners, but we don't emphasize it."

Stores such as those named

above often use their own private label for the Juliette product.

"In order for stores to avoid conflicting with other stores, they might want a cosmetic change—such as different kind of knob, to

make their product distinguishable from their competitor," said Kates, who sees more private label merchandising yet another trend in the ever changing home entertainment field.

# No other cassette does all this:

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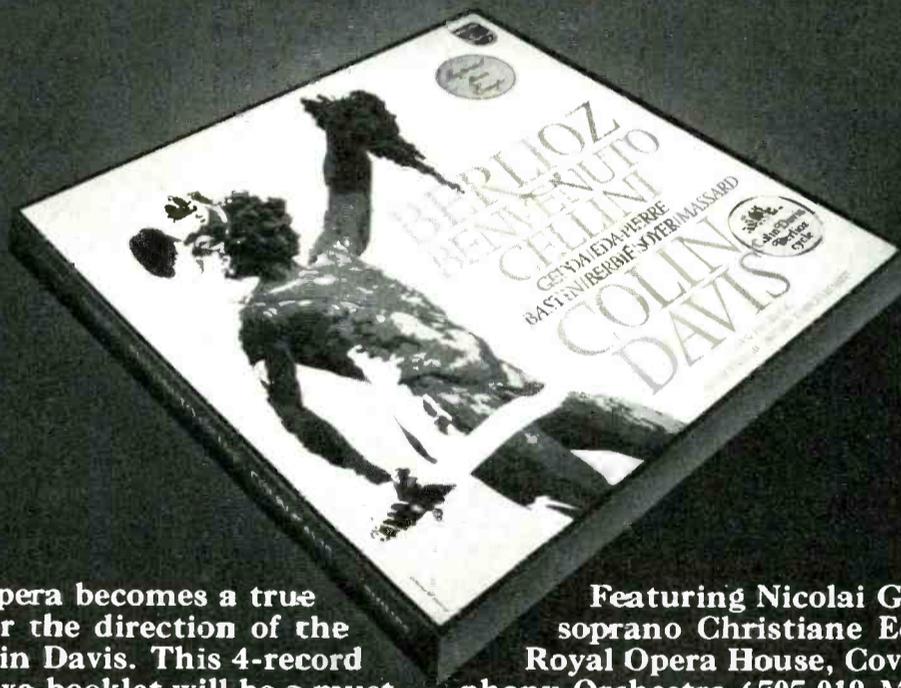
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AT THE PROMS**  
B.B.C. Symphony  
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TROYENS**  
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Orchestra of the Royal  
Opera House, Covent  
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**MOZART: LE NOZZE  
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CONCERTOS NOS. 1 & 4**  
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National Opera Orchestra of  
Monte Carlo/Bellugi 6500.411

**GREGORIAN CHANT:  
"SALVE FESTA DIES"**  
Benedictine Monks of Clervaux  
6580.061

**PAGANINI: VIOLIN  
CONCERTO NO. 3**  
Henryk Szeryng, violin;  
London Symphony Orchestra/  
Gibson 6500.175 Mus cassette No.  
7300.103

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ON PHILIPS IMPORTS

## U.K. Duplicating Shortage Leads to new RCA Plant

LONDON—The general shortage of duplicating capacity in the U.K. is so acute RCA has finally been given the go-ahead by its American parent company to build a tape duplicating plant at its Washington, County Durham, record pressing facility. The plant is scheduled to become operational early next year.

Plans for a cassette and cartridge manufacturing facility have been in existence since the Washington factory was originally conceived but the final decision to build a production line was not made until earlier this month.

RCA's tapes were originally imported from the firm's duplicating plant in Rome but a manufacturing agreement was subsequently concluded in this country with Trident Tape Services. However, in line with most other firms, RCA has been experiencing such an unprecedented demand for its tape product in recent months that it has had to again start importing supplies from Rome and the U.S. to supplement Trident's output.

## Chain Pushing 'Q'

• Continued from page 34

Another Penney's spokesman added, "We are only carrying four-channel tapes now because there has been too much confusion in the disk area. There has also been a lack of consumer acceptance in disk. When we feel disk has met with acceptance on a larger scale, we will go right into it."

Another chain planning more activity in four-channel is S. S. Kresge Co.

"We think Christmas may be the taking off point for four-channel as far as we are concerned," said company executive Harvey Kresge. "The gift season may give someone a reason to purchase a four-channel unit and we will play it up in our brochures."

Kresge added that the basic problem in four-channel now is a cosmetic one. He feels that the confusion concerning the various modes has hurt somewhat, but that most immediate sales have been hurt because of the size of the configuration.

"We have had a fair number of verbal complaints from people who want to know where they are going to put the extra two speakers," he said, "but we think this will clear up once people get really acquainted with four-channel."

Kresge displays its quadrasonic hardware on a free-standing counter. A card is set up explaining the system "in layman's language," said Kresge. "If one of our sales people notices a consumer reading that card, they have been instructed to approach the consumer, show him a four-channel system and add some further explanation to what is on the card."

Kresge is carrying matrix disks and a large selection of tapes. He said the best sellers in tape so far have covered a wide spectrum of music, including rock, country and MOR.

Tape sales so far, Kresge said, have been better than originally expected. One explanation for this, he feels, is that Kresges keeps its record and tape department next to the hardware department, the theory being that a person purchasing a four-channel unit will want something to play it on.

The executive also added that he will be speaking to his automotive department about the possibility of carrying some four-channel models for the car. He said he has had several customer requests for this, and feels the car is not only a good place for the consumer to be introduced to the configuration but does not present the cosmetic problems it does in the house.

What other home entertainment products are moving particularly well for the chain. "Home 8-track playback/record units have really started to take off," said Kresge. "They have become steadily more popular over the past year and we expect them to move very well at Christmas. Cassettes are also doing well, but not so much in the higher-end. We think most people upgrading their music systems have gone to the 8-track but the cassette market is still growing in other areas."

Along with the growth in tape equipment sales, Kresge said there has been a noticeable gain in blank tape sales, especially in the cassette configuration.

## Goldmark Unit To Correct TVC Distortion

NEW YORK—Goldmark Communications Corp., has developed an electronic device which it claims will automatically eliminate distortion of pictures viewed on videocassette systems.

The device, developed by Thorsten Cook, a senior engineer at Goldmark Communications, monitors video signals as the magnetic tape moves through the videocassette player. In this way it detects errors caused by tape shrinkage or stretching, and continually corrects the tape tension as picture images are fed to the television screen.

According to Blair Benson, director of audio-video engineering for Goldmark Communications, the device, called a Skew Correction System, was first shown to the broadcast industry at a recent meeting of the Society of Motion Picture and Television Engineers held in Los Angeles.

Benson said that research and development of the device was triggered by the fact that a major problem in videocassette players utilizing magnetic tape, is picture distortion. "This distortion," he said, "is caused when the tape tension during playback of programs, does not equal the tension used on blank tape during the original recording of a program."

"Thus the timing of the picture presentation on the TV screen does not match the timing of the picture recording. Development of the Skew Correction System eliminates the need for constant manual adjustments, without costly equipment modifications."

Negotiations are already underway for non-exclusive licensing arrangements to mass produce the device for use in videocassette systems, already in use both in this country and abroad.

## GRT's Sept. Sales Peak

LOS ANGELES—GRT Music Tapes, a division of GRT Corp., enjoyed its biggest month ever in terms of orders, production and shipment in September, according to vice president, marketing, White Sonner.

"The combination of the three exceeded a million pieces," Sonner said, "and we had a daily average during the month of 40,000 pieces. The closest we ever came to this before was in September of 1971."

Sonner added that there is no "real single reason for the success of the firm in September. What we are doing," he said, "is really getting going again. There were, of course, a number of strong releases, including the Osmonds, Richie Havens, Chuck Berry and Sammy Davis Jr. These were the strongest single albums but things were pretty good across the board."

September was also a "very strong month for the Dot-Paramount catalog," said Sonner, "and we did have a country and western promotion which was very strong. This involved a 10 percent discount plus a 10 percent advertising allowance."

Sonner said he is hoping for an even better showing this month, which is a five-week month like September. It also marks the final period for the firm's trip incentive, and he feels this will be a help.

## See 60 Exhibits, 100,000 At Japanese Audio Fair

• Continued from page 35

of stereo components being introduced to the audio market this winter. Sansui also will demonstrate its QS regular matrix in direct comparison with discrete 4-channel tape.

Nine other manufacturers who participated in the electronics show have registered for the audio fair. They are: Aiwa, Alps-Motorola, Ashida Sound, Audio-Technica, Beltek, Foster Electric, Micro Sound, Otari Electric, and TDK Electronics.

They will be joined by, among others, Akai Electric, BASF, Fuji Photo Film, Hitachi Maxell, Lux, Nikko Electric, Philips Japan, Roland Electronic Industries (Rotel), Sumitomo 3M (Scottch), and TEAC.

Also participating in the audio fair will be Braun Electric Japan, more noted in this country for its handy shavers and hair dryers; also Marantz Far East, newly established in Tokyo. Marantz products were exhibited at the '71 Japan Electronics Show and the 20th All Japan Audio Fair by Standard Radio, now half-owned by Super-scope, parent company of Marantz.

The audio fair will offer would-be buyers a better chance to compare different systems and com-

ponents than the electronics show, which featured televisions, radios and video tape recorders besides stereo phonographs and record players among other consumer products.

Quadrasonic record turntables will be exhibited at the audio fair by Denon, JVC, and Micro; 4-channel pickup cartridges by Audio-Technica (Electro-Voice in U.S.), Micro and Shinagawa Musen (Grace brand); tuners/receivers by Pioneer, Sony, and Trio; amplifiers by Matsushita, Pioneer, and Sansui; demodulators by JVC and Matsushita; decoders by Mitsubishi and Sanyo; speakers by JVC, Matsushita, and Pioneer; tape decks by Akai, Sony, and TEAC; loaded tape blanks by Fuji Photo Film, Sumitomo 3M, and TDK, among others.

Exhibitors of audio products from the U.S. and Europe are expected to spring some surprises. Even the sponsor does not know the nature of the product to be exhibited by Nagase, the sole Japan agent for Eastman Kodak.

The audio fair is expected to set new all-time highs in the numbers of visitors and exhibitors. Last year's fair attracted 63,249 persons and 62 exhibitors, although the Japan Audio Society modestly prepared 50,000 brochures.

## Non-Slip Cassette Drive For BASF's Ferric Oxide Blanks

LONDON — BASF's popular range of low-noise ferric oxide blank cassettes will soon incorporate the firm's unique development, Special Mechanics — two plastic "tusks" and a roller system inside each cassette which together guide the tape smoothly on and off the two spools.

At the moment, only the firm's range of high quality chromium dioxide blanks incorporate the Special Mechanics feature.

The Special Mechanics ensure constant free running of the tape and improved performance of the cassette by eliminating jerking caused by static. The improvement in tape running is particularly noticeable with C-120 cassettes which, because of their extreme tape

length of over 56 feet and thinness, are particularly prone to running difficulties.

The new tapes were on display at BASF's stand at the Audio Fair, as was the firm's range of chromium dioxide tapes, its new 15-minute per side C-30 blank, the CC9200 and CC9300 portable cassette units, ranges of open reel and professional tape and an exhibition of recorded product being released on BASF's new label, which was launched in this country this month.

In addition, the company showed a comprehensive display of pre-recorded cassettes and cartridges from firms that use GASF tape for duplicating. These companies include Precision, Decca and RCA.

## Chicago IHE Winter Shows

• Continued from page 34

New Jan. IHE

American Cassette  
Amertape  
ARF  
Arista  
Arthur Fulmer  
Audiosonic  
Brown/Gibbs  
Compact Cassette  
Continental Sound  
Continental Electronics  
Copal  
Creative Store Fixtures  
Custom Case  
Dalamal  
Deejay  
Dero  
Display Media  
Electro Radio  
Electro Wave  
Esmond Industries  
Hamway  
Hanabashiya  
Hisonic  
House of Imports  
ITC  
Just A Tone  
Kraco  
Magadyne  
Make A Tape  
Mason Electronics  
Metro Products  
Metro Sound  
Med Strad  
Mustang Electronics  
Pick A Tape  
Rich. Kastner  
Riveria/National Electronics  
Rover Electronics  
Samsonic  
Sharp  
Solar Sound  
Soundite Systems  
Sound West  
Sterling Hi-Fi  
Sublime Radio  
Sutton  
Tenna  
Unelco

Amberg File  
Brigit  
Charles Brown  
Casemakers  
Crown Radio (Japan)  
Delmonico  
Denon Nippon  
Discomat Enterprises  
Elgin Radio  
Empire Ultrasonic  
Inland Dynatronics  
International Transistor  
I.T.I.  
J.F.D. Electronics  
JVC America  
Justin Enterprises  
Magitron  
Magnasonic  
Marubent Iida  
Mighty Div. Mitsubishi  
Roberts/Rheem  
Sankyo Seiki  
S.D.J.  
Telcor  
Webcor Electronics

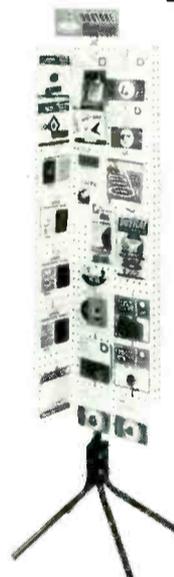
Apex Rendezvous Back from '72  
Audiovox  
Automatic Radio  
Bromoor  
BSR  
Clarison  
Commodore

Dyn  
Dynavox  
Electro Brand  
Ess & Ess  
Fried  
Gusdorf  
Kaol  
Koss  
Irish Tape  
Lake Electronics  
Le-Bo  
Major Electronics  
Marline Radio  
Matthew Productions  
Mercury  
Microtron  
Miida  
Milovac  
Muskat  
Muntz  
Mura  
Nuvox  
O'Sullivan  
Panorama Radio  
Pax  
Peerless  
Pickwick  
Recton  
RMS  
Ross Electronics  
Rystyl  
Service Mfg.  
Sonic  
Signal Science  
Topp  
Toyo  
Triumph  
Wettron  
Windsor

Admiral  
Akai  
Aitec Lansing  
Arlin Industries  
Automatic Radio  
B. & B. Import-Export  
Belair Enterprises  
Bigston Corp.  
Cartron  
Craig  
Delmonico International  
Dynaco  
Fisher Radio  
General Electric  
G.T.E. Sylvania  
Gusdorf  
Harmon-Kardon  
J.F.D. Electronics  
K.H. Research  
Koss  
James B. Lansing  
Magitron  
Magnavox  
Mayfair  
MGA  
Miida  
Morse  
Motorola  
Olympic  
Panorama Radio  
Panasonic  
Pax  
Philco-Ford  
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Sansui  
Sanyo  
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Sharp  
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# Jukebox programming

## CHRISTMAS POLL

### Programmers Find Few New Soul Titles; See Early Start in Holiday Programming

By ANNE DUSTON

CHICAGO—Programmers of soul locations report that it is especially desirable to come up with new Christmas records but most find that labels are traditionally late in releasing new product. A spot check shows further that many programmers are scheduling Christmas offerings very early this year.

Grady Caughman, one-stop manager, Jackson, Miss., said, "new titles don't really get going until the second year because of the short season."

Caughman, who orders new records each Christmas, plans to reorder those soul singles that went good for him last year. They include: Mahalia Jackson, "Silent Night"; Lowell Fulson, "Lonesome Christmas"; Nat King Cole, "Christmas Story"; James Brown, "Make This Christmas Mean Something"; "Santa Claus Goes Straight to the Ghetto"; and "Christmas Time"; Charles Brown, "Please Come Home For Christmas"; Lloyd Glenn and Charles Brown, "Merry Christmas Baby"; and

Lightning Hopkins "New Year's Eve." Caughman, though, has been unable to find the Hopkins' single.

While most programmers place their Christmas records on boxes after Thanksgiving, Caughman said he knows operators who will put them out before November 15.

Joyce Ashford, programmer for State Novelty Co., Baton Rouge, La., also got an early start by placing her Christmas soul record order the last week of October.

#### Take-Offs

The problem of what to take off well-programmed boxes to make room for Christmas disks was brought out by Jerry Eanet, Evens Sales & Service, Baltimore. "When you have disks that are metering 15-20 times a day or more, it becomes a problem of what to take off. Our boxes are well-played."

Eanet places five or six Christmas songs on a box in soul locations, and plans to repeat Nat King Cole, "Christmas Song"; the Drifters, "White Christmas"; Roberta Flack and James Brown

numbers; Lou Rawls, "Little Drummer Boy"; Ramsey Lewis, "Jingle Bells"; Earl Grant, "Silver Bells"; and Charles Brown, "Please Come Home For Christmas." He follows up two weeks later in all locations with Guy Lombardo's "Auld Lang Syne."

Other soul Christmas titles mentioned by programmers and on Star Title Strip's top 100 from last year (Complete Star list, Billboard, Oct. 21):

Atco: Otis Redding, "White Christmas/Merry Christmas Baby"; King Curtis, "The Christmas Song/What Are You Doing New Years Eve"; Donny Hathaway, "This Christmas/Be There"; Atlantic: Clarence Carter, "Back Door Santa/That Old Time Feeling"; Capitol: Nancy Wilson, "That's What I Want for Christmas/What Are You Doing New Years Eve"; Columbia: Chambers Bros., "Merry Christmas, Happy New Year/Did You Stop to Pray This Morning"; Cotillion: Brook Benton, "Soul Santa/Let Us All Get Together with the Lord"; Decca: Earl Grant, "Rudolph the Red-Nosed Reindeer/Santa Clause is Coming to Town"; Rosetta Thorpe, "Silent Night/White Christmas"; Enterprize: Isaac Hayes, "The Mistletoe and Me/Winter Snow"; Gordy: Temptations, "Rudolph the Red-Nosed Reindeer/Silent Night"; Kent: Lowell Fulson, "I Wanna Spend Christmas With You/Pt. 2"; King: Charles Brown, "It's Christmas All Year Round/Christmas in Heaven"; Motown: Jackson Five, "Santa Clause Is Coming to Town/Christmas Won't Be the Same This Year"; Diana Ross & Supremes, "Twinkle, Twinkle Little Me/Children's Christmas Song"; Stax: Booker T & the MG's, "Jingle Bells/Winter Wonderland"; Carla Thomas, "All I Want for Christmas Is You/Winter Snow."

## PROGRAMMERS POTPOURRI

### Brunswick, Virgo Bow Oldies

Brunswick oldies: Jackie Wilson, "Come Back to Me to Be Loved" 1001; "Lonely Teardrops/In the Blue Evening" 1002; "I'll Be Satisfied/Ask" 1003; "Night/Doggin' Around" 1004; "All My Love/A Woman, A Lover, A Friend" 1005; "Baby Workout/I'm Going Crazy" 1006; "Danny Boy/Soul Time" 1007; "Whispers/The Fairest of Them All" 1008; "I Don't Want to Lose You/Just Be Sincere" 1010; "Higher & Higher/I'm The One to Do It" 1012; "For Your Precious Love/Uptight" 1013; "I Get the Sweetest Feeling/Nothing but Blue" 1022; Artistes, "I'm Gonna Miss You/Hope We Have" 1009; Gene Chandler, "My Love/The Girl Don't Care" 1011; Johnny Jones and King Casual, "Soul Poppin'/Blues For the Brothers" 1014; Barbara Acklin, "Come and See Me Baby/Love Makes a Woman" 1015; Young-Holt Unlimited, "Soulful Strut/Country Slicker Joe" 1016; Ch-Lites, "Give It Away/What Do I Wish For" 1018; "Let Me Be the Man My Daddy Was/The Twelfth of Never" 1019; Count Basie, "Green Onions/Hang on Sloop" 1020; Marvin Smith, "Time Stopped/Have More Time" 1021.

Virgo

J. Frank Wilson, "Last Kiss/Some-

thing I Want to Tell You" 6001; Della Reese, "And that Reminds Me/In the Still of the Night" 6002; Happenings, "I Got Rhythm/Go Away Little Girl" 6003; Fifth Estate, "Ding Dong the Witch is Dead/Rub-A-Dub" 6004; Meters, "Cissy Strut/Sophisticated Cissy" 6005; Ravens, "Green Eyes/I'll Always Be in Love With You" 6006; Bobby Freeman, "Do You Wanna Dance/Betty Lou Got a New Pair" 6007; Raindrops, "Kind of a Boy You Can't Forget/What a Guy" 6008; Four Tunes, "Marie/I Understand" 6009; Paragons and Jesters, "Florence/Please Let Me Love You" 6010; Cadillacs, "Speedoo/The Girl" 6011; Volumes, "I Love You/Dreams" 6012; Royaltones, "Poor Boy/Wail" 6013; Joe Henderson and Betty Harris, "Snap Your Fingers/Cry to Me" 6014; Channels and Continentals, "The Closer You Are/Picture of Love" 6015; Don Rondo, "Two Different Worlds/White Silver Sands" 6016; Orioles, "Crying in the Chapel/What Are You Doing New" 6017; Moe Koffman Quartette, "The Swingin' Shepherd Blues/Hambourg" 6018; Kathy Young and Innocents, "Honest I Do/Gee Whiz" 6019; Chaperones, "Cruise to the Moon/Shining Star" 6020.

## Coin Machine World

### VA. OFFICERS

New officers (all re-elected) of the Music Operators of Virginia are John Cameron, president; Newport News; Jim Donnelly, first vice president, Norfolk; Ralph Craun, second vice president, Harrisonburg; Gilbert Bailey, secretary-treasurer, Gloucester; Louis Corso, assistant secretary, Rich-

mond; new directors, Charlene Lesnick and Arthur Bozacos, Richmond.

### ILL., WIS. MEET

The Illinois Coin Machine Operators Association and the Wis. Music Merchants group will meet jointly next year for the first time. The meeting will be Sept. 21-23 at Playboy Club, Lake Geneva.

### Marketing

Barton said: "Out of the 21

## Jukebox 'Rule' Key Fast Food Concept

By EARL PAIGE

CHICAGO—The three proprietors of That Dog Joynt here were already sold on a jukebox but the operator made the deal even sweeter—they got the whole take from it for a month. During that month, the owners and personnel allowed patrons to vote on what records they wanted (Billboard, Nov. 4, Oct. 28). Also from the start, management set up ground rules that probably constituted the real key for jukebox operation in fast food outlets.

Speaking for his partners Tony Pullos and Jeff Tessler (both school teachers), Dominick Testa listened patiently to the arguments usually thrown up by fast food management when a jukebox is suggested: 1) attract too many high school age patrons; 2) take up needed space; 3) slow down customer turnover; 4) are not attractive to adult customers; 5) usually not programmed for the desired clientele; 6) create noise level cutting down communication with back line persons.

Testa said they're all valid—except . . . First of all, the three new owners, all young themselves, wanted a basic 20-25 age group, deliberately asked for programming that would basically appeal to young people and designed the 450 square foot location (only 300 square feet is customer space!) with a jukebox in mind.

Testa, whose father is in the produce business (a lucky break), said he knew from past experience that a jukebox in peak periods can pay half the rent. As for slowdown turnover, the small interior was explicitly designed to create a fast pace. But Testa and his partners have a rule—when the place is crowded young people are limited to 10-minutes at a stool (there are 20 stools and two tables). "You just have to be firm and still tactful," Testa said.

There are many areas in which operators and programmers can help fast food management, Testa believes. Primarily, the type of programming must be planned carefully (the music menu at That Dog Joynt, while basically geared to young people, still appeals to older customers too). Even the location of the business can be worked out with the operator's counsel. Testa said his last hot dog place was in an area where there were six other similar businesses within a six block radius. "I didn't make that mistake again," he said.

## Fla. Assn. Told Need for Jukebox Promotion

By SARA LANE

DAYTONA BEACH, Fla.—Jukebox business people were told here last week that there is a need for professional marketing techniques in the industry and that operators often make most of their profits in only 25 percent of their locations. The state association was also told that the jukebox copyright revision battle "will flare up again" requiring local assistance.

Addressing the Florida Amusement & Merchandising Association (FAMA) during a seminar, Joe Barton of Rowe explained the high cost of jukebox technological developments and promised that Rowe will have a much more "realistic" credit policy in the future.

Music Operators of America (MOA) president Narlan Wingrave, Emporia, Kan., said FAMA members have helped MOA in its copyright battle and that the March MOA board meeting will be held in Miami Beach. Fred Granger, MOA executive vice president, Chicago, explained the value of organization and how congressmen came to express a profound interest in MOA as a result of the long copyright fight.

### Marketing

Barton said: "Out of the 21

jukebox distributorships we own, we bought 15 of them to absolve their debts. We were forced to step in and take over. They had extended too much credit and needed a good cost accounting system. This is why we're using professional ideas in marketing our equipment to the operators, particularly in the area of credit extension."

Barton contended it was not the nature of "old-time" jukebox operators to be promotion-minded, but said this is changing due to the application of professional marketing techniques his company is using and advising operators to utilize.

"The operators haven't been using sales ideas to increase their music take. In many cases, operators make most of their profit in only 25 percent of their locations maybe break even in another 25 percent and lose money in 25 percent. Good locations are subsidizing the poorer ones. We're going to make proper and professional sales marketing ideas available in order to insure a more profitable business for our operators."

Vendo's David Rose zeroed in

on three areas his company is specializing in to make more profit for operators. The key area, he claimed, was better merchandising. The company will also stress better inventory controls and improvement in route work.

Joe Farrell of Brandt, Inc. said the firm is developing a high speed sorter—which was most requested by operators—that will sort 1,000 coins per minute; an automatic bag stop with automatic cutoff; and a modular type sorter.

Wingrave said America's jukebox business people can count on MOA. "Any state or local association needing and wanting help will get the best MOA has to offer." He added, "We have grown up. We are now a full-fledged business association and we have a man by the name of Fred Granger who is handling it in a professional manner."

Wingrave outlined some of MOA's plans for the coming year. "We already have a special emblem or logo which you have seen on MOA's newsletters."

Wingrave concluded his remarks by presenting a gavel to Wilbur Wenger, new FAMA president.

## Jukebox Business in Las Vegas Related to New Hotel Bar Locations

By LAURI DENI

LAS VEGAS—Revenue from jukeboxes is not all it should be here, according to mixed reports from two operations, one a subsidiary of ARA Services. However, both firms' representatives have seen increases, particularly where hotels have opened up locations.

"The jukebox business stinks in Nevada," complained Zachary Katz of W & W Vending, subsidiary of ARA. "Everybody wants to give it away," he said citing the number of jukebox operators providing free music to the public.

"A tremendous number of our clients have to provide free music and they press us for minimum rental costs. Some of my competitors have dropped rental costs way down."

Katz, who has been in town eight months, feels the only solution to the problem would be a good sales program, education of local vending operators and a complete understanding of the problem by all the distributors. "We're our own worst enemy," he said.

"Records are more expensive, interest taxes are up,

repairs and equipment are more expensive," he complained.

Katz has a staff of 35 that service the machines because there is no service company as in bigger cities. Harold Knittle is in charge of buying records, which are changed every two weeks. Knittle buys from some distributors but mainly one-stops from Calif.

Since Katz has taken over, business has increased 5 to 6 percent, including some Strip hotels. The Hilton Hotel has installed a jukebox in their Youth Hotel and two other Strip motels have installed jukeboxes. Katz feels that several hotels are looking for different forms of entertainment and now looking into jukeboxes.

Ethnic music has a wide audience in Las Vegas with Katz mentioning a lot of soul music going into the black Westside area more demand for Spanish music.

### No Jukebox LP's

"The jukebox business is really picking up," reported Bill Lindley of A.B. Vending. The firm showed an 11 percent increase in jukebox locations from January to August

with an additional 10 percent jump during September and early October, which Lindley said was most unusual for that time of year.

He said the new jukebox locations are bars. "That's because bars are the jukebox business in Las Vegas. Restaurants are poor locations because of too much free entertainment in town. People eating in restaurants are in too big of a hurry to get out and get going someplace else."

Lindley uses only Seeburg, from whom he receives good service, and gets his records from a one-stop in Salt Lake City. He changes records every other week making an average of five to eight record changes at each location.

He mentioned that vandalism isn't a problem, and although he makes a lot of outside service calls, the troubles stem from natural wear and tear.

A.B. Vending stopped using little LP's about three years ago. "We couldn't get what we wanted and people complained they had to play the whole album to hear one song that they liked."

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Evans Sales & Service

Pop: "Clair," Gilbert O'Sullivan, Mam 3626; "Something's Wrong With Me," Austin Roberts, Chelsea 0101; "Rockin' Pneumonia/Boogie Woogie Flu," Johnny Rivers, UA 50948. Meter spinners: "I Can See Clearly Now," Johnny Nash; "Witchy Woman," Eagles.

## BATON ROUGE, LA.; SOUL PURCHASES



Joyce Ashford  
State Novelty Co.

"Work to Do," Isley Bros., T-Neck 936; "I Want to Be Part of You Girl," Ted Taylor, Ronn 65; "I Love You More Than You'll Ever Know," Donny Hathaway, Aco 6983.

## BEAVER DAM, WIS.; NEW PURCHASES



Ruth Sawejka  
Coin-Operated Amusement Co.

LP's: "Earl Grant's Greatest Hits," Little LP Unlimited 195; "Dance to My Golden Favorites," Sammy Kaye, LLP 197; "Freddie Martin & His Orch.," LLP 196; "Warren Covington & the Tommy Dorsey Orch.," LLP 198; "Heaven Is My Woman's Love," Tommy Overstreet; "Lonely Women Make Good Lovers," Bob Luman, EL; "Tacky/Penny Arcade," Magic Organ, Runwood 930. Country spinner: "Funny Face," Donna Fargo.

## CHICAGO; SOUL PURCHASES



Billy McClain  
Eastern Music Co.

"Guiltily," Al Green, Bell 258; (It's the Way) Nature Planned It," Four Tops, Motown 1210; "Work to Do," Isley Bros., T-Neck 936; "After All This Time," Tyrone Davis, Dakar 4510.

## CHICAGO; HIGH SCHOOL AGE PURCHASES

Betty Schott  
Western Automatic Music Co.

"Crazy Horses," Osmonds, MGM 14450; "Operator (That's Not the Way It Feels)," Jim Croce, ABC/Dunhill 11315; "Ventura Highway," America, WB 7641; "Golden Rainbow," Looking Glass, Epic 10900; "American City Suite," Casman & West (in small quantity due to length of record). Reorder: "I Can See You Clearly Now," Johnny Nash.

## JACKSON, MISS.; SOUL PURCHASES

Glenn Spell  
Capitol Music Co.

