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NOVEMBER 25, 1972 • \$1.25

A BILLBOARD PUBLICATION
 SEVENTY-EIGHTH YEAR

The International
 Music-Record-Tape
 Newsweekly

TAPE/AUDIO/VIDEO PAGE 33

HOT 100 PAGE 55

TOP LP'S PAGES 51, 53

Billboard

19-Store Chain Tees Special Order Plans

By BOB KIRSCH

LOS ANGELES—In what may be the first major ad campaign slanted exclusively toward the special order market in records and tape, the 19-store May Co. chain here will break with an ad in Calendar, the magazine supplement of the Los Angeles Times, Dec. 3.

According to Jeanne Hansen of Platt Music Co., product for the program will be supplied exclusively by FIND (Full Inventory National Dealer Service), a subsidiary of Billboard.

"We will be mentioning FIND in the ad and on the signs we will be using to promote the program," Miss Hansen said. "The signs will be in color and will be placed in strategic spots on the wall or near the cash register. This marks a

Artists Scored On LP Cutouts

By BOB SOBEL

NEW YORK—Gerard W. Purcell, head of Purcell management company, charges that artist pressure is a major factor in contributing to the cutout business. The artist, according to Purcell, approaches the record business on an ego level, exerting pressure on the manufacturer by making him overproduce.

"For example," he said, "an artist on tour who doesn't see his album in a local store will harass the manufacturer or distributor to get the record into the store, whether it be a rack or large dealer. And, even in front, for the same reason, the manufacturer is forced to press more than he really feels is practical. The results of all the pressure are cutouts.

"The only way the label has some sort of protection is in the contract. Most labels stipulate that the artist does not get paid royalties on cutouts. It's the only way that labels can attempt to keep the matter in hand. However, in all respect to the artist, he simply

(Continued on page 58)

simplified one-step program for us, and we hope to start making immediate use of it during the holiday season when a lot of hard-to-get material is requested."

In explaining the exclusive move to FIND, Miss Hansen said, "What you really have to offer the customer is service. This is the most important aspect of selling. At the same time, it's just as important for the department store to handle catalog merchandise as it is for the free-standing record and tape outlet. We got a little tired of saying, 'No, we don't have it,' when a customer made a request."

Miss Hansen added that this program will be a kickoff for a year-round program in "which we can concentrate on FIND as a single source. The fact that we are advertising special order material to the general public and that we are channeling it through one source is also important to us, and we hope to have our signs up soon after the ad appears."

May Co. sales people have received training from FIND repre-

(Continued on page 58)

Quo Vadis 'Q' Sound?

By IS HOROWITZ

Quadrasonic may not have brought in much revenue yet, but record companies are investing plenty of money and brain power in the new technique in the hope of eventual profits. And in some cases, it must be said, this investment is being made without any real conviction that quadrasonic will pay off, but as a hedge against the prospect that it may happen, and that they had better be ready if it does.

So, although only a trickle of quadrasonic disks have hit the market, the stockpile of classical material recorded with four channel in mind is growing just about as fast as new recordings are being made. Those that have surfaced are just the tip of the iceberg. Almost

(Continued on page 42)

U.K. Rebate Is Acclaimed By Industry

By BRIAN MULLIGAN
 Editor, Music Week

LONDON—The government's decision to grant a rebate of purchase tax on records effective March 31, 1973, the eve of the introduction of Value Added Tax, was greeted this week with a mixture of relief and satisfaction on all sides of the music industry.

The rebate will be claimed on a special form being prepared by Customs & Excise which must be supported by documentary evidence in the shape of invoices. The claims will then be credited against the first quarterly VAT returns.

The final solution to the problem, which was causing increasing concern for both manufacturers and retailers, is as satisfactory as could have been hoped for. Before last week's announcement,

(Continued on page 45)

Fox Sets Up TV Pkg Watchdog

By PAUL ACKERMAN

NEW YORK—The Harry Fox Agency has created a special operation whose function it is to scrutinize the myriad nostalgia-type record packages to make sure that licensing regulations are in order and that all publishers' rights are protected. Al Berman, Fox Agency chief, stated he was motivated to do this as a result of being inundated with queries from stations asking whether they were in the clear in advertising these packages via television.

Berman added that the market—which is largely mail order via TV and the print media—is hard to gauge accurately from the sales volume point of view; but he said it is very large, rapidly growing, and already totalling "millions and millions of dollars."

As a result of the Fox Agency's new scrutinizing operation, one illegal Beatles package of four albums has already surfaced, Berman said, adding: "The matter is being studied by Capitol, Apple and the

Beatles, and legal action is expected soon."

Many hot packages, Berman said, sell over 500,000. This hot market, he continued, is drawing additional companies into the business. "Atlantic, for instance, recently set up a department for this type of special packaging. Majors, of course, like Columbia, RCA and Capitol, are giants in the field with Columbia having two competitive operations, Columbia House and special projects division. Labels like Laurie are coming into the field. Laurie is getting together a package of nostalgic rock 'n' roll hits for Tampa marketing. Motown, Roulette, and mass merchandisers such as K-Tel are all in the field, and more are entering weekly."

As indicative of the remunerative type of deals being made in this market is the fact that a major packager pays an in-front minimum of between \$5,000 and \$10,000 for the use of one cut, Berman said.



This is a Musician Pie, baked by Danny Kortchmar, Craig Doerge, Lee Sklar and Russ Kunkel, rhythm section to the stars. (They back up James Taylor, Carole King, Jackson Browne and John Stewart, among others). This Pie, entitled "Section," is available now on Warner Bros. Records. (Bs 2661)

(Advertisement)

Farrell Slates U.K./MC Offices

By CLAUDE HALL

LOS ANGELES—The Wes Farrell Organization, which owns the RCA-distributed Chelsea label, is opening both a record production wing and a music publishing operation in England by Jan. 1. President Wes Farrell is planning to also establish a similar office in Nashville in the next three to four months.

Farrell, who is currently on a catalog-buying spree, has applied for Farrell Entertainment as the umbrella corporate name in England and his firms of Coral Rock Music and Coral Rock Productions will be subsidiaries. In addition, he will be starting several new publishing firms with new songwriters and new producers that he will be lining up. The major emphasis at the London office will be to create product for the rest of the world and new producers will have the prerogative of having their material on Chelsea Records in the U.S. or the world, if they wish, though this will not be a requirement.

The London office, and the Nashville office as well, will be totally engaged in the main four activities of the parent organization—publishing, production, commercials, and the Chelsea label. In the U.S., as well,

(Continued on page 58)

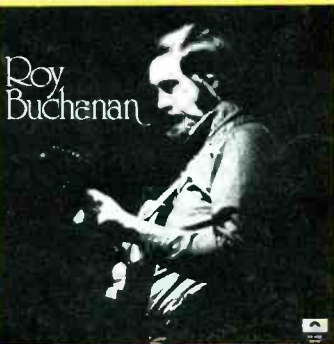
(Advertisement)

STOP LOOK LISTEN



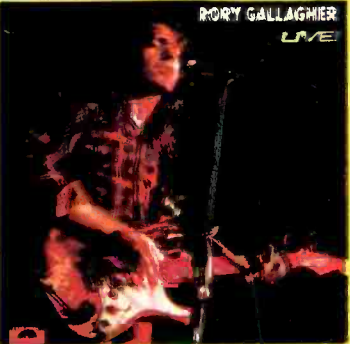
Coming off their giant two-continent hit single, "Mama Weer All Crazee Now", Slade STOPS everyone wherever they go.

SLADE ALIVE!



Roy Buchanan became a legend before he recorded an album. This is his first. LOOK for it. It's been a long time coming.

ROY BUCHANAN

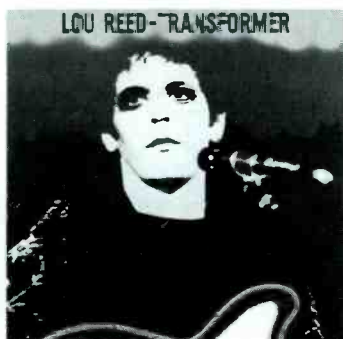


Rory Gallagher has already swept Europe. Now he's touring the States. LISTEN. On record and off.

RORY GALLAGHER LIVE!



The Original...



Lou Reed: electric, eclectic, and according to *The New Musical Express* "The Original Purveyor of the New Rock!" And *Rolling Stone* says, "This time he will make it big... huge, in fact!"

His new album "Transformer" (LSP-4807/PBS-2095) is produced by David Bowie. It features "Satellite of Love," "Vicious," and "Walk on the Wild Side." It's already drawing airplay and rave reviews.

Lou Reed. "Transformer." An electrifying experience.

RCA Records and Tapes

IN CONCERT

First New York Appearance: Jan. 27, 1973 Alice Tully Hall
First Boston Appearance: Feb. 3, 1973 Jordan Hall

Capitol Records Renews Its U.S.S.R. Contract

By BOB KIRSCH

LOS ANGELES—Capitol Records, Inc. has renewed its contract with Mezhdunarodnaja Kniga (MK), the Soviet Union's international music corporation, following negotiations here.

The agreement comes on the heels of an agreement between EMI and Melodiya Records to record leading Soviet classical artists in London (Billboard, Nov. 4).

Under the terms of the agree-

ment here, Capitol will continue to issue between 20 and 30 new classical titles each year and will continue to have first option rights in the U.S. and Canada to all recordings made in the Soviet Union by the Russian recording company. Melodiya/Angel recordings are pressed and packaged in Capitol's manufacturing facilities in this country.

"The Soviets are recording in the latest 4-channel techniques," said Brown Meggs, Capitol vice president for marketing and executive in charge of the firm's classical activities. "They have also shown awareness of the marketing requirements of the West."

Meggs added that Soviet artists are free to record outside the Soviet Union for Angel and Capitol's parent firm, EMI. Artists have recorded in the U.S. as well as in Europe.

To celebrate the renewal and on the occasion of the 50th anniversary of the U.S.S.R. (Dec. 30), a \$6.98 list price two-disk sampler of the Melodiya/Angel catalog is being released in December. Titled "The Melodiya Album," the set features performances by Oistrakh, Rostropovich, Gilels, Richter, conductors Gennady Rozhdestvensky, Yevgeny Svetlanov and Maksim Shostakovich. Also included are

(Continued on page 58)

AFM Acts on Protection of CTV Artists

NEW YORK—The American Federation of Musicians is moving to insure that musicians are protected by adequate wages, working conditions and other union-guaranteed safeguards when they are called on to perform for local cable television.

Since international contracts between the union and cable companies have not yet been negotiated, the AFM has established the following conditions to protect musicians performing for local cable television.

Live performances for local cable TV are under the jurisdiction of the local union in whose area the performance occurs, and scales and conditions established by the local prevail.

Taped performances for local cable television must be performed only under the following conditions, and members are instructed to report all offers to tape for local cable television to their local union. It is then the responsibility of the local union to insure that the following conditions are established:

(Continued on page 58)

CBS Warns Retailers on Illicit LP's

NEW YORK—CBS Records has sent a warning letter to New York retailers concerning the sale of unlicensed product. The move follows the appearance in the city of large quantities of albums from the Italian firm, Joker Records, containing unlicensed material from the Columbia and Epic catalogs.

John Hammond, director of talent acquisition for CBS, stated that the letter had been sent to "preserve our rights."

He added: "It is particularly distressing because we have licensed some of the material included in the Joker albums to Arnie Caplin's Biograph label for legitimate release. There is no doubt about it the major companies have been asleep for some time in the area of reissues which is why we did the deal with Biograph. But this

(Continued on page 4)

Charts Pare Time Lag & Pre-Pub Data

LOS ANGELES—Billboard Magazine will substantially narrow the time lag between sales surveying and publication of its charts effective with next week's issue, according to Don Owens, the publication's director of charts.

According to Owens, dealers will be surveyed later to allow a more up-to-date chart reflection of market conditions than heretofore possible. This, he said, is being made possible by instituting more sophisticated computation procedures.

As a result of the later survey schedules, chart information no longer will be available for pre-press time telephone inquiries.

Car Stereo Stable—Accessory Seminar

By EARL PAIGE

LOS ANGELES—Car stereo has proved itself with auto parts and accessory dealers and is not among "fad" products that give retailers obsolescence headaches, said Merle Krantzman, Grand Auto Stores, during a wide-ranging seminar here at the Auto Parts & Accessories Association (APAA) convention. Overall, topics from obsolescence to freight costs were regarded as problems to be shared by dealers, manufacturer reps and factories.

The trend to do-it-yourself installations was seen as one with serious ramifications, according to moderator Tom Barnes, Sears. Leo Bindman, Troy-Shroeder, said manufacturers must go to great lengths to spell out instructions. Manufacturer rep Michael Orren added that people often are incapable of following instructions.

Responsibility when price changes are announced sparked long discussion. Is the change up or down, asked Murray Klein, Aid

(Continued on page 33)

Judge Charges Industry With Fraud on Seizure Writ

NEW YORK—A U.S. District Court Judge in New Jersey has charged the music industry with fraud in its Oct. 25 application for a writ of seizure against a New Jersey firm of alleged illegal music duplicators, and rolled back an earlier injunction handed down against the defendants.

The unprecedented judgment developed following testimonies by attorneys for U.S. Tapes of North Bergen, N.J., which had been slapped with the injunction on Oct. 25, and as a result, had been faced with possible seizure of product and equipment by U.S. marshals.

In reviewing the case and hand-

ing down his decision, Judge Frederick B. Lacey said that music industry attorneys had been less than candid when they asked for the writs of seizure on Oct. 25.

He argued that they—the legal representatives of the music industry—had not disclosed all the facts pertaining to the alleged clandestine nature of the defendants.