"I'm Stone in Love With You," Stylistics, Avco Embassy 4603; "If You Don't Know Me by Now," Harold Melvin, Philadelphia International 3520; "After All This Time," Tyrone Davis, Dakar 4510.

## MADISON, WIS.; CAMPUS/YOUNG ADULT LOCATIONS

Pat Schwartz  
Modern Specialty

New Purchases: "Ventura Highway," America WB 7641; "Operator (That's Not the Way It Feels)," Jim Croce, ABC/Dunhill 11315; "I Never Rains in Southern California," Albert Hammond, Mums 76011; "Dialouge," Chicago, Columbia 45717; "American City Suite," Casman & West (limited quantity because of long length); "Down to the Nightclub," Tower of Power, WB 7635.

## MUSKOGEE, OKLA.; COUNTRY LOCATIONS

George Sevier  
A & J Vending, Inc.

New Purchases: "Don't She Look Good," Bill Anderson, Decca 33002; "A Picture of Me," George Jones, Epic 10917; "Wheel of Fortune," Susan Raye, Capitol 3438. Meter spinners: "Got the All Overs For You," Freddie Hart; "She's Too Good to Be True," Charley Pride.

## ROCK ISLAND, ILL.; NEW PURCHASES

Liz Christiansen  
Johnson Vending

"Clair," Gilbert O'Sullivan, Mam 3626; "Lies," J. J. Cale, Shelter 7326; "Sweet Surrender," Livad, Elektra 45818; "Snokey Sue," Gary Glitter, Bell 276.

## SPRINGFIELD, ILL.; ADULT LOCATIONS



Bud Haslam  
Star Music Co.

New Purchases: "Rockin' Pneumonia-The Boogie Woogie Flu," Johnny Rivers, UA 50980; "I Never Rains in Southern California," Albert Hammond, Mums 76011; "People Tree," Sammy Davis Jr., MGM 14436; "Theme From 'The Men'," Isaac Hayes, Enterprise 9038; "Wedding Song (There Is Love)," Petula Clark, MGM 14431. Meter spinners: "I Am Woman," Helen Reddy; "Rocky Top," Boots Randolph, Monument 6523; "She's Too Good to Be True," Charley Pride; "My Ding-A-Ling," Chuck Berry (used as cover record, playing even in country spots).

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Morning personality with top demographics in one of country's most competitive top 30 markets, available for challenging programming position after first of the year. Will send evidence of proven track record. Stable, mature, innovative administrator. Not a floater. Will furnish references including current station management. Country or MOR only. Will consider all major markets. Box 545, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. 11/11

LET'S GET THIS STRAIGHT THE FIRST TIME: This is for you, small market station, Everywhere, U.S.A. (void in Alaska). Air personality very much available. No time and temp job here. Two years experience, college degree, 3rd endorsed. Been stuck doing CW, but want MOR, Contemporary, or Top 40. Also production, some news, and racy obituaries. Sports too, what the hell. If you have an opening it doesn't hurt to contact me. G. A. Jerolimon, 301 Wiley Ave., Salisbury, N.C. 28144. (764) 636-3468. 11/11

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**NATIONAL BREAKOUTS**

**SINGLES**

SWEET SURRENDER . . . Bread (Screen Gems, Columbia, BMI), Elektra 45818

**ALBUMS**

JETHRO TULL . . . Living In the Past, Warner Bros. 2TS 2106  
 ELVIS PRESLEY . . . Burning Love And Hits From His Movies, RCA Camden CAS 2595  
 DAVID CASSIDY . . . Rock Me Baby, Bell 1109  
 MALO . . . Dos, Warner Bros. B-2652  
 BEE GEES . . . To Whom It May Concern, Atco SD 7012  
 STYLISTICS . . . Round 2, Avco AC 11006  
 MELANIE . . . Stoneground Words, Neighborhood NRS 47005 (Famous)

**REGIONAL BREAKOUTS**

**SINGLES**

OH BABE WHAT WOULD YOU SAY . . . Hurricane Smith, (Chappell, ASCAP), Capitol 3383 (PHILADELPHIA)

**ALBUMS**

There Are No Regional Breakouts This Week.

**Bubbling Under The HOT 100**

- 101. I GOT A BAG OF MY OWN . . . James Brown, Polydor 14153
- 102. ONE LIFE TO LIVE . . . Manhattans, De-Luxe 139 (Starday/King)
- 103. I NEVER SAID GOODBYE . . . Engelbert Humperdinck, Parrot 40072 (London)
- 104. PEACE IN THE VALLEY . . . Persuaders, Win Or Lose 225 (Cotillion)
- 105. ONEY . . . Johnny Cash, Columbia 4-45660
- 106. TRAGEDY . . . Argent, Epic 5-10919 (CBS)
- 107. WALK ON IN . . . Lou Rawls, MGM 14428
- 108. THERE ARE TOO MANY SAVIORS ON MY CROSS . . . Richard Harris, Dunhill 4322
- 109. ENDLESSLY . . . Mavis Staples, Volt 01052
- 110. FEEL THE NEED IN ME . . . Detroit Emeralds, Westbound 209 (Chess/Janus)
- 111. HAD ENOUGH . . . James Gang, ABC 11336
- 112. WONDER GIRL . . . Sparks, Bearsville 0006 (Warner Bros.)
- 113. HEY, YOU LOVE . . . Mouth & MacNeal, Philips 40717 (Mercury)
- 114. MISSISSIPPI LADY . . . Griffin, Romar 707 (MGM)
- 115. ANGEL . . . Rod Stewart, Mercury 73344
- 116. SO FAR AWAY . . . Crusaders, Blue Thumb 217 (Famous)
- 117. MAMA WEER ALL CRAZEE NOW . . . Slade, Polydor 15053

**Bubbling Under The TOP LP's**

- 201. PETER TOWNSEND . . . Who CCame First, Decca DL 7-9187 (MCA)
- 202. GORDON LIGHTFOOT . . . Old Dan's Records, Reprise MS 2116
- 203. MILES DAVIS . . . On the Corner, Columbia KC 31906
- 204. BULLDOG . . . Decca DL 7-5340
- 205. ELEPHANT'S MEMORY . . . Apple SMAS 3389
- 206. LONDON WAINWRIGHT III . . . Columbia KC 31462
- 207. WAYNE NEWTON . . . Can't You Hear the Song, Chelsea CHE 1003 (RCA)
- 208. TIM WEISBERG . . . Hurtwood Edge, A&M SP 4352
- 209. BEST OF JACK BRUCE . . . Polydor PD 3505
- 210. DAVID BOWIE . . . Space Oddity, RCA LSP 4813
- 211. WAR . . . The World Is A Ghetto, United Artists UA5 5652
- 212. SOUNDTRACK/JERRY BUTLER . . . Melinda, Pride PRD 006 ST (MGM)
- 213. JOHN McLAUGHLIN . . . Devotion, Douglas 31568 (CBS)
- 214. BEST OF GINGER BAKER . . . Polydor PD 3504
- 215. MOODY BLUES . . . Seventh Sojourn, Threshold THS 7 (London)
- 216. BREAD . . . Guitar Man, Elektra EKS 7504



WARNER BROS. top executives and Chrysalis co-chairmen aboard the Warner Communications jet for a week-long tour of WEA Distributing facilities. Rear (from left); WB marketing director Russ Thyret, WB president Joe Smith, Chrysalis joint chairman Chris Wright. Front; WB creative services director and vice president Stan Cornyn; Chrysalis co-chairman Terry Ellis and WB board chairman Mo Ostin.

# Soul Sauce

By JULIAN COLEMAN

## HOTLINE:

Valerie Simpson, MoWest recording artist-producer-writer, has been signed, with partner Nicholas Ashford, to entertain at the sixth annual NAACP Image Awards to be held Nov. 18 at the Hollywood Palladium. . . . New Esther Phillips "I've Never Found a Man" on Kudu is a fine disc that could break through pop as well as soul. . . . Dennis Coffey's newest album on Sussex, "Electric Coffey," will be released in mid-November, his third LP for the label. Performer-guitarist wrote all the material, much of which presents his guitar playing in new form and with new sounds. . . . Billy Paul's got a thing going on with "Me and Mrs. Jones" and it could be another million seller for the Phila-International label. . . . The Greater Baton Rouge State Fair in Louisiana has signed Bill Withers as its main grandstand attraction.

At New York's Apollo Theater thru the 14th: The Supremes and Eddie Kendricks and then coming on the 15th, Melba Moore, James Cleveland, The All Stars and The Manhattans. . . . Get hooked on the Ovations' new single. . . . A new album "Hooked On a Feeling" in MGM Sounds of Memphis. . . . B.B. King at the Auditorium in Mobile, Ala., Nov. 20. . . . Friends of Distinction set for appearances on Soul Train, the Cal Burton Show and Night Cap TV shows. . . . Be aware of Jimmy Castor Bunch instrumental reading of "First Time Ever I Saw Your Face" on RCA. . . . Al Green will join Three Dog Night on their "New Year's Rockin' Eve" spectacular. The show will emanate from Times Square in New York and the Queen Mary on the West Coast and will air on NBC-TV. . . . Rock-soul singer Buddy Miles now on Columbia. . . . As far as hits are concerned Stevie Wonder can't miss with "Super-

stition on Tamla, it's from his forthcoming LP "Talking Book." . . . Next J.J. Bailey on Toy Records will be "After Hours." . . . "Why Can't We Live Together" by Timmy Thomas on Glades breaking big nationally. . . . The new Merry Clayton "Oh No, Not My Baby" taking off nicely. . . . Coming from Stax, new Luther Ingram, Emotions, Mel & Tim and Watts-Stax 72 Vol. 1. . . . New Lynn Collins on Polydor "Me and My Baby Got a Thing." . . . The Dells, the Chi-Lites, Harold Melvin and the Blue Notes and Billy Paul will appear in a Thanksgiving Holiday show for five days at the Palace Theatre in New York City. . . . Isaac Hayes doing the color commentary on the Muhammad Ali-Bob Foster fight on Nov. 21 at Sahara, Tahoe. . . . War at the University of Detroit on Nov. 20. . . . "Love & Happiness" from Al Green's "I'm Still in Love With You" LP tops Cleveland's WABQ sur-

vey. . . . While the election special is "The Politician" by Lou Rawls on MGM. . . . James Brown currently on a Latin American tour coming to the West Coast in April.

## NEW AND ACTION ALBUMS

Chi-Lites, "Greatest Hits," (Brunswick); Al Green, "I'm Still in Love With You," (Hi); Santana, "Caravanserai," (Columbia); Manhattans, "A Million to One," (Deluxe); Kool & the Gang, "Music Is the Message," (De-Lite); Tower of Power, "Bump City," (Warner Bros.); Grover Washington Jr., "All the King's Horses," (Kudu); Stylistics, "Round II," (Avco); Malo, "Dog," (Warner Bros.); Four Tops, "Keeper of the Castle" (ABC/Dunhill). Dennis Toms of Los Angeles, Calif, reads Soul Sauce and now the question is will Tracey Joy Silverstein become a regular also ????? Tune in next week. . . . weeks and. . .

**BEST NEW SINGLE OF THE WEEK:**  
**"I GOT A BAG OF MY OWN"**  
**JAMES BROWN**  
 (POLYDOR)

**BEST NEW ALBUM OF THE WEEK:**  
**"THE WORLD IS A GHETTO"**  
**WAR**  
 (UNITED ARTIST)

## BEST SELLING Billboard 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
1	1	I'LL BE AROUND Spinners, Atlantic 2904 (Bellboy/Assorted, BMI)	13
2	2	FREDDIE'S DEAD (Theme From "Superfly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	14
3	3	WOMAN DON'T GO ASTRAY King Floyd, Chimneyville 443 (Cotillion) (Malaco-Roffignac, BMI)	12
4	4	IF YOU DON'T KNOW ME BY NOW Harold Melvin & the Blue Notes, Phil. International 73520 (CBS) (Assorted, BMI)	5
5	5	ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King) (Fort Knox-Naftaham, BMI)	11
6	12	A MAN SIZED JOB Denise LaSalle, Westbound 206 (Chess/Janus) (Ordena/Bridgeport, BMI)	6
7	8	BABY SITTER Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	8
8	16	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	5
9	13	I'M STONE IN LOVE WITH YOU Stylistics, Avco 4603 (Bellboy/Assorted, BMI)	5
10	11	WHY CAN'T WE BE LOVERS Holland Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	10
11	6	USE ME Bill Withers, Sussex 241 (Buddah) (Curtom, BMI)	11
12	10	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprises, BMI)	18
13	7	BEN Michael Jackson, Motown 1207 (Jobete, BMI)	13
14	15	SLOW MOTION, Part 1 Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	10
15	9	GOOD FOOT, Part 1 James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	14
16	19	STOP DOGGIN' ME Johnnie Taylor, Stax 0142 (Groovesville/East/Memphis/Conquistador, ASCAP)	8
17	14	FOOL'S PARADISE Sylvers, Pride 1001 (MGM) (Lion's Tracks, BMI)	11
18	18	DEDICATED TO THE ONE I LOVE Temptations, We Produce 1808 (Stax/Volt) (Trousdale, BMI)	8
19	17	SLAUGHTER (Theme From "Slaughter") Billy Preston, A&M 1380 (Irving/Web, BMI)	9
20	36	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	2
21	27	ME & MRS. JONES Billy Paul, Philadelphia International 73517 (CBS) (Assorted, BMI)	3
22	23	IF YOU LET ME Eddie Kendricks, Tamla 54222 (Motown) (Jobete/Stone Agate, BMI)	9
23	25	THAT'S HOW LOVE GOES Jermaine Jackson, Motown 1201 (Jobete, ASCAP)	7
24	—	I FOUND MY DAD Joe Simon, Spring 130 (Polydor) (Assorted, BMI)	1
25	26	A LONELY MAN Chi-Lites, Brunswick 55482 (Julio-Brian, BMI)	7

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	29	I LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway, Atco 6903 (Sea Lark, BMI)	4
27	32	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incense, BMI)	5
28	—	MAMA TOLD ME NOT TO COME Wilson Pickett, Atlantic 2909 (January, BMI)	1
29	30	GUILTY Al Green, Bell 45-258 (Toasted/Screen Gems-Columbia, BMI)	8
30	—	CORNER OF THE SKY Jackson 5, Motown 1214 (Jobete/Belwin-Mills, ASCAP)	1
31	37	PEACE IN THE VALLEY Persuaders, Win or Lose 225 (Cotillion) (Cotillion, BMI)	5
32	35	IF YOU HAD A CHANGE IN MIND Tyrone Davis, Dakar 4513 (Brunswick) (Julio-Brian, BMI)	3
33	28	DON'T EVER BE LONELY Cornelius Brothers & Sister Rose, United Artists 50954 (Unart/Stagedoor, BMI)	7
34	41	WORK TO DO Isley Brothers, T-Neck 936 (Buddah) (Triple Three, BMI)	2
35	33	ENDLESSLY Mavis Staples, Volt 01052 (Vogue, BMI)	9
36	39	BEGGIN' IS HARD TO DO Montclairs, Paula 375 (Jewel) (Frye/Su-Ma, BMI)	3
37	43	IT AIN'T NO USE Z.Z. Hill, Mankind 12015 (Nashboro) (Williams/Excelsore, BMI)	2
38	40	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Seboms, BMI)	3
39	44	I CAN SEE CLEARLY NOW Johnny Nash, Epic 5-10902 (CBS) (Cayman, ASCAP)	4
40	42	TRYING TO LIVE MY LIFE WITHOUT YOU Oris Clay, Hi 2226 (London) (Happy Hooker, BMI)	2
41	46	MAY THE BEST MAN WIN Ollie Nightengale, Pride 1002 (MGM) (Butler/Chappell, ASCAP)	8
42	34	IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair) Laura Lee, Hot Wax 7207 (Buddah) (Gold Forever, BMI)	6
43	50	TIME Jackie Moore, Atlantic 2830 (Walden, ASCAP)	2
44	—	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 1703 (Sherlyn, BMI)	1
45	38	I JUST WANT TO BE THERE Independents, Wand 11249 (Scepter) (Our Children's/Mr. T/Cherita, BMI)	5
46	—	ONE NIGHT AFFAIR Jerry Butler, Mercury 73335 (Assorted, BMI)	1
47	48	MISTY BLUE Joe Simon, Sound Stage 7 71508 (CBS) (Talmont, BMI)	4
48	45	MY DING-A-LING Chuck Berry, Chess 2131 (Isales, BMI)	7
49	49	NO TEARS IN THE END Grover Washington, Jr., Kudu 909 (CTI) (Antisia, ASCAP)	3
50	—	JUST AS LONG AS WE'RE IN LOVE Dells, Cadet 5694 (Chess/Janus) (Chappell/Butler, ASCAP)	1

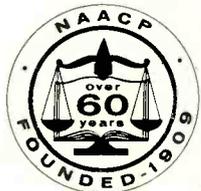
## BEST SELLING Billboard Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 (ST) (Buddah)	5
2	2	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	5
3	9	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	3
4	5	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (CBS)	5
5	7	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko KOS 2202 (Stax/Volt)	5
6	3	BACK STABBERS O'Jays, Philadelphia International KZ 31712 (CBS)	5
7	6	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	5
8	4	NATURE PLANNED IT 4 Tops, Motown M 748 L	5
9	10	BEN Michael Jackson, Motown M 755 L	5
10	8	JERMAINE Jermaine Jackson, Motown M 752 L	5
11	20	GREATEST HITS Chi-Lites, Brunswick BL 754184	4
12	12	CORNELIUS BROTHERS & SISTER ROSE 5 United Artists UAS 5568	5
13	13	BITTER SWEET Main Ingredient, RCA LSP 4677	5
14	16	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	5
15	11	I'LL PLAY THE BLUES FOR YOU Albert King, Stax STS 3009	5
16	14	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TNS 3009 (Buddah)	5
17	15	LONDON SESSIONS Chuck Berry, Chess CH 6002	5
18	17	A LONELY MAN Chi-Lites, Brunswick BL 75479	5
19	21	UNDERSTANDING Bobby Womack, United Artists UAS 5577	5
20	18	ROBERTA FLACK & DONNY HATHAWAY 5 Atlantic SD 7216	5
21	22	GUESS WHO B.B. King, ABC ABCX 759	5
22	24	BUMP CITY Tower of Power, Warner Bros. BS 2616	5
23	43	ROUND II Stylistics, Avco AC 11006	2
24	19	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	5

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
25	27	ALL THE KING'S HORSES Grover Washington, Jr., Kudu KU 07 (CTI)	5
26	39	DONNY HATHAWAY LIVE Atco SD 33-386	2
27	25	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 3130B	5
28	23	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	5
29	26	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	5
30	29	FIRST TAKE Roberta Flack, Atlantic SD B230	5
31	35	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (CBS)	5
32	34	LOVEMEN Temptations, We Produce XPX 1901 (Stax/Volt)	5
33	31	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	5
34	28	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	5
35	37	MUSIC IS THE MESSAGE Kool & the Gang, Delite DE 2011	5
36	38	THE BEST OF OTIS REDDING Atco SD 2-801	5
37	33	THERE IT IS James Brown, Polydor PD 502B	5
38	30	UPENDO NI PAMOJAS Ramsey Lewis Trio, Columbia KC 31096	5
39	32	FLYING HIGH TOGETHER Smokey Robinson & the Miracles, Tamla T 318 L (Motown)	5
40	40	SPREAD THE WORD Persuaders, Capitol ST 11101	5
41	—	CARAVANSERAI Santana, Columbia KC 31610	1
42	42	HEADS Osibisa, Decca DL 7-5368 (MCA)	4
43	36	CHICAGO V Chicago, Columbia KC 31102	5
44	44	THINK (About It) Lyn Collins, People PE 5602 (Polydor)	5
45	46	AL GREEN Bell 6076	5
46	48	PEOPLE—HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	3
47	50	A MILLION TO ONE Manhattans, Deluxe 12004 (Starday-King)	2
48	41	LOVE, PEACE AND SOUL Honey Cone, Hot Wax HA 713 (Buddah)	5
49	45	HOLLYWOOD Crusaders, MoWest MW 1181 (Motown)	3
50	47	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	5

N.A.A.C.P.  
Beverly Hills-Hollywood  
**SIXTH ANNUAL  
IMAGE AWARDS**



Hollywood Palladium  
6415 Sunset Blvd.  
Hollywood, California

Saturday, November 18

Cocktails 6:30 pm Dinner 8 pm  
Dress: Black Tie

Cicely Tyson  
Honorary Chairman

Donation: Per Person  
\$100.00 (Gold) \$50.00 (Silver) \$25.00 (Red)

Reservation Deadline: Nov. 11

Information call: (L.A.) (213) 469-8106

Tables reserved on request.

Entertainment:

Jackson 5  
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Nickolas Ashford  
and Valerie Simpson

Producer

Mark Warren  
(Director of the Bill Cosby Show)

Musical Director

H.B. Barnum

# We called Hudson and Landry and asked them to endorse Billboard's "Talent in Action." Boy did we get a wrong number!

We told them that we only wanted them to tell people that Billboard's "Talent In Action" special, coming December 30, was an indispensable guide for leading talent buyers and promoters with complete listings of recording artists, personal managers, and booking agents all over the world.

*They told us that a funny thing happened to them on their way to the studio.*

We told them that Billboard's "Talent In Action" has faithfully covered the top talent of the international music industry, with artist profiles and a chronicle of their achievements over the last year.

*They told us that a woman gives birth to a baby every 8 seconds.*

We told them that "Talent In Action" is read by music influentials in every major city in the world.

*They told us we had to find that woman and stop her.*

We told them that "Talent In Action" is perhaps the best buy anyone dealing with talent would make all year.

*They told us they might be interested.*

We told them that if they agreed, they would have to do it for nothing.

*They told us what we could do with our offer.*

**Billboard's "Talent In Action" is coming DECEMBER 30—AD DEADLINE: DECEMBER 11  
Call the Billboard Sales Representative nearest you.**

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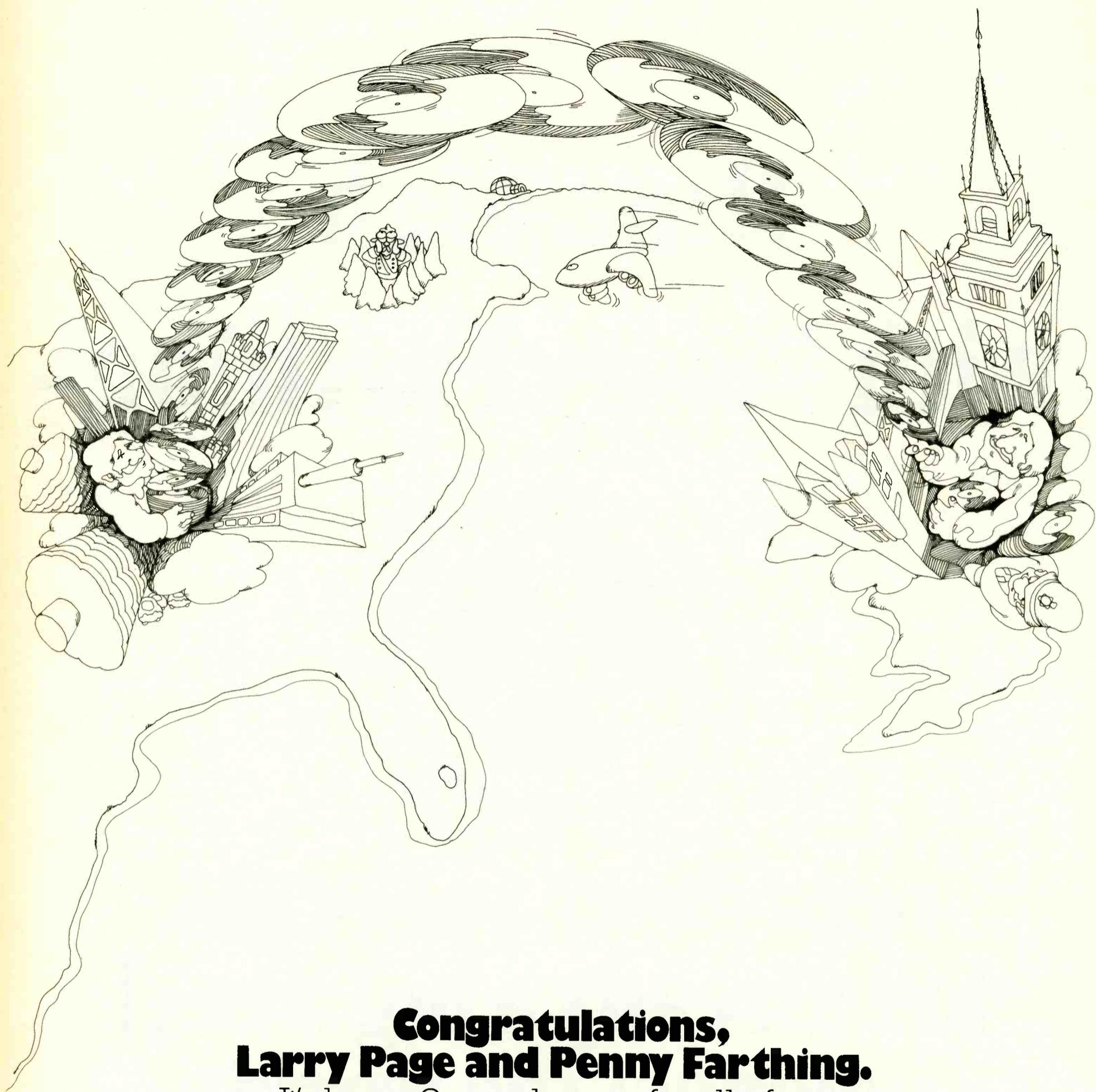
# Ride high with Penny Farthing-



**-only three years old  
but already a big wheel  
amongst the world's  
independent labels**

**Penny Farthing Records Limited** ☐ 4 Tilney Street Park Lane London W1 ☐ 01-493 8873

**Larry Page Group Inc** ☐ Suite 1004 200 West 57 Street New York 10019 ☐ 212-586 3873



**Congratulations,  
Larry Page and Penny Farthing.**

It's been 3 good years for all of us.

Mercury Record Productions, Inc. Exclusive U.S. distributors for  
Daniel Boone, The Barron Knights and The Johnny Pearson Orch.

From the Mercury Record Corporation Family of Labels/Mercury, Philips, Vertigo, Dial, Mister Chand.  
A Product of Mercury Record Productions, Inc./35 East Wacker Drive, Chicago, Illinois 60601



# A hundred years since the Penny Farthing bicycle. Three years since Larry Page added a jet to it.

1972 IS THE Centenary Year marking the introduction of the Penny Farthing Bicycle to mankind. It is also the year during which Penny Farthing Records celebrates its third birthday.

The man behind the bicycle on the record label is Larry Page and he heads an operation which is currently riding high in the international disc world. An operation reckoned by many to be one of the world's leading independent labels whose product can be found in stores everywhere.

Page is not the first artist to graduate to big things on the other side of the footlights but he is certainly unique in his track record of endeavour and outstanding success. The young guy who was born in the shadow of the mighty E.M.I. factory at Hayes, Middlesex, England and at the age of fifteen went to work for the aforesaid factory packing records, then went on to become Larry Page The Teenage Rage, had the female element of his audiences screaming for more. Now his own record product is packed by other people, goes right around the world, and has his licensees and affiliates asking for more.

Page has always had the courage of his own convictions during his seventeen years in the entertainment industry, during which time he has guided and helped the careers of The Troggs, for whom he produced many hits including the not-to-be forgotten "Wild Thing". The Kinks, Vanity Fare, Sonny and Cher, Stamford Bridge, Shocking Blue, The Barron Knights, and his latest world beater - Daniel Boone.

In 1966 Page launched the label bearing his own name, Page One Records, together with Dick James but didn't hesitate to move out in 1969 when he considered the situation unworkable despite the fact that he left behind a thriving record label.

Page then had the problem of looking for a new label name for, as he said, Dick was reluctant to part with the name Page One, and still is, but he recalled a production company by the name of Penny Farthing and on checking he found that it was possible to buy this name, which he did.

As Page had a ready-made staff, the problem then was office space. This problem was temporarily solved by the infant Penny Farthing organisation meeting in the Hilton Coffee Bar at 9.30 every morning, discussing and allotting the day's tasks and re-convening at the same



*It's Great to be associated  
with you LARRY*

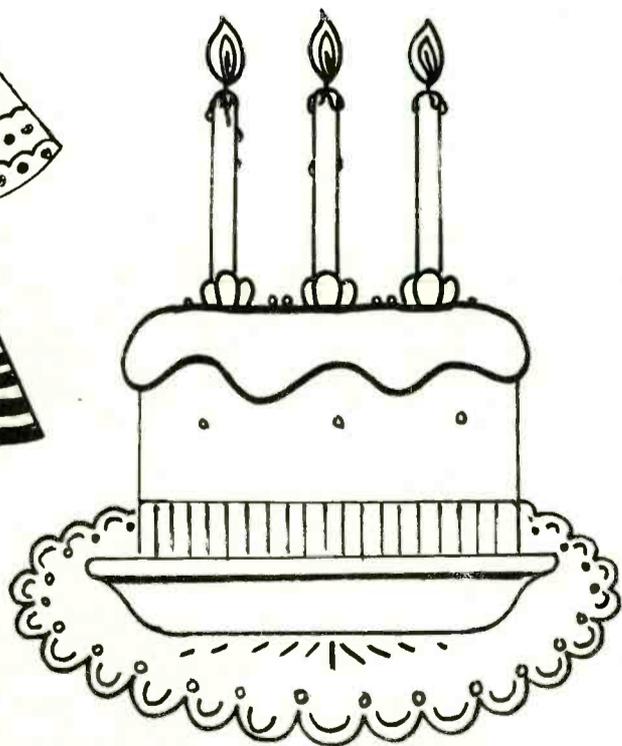
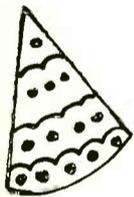
**GOOD LUCK!**

from

**PETER KIRSTEN  
ALTUS MUSIKVERLAG,  
7 STUTTGART 1  
NAGELSTRASSE 4,  
GERMANY**



**HAPPY  
BIRTHDAY**



**FROM YOUR FRENCH  
COUSINS DISC'AZ**

**HAPPY TOGETHER  
SINCE FIRST DAY!**

**GO ON LARRY . . .**

**LET'S BURST THE  
BELGIAN CHARTS AGAIN  
AND AGAIN  
AND AGAIN AND AGAIN**

**PHONOGRAM BELGIUM**



Mayfair London offices of Page International.



Mark de Raaf of Bospel Music N.V. Holland seen in reception.

venue at 5.0 p.m. to report progress and development.

Page eventually located suitable office premises in Tilney Street, next door to the Dorchester Hotel in Park Lane and the nearby Hilton Coffee Bar lost its twice daily regular customers after eight weeks.

The Tilney Street headquarters added a substantial rent and rates liability to his wages tab when he took on the tenancy. "It's expensive round here" he admitted, "but it's probably one of the best possible sites for a record company in England".

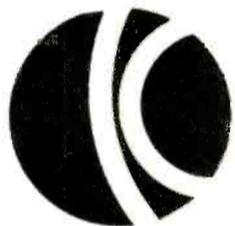
He and his staff decorated the premises themselves at the end of their daily work, and subsequent work and alterations have now converted it to "luxury" status.

Now settled in his offices, Page hit further snags. The second Penny Farthing single released, "Venus" by Shocking Blue, proved to be his first hit and with the reassuring accolade of the disc climbing the charts, Page thought the company's fortunes were similarly on the upgrade until the nightmare set-backs affecting Phonodisc, the infant distributing arm of Philips and Polydor.

"Venus" should have got Penny Farthing under way" Page opined, "but Phonodisc's teething problems ensued and brought the worst period I have known since I have been in the business. No matter how good records were, they just didn't see the light of day. We were spending vast amounts of money on promotion and finding we were literally selling only one or two copies on some releases".

An exodus of other independent labels began from Phonodisc, leaving the solitary Penny Farthing. Page considered doing likewise but decided to stay. Not only that, he

TO PAGE 7



# K-TEL RECORDS

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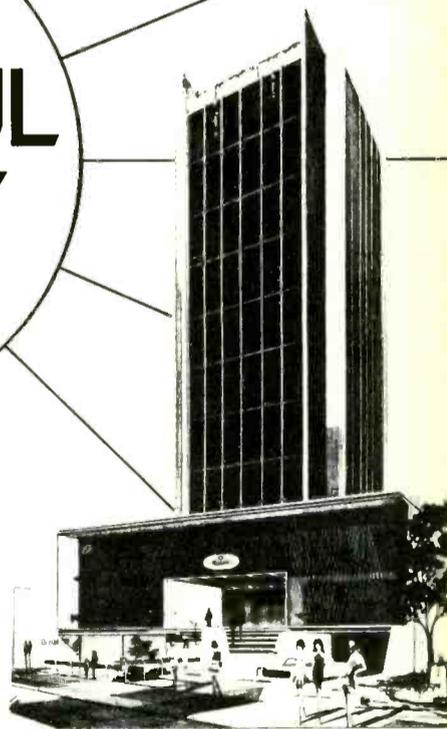
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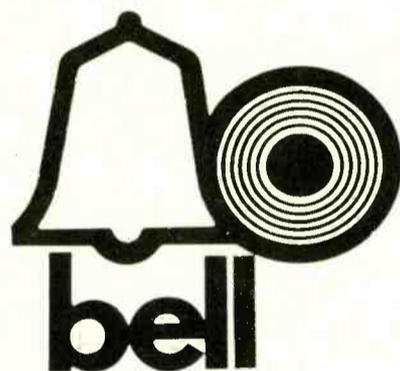
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took advertising space in the music trade press to tell everyone he was staying and declared his faith in Phonodisc's ability to sort itself out and provide good service.

"We got destroyed on the Phonodisc situation but I really did believe in the people I was involved with", Page said.

Page is a self-made man without the faults of one and is a firm upholder of the highest ethics in business. He disliked the policies and practices of some other independent labels at a time when he was struggling to keep Penny Farthing functioning and solvent.

"Indies were going under and leaving a lot of unpaid bills. I am thoroughly disgusted by those who go 'comfortably bankrupt' as one of them openly described it to me, because that kind of bad image tends to rub off on the industry."

Knowing the market is an essential item for the boss of an independent label and Page never loses sight of what Joe Public in Britain seems to want and is prepared to buy and in the past year this has varied from Daniel Boone's original hit, "Daddy Don't You Walk So Fast" and "Beautiful Sunday"; one of the top soccer teams in England, Chelsea, for whom Page commissioned his writers Daniel Boone and Rod McQueen to write a theme song, "Blue Is The Colour" which in the first week of release shot to number five and has since passed a quarter of a million sales; to the beautiful theme of a BBC tv serial - "Sleepy Shores" by Johnny Pearson and his Orchestra which again went top 5.

He has visited record stores in various parts of the country, first removing his distinctive spectacles to avoid recognition, and watched,



TO PAGE 9 Larry Page with Larry Uttal (President of Bell Records) at the recent signing of Penny Farthing for U.S. distribution

**congratulations**  
**for the third anniversary**

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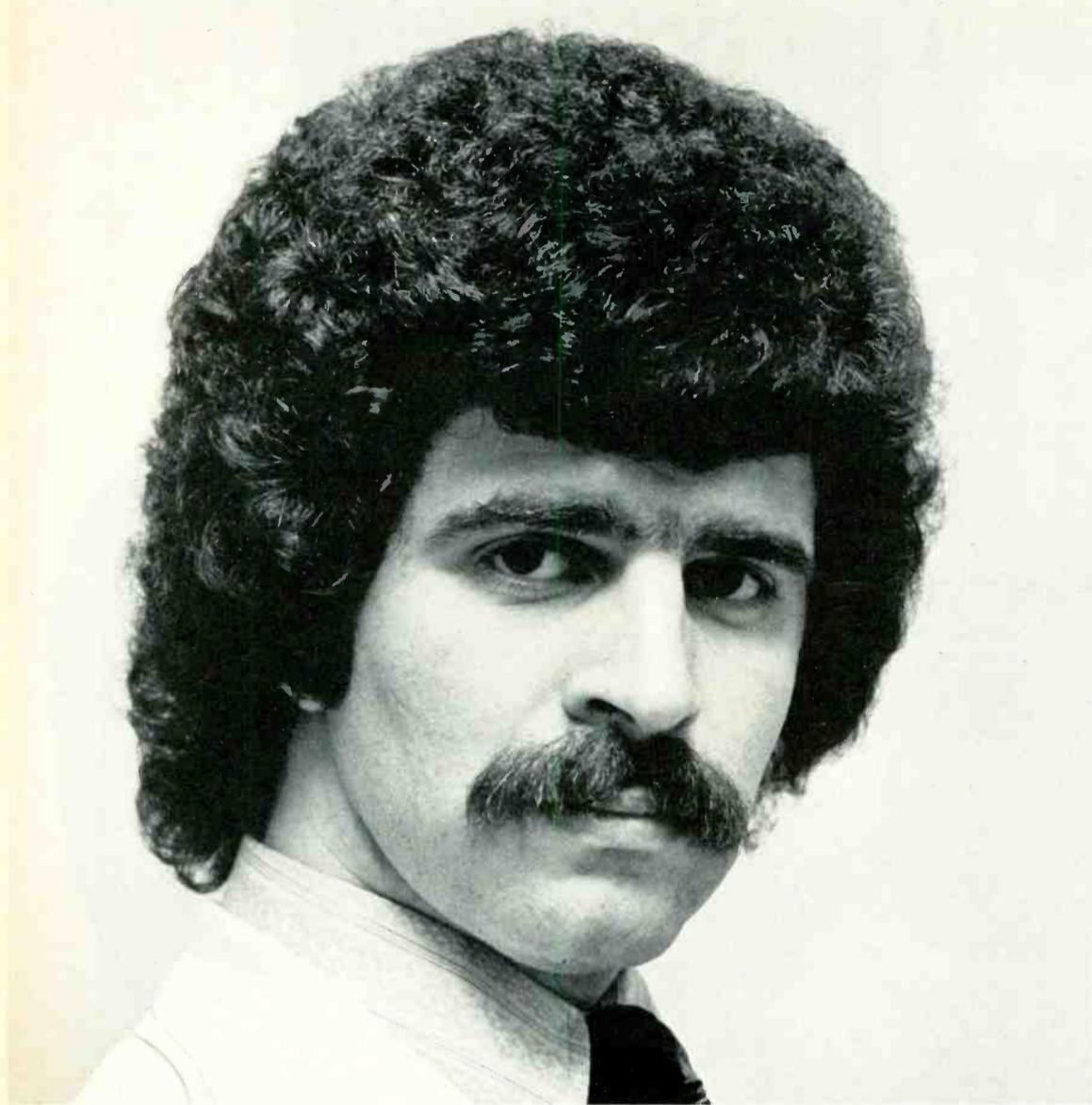
IS

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**RECORDS**  
**ON THEIR**  
**3RD ANNIVERSARY**  
**AND WISHES THEM**  
**CONTINUED SUCCESS**



*Freddie Munao, General Manager of the Larry Page Group of Companies in the U.S.A.*



*Larry Page seen with (centre) Terry Fenn, his administrative right hand man a*

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**BELTER**  
S.A.

Distributor in Spain of  
Penny Farthing Records

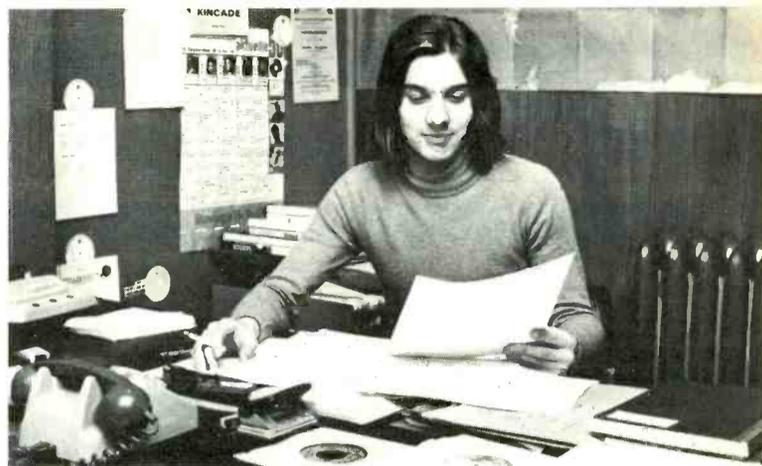
**CONGRATULATES  
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**ON ITS THIRD  
ANNIVERSARY**

Discos BELTER S.A.  
Gomis, 1 BARCELONA (6)\*  
Augusto Figueroa, 39 MADRID (4)  
(España)



ht) Terry Noon head of the publishing company.



Phil Waller, International Co-ordinator

listened and asked questions. "It is like another world and it's one you must know if you are going to be successful".

As well as keeping his finger on the pulse of public taste, Page maintains the closest contact with his artists. There is a direct hot line through to him at Tilney Street for their use and having been a trouper himself he tends to live their problems as well as his own.

He interprets his title of Managing Director in its full meaning in his daily operations, but also believes in total democracy and he and his team have regular discussions on the domestic scene and on overseas movement.

He reckons a British Indie should cover its overheads in the U.K. and overseas success should be purely profit. He is particularly pleased with the progress Penny Farthing has made in other parts of the globe which this year alone has brought enough gold discs to fill a wall.

"We have broken the world down into little pieces, doing individual deals territory by territory and we feel we have got the best licensees in all territories, guaranteeing a larger release of our product on a world-wide basis, and we are now in a position to guarantee any artist world-wide release.

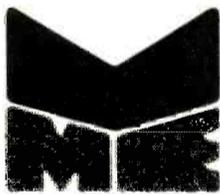
A major development which Page rates highly in importance was the September opening of an American office in New York headed by Freddie Muno. "U.S.A. and Canada are very exciting to us and after concluding my Penny Farthing distribution deal with Larry Uttal of Bell and Arnold Grosewitch of Capitol Records in Canada, together with our Daniel Boone success on Mercury, we decided it was not enough to be 'hands across the sea' but that we needed our own man co-ordinating operations and controlling our publishing company, Page Full of Hits. This is done through the telex rooms in New

TO PAGE 11

*Larry Page*

**PENNY FARTHING RECORDS LTD.**

gratulations on your third anniversary



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*To*

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*From*

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ON THEIR

**3rd. ANNIVERSARY**

JOINING IN THEIR SUCCESS WITH

NATIONAL TOP 5

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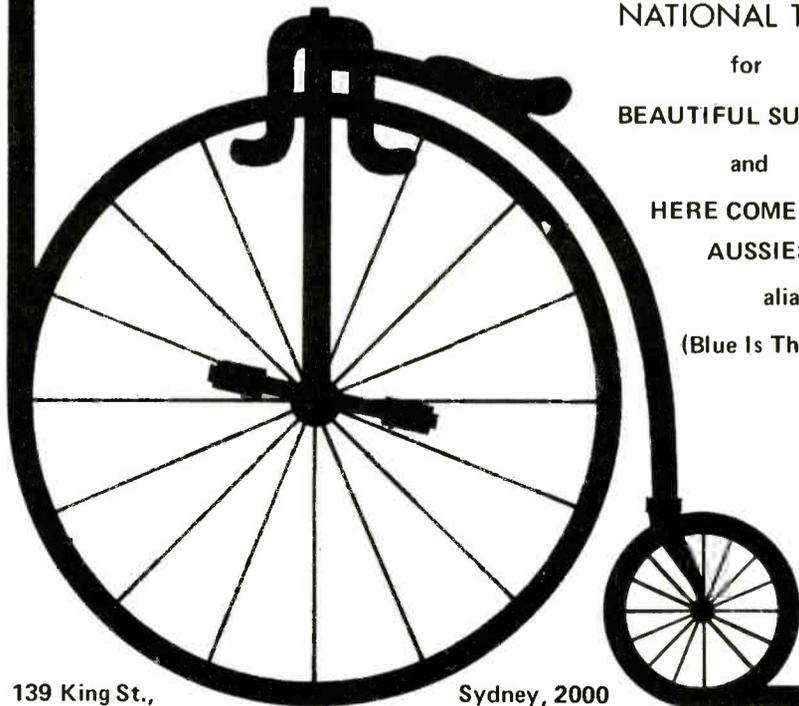
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alias

(Blue Is The Colour)



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# Ride high with Penny Farthing -

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Curtis Ellard spearheading the promotion delivery service.



Gail Clark, Larry's Personal Assistant in the London office

York and London which are in constant use and are proving a great asset, but you also need the personal touch in this business, talking to your associates face to face, and that way you find out what they need in their market".

International liaison is a very important thing to Page and in the past month he has been to Germany and Austria where he is very excited about the overwhelming success that Bellaphon are having with the Penny Farthing product, Scandinavia, France, Belgium, Holland, and three times to the U.S.

"I have not been to South Africa yet although we have had enormous success there, but I will be going in January, and I hope to go to Australia and New Zealand early next year".

In behind all this, Page the producer still spends many hours in the studios making the sounds that make the charts.

Page's ultimate ambition is to have Penny Farthing offices operating in every major territory,

and where the U.K. is concerned he would like to get into his own distribution set-up some time in the future.

"I am out to sell records and although we are getting more and more selective, we are getting to the

root of what the public want. We are still a three year old baby learning to walk before we try running", Page summarised. "We can look back now and see where we goofed and make sure we don't do it again."



Derrick White - head of promotions London office



Terry Noon seen with his publishing company staff

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# 3

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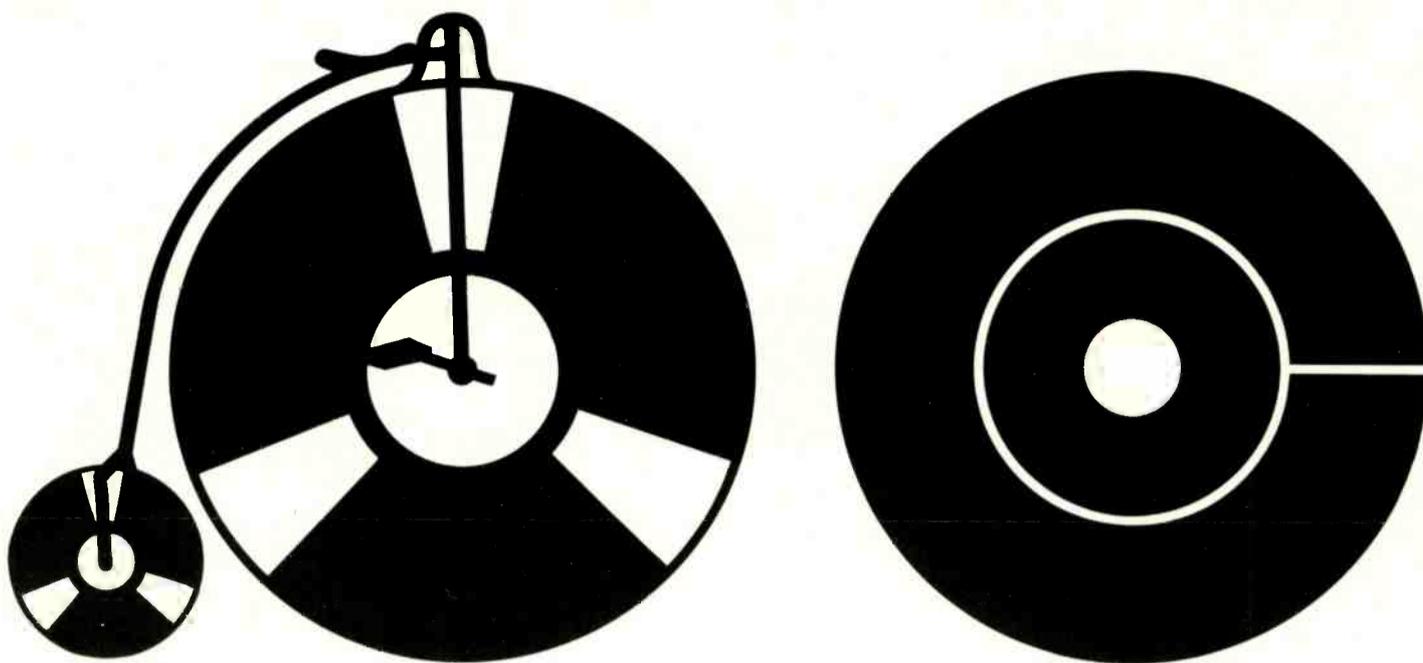
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# Congratulations

**TO PENNY FARTHING RECORDS ON  
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AND FOR STRIKING GOLD IN CANADA!**

Capitol Records (Canada) Ltd. is pleased and proud to be Canadian distributor for this fast-moving, contemporary label.

Penny Farthing's first single release in Canada, Daniel Boone's "Beautiful Sunday" (72671-F) has zoomed to the top of the charts and received the Gold Leaf Award for Outstanding Record Sales.

'Beautiful Sunday' is just one of the great cuts on the newly-released album 'Daniel Boone' (PAGS 526), soon to carry the Penny Farthing name to the top of the LP listings.

Capitol Records (Canada) Limited,  
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# Riding high with Penny Farthing around the globe.

RIDING HIGH with Penny Farthing world-wide is very profitable as I am sure all their licensees will agree, and Larry Page has a very definite theory about their success.

"If there is one thing that really annoys me about our business it is the clause that people throw into contracts stating 'We will release in the above-mentioned territory if this record enters the British Top 50 or U.S. charts.' Why should this fact define where people release a record? Let's face it, tastes in music are varied and not all records that score in England will break through in America; likewise many American records have hit the dust in the United Kingdom.

"Every territory must stand on its own feet and not sit back waiting for action in the United Kingdom or the States and then jump on the bandwagon. We are in a highly paid industry and are expected to have expert judgment on music or on what the public likes in music, so why should we be influenced by something that is happening thousands of miles away?

"When I set up my deals world-wide for Penny Farthing Records, I made sure that my distributors in each area were aware of my feelings. In the first three years of Penny Farthing we have had many chart records outside the U.K. that have never made the charts here, and with all of these it

has been due to the determination and ability of our distributors who did not sit back and wait for these records to click in the British charts."

Here is a run down of their achievements to date:-

**AUSTRALIA AND NEW ZEALAND**

- Venus - *Shocking Blue* (GOLD)
- Never Marry a Railroad Man - *Shocking Blue*
- Roly Poly - *Stamford Bridge* (GOLD)
- Vicar's Daughter - *Stamford Bridge*
- Here Come the Aussies - *The Australian Cricket Team*
- Sleepy Shores - *Johnny Pearson and his Orchestra*
- Mr. Sunshine - *Jimmy Young*
- Daddy Don't You Walk So Fast - *Daniel Boone*
- Beautiful Sunday - *Daniel Boone* (GOLD)

**ARGENTINA**

- Roly Poly - *Stamford Bridge*
- Sleepy Shores - *Johnny Pearson and his Orchestra*
- Beautiful Sunday - *Daniel Boone*

**BELGIUM**

- My Way - *Samantha Jones*
- Beautiful Sunday - *Daniel Boone*
- Annabelle - *Daniel Boone*

**CANADA**

- Beautiful Sunday - *Daniel Boone* (GOLD)
- You're All I Need - *The Barron Knights*

**FRANCE**

- Beautiful Sunday - *Daniel Boone*
- Annabelle - *Daniel Boone*

**GERMANY**

- Beautiful Sunday - *Daniel Boone*
- Annabelle - *Daniel Boone*

**ITALY**

- The River - *Octopus*

**MEXICO**

- Sleepy Shores - *Johnny Pearson and his Orchestra*
- Beautiful Sunday - *Daniel Boone*

**SOUTH AFRICA**

- Beautiful Sunday - *Daniel Boone* (3 GOLDS)
- Sunshine Lover - *Daniel Boone*
- Daddy Don't You Walk So Fast - *Daniel Boone*

**SWEDEN, FINLAND, NORWAY and DENMARK**

- Beautiful Sunday - *Daniel Boone*



Angela Goodland in Telex room. In constant contact with overseas offices.

**HOLLAND**

- Sleepy Shores - *Johnny Pearson and his Orchestra*
- My Way - *Samantha Jones*

**U.S.A.**

- Beautiful Sunday - *Daniel Boone*
- Annabelle - *Daniel Boone*

**U.K.**

- Venus - *Shocking Blue*
- Never Marry a Railroad Man - *Shocking Blue*

**Chelsea - *Stamford Bridge***

- Sleepy Shores - *Johnny Pearson and his Orchestra*

**Blue is the Colour - *The Chelsea Football Team***

- Daddy Don't You Walk So Fast - *Daniel Boone*

**Beautiful Sunday - *Daniel Boone***

**YUGOSLAVIA**

- Venus - *Shocking Blue*

**WE ARE PROUD  
TO  
REPRESENT  
THE  
LARRY PAGE  
ORGANIZATION  
IN THE  
UNITED STATES**



**RICHARD GERSH ASSOCIATES, INC.**  
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ON YOUR  
3rd ANNIVERSARY**

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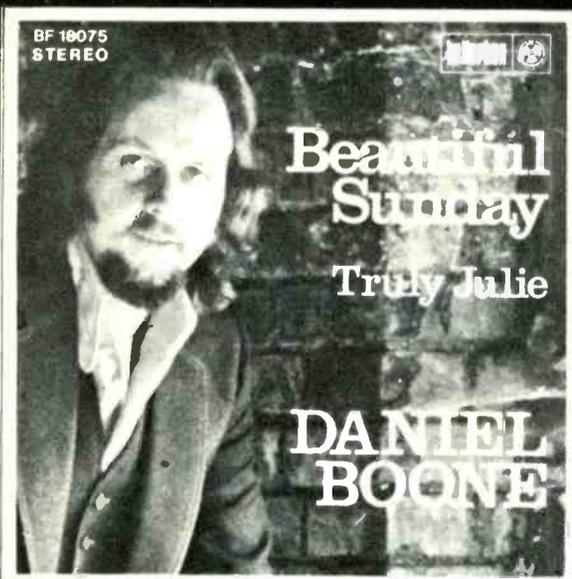
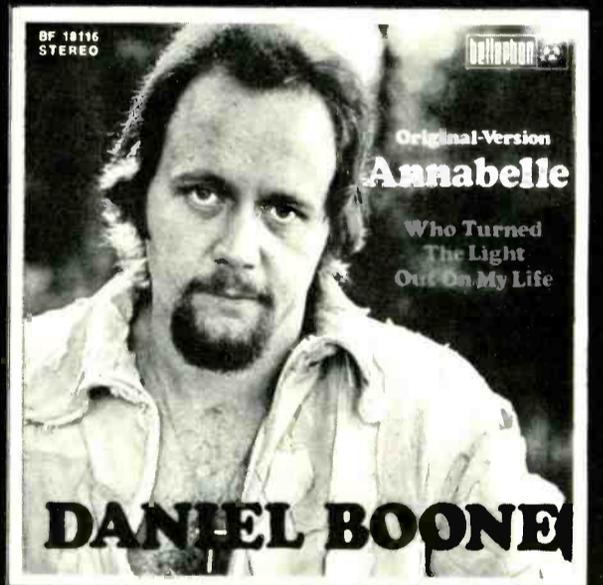
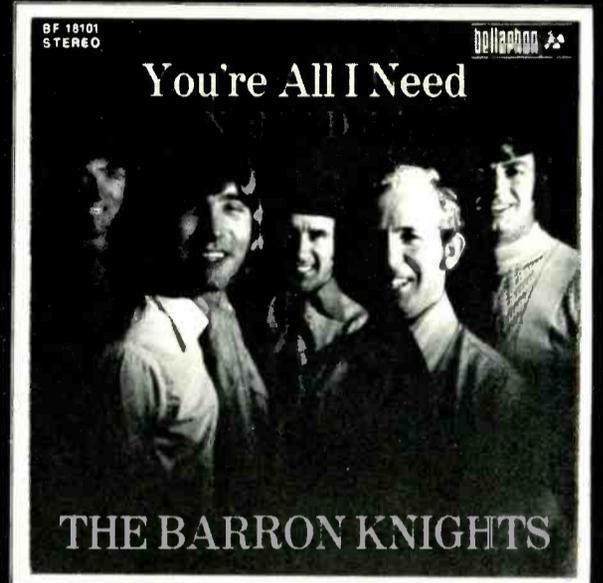
**CAR MUSIC S.A.I.C.  
VENEZUELA 1260  
BUENOS-AIRES  
ARGENTINA**

# WORKING TOGETHER

## Penny Farthing/Bellaphon

We congratulate Penny Farthing on their 3rd Anniversary & thank them for their constant run of hits

Picture shows Larry Page presenting a gold disc to Branko Zivanovic of Bellaphon Records - Germany



We look forward to continued collaboration & success

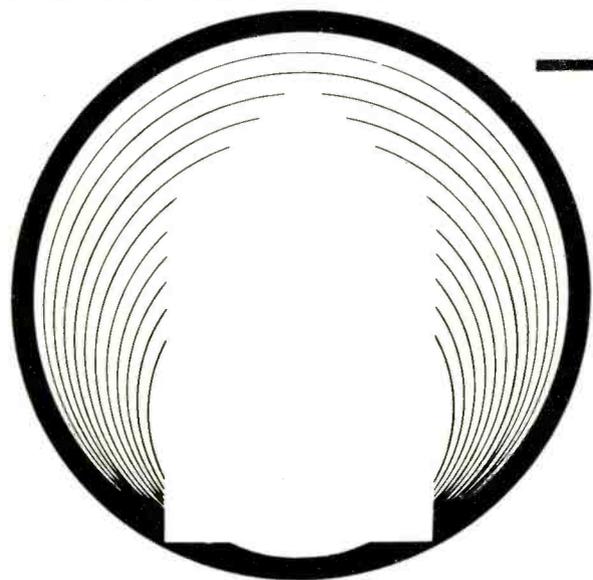
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Mainzer Landstr. 87-89  
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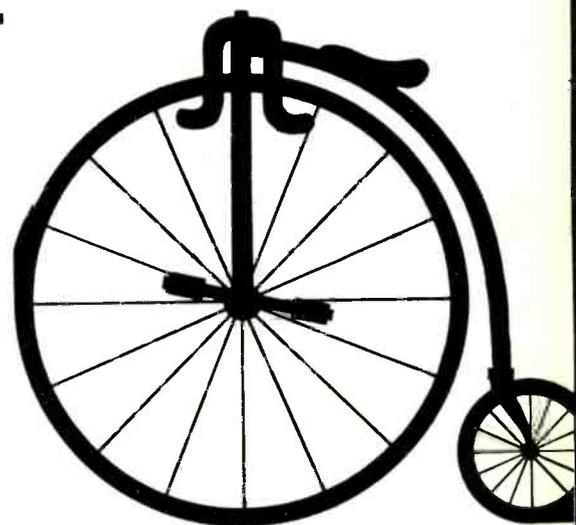
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**ON THEIR  
3rd  
ANNIVERSARY**



**may our happy Association and  
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continue**

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LARRY !!!



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from a friend

'HARA MUSIC  
Tokyo

*First anniversary  
of a tremendous association*  
**Page Full of Hits L.T.D.  
Editions Labrador**

*It won't be the last one!*

⋮

⋮

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Page Full of Hits would like to thank the following artistes who have recorded the copyrights we have been associated with during the past three years.

Tom Jones  
Jimmy Webb  
Jose Feliciano  
Dionne Warwick  
The 5th Dimension  
Buddy Greco  
Tony Hatch  
Vince Hill  
Richard Harris  
Kenny Ball  
Liza Minnelli  
Long John Baldry  
Tony Bennett  
Arrival  
Frank Chacksfield  
Glen Campbell  
Thelma Houston  
New Inspiration  
The Mike Sammes Singers

Daniel Boone  
Roberta Flack  
Mouth & MacNeal  
Vic Damone  
Ray Charles  
London Festival Orchestra  
London Pops Orchestra  
Samantha Jones  
Beggars Opera  
Earth & Fire  
George Baker  
Malcolm Roberts  
Shocking Blue  
Honeybus  
Golden Earring  
Barron Knights  
Kincade  
The Fortunes

Four Tops  
Colin Hare  
Sandy Coast  
Larry Page Orchestra  
Octopus  
Poco  
Johnny Pearson & His Orchestra  
Judd  
Ronnie Aldrich  
Pete Dello  
Bill Fay  
Chelsea Football Team  
Australian Cricket Team  
Robin Lent  
Dulcimer  
Philwit Pegasus

# Page full of Hits?

A MUSIC publishing company with a name like Page Full of Hits presents a constant problem for the person running it. He's got to achieve those hits, otherwise there will be much mirth throughout the business and puns made about empty pages and the like.

Apart from living up to the name, Terry Noon was faced with a brand-new publishing challenge three years ago of building up a catalog of successful copyrights from scratch as the publishing arm of Larry Page's brand-new Penny Farthing operation.