Questions Rule

Judge Lacey also questioned the ruling of the Ninth Circuit Court of Appeals which recently authorized seizure of alleged pirated tapes and equipment in the Duchess case heard in Arizona.

In that case the high court ruled that seizure of alleged pirated tapes

and equipment was legal, and that duplication by alleged pirates violated the copyright laws.

Lacey's three-point decision ruled that the injunction and writ of seizure against U.S. Tapes be lifted.

That the music industry's application for the writ of seizure represented fraud against the court; and that he—Lacey—does not agree with the ruling of the Ninth U.S. Circuit Court of Appeals upon which the music industry based its move to seize the defendant's equipment and tapes.

The music industry is expected to appeal Lacey's decision to the Third U.S. Circuit Court of Appeals.

Blacks Find Difficulty In Establishing City One-Stops

By RADCLIFFE JOE

NEW YORK—Black entrepreneurs in the music industry are still finding it close to impossible to establish a one-stop operation in most major cities in this country, according to Jerry Augustus, a music retailer for more than 25 years, and head of Hitsville, the first successful black co-op one-stop in New York.

Augustus made his observation at a recent panel discussion of black music industry executives at a special meeting of the Music and Performing Arts Lodge of the B'nai B'rith.

Augustus' comments in the problems facing the black entrepreneur trying to establish a record rack or one-stop operation in the music industry, were among a wide range of subjects discussed.

He told his audience that over

the years color and the economics of establishing an independent record wholesaling operation were major setbacks to the black man trying to get into the business.

Parrying questions from the floor, Augustus stresses that even when the black entrepreneur could raise the capital needed to start a rack or one-stop operation, he was, largely because of his color, denied choice consumer traffic areas, and relegated to basic black communities.

Although he agreed that some measure of change was gradually coming into the industry, Augustus stressed that it is virtually impossible for the black independent to establish a one-stop in most major cities of the nation.

The music industry veteran told his listeners that Hitsville got start-

ed out of sheer fear by a community of blacks in Harlem, when it was learned that a white discount operation of questionable business ethics was planning to open a shop in the area.

"We started," he said, "with just about 30 stores and a minimum amount of operating capital. Today we service 200 stores and have a 10,000 square foot warehouse."

Augustus, whose shop stocks records by both black and white artists, said he looked to the day when the industry would mature to the point where it no longer needed labels for its product. "Music," he said, "is music, whether it is created by a black or white musician."

Esmond Edwards, vice president r&b for Chess/Janus Records saw the current exploitation of black

(Continued on page 58)

Recording Engineer's Featherbedding Complaint Against Stagehand's Union

LAS VEGAS—A recording engineer here has claimed in a federal complaint that a local union required payment for work that wasn't performed at live recording sessions for blues guitarist B.B. King.

Reice Hamel, who makes live recordings of star performances from his mobile unit and lives in Las Vegas, filed charges earlier this week with the National Labor Relations Board against Stage Employees Union 720 alleging the union billed King stagehand's services when only one worked during the recording session.

According to Hamel's complaint King was charged \$632 for stagehand work that should have only cost \$91.20. Hamel claims he paid the \$632 for King under personal physical threat by members of the stagehand's union and that the money was deducted from the recording engineer's \$1,000 fee to the entertainer.

The live recordings were made on Sept. 15, 16, and 17 during King's performance in the Casino Lounge of the Las Vegas Hilton.

Hamel alleges that only one stagehand, David Hamilton, assisted him in making the recordings, and that Hamilton actually only worked for about five minutes for each of King's shows by plugging in some cables for the recording engineer.

According to the complaint, Kinsey Turner, chief stagehand at the Casino Lounge, demanded payment for three stagehands. On Sept. 17, the complaint alleges, Turner presented Hamel with a bill

for \$373 of the money shortly before show time.

The recording engineer also charged that the \$632 included a 25 per cent fee for union accounting services, although he uses the services of a private accounting firm.

Hamel met with the union's ex-

ecutive board after the recording sessions and asked for a refund of money he claimed was paid for services that weren't rendered. However, the union determined from discussions with its members employed at the Hilton's Casino Lounge that he should not re-

(Continued on page 58)

Topless Club to Try Rock Top 10

By NAT FREEDLAND

LOS ANGELES—After months of negotiation, the Largo, a stripper landmark on Sunset Strip, has been sold to a five-member partnership that includes recording/management titans Lou Adler, David Geffen and Peter Asher.

The facility will be remodeled for February openings as the Roxy Theater, a 700-seat rock niter. Elmer Valentine, owner of the nearby Whisky a Go Go, is a partner in the Roxy and will manage the day-to-day musical operations. Fifth partner is Chuck Landis, originally the sole owner of the Largo. Landis, a veteran music club operator, will take charge of the service and accounting functions.

"We intend to make the Roxy the ultimate club for artists and audience," said Geffen. He indicated that Neil Young will either

open the new club or be one of the early bookings.

"With 700 seats, we can pay artists competitively," said Geffen. "There will be no poles to obstruct audience vision. And naturally we expect to put in the finest available sound, lighting and really comfortable dressing rooms. There won't be an oppressive five-option deals forced on new artists either."

Geffen stressed that the new club is not being planned as a competitor to existing Los Angeles rock niteries, such as the Troubadour, the Whisky or the Ice

(Continued on page 58)

For More Late News
See Page 58

AST Relocating Division Sale Set

By RADCLIFFE JOE

NEW YORK—In a continuing effort to recoup lost ground and streamline existing operations, the Ampex Corp. is moving the marketing arm of its Ampex Stereo Tapes operation to Hackensack, N.J. The move, scheduled for Jan. 1, 1973, will place the AST marketing operation in facilities currently owned and operated by Ampex. Unaffected will be the legal and public relations operations which will move into smaller quarters at 555 Madison Ave.

Although Ampex officials would not comment on the planned move, sources close to the company disclosed that the move is being triggered by spiralling operational costs in New York, and the need

for the company to continue its belt-tightening policy if it is to recover from recent financial problems. It is not immediately known whether any of the division's staff would be effected by the move.

Meanwhile A.H. Hausman, chairman of the board of Ampex Corp., has announced that the company has entered into negotiations with Geosource International, Inc., for the sale of Mandrel Industries, Inc., an Ampex subsidiary headquartered in Houston.

In a memo to the firm's employees, Hausman said that if the sale is completed and approved by board directors of both companies,

(Continued on page 34)

H.H. Scott, Components Firm, Files Chapter XI

NEW YORK—H.H. Scott, Inc., once one of the oldest names in the Hi-Fi components field, has filed a Chapter XI petition in Federal Court, Boston, Mass.

The firm which had been in financial straits for some time, went out of business about a month ago, following its failure to raise a \$2.8 million, Federally insured loan needed to put the business back in the black.

The New England Merchants Bank has foreclosed on the firm's plant and its contents as collateral in the face of Scott's failure to meet its loan obligations, estimated to run into the million-dollar figure.

The company is reportedly up for sale, and officials of the New England Bank expressed the hope that Scott would move into new and stronger hands by the end of this month. The bank is also hoping that the firm's new owners, which will apparently represent a foreign investment interest, will be able to reorganize on a profitable basis.

Meanwhile, a meeting of the firm's creditors, represented by the Boston law firms of Cohn, Riemer & Pollack, is expected to be held

Rosenbaum Dies at 84

NEW YORK—Col. Samuel R. Rosenbaum, 84, musicologist, author and attorney died at his Philadelphia home. Although his career was in law, Rosenbaum had a widespread interest in music, and was vice president of the Philadelphia Orchestra Association from 1928 to 1967. He also served as the first trustee of the Music Performance Trust Funds from 1948 to 1969.

Rosenbaum was the author of several books on musical and legal subjects. He also commissioned many musical compositions for the harp.

Composer Rudolf Friml Dead at 92

LOS ANGELES—Rudolf Friml, 92, who composed 26 operettas from which emanated many pop standards such as "Donkey Serenade" and "Indian Love Call," died here Sunday (12).

Friml, a child prodigy, first visited the U.S. in 1904 as accompanist for violinist Jan Kubelik, returning permanently in 1907. He wrote his first operetta, "The Firefly," in 1912. In 1932, he came to Hollywood, writing movie scores.

Survivors include his wife, Kay; a daughter and two sons.

Asylum Co. To Warner

NEW YORK—Asylum Records has been acquired by Warner Communications Inc., and the company has also entered into a seven-year employment agreement with David Geffen, Asylum president.

Asylum is currently in a joint venture with Atlantic Records and is distributed through WEA operation, also a subsidiary of Warner Communications.

No changes of operation will be made.

Moman Buys Studio Share

NASHVILLE—Chips Moman, who last week sold his American Studio in Atlanta to Eddie Briscoe, has bought into Soundshop Studios here.

Moman also has moved his Press Music Publishing firm here. Earlier the noted producer had moved his studio, with all its equipment, and his publishing firm to Atlanta from Memphis, after a long tenure of success there. (Billboard Nov. 18) Press is owned in part by Tree.

Soundshop is owned jointly by Buddy Killen, executive vice president of Tree; Bob Montgomery, producer for Bobby Goldsboro; and Kelso Herston, now country a&r chief with United Artists, and owner of a successful jingle operation.

Moman, in his first full week here, has brought in Billy Joe Royal and Roger Miller for sessions. Soundshop, a busy recording center, has recently added 24-track equipment. The four owners report that a second studio is planned adjacent to the current structure. This will enable more custom work, as well as time for the four producer-owners.

Killen has just finished producing an album there with Joe Tex, who will continue to record even though he has given up his personal appearances in order to continue an extended speaking tour for the Black Muslims.

Illicit LP Warning

• Continued from page 3

kind of unlicensed release is very harmful."

Caplin, who is currently preparing his second batch of releases from the Columbia archives for his independent Biograph label, admitted that the importing of the foreign unlicensed material "could put me out of business" if unchecked.

"I don't have the funds to fight this kind of action—I'm glad that the major companies are awakening to this problem and taking a stand. With the increase in the nostalgia market currently the situation could get worse," he said.

Gold Awards

Yes' LP, "Close to the Edge" (Atlantic) and the Spinners' single, "I'll Be Around" (Atlantic), have been certified gold by the RIAA.

Meanwhile at Warner/Reprise, Deep Purple's "Machine Head," Black Sabbath's "Volume 4" and Jethro Tull's "Living in the Past" and "Stand Up" have been certified gold by the RIAA.

Elvis Presley's single "Burning Love" has been certified gold by the RIAA. The single is also the title song of an RCA Camden album.

Charley Pride's LP, "The Best of Charley Pride, Vol. II," has been certified gold by the RIAA. It is his sixth gold LP award.

Executive Turntable

Steve Greenberg has been named production director at the 19,500-seat Spectrum in Philadelphia. He was publicity director of the facility for the past three years.



GANIM



OCHS

At Polydor Records, Inc. Bob Ganim has been appointed director of national promotion. Now based in New York, Ganim was previously Midwest regional promotion manager for Polydor. Replacing Ganim as regional promotion manager is Bill Scull. He will continue to work out of Cincinnati. . . . Also at Polydor, Ed Spacek has been named to the newly created post of Southwest regional promotion manager. Based in Dallas, he will be responsible for promotion in Texas, Oklahoma, Louisiana and parts of New Mexico. Handling the remainder of promotional activities for the label in the South is Ed Mascolo, Southern regional promotion manager, based in Nashville.



MARTIN



GREENBERG

Ed Ochs, former Billboard columnist, has been appointed director of publicity at Playboy Records. . . . Mary Martin has been named executive in charge of East Coast a&r for Warner Bros. Records. Prior to the appointment, her first record company assignment, she was personal manager for Leonard Cohen and Van Morrison. . . . Tony Lawrence has been appointed associate director of product management, West Coast, at Columbia Records. He will be responsible for the planning and preparation of contemporary LP's originating from the West Coast. Previously, Lawrence was director of public relations at Playboy Records. . . . Andy Miele has been appointed vice president and director of marketing at Famous Music Corp. His first move at Famous was to divide the promotional department into two areas. The Paramount, Dot and Sire labels will be directed by Herb Gordon and the Blue Thumb, Just Sunshine, Family, Neighborhood, Tumbleweed and Green Bottle labels will be directed by Noel Love. Prior to his appointment at Famous, Miele was director of marketing at MGM, Project Three and Polydor. . . . Jules L. Sack has been named vice president of marketing and sales for Athenia Industries, Inc. Sack's initial responsibility will encompass all phases of market introduction for the firm's new cassette and cartridge lines. Most recently, he was director of marketing and sales for Magnetic Packaging, Inc., a division of Gabriel Manufacturing. . . . Helen Hall will head Musical Isle of America's new one-stop in Nashville. In another MIA expansion move, John Langlois has joined the firm as district sales manager. He will be working out of Atlanta. . . . Don Kamerer has been named ABC/Dunhill western regional sales manager. . . . Jonas Hardy, formerly of Reb Foster Associates, has formed a song placement company, Jonas Music, in Hollywood. He will coordinate song placement between writers, publishers and artists. . . . Dennis Hobbs has been named St. Louis promotion man for A&M Records. Jim Bryan is the Memphis-Nashville promotion man for A&M. . . . Steven Bassis has been named to a new position of a&r coordinator at Greene Mountain/Green Bottle Records. He is a former musician and production assistant. . . . Al Durand, promotion and management veteran, has formed Alfie Records as the label of his Hollywood production company, Sound Syndicate. The label's general manager is Dick Gordon.