"People at the time said I was mad to leave a nice job like the one

I'd had at Ambassador Music," Noon recalled. "They couldn't understand why I should want to stick my neck out by going to something entirely new from something well established."

But he went anyway after over three years with Ambassador and drumming with groups before that. He's never worked so hard in his life as he has over the last three years.

"We often work till midnight, and I've never been so happy. There are now over 300 copyrights in the Page Full catalog, and over 250 of them have been recorded."

Noon is gratified by the number of useful people who call in to see

him with a view to doing business. He has lined up a formidable team of exclusive writers including Daniel Boone and Rod McQueen, the Honeybus group and Pete Dello. Honeybus have their own publishing company called White Dove Music, which is a subsidiary of Page Full.

"I take great care with writers," said Noon. "They've got their own room downstairs with a piano where they can come any time they want to. Your writers are the lifeblood of your business, and you must look after them. If a new one comes along whose work interests me, I give him practical proof of what I can get done on his behalf before I expect him to sign any contracts."

Page Full now has its own operation in the States - Page Full of Hits Inc., which is a member of ASCAP. Noon has been handling Jimmy Webb material in the UK via the Canopy and Ja-Ma catalogs. He also represents Poco's company Little Dickens Music for the same territory.

Noon has a staff of four comprising a copyright manager, copyright clerk, a plugger and a secretary. Page Full's royalties are handled through the Mechanical Copyright Protection Society's computer - a system with which Noon is well pleased.

"I determined not to rely solely on Penny Farthing for copyrights when I started," he remarked, "and I'm pleased to have got good working relationships with other labels too. Whenever I landed a B-side with any label, I made sure my plugger worked on the A-side, whatever it was, because if that did well, it's obvious that we'd all benefit. Nowadays we try for A-sides all the time."

Noon subscribes to the modern publishing technique of becoming directly involved with artists and groups as the best way of building a viable catalog. He believes it is now impossible to rely on the older method of sending one's copyrights to A&R men in the hope that they may select some for inclusion in their artists' albums and singles.

"You've got to get directly involved these days," he declared, "and I've no objection to artists and groups setting up their own publishing companies, as long as they're serious about it and really want to publish music, and not just cream off as much profit as they can."

Noon's enthusiasm for his job is reinforced by the fact that Larry Page leaves him to it, and doesn't interfere. Page even replies to letters on publishing matters sent to him with advice for the writers to contact Noon direct in preference to just passing on the original letter.

Noon grins when asked about the ambitious name given to the publishing part of the Tilney Street establishment.

"It's a difficult one to live up to," he admitted, "but we're all determined to justify it all the time."

The first copyright he acquired for Page Full happened when he was in Holland with Honeybus. He met the Dutch group Shocking Blue, and heard them perform "Venus."

Noon has unbounded enthusiasm for 1973 where Page Full is concerned, and plenty of plans, but is practical and constructive in his attitude.

"I've never believed in trying to run before you can walk, but we're walking quite well now as Page Full. I just want to deal in music - all kinds of music - that will earn the artists and the company money and respect."



Terry Noon, head of Publishing, with hit writers Daniel Boone and Rod McQueen.

# International News Reports

## Pye Closes Eire Office Polydor Gets Marketing

DUBLIN—Pye has closed in Eire effective Nov. 1. Marketing responsibility for Pye and affiliated labels, including Precision Tapes, will be handled by Polydor.

A further addition to Polydor's growing strength in the Irish market is expected to be the signing of a contract to distribute the Island group of labels, previously handled by EMI. If the contract goes through, then Polydor, according to general manager Derek Hannan, will account for a 35 percent share of the records market and over 50 percent of the tape market in Eire.

Coinciding with Pye's decision to terminate its autonomous activities in Eire—the move follows the end of its distribution deal with CBS earlier this year and the sale of a 50 percent stake in the Carlton pressing factory—John Woods, head of Pye's Irish operations for the past 10 years, moves to Polydor as successor to Hannan who is returning to London to join Polydor's U.K. marketing as pop product manager.

Woods has spent a total of 23 years with the Pye group and was in 1963 the first person to start recording Irish artists on a large scale. He told Billboard, "Times are changing. Distribution costs have rocketed in the last two years and in order to make ourselves more viable, we have linked with Polydor to improve distribution

## Fabri Named CISAC Head

MEXICO CITY—Diego Fabri (Italy) was named president for the next two years of the International Confederation of Societies of Authors and Composers (CISAC). President of the Confederation's Pan American Council is Roberto Taliche from Argentina and Consuelo Valasquez, president of the Mexican Society of Authors and Composers (SACM), was named vice president of CISAC. Carlos Gomez Barrera, general director of SACM, was appointed administrative counsel for CISAC.

The appointments were made at the 28th Congress of CISAC. The Confederation also presented a medal to Valerio de Santis in appreciation of his work in the field of authors' rights.

## Munich Lib/UA Alive and Well

MUNICH—The Liberty/UA company in Munich has asked Billboard to point out that contrary to what may have been inferred from a recent news report, the future of the company is in no way insecure. On the contrary, the company has precise plans for the coming years in both the commercial and artistic field. The resignation of some management staff was part of a realignment of the management structure which arises in all companies from time to time.

Regarding the question of the termination of Katja Ebstein's contract, Liberty/UA pointed out that the question of Miss Ebstein's recording affiliation is still in dispute and will be decided by a court of law. Liberty/UA maintains that Miss Ebstein is still under contract and aims to resolve the situation amicably with the artist.

Finally, Liberty/UA Munich points out that it is incorrect that there are plans for a fusion between Liberty/UA Munich and another company in France or Italy. The company will maintain its independence and will continue to develop its activities on all fronts.

and to expand the record and tape market."

Hannan leaves Ireland with an impressive success story to his credit. He took over in April 1970, having completed two years with EMI South Africa, at a time when Polydor accounted for about 4 percent of the market. Since then turnover has increased by 1,000 percent. He's also been responsible for improving the status of Irish artists abroad, among them Anna McGoldrick, Jim McCann and the Cotton Mill Boys.

As a result of the Pye close-down, sales supervisor James Morrissey moves to Polydor, along with salesmen, Kevin Eagan, Freddie Blake and Michael Gallagher. Brian Sexton, previously in charge of marketing for the Phonogram group, now becomes responsible for all marketing activities and reporting to him will be Philip Gavin (classical), Jimmy Greeley (pop) and Pam Kirwan (promotion), with Frank Skeffington as manager of the Middle Abbey Street depot.



FLANKED BY Francois Minchin, right, president of EMI-Pathe-Marconi and Michel Bonnet, left, director general, conductor/arranger Franck Pourcel renews his contract with Pathe-Marconi for a further five years. Pourcel first signed with EMI 18 years ago.

## Essex Music and Stones Renew Pact for 3 Yrs.

LONDON—After over a year of negotiations, Essex Music chief David Platz has renegotiated a renewal of the company's publishing deal with the Rolling Stones.

Deal is for three years and covers the world outside the U.S. and Canada.

New material written by the group will be published by a new firm, Promo Pub Music and certain copyrights featured on the group's "Exile on Main Street" will be placed in the new firm. The remainder of the songs will continue to be published by Essex under its original deal.

Essex Music publishes material

## Pye Not for Sale: ATV

LONDON—Although ATV hopes to be heavily involved in commercial radio, it does not plan to sell Pye Records, according to ATV financial director Jack Gill.

Widespread rumors mostly emanating from America have suggested that ATV was contemplating selling Pye to enable the entertainment giant to put in a bid for complete control of a station.

The Independent Broadcasting Authority rules that the primary source of a radio company's income must not come from records.

Gill explained, "ATV has agreed to join a consortium of people who plan to apply for one of two franchises for the London area. The consortium is made up by various business figures not connected with the music industry. We will not have a controlling interest."

Gill admitted that Pye, with its pressing plant and distribution network would prove very attractive for a prospective purchaser, especially an American. However, he said that ATV had no intention of selling Pye.

## Mfrs, Producers Hit By Martial Law

• Continued from page 1

is not under government control but is, of course, severely hampered by control of other media, particularly broadcasting.

Foreign licensees are concerned over an unofficial policy that stations must play 70 percent local product and 30 percent foreign, and several producers are switching to an all-Philippine policy.

Producers are also careful concerning material which could be harmful to the "New Society" move by Marcos.

More weight is being put in the industry to the export of Philippine-produced records in English and vernacular.

Industry observers speculate a decline of English-language rock

music because of radio programming and the midnight curfew law, whereas classical, jazz, religious, standard and Broadway-type could get a strong boost.

It is also suggested that the Filipino Society of Composers, Authors and Publishers (FILSCAP) might not receive a blanket royalty this quarter as a result of the padlocking of most of the members of the Philippine Broadcasting Association (PBA).

On the positive side, the "peace and order" situation has apparently caused a lessening in record piracy.

The midnight curfew has hit local recording studios, meaning a loss of some five recording hours for producers and artists. Pressing and shipping of records are also hampered.

## From The Music Capitals of the World

### LONDON

A major campaign to introduce the label to new dealers is planned by Trojan with the start of a massive sales thrust which will be backed by point-of-sale material and posters. B&C marketing director Fred Parsons said that the company realized that Trojan and its subsidiary labels (which all specialize in reggae music) were unknown to a lot of dealers and that it was hoped that the campaign will open up a number of new accounts. The Trojan label is sold in around 350 dealers specializing in reggae music. . . . EMI Records managing director Gerry Oord has named Joop Visser as head of the company's pop, a&r department (including Capitol) to find and develop new talent and repertoire for EMI. Visser (29) joins EMI from BASF in Holland where he was manager of a&r. In 1964 he joined Bovema and worked in the sales and promotion departments. Another new appointment made by Oord is that of Malcolm Brown who becomes his executive assistant. Brown (33) will assist Oord in administration matters and will also be responsible for EMI Records' contract department. A qualified solicitor, Brown joined EMI in 1967 following four years in private practice.

Following completion of Scotland Yard's investigation into last year's News of the World allegations of bribery and corruption at the BBC, a 500-page report was sent to the director of public prosecutions this week. The investigation, costing more than \$6 million dollars, involved interviews with disk jockeys, producers and record industry executives. The Scotland Yard team was headed by Detective Chief Superintendent Richard Booker. The final report was compiled from 15,000 pages of transcripts and interviews. . . . Swift success has greeted the 12-LP release by BBC Records commemorating the BBC's 50th anniversary this month. This week's Music Week album chart contain placings for five of the albums, including the double album comprising excerpts from broadcasts on historic events and memorable occasions over the 50 years.

Junior Campbell goes to the U.S. soon with Pat Fairley to renegotiate the publishing deal for his Camel Music firm. Talks will be held in New York with the current American publishers, Noma Music, a subsidiary of the Aberbach Group. At the same time Campbell, a former member of the Marmalade, will undertake a coast-to-coast promotional tour of the States to tie in with the release

of his London single, "Hallelujah Freedom." . . . EMI's factory and distribution center at Hayes is making a rapid recovery from the backlog of orders which overwhelmed it recently to the extent of the November and December supplements being canceled. "We are continuing our daily meetings," explained managing director Gerry Oord "and I am not as worried as I was. Some of the albums will be held over until the New Year but we will be able to release all the potentially strong selling product we had planned for Christmas."

. . . KPM has acquired the Lady Casey Music catalog for U.K. and the Commonwealth, excluding Canada, Australia and Ireland under a three-year deal. The company includes the works of David Clayton-Thomas, formerly with Blood, Sweat and Tears. . . . John Goodison has concluded a deal with MCA U.K. whereby a new act, Blackwater Jungle, has been signed to the label for five years on a worldwide basis. Blackwater, formed by Goodison, formerly with Brotherhood of Man and a writer of several hits, will debut with "Catch Me If I Fall in Your Direction." PHILIP PALMER

### TOKYO

Leon Russell makes his first Japan appearance in March next year, according to Nippon Phonogram who entered into a mechanical licensing agreement with Shelter Records, Russell's U.S. label. Russell's "Carney" album was released in Japan Oct. 25. . . . Milestone's "His Next Album" by Sonny Rollins was released in Japan by Victor. The jazz artist taped a message for Japanese fans on a sound sheet that accompanies the album. He will tour Japan in March next year for the third time. . . . Expected to Japan in January: Jose Feliciano, Johnny Halliday, James Taylor Bill Evans, Chick Corea, Art Blakey. In February: Peter Nero, Elton John, James Brown, Vikki Carr, Ann Barton. Booked for March: Franck Pourcel, Uriah Heep, Max Roach. In April: Sergio Mendes, Quincy Jones. . . . Mark Lester cut a UA single and album at the King Records studio in Tokyo, by arrangement with Taiyo Music. Lester was on location in Japan filming "Little Adventurer" for Tobo Pictures. EIDEO EGUGHI

### MEXICO CITY

Spanish singer Julio Iglesias scored one of the biggest successes in recent years with his appearance for two weeks at the Fiesta (Continued on page 67)

## Guess Who Tour Dates

WINNEPEG—The Guess Who, RCA artists, tour the U.S., Europe, Japan, Australia and New Zealand in the next 12 months, according to an announcement this week by manager Don Hunter. The group is playing one-nighters in the U.S.

They will arrive in Japan in mid-November for a series of dates including Tokyo (Nov. 20), Nagoya (21), Osaka (25), plus a TV show in Tokyo.

Their Australia-New Zealand tour opens in Auckland (28), continuing on to Brisbane (Dec. 1), Sydney (3), Melbourne (5-6), Adelaide (8) and Perth (12). They will

perform with Three Dog Night on these dates.

The group returns to Canada Dec. 14 for a brief rest and rehearsal period. Their U.S. itinerary continues again in February, and in April, a recording session has been scheduled at the RCA Studios in Rome. The group will tour Europe in May and June, and return to the U.S. in August.

It will be the first time the Guess Who has played concert dates in Europe, although they did make several TV appearances there three years ago. Manager Don Hunter is now in London co-ordinating details for the tour.

# WISHS KEEP



*Gary, David, Mick, Ken & Lee*

*say thanks to everyone at*

*Mercury Records, American Talent International,*

*Bronze Records, Island Records,*

*Warner Music (USA), Wartoke,*

*Bron Agency & Management.*

*for helping us go gold with our album.*

*Demons and Wizards*

## From The Music Capitals of the World

• Continued from page 65

Palace and his work in other cities and on television and radio. He brought a five piece group and his own sound equipment with him. . . . Another Spanish singer **Mari Trini** made her debut in Mexico at the Aristos Hotel. . . . In Mexico on business: **Rafael Trabucchi**, a&r chief of the Spanish label, Hispavox, on business. . . . **Trini Lopez** booked for two weeks at the **Maria Isabel Sheraton**, following the Supremes. . . . Other artists appearing include **Ray Anthony** at El Patio, Spanish composer, **Victor Manuel** at Aristo's, **Julio Iglesias** at the Fiesta Palace. . . . Argentinian singer **Alberto Cortes** played several Mexican cities, plus a short season at the National Auditorium, and television work. . . . **Luis Easton**, president of the Mexican Association of Phonograph Producers and general manager of Polydor SA, attended the Philips Convention in Venezuela. . . . **Victor Yturbe Piruli** will participate in the upcoming Puerto Rican music festival. . . . The **Zavala Brothers** intend to present the first Mexican musical, Broadway style, "With You, Bread and Onions" in several U.S. cities after its Mexican run. . . . Orfeon Records on its Videovox line, are promoting Peruvian singer, **Gensollen**, a former opera singer. The first single, "Que Tendrian Mis Ojos" (What could my eyes), produced by Mexican a&r man, **Marco Lizams**. **ENRIQUE ORTIZ**

### TORONTO

**Incredible String Band** drew SRO crowds at the Riverboat Coffee House this week. An extra show on Friday night was also sold out. The Riverboat's **Bernie Fiedler** was so impressed with the response that he's bringing the group back for a one-nighter at Massey Hall in the Spring. The latest album by the **Incredible String Band** has just been released by Reprise—it's called "Earthspan." . . . Following them into the Riverboat is True North's **Murray McLaughlan**. **Jim Kale**, former bass player with the **Guess Who**, is working on a new group,

**Scrubaloe Gaine**, which comprises members of **Gainsborough Gallery**, **Jason Hoover** and **Privilege**—the band has been signed to Sanctuary Management, of which Kale is now a senior executive. . . . CBS network radio is running the BBC-produced **Beatles'** documentary. . . . True North's **Bruce Cockburn** became only the second Canadian folk artist to ever sell out Massey Hall (22)—the first being **Gordon Lightfoot**. Cockburn is winding up a lengthy national tour and will undertake a 10-day promotion tour of Britain with manager **Bernie Finkelstein** early next month. . . . **Bill Withers** and **Ellen Mellwaine** playing two concerts at Place des Arts in Montreal (10-11) for **Sheldon Kagan**. . . . Celebrating the birth of first children are RCA promotion representative, **Scott Richards** (and wife **Glenda**) and **Edward Bear** organist, **Paul Weldon** and wife **Sharon**: boy and girl respectively. . . . Beechwood/Capitol's professional manager, **Willi Morrison**, honeymooning in Scotland with bride—he will stop off in London en route back to Toronto to discuss new Beechwood Canadian product. . . . **Martin Ornot** brings **Yes** and **J. Geils** to the Gardens (31). . . . UA's national promotional director, **Al Matthews**, has launched his "Up Al's Alley" newsletter. . . . The next **Anne Murray** single, a **Loggins-Messina** tune, is called "Danny's Song." . . . Sussex's **Dennis Coffey** is producing the new single for Canadian group, **Yukon**. . . . K.H. Productions has signed classical pianist **Geoffrey Tankard** and will record five solo albums over the next 5 years. . . . Polydor Canada has signed a duo called **May West**. The first single is called "Sweet Retzina." . . . Daffodil is rush-releasing **A Foot in Coldwater's** followup to the national hit, "Anything You Want"—title is "In My Life."

**RITCHIE YORKE**

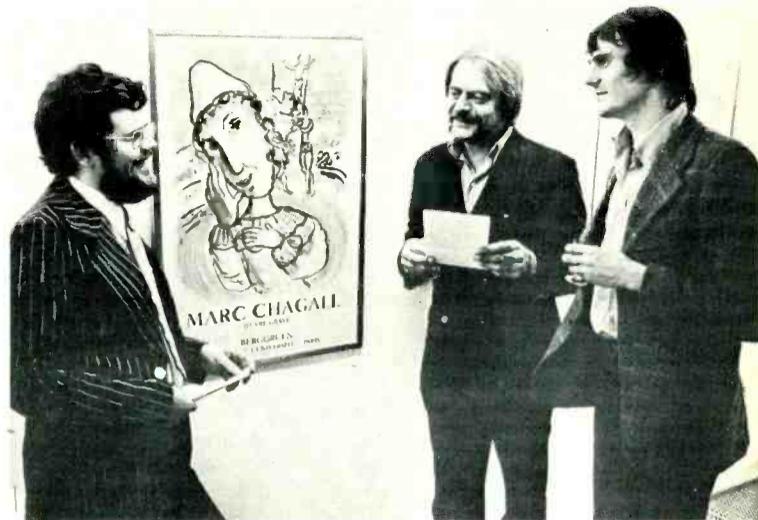
### WELLINGTON, N. Z.

Auckland based group, **Rumour**, has recorded an album for Polygram on the Polydor label. Titled "Land of New Vigour and Zeal," it contains compositions by com-

poser and guitarist, **Shade Smith**, together with other members of the group. "No Money on Our Trees" has been chosen as one of the top five selections for 1972 on the national TV pop show "Studio One." . . . Gold Disk Award entry for **Bunny Walters** is to be "I Won't Be Sorry to See Suzanne Again" on Pye. Expatriot producer **Peter Dawkins** was flown from Sydney, Australia, to launch the disk. . . . After working live on the airways **Vaughan Lawrence** has pressed his first single for Polydor. His own composition, "Take What You Can," it was first performed on Studio One as an entry in the original song writing section.

New sales and promotion manager for Polygram is **Cees Wessels** who is to supervise representatives and warehouse operations. Prior to being top rep for the company a year ago, **Cees** was popular product advertising manager for Phonogram Holland.

Down Under Records has signed **Lindsay Marks**, composer, singer and musician. His first single is "The Peace You're Looking For." "Peace" is to be recorded in London by **Philip Goodhand Tait** on his forthcoming DJM album. . . . A newly formed subsidiary of Pye Records here is the Family Label. It was designed as a minor replacement for the former Air label. It is currently being used as a vehicle for Studio One artists **Ray Woolfe** and **Eliza Keil**. Also planned is a release of "In a Broken Dream" from **Python Lee Jackson**. . . . One of the most prominent of the groups in the camp of **Robert Raymond's** organization at Auckland is **Ticket**, with the two successful LPs "Awake" and "Let Sleeping Dogs Lie" behind them the group has already moved to Sydney and are planning to go from there to Canada, Japan and, eventually, the U.S. While in Australia they collaborated with others on the score for the sound track of the film, "The Morning of the Earth." . . . Newcomer to the composing and singing field is **John Hanlon**. His first single for the Family Label is **Mickey Mouse House**, which is an entrant in the APRA Silver Scroll Award. **Hanlon** comes di-



**ROB BELL**, right, Island Records in London, in Stockholm for discussions with Sonet on the forthcoming Island campaign for October and the release of the new Cat Stevens album, "Catch Bull at Four." Bell was at the opening of the new premises for the Galleri Ostermalm, a division of Sonet, which featured an exhibition by Marc Chagall. With Bell are Sonet's managing director, **Dag Haeggqvist**, left, and **Stig Andersson**, center, who handles Cat Stevens's publishing company, Freshwater Music, in Sweden.

rect into the recording field without any performing experience.

**JOHN P. MONAGHAN**

### AMSTERDAM

Telgram has taken over N.V. Rutogram. The deal includes the Iris and Iris Special budget labels as well as the gospel repertoire from the Mirasound label. . . . Bovema is releasing a new "oldies" series called, "Hits Come Back." The series includes singles by **Fats Domino**, the **Easybeats**, **Sandy Nelson**, **Peggy Lee**, **Dean Martin**, **Johnny Otis** and **Cliff Richard** and the **Shadows**. The singles will retail for 25 percent less than full-price product. . . . the NVGD, the Dutch dealers organization, has informed the NVGI, the manufacturers and importers organization, that it has withdrawn its involvement with the official rack-jobbing company, Gramoservice. The decision is effective from Jan. 15. . . . Bovema has launched a country music series, "Country Classics," which includes such artists as **Buck Owens**, **Wanda Jackson**, **The Buckaroos**, **Merle Haggard** and **Glen Campbell**. The company has also released the "Milestones" double-album series which includes the **Band**, the **Soft Machine**, the **Steve Miller Band**, **Pink**

**Floyd**, **Beach Boys** and the **Four Tops**.

Polydor has released the London cast album of "Godspell" to coincide with the musical's Dutch opening. . . . Phonogram has released a double-album, "Two Against the Morning" featuring **Liesbeth List** and **Rod McKuen**.

A nationwide promotional tour by Dandelion label artists happened at the end of last month. The artists on the tour included **Bridget St. John**, **Kevin Coyne**, **Medicine Head** and **Lol Coxhill**.

**Tony Bennett** has signed a recording deal with Phonogram for all territories outside North America. . . . **De Zangeres Zonder Naam** (Telstar) has received a gold disk for 100,000 sales of the "Mandolinen in Nicosia" single.

Phonogram has planned a new **Anita Kerr** album, "I Sang With Jim Reeves" consisting of well-known **Reeves'** material. . . . **Vera Lynn** has received a gold disk for her album "We'll Meet Again" (Bovema).

**BAS HAGEMAN**

### BRUSSELS

Polydor has released a new Palette album by Hammond organist **Andre Brasseur**. . . . Cur-

(Continued on page 68)

# B.P.I.—Mouthpiece of the U.K. Industry

The British Phonographic Industry organization was formed in 1933 as an industry association for record manufacturers "to act with one voice" on noncompetitive matters, dealing with government departments on trading aspects, with copyright law and similar topics at all levels with all parties concerned.

In those early days, BPI's membership comprised EMI, Decca and a few others, and the individual companies took it in turn to provide an honorary secretary and treasurer. By the spring of 1971, the record industry had grown so much that it was decided it was time to establish a BPI office and appoint a full-time director.

**Geoffrey Bridge**, a respected veteran of the music industry, was approached, and accepted the post. He brought to it wide experience of the local and international scene acquired since 1957 and also prior to that when he lived and worked in the Far East in shipping.

Bridge's first industry post in 1957 was as area supervisor for EMI for the Far East, and during his first four years he was instrumental in setting up EMI's joint company with Toshiba in Japan and opening a Hong Kong office.

He then became general manager of EMI's overseas division, followed by a transfer to EMI Records in 1962 as deputy managing director at the outset of the Beatle era. Bridge eventually took over as managing director from L.G. Wood, and left EMI in 1967 to join Pye Records as international director and then general manager. He assumed his BPI post in April of this year, aided by personal assistant secretary Mrs. Marilyn Warr, who has previous working experience in records and music publishing.

"We now have about 50 members in the BPI, and we're now affiliated to the International Federation of Phonographic Industries," Bridge said. "My main tasks since taking this job have been centered on anti-piracy

and bootlegging proposals and the introduction of Value Added Tax in Britain."

BPI functions by means of eight subcommittees under the overall umbrella of BPI president Sir Edward Lewis of Decca; chairman L.G. Wood of EMI, and Bridge as BPI director. The subcommittees are Bootlegging and Piracy, chaired by John Fruin of Polydor; Best Seller Charts, also chaired by Fruin; Application for Membership chaired by Stephen James of DJM Records; Musicians Union and Equity (Actors' Union) Affairs chaired by Ken Glancy of RCA; Negotiation (i.e. session rates), which is an offshoot of the MU and Equity team; Tape chaired by Walter Woyda of Precision Tapes; a Technical team, and Value Added Tax chaired by Bridge himself.

"Subcommittees such as the MU and Equity and the anti-piracy and bootlegging are standing ones," explained Bridge, "but I hope the VAT one will be self-liquidating. The tape committee's full title is the British Tape Development Committee with the task of promoting tape as an additional method of listening to music and meeting on a monthly basis. The Charts committee meets periodically to deal with points arising from the best-selling lists compiled by the British Market Research Bureau in conjunction with Music Week and the BBC."

BPI liaises with related trade associations in the U.K. such as the Music Publishers Association, the Gramophone Record Retailers Committee of the Music Trades Association, and the tape industry bodies. It's also in the process of taking under its wing the British Record Producers Association.

"It's purely a copyright association," Bridge commented, "and will continue in that capacity within BPI. An extension of the VAT committee is an industry working party set up under John Parris of EMI with the task of setting down systems and procedures on the practical application of VAT."

BPI maintains constant contact with equivalent national organizations in other countries affiliated to the IFPI—RIAA is the American body concerned—and the directors of the European associations meet at quarterly intervals. The last European meeting was in Paris in September, and there is an annual international gathering such as the 1972 meeting in Athens last May.

### Four Grades

There are four grades of BPI membership. Grade A1 with an annual subscription of \$1,000 covers the majors such as EMI and Decca; A2 at \$500 includes companies such as MCA; Grade B at \$250 classifies British independents like DJM, and Grade C is the small independent category such as Topic at \$62.50 per annum. The major members of BPI also make further annual donations earmarked for paying rent, rates and salaries at the organization's office in London's South Kensington so that the subscription revenue may be devoted to financing the BPI's everyday activities which, in the case of anti-piracy and bootlegging, involves considerable legal advice costs.

Current BPI projects include a diary of events such as sales conferences, receptions and similar functions to avoid duplication of dates and a system of shipping British participants' equipment and material to the MIDEM meet in Cannes through the Thomas Cook travel organization. BPI maintains a small-scale employment agency service, and helps in arranging participation by its members in overseas fairs and exhibitions as well as the annual MIDEM event. A possibility Bridge is working on for the future is BPI certification of gold disk awards in the U.K. along the lines of the American practice.

"We're planning new services for the record industry," he concluded, "and acting as its general mouthpiece."

—N.H.

## From The Music Capitals of the World

• Continued from page 67

rently recording a new album are Primavera pop group **Shampoo**. . . . Hebra has released an album of 12 reggae songs by **Laurel Aitkin**. . . . Arcade Records' **Kurt Fleming** is scoring well in Belgium with his album "The Golden Voice." Fleming is to star soon in a U.S. film based on the life of **Mario Lanza**. . . . Eurovox and Syrinx of France have formed a jointly owned music publishing venture, **Valentine Music**. . . . Primavera's 16-year-old singer **Saskia** has recorded a Flemish version of the Buffy Ste-Marie song, "She Used to Wanna Be a Ballerina." . . . **Dan Lacksman** is scoring here with the RKM album "Flamenco Moog." . . . Also for RKM, **Demsey and Dover** have recorded "Highway Shoes" with producer **Silvain van Holmen**. . . . **Andy Free's** new single for Primavera is "Zoeken naar Liefde."

AL DE BOECK

### RIO DE JANEIRO

**Amalia Rodrigues**, Portuguese singer, appeared at the Canecao Restaurant. Odeon released an LP, "Amalia Com Que Voz" to coincide with the visit. . . . **Antonio Carlos Jobin** is recording his first Brazil producer album—he's made five in the U.S. . . . **Roberto Carlos**, top selling Brazilian artist is touring Portugal, Africa, Canada and the U.S. In the U.S. he will appear in New York, New Bedford and Newark, N.J., where there are Portuguese speaking communities. . . . Poetry reading is in vogue in the Rio's beach area where night-life is concentrated with poet **Gastao Neves** leading the field. . . . **Vanderlea** has moved from CBS to Philips and appeared at the M. Pujol nightclub.

HENRY JOHNSTON

### SANTO DOMINGO

Singer **Rhina Ramirez** (UA Latino) booked for the **Mike Douglas** TV show in Philadelphia and three nights at the Waldorf Astoria New York. Rhina's third LP will be recorded in Brazil on the Copacabana label represented by UA Latino in Brazil. This album will include four Brazilian songs and Dominican and other Latin compositions. Puerto Rican singer **Jose Manuel** was presented on channel 4 on the "Show del Mediodia." . . . Pianist/composer **Rafael Solano** (Kubaney) is producer of new TV program "Letra y Musica" (Lyrics & Music) on RTVD channel 4. . . . **Rafael Solano** and his group recorded a single "Vayase en Paz" (Go in Peace) with singer **Rico Lopez** on the Cumbre label pressed by Fa-



GOV. WINFIELD DUNN, left, has named Stanley Adams, ASCAP president, an honorary Tennessee Colonel. Adams was in Nashville for the Country Music festivities and the ASCAP Country Music Awards Dinner. He also attended meetings of the Country Music Association Board of Directors.

biola (Fabrica de Disco Fabiola, CXA).