★ ★ ★

Jerry Brown has been appointed vice president of financial affairs for Screen Gems-Columbia Publications. He will be headquartered in Miami. Since 1970, Brown has held the same title for Screen Gems-Columbia Music, Inc. . . . Eli W. Kaufman has been appointed Eastern manager for CBS-FM sales. Prior to his appointment, he was an account executive with WCBS/Newsradio. . . . Joseph T. Meier has been named to the newly created position of Midwestern manager, affiliate relations, at CBS radio. Previously, he was program director for radio KSL, Salt Lake City, Utah. . . . Charles R. Rothschild has been appointed concert manager for Judy Collins. . . . Henson Markham has been named director of operations of Editions Salabert, a French music publisher. His duties will include publications, sales, rentals, performing rights and synchronization rights for the U.S., Canada and Mexico. He will headquarter in New York. . . . Larry Magid and Alan Spivak have been named to head Spectrum Concerts, a musical department of the Spectrum in Philadelphia.

In This Issue	
CAMPUS	18
CLASSICAL	42
COUNTRY	36
INTERNATIONAL	43
JUKEBOX PROGRAMMING	28
MARKETPLACE	31
RADIO	22
SOUL	26
TALENT	10
TAPE/AUDIO/VIDEO	33
FEATURES	
Stock Market Quotations	8
Vox Jox	24
CHARTS	
Action Records	48
Best-Selling Soul Albums	26
Best-Selling Soul Singles	26
FM Action	24
Hits of the World	56
Hot Country Albums	40
Hot Country Singles	38
HOT 100	55
TOP 40 Easy Listening	42
TOP LP's	51, 52
RECORD REVIEWS	
Album Reviews	46, 48
Pick Singles & Radio Action	57

Freakers' Ball Los Angeles, October 30. Guest of Honor: Dr. Hook.



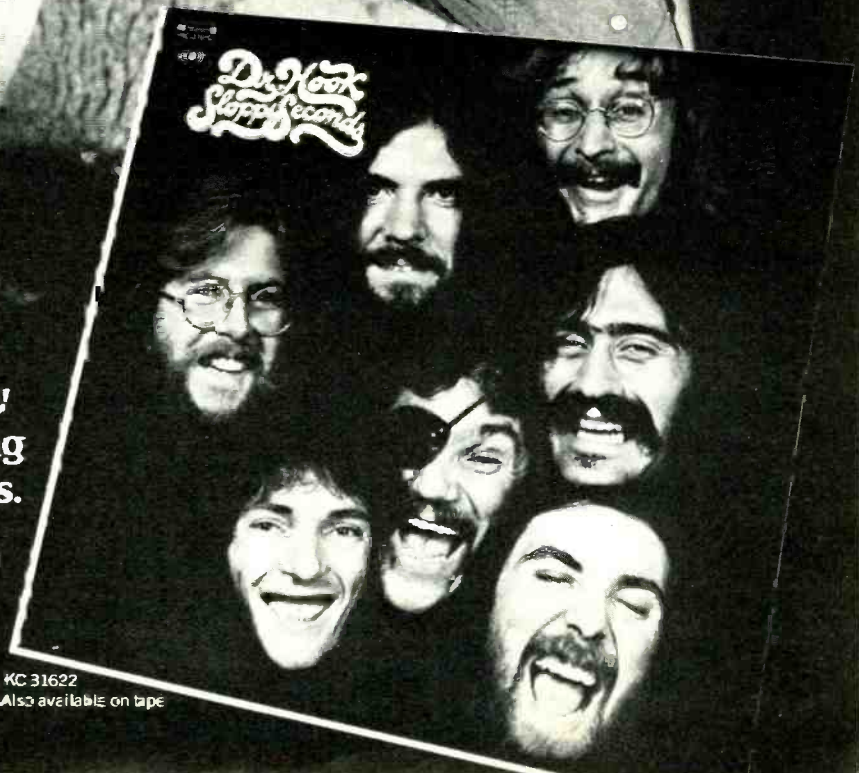
**There is a thin line
between genius and madness.**

And Dr. Hook erases it.

The most freaky, original and witty group to come along in a millennium. Watch Dr. Hook erupt everywhere as they tenderly tackle the traumas of rock and roll while embracing pyromaniacs, necrophiliacs, boys, girls and other categories.

"SLOPPY SECONDS." YOU'LL LOVE IT.

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Vol. 84 No. 48

General News

BMI's Memphis Soul Awards

MEMPHIS—The Isaac Hayes written and recorded version of "Theme From Shaft" was the most performed rhythm and blues song in the BMI repertoire, according to an announcement by Ed Cramer at the annual BMI awards show here.

In a massive program at the Holiday Inn Riverfront, president Cramer and vice president Mrs. Frances Preston presented 93 Music Achievement Awards to writers and publishers who constitute the Memphis Sound.

There were numerous second awards, one third award to "I Heard It Through the Grapevine," by Barrett Strong and Norman Whitfield, and a fourth award to the Otis Redding-Steve Cropper standards, "Sittin' On The Dock of the Bay."

Multiple awards were numerous.

The winners:

"RUNNING AWAY"
Sly Stewart
Stone Flower Music
"SHE'S ALL I GOT"
Jerry Williams Jr.
Gary Bonds
Jerry Williams Music
Excellence Music Company, Inc.
"SHE'S NOT JUST ANOTHER WOMAN"
Ronald Dunbar
Clyde D. Wilson
Gold Forever Music, Inc.
"SMILING FACES SOMETIMES"
Norman Whitfield
Barrett Strong
Stone Agate Music Division
"SOMEBODY'S BEEN SLEEPING"
General Johnson
Greg S. Perry
Angelo Bond
Gold Forever Music, Inc.
"SOMEBODY'S WATCHING YOU"
Sly Stewart
Daly City Music
"SOMEDAY WE'LL BE TOGETHER"
Second Award
Harvey Fuqua
Jackey Beavers
Johnny Bristol
Stone Agate Music Division
"SOULFUL STRUT"
Third Award
Eugene Record
William Sanders
Dakar Production, Inc.
BRC Music Corporation
"SITTIN' ON THE DOCK OF THE BAY"
Fourth Award
Otis Redding
Steve Cropper
East/Memphis Music Corp.
Time Music Co., Inc.
"DON'T KNOCK MY LOVE"
Wilson Pickett
Brad Shapiro
Erva Music Publishing Co. Inc.
"DON'T LET THE GREEN GRASS FOOL YOU"
Jerry Akines
Johnnie Bellmon
Victor Drayton
Reginald Turner
Assorted Music
"DON'T PLAY THAT SONG (YOU LIED)"
Second Award
Ahmet Ertegun
Betty Nelson
Hill and Range Songs, Inc.
"DOUBLE LOVIN'"
George H. Jackson
Charles M. Buckins
Fame Publishing Co.
"DROWNING IN THE SEA OF LOVE"
Kenneth Gamble
Leon Huff
Assorted Music
"EMPTY ARMS"
Second Award
Ivory Joe Hunter
Unart Music Corporation
"ENDLESSLY"
Clyde Otis
Brook Benton
Vogue Music, Inc.
"GROOVE ME"
King Floyd III
Roffignac Music Company
Malaco Music Company
"GROOVY SITUATION"
Herman Davis
Russell Lewis
Cachand Music, Inc.
Patchaal Music
"GUESS WHO"
Jesse Belvin
Jo Ann Belvin
Michele Publishing Co.
"GYPSY WOMEN"
Curtis Mayfield
Curton Publishing Co.
"HAVE YOU SEEN HER"
Eugene Record
Barbara Acklin
Julio-Brian Music, Inc.
"I GOTCHA"
Joe Tex
Tree Publishing Co., Inc.
"I HEAR YOU KNOCKING"
Second Award
Dave Bartholomew
Pearl King
Travis Music Co.
"I HEARD IT THROUGH THE GRAPEVINE"
Third Award
Barrett Strong
Norman Whitfield
Stone Agate Music Division
"MR. BIG STUFF"
Joseph Broussard
Ralph Williams
Carroll Washington
Malaco Music
Caralio Music Co.

"MY CHERIE AMOUR/MI QUERIDO AMO"
Sylvia Moy
Henry Cosby
Stevie Wonder
Stone Agate Music Division
"NATHAN JONES"
Kathy Wakefield
Leonard Caston
Stone Age Music Division
"NEVER CAN SAY GOODBYE"
Clifton Davis
Portable Music Company, Inc.
"ONE BAD APPLE DON'T SPOIL THE WHOLE BUNCH"
George H. Jackson
Fame Publishing Co.
"ONE MONKEY DON'T STOP NO SHOW"
General Johnson
Greg S. Perry
Gold Forever Music, Inc.
"OOH CHILD"
Stan Vincent
Kama Sutra Music, Inc.
Sleeping Sun
"PATCHES (I'M DEPENDING ON YOU)"
General Johnson
Ronald Dunbar
Gold Forever Music, Inc.
"SPANISH HARLEM"
Jerry Leiber
Phil Spector
Hill and Range Songs, Inc.
Hudson Bay Music Publishers
"STAGGER LEE"
Second Award
Harold Logan
Lloyd Price
Travis Music Co.
"STAND BY YOUR MAN"
Tammy Wynette
Billy Sherrill
Al Gallico Music Corporation
"STICK-UP"
General Johnson
Angelo Bond
Greg S. Perry
Gold Forever Music, Inc.
"STILL WATER (LOVE)"
William Robinson
Frank E. Wilson
Stone Agate Music Division
"STONED LOVE"
Frank E. Wilson
Yennik Samoht
Stone Agate Music Division
"SUNNY"
Bobby Hebb
MRC Music Corporation
Portable Music Co., Inc.
"SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE)"
Norman Whitfield
Barrett Strong
Stone Agate Music Division
"EVERYBODY'S EVERYTHING"
Gregg Rolie
Carlos Santana
Tyrone Moss
Milton S. Brown Jr.
Dandelion Music Co.
Petra Music
"EVERYBODY'S GOT THE RIGHT TO LOVE"
Lou Stallman
Think Stallman Productions, Ltd.
"EVERYTHING IS GOOD ABOUT YOU"
James Dean
Eddie Holland
Stone Agate Music Division
"AIN'T IT A SHAME"
Dave Bartholomew
Antoine (Fats) Domino
Travis Music Co.
"AIN'T NO SUNSHINE"
Bill Withers
Interior Music
"BABY I NEED YOUR LOVING"
Second Award
Eddie Holland
Lamont Dozier
Brian Holland
Stone Agate Music Division
"BABY I'M YOURS"
Van McCoy
Blackwood Music, Inc.
"BALL OF CONFUSION (THAT'S WHAT THE WORLD IS TODAY)"
Norman Whitfield
Barrett Strong
Stone Agate Music Division
"BAND OF GOLD"
Ronald Dunbar
Edythe Wayne
Gold Forever Music, Inc.
"BE MY BABY"
Phil Spector
Ellie Greenwich
Jeff Barry
Hudson Bay Music Publishers
Mother Bertha Music, Inc.
"BETCHA BY GOLLY WOW"
Thomas Bell
Linda Creed
Assorted Music
Bell Boy Music
"THEME FROM SHAFT"
Isaac Hayes
East/Memphis Music Corp.
"TIRED OF BEING ALONE"
Al Green
JDC Publishing Corp.
"TRAPPED BY A THING CALLED LOVE"
Denise LaSalle
Ordona Music Co.
Bridgeport Music, Inc.
"TREAT HER LIKE A LADY"
Eddie Lee Cornileus Jr.
Stage Door Music Publishing
Unart Music Corporation
"TREAT HER RIGHT"
Roy Head
Don Music Co.
"UP ON THE ROOF"
Second Award
Gerry Goffin
Carole King
Screen Gems-Columbia Music, Inc.
"UP THE LADDER TO THE ROOF"
Second Award
Vincent Dimarco
Frank Wilson
Stone Agate Music Division
"WANT ADS"
General Johnson
Barney Perkins
Greg S. Perry
Gold Forever Music, Inc.