**Fausto Rey** Dominican recording artist on the Montilla label won the "Debate 1972" a contest which took place in New York and included artists from other Latin countries. . . . New releases here include: Mexican singer **Jose Jose's** (RCA) new LP from which he has two hits, "Sequire Siendo Tuyo" (I'll Continue Being Yours) and "El Picaflor"; "Veronica"/"Mienteme" by **Victor Yturbe** on Philips and pressed by Fabiola; "Embalaito"/"Esta Caliente" (It's Hot) by **La Unica** group on the West Side Records label; "Julia"/"Bom-Bom" by Puerto Rican group **El Gran Combo** (E.G.G.); "Pompa" by **Tito Soto** (Vico Records); "Incomprendido" (Misunderstood) by Spanish singer **Ismael Rivers** (Borinquen).

Dominican composer **Radhames Reyes Alfau** was awarded a trophy for the best arranger of commercials in Puerto Rico. The event took place at the San Juan Hotel in Puerto Rico. . . . The Second Folk Festival organized by AMUCABA (Union of Musicians and Singers) and sponsored by J. Armando Bermudez CXA, took place at the National Conservatory of Music. Twenty-eight pieces were presented out of which 12 finalists were chosen to be included in an album recorded by AMUCABA. The funds from sales of this LP will go towards the construction of "The Artist's House" in Santo Domingo. Winners of the festival were: 1. **Tomas Jaquez Reyes** with "Lavandera de Mi Pueblo"; 2. **Nestor Ferrer** with "Olala . . . Olala"; 3. **Felix Rosario Cruz** with "Tierra Para El Campesino" (Land for the Farmer). Musical arrangements directed by **Papa Molina**.

New TV program **Musicalismo Pop** on channel 4 is produced and hosted by disk jockey **Willy Rodriguez** and radio director (HIJB) and disk jockey **Pedro Maria Santana**. This TV Pop program presents local artists and groups including **Los Ironfire**, **Los Bedouinos** and **Nini Caffaro** (Kubaney). . . . Puerto Rican singer **Yolandita Monge** (Patty Records) booked for channel 4 on the "Show del Mediodia" and for dates at the Embassy Club at the Hotel Embajador. Yolandita has a hit with her recordings of "Recuerdate" (Remember Me) and "La Voz Del Silencio" (The Voice of Silence).

FRAN JORGE

### DUBLIN

Belfast promoter **Jim Aiken** is presenting **Rory Gallagher** at the National Stadium, Dublin, on Dec. 27 and Cork the following day. Aiken has also booked **Blood, Sweat and Tears** (March 3), **The New Seekers** (March 3-4), **Nana Mouskouri** (May 1-2). Aiken will also present **Marlene Dietrich** for a week at the Gaiety Theater from April 9. The beat goes on in Belfast, despite the strife. Concerts at the Queen's University halls in recent weeks have received huge audience support. Among the artists who have appeared there in recent weeks have been **Ralph McTell**, Glasgow's **Natural Acoustic Band**, **Planxty**, **John Martyn** and **Al Stewart**. . . . **Ian Corrigan** and **Country Style** have joined the roster of artists managed by the Release organization. The band used to be called the **Annalees**.

The **Dubliners** will play at the Savoy, Cork, on Nov. 13. . . . **John McNally**, now based in Australia, will sing at the Sahara, Las Vegas, soon. He hopes to do an Irish tour early in the New Year. . . . **Pat Egan** and **Oliver Barry** have opened their second shop. It will cater for the fast-growing tape market and it is located in Dublin's Duke Street. . . . The first disk by cabaret star **Peter Keegan**—he and his group are resident at Barry's Hotel, Dublin—will be

## SUPERSTAR FOR IRELAND

DUBLIN—The rock musical "Jesus Christ Superstar" will be staged in Ireland during January. It will be presented by promoter Noel Pearson in conjunction with Robert Stigwood.

The musical will open at Dublin's National Stadium for a week from Jan. 22 to be followed by three nights in Cork and two nights in Limerick. **Luke Kelly** of the Dubliners, **Cahir O'Doherty** and **Tony Kenny** will play leading roles, and the 24-piece orchestra will be conducted by **Phil Coulter**. **Tim Rice** and **Andrew Lloyd Webber** are expected to come to Dublin for the presentation.

released on the new Solo label on Friday (10). The single is "Rosy," and it's an English version of a song he found in Spain earlier this year. . . . **Stage 2's** new single features vocalist **Danny Ellis** singing his own composition "I'd Still Believe in You Baby" (Play), which **Andy Williams** is said to be interested in cutting for an album. The band gave him a tape of the song in Las Vegas earlier this year. . . . **Emerald** has signed **Gary Street** of the **New Fairways**. His first single is "Is Anybody Going to San Antone." Earlier this year Street reached the finals of RTE television's "Gold Star Award."

Irish-born **Alan O'Duffy**, who was chief engineer for the original "Jesus Christ Superstar" double album, will engineer and produce the first album by the **Horslips**, whose act includes a fusion of traditional Irish material and rock music. The disk will be made near Cashel, County Tipperary, using the **Rolling Stones'** mobile recording studio, from Nov. 5. . . . the first single from the **Sands'** new female singer **Tara**, revives the **Brenda Lee** hit "As Usual" for the Play label. . . . **Frank Dunne**, RTE producer, musician, arranger and songwriter, died in Dublin recently. . . . **Thin Lizzy's** new single features the traditional Irish number "Whiskey in the Jar"—the group is touring the U.K. with **Slade**. The **Freshmen's Ivan Laybourne** has left the band. He will shortly become a student at the College of Music in Edinburgh, Scotland.

**Peter Boy**, who changed his name to **Peter Roddy** in Canada to avoid confusion with another singer, has a new single, "Roots and Rafters" featuring the **Trend**. . . . **Noel Pearson** may stage the concert version of "Jesus Christ Superstar" in Dublin next year. . . . **Gilbert O'Sullivan's** two concerts at the National Stadium this week sold out a couple of weeks in advance without any advertising. . . . **Polydor's** display window at its Middle Abbey Street headquarters was smashed and damage done to the value of \$175—but all that was taken were photographs of **Rory Gallagher**. . . . **EMI** released **Melanie's** first single from Neighborhood, "Together Alone." . . . **Pye** issued a new budget-priced **John McCormack** album on Ember—the second disk from the artist in the "Great Voices of the Century" series. The new album includes several tracks never previously released.

KEN STEWART

## CAP UNUSUAL PROMO ON LP

TORONTO—Capitol Records undertook an unusual promotion to draw attention to the release of the debut album by Montreal vocalist, **Ronnie Abrahamson**.

The label's promotion department sent out a daily shipment of bagels and cream cheese to key media personnel for a one-week period.

The album, titled "Ronnie Abrahamson" was produced in Montreal by **Andre Perry**.



CELEBRATING the success of the recording "Black and White" at the recent Los Angeles presentation of ASCAP plaques are, left to right, Lee Young, Jr. of Dunhill Records; Don Podolor representing his brother Robert who produced the Three Dog Night single; ASCAP's Peter Burke; Tom Thacker, representing Three Dog Night; Bob Krandonk of Templeton Music and ASCAP Western Regional Director Herb Gottlieb. Seated are the writers of the song about brotherhood, Earl Robinson, left, and Dave Arkin.

## Fest Will Mark Britain's Entry Into Common Mart

LONDON—An 11-day festival of entertainment will celebrate Britain's entry into the Common Market next year.

The \$840,000 festival will embrace more than 200 separate events held throughout Britain and will be officially tagged **Fanfare For Europe**.

The opening night of the **Fanfare** will feature a special **Covent Garden** concert with star European operatic artists.

Musical events throughout the festival will include performances by the **Berlin Philharmonic** with **von Karajan** and the **Concertgebouw of Amsterdam** at the **Albert Hall** and a performance by the **Orchestre de Paris** under **Solti** at the **Festival Hall**. There will also be performances by the **London Philharmonic** and **London Symphony**, the **BBC Symphony**, the **Royal Philharmonic** and the **Philharmonia**.

There will be jazz concerts at the **Roundhouse**, pop concerts at the **Rainbow Theater** and a gala variety concert with top European artists at the **Albert Hall**. In addition there will be special theater and ballet presentations. Television coverage of the festival will bring

## Virgo in Signing

TORONTO—**Virgo Productions Ltd.**, a new company, has signed a managerial agreement with the **Sweet Inspirations**.



EPIC RECORD ARTIST **Johnny Nash**, second from right, is given a welcome at New York's **Apollo Theater** by, left to right, **Walter Yetnikoff**, president of **Columbia Records International**; **Danny Sims**, Nash's manager; and **Ron Alexenburg**, vice president of sales and distribution, **Epic** and **Columbia Custom Labels**. Nash, whose reggae-rock single, "I Can See Clearly Now" has captured the No. 1 position on the American charts, came stateside to tour through the efforts of **CBS Records International** in the U.K.

## Executive Turntable

• Continued from page 4

tion for Jerry Butler Productions, Inc. . . . **John Carter**, managing director of the American Guild of Authors and Composers for the past four years, has resigned his post. He plans to devote himself to publishing and personal management of writers and artists. . . . **Ray Passman** has joined the professional staff of Edwin Morris Music Company. He formerly was associated with Metromedia Music and Blue Seas Music. . . . Folk singer **Tommy Makem** has been named president of Bard Records and Harp & Bard Productions. **Eugene Burns** has been named vice president of the latter company. . . . **Saul Brandman** has been named president of Great North American Music Co. Brandman, secretary with the company since last year, replaces **Roy Norman**, who has left the company. . . . **Harold Komisar** has been named sales manager for the newly formed New York/New Jersey/Connecticut operation of Music Two, Inc., RCA's distribution subsidiary. For the past two years, Komisar has been vice president, marketing, at National Tapes & Records Distributing, Inc. . . . **Don Wardell** has been named U.S. head of UK Records, Inc., liaison between Decca and London Records. Previously, he headed promotion at Decca U.K. . . . **Nancy L. Brenner** has been named manager of marketing services for Cartridge Rental Network. Formerly she was executive assistant to the vice president at Columbia Pictures Cassettes. . . . **William Miller**, insurance and finance category manager for Time magazine, has been named to the newly created position of sales director of Time-Life Video. . . . **Gerard V. Hughes** has joined Viewlex as manager, distribution, for Viewlex-Sonic Recording Products. . . . **Steve Dinnerstein** has joined the music department at the William Morris Agency. He will soon leave for his Chicago headquarters. Prior to his appointment, he was an executive vice president at Yorktown Talent Associates. . . . **Clarence C. Rubin**, national sales manager of ASCAP, has been appointed to the Florida advisory committee for tourism. . . . **Harry Mynatt** has been named vice president of Continental Record Co., a division of Continental Dynamics. The parent firm is in sales promotion programs and Mynatt, formerly special markets chief for Capitol, will head up the premium record projects.

**Jimmy Hilliard**, who began his music career with Mercury Records in the late forties as an A&R man, rejoins Frankie Laine co-ordinating the two publishing firms in Laine's enterprises, Cares Publishing (ASCAP) and LoVecchio Publishing (BMI). Hilliard had been administrator of Warner Bros. Music A&R department for the past 10 years.

## Fountain Sues Over Royalties

NEW ORLEANS—A trial date of December 18, 1972 has been set in U.S. District Court here for a suit filed by New Orleans clarinetist Pete Fountain, against Decca Records and its Coral subsidiary.

The suit asks over \$460,000 in compensatory damages and alleges that Coral held \$120,000 in Fountain's earned royalty account at the expiration of the five year contract which was signed in 1963.

The suit further charges Decca-Coral with malintention and bad faith in that the attorneys for the record companies prepared a renewal agreement which, in effect, guaranteed payment of royalties to Fountain which had already

been earned under the original contract.

The recording firms, it is alleged, sent the agreement to Charles Dent, their west coast a&r man, advising him that the new contract was a simple renewal of the previous agreement, except for the number of albums to be cut each year. They asked Dent to bring the contracts to New Orleans for Fountain's signature. Dent, who was the arranger-producer for all of Fountain's Coral sessions, came to New Orleans and the contracts were signed as represented.

Later, Fountain made demand for his earned royalties and claims the firms denied payment on the grounds that the \$120,000 in earned royalties from the previous contract was security for the payment of \$125,000 over a five year term under the new agreement.

The suit also claims \$40,000 in excessive and extraordinary recording charges and seeks damages to his national reputation on the grounds that he has been refused the opportunity of recording during the period since the contract has been in dispute.

Decca and Coral have entered a blanket denial of the allegations.

## Chartwell Sues Over Bart Fees

LOS ANGELES—Chartwell Artists has filed suit against agent Alvin Bart in Superior Court here. The agency seeks payment of commissions allegedly owed them from June 1969 to Dec. 1970, as part of an agreement by which Bart left Chartwell to open his own office specializing in film composers and songwriters.

The suit also claims Bart owes Chartwell \$3,400 unpaid on a bank loan co-signed by the agency.

## ODE LOGO IS NOW IN U.K.

NEW YORK—All Ode Records will be released in the U.K. under its own label. Up to now, Ode product in the U.K. has been issued on A&M Records. First U.K. album out on Ode will be Carole King's upcoming, "Rhymes and Reasons."

## WXLO Push On Change

NEW YORK—WXLO, formerly WOR-FM, is embarking on a major campaign designed to promote the station's change of call letters. With the emphasis on their new theme, "Rock On," WXLO will be using ads in general interest and industry magazines, bus posters, subway cards and on-air promotions.

The RKO-owned station, which caters to the 12 to 34-year-old market, officially became known as WXLO on Oct. 23 when they decided on a more hard-sounding set of call letters, as well as disassociation from their AM sister station, WOR. WXLO will continue to concentrate on the top hits of the week, interspersed with golden oldies and popular album cuts.

## Burlington, Moore Pact

NEW YORK—Burlington Music and writer/artist Tim Moore have signed an exclusive worldwide publishing pact and Eddie Deane, Burlington professional manager, has flown to the West Coast for the exploitation of Moore's material. Negotiations for the agreement were concluded between Moore's company, Andustin Music, Inc. and Burlington.

While on the coast, Deane will also present selections from the Moody Blues' catalog and material by Miller Anderson. Deane's trip follows his attendance at the CMA convention in Nashville, where he and Mimi Trepel, managing director of Burlington-Felsted, met with a variety of publishing firms whose catalogs are represented overseas by Burlington.

## Atl Oldies to Non-Disk Shops

NEW YORK—The 166 strong Atlantic back-to-back oldies singles series (Billboard last week) will be promoted to non-record outlets, such as head shops, boutiques, and other retail stores, following strong reaction from such outlets, reports Johnny Bienstock, Atlantic single sales manager.

"Both series of oldies released, the Collector's series and the Oldies Hit series have been merchandised in special browser boxes," he said. "We think this is a convenient package for a head shop or some other non-record outlet to use."

Bienstock developed the series over the last four months and both series have been supplied with a catalog numbering system. Until December the series will be introduced at a 10 percent trade discount.

## HITS OF THE WORLD CHART

The Hits of the World Chart, which normally would appear in this section, will not run this week due to unforeseen circumstances. Hits of the World will appear in next week's issue of November 18.

## Mazur Pushes LP Jacket

• Continued from page 10

turns an LP over, he'll have some idea of who and what's on the record," Mazur added. "He may not buy the product right away, but if he hears it on the radio or someone mentions the album to him, he'll remember it."

Mazur also feels that listing studio musicians, engineers and producers is important, because "these people can help sell product. They're personalities in their own right."

### Stresses Titles

Titles are also important to Mazur. "If you list all the titles," he pointed out, "you help everyone. They can always be incorporated graphically without hurting the cover and they let the consumer know what he's getting. Also, when you're pulling two or three hit singles out of an LP, the chances of a sale of that album are increased with each hit, if you have

all the titles. It really comes down to one thing. There's no reason not to list all the titles."

Mazur pointed out one new product where he's trying to put some of his ideas to work, an LP by a Cuban group, Kracker. "In this case, liner notes were impossible for certain reasons. So I designed a package that will be a box, one half inch thick and will look like a cigar box." The LP, titled, "La Familia," incorporates a tropical scene and features a caption, "Fine cigars since 1942." Mazur feels this will at least let the consumer know what type of music he's getting. There is also a photo.

Mazur will also spend several days with each artist before designing the LP, will make sure the number and logo are always on the sleeve and has designed a new bio sheet for dealers. He is against the throwaway liner note idea, thinking this spoils the album's graphic appearance.

## Studio Texas Signs With Crested Butte Records

DALLAS — Studio Texas has signed with Crested Butte Records, Denver, Colorado, to distribute and promote Texas Records through its outlets and radio station contacts.

"It should be of mutual benefit to both of us. We give them the opportunity to increase their product and we get greater exposure," said Bud Boren of Studio Texas, a two-year old management and production company which books its acts exclusively into many of Dallas' mushrooming nightclubs and colleges and universities in the Texas, Oklahoma, Louisiana and Arkansas area.

The company is also providing

## Winn Given Dual Post

DALLAS—Ernie Winn, former general manager of KPSE, San Diego, Calif., has been appointed to the newly created post of president and general manager of TM Programming, Inc., an arm of TM Productions, "the largest producers of radio jingles and station image packages," according to Winn.

He took over his new post October 1.

The new programming staff also includes Steve Major, former program director with KBBX, Seattle, Wash.

The Dallas recording company provides two syndicated programs for more than 40 stations throughout the country. Its first client was KPSE. "Through this connection, I got to know TM and they got to know me, and that's how we got together," said Winn.

TM introduced George Burns' new rock format on Sunday, October 29. Burns is the former vice-president and director of programming for Pacific Southern Broadcasting.

The new programming was part of an over-all look for former station KXXY which also changed its call letters on Sunday to KOCY.

## Emmerson Settles Suit

LOS ANGELES—Les Emmerson, writer and lead singer for the Canadian group, Five Man Electrical Band, has settled out of court his 1971 suit against 4-Star Music here. According to the settlement, Emmerson's catalog, including the hits "Signs" and "Absolutely Right," will be co-published worldwide outside Canada by 4-Star and the writer's Galeneye company.

Emmerson has entered into a new three-year contract with 4-Star for what his attorney, Ivan Hoffman, describes as "substantial advances."

bands for each of Dallas' debutante parties, which come with great frequency between now and the first of the year.

Former manager of the now-disbanded Rose Colored Glass, who had the 1971 hit "Can't Find the Time," the company has been invited to present a talent representative at the Feb. 18 National Entertainment Conference and its choice is Daniel, one of its most in-demand exclusive performers.

"We keep hearing that Dallas just needs a couple of big hits to make it as a nationally recognized record producer. Well, we've had the hits.

"Rose Colored Glass broke up because of sheer frustration. They had a hit. Even after that it was the same story," said Boren, a geologist by training and a dropout from the oil business. "Sell 50,000 in the Dallas market and we'll talk to you about distribution" is what we get.

"But we'll keep trying, and in the meantime, we're building our own potential market for our records with our booking business."

"I don't know which is riskier, the oil business or the entertainment business. And I don't know which is more fun—watching a well come in or producing a hit record," Boren commented.

## 15-LP Series On Vanguard

NEW YORK—Vanguard Records' Bach Guild has released "A Historical Anthology of Music," a series of 15 LP's. Retailing for \$2.98 an album, the series is in color-coordinated packages and is designed for use by the collector as well as the general listener. Sources for the series are also listed as to make it useful for school and library catalogs.

Included in the series are works by Byrd, Gabrielle, Purcell, Vivaldi, Monteverdi, Telemann, Bach, Boyce, Haydn, Mozart, Tallis and Josquin Des Pres.

## NIXON HEARS DANNY DAVIS

NEW YORK—RCA Records artist Danny Davis and his Nashville Brass, among other artists, will play for President Richard Nixon at the White House on Election Eve (6). The special show will be broadcast live on CBS-TV, NBC-TV and ABC-TV, on a pick-up basis, Billboard has learned.

**POPULAR ARTISTS**

AMES BROS.  
This Is  
(LP) Victor  
VPS 5068 (2) 12-160-2542-8 \$6.98

ATKINS, CHET  
Now & Then  
(LP) Victor  
VPS6079 (2) 12-160-2559-2 \$6.98

BAKER, GINGER  
Baker's, Ginger, Best  
(LP) Polydor  
PD3504 (2) 12-710-8174-1 \$7.98

BATDORF & RODNEY  
Batdorf & Rodney  
(LP) Asylum  
SD5056 12-801-6809-9 \$5.98

BELAFONTE, HARRY  
Live  
(LP) Victor  
VPS6077 (2) 12-160-2549-8 \$6.98

BENNY  
Benny  
(LP) VMI 72001  
BISHOP, ELVIN, BAND  
Rock My Soul  
(LP) Epic KE31563 12-400-0363-3 \$5.98

BLACK HEAT  
Black Heat  
(LP) Atlantic  
SD7237 12-140-0510-1 \$5.98

BLACK SABBATH  
Black Sabbath, v.4  
(LP) Warn. Bros.  
BS2602 12-414-0346-5 \$5.98  
BT WAR82602M 96-414-0346-X \$6.97  
CA WAR52602M 92-414-0364-2 \$6.97

BLOOD, SWEAT & TEARS  
New Blood  
(LP) Columbia  
KC31780 12-100-2950-2 \$5.98  
BT CA31780 96-100-2950-7 \$6.98  
CA CT31780 92-100-2950-X \$6.98

BOOT  
(LP) Agape 2601 12-800-4901-4 \$4.98

BRUCE, JACK  
Bruce's, Jack, Best  
(LP) Polydor  
PD 3505 (2) 12-710-8170-9 \$7.98

BUBBLE ROCK  
Bubble Rock Is Here to Stay  
(LP) London  
UK553101 12-170-1256-7 \$5.98

BULLDOG  
Bulldog  
(LP) Decca  
Decca DL75340 12-423-1326-5 \$4.98  
BT 65370 96-423-1326-X \$6.98  
CA 735370 92-423-1326-2 \$6.98

BUSH, JOHNNY  
Here's Johnny Bush  
(LP) Starday  
SLP475498 12-439-0161-6 \$4.98

CASH, JOHNNY  
Cash, Johnny, Songbook  
(LP) Harmony  
KH31602 12-401-0451-0 \$2.98

CHAPIN, HARRY  
Sniper & Other Love Songs  
(LP) Elektra  
EK575042 12-405-0331-8 \$5.98  
BT ET 85042 96-405-0331-2 \$6.97  
CA TC55042 92-405-0331-5 \$6.97

CHI-LITES  
Greatest Hits  
(LP) Brunswick  
BL754184 12-713-2053-3 \$4.98

CLAPTON, ERIC  
At His Best  
(LP) Polydor  
PD3503 (2) 12-710-8169-5 \$7.98

CLAYTON-THOMAS, DAVID  
Tequila Sunrise  
(LP) Columbia  
KC31700 12-100-2933-2 \$5.98  
BT CT31700 96-100-2933-7 \$6.98

CRAZY HORSE  
At Crooked Lake  
(LP) Epic  
KE31710 12-400-0369-2 \$5.98  
BT EA31710 96-400-0369-9 \$6.98  
CA ET31710 92-400-0369-X \$6.98

CREAM  
Heavy Cream  
(LP) Polydor  
PD3502 (2) 12-710-8172-5 \$7.98

CYMANDE  
Cymande  
(LP) Janus  
JLS3044 12-437-0048-3 \$5.94

DAVIDSON, DIANE  
Mountain Mama  
(LP) Janus  
JLS3048 12-437-0046-7 \$5.94

DAVIES, ALAN  
Daya  
(LP) Columbia  
KC31469 12-100-2937-5 \$5.98

DAVIS, SAMMY, JR.  
Portrait Of  
(LP) MGM  
SE 4852 12-449-0387-6 \$5.98

DEE, LENNY  
Where Is the Love  
(LP) Decca  
DL75366 12-423-1318-4 \$4.98  
BT 65366 96-423-1318-9 \$6.98  
CA 735366 92-423-1318-1 \$6.98

DEEP PURPLE  
Purple Passages  
(LP) Warn. Bros.  
2LS2644 (2) 12-414-0342-2 \$7.98

DELBERT & GLEN  
Delbert & Glen  
(LP) Clean  
CN601 12-801-9602-4 \$5.98

DELLS  
Sweet As Funk Can Be  
(LP) Cadet  
CA 50021 12-436-0133-7 \$5.94

ELIJAH  
Elijah  
(LP) UA UAS5590 12-407-0465-8 \$5.98

EXUMA  
Reincarnation  
(LP) Kam Sut  
KBS52062 12-413-0064-X \$5.98

FAIRCHILD, BARBARA  
Sweeter Love  
(LP) Columbia  
KC31720 12-100-2948-0 \$5.98  
BT CA31720 96-100-2948-5 \$6.98

FARM BAND  
Farm Band  
(LP) Mantra S3335 (2)

FATBACK BAND  
Let's Do It Again  
(LP) Perception PLP28

FIRST MOOG QUARTET  
Popcorn  
(LP) Aud Fid  
AF506254 12-712-8362-X \$5.98

FUNICELLO, ANNETTE  
Funicello, Annette  
(LP) Buena Vista BV4037

GALLO, ROBERT JOHN  
Painted Poetry  
(LP) Mandala 3005 12-802-5202-2 \$4.98

**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. The Music Industry Code (MIC) number, a universal numbering system, appears in bold face type following the manufacturer's number. The following configuration abbreviations are used in the listings: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 3/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q8—quadrasonic 8-track cartridge.

GEILS, J. BAND  
Full House (Live)  
(LP) Atlantic  
SD7241 12-140-0512-8 \$5.98

GIBSON, DON  
Sample kisses  
(LP) Harmony  
H31765 12-401-0450-2 \$1.89

GILBERTO, ASTRUD  
Now  
(LP) Perception PLP29

GLITTER, GARY  
Glitter  
(LP) Bell 1108 12-445-0065-8 \$5.98

GRAND FUNK RAILROAD  
Phoenix  
(LP) Capitol  
SMAS11099 12-150-1292-6 \$5.98

GREEN, AL  
I'm Still in Love With You  
(LP) Hi  
XSHL32074 12-704-7060-4 \$5.98

GUNHILL ROAD  
Gunhill Road  
(LP) Kam Sut  
KBS52061 12-413-0066-6 \$5.98

HAGERS  
Music on the country Side  
(LP) Barnaby  
BR15002 12-700-1037-9 \$5.98

HARDIN, TIM  
Painted Head  
(LP) Columbia  
KC31764 12-100-2947-2 \$5.98  
BT CA31764 96-100-2947-7 \$6.98

HART, FREDDIE  
Just Us Three, w. Sammi Smith  
& Jerry Reed  
(LP) Harmony  
H31499 12-401-0443-X \$1.89

HARTMAN, JOHNNY  
Today  
(LP) Perception PLP30

HAWKINS, WALTER  
Selah  
(LP) Fantasy 9410

HEATHERTON, JOEY  
Heatherton, Joey, Album  
(LP) MGM  
SE4858 12-449-0388-4 \$5.98

HOD & MARC  
Hod & Marc  
(LP) Bell 6080 12-445-0064-X \$4.98

HOKUS POKUS  
Hokus Pokus  
(LP) Romar  
RM2002 12-717-8002-X \$5.98

HOODOO RHYTHM DEVILS  
Barbecue of Deville  
(LP) Blue Thumb  
BT542 12-717-2034-5 \$5.98

IF  
Waterfall  
(LP) Metromedia KMD 1057

JONES, GEORGE  
Take Me  
(LP) Victor  
LSP 4787 12-160-2553-3 \$5.98

KAPT KOPTER & HIS FABULOUS  
TWIRLY BIRDS  
Kapt. Kopter & His Fabulous  
Twirly Birds v. Randy California  
(LP) Epic  
KE31755 12-400-0361-7 \$5.98  
BT CA31755 96-400-0361-1 \$6.98

KEERSHAW, DOUG  
Devil's Elbow  
(LP) Warn. Bros.  
BS2649 12-414-0343-0 \$5.98

KING, BEN E.  
Beginning Of It All  
(LP) Mandala  
MLP3007 12-802-5201-4 \$4.98

KOSTELANTEZ, ANDRE  
Great Moments From the Promenades  
(LP) Columbia  
MG31415 (2) 12-100-2938-3 \$6.98

KURTZ, JOHN HENRY  
Reunion  
(LP) ABC  
ABCX742 12-416-0214-X \$5.98

LAI, FRANCIS  
French Themes  
(LP) UA  
UAS5630 12-407-0455-0 \$5.98

LAINE, CLEO  
Feel the Arm  
(LP) EMI SCX6497

LEE, LAURA  
Love More Than Pride  
(LP) Chess  
CH50031 12-435-0149-9 \$5.94

LINDISFARNE  
Dingy Dell  
(LP) Elektra  
75043 12-405-0330-X \$5.98

LITE STORM  
Warning  
(LP) Bev Hills  
BH1135 12-711-6022-6 \$5.98

LIVING STRINGS  
Play Music From Charlie Chaplin Movies  
(LP) Camden  
CAS2581 12-701-4752-8 \$2.49

LOBO  
Of a Simple Man  
(LP) Big Tree  
2013 12-802-5002-X \$4.98

LYNN, LORETTA  
Here I Am Again  
(LP) Decca  
DL75381 12-423-1322-2 \$5.98  
BT 65381 96-423-1322-7 \$6.98  
CA 73581 92-423-1322-X \$6.98

MAGIC ORGAN  
Penny Arcade  
(LP) Ramwood  
R8100 12-711-3109-9 \$4.98

MANCHILD  
Manchild I  
(LP) Capitol  
ST11104 12-150-1293-4 \$5.98  
BT 8XT11104 96-150-1293-9 \$6.98  
CA 4XT11104 92-150-1293-1 \$6.98

MANN, MANFRED  
Glorified Magnified, w. Earth Band  
(LP) Polydor  
PD5031 12-710-8173-3 \$4.98

MANUEL  
And the Music of The Movies  
(LP) King  
KLP1140 12-440-0196-1 \$4.98

Cascade  
(LP) King  
KLP1141 12-440-0195-3 \$4.98

MARK-ALMOND  
Rising  
(LP) Columbia  
KC31917 12-100-2944-8 \$5.98  
BT CA31917 96-100-2944-2 \$6.98  
CA CT31917 92-100-2944-5 \$6.98

MARTIN, FREDDY  
This Is  
(LP) Victor  
VPM6072 (2) 12-160-2551-7 \$6.98

MATHIS, JOHNNY  
Song Sung Blue  
(LP) Columbia  
KC31626 12-100-2932-4 \$5.98  
BT CA 31626 96-100-2932-9 \$6.98  
CA CT31626 92-100-2932-1 \$6.98

MAYALL, JOHN  
Moving On  
(LP) Polydor  
PD5036 12-710-8171-7 \$4.98

MCCORMICK, GAYLE  
Flesh & Blood  
(LP) Decca  
DL75364 12-423-1319-2 \$4.98  
BT 65364 96-423-1319-7 \$6.98  
CA 735364 92-423-1319-X \$6.98

MCDONOUGH, MEGAN  
Megan Music  
(LP) Wood Nick  
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Right Now  
(LP) Trip  
TLP8025 12-801-0730-3 \$4.98

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(LP) Warn Bros.  
RS2464 12-414-0345-7 \$5.98

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Murphey, Bob, Country  
(LP) Lemon LS2000

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Highway 1  
(LP) Warn. Bros.  
BS2648 12-414-0344-9 \$5.98

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Different Strokes  
(LP) Victor  
LSP4767 12-160-2543-6 \$5.98

OCEAN  
Give Tomorrow's Children One More Chance  
(LP) Kam Sut  
KBS52064 12-413-0065-8 \$5.98

O'CONNELL, HELEN  
This Is  
(LP) Victor  
VPM6076 (2) 12-160-2550-9 \$6.98

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Take Me Away  
(LP) Buddha  
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Day by Day  
(LP) Param  
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(LP) Atlantic  
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Down to Earth  
(LP) MGM  
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I Lead a Life  
(LP) Blue Thumb  
BTS40 12-717-2032-9 \$5.98

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(LP) Wood Nick  
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**STAR PERFORMER**—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

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For Week Ending November 11, 1972

# Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart
		Artist (Producer) Label, Number (Distributing Label)			Artist (Producer) Label, Number (Distributing Label)			Artist (Producer) Label, Number (Distributing Label)
1	1	<b>I CAN SEE CLEARLY NOW</b> 10 Johnny Nash (Johnny Nash), Epic 5-10902 (CBS)	35	36	<b>ROCK 'N ROLL SOUL</b> 8 Grand Funk Railroad (Grand Funk Railroad), Capitol 3363	66	67	<b>IF YOU LET ME</b> 6 Eddie Kendricks (Frank Wilson), Tamla 54222 (Motown)
2	2	<b>NIGHTS IN WHITE SATIN</b> 15 Moody Blues (Tony Clarke), Deram 85023 (London)	36	53	<b>CLAIR</b> 3 Gilbert O'Sullivan (Gordon Mills), Mam 3626 (London)	67	72	<b>WHAT AM I CRYING FOR</b> 4 Dennis Yost & the Classics IV (Buddy Buie), MGM South 7002
3	8	<b>I'D LOVE YOU TO WANT ME</b> 8 Lobo (Phil Gernhard), Big Tree 147 (Bell)	37	40	<b>ALL THE YOUNG DUDES</b> 8 Mott the Hoople (David Bowie), Columbia 4-45673	68	68	<b>WE CAN MAKE IT TOGETHER</b> 9 Steve and Eydie (Mike Curb & Don Costa), MGM 14383
4	4	<b>FREDDIE'S DEAD (Theme From "Superfly")</b> 13 Curtis Mayfield (Curtis Mayfield), Curtom, 1975 (Buddah)	38	44	<b>ROCKIN' PNEUMONIA—THE BOOGIE WOOGIE FLU</b> 6 Johnny Rivers (Johnny Rivers), United Artists 50960	69	75	<b>WEDDING SONG (There Is Love)</b> 6 Petula Clark, (Mike Curb & Don Costa), MGM 14431
5	7	<b>I'LL BE AROUND</b> 13 Spinners (Thom Bell), Atlantic 2904	39	25	<b>WHY/LONELY BOY</b> 12 Donny Osmond (Mike Curb & Don Costa), MGM 14424	70	79	<b>LIES</b> 2 J. J. Cale (Audie Ashworth), Shelter 7326 (Capitol)
6	6	<b>GARDEN PARTY</b> 16 Rick Nelson & The Stone Canyon Band (Rick Nelson), Decca 32980 (MCA)	40	13	<b>USE ME</b> 12 Bill Withers (Bill Withers with R. Jackson, J. Gadson, M. Dunlap and B. Blackman), Sussex 241 (Buddah)	71	—	<b>KEEPER OF THE CASTLE</b> 1 Four Tops (Steve Barri/Dennis Lambert/Brian Potter), Dunhill 4330
7	3	<b>MY DING-A-LING</b> 15 Chuck Berry (Esmond Edwards), Chess 2131	41	16	<b>EVERYBODY PLAYS THE FOOL</b> 18 Main Ingredient (Sylvester & Simmons), RCA 74-0731	72	77	<b>IN HEAVEN THERE IS NO BEER</b> 2 Clean Living (Maynard Solomon), Vanguard 35162
8	12	<b>I AM WOMAN</b> 12 Helen Reddy (Jay Senter), Capitol 3350	42	57	<b>CORNER OF THE SKY</b> 3 Jackson 5 (Shirley Matthews & Deke Richards), Motown 1214	73	89	<b>LONG DARK ROAD</b> 2 Hollies (Ron Richards & the Hollies), Epic 5-10920 (CBS)
9	26	<b>CONVENTION '72</b> 4 Delegates (N. Cenci & N. Kousaleous For Nik-Nik Productions), Mainstream 5525	43	23	<b>CITY OF NEW ORLEANS</b> 16 Arlo Guthrie (Lenny Waronker & John Pilla), Reprise 1103	74	83	<b>SPECIAL SOMEONE</b> 3 Heywoods (John Madara), Family Prod. 0911 (Famous)
10	15	<b>WITCHY WOMAN</b> 10 Eagles (Glyn Johns), Asylum 11008 (Atlantic)	44	51	<b>DIALOGUE</b> 3 Chicago (James William Guercio), Columbia 4-45717	75	78	<b>DOWN TO THE NIGHTCLUB</b> 4 Tower of Power (Ron Capone & Tower of Power), Warner Bros. 7635
11	11	<b>LISTEN TO THE MUSIC</b> 11 Doobie Brothers (Ted Templeman), Warner Bros. 7619	45	20	<b>TIGHTROPE</b> 12 Leon Russell (Denny Cordell & Leon Russell), Shelter 12352 (Capitol)	76	84	<b>ONE NIGHT AFFAIR</b> 2 Jerry Butler (Jerry Butler/Sam Brown III), Mercury 73335
12	14	<b>IF I COULD REACH YOU</b> 10 Fifth Dimension (Bones Howe), Bell 45-261	46	47	<b>THAT'S HOW LOVE GOES</b> 9 Jermaine Jackson (Johnny Bristol), Motown 1201	77	81	<b>DANCING IN THE MOONLIGHT</b> 3 King Harvest (Berjot-Robinson), Perception 515
13	17	<b>PAPA WAS A ROLLIN' STONE</b> 5 Temptations (Norman Whitfield), Gordy 7121 (Motown)	47	33	<b>DON'T EVER BE LONELY (A Poor Little Fool Like Me)</b> 11 Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50954	78	80	<b>SUNDAY MORNING SUNSHINE</b> 4 Harry Chapin (Fred Kewley), Elektra 45811
14	5	<b>BURNING LOVE</b> 13 Elvis Presley, RCA 74-0769	48	74	<b>ME AND MRS. JONES</b> 2 Billy Paul (Gamble-Huff), Philadelphia International 73521 (CBS)	79	82	<b>I FOUND MY DAD</b> 2 Joe Simon (Staff for Gamble-Huff Prod.), Spring 130 (Polydor)
15	9	<b>GOOD TIME CHARLIE'S GOT THE BLUES</b> 11 Danny O'Keefe (Arif Mardin), Signpost 70006 (Atlantic)	49	55	<b>SUNNY DAYS</b> 6 Lighthouse (Jimmy Ienner), Evolution 1069 (Stereo Dimension)	80	69	<b>GUILTY</b> 7 Al Green (Palmer James/Curtis Rodgers), Bell 45-258
16	21	<b>SUMMER BREEZE</b> 10 Seals & Crofts (Louie Shelton), Warner Bros. 7606	50	48	<b>CAN'T YOU HEAR THE SONG</b> 10 Wayne Newton (Wes Farrell), Chelsea 78-0105 (RCA)	81	—	<b>992 ARGUMENTS</b> 1 O'Jays (Gamble & Huff), Philadelphia International 3522 (CBS)
17	10	<b>BEN</b> 15 Michael Jackson (Corporation), Motown 1207	51	54	<b>LET IT RAIN</b> 8 Eric Clapton (Delaney Bramlett), Polydor 15049	82	63	<b>I'LL MAKE YOU MUSIC</b> 9 Beverly Bremers (Steve Metz/David Lipton/Norman Bergen), Scepter 12363
18	18	<b>THUNDER AND LIGHTNING</b> 11 Chi Coltrane (Toxey French), Columbia 4-45640	52	52	<b>POOR BOY</b> 8 Casey Kelly (Richard Sanford Orshoff), Elektra 45804	83	—	<b>AND YOU AND I</b> 1 Yes (Yes & Eddie Offord), Atlantic 2920
19	19	<b>STARTING ALL OVER AGAIN</b> 19 Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127	53	56	<b>WOMAN DON'T GO ASTRAY</b> 9 King Floyd (Elijah Walker), Chimneyville 443 (Cotillion)	84	85	<b>GOOD TIME SALLY</b> 2 Rare Earth (Tom Baird), Rare Earth 5048 (Motown)
20	27	<b>IF YOU DON'T KNOW ME BY NOW</b> 7 Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73520 (CBS)	54	58	<b>YOU OUGHT TO BE WITH ME</b> 4 Al Green (Willie Mitchell), Hi 2227 (London)	85	—	<b>WALK ON WATER</b> 1 Neil Diamond (Tom Catalano & Neil Diamond), Uni 55352 (MCA)
21	31	<b>YOU OUGHT TO BE WITH ME</b> 4 Al Green (Willie Mitchell), Hi 2227 (London)	55	—	<b>SWEET SURRENDER</b> 1 Bread (David Gates), Elektra 45818	86	86	<b>TOGETHER ALONE</b> 4 Melanie (Peter Schekeryk), Neighborhood 4207 (Famous)
22	22	<b>I BELIEVE IN MUSIC</b> 14 Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)	56	60	<b>THEME FROM "THE MEN"</b> 4 Isaac Hayes (Isaac Hayes & Onzie Horne), Enterprise 9058 (Stax/Volt)	87	88	<b>I GUESS I'LL MISS THE MAN</b> 4 Supremes (Sherlie Matthews & Deke Richards), Motown 1213
23	24	<b>SPACE MAN</b> 9 Nilsson (Richard Perry), RCA 74-0788	57	61	<b>A MAN SIZED JOB</b> 6 Denise LaSalle (Crajon), Westbound 260 (Chess/Janus)	88	90	<b>LOVIN' YOU, LOVIN' ME</b> 2 Candi Staton (Rick Hall), Fame 91005 (United Artists)
24	37	<b>VENTURA HIGHWAY</b> 4 America (America), Warner Bros. 7641	58	62	<b>WHY CAN'T WE BE LOVERS</b> 7 Holland-Dozier (Holland-Dozier-Holland), Invictus 9125 (Capitol)	89	—	<b>YOUR MOMMA DON'T DANCE</b> 1 Ken Loggins with Jim Messina (Jim Messina), Columbia 4-45719
25	41	<b>I'M STONE IN LOVE WITH YOU</b> 5 Stylistics (Thom Bell), Avco 4603	59	59	<b>SO LONG DIXIE</b> 7 Blood, Sweat & Tears (Bobby Colomby), Columbia 4-45661	90	—	<b>ANNABELLE</b> 1 Daniel Boone (Larry Page), Mercury 73339
26	28	<b>ELECTED</b> 6 Alice Cooper (Bob Ezrin), Warner Bros. 7631	60	64	<b>I LOVE YOU MORE THAN YOU'LL EVER KNOW</b> 4 Donny Hathaway (Jerry Wexler & Arif Mardin), Atco 6903	91	92	<b>MISTY BLUE</b> 4 Joe Simon (John Richbourg), Sound Stage 7 1508 (CBS)
27	39	<b>IT NEVER RAINS IN SOUTHERN CALIFORNIA</b> 4 Albert Hammond (D. Altfeld & A. Hammond), Mums 76011 (CBS)	61	70	<b>WORK TO DO</b> 3 Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 936 (Buddah)	92	95	<b>THE PEOPLE TREE</b> 4 Sammy Davis Jr. (Mike Curb, Don Costa & Michael Viner), MGM 14426
28	30	<b>AMERICAN CITY SUITE</b> 8 Cashman & West (Steve Barri), Dunhill 4324	62	76	<b>LIVING IN THE PAST</b> 2 Jethro Tull (Terry Ellis & Ian Anderson), Chrysalis 2006 (Warner Bros.)	93	93	<b>I GOT A THING ABOUT YOU BABY</b> 2 Billy Lee Riley (Chips Moman), Entrance 7508 (CBS)
29	29	<b>LOVING YOU JUST CROSSED MY MIND</b> 11 Sam Neely (Rudy Durand), Capitol 3381	63	73	<b>NO</b> 5 Bulldog (Gene Cornish & Dino Danelli), Decca 32996 (MCA)	94	94	<b>ROBERTA</b> 2 Bones (Richard Perry), Signpost 70008 (Atlantic)
30	35	<b>OPERATOR (That's Not the Way It Feels)</b> 5 Jim Croce (Terry Cashman & Tommy West), ABC/Dunhill 11335	64	71	<b>I DIDN'T KNOW I LOVED YOU (Till I Saw You Rock and Roll)</b> 2 Gary Glitter (Mike Leander), Bell 45-276	95	100	<b>CELEBRATION</b> 2 Tommy James (Tommy James & Bob King), Roulette 7135
31	45	<b>FUNNY FACE</b> 7 Donna Fargo (Stan Silver), Dot 17429 (Famous)	65	66	<b>IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair)</b> 7 Laura Lee (Ronald Dunbar), Hot Wax 7207 (Buddah)	96	97	<b>DO YA</b> 3 Move (Roy Wood & Jeff Lynne), United Artists 50928
32	50	<b>CRAZY HORSES</b> 4 Osmonds (Michael Lloyd & Alan Osmond), MGM 14450	66	—		97	99	<b>SUITE: MAN AND WOMAN</b> 3 Tony Cole (David Mackay), 20th Century 20001
33	46	<b>SOMETHING'S WRONG WITH ME</b> 5 Austin Roberts (Danny Janssen, Bobby Hart & Austin Roberts), Chelsea 78-0101 (RCA)	67	—		98	—	<b>SMOKE GETS IN YOUR EYES</b> 1 Blue Haze (Phillip Swern & Johnny Arthey), A&M 1357
34	34	<b>BABY DON'T YOU DO IT</b> 9 The Band (The Band), Capitol 3433	68	—		99	—	<b>YOU TURN ME ON, I'M A RADIO</b> 1 Joni Mitchell ( ), Asylum 11010 (Atlantic)
			69	—		100	—	<b>MAMA TOLD ME NOT TO COME</b> 1 Wilson Pickett (Shapiro-Crawford), Atlantic 2909

## HOT 100 A-Z - (Publisher - Licensee)

All the Young Dudes (Mott/Chrysalis, ASCAP) 37	Clair (Mam, ASCAP) 36	Funny Face (Prima Donna, BMI) 31	I'd Love You to Want Me (Kaiser/Famous, ASCAP) 3	Let It Rain (Cotillion/Delbon/Cassero, BMI) 51	No (Dirtfarm, ASCAP) 63	Something's Wrong With Me (Pocketful of Tunes, BMI) 33	Use Me (Interior, BMI) 40
A Man Sized Job (Ordene/Bridgport, BMI) 57	Convention '72 (Nik-Nik, ASCAP) 9	Garden Party (Matragun, BMI) 6	I Love You More Than You'll Ever Know (Sea Lark, BMI) 60	Lies (Audiogram, BMI) 70	Operator (That's Not the Way It Feels (Blendingwell/Wingate, ASCAP) 11	Space Man (Blackwood, BMI) 23	Ventura Highway (WB, ASCAP) 24
American City Suite (Blendingwell, ASCAP) 28	Corner of the Sky (Jobete/Belwin-Mills, ASCAP) 42	Good Time Charlie's Got the Blues (Cotillion/Road Canon, BMI) 15	I'm Stone in Love With You (Bellboy/Assorted, BMI) 25	Listen to the Music (Blossom Hill, BMI) 11	Feels (Blendingwell/Wingate, ASCAP) 30	Shoals Sound, BMI) 19	Walk On Water (Probet, ASCAP) 85
Anabelle (Page Full of Hits, ASCAP) 90	Crazy Horses (Kolob, BMI) 32	Good Time Sally (Stein & Van Stock, ASCAP) 84	Living in the Past (Chrysalis, ASCAP) 69	Lonely Boy (Spanka, BMI) 62	Papa Was a Rollin' Stone (Stone Diamond, BMI) 13	Suite: Man and Woman (Leeds, ASCAP) 97	We Can Make It Together (Kolob, BMI) 68
And You and I (Yessongs, ASCAP) 83	Dancing in the Moonlight (Unart, BMI) 77	Good Time Charlie's Got the Blues (Cotillion/Road Canon, BMI) 15	Lonely Boy (Spanka, BMI) 62	Long Dark Road (Xandu Xongs, ASCAP) 73	People Tree (Taradam, BMI) 92	Wedding Song (P.D., BMI) 69	What Am I Crying For (Lo-Sal, BMI) 67
Baby Don't You Do It (Jobete, BMI) 34	Dialogue (Big Elk, ASCAP) 44	Good Time Charlie's Got the Blues (Cotillion/Road Canon, BMI) 15	Long Dark Road (Xandu Xongs, BMI) 73	Lovin' You Lovin' Me (Fame, BMI) 88	Poor Boy (Portofino/Avoyelles, ASCAP) 88	Why Can't We Be Lovers (Gold Forever, BMI) 58	Witchy Woman (Kicking Bare/Kupfite, ASCAP) 10
Baby Sitter (Sherlyn, BMI) 54	Down to the Nightclub (Kupfite, ASCAP) 47	I Am Woman (Buggerlug, BMI) 8	Love You Just Crossed My Mind (Seven Iron, BMI) 29	Love You Lovin' Me (Fame, BMI) 88	Roberta (Ace, BMI) 94	Why Can't We Be Lovers (Gold Forever, BMI) 58	Woman Don't Go Astray (Malaco-Roffignac, BMI) 53
Ben (Jobete, ASCAP) 17	Do Ya (Anne-Rachel/Tiflis Tunes, ASCAP) 96	I Believe in Music (Screen Gems-Columbia/Songpainter, BMI) 22	Mama Told Me Not to Come (January, BMI) 100	Me and Mrs. Jones (Assorted, ASCAP) 48	Rockin' Pneumonia-Boogie (Woogie Flu (Ace, BMI) 74	Work to Do (Triple Tree, BMI) 61	You Ought to Be With Me (Joe/Green, BMI) 21
Burning Love (Columbia, BMI) 14	Elected (In Litigation) 26	I Can See Clearly Now (Cayman, ASCAP) 1	Misty Blue (Talmale, BMI) 91	Rock 'n' Roll Soul (Grand Funk Railroad, BMI) 8	So Long Dixie (Screen Gems-Columbia/Summerhill, BMI) 59	You Turn Me On, I'm a Radio (Mitchell, BMI) 99	
Can't You Hear the Song (James, BMI) 95	Everbody Plays the Fool (Giant Enterprise, BMI) 41	I Didn't Know I Loved You (Till I Saw You Rock and Roll) (Leeds, ASCAP) 84	Nights in White Satin (Essex, ASCAP) 27	Rockin' Pneumonia-Boogie (Woogie Flu (Ace, BMI) 74			
City of New Orleans (The Kama Rippa/Turnpike Tom, ASCAP) 43	Freddie's Dead (Theme from "Superfly") (Curtom, BMI) 4	I Found My Dad (Assorted, BMI) 79	Operator (That's Not the Way It Feels) (Jim Croce, ABC/Dunhill) 11335	So Long Dixie (Screen Gems-Columbia/Summerhill, BMI) 59			

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

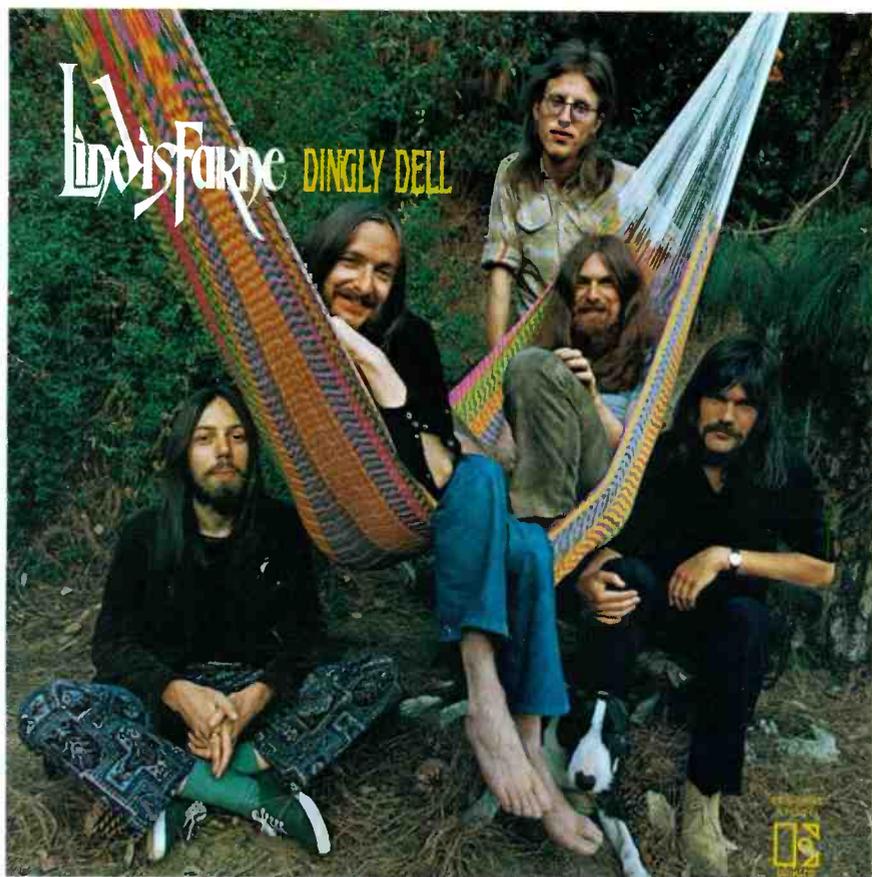
# GRAND FUNK PHOENIX

SMAS 11099



# RISING!





EKS-75043

For a group that doesn't sound a bit like T. Rex, Lindisfarne's mercurial rise to stardom has been nothing less than Lindisfarntastic!

In just two years, these five Tynesiders have virtually taken their native England by storm, creating scenes of unprecedented mirth, dancing and all sorts of musical disruption wherever they play. In a very short time, Lindisfarne have singlehandedly put the "goodtime" back into English music.

Among other things, Lindisfarne were voted Britain's Best New Group by Melody Maker, Record Retailer and Disc Magazines, and they quickly proceeded to top that amazing feat when their first two albums, *Nicely Out Of Tune* and *Fog On The Tyne*, as well as their captivating single, "Lady Eleanor," soared SIMULTANEOUSLY to the very top of the English charts. And just a few weeks ago, "Lady Eleanor" was voted the Best Single Of The Year in Melody Maker's 1972 Pop Poll.

Now the same sort of exuberant rocking that delights their audiences in live performance has been captured on *Dingly Dell*, Lindisfarne's latest and definitely most delightful album yet. Produced by Bob Johnston, *Dingly Dell* marks a new musical direction for Lindisfarne. Inspired by the thousand nameless tunes sung 'round the pubs over friendly pints, the heavy folk flavor heard on their two previous albums takes on a more rocking, funkier feel with *Dingly Dell*, which went straight into the Top Twenty of the British charts immediately upon release.

Find out what a good time sounds like on the new Lindisfarne album, *Dingly Dell*. And see Lindisfarne live on their second American tour to find out what a good time feels like:

# Lindisfarne

on tour

- November 3 ..... Capitol Theater/Passaic, N.J. (with The Kinks)
- November 4 ..... University of Virginia/Charlottesville, Va. (with The Kinks)
- November 5 ..... Constitution Hall/Washington, D.C. (with The Kinks)
- November 8 ..... The Spectrum/Philadelphia, Pa. (with The Kinks)
- November 9 ..... Stockton St. College/Pomona, N.J.
- November 10 ..... Washington & Jefferson College/Washington, Pa. (with The Kinks)
- November 11 & 12 ..... Orpheum Theater/Boston, Mass. (with The Kinks)
- November 17 ..... Philharmonic Hall/NYC, NY
- November 18 ..... University of Notre Dame/South Bend, Ind. (with Yes)
- November 19 ..... Kent State University/Kent, Ohio (with Yes)
- November 21 ..... New Haven Coliseum/New Haven, Conn. (with The Beach Boys)



EKS-75039

In 1968, the year of potent herbs, powerless flowers and Anglomania, several lunatic crews of British musicians stormed the portals of America. The Crazy World of Arthur Brown was one of them. Breathing hellfire amid varying cloaks of disguises, Brown & Co. devastated the throngs with their macabre theatrics and titillating electronic keyboard wizardry. The musical genius behind this crazy world of combustible flame was keyboard extrovert Vincent Crane, the volatile organ crunker responsible for penning all of Brown's original material including the million-seller smash, "Fire." Warmed over by Brown's fiery fantasies, Crane teamed up with Carl Palmer (now with ELP) and a bass player to form his own musical brainstorm—ATOMIC ROOSTER. Laying down a form of jazz-structured hypnotic raunch highlighted by Crane's maniacal organ contortions, the band recorded a "sleeper" debut LP (ATOMIC ROOSTER) and quickly picked up a cultish following among Britain's underground. After several personnel changes and a truly spooky follow-up LP titled DEATH WALKS BEHIND YOU, Crane's musical machine started exploding. Unlightweight textual guitar riffs ran behind minor key changes, meshing with the deep harmonics between guitar and organ. The continuum of sound was built up even higher by the resounding backbeat of Crane's strong organ pedal bass lines, mixed with some hearty skin licks manufactured from what was heralded as "the largest drumkit in the world." After scoring with "Tomorrow Night," a gutsy top tenner in England, the lads released their second Elektra album titled IN HEARING OF which featured the veritable organic explosion "Devil's Answer," an immediate #1 in Great Britain.

### BUT THEN CAME THE RAINS

On the eve of their premier American Debut, musical and personal strife set in which grounded the atomic bird for a spell. Not to be caught in the fiery web of disdain that once detained previous flights, the unbending Crane realigned his formation and flew forward. Transcending all musical, mystical and maddening barriers, the ever so high-strung Rooster of atoms has now circled its past and is once again soaring heaven-bound, sprouting two new silverwings and a golden voice to match. Along with ex-Engelbert Humperdinck canbasher Ric Parnell (son of Jack Parnell, famed Ted Heath Orchestra drummer and arranger) and Manchester-bred guitarist Steve Bolton, the Rooster have recruited the mammoth vocal talents of England's foremost blue-eyed soul brother, Chris Farlowe. A battered W.W. II soul child, Farlowe broke into the music world 10 years ago riding up and down the British soul circuit with a head spinning full of Bobby "Blue" Bland, Ray Charles, Otis Redding and Wilson Pickett. After recording several R&B oriented hits, Stonemen Mick Jagger and Keith Richard especially wrote and produced Chris' first two English chart toppers, "Out Of Time" and "Paint It Black." For an encore, Farlowe also rode ex-Manfred Mann Mike D'Abo's "Handbags And Gladrags" to the coveted #1 slot. Keeping himself together with just a song and his everpresent pint of ale, Farlowe blazed a legendary trail with a voice that ranged from the raunchy grit of a Welsh coal miner's bellow to the delicately convincing and soulfully serene whisper of a Maidenfield princess. After several solo stints, Farlowe joined forces with jazz-rock drummer Jon Hiseman in his world renowned free-form band, Colosseum. When Colosseum split, Farlowe, the man who has probably done more good for British R&B than any other vocalist, latched on with Crane and crew. MADE IN ENGLAND being the resulting art-form. Basically, combining a melodic approach with plenty of chords over short funky rhythms, Vincent Crane's space cowboys have recycled their talents and energies, proving themselves to be a revolutionary force in the futuristic keyboard milieu. Running from the roles of random with the legs of a thief, the voice of the Devil and the feathers of an angel we present to you—England's own—ATOMIC ROOSTER.

by Patrick Wm. Salvo

Produced by Vincent Crane by arrangement with GM Prod



ALSO AVAILABLE ON ELEKTRA 8-TRACK AND CASSETTE.

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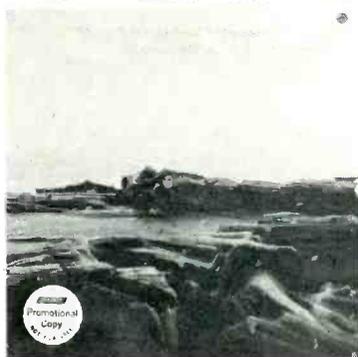
# Billboard Album Reviews

NOVEMBER 11, 1972



**POP**  
**BREAD—**  
Guitar Man  
Elektra EKS 75047

Spotlighted here is the recent smash "Guitar Man," as well as their new, fast chart winner, "Sweet Surrender." However, in addition, the dynamite program offers equally potent fresh material such as David Gates' ballad beauty, "Yours for Life," and the Gates-James Griffin touching rhythm ballad "Make It by Yourself." Gates' "Aubrey" is superb.



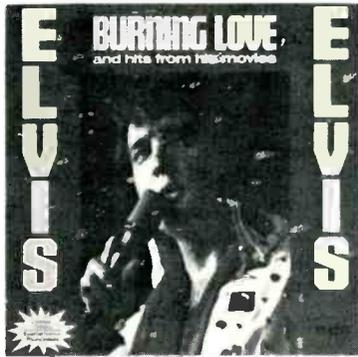
**POP**  
**MOODY BLUES—**  
Seventh Sojourn  
Threshold (London) THS 7

The sheer delicacy and undiminished beauty of the Moody Blues eagerly anticipated new album comes as no surprise. There has always been an ethereal, drifting quality that characterized their music. Differing from past efforts in the fact that this is not a conceptual album there is much to be gained in the listening of "The Land of Make Believe," "New Horizons," "Isn't Life Strange," "I'm Just a Singer (In a Rock & Roll Band)."