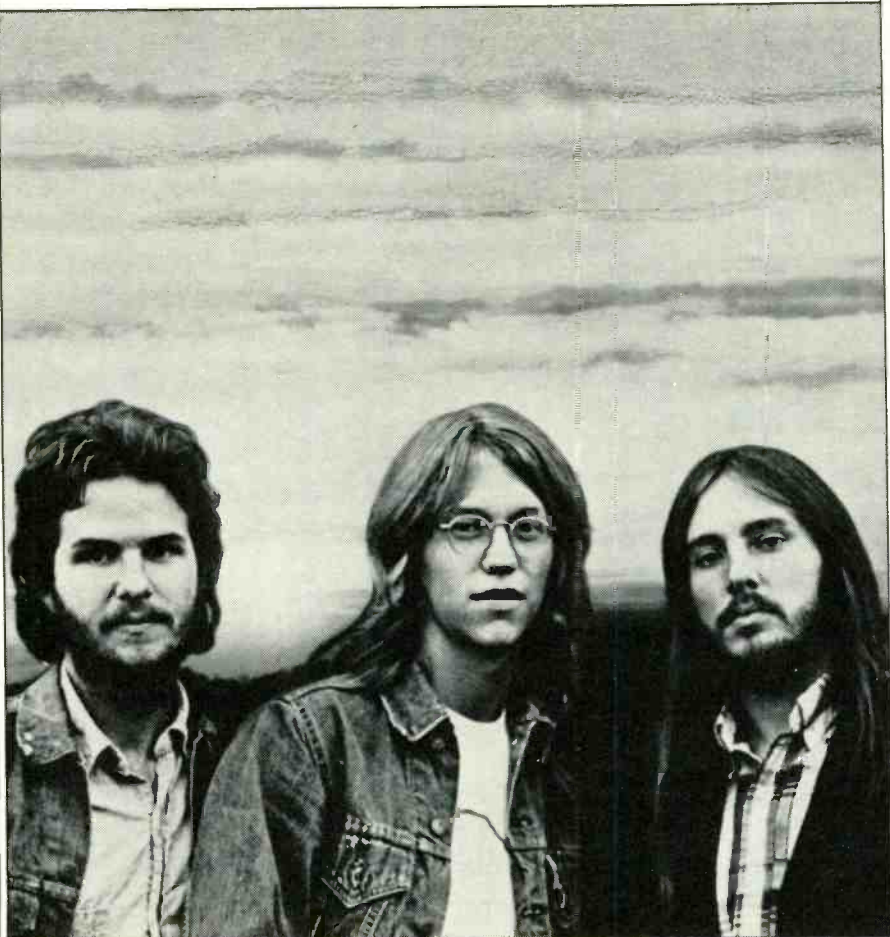
"WAR"
Norman Whitfield
Barrett Strong
Stone Agate Music Division
"A BRAND NEW ME"
Theresa Bell
Jerry Butler
Kenneth Gamble
Parabut Music Corp.
Assorted Music
"BRIGHT LIGHTS, BIG CITY"
Jimmy Reed
Conrad Music
"BRING THE BOYS HOME"
Angelo Bond
Greg S. Perry
General Johnson
Gold Forever Music, Inc.
"CAN I GET A WITNESS"
Second Award
Eddie Holland
Brian Holland
Lamont Dozier
Stone Agate Music Division
"CLEAN UP WOMAN"
Clarence Reid
Willie Clarke
Sherlyn Publishing Co.
"DEEPER AND DEEPER"
Ronald Dunbar
Edythe Wayne
Norma Toney
Gold Forever Music, Inc.
"DO RIGHT WOMAN, DO RIGHT MAN"
Dan Penn
Chips Moman
Press Music Company, Inc.
"EVIL WAYS"
Clarence A. Henry
"FAMILY AFFAIR"
Sly Stewart
Stone Flower Music
"5-10-15-20-25-30 YEARS OF LOVE"
Walter Boyd
Archie Powell
Van McCoy Music
Interior Music
"FUNKY NASSAU"
Raphael Mannings
Tyrone Fitzgerald
Sherlyn Publishing Co.
Funky Nassau Publishing Co.
"GRANDMA'S HANDS"
Bill Withers
Interior Music
"I KNOW I'M LOSING YOU"
Cornelius Grant
Norman Whitfield
Eddie Holland
Stone Agate Music Division
"I LOVE YOU (FOR ALL SEASONS)"
Shellah Young
Ferncliff Music
Jamf Music
"IT'S A SHAME"
Lee Garrett
Syrta Wright
Stevie Wonder
Stone Agate Music Division
"I'VE FOUND SOMEONE OF MY OWN"
Frank Robinson
Run-A-Muck Music
"JUST MY IMAGINATION (RUNNING AWAY WITH ME)"
Barrett Strong
Norman Whitfield
Stone Agate Music Division
"LET'S STAY TOGETHER"
Willie Mitchell
Al Green
Al Jackson Jr.
Jec Publishing Corp.
"LOVELAND"
Don Trotter
Charles W. Wright
James Lee
Barnie Williams
Wright-Gerstl Productions
Warner-Tamerlane Publishing Corp.
"PAY TO THE PIPER"
General Johnson
Greg S. Perry
Ronald Dunbar
Angelo Bond
Gold Forever Music, Inc.
"THE PROMISED LAND"
Chuck Berry
ARC Music Corp.
"A RAINY NIGHT IN GEORGIA"
Second Award
Tony Joe White
Combine Music Corp.
"REACH OUT I'LL BE THERE"
Second Award
Brian Holland
Eddie Holland
Lamont Dozier
Stone Agate Music Division
"RESPECT YOURSELF"
Mack Rice
Luther Ingram
East/Memphis Music Corp.
Klondike Enterprises, Ltd.
"RIVER DEEP, MOUNTAIN HIGH"
Phil Spector
Jeff Barry
Ellie Greenwich
Mother Bertha Music, Inc.
Hudson Bay Music Publishers
"ROCK STEADY"
Aretha Franklin
Pundit Music, Inc.
"ROCKIN' ROBIN"
Second Award
Jimmie Thomas
Recordo Music Publishers
"WHAT'S GOING ON"
Renaldo Benson
Al Cleveland
Marvin Gaye
Stone Agate Music Division
"WHATCHA SEE IS WHATCHA GET"
Tony Hester
Groovesville Music
"WHERE DID OUR LOVE GO"
Second Award
Eddie Holland
Brian Holland
Lamont Dozier
Stone Agate Music Division
"YOU ARE EVERYTHING"
Thomas Bell
Linda Creed
Assorted Music
Bell Boy Music

(Continued on page 8)



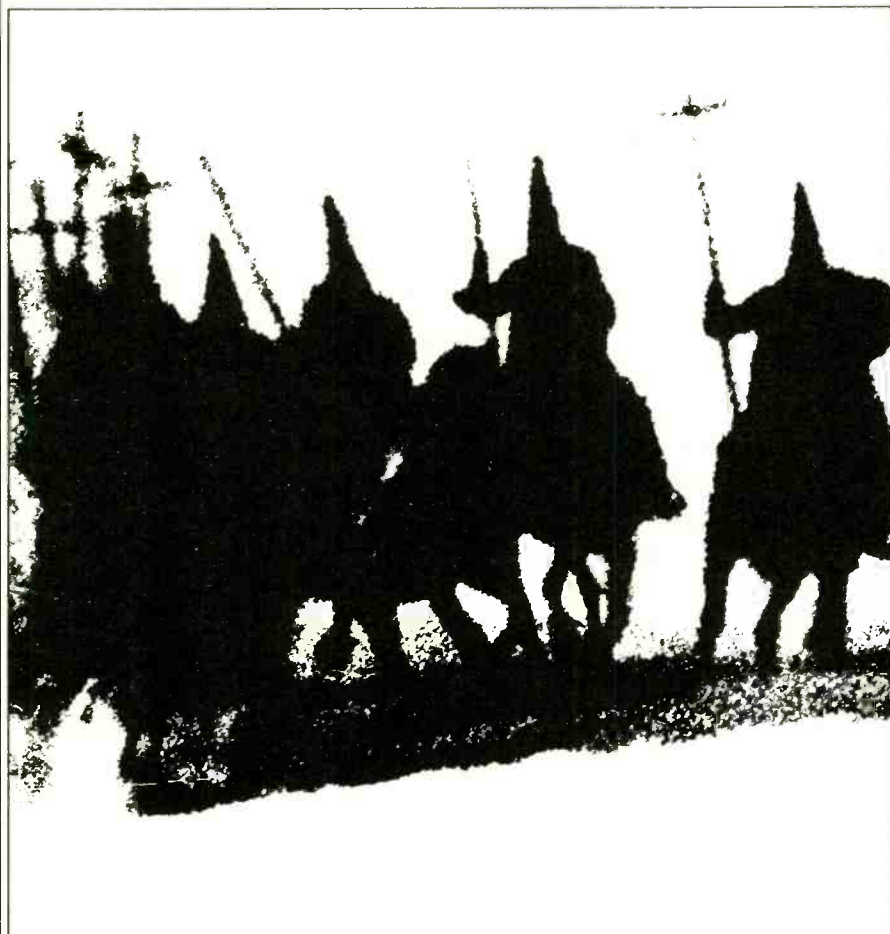
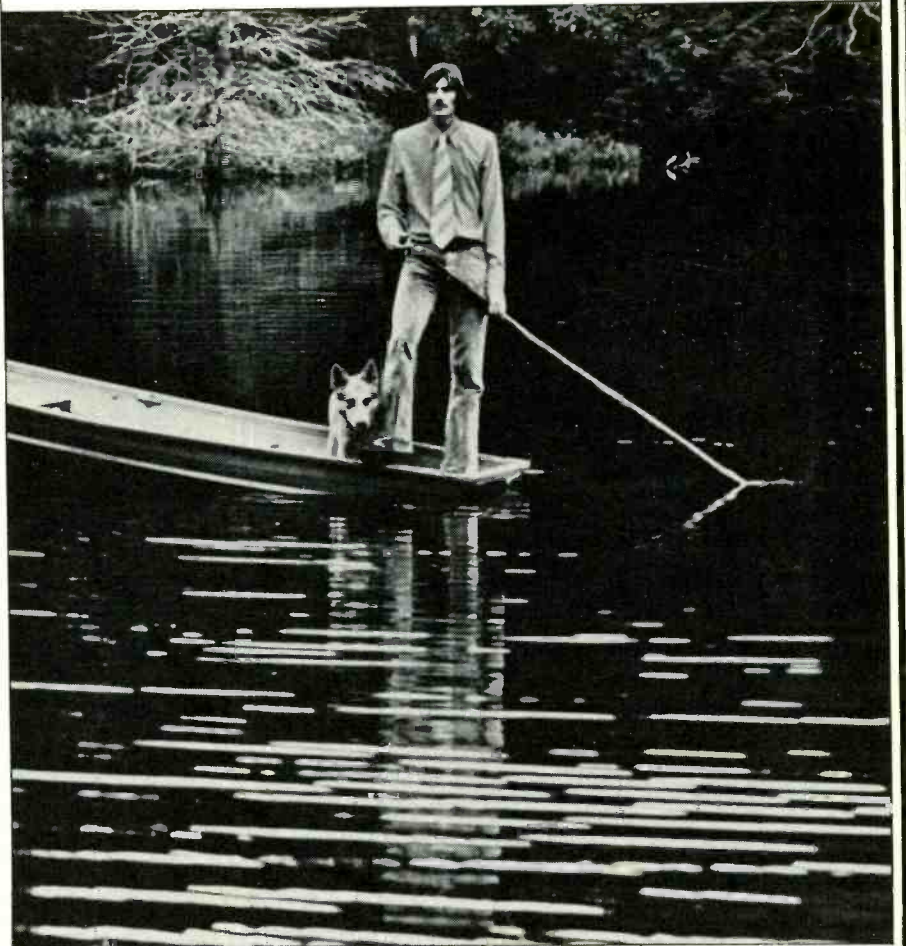
America

From AMERICA, who began 1972 with "A Horse With No Name," comes a warm new album to climax the year. The album is *HOME-COMING*, and it contains America's new single, "Ventura Highway."



James Taylor

From JAMES TAYLOR comes a year-in-the-making new album. He calls it *ONE MAN DOG* and it's filled with such wonders as James' new single, "Don't Let Me Be Lonely Tonight."



From NEIL YOUNG comes a two-record-set sound track to his forthcoming film, *JOURNEY THROUGH THE PAST*, an anthology of well-loved Neil Young (along with such friends as The Buffalo Springfield and Crosby, Stills, Nash and Young) classics and specially-collected film music. Includes "Rock and Roll Woman," "Ohio" and "Find the Cost of Freedom."

Neil Young



Grateful Dead

From THE GRATEFUL DEAD comes their comprehensive three-album set of all-new live recordings made during the Dead's recent European tour. Specially low-priced, *EUROPE '72* contains a full-color booklet and 110 minutes' worth of such Dead classics as "Truckin'," "Morning Dew" and "Sugar Magnolia."

Off the Ticker

CBS raised quarterly dividend to 36.5 cents a share from 35 cents, payable Dec. 8 record Nov. 22. It voted to discontinue the annual 2 percent stock dividend, last paid 2 percent last December. . . . 3M said its directors authorized the purchase of up to 300,000 shares of its common stock to be re-issued under the company's stock option plan. The stock will be purchased over a two-year period. . . . Pickwick International of California has opened a new facility in Pacoima, Calif., for the production and distribution of records. Pickwick negotiated a 10-year lease for the 27,315 square-foot building for about \$350,000. . . . Morse Electro Products Corp., Brooklyn, N.Y., reported sales and net income were at all-time highs for the three and six-month periods ended Sept. 30. . . . Minnesota Mining & Manufacturing president Raymond H. Herzog said he expects earnings to rise to \$2.15 a share

in 1972 from restated \$1.87 in 1971. . . . Soundesign declared a 10 cent quarterly dividend, payable Jan. 5 record Dec. 8. Previous payment 10 cents May 1, 1971. Directors voted to put common stock on regular quarterly dividend basis.

GRT Profit Pace Holds

SAN FRANCISCO—GRT Corp. is unwinding a string of consecutive profitable quarters since the company's turnaround program began to take effect last year.

Alan J. Bayley, president, announced the fifth consecutive positive quarter, with an increase in earnings of 65 percent for the second quarter of fiscal 1973.

Net income for the period ended Sept. 30 was \$419,405, or 13 cents a share, compared to \$254,733, or 9 cents a share, a year ago. First half earnings were \$521,923, or 16 cents a share, compared to a loss of \$144,090, or a loss of 5 cents a share, in the period a year ago.

Second quarter sales increased 19 percent to \$7,370,401 compared to \$6,216,902 a year ago. Sales for six-months were up 12 percent over last year: \$13,028,993 compared to \$11,618,555. Bayley also noted that the first half of fiscal 1973 "was the best six months for the company since calendar 1969."

Contributing to the company's gains were GRT Music Tapes, the prerecorded tape division; the record pressing activities, and Chess/Janus Records.

Garner Symphony

NEW YORK—Erroll Garner will be the guest soloist with the Denver Symphony Orchestra in two concerts on Nov. 24-25.

EMI SEES ROSY FUTURE

LOS ANGELES—EMI Ltd., London, expects improved sales and earnings in the year ending June 30, but the outlook is "subject to the general course of the economy," according to Sir Joseph Lockwood, chairman.

He said record sales in the U.S. were off 9 percent last year and blamed that decrease on the general state of the American market, competition and the "proliferation of small, independent record companies."