**POP**  
**BARBRA STREISAND—**  
Live In Concert at the Forum  
Columbia KC 31760

In April of 1972 in Los Angeles Forum Auditorium, Barbra Streisand walked off with the show that was put on in concert form for the benefit of funds for Senator McGovern for his presidential campaign. This live performance package captures all the excitement she generated at that affair. Top performances include "Sweet Inspiration/Where You Lead," "Sing a Song/Make Your Own Kind of Music," "People," and "Don't Rain on My Parade."



**POP**  
**ELVIS PRESLEY—**  
Burning Love and Hits From His Movies  
RCA Camden CAS 2595

Here's a bargain, if there ever was one! At the low RCA Camden price, you get Elvis' super top ten winner, "Burning Love," plus other material from his past hit movies. Also included are "It's Just a Matter of Time," "We'll Be Together" from "Girls Girls Girls," "Tender Feeling" from "Kissin' Cousins," and "Am I Ready" from "Spinout," special bonus photo included!



**POP**  
**MELANIE—**  
Stoneground Words  
Neighborhood (Famous) NRS 47005

Melanie's current chart single, "Together Again" kicks off one of the finest packages of her career thus far. All new, original material, the sensitivity and moving lyric line and performance of "Summer Weaving" is just one of the many standouts. "I Am Not a Poet," and the rhythmic "Song of the South" are also exceptional. Elaborate package design includes a beautiful folder of color pictures, perfect for Melanie's multitude of fans!



**POP**  
**DAVID BOWIE—**  
Space Oddity  
RCA LSP 4813

And the legend that is (so recently) David Bowie marches on. Bowie is the shimmering glimmer of what tomorrow holds, his past meshing with all our futures in impenetrable linkage. In the annals of time this album first received life in 1968 and was christened "Man of Words, Man of Music" a good enough name but hit singles are better. So it takes henna hair and "dual sexuality" to make the masses listen.



**POP**  
**FOUR TOPS—**  
Keeper of the Castle  
ABC/Dunhill DSX 50129

The message-filled title track (also a single) penned by producers Dennis Lambert and Brian Potter serves as the spotlight of the group first album for the label. "Love Music," "Ain't No Woman (Like the One I've Got)," and "Remember What I Told You to Forget" are among the other 11 powerful tunes. With Levi Stubbs Jr. upfront on most cuts the sound and material is tops.



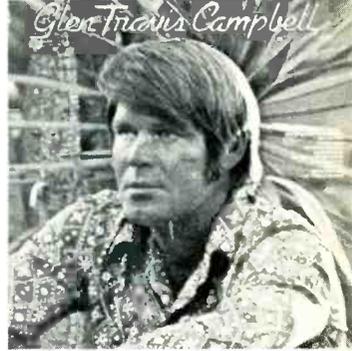
**POP**  
**MALO—**  
Dos  
Warner Bros. BS 2652

The last year has seen the emergence of Malo as the No. 2 Latin rhythms conglomerate (but they do try harder). The excitement they conjur with every swift drumfall and every sinuous guitar lick is not often exhibited these days. The eight-man group are prime exponents of "brown" music. Arcelio Garcia's simmering vocals and Jorge Santana's slithering guitar complement each other perfectly. Cuts are "Latin Bugaloo," "Oye Mama" and "Midnight Thoughts."



**POP**  
**WAR—**  
The World Is a Ghetto  
United Artists UAS 5625

Sparked by their current single and title cut War have come up with excellent package that is destined for big sales. In addition to "The World Is a Ghetto" entry also includes "The Cisco Kid" and "Where Was You At." The 13:08 "City Country City" is an excellent example of talent in the group.



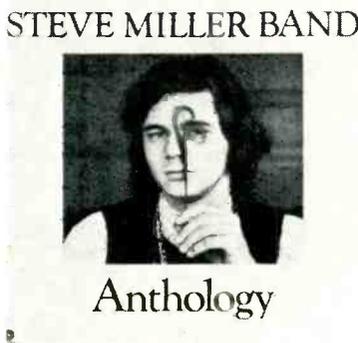
**POP**  
**GLEN TRAVIS CAMPBELL—**  
Capitol SW 11117

Campbell teams up with producer Jimmy Bowen for the first time and comes up with one of his strongest commercial packages in some time. Featuring the chart single, "I Will Never Pass This Way Again," Campbell is in great vocal form with "Just for What I Am," "Someone to Give My Love To," "Running Scared," and the Addrissi Brothers' "One Last Time."



**POP**  
**MOTT THE HOOPLE—**  
All the Young Dudes  
Columbia KC 31750

Mott the Hoople were just another group in the long procession of British unknowns until they had the good taste to align themselves with the unquestionable star of the moment, David Bowie Esq. Bowie's immaculate production has been conducive in transforming M.T.H. into a modestly avant-garde mini-supergroup. Try to solve the riddles that are "Sea Diver," "Jerkin Crocus" and that most exquisite of hits "All the Young Dudes."



**POP**  
**STEVE MILLER BAND—**  
Anthology  
Capitol (2 lps) SVBB 11114

There has always been something that is nicely clean & precise about Steve Miller's playing and singing. This LP provides the listener with a non-stop sound voyage of the past four years. Some of his sidemen during that time, have included Boz Scaggs, Lee Michaels, Nicky Hopkins, Charlie McCoy and the real Paul McCartney. Where were you when you first heard "Don't Let Anybody Turn You Around," "Space Cowboy" and "Living in the U.S.A."



**POP**  
**SHIRLEY BASSEY—**  
And I Love You So  
United Artists UAS 5643

Very potent package from the strong stylist. As done by Ms. Bassey, each song here is a masterpiece. "Without You," "I'd Do It All Again," "Someday" are all standouts. Jacques Brel's "If We Only Have Love" is beautiful. The title tune, her current single, should prove a hit with programmers drawing attention to this fine LP. Outstanding production by Johnny Harris and Noel Rogers.



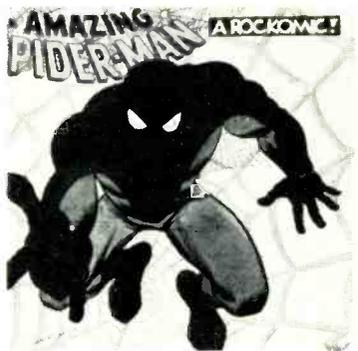
**POP**  
**DIANNE DAVIDSON—**  
Mountain Mama  
Janus JLS 3048

Dianne Davidson, here on her third LP, shows herself the possessor of one of the strongest, most powerful voices in pop music today. She's a better, but an original one. Her own title cut is an excellent piece, as is her interpretation of Jesse Winchester's "Brand New Tennessee Waltz," Joni Mitchell's "Carey" and Jackson Browne's "Something Fine." Her own "Ain't Gonna Be Treated That Way" is another standout. A fine LP.



**POP**  
**HOD & MARC—**  
Bell 6080

Hod David and Marc Allen Trujillo have created a methodically and lyrically pleasant album that seems to fairly draw the listener into its web. There appears to be a quite precisely delineated emotional exchange between artist and listener. The warm, atmospheric vocals seemingly extend an open-handed invitation. There is a calmly introspective world created herein that sets up patterns and cycles of believability. Captivating are "The Lonely Young Girls," "You Still Don't Know" and "Aimee."



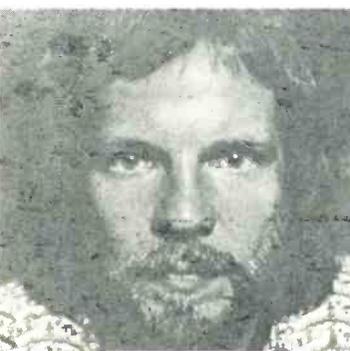
**POP**  
**AMAZING SPIDER-MAN—**  
From Beyond the Grave  
Buddah BDS 5119

There are many (mostly parents) who say that there are many similarities between comic books and rock music (both are abhorable non-functional destroyers of youthful brain tissue, or so they say). Spider-man faithfully vanquishes the forces of evil and underground rock right before your very ears. The songs are all buoyantly sung by (who else) the Wedspencers and include "Such a Groove to Be Free," "Stronger the Man" and "Theme From the Spiderman."



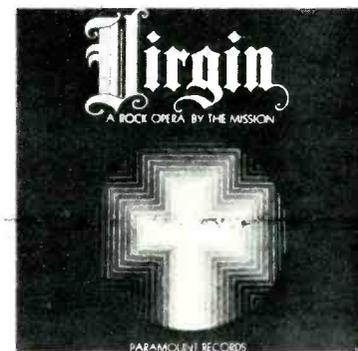
**POP**  
**PETER TOWNSHEND—**  
Who Came First  
Decca DL-7-9189

There have been two major influences in the life of Pete Townshend, the music of the Who and the philosophies of Meher Baba. In essence this album is Pete except for two very good songs ("Evolution" featuring the vocals of tiny Face Ronnie Lane and "Forever's No Time at All" spotlighting the major talents of Caleb Quayle). Let his message and music talk to you through "Pure & Easy," "Parvardigar" and "Time Is Passing."



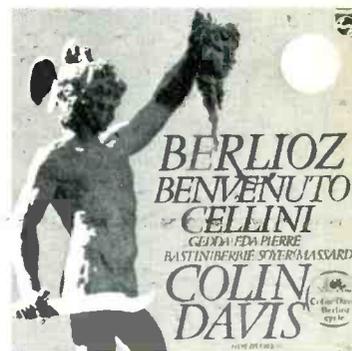
**POP**  
**ROBERT THOMAS VELLINE—**  
Nothin' Like a Sunny Day  
United Artists UAS 5656

The transition from early sixties top 40 superstar to early seventies "singer-songwriter" is not an easy one but Robert Thomas Velline (AKA Bobby Vee) has carried it off with noteworthy aplomb. Expect to hear nothing even vaguely reminiscent of his past glories (with the exception of an oddly plaintive reinterpretation of "Take Good Care of My Baby") as he sounds nothing like his former self. Cuts are: "Every Opportunity," "It's All the Same" and "My God & I."



**ORIGINAL CAST**  
**MISSION—**  
Virgin: A Rock Opera  
Paramount (2 LPs) 8000

This recording of the original cast of a new rock musical written by Father John O'Reilly and several others talks about whether person should follow custom or conscience. Fine performances from The Mission, which included Joe DeVito, Dorothy Lerner, Jim Rast and Jay Pielecki and highlight cuts such as "Sign in the Darkness," "Temple Turning Time" and "We'll Never Let It Go" make this a fine set. Should enjoy popularity, on disc and in concert.



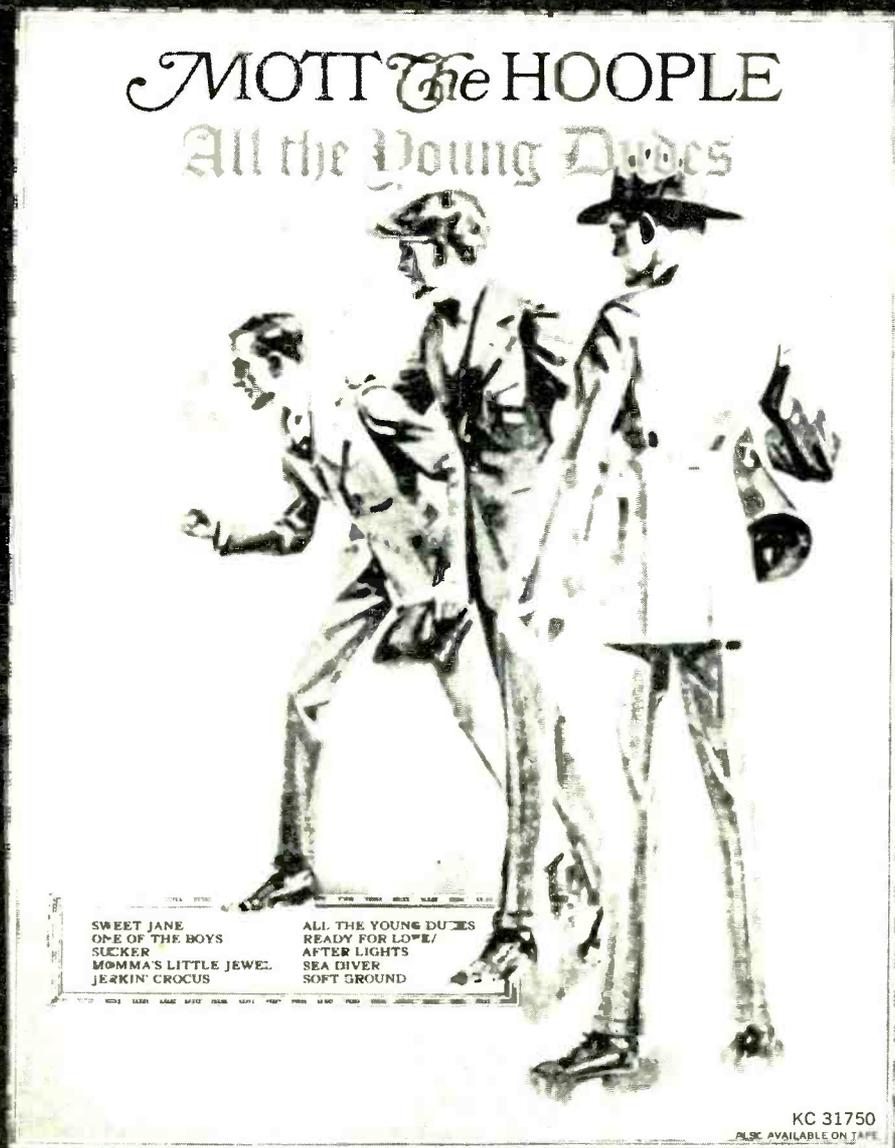
**CLASSICAL**  
**BERLIOZ: BENVENUTO CELLINI**  
Colin Davis  
Philips 6707 019

A sterling premiere recording of a fine Berlioz work which has been unfortunately neglected because of onstage performing difficulty. The set leads off a massive Berlioz series conducted by Colin Davis for Philips. The story of rebel sculptor Cellini is full of fire and verve, captured with lucid clarity in this set. Nicolai Gedda provides a distinguished reading of the title role.

# Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Complied from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. NA Indicates not available ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot). ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
1	1	12	CURTIS MAYFIELD/SOUNDTRACK Superfly Curton CRS 8014 ST (Buddah)			NA	37	22	15	VAN MORRISON Saint Dominic's Preview Warner Bros. BS 2633				73	51	14	RICK SPRINGFIELD Beginnings Capitol SMAS 11047			
2	2	5	CAT STEVENS Catch Bull at Four A&M SP 4365				38	45	9	JOHN DENVER Rocky Mountain High RCA LSP 4731			NA	74	61	16	CHER Foxy Lady Kapp KRS 5514 (MCA)			
3	3	49	MOODY BLUES Days of Future Passed Deram DES 18012 (London)				39	23	22	URIAH HEEP Demons & Wizards Mercury SRM 1-630			NA	75	83	6	JAMES GANG Passin' Thru ABC ABCX 760			
4	5	13	TEMPTATIONS All Directions Gordy G 962 L (Motown)			NA	40	40	19	CARPENTERS A Song for You A&M SP 3511				76	79	9	OTIS REDDING Greatest Hits Atco SD 2-801			NA
5	9	12	MICHAEL JACKSON Ben Motown M 755 L			NA	41	41	19	CARLOS SANTANA & BUDDY MILES Live Columbia KC 31308				77	56	29	CHI-LITES A Lonely Man Brunswick BL 754179			
6	7	10	THE BAND Rock of Ages Capitol SABB 11045				42	48	7	HUMBLE PIE Lost & Found A&M SP 3513			NA	78	54	24	JACKSON 5 Lookin' Through the Windows Motown M 750 L			NA
7	11	6	YES Close to the Edge Atlantic SD 7244				43	43	21	BOBBY WOMACK Understanding United Artists UAS 5577				79	82	17	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
8	8	23	CHUCK BERRY London Sessions Chess CH 60020			NA	44	37	13	JEFFERSON AIRPLANE Long John Silver Grunt FTR 1007 (RCA)				80	90	4	CHI-LITES Their Greatest Hits Brunswick BL 754184			NA
9	4	14	ROD STEWART Never a Dull Moment Mercury SR 1646				45	42	20	ISLEY BROTHERS Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	81	66	18	HOLLIES Distant Light Epic KE 30958 (CBS)			NA
10	10	10	O'JAYS Back Stabbers Philadelphia International KZ 31712 (CBS)			NA	46	32	17	DONNY OSMOND Too Young MGM SE 4854				82	77	35	ALLMAN BROTHERS Eat a Peach Capricorn 2CP 0102 (Warner Bros.)			
11	12	16	CHICAGO V Columbia KC 31102			NA	47	39	16	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568				83	74	39	ROBERTA FLACK First Take Atlantic SD 8230			
12	13	9	MAC DAVIS Baby Don't Get Hooked on Me Columbia KC 31770			NA	48	47	17	NILSSON Son of Schmilsson RCA LSP 4717				84	60	19	JAMES BROWN There It Is Polydor PD 5028			
13	6	18	LEON RUSSELL Carney Shelter SW 8911 (Capitol)			NA	49	44	20	ALICE COOPER School's Out Warner Bros. BS 26231				85	99	4	CHUCK BERRY Golden Decade Chess 2CH-1514			NA
14	15	7	FIFTH DIMENSION Greatest Hits on Earth Bell 1106			NA	50	70	6	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (CBS)				86	89	84	CAROLE KING Tapestry Ode SP 77009 (A&M)			
15	20	5	GRAND FUNK RAILROAD Phoenix Capitol SMAS 11099				51	49	26	JETHRO TULL Thick as a Brick Reprise MS 2072				87	—	1	DAVID CASSIDY Rock Me Baby Bell 1109			NA
16	16	16	EMERSON, LAKE & PALMER Trilogy Cotillion SD 9902				52	98	2	BLOOD, SWEAT & TEARS New Blood Columbia KC 31780			NA	88	92	58	CAT STEVENS Teaser & the Firecat A&M SP 4313			
17	18	12	T. REX The Slider Reprise MS 2095				53	50	27	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216				89	91	11	DANNY O'KEEFE Signpost SP 8408 (Atlantic)			NA
18	19	11	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629				54	46	13	GUESS WHO Live at the Paramount RCA LSP 4779				90	121	11	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (CBS)			NA
19	17	20	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)			NA	55	55	18	FOUR TOPS Nature Planned It Motown M 748 L			NA	91	85	25	DONNY OSMOND Portrait of Donny MGM SE 4820			NA
20	63	2	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)				56	52	23	ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060				92	112	5	LOBO Of a Simple Man Big Tree 2013 (Bell)			NA
21	21	9	PARTRIDGE FAMILY At Home With Their Greatest Hits Bell 1107				57	69	7	LUTHER INGRAM (If Loving You Is Wrong) I Don't Want to Be Right Koko KOS 2202 (Stax/Volt)			NA	93	94	7	ANDY WILLIAMS Alone Again (Naturally) Columbia KC 31625			NA
22	26	7	LIZA MINNELLI Liza With a "Z" Columbia KC 31762			NA	58	57	20	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756			NA	94	119	4	JOHNNY MATHIS Song Sung Blue Columbia KC 31626			NA
23	31	4	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)				59	68	8	RICHEL HAVENS On Stage Stormy Forest 2SFS 6012 (MGM)				95	93	41	BREAD Baby I'm-a Want You Elektra EJS 75015			
24	29	5	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)				60	—	1	JETHRO TULL Living in the Past Chrysalis 2TS 2106 (Warner Bros.)				96	84	57	GODSPELL Original Cast Bell 1102			NA
25	14	22	ELTON JOHN Honky Chateau Uni 93135 (MCA)				61	58	26	RASPBERRIES Capitol SK 11036			NA	97	87	40	AL GREEN Let's Stay Together Hi SHL 32070 (London)			
26	24	18	NEIL DIAMOND Moods Uni 93136 (MCA)				62	53	45	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7				98	81	21	EAGLES Asylum SD 5054 (Atlantic)			
27	34	4	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602				63	59	13	SMOKEY ROBINSON & THE MIRACLES Flying High Together Tamla T 318 L (Motown)			NA	99	157	2	WEST, BRUCE & LAING Why Dontcha Columbia KC 31929			NA
28	27	26	BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)			NA	64	72	3	DEEP PURPLE Purple Passages Warner Bros. 2LS 2644				100	125	22	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			
29	33	12	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634				65	—	1	ELVIS PRESLEY Burning Love & Hits From His Movies RCA Camden CAS 2595				101	103	5	ERIC CLAPTON Best of Polydor PD 3503			
30	30	14	GILBERT O'SULLIVAN Himself MAM 4 (London)			NA	66	64	23	ROLLING STONES Exile on Main Street Rolling Stones COC 2-2900 (Atlantic)				102	102	12	RORY GALLAGHER Live Polydor PD 5513			NA
31	38	5	OSMONDS Crazy Horses MGM SE 4851				67	67	22	THE OSMONDS Live MGM 2SE 4826				103	100	12	SHAFT'S BIG SCORE Soundtrack MGM 1 SE 36 ST			
32	28	19	ELVIS PRESLEY Elvis Live at Madison Square Garden RCA LSP 4776				68	78	5	TEN YEARS AFTER Rock & Roll Music to the World Columbia KC 31779				104	75	31	HISTORY OF ERIC CLAPTON Atco SD 2-803			
33	25	16	THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118				69	71	10	B.B. KING Guess Who ABC ABCX 759			NA	105	88	32	GODFATHER Soundtrack Paramount PAS 1003 (Famous)			
34	35	20	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350				70	73	8	KINKS Everybody's in Show Biz VPS 6065				106	76	37	NEIL YOUNG Harvest Reprise MS 2032			
35	65	2	SANTANA Caravanserai Columbia KC 31610				71	80	4	J. GEILS BAND "Live"—Full House Atlantic SD 7421			NA	107	111	10	ROY BUCHANAN Polydor PD 5033			NA
36	36	14	JERMAINE JACKSON Jermaine Motown M 752 L			NA	72	62	26	FLASH Sovereign ST 11040 (Capitol)			NA	108	96	22	ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace Atlantic SD 2-906			

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# TOP LP's & TAPE

POSITION  
109-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL					B-TRACK	CASSETTE	REEL TO REEL
109	95	18	<b>DONNA FARGO</b> Happiest Girl in the Whole U.S.A. Dot DOS 2600 (Famous)			NA	170	176	3	<b>HARRY CHAPIN</b> Sniper and Other Love Songs Elektra EKS 75042			
★110	—	1	<b>MALO</b> Dos Warner Bros. B-2652				171	171	8	<b>MARC BENNO</b> Ambush A&M SP 4364			
111	115	10	<b>GROVER WASHINGTON, JR.</b> All the King's Horses Kudu XU-07 (CTI)			NA	172	152	35	<b>CABARET</b> Soundtrack ABC ABCD 752			
★112	128	7	<b>BLOODROCK</b> Bloodrock Passage Capitol SW 11109			NA	★173	—	1	<b>IT'S A BEAUTIFUL DAY</b> At Carnegie Hall Columbia KC 31338			NA
113	113	6	<b>TYRANNOSAURUS REX</b> A Beginning A&M SP 3514				174	180	5	<b>CASHMAN &amp; WEST</b> A Song or Two Dunhill DSX 50126			
114	101	10	<b>COMMANDER CODY &amp; HIS LOST PLANET AIRMEN</b> Hot Licks, Cold Steel & Truckers Favorites Paramount PAS 6031 (Famous)			NA	175	178	4	<b>TONY BENNETT</b> All Time Greatest Hits Columbia KE 31494			NA
115	105	13	<b>ENGELBERT HUMPERDINCK</b> In Time Parrot XPAS 71056 (London)			NA	176	117	20	<b>NAT ADDERLEY QUARTET</b> Soul Zodiac Capitol SVBB 11025			NA
★116	—	1	<b>BEE GEES</b> To Whom It May Concern Atco SD 7012				★177	—	1	<b>LOGGINS &amp; MESSINA</b> Columbia KC 31748			
117	86	20	<b>ARGENT</b> All Together Now Epic KE 31556 (CBS)			NA	178	166	9	<b>AL GREEN</b> Bell 6076			NA
★118	—	1	<b>STYLISTICS</b> Round 2 Avco AC 11006			NA	179	184	2	<b>TAJ MAHAL</b> Recycling the Blues & Other Related Stuff Columbia KC 31605			NA
119	107	34	<b>STEVIE WONDER</b> Music of My Mind Taml T 314 L (Motown)				180	173	10	<b>RAY PRICE</b> All Time Greatest Hits Columbia G 31364			NA
120	120	10	<b>VIKKI CARR</b> En Espanol Columbia KC 31470			NA	181	—	1	<b>MOTT THE HOOPLE</b> All the Young Dudes Columbia KC 31750			NA
★121	—	1	<b>MELANIE</b> Stoneground Words Neighborhood NRS 47005 (Famous)			NA	182	182	6	<b>PYTHON LEE JACKSON</b> In a Broken Dream GNP Crescendo GNPS 2066			
122	122	10	<b>SONNY &amp; CHER</b> The Two of Us Atco SD 2-804				183	175	51	<b>ELTON JOHN</b> Madman Across the Water Uni 93120 (MCA)			
123	129	4	<b>MARK-ALMOND</b> Rising Columbia KC 31917				184	185	3	<b>PENTANGLE</b> Solomon's Seal Reprise MS 2100			
124	108	62	<b>DEREK &amp; THE DOMINOS</b> Layla Atco SD 2-704				★154	179	4	<b>BONNIE RAITT</b> Give It Up Warner Bros. BS 2643			
125	104	6	<b>CHER</b> Superpak, Vol. II United Artists UAS 94				155	136	39	<b>AMERICA</b> Warner Bros. BS 2576			
126	114	27	<b>PROCOL HARUM</b> Live in Concert With the Edmonton Symphony Orchestra A&M SP 4335				156	140	21	<b>RAMSEY LEWIS TRIO</b> Upendo Ni Pamoja Columbia KC 31096			
★127	142	3	<b>JOHN MAYALL</b> Moving On Polydor PD 5036			NA	157	110	27	<b>JANIS JOPLIN</b> In Concert Columbia C2X 33160			
128	124	33	<b>HUMBLE PIE</b> Smokin' A&M SP 4342			NA	158	138	8	<b>BOZ SCAGGS</b> My Time Columbia KC 31384			
129	97	37	<b>DONNY HATHAWAY</b> Live Atco SD 33-386			NA	159	118	15	<b>DOORS</b> Full Circle Elektra EKS 75038			
130	116	29	<b>STEPHEN STILLS</b> Manassas Atlantic SD 2-903				160	164	8	<b>MICHAEL MURPHEY</b> Geronimo's Cadillac A&M SP 4358			
★131	146	3	<b>OSIBISA</b> Heads Decca DL 7-5368 (MCA)				161	153	43	<b>YES</b> Fragile Atlantic SD 7211			
132	132	11	<b>NATIONAL LAMPOON</b> Radio Dinner Banana/Blue Thumb BTS 38 (Famous)			NA	162	163	3	<b>CACTUS</b> 'Ot 'n Sweaty Atco SD 7011			NA
133	133	16	<b>FOGHAT</b> Bearsville BR 2077 (Warner Bros.)				163	165	6	<b>SLADE</b> Alive Polydor PD 5008			
134	134	55	<b>FIDDLER ON THE ROOF</b> Soundtrack United Artists UAS 10900				164	170	50	<b>LED ZEPPELIN</b> Atlantic SD 7208			
135	123	50	<b>ALICE COOPER</b> Killer Warner Bros. BS 2567				165	169	4	<b>JOE WALSH</b> Barnstorm Dunhill DSX 50130			NA
136	137	13	<b>CHARLEY PRIDE</b> A Sunshine Day With RCA LSP 4742			NA	★166	—	1	<b>RITA COOLIDGE</b> The Lady's Not for Sale A&M SP 4370			NA
137	126	11	<b>JIMI HENDRIX</b> Rare Hendrix TRIP 9500				167	172	9	<b>MILLIE JACKSON</b> Spring SPR 5703 (Polydor)			NA
							168	168	27	<b>GRAND FUNK RAILROAD</b> Mark, Don & Mel, 1969-1971 Capitol SABB 11042			
							169	174	4	<b>JOE HEATHERTON</b> The Joe Heatherton Album MGM SE 4858			NA

## TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Nat Adderley	176
Alice Cooper	49, 135
Allman Brothers	82
America	155
Lynn Anderson	200
Argent	117
Atomic Rooster	149
Band	6
Batdorf & Rodney	194
Bee Gees	116
Tony Bennett	175
Marc Benno	171
Chuck Berry	8, 85, 198
Black Oak Arkansas	144
Black Sabbath	27
Bloodrock	112
Blood, Sweat & Tears	52
Daniel Boone	143
David Bowie	100
Bread	95
James Brown	84
Roy Buchanan	107
Jerry Butler	146
Cactus	162
George Carlin	24
Carpenters	40
Vikki Carr	120
Cashman & West	174

David Cassidy	87
Harry Chapin	170
Cheech & Chong	19, 139
Cher	74, 125
Chicago	11
Chi-Lites	77, 80
Eric Clapton	101, 104
Chi Coltrane	148
Commander Cody	114
Rita Coolidge	166
Cornelius Bros. & Sister Rose	47
Cream	145
Jim Croce	58
Mac Davis	12
Sammy Davis	150
Deep Purple	64
John Denver	38
Derek & the Dominos	124
Neil Diamond	26
Doobie Brothers	29
Doors	159
Eagles	98
Emerson, Lake & Palmer	16
Family	188
Donna Fargo	109
Fifth Dimension	14
Roberta Flack	83
Roberta Flack & Donny Hathaway	53
Flash	72
Foghat	133
Four Tops	55, 199

Peter Frampton	185
Aretha Franklin/James Cleveland	108
Rory Gallagher	102
Gallery	151
J. Geils Band	71
Gentle Giant	197
Gary Glitter	189
Grand Funk Railroad	15, 168
Al Green	23, 97, 178
Guess Who	54
Arlo Guthrie	56
Merle Haggard	138
Mickey Hart	190
Donny Hathaway	129
Richie Havens	59
Joe Heatherton	169
Jimi Hendrix	137
Hollies	81
Hot Butter	142
Humble Pie	42, 128
Engelbert Humperdinck	115
If	195
Isley Brothers	45
Luther Ingram	57
It's a Beautiful Day	173
Jermaine Jackson	36
Michael Jackson	5
Flash Jackson	167
Jackson 5	78
James Gang	75

Jefferson Airplane	44
Jethro Tull	51, 60
Elton John	25, 183
Janis Joplin	157
Albert King	140
B.B. King	69
Carole King	20, 86
Kinks	70
Terry Knight & the Pack	192
Led Zepelin	164
Ramsey Lewis	156
Lobo	92
Loggins & Messina	177
Les McCann	196
John McLaughlin	152
Taj Mahal	179
Main Ingredients	79
Mallo	110
Mar Y Sol	186
Mark-Almond	123
Johnny Mathis	94
John Mayall	127
Melanie	121
Harold Melvin & the Blue Notes	90
Liza Minnelli	22
Van Morrison	37
Moody Blues	3
Mott the Hoople	181
Michael Murphey	160
Johnny Nash	50

National Lampoon	132
Sam Neely	147
Nilsson	48
O'Jays	10
Danny O'Keefe	89
Gilbert O'Sullivan	30
Original Cast (Godspell)	96
Osibisa	131
Donny Osmond	46, 91
Osmonds	31, 67
Partridge Family	21
Pentangle	184
Elvis Presley	32, 65
Ray Price	180
Charley Pride	136
John Prine	153
Procol Harum	126
Python Lee Jackson	182
Bonnie Raitt	154
Raspberries	71
Otis Redding	66
Johnny Rivers	193
Smoke Robinson & the Miracles	63
Rolling Stones	62, 66
Leon Russell	13
Sailcat	141
Santana	35
Carlos Santana & Buddy Mills	41
Savoy Brown	187
Boz Scaggs	158

Seals & Crofts	18
Simon & Garfunkel	34
Slade	163
Sonny & Cher	122
SOUNDTRACKS	
Cabaret	172
Fiddler on the Roof	134
Godfather	105
Shaft's Big Score	103
Superfly	1
Rick Springfield	73
Cat Stevens	2, 88
Rod Stewart	9
Stephen Stills	130
Stylistics	118
Temptations	4
Ten Years After	68
Three Dog Night	33
T. Rex	17, 113
Uriah Heep	39
Joe Walsh	165
Grover Washington	111
West, Bruce & Laing	99
Andy Williams	93
Bobby Whitlock	191
Bill Withers	28
Bobby Womack	43
Stevie Wonder	119
Yes	7, 161
Neil Young	106

# GET IN ON THE BOONIE BOOM

Daniel Boone's newest single "Annabelle" (73339) shooting for a chart spot even higher than "Beautiful Sunday" (73281)



©SRM 1-649 - 8-Track MCR-1-649 - Musicassette MCR4-1-649

Daniel Boone's new album featuring "Annabelle" and "Beautiful Sunday" is on the charts—and climbing.