EMI, which earned the equivalent of \$17.1 million on sales of \$598.9 million (computing the pound at its current value of \$2.35) in fiscal 1972, owns Capitol Industries Inc. (Capitol Records and Audio Devices.)

CLUB REVIEW

Bennett Has True Grit

NEW YORK — MGM's Tony Bennett captures audiences with the same True Grit that John Wayne does on screens. His voice and personality chisel out pieces of artistry, shaping them with a trademark of the very few.

In his opening, Nov. 16, at the Colonie Hill Country Club, spanking new multimillion dollar complex in Long Island, he left his trademark printed indelibly and forever. A voice reaching out, plateau on plateau, building with dramatic intensity and pride of craft. Underneath it all, the mark of the superstar. The depth, the understanding, the boldness which create dimension on dimension.

The staples he sings, "I Left My Heart in San Francisco," "Just in Time," "Autumn Leaves," "I Want to Be Happy," "Because of You," "Get Happy," and "If I Ruled the World" among others, retain their vitality and freshness. Titles synonymous with the Bennett name. A homage to his talent: His record on MGM is called "The Good Things in Life."

Bennett was backed by a 33-piece orchestra headed by Larry Elgart. ROBERT SOBEL

Chess/Janus, Eastbound Tie

NEW YORK—Arman Boladian, Detroit distributor, producer and head of the Westbound label, has formed Eastbound Records, to be distributed in the U.S. and Canada by Chess/Janus Records, which continues to distribute Boladian's Westbound releases.

Boladian's new label will be devoted primarily to contemporary black artists, but is expected to encompass other styles of music as well.

Initial releases on the Eastbound label include albums by Bill Mason and Gary Chandler, and singles by Jimmy Delphs and the Unique Blend.

Col Puts Out '1776' Track

NEW YORK—Columbia Records is releasing the original soundtrack recording of the Columbia Pictures presentation, "1776." The Broadway-based film, with music and lyrics by Sherman Edwards and book by Peter Stone, is the Christmas attraction at the Radio City Music Hall.

Soul Awards

• Continued from page 6
"YOU'VE LOST THAT LOVIN' FEELIN'"
Barry Mann
Cynthia Weil
Phil Spector
Screen Gems-Columbia Music, Inc.
"YOU'VE MADE ME SO VERY HAPPY"
Second Award
Frank Wilson
Brenda Holloway
Patrice Holloway
Berry Gordy Jr.
Stone Agate Music Division

Market Quotations

As of closing, Thursday, Nov. 16, 1972

NAME	1972 High	1972 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13 3/8	1185	18 1/2	17 3/8	18	+ 3/4
ABC	81 1/2	51 1/4	852	76 1/4	73 3/4	75	+ 3/4
AAV Corp.	15 3/8	9	110	13 3/8	10 3/4	12	+ 1
Ampex	15 1/8	5	699	7	6 1/8	6 3/8	- 3/8
Automatic Radio	8 7/8	5	64	5 1/4	5	5 1/8	- 1/8
Avco Corp.	20 7/8	13 7/8	795	17 1/8	16	16 7/8	+ 7/8
Avnet	15 1/4	10 5/8	1586	13 3/8	12 1/8	13 1/4	+ 7/8
Bell & Howell	73 3/8	51 5/8	949	60 1/2	51 5/8	51 7/8	- 8 1/4
Capitol Ind.	14 3/4	6 1/4	117	7 1/4	6 5/8	7 1/8	+ 1/2
CBS	63	45 1/2	2493	53 1/2	51 3/4	52 3/4	+ 3/8
Columbia Pictures	14 7/8	9 1/8	800	11 1/4	9 1/2	10 3/4	+ 3/4
Craig Corp.	8 3/8	3 3/8	219	5 3/8	4 5/8	5 1/8	+ 1/8
Creative Management	15 1/2	8 1/2	66	10	9 1/2	9 3/4	+ 1/8
Disney, Walt	20 1/4	13 3/4	657	19 1/4	18 3/4	19 1/4	+ 9/4
EMI	6	4	208	4 3/8	4	4 1/8	+ 1/8
General Electric	70 3/8	58 1/4	3082	67 5/8	64 1/4	67 5/8	+ 2 5/8
Gulf + Western	44 3/4	28	1150	38 1/2	37 1/4	37 3/4	- 1/4
Hammond Corp.	16 5/8	8 5/8	501	16 3/4	15 3/4	15 3/4	- 1/2
Handleman	42 1/8	10 1/2	364	12 1/4	11 3/4	12	+ 1/8
Harvey Group	7	3 3/4	60	5 1/4	4 5/8	5 1/8	+ 1/2
Instruments Systems	7 7/8	3 3/8	366	3 1/2	3 1/8	3 1/4	- 1/4
ITT	64 1/2	48 1/4	11019	59 3/8	56 7/8	59 3/4	+ 3 1/8
Lafayette Radio Electronics	40 1/2	29	484	33 1/4	29 3/4	33 1/4	+ 4 1/8
Matsushita Electric Ind.	28 5/8	18 1/8	1270	24 7/8	23 1/4	24 1/8	+ 3/8
Mattel Inc.	34 3/4	10 5/8	1529	13	11 1/4	11 5/8	- 1 3/8
MCA	35 3/8	23 1/8	279	29 3/8	26	29 3/8	+ 2
Memorex	38 1/2	16	1861	18 1/4	14 7/8	17 3/4	- 1/8
MGM	22 3/4	16 3/4	561	27 1/2	23	26	+ 3 1/4
Metromedia	39	27 1/4	690	32 1/2	30 1/2	31 1/8	- 1 1/8
3M	86 3/8	64 5/8	1885	83 3/8	81 1/4	81 5/8	- 3/8
Motorola	129 3/8	80	1560	122 7/8	113 1/4	121 1/2	+ 2 3/4
No. American Philips	39 3/4	26 3/8	309	37 1/2	35	37 1/2	+ 2 3/8
Pickwick International	51 1/2	39 3/4	1483	43 3/4	41 1/2	42 1/2	- 1/4
Playboy Enterprises	25 1/8	14 3/8	267	18 1/4	17	18 1/4	+ 3/4
RCA	45	32 1/8	2618	39 7/8	37 3/8	38 5/8	+ 1 1/8
Sony Corp.	48 3/8	21 1/4	2219	47 3/4	45 1/8	45 1/4	- 1 3/8
Superscope	19 1/4	11 1/8	289	15 1/8	14 1/8	14 1/4	Unch.
Tandy Corp.	49	32	293	40 1/4	39	39 1/2	+ 1/2
Telex	14 7/8	6 1/8	1172	6 1/2	5 1/2	5 1/2	- 7/8
Tenna Corp.	10 7/8	5	391	5 7/8	5	5 3/8	- 1/8
Transamerica	23 1/2	16 1/4	3731	19 3/4	18 3/8	19 1/2	+ 1 3/8
Triangle	20	14 3/8	91	15	14 1/8	14 1/4	- 1/2
20th Century-Fox	17	8 5/8	762	10 3/8	9 3/8	10 3/8	+ 1
Viewlex	12 7/8	4 5/8	188	5 1/8	4 3/4	4 3/4	- 3/8
Warner Communications	50 1/4	31 1/4	1050	40 3/4	39 1/8	39 1/4	- 1
Wurlitzer	20 1/4	14 3/8	119	18 5/8	18	18 1/2	Unch.
Zenith	50 1/2	39 3/4	2124	51	49 1/2	49 7/8	+ 1 1/8

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...who the Hell is Claude King singing about??

See Page 41 For Details

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Earnings Reports

Company	Period	1972	1971
CREATIVE MANAGEMENT	3rd qtr. to Sept. 30:		
	Revenues	\$ 2,881,000	\$ 2,705,000
	Net income	388,000	334,000
	Per share	.40	.34
LAFAYETTE RADIO ELECTRONICS	Qtr. to Sept. 30:		
	Sales	\$ 16,046,814	\$ 15,613,666
	Net income	517,112	513,363
	Per share	.21	.21
LLOYD'S ELECTRONICS INC.	2nd Qtr. to Sept. 30:		
	Sales	\$ 20,495,065	\$ 12,603,742
	Net income	1,369,448	694,866
	Per share	.72	.42
GRAHAM MAGNETICS INC.	Qtr. to Sept. 30:		
	Sales	\$ 2,400,000	\$ 2,100,000
	Income	220,403	150,727
	Special credit		133,480
MORSE ELECTRO PRODUCTS	2nd Qtr. to Sept. 30:		
	Sales	\$ 38,320,000	\$ 25,602,000
	Net income	1,327,000	823,000
	Per share	.45	.33
SOUNDDESIGN CORP.	Sept. 30:		
	Sales	\$ 22,261,000	\$ 14,949,000
	Net income	1,778,000	702,000
	Per share	.76	a.35
SCHWARTZ BROS. INC.	Qtr. to Sept. 30:		
	Sales	\$ 4,982,607	\$ 5,015,418
	Net income	113,446	146,794
	Per share	.15	.20
SUPERSCOPE INC.	Qtr. to Sept. 30:		
	Sales	\$ 20,063,000	\$ 14,833,000
	Net income	1,075,000	469,000
	Per share	.47	.21
MCA INC.	Qtr. to Sept. 30:		
	Gross revenues	\$ 84,757,000	\$ 80,227,000
	Net income	4,271,000	3,324,000
	Per share	.51	.41
MATSUSHITA ELECTRIC	Qtr. to Aug. 20:		
	Sales	\$831,003,000	\$814,078,000
	Net income	53,195,000	52,968,000
	aPer share	.59	.58
TELEX CORP.	Qtr. to Sept. 30:		
	Revenues	\$ 21,490,000	\$ 19,597,000
	Net income	704,000	953,000
	Per share	.07	.09
TENNA CORP.	Qtr. to July 31:		
	Sales	\$ 8,835,593	\$ 8,655,585
	Net loss	649,875	a441,005
	Per share		.15
NMC CORP.	Year to Sept. 30:		
	Net sales	\$ 21,300,000	\$ 14,500,000
	Net cont. oper.	560,000	167,673
	Full dilution	.51	c.34
COSS CORP.	3rd qtr. to Sept. 30:		
	Shipments	\$ 2,181,170	\$ 1,555,089
	Net income	194,107	117,799
	Common shares	1,658,783	1,639,389
BURKE WRAP	Qtr. to Sept. 30:		
	Revenues	\$ 40,944,000	\$ 44,241,000
	Net income	1,415,000	2,716,000
	Per share	.14	.26

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(Peter Cawnshead)

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Decca 33041



Talent

Order Criterion: Record on Chart

By NAT FREEDLAND

LOS ANGELES—A record today doesn't sell heavily until it reaches the top 15 on the charts, which is when rackjobbers begin ordering, according to all-around music men Terry Cashman and Tom West.

Cashman and West are currently on the charts as producers of the Jim Croce album from which "You Don't Mess Around With Jim" and "Operator" have emerged as singles. Their own album as artist-writer-producers, "A Song Or Two," produced the ambitious 10:49-long chart single "American City Suite."

Cashman and West have kept a close watch on the problems of marketing records since they sang with rock 'n' roll groups in the late '50s. They started working together in folk-rock with the Cashman-Pistilli-West trio on Capitol.

The team is convinced that FM airplay is no longer enough to build a major artist. "Aside from the fact that a lot of important FM outlets have dropped the free-form style and art trying to cut in on the top 40 market," said West, "we find that what FM plays is what AM doesn't want to play and that is exactly the kind of records that don't sell big."

Cashman and West also feel that certain key underground FM programmers also have built-in prejudices. "Some stations won't play

(Continued on page 15)

Signings

Atomic Rooster has signed with Associated Booking Corp. for exclusive booking representation. A U.S. tour is scheduled for February. . . . **Felix Harp** and **Billy Jay Hood** have both signed with Western World Records. Harp's debut LP under the label and Hood's initial single have just been released. . . . **Mac Wiseman** has signed with the Don Light Talent Agency in Nashville for exclusive booking. . . . **Wynn Stewart** has signed an exclusive recording contract with RCA Records. With Stewart's first single, "Paint Me A Rainbow," already released, plans are in process to release his debut LP. . . . **Bobby Womack** has signed an exclusive contract with the Paragon Agency. . . . **John Fisher**, West Coast regional promotion director at Atlantic Records, has signed an exclusive recording contract with the label. His first single, "Handle With Care," has just been released.

Latin MSG Show Vigorous, Exciting

NEW YORK—Latin music, often relegated to city dance halls and home stereos, emerged in a strong show of force at a Madison Square Garden concert Nov. 10. The concert, produced by Richard Nader, was billed as the "First Annual Latin Festival," and, according to Nader, brought in a crowd of 16,000 people and a gross in excess of \$105,000.

With personalities Joe Canes, WEVD, Pacquito Navarro, WHOM, and Dick Sugar, WHBI, sharing the night's emceeing duties, it was Navarro who brought it home to the audience with the remark, "We're here where we belong." The crowd loved it, and although the concert was to run some four and a half hours, their enthusiasm grew with each act introduced.

The bill itself featured seven Latin bands, with Orquestra Harlow leading the way. Somewhat contained, the 10-man band warmed the audience for things to come. One of the richer selections from Harlow's set was "Un Dia de Navidad," a song of Christmas, But, as the audience knew—it was time for the "man with the hard hands," Ray Barretto.

Barretto, fronting an 11-piece band on the congo, worked his way through such Latin/jazz pieces as "The Prayer," "Cooking" and "Que Vida La Musica," and it was more than obvious as to why he is among the heavy favorites on the Latin scene.

Following Barretto on stage was Johnny Pacheco, a flautist tagged as the "Latin pied piper." Leading his eight-man band on stage while playing, Pacheco, with "Primerosa Cantar," also brought home the strong weaving of jazz and Latin. The relationship was to continue throughout his set.

The excitement at this point was growing, and so was the size of the band. The Tito Puente Orchestra, one of the older and better known Latin dance bands, was on stage with its 13 members. Puente evoked an almost ritualistic response from the audience with his opening number and balanced it against the ballad form, as in "Your Eyes." Also featured with Puente were the Tommy Jonson dancers—fire eating always adds to a ritual.

Joe Cuba came next. Swinging with "Never Go Back to Georgia" and other rock influenced pieces, Cuba came close to peaking the crowd. As the center stage revolved, the noise level grew in each section and Cuba's six-piece group fed off the excitement, growing stronger with each selection. Unfortunately, time didn't permit them to return to the cries of "more" from the audience.

Mongo Santamaria's band fol-

lowed Cuba on stage, and soon the cries of "more" for Cuba were forgotten, as Santamaria did "his own thing." Joining Santamaria later in the set were timbale player Willie Bo Bo and vibra harpist Cal Tjader. A delightful jam ensued. Unfortunately, the musical spotlight stayed too briefly on Tjader.

Eddie and Charlie Palmieri closed the evening's entertainment. Rocking a little heavier than the others, the Palmieri brothers gave a good example of what "salsa" is all about. What the evening was all about was Latin. It was a little drawn out, but as in the wait for a Latin showcase of this kind, it was well worth it.

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From The Music Capitals of the World

DOMESTIC

NEW YORK

Jim Koulouvaris, owner of Jim & Andy's club and a long-time friend of musicians, especially when in need, died of a heart attack Monday (13). Family members requested that any money for flowers or other tributes be donated to the Koulouvaris scholarship fund, initiated a year ago by the local NARAS chapter.

The Half Note will feature the Dizzy Gillespie Quintet and Jackie

Paris, with his wife Ann Marie Moss, Monday (20) through Saturday (25). **Woody Herman & His Thundering Herd** will be featured with the guitar duo of **Chuck Wayne** and **Joe Puma** Nov. 27-Dec. 2. . . . The **Crusaders** are celebrating their 21st year together as a performing group. . . . The LP, "Keith Mitchell Sings Broadway" (Spark), is being distributed to radio stations for on-the-air question contests to promote the album. . . . **Ruby Lynn Reyner** and the **Rednecks** are at the Mercer Arts Center every Tuesday night. . . . **David Lucas** has composed the music for a department store's boutique radio promotion campaign. . . . **Israel Diamond** is currently travelling around the country to introduce major distributors to Spark Records' product. . . . "Purlie" will return to Broadway for Christmas week and the month of January. **Charles Austin** is the musical director of the show. . . . "Say When," with musical direction by **Marc Pressell** will open at the Plaza 9 Dec. 2. . . . **Elmer Snowden** performed at the Overseas Press Club Friday (17). Part of the program featured a special tribute to the 72-year-old jazz banjo-guitarist. . . . **Richie Havens** and **Jonathan Edwards** will be at the Capitol Theater, Passaic, N.J. Saturday (25). . . . **Gordon Lightfoot** has a two-concert stint at Philharmonic Hall Friday (24) and Sunday (26). . . . **Kris Kristofferson** and **Rita Coolidge** will be at Philharmonic Hall Dec. 3. . . . **Harry Chapin** is booked for Alice Tully Hall Dec. 10. . . . The **Allman**

(Continued on page 15)

Talent In Action

THE HOLLIES

Philharmonic Hall, N.Y.

After all these years, the Hollies. After all these personnel changes, the Hollies, still the living incarnation of British pop. Still the personable, Beatles-era throwback to the days when a group was something special, when every member added something more than music to the collective personality.

The Hollies. Having over the course of the years lost both the lead vocalists who sang on their most famous hits, the Hollies are now in the odd position of having to perform cover versions of their own songs. The harmonic structure stays the same, of course, all high, bouncy stuff, as sweet and cheering as ever. Lead vocals are re-apportioned. Terry Sylvester does just fine on "Long Cool Woman." Nikael Rikfors' "He Ain't Heavy" may be lacking something, but he is after all a very recent addition to the group and evidently still needs much tutelage in the art of being a Hollie—particularly in matters of presenting himself before an audience. Otherwise, they're really just what you'd hope the Hollies would be. After all these years of professional performances, they still look as if the novelty hasn't worn off and they really love being out there on stage. That's wonderful.

The show opened with a set by Signpost recording artist Danny O'Keefe. **NANCY ERLICH**

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From The Music Capitals of the World

DOMESTIC

LAS VEGAS

Buddy Hackett, artist and vice president in charge of entertainment at the Sahara, has signed a contract with the Tropicana for his services. . . . **William H. McElnes**, New York investment banker, was elected president of Caesars World, Inc. owner of Caesars Palace. Caesars World is headquartered in Miami Beach, but the corporation will move here.

Don Costa producing a **Tony Bennett** MGM-Verve album set for December cutting in London. . . . **Mike Curb** and **Stan Moress** signed England's **New Seekers** to MGM-Verve contract while they were here for the **Osmond Brothers** final show at Caesars Palace. . . . It was both winning and losing for Caesars Palace while the **Osmond Brothers** were headlining the hotel. The brothers played to over 30,000 people during their two-week run, causing **Sid Gathrid** to bring them back for three weeks. During the same period a Texas gambler won

\$400,000 leaving the hotel very unhappy.

Conductor-arranger **Nick Perito** dusted off his accordion for several solo numbers in the **Cole Porter** television special starring **RCA's Perry Como**. Como opened at the Hilton Tuesday (8) for three weeks. **MGM's Vic Damone** at the Riviera. . . . **Grand Funk Railroad** headlines **Gana Production's** second annual New Year's Eve party at the Convention Center.

Phyllis Diller broke all attendance records for a female performer in the 20 year history of the Sands hotel. . . . **Robert Goulet** and the **Establishment** opened at the Sands Nov. 1. . . . **Frank Sinatra Jr.** (Daybreak) at the Frontier with an entirely new repertoire of current chart making songs. . . . **Jerry Lewis** headlining at the Sahara.

Bob Levinson, a member of the Country Music Association board of directors went from the **Osmonds** in Las Vegas to flying to

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Realism Goal of Rock TV Shows

UNIONDALE, N.Y. — With Don Kirshner reportedly moving further into the production of rock concerts for television, Joshua White, associate producer of the first "In Concert" segments taped last week at Hofstra University, cites realism as the prime goal of future rock television projects.

As network television personnel continued setting up equipment for the first taping, which included Alice Cooper, Curtis Mayfield, the Allman Brothers Band, Chuck Berry and Poco, White agreed to discuss "the bridge between TV and rock concerts." That bridge is the series of projected rock

concerts scheduled to be broadcast in the Dick Cavett time slot over the ABC television network. The Hofstra taping represented the first two pilot shows which, if successful, may usher in a resurgence of rock music on national TV.

"My personal responsibility is to keep it real," explained White, who, with Lee Erdman, has been the prime creative force behind Joshua Television, the operation responsible for a variety of closed-circuit television formats for live concerts. Where those assignments found White and Erdman hanging oversize TV screens in large arenas, to compensate for the poor visibility many ticket holders had to contend with, the Kirshner affiliation has brought Joshua Television into contact with the massive equipment and elaborate work schedules of network televisions and unionized labor.

Rather than use the television medium extravagantly, White feels that the TV rock concerts will be most viable when they succeed in capturing the concert as it actually happens. While the taping in question necessitated careful camera setups and numerous takes to capture Alice Cooper for the television audiences, White noted that future productions would be more straightforward. "In the future, the idea will be to do it as realistically as possible," he explained. "Just put on a show, tape it, and then edit it down to a 90-minute show."

While White and Erdman operate as consultants, rather than directly as cameramen, owing to unionization of commercial television, Joshua Television does hope to achieve the same intimacy aimed for in the various camera techniques used for video magnification in large halls. By focusing on a performer's hands as he plays an instrument; or following musicians from the dressing room with a hand-held camera; or displaying the image of a musician's boot as he taps it in time with the music, White and Erdman strive for images that complement, rather than overpower the music of the artists they work with.

The emphasis on the music is clearly shared by Kirshner's entire production staff. During the Hofstra tapings, sound recording was handled by the Bearsville Records/Location Recorders remote van, a 16-track facility which enables artists to record live performances

with the flexibility and sophistication of a recording studio. As White explained, "The groups care much more about their sound than the images."

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Nashville with **Glen Campbell** for the CMA Telecast. Campbell then opened at the Hilton for two weeks with **Myron Cohen**.

Cody Marshall making their local debut at the Flamingo with his backup musicians **Circle of Friends** have a new release "A Needle in a Haystack" on Wizard Records.

The **Judy Lynn Show** at the Flamingo featuring **Tanya Tucker** saw both debut their new releases. Judy's "And You Love Me" written by **Wayne Osmond** on the MGM-Amaret label and Tanya's "Love's the Answer" on Columbia.

Sammy Shore and **Trini Lopez** formed Tri-Shore Productions. Lopez is currently at the Sheraton Isabella in Mexico City, followed by a Royal York Hotel gig in Toronto Nov. 16. . . . Local resident **Mike Corda** has several people interested in recording "Once Every Year," a Christmas song which is an adaptation of the Skater's Waltz.

TAHOE TOPICS: **Eddy Arnold** at Harrah's in Reno Nov. 4-18.

Sidro's Amads opened for two weeks at Harrah's Reno Nov. 9 followed immediately by two weeks at Harrah's Tahoe. The troupe will introduce their new singer **Denise**, who has an MGM single, "Baby, I Love You Too Much" in release. She records as **Denni Lynn**.

LAURA DENI

ATLANTA

Great World of Sound, a New York firm involved in independent production and music publishing, has moved its administrative headquarters here while Old Man Music, a publishing production and management firm, has opened for business in the northwest sector of the city. Great World of Sound test markets its productions in the states of Georgia, Florida, Pennsylvania, Michigan and Louisiana before attempting to lease the master to a major label as it has done with **Henry Brigg's** "Miss Pauline" on Decca.

Old Man Music principals Paul Cochran and Ken Lee will serve as managers for **Dennis Yost** and the **Classics IV**, **Billy Lee Riley**, **Rojasa** and **Joe Savage** and will operate a BMI publishing firm from Suite 109 in the Perimeter Park office complex. Hugh Rogers of the Rogers booking agency is associated with Cochran and Lee in an independent production firm.

SHELLY PISANI

Dead, Allmans Texas Concert

MACON, Ga.—The Grateful Dead, Warner Bros. recording group, and the Allman Brothers, Capricorn Records artists, will appear in concert at Hofheinz Pavilion in Houston, on Saturday (18) and Sunday (19).

The concert may be the first of a possible series of joint bookings for the bands, with plans calling for each band to play a full set, followed by "jamming" by the combined bands.

Ticket prices for the Hofheinz engagement are \$4.50 and \$5.50. The concert is being produced by Barry Fey in conjunction with Out of Town Tours and Phil Walden and associates, management firms for the Grateful Dead and the Allman Brothers Band, respectively.

TALENT

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Jani Mitchell



On Asylum Records and Tapes.

Studio Track

By SAM SUTHERLAND

While Bill Szymczyk's departure from Tumbleweed is still fresh news, the man himself is already busy indeed, doing precisely what feels is his metier: making rock'n'-roll records. Like many spiritual rockers, Szymczyk's head was turned around mightily in the mid-'60s, and, today, he cites his heroes of heavy metal music and r&b alike.

Indeed, his spiritual father is Jerry Ragovoy, who was on hand for Szymczyk's engineering gig with Rick Derringer at the Hit Factory. Derringer was producing new tracks for old friend Johnny Winter, having done a turn at the board for Edgar's most recent LP, and Szymczyk had been brought in to hold down the engineering end.

In the control room, Szymczyk reaffirmed that, in his world, Ragovoy is the sun and Pete Townshend the moon. Rock and r&b being the parameters, it's interesting to note that Szymczyk's present and upcoming projects seem to focus on the former. While halfway through work on the next J. Geils Band studio album, recorded at the Hit Factory, work is also moving ahead on Joe Walsh's next solo effort, working out of the new Record Plant in Sausalito.

Also planned for the new Sausalito room is Szymczyk's production of the next Jo Jo Gunne album, and that's one project he's almost delirious about, having harbored tremendous admiration for the old Spirit and for Jay Ferguson's writing and vocals in particular. The Asylum Records' production will probably be the first album completely recorded and mixed at the new Record Plant.

While such cross-country activity has pulled Szymczyk away from his Colorado home, he's still very much involved with the evolving musical community there. Another projected work is an album by a Denver group, Rush, which Szymczyk succinctly defines as a "four-piece smash band." Apart from local talent, Szymczyk is also waiting for the installation of the "gynormouse board" at Caribou Ranch to be completed. That studio, which has been under construction for some time, has been variously reported as completed, nearly completed and barely started. Actually, Szymczyk did Walsh's first solo effort there. And, "As soon as the board's finished, I'm not leaving Colorado," Szymczyk claims.

It's been a long journey from B.B. King and Pharaoh Sanders, but Bill Szymczyk seems to have caught his second wind.

While Szymczyk's various sessions at the Hit Factory might suggest that he's dominating that room, Dr. Ragovoy and Harriet Calandrillo have provided evidence to the contrary.

As the winter sessions were about to begin one recent Friday, Michael Cuscuna was just leaving, tying up some loose ends after several recent productions that he's handled there. One of the most important was undoubtedly a remix and overdub session for Bonnie Raitt's forthcoming Warner Bros. single, "I Stayed Too Long

at the Fair," a Joel Voss tune from Bonnie's second album. Cuscuna took an already strong track and added some new, tasty licks from Lowell George to complement an already sizzling set of lines originally turned in by John Hall. Strings were added as well.