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# RADIO ACTION AND PICK SINGLES

DIRECTOR—DON OVENS

NUMBER OF SINGLES REVIEWED

THIS WEEK

70

LAST WEEK

75

## Breaking

**SOMETHING'S WRONG WITH ME**—Austin Roberts (Chelsea) (\*33 from 46). . . the overnight breaker from August is now on its way with radio additions in Chicago, L.A., Minneapolis/St. Paul, Providence, Portland, Oklahoma City, Phoenix, Albany and SLC. Adding these markets to Boston, Memphis/Nashville (where it's #1), N.Y., Philly, Detroit, Cleveland, D.C., Baltimore, Dallas/Ft. Worth, Seattle, Atlanta, Houston, Hartford, Birmingham, Fargo and Des Moines for a total of 25 of the 40 markets checked. Top 15 dealer sales mentions in N.Y., Boston, Cleveland, Baltimore, N.C., Memphis/Nashville. Sales action also in Chicago, L.A., Philly, Detroit, S.F., St. Louis, N.O., Dallas/Ft. Worth, Milwaukee, Seattle, Minn./St. Paul and Houston for a total of 19 of the 21 markets polled.

## Pop

### CAROLE KING—BITTER WITH THE SWEET/BEEN TO CANAAN (2:24/3:37)

(prod: Lou Adler) (writer: King) (Colgems, ASCAP) Her second release for 1972 is a dynamite item with two equally potent rhythm ballads for Top 40 and MOR. **ODE 66031 (A&M)**

**RADIO ACTION:** KCPX (Salt Lake City); WBBM-FM (Chicago)

### THREE DOG NIGHT—PIECES OF APRIL (4:09)

(prod: Richard Podolor) (writer: Loggins) (Antique/Leeds, ASCAP) From the Seven Separate Fools LP comes a change of pace ballad beauty for top 40 and MOR. Flip: No info available. **DUNHILL 4331**

**RADIO ACTION:** WIBC (Philadelphia); WBBM-FM (Chicago)

### CAT STEVENS—SITTING (3:10)

(prod: Paul Samwell-Smith) (writer: Stevens) (Ackee, ASCAP) For his second release of the year and follow up to his top 10 winner, "Morning Has Broken" it's the powerful rock ballad from his smash "Catch Bull at Four" LP. Flip: No info available. **A&M 1396**

**RADIO ACTION:** WSAI (Cincinnati); KIMN (Denver); KHJ (Los Angeles)

### CURTIS MAYFIELD—SUPERFLY (3:10)

(prod: Curtis Mayfield) (writer: Mayfield) (Curton, BMI) With "Freddie's Dead" in the top 10 and the "Superfly" LP at No. 1 Mayfield has another powerhouse in this film title blues swinger. Flip: No info available. **CURTOM 1978 (Buddah)**

**RADIO ACTION:** WOR-FM (New York)

### RASPBERRIES—I WANNA BE WITH YOU (2:59)

(prod: Jimmy Einner) (writer: Carmen) (C.A.M./U.S.A. BMI) First time out, Canadian group went top 10 with "Go All the Way." Follow up is also a strong rock ballad. Flip: No info available. **CAPITOL 3473**

**RADIO ACTION:** KUNZ (Houston)

## Also Recommended

**MOM'S APPLE PIE—Dawn of a New Day (3:52)** (prod: Kenneth Hamann) (writers: Mazzochi-Force) (Brown Bag, ASCAP) **BROWN BAG 90000** (United Artists)

**DILLARDS—America (The Lady of the Harbor) (3:36)** (prod: Richard Podolor) (writer: Parrish) (Kittyhawk, ASCAP) **ANTHEM 51014** (United Artists)

**JOHN MAYALL—Moving On (3:21)** (prod: John Mayall) (writer: Mayall) (Casserole, BMI) **POLYDOR 14151**

**BROWN SUGAR—Somebody Stronger (3:10)** (prod: Brown Sugar Prod.) (writers: Towns-Shaw-Fishback) (Sunfree, ASCAP) **ABKCO 5001**

**ELEPHANT'S MEMORY—Liberation Special (3:30)** (prod: John & Yoko) (writer: Frank Bronstein) (Pocket Full of Tunes/Frankwood, BMI) **APPLE 1854**

**BANG—No Sugar Tonight (2:27)** (prod: Jeffrey Cheen) (writer: Bachman) (Dunbar/Cirrus, BMI) **CAPITOL 3474**

## Country

## Also Recommended

## Soul

CURTIS MAYFIELD—SUPERFLY (See Pop Pick)

## Also Recommended

## Hot Chart Action

**ID LOVE YOU TO WANT ME**—Lobo (Big Tree) (\*3 from 8). . . in top 40 radio, the disc reflects #1 in Philly, Seattle, Phoenix, Fargo, Omaha, SLC; top 10 in Chicago, L.A., Boston, Cleveland, Baltimore, D.C., Dallas/Ft. Worth, Milwaukee, Minn./St. Paul, Memphis, Atlanta, Houston, Providence, Oklahoma City, Indianapolis, Hartford, Denver, Charlotte, Buffalo, Birmingham, Louisville, Syracuse, Des Moines, with all top 40 radio stations polled listing it. Top 15 sales in N.Y., L.A., Philly, Boston, Detroit, Cleveland, Pittsburgh, Baltimore, D.C., Dallas, Milwaukee, Seattle, Minn./St. Paul, Memphis/Nashville, Atlanta and Houston. Heavy sales in all other markets except S.F., giving it a total of 20 out of 21 markets checked.

**CORNER OF THE SKY**—Jackson 5 (Motown) (\*42 from 57). . . it got off to a slow top 40 radio start but now it is going strong with additions in Detroit, St. Louis, D.C., Milwaukee, Memphis/Nashville, Birmingham, Albany; also in N.Y., N.O., Dallas/Ft. Worth, Seattle and Atlanta for a total of 12 of the 40 markets checked. Top 15 dealer mention in N.Y., L.A., as well as sales activity in all 21 markets with the exception of Baltimore.

**NOTES:** Come alive top 40 radio programmers and listen to the music (and sales reports)! There are several super heavy, commercial records being ignored as they move slowly and consistently up the Hot 100. They're making it in sales due to the exposure of MOR, Country and Soul programming. If you are checking sales in your respective markets how about records such as: \*25, "I'm Stone In Love With You," (Stylistics) with only 10 of the 54 top

### SIMON & GARFUNKEL—AMERICA (3:23)

(prod: P. Simon/A. Garfunkel/R. Halee) (writer: Simon) (Charing Cross, BMI) Another super performance from their "Greatest Hits" LP. Flip: No info available. **COLUMBIA 4-45663**

### DAVID BOWIE—THE JEAN GENIE (3:59)

(prod: David Bowie) (writer: Bowie) (Vaudeville, BMI) Flip: No info available. **RCA 74-0838**

### MILLIE JACKSON—I MISS YOU BABY (2:55)

(prod: Raeford Gerald) (writer: Gerald) (Gaucho/Belinda, BMI) Flip: No info available. **SPRING 131 (Polydor)**

### KENNY ROGERS & THE FIRST EDITION—LADY, PLAY YOUR SYMPHONY (3:12)

(prod: Kenny Rogers) (writer: Bourke) (Chappell, ASCAP) Rogers and the Edition move to their own label, handled by MGM, with a strong ballad beauty penned by Rory Bourke for top 40 and MOR. Flip: No info available. **JOLLY ROGERS 1001 (MGM)**

### BETTYE SWANN—TODAY I STARTED LOVING YOU AGAIN (2:45)

(prod: Rick Hall & Mickey Buckins) (writer: Haggard-Owens) (Blue Book, BMI) Flip: No info available. **ATLANTIC 2921**

### SYLVERS—WISH THAT I COULD TALK TO YOU (2:53)

(prod: Jerry Butler/Keg Johnson/Michael Viner) (writer: Sylvers III) (Dotted Lion/Syco, ASCAP) Follow up to their first pop-soul hit for the label's "Fool's Paradise" is a powerful blues rock ballad with more potential than the debut. Flip: No info available. **PRIDE 1019 (MGM)**

**MEL NIXON—Ev'ry Little Beat of Your Heart (2:44)** (prod: Peter Morris) (writer: Morris) (Chappell, ASCAP) **JANUS 199**

**DAVID & GOLIATH—Why Do You Pretend (3:10)** (prod: David Reilly & Garth Watt-Roy) (writer: Reilly-Watt-Roy) (Wenar, BMI) **BEVERLY HILLS 9387**

**OTIS REDDING—My Girl (2:54)** (prod: Otis Redding, Jim Stewart, Steve Cropper & the Stax Staff) (writers: Robinson-White) (Jobete, ASCAP) **ATCO 6907**

**THE MOB—One Way Ticket to Nowhere (3:00)** (prod: The Mob & Jack Hunt) (writer: Mob) (Lion Tracks/Brothers Two, BMI) **MGM 14456**

**PETER NERO—Ben (Theme From "Ben") (2:42)** (prod: Paul Leka) (writers: Scharf-Black) (Jobete, BMI) **COLUMBIA 4-45731**

**ROGER WILLIAMS—Love Theme From "Lady Sings the Blues" (2:45)** (prod: Stan Farber) (writer: Legrand) (Jobete, ASCAP) **KAPP 2189 (MGM)**

**FRIJID PINK—Go Now (2:50)** (prod: Vinny Testa & Pink Unlimited) (writers: Banks-Bennett) (Trio, BMI) **LION 136 (MGM)**

### SONNY JAMES—DOWNFALL OF ME (2:23)

(prod: Kelston Herston) (writer: Riedel) (Marson, BMI) While he rides high on Columbia, his former label releases a strong rhythm ballad cut from his "That's Why I Love You Like I Do." Flip: "I'll Follow You" (2:07) (Pending) **CAPITOL 3475**

**RADIO ACTION:** WBAP (Ft. Worth)

**BOBBIE ROY—I Like Everything About Loving You (2:28)** (prod: Billy Walker) (writer: Davis) (Wiljex, ASCAP) **CAPITOL 3477**

**SKEETER DAVIS—A Hillbilly Song (2:33)** (prod: Ronny Light) (writer: Davis) (Crestmoor, BMI) **RCA 74-0827**

### BETTYE SWANN—TODAY I STARTED LOVING YOU AGAIN (See Pop Pick)

### SYLVERS—WISH THAT I COULD TALK TO YOU (See Soul Pick)

**BROWN SUGAR—Somebody Stronger (See Pop Pick)**

**OTIS REDDING—My Girl (See Pop Pick)**

**CONVENTION '72**—Delegates (Mainstream) (\*9 from 26). . . the novelty of the year, goes top 10 as it continues to pick up top 40 radio with additions in N.Y. (WOR-FM), St. Louis, Pittsburgh, Dallas, Memphis/Nashville, Indianapolis, Hartford, Buffalo, Omaha. Other markets registering large jumps include Chicago, Detroit, Cleveland, Atlantic, Portland, Phoenix and Charlotte. With a total of 20 markets of 40 checked listing; Top 15 dealer sales mentions in Chicago, L.A., Philly, Boston, Detroit, S.F., Cleveland, St. Louis, Pittsburgh, Baltimore, D.C. N.O., Dallas/Ft. Worth, Milwaukee, Miami, Seattle, Memphis/Nashville and Houston giving it 19 out of the 21 markets checked. Added dealer response in N.Y. and Atlanta giving it a total 21 out of 21 markets in sales.

40 stations polled listing it; \*46 "That's How Love Goes" (Jermaine Jackson) with only 2 top 40 listings; \*48 "Me And Mrs. Jones" (Billy Paul) with only 6 listings; 51 "Let It Rain" (Eric Clapton) with only 6 listings; \*63 "No" (Bulldog) with only 5 listings; \*67 "What Am I Crying For" (Dennis Yost & the Classics IV) with only 6 listings; 68 "We Can Make It Together" (Steve & Eydie) with only 2 listings; 69 "Wedding Song" (Petula Clark) with only 1 listing; \*76 "One Night Affair" (Jerry Butler) with only 2 listings. The sales are there, they fit top 40 programming so what's the problem? It took Helen Reddy seven months to make it top 10 because of this situation and Austin Roberts 4 months to prove a hit. Congrats to KROQ in L.A. for starting many of these; come on Houston, Providence, Kansas City, Omaha, Des Moines and similar markets, let's start breaking records again!

### JOHNNY MATHIS—SOUL AND INSPIRATION/ JUST ONCE IN MY LIFE (3:32)

(prod: Jerry Fuller) (writers: Mann-Weil-Goffin-King-Spector) (Screen Gems-Columbia, BMI) Mathis couples two of the Righteous Brothers' classics that make a strong commercial entry for top 40 or MOR. Flip: No info available. **COLUMBIA 4-45729**

### MARY HOPKIN—KNOCK KNOCK WHO'S THERE (2:29)

(prod: Mickie Most) (writers: Carter-Stephens) (Peer Int'l, BMI) A hit for her all around Europe a while back, the infectious rhythm ballad is finally released here with a super hit sound for top 40 and MOR jukebox. Flip: "International" (3:32) (Apple, ASCAP) **APPLE 1855**

### HURRICANE SMITH—OH BABE, WHAT WOULD YOU SAY (3:22)

(prod: Norman Smith) (writer: Smith) (Chappell, ASCAP) A left field rhythm ballad, already a Philly breakout in top 40 and MOR and a hit in Britain, it could prove a giant here. . . strong jukebox. Flip: "Getting to Know You" (2:55) (Beechwood, BMI) **CAPITOL 3383**

### ESTHER PHILLIPS—I'VE NEVER FOUND A MAN (To Love Me Like You Do) (3:25)

(prod: Creed Taylor) (writers: Jones-Floyd-Isabell) (East, BMI) From her forthcoming LP "Alone Again Naturally" the super stylist never sounded better than with this blockbuster blues rhythm ballad loaded with potential. Flip: No info available. **KUDU 910 (CTI)**

### ROWAN BROTHERS—ALL TOGETHER (3:03)

(prod: D. Diadem & B. Wolf) (writers: Rowan-Rowan) (Great Spirit, BMI) The former members of Seatrain, the Rowans have a heavy top 40 item in the rocker from their debut LP. Flip: No info available. **COLUMBIA 4-45728**

**EDWARD BEAR—Last Song (3:15)** (prod: Gene Martynec) (writer: Evoy) (Eeyor, CAPAC) **CAPITOL 3452**

**RENEE ARMAND—Raining in L.A. (3:30)** (prod: Jim Gordon) (writers: Chater-Armand) (Almo, ASCAP/Irving, BMI) **A&M 1390**

**RADIO ACTION:** WICB (Ithaca)

**DELBERT & GLEN—I Received a Letter (2:50)** (prod: Daniel J. Moore & J. Henry Burnett) (writer: McClinton) (Amnesty/Walden, ASCAP) **CLEAN 600003 (Atlantic)**

**DINO MARTIN—Sitting in Limbo (2:43)** (prod: Van Dyke Parks) (writers: Bright-Cliff) (Irving, BMI) **REPRISE 1129**

**YOKO ONO/PLASTIC ONO BAND—Now or Never (4:55)** (prod: John Lennon/Yoko Ono) (writer: Ono) **BMI APPLE 1853**

**FREDDIE CANNON—If You've Got the Time (2:03)** (prod: Michael Z. Gordon) (writer: Backer) (Shada, ASCAP) **METROMEDIA 262**

**ALEX—My Woman (3:09)** (prod: Raymond V. Proca) (writer: Saicido) **KINGSWAY 972**

### JO ANN SWEENEY—I'LL TAKE IT (2:44)

(prod: Eddie Miller) (writer: Miller) (Miller, BMI) This debut is one of those emotion packed ballad performances that could easily climb Top 10. Flip: "Think It Over Carefully" (2:05) (Permanent, ASCAP) **MGM 14457**

**OSBORNE BROTHERS—Midnight Flyer (2:15)** (writer: Craft) (Rocky Top, BMI) **DECCA 33028 (MCA)**

**SHEB WOOLEY—Personality (2:42)** (prod: Norris Wilson) (writers: Price-Logan) (Lloyd & Logan, BMI) **MGM 14444**

### ESTHER PHILLIPS—I'VE NEVER FOUND A MAN (To Love Me Like You Do) (See Pop Pick)

### CLARENCE CARTER—BACK IN YOUR ARMS (3:08)

(prod: Rick Hall) (writer: Sain) (Fame/Saico, BMI) Flip: No info available. **FAME 91006 (United Artists)**

**MITTY COLLIER—I'd Like to Change Places With His Part Time Lover (2:31)** (prod: Spector-Collier) (Azrock, BMI) **ENTRANCE 7512 (CBS)**

**J.R. BAILEY—After Hours (2:57)** (prod: Bailey, Williams & Gasper) (Dish-A-Tunes/Giant Ent/Two People, BMI) **TOY 3805 (Neighborhood)**



7/24/72  
JH

# THE NEW WAR SINGLE



# Label Chiefs Eye Distr. Predicament

• Continued from page 1

make more money with independent distributors. Regan said: "God bless the major labels, but this world needs the small labels, too." He pointed out that in the past many distributors were responsible for building the majors of today such as Warner Bros., Atlantic, etc.

## Moog Hails Electronics

• Continued from page 1

in Williamsville, N.Y., sees a "healthy growing trend" for electronic music. He commented: "The potentials of electronic music and the synthesizer were brilliantly illustrated in Walter Carlos' 1968 release, 'Switched On Bach.'" "But even at the height of that album's astounding sales rate, only two of three electronic music albums appeared on Billboard's classical best seller list at any one time. Equally few appeared on the Top LP list.

"However, in the current charts, there are four albums in the Top 10 classical listing, all done by Carlos and his Moog synthesizer. One of these is a two-record original composition. There is also a movie score album using electronic music.

"And on the Top LP album lists, we see that at least 10 percent of the recordings employ the synthesizer in un gimmicky, thoroughly musical ways. We have watched this trend grow slowly but steadily over the past three years.

Moog pointed out that synthesizers are heard regularly on television with rock groups using them. "Keyboard retailers are selling synthesizers and synthesizer-oriented organs with gratifying regularity and it is in use in high school, college and conservatories," he said.

## Rock Bank

• Continued from page 1

girl vocalists and one black bassist from Los Angeles who add an intense rock-gospel feeling.

Patterson has managed the Righteous Brothers and the Blossoms. He underwrote Sweet Salvation's rehearsal costs for some 14 months through a number of personnel changes until the group was signed by Russ Miller, Elektra West Coast a&r chief.

One record company executive felt the independent distributor was not doing enough today to help small labels get started. On the other hand, an independent distributor said that a small label approached him with a demand for "front money" of nearly \$25,000 in order to get the line. "And the last thing an independent distributor can possibly be today is a banker."

Regan said that he felt the independent distributor was suffering a "credibility gap" with young people now coming into the record business. "They've heard so many stories about record distributors not paying labels that they are scared to go with independent distributors and go, instead, to the major labels to handle their product through production deals or distribution of their own labels."

Diamond said that only 50 percent of the distributors are really eager to see his company succeed. "It's tough to make believers out of them all." He personally felt that distributors should be more helpful to small labels. "But their payables do not indicate to me that the independent distributor is running scared."

### Bogart a Believer

Bogart said that he believed very much in independent distribution and pointed out that without the independent record distributor such labels as Buddah, Motown, A&M, Bell, and Stax might never have come to exist.

"And it would be very bad for the entire record industry if the independent record distributor went down the drain. That's why Buddah will be independently distributed until I have no other choice."

But, at the same time, Bogart realized that the "independent record distributor is fighting for his life. He must now prove, as he proved in the past but certainly hasn't proven lately, that he can really go out and hustle and break records and attend to business. Because now could be the key to the future of the industry and whether the independent distributor will be around or not. If the independent distributor hustles, his future will be bright . . . and I think it will be bright and the distributor will come through with flying colors. However, right now the CBS and Kinney groups have almost 50 percent of the business in singles and that can't continue to happen if the industry is to remain healthy."

Because he'd seen the handwriting on the wall, a major distributor expanded into retailing interests "even though I think of myself as a distributor most and foremost."

But he found it difficult to plead the cause of the distributor "because I'm running out of gas. There are only four or five of us left anyway who even relate to the independent distributor way of life . . . guys like Harold Lipsius or Harry Apostoleris. If Russ Regan has to go to a major label for distribution, it won't be our fault."

For the independent distributor to survive, he foresaw the day when only eight or nine huge distributors existed for the whole nation "because the present situation simply cannot support 30 distributors."

But, hope might lay in that the business could come full cycle and he spoke of the late 40's and early 50's when there were only a few major labels. "Then, all of a sudden, the record industry, as we know it, was born. The truth is that five or six major labels cannot handle the creative load within the record industry. They can't promote all of it . . . they can't distribute it all . . . they can't give new product the attention it really deserves because they would have too much product of their own."

"So, I can only see the present situation getting worse. Because major labels are now attracting small labels by offering front money to get their distribution . . . much like the tape license people did a couple of years ago."

Regan pointed out that Chrysalis Records had recently gone with Warner Bros. for distribution. "In the old days, this would never have happened. That label would have gone to independents. But now they're scared to go with their own independent distributor system because they're afraid of not getting paid. Moss has called upon the distributors to support new labels like mine. Of course, most distributors will pay a label like 20th Century because we're a big company.

"But do you think there'd be a George Goldner or Larry Uttal today without the independent distributor? Not a chance. Because the major labels won't help you like the independent distributors helped these guys.

"Maybe what the independent distributor needs is an association . . . an association to say: 'We're going to encourage small labels; we're gonna pay; we're gonna stick together.'"

Regan feels that the independent distributor system is still valid. "Only their credibility is lacking. And this doesn't apply to all of them . . . only in general because some of the distributors gave the whole industry a bad name."



CONGRATULATING Johnny Rivers after his opening at the Troubadour in Los Angeles are, from left, Rivers' personal manager, Ron Strassner, Rivers, Phil Casey of A.T.I., Rivers' booking agency and Lloyd Leipzig, director of publicity and artists relations for United Artists Records, Rivers' label.

## New Atlanta Showplace

ATLANTA—The Great South-eastern Music Hall, Emporium and Performing Arts Exchange, a multi-partitioned entertainment complex, opens here Oct. 30, with the first of a week-long series of appearances by Jonathan Edwards.

Ted Lorenz, a principal in Lorenz Redfield, management consultants and entertainment directors for the music hall, said the booking would include acts from folk, rock and comedy fields.

Other artists scheduled for one-week engagements during the first month include Tim Hardin, Harry Chapin and Johnny Nash.

The facility, which will be op-

erated by Soundhog South of Atlanta, has 13,000 square feet. It is located in the Broadview Plaza Shopping Center.

In addition to the 450-seat music hall, there will be a spacious lobby known as the Emporium, which will house a record and tape shop as well as other retail outlets. There will be a separate but adjacent cocktail lounge.

On Monday evenings, local musicians will be invited to perform on the Performing Arts Exchange, a sort of audition showcase. Opening acts for the music hall's regular concerts will usually be selected from these performers.

## ASCAP, ABC in Accordance

• Continued from page 3

\$3,500,000; 1975 — \$3,700,000; 1976—\$3,800,000.

If ASCAP and either CBS and NBC enter into a licensing agreement that differs from the existing agreement, ASCAP has agreed to give ABC notice of this.

In this radio field, ABC has agreed to pay ASCAP \$135,490 for station KGO, San Francisco for station KGO, San Francisco, 29, 1972 and station KABC, Los Angeles, \$113,750 for the period Jan. 1, 1969-Oct. 3, 1970. ABC did not sign license agreements with the station for the period starting Jan. 1, 1969. Also, ABC and ASCAP have agreed to enter into a license agreement for station KGO for the period June 1,

1972 through Dec. 31, 1972 at a monthly rate of 24 times the stations highest 30 second card rate under which KGO would be licensed to perform the copyrighted musical compositions in ASCAP's repertory.

ASCAP will refund to ABC the sum of \$70,000 in full settlement of the account of KABC for the period Jan. 1, 1969 through May 31, 1972. ASCAP will also refund the sum of \$36,000 in full settlement of the account of KGO for the period Jan. 1, 1969 through May 31, 1972. Subject to the refunds, ASCAP and ABC have agreed to release each other from any and all claims relating to license fees for KABC and KGO for the period Jan. 1, 1969 through May 31, 1972.

## Mercury/Musicland Display Contest

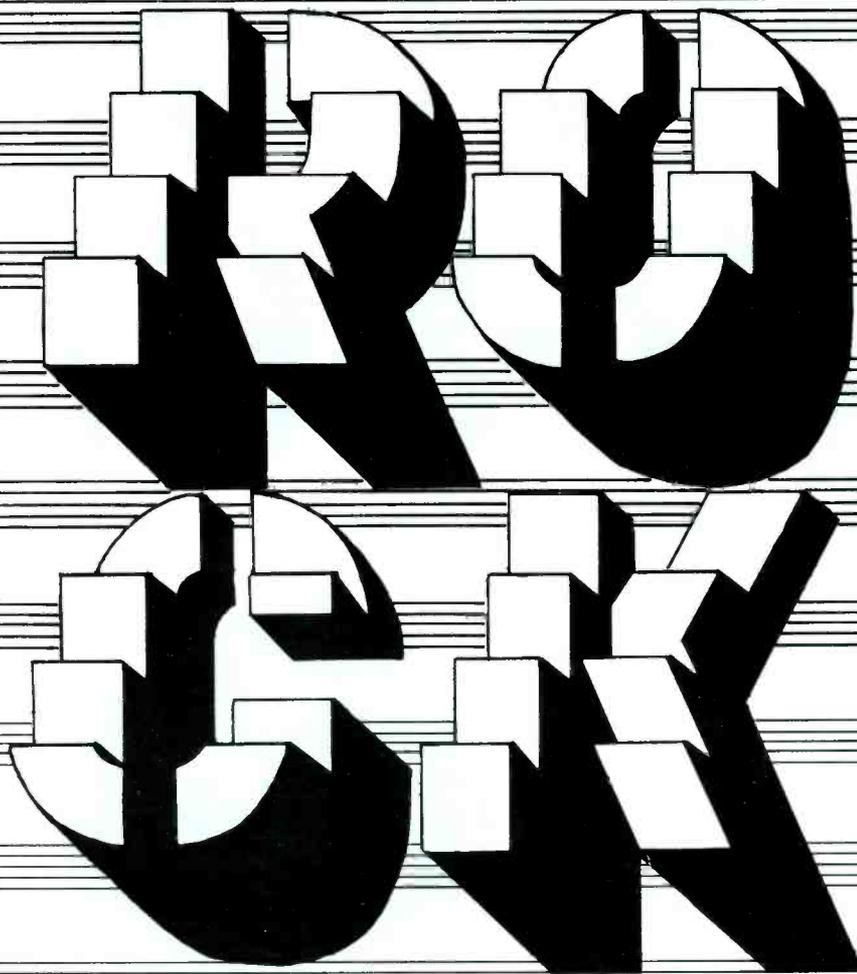


MUSICLAND store managers participating in a Mercury Records merchandising display contest announced the winners via a special display for the label's sales manager Jules Abramson shown posing with the piece. The theme, "Backbone of the Country," and promoting two Tom T. Hall LP's and one by the Statler Bros., inspired the top prize winner to use a live pony in its exhibit. Winners: 1) Manager Steve Schenkel, Muscatine, Iowa; 2) Joe Lee, Mankato, Minn.; 3) Mike Niewald, St. Joseph, Mo.; 4) Jim Gallup, Duluth, Minn.; 5) Joe Ellis, Pittsburg, Kan.; 6) Gary Armstrong, Omaha. Musicland's Don Abboud instructed the stores to use walls and end cap areas and to place emphasis on product. Judging was based on creativity, mass merchandising techniques, easy accessibility to product and overall neatness. Prizes ranged down from \$100 to \$15.



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