Cuscuna also used the Hit Factory for sessions with Woodstock writer and performer Eric Kaz, a friend of Bonnie's and visible for some time now as composer of a number of strong tunes. Kaz's debut album is for Atlantic, as is Cuscuna's production of Robin Kenyatta. All three productions were engineered by Harry Yarmark, and parenthetically, Cuscuna has also been a few blocks south at the Record Plant, finishing up New Yorker Garland Jeffries' Atlantic debut LP. That album will also probably include tracks produced in Jamaica, suggesting that there will be a bit more reggae to contend with.

While Cuscuna has been handling his work, the Hit Factory has also hosted Cashman & West, who have been in with Jim Croce for his second ABC album, as well as with Temple City, a new ABC band, and are scheduled to begin the first album by William St. James quite soon.

Mandrill's next Polydor LP has been produced there by Harry Palmer, while David Shrier and Richard Grossman brought in Philadelphia group, Duck Soup.

As if things weren't already humming, the good doctor notes that the new second floor studio is just about ready to handle full sessions.

From Wilson, N.C., Mega Sound Studios' engineers, Jerry Boykin and Richard Royall, report that the new facility, open since mid-September, has already completed its first album, a CRC-distributed album by Heartwood on the LAM label.

Bob Walters, at New York's Media Sound, reported an evening of sessions that, in Walter's words, brought back the "old days of big pop sessions." Bob Crewe brought quite a crew into the room for his Motown sessions with Irene Ryan, former Beverly Hillbilly and now in the cast of "Pippin," and Bobby Darin, who came in to work on his next single.

Walters noted that Crewe brought in a full string section, horns in short, all the bells and whistles that characterized full-scale pop sessions in the past.

Walters and Media Sound were understandably pleased that Crewe chose to return to New York for those dates, which do help to counter the idea that recording activity is moving away from the Big Apple.

Meanwhile, in Houston, the old Goldstar Studios, site of hits from talents as diverse as George Jones, Sir Douglas and the Big Bopper, has been reopened by Huey Meaux, independent record producer. The studio is now called Sugarhill Studios, and Meaux has installed new 16-track equipment to handle both his own work for Jet Stream and Pacemaker records as well as outside work.

Chief engineer for Sugar Hill is Mike Taylor.

Talent

Order Criterion

• Continued from page 10

a record by an artist who hasn't taken an overt pro-drug stand," said Cashman. "Others refused to play our album because we had tracks with strings."

Until getting back to chart action with Croce's and their own albums, the Manhattan-based producers spent much of their time creating the music for commercials of major advertisers such as Kodak, Borden, Ford, Pan Am, General Motors and Yamaha.

"Music for commercial spots is going to be an increasingly important outlet for rock talent," said West. "The upcoming creative personnel at the big ad agencies are really eager to work with the kind of musicians whose records are what they listen to. And we find the work very satisfying. It's a challenge to be able to produce something creative on a specific theme."

Cashman added, "More and more, ad agency music supervisors are learning how to work in a studio with contemporary rock musicians. But you still run into sessions where you have to take over the studio control board because they just don't know how to get the sound. I remember one guy who was really wasting studio time because he thought it was saving money not to pay the extra \$25 an hour for 16-track."

Elvin Jones Embassy Guest

NEW YORK—Elvin Jones, Blue Note Records artist, was the guest of honor at a U.S. Embassy reception hosted by U.S. Ambassador Davis and attended by some 500 U.S. and Chilean dignitaries in Santiago last month. The reception, which marked the end of the Chilean segment of his current international tour, followed the

From The Music Capitals of the World

• Continued from page 10

Brothers will be featured on the ABC television show, "In Concert," to be aired Dec. 8. . . . A four concert piano series, featuring Jeanne-Marie Darre, Jose Iturbi, Ruth Laredo and David-Illan will be presented at Philharmonic Hall during February and March. . . . Ticketron has opened its first outlet in Harlem. . . . The Fillmore East, now known as the Village East, reopened Friday (17) with the production of "Virgin."

Sandy Bull will be featured at Pat Kenny's Castaways Monday (20) through Saturday (25). . . . Sonny Terry and Brownie McGhee will be at Max's Kansas City Wednesday (22) through Dec. 4. . . . Paul Geremia is booked at Max's for (22-27). . . . Cheech & Chong will be at the Morris County College, Dover, N.J. Dec. 3. . . . Curtis Mayfield is booked for Kleinhans Auditorium, Buffalo, N.Y. Dec. 10. . . . Beverly Bremers sings the theme song in the film "The Crazies." The song, "Heaven Help Us," will be released by Scepter as a single. . . . Sid Woloshin has just created musi-

cal spots for the National Safety Council. . . . Hot Tuna grossed \$82,000 in a recent series of concerts on the East Coast. Upcoming dates include the Aragon Ballroom, Chicago, Friday (24), Louisville (25), Memphis (26), Dallas (1), San Antonio (2) Houston (3) and Austin, Tex. (4). Eddie Kendricks just finished an engagement at the Apollo Theater. . . . Lindisfarne will be appearing at the Nassau Coliseum, N.Y. Monday (20), the New Haven Coliseum, New Haven, Conn. (21), Miami University, Middletown, Ohio (22) and the Public Auditorium, Cleveland, Ohio (25).

JIM MELANSON

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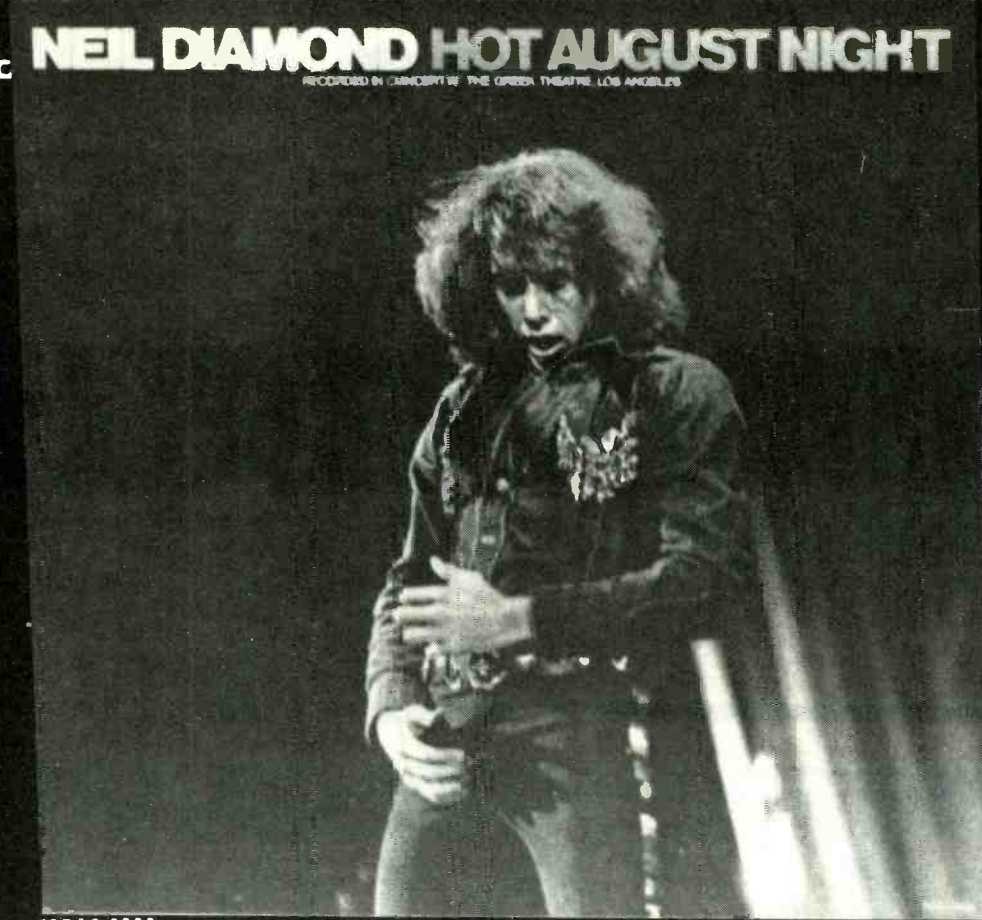
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Campus News

Broader Tastes Spark VTN Growth

NEW YORK—While school entertainment budgets continue to wither in response to economic pressures, the Video Tape Network has experienced six months of encouraging growth. In discussing the network's expanded programming resources, and the extension of the network to include 215 affiliated campuses, VTN director John Lollos focused on the network's concern for "audience-building" programming.

The basic premise of the network has remained unchanged during that time: by utilizing existing closed-circuit TV systems, and providing both guidance and equipment for expanding those facilities to permit original, home-grown programming, the network has attempted to regenerate interest in the television medium for college students alienated by commercial TV. VTN's own CCTC monitors, monolithic black "pillars," have been placed in high-traffic campus

locations, such as dormitory lounges, cafeterias and student unions, and programming materials have been run continuously, with frequent repeats, to provide students with feature material that is simply unavailable on commercial stations.

This year, however, that sense of conceptual freedom has been balanced against the need to give the medium itself a coherent, continuous identity. Lollos and his associates have applied the fundamental programming tenet of commercial TV—the need to build an audience that will consistently use the medium—to their presentation of those materials.

The most obvious indication of that approach is VTN's range of program flows, or formats. Member stations may program up to 30 weeks of programming materials, with various features running at regular intervals throughout those weeks. Budget-conscious

campuses may choose from several smaller packages.

Lollos notes that last year's programming was aimed at a stereotype of the "hip, aware, avant-garde student." This year finds VTN's programming fare directed toward a decidedly broader audience, with political commentary and satire, formerly a prime staple of VTN materials, augmented by key recent acquisitions like "The Prisoner," Patrick McGoohan's allegorical adventure series; the return of Howdy Doody to his original medium, featuring the original NBC shows; yet another classic from the infancy of TV and the childhood of student viewers, "Andy's Gang"; several of the early Universal Pictures Frankenstein horror features; regular features on sports, political issues and music; the Newsweek video magazine, a concept which incorporates feature stories and criticism compiled by Newsweek magazine; and various film classics. Various special features, such as VTN's documentary on China, the 1936 anti-drug film, "Reefer Madness," and exclusive VTN produced features are used to round out the schedule.

Lollos has also continued to explore the music industry as a possible source of programming. Last year, a record-company produced promotional film opened that avenue for VTN, and this year finds the operation examining various promotional films for use as additional programming. At least one major record company has been approached to provide specially prepared films of label artists performing for inclusion in VTN packages, and, with that deal nearly completed, Lollos has noted that such films, when relatively free from "hype," will continue to be used.

Lollos also noted that the network's initial "catalytic" approach. (Continued on page 20)

What's Happening

By SAM SUTHERLAND

Service Station: Dave Baronfeld of WVUM-FM, the University of Miami, notes that his station's format, which is primarily progressive, has apparently misled some record company folk. Baronfeld noted that his station is receiving virtually no service on singles, yet the station has been programming oldies on a regular basis. While he is actively seeking older tracks to help build the station's catalog, he notes that WVUM-FM would appreciate singles service to keep their library complete, since the oldies programming is now a regular feature. . . . At Westfield State College, in Westfield, Mass., Al Jacques has spoken up as station manager for that school's station, WWED-FM. Jacques notes that the station is being expanded to reflect 1,500 watts of power FM, yet the station is in desperate need of service to facilitate their expanded format. All service and any inquiries should be handed to Jacques at the station.

★ ★ ★

PICKS AND PLAYS: WEST—California—KBC, California State University, Sacramento, Peter Ceccasto reporting: "Don't Do It," The Band, Capitol; "Carney," (LP), Leon Russell, Shelter; "Down to the Night Club," Tower of Power, Warner Bros. . . . KPJC-FM, Foothill College, Los Altos Hills, Steve Alt reporting: "From the Beginning," Emerson, Lake & Palmer, Cotillion; "It Never Rains in Southern California," Albert Hammond, Mums; "Wango Wango," Osibisa, Decca. . . . KCHO-FM, California State U. at Chico, Pat O'Rourke reporting: "Living in the Past," (LP), Jethro Tull, Chrysalis; "By the Light of a Magical Moon," T. Rex, Blue Thumb; "Dakila," (LP), Dakila, Epic. . . . KCPK, California State Polytechnic U., Pomona, Tom Baker reporting: "Boss Blues Harmonica," (LP), Little Walter, Chess; "Keep on Running," Stevie Wonder, Tamla; "Stoneground 3," (LP), Stoneground, Warner Bros. . . . KUSF, U. of San Francisco, Rick Lucas reporting: "Somebody Loves You," The Whispers, Janus; "From Haight-Ashbury to Woodstock," (LP), Country Joe and The Fish, Vanguard; "Steamin'," (LP), Rastus, Neighborhood. . . . Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Cymande," (LP), Cymande, Janus; "Lies," J.J. Cale, Shelter; "Believing," (LP), Alice Stuart & Snake, Fantasy. . . . Washington—KUGR, KUGR-FM, Washington State U., Pullman, Mike Makela reporting: "I Just Want to Make Love to You," Foghat, Bearsville; "Man-Sized Job," Denise La Salle, Westbound; "Your Mama Don't Dance," Loggins and Messina, Columbia. . . . Nebraska—KRNU-FM, U. of Nebraska, Lincoln: "Dialogue," Chicago, Columbia; "The Slider," (LP), T. Rex, Reprise; "Filthy," (LP), Papa John Creach, Grunt.

★ ★ ★

EAST—New York—WGSU-FM, State U. College at Geneseo, John A. Davlin reporting: "Faces," (LP), Shawn Phillips, A&M; (Continued on page 32)

**Who is
Needom
Carroll
Grantham?**

**...who the
Hell is
Claude
King
singing
about??**

See Page 41
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Campus Dates

Upcoming campus appearances include two performances by John Mayall, Polydor Records' artist, and Delbert & Glen, Clean Records' artists, at New Mexico State University in Las Cruces (Dec. 1-2). . . . Meanwhile Seatrains alumnus, and brother to the newly-touted Rowans, Peter Rowan, will perform at the U. of New Mexico in Albuquerque (Dec. 1), while his old mates, Capitol Records' Seatrains, will perform at Converse College, Converse, N.C. the next night (2). . . . Atlantic Records' rockers, the J. Geils Band, will perform at Greenwich High School in lavish Greenwich, Conn., on Saturday (Nov. 25). Geils, Wolf, Magic Dick et al will then appear at Pomona College in Claremont, Calif. (Dec. 1). . . . Capitol Records' blues veteran James Cotton will bring his band to Alpena College, Alpena, Mich., to commemorate Pearl Harbor Day (Dec. 7). . . . Atco Records' Jonathan Edwards will appear at Staples High School in Westport, Conn., (Nov. 24). . . . Atlantic Records' Dave Brubeck will appear at Auburn U., Auburn, Ala. (28), and at the U. of Maine in Orono (30).

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WCHP Sets Talent Hunt

MT. PLEASANT, Mich.—College radio station WCHP at Central Michigan University is planning a "talent search" to find future college radio personnel in regional high school radio operations. Also projected are plans for radio scholarships.

Chip Lusko of WCHP noted that the station is planning a series of visits to Detroit area high school stations during the forthcoming holiday season. Those December visits will involve discussions between college radio (Continued on page 32)

Broader Tastes Spark VTN Growth

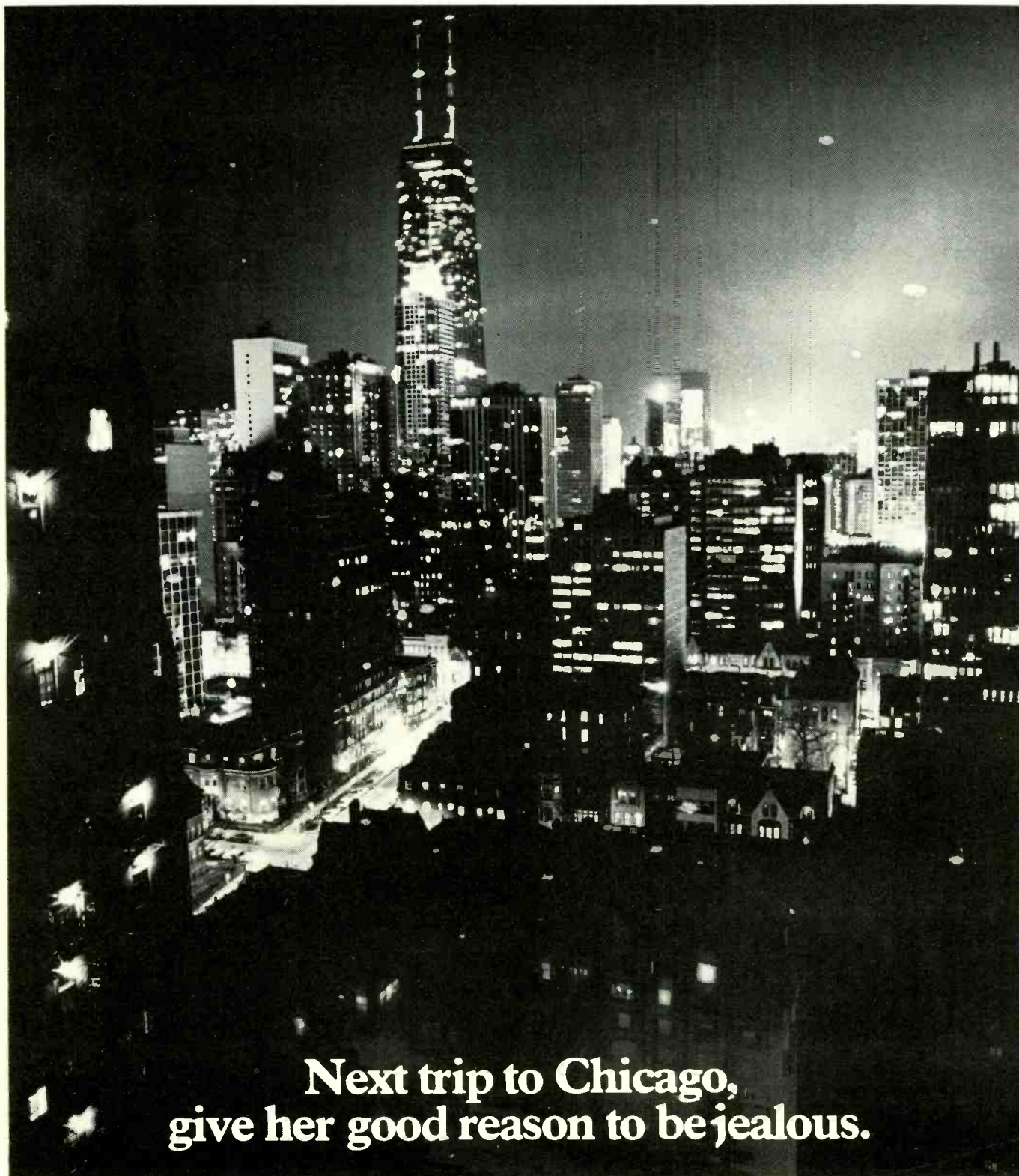
• Continued from page 18

designed to stimulate on-campus production by member campuses, has also been retained. Last summer's video workshops in Dallas and Pittsburgh, which offered per-

sonnel from member campuses the opportunity to receive production training, have led to plans for more workshops this year, while VTN continues to serve as an educator through a series of regional advisors who provide mem-

ber stations with technical guidance and assistance in equipment acquisition. Lollos expressed his continuing confidence that those stations will become increasingly important as a source of programming for all the affiliates.

Costs for member campuses remain flexible, according to programming needs and potential audience, and Lollos noted that much of the network's recent growth has been reflected in the decrease of lecture activity on campus. While the viability of on-campus video does not preclude other forms of entertainment, Lollos suggested that much of the funding for VTN on various campuses stems from lecture and entertainment monies. "A full year of programming is roughly equivalent in cost to one rock concert by a moderately well-known band," he added.



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FORMAT In Net Role

SAUK RAPIDS, Minn.—FORMAT, the regional newsletter distributed monthly to Intercollegiate Broadcasting System stations in the Midwest, has assumed the role of newsletter for the entire IBS network of college broadcasting facilities. With the Nov. 13 issue, the newsletter has become a twice-monthly national publication.

Tom Karnowski, a college radio veteran who is now music director and air personality at WJON in St. Cloud, Minn., will continue as FORMAT's editor. In the first nationally distributed issue of the magazine, Karnowski outlined the magazine's goals in terms of providing an accurate view of what IBS stations are playing, via a "hybrid Bill Gavin-Bob Hamilton-Kal Rudmar type tip sheet"; reviews of new product available for campus airplay; a column, "Free Forum," which will assist in maintaining station service, offer a format for equipment trading and sales, and handle requests for programming materials; news relating to campus news coverage, the broadcast industry and the FCC; and occasional editorial comment.

Further information regarding the newsletter is available either from IBS or from the magazine, at Box 134, Sauk Rapids, Minn. 56379.

New Country Station

HOLLY HILL, S.C.—The owners of WDXY-AM in Sumter, S.C., have purchased interest in a new radio station here and is planning to introduce a modern country format around Dec. 1. The station has been dark for several years, according to Bob Powell, program director of WDXY-AM, who is currently trying to build up a music library of both old and new country records and gospel records as well. He's also seeking to hire three full-time announcers for the new facility.

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Radio-TV programming

INTERVIEW

KIIS-AM Format to Be 'Rewarding'

EDITOR'S NOTE: This is the third installment of an in-depth interview with Chuck Blore, the man who put KFVB-AM in Los Angeles on the map as one of the most exciting rock stations of all times and achieved ratings never equaled in the market. President of Chuck Blore Creative Services, Blore just recently returned to active radio as a programming consultant for KIIS-AM, Los Angeles. In this interview, conducted by Billboard radio-TV editor Claude Hall, Blore discusses the "state of the art" regarding radio in general and his hopes for KIIS-AM specifically.

**Who is
Needom
Carroll
Grantham?**

The
Phil Spector
Christmas
Album
is
coming
soon

HALL: When I listened to the prototype tape of the KIIS-AM sound, the music was rock in nature but it seemed more bright and melodic than hard and I sensed that you were being careful on the music selection.

BLORE: If someone asked us what our music policy was, I'd have to say that it was a policy designed not to have any mistakes in it. Because if 60 seconds of a bad commercial could chase an audience away, then two to five minutes of music they don't care about could really drive them off. So, we don't want to have any mistakes, that's the thing. Now, we have to thus be a little more general in our music selection than you would be if you were doing a Top 40 station. A Top 40 station is the easiest kind of station to program the music on because you just go with the numbers. I don't mean this in regards to the new records, but they never have a problem about the top 20 records. We have to be much more selective than that, because . . . well, everybody in this room, and we're all connected in radio or music, can listen to a rock station and, say, every 45 minutes get a record that they don't like . . . can't stand that record . . . so, you go away. I think that once somebody turns on a radio station . . . Sonny Melendrez, the program director, and I were talking about this the other day . . . the public generally, and this is so obvious that no one ever thinks about it, does not have the same interest in radio that we in radio have. It's simple as that, but we always figure that everyone is fascinated by it because we are. You tend to judge the entire universe by

yourself, which is the normal thing to do, but if you stop to think about it, you realize that the public doesn't care about radio the way we do. It's not vital to their lives. It's nice to have it on . . . but that's all . . . it's only nice. A companion and a friend. But it's no big deal to them. And they develop habit patterns . . . like listening to the same air personality in the morning for years. And he would be missed, but he isn't critical to their lives. If they go one morning without turning the radio on, they haven't missed a thing. My whole point is that when listeners get to a spot on the dial and stay there, they've given you, the radio man, everything you could possibly ask from a listener. He has done you the ultimate service by tuning in that spot on the dial. We don't ask him to write us a letter, participate in a contest, we don't ask him to do anything. Except give us his ears and his head. And once he's done that, that's the ultimate service he can do for us . . . he's giving us everything he possibly can. And, since he's giving us everything he can, we must give him everything we possibly can. Which means: Reward after reward after reward. Constantly giving him something that makes him say: "Wow!" or a delight, something of fascination, something to reward him for tuning us in and that means a hell of a lot more than just playing records. And giving him the time of the day. And these are the things that will make KIIS-AM different, the rewards, and the things that other people who imitate the format will try to do but probably not be able to bring off.

HALL: And the music, though, will be carefully selected?

BLORE: Very, very, very carefully selected. What we do . . . well, when I go home at night I would love to play "Nights in White Satin." I've had the Moody Blues album a long time and I've played it. But I'm not going to play it on KIIS-AM because it's too rocky. That doesn't mean we're not going to program rock records, as you heard on the tape. But there's something . . . I guess you'd call it a visceral communication . . . between Sonny and David Pell, the music director . . . and we all look at each other and say no or say yes and if we all say no or yes, then that's the answer, but if one of us says no and the others say yes, then no, too, is also the answer.

HALL: The record has to hit everybody.

BLORE: Everybody. And we don't make a big deal about a record, you know? Even if a record is the No. 1 record in the country and we're still shaking our heads about it, it doesn't go on the air. Because we're striving for one thing . . . well, anyway,

the people who listen to radio for hit records won't be listening to us. KHJ-AM and KROQ-AM, those stations will have no problems from us. They're after a different audience . . . they're after the record-buying audience. We're not. We're after people who're in love with life. I don't care if they ever buy a record . . . it really doesn't make any difference to us. They obviously will, because they're people who're living and a great part of living today is music and having a vital record collection. It is, it's critical. You can't spend a night . . . I can't . . . without music.

HALL: Is that because TV is so bad?

BLORE: I don't think so, I think it's because they're different rewards. When you listen to . . .

HALL: Well, why is music so important today? More important than it has ever been in history?

BLORE: First, because it's better. Also, to hear music the way we hear it today and take for granted . . . in our living room . . . heck, as little as 20 years ago you had to go to a concert. You physically couldn't hear it in your living on the scale we have today. And today you even have better quality of music than at a concert. I really think that music isn't any more important to a person than it's ever been . . . it's just more readily accessible. Recording artists are satisfying a hunger that was probably there before but wasn't satisfied.

HALL: But aren't various lifestyles being dictated by music?

BLORE: I think they're being heavily influenced. I really . . . really believe that the Beatles changed the world . . . so, yes, lifestyles are really heavily influenced by music. And, of course, vice versa, because a lot of music is dictated by life.

HALL: . . . and so the music that goes on this station, how do you picture it, how do you explain it?

BLORE: It's difficult to explain what kind, because . . .

HALL: "My Sweet Lord," I heard . . . and I heard the Three Dog Night.

BLORE: Yeah. Of course, you could hear that on almost any radio station. But . . . if you looked at our playlist right now, you wouldn't see a hell of a lot of records that aren't also being played on other radio stations. Maybe some of the newer ones would be an exception. Since we aren't going after the hit record audience, we can play a new record merely because it adds to the image of KIIS-AM. Not because we think it might be a hit; that's of no concern. If it adds to our image, then we can play it.

HALL: Are you playing new records?

BLORE: Sure, quite a bit.
(Continued on page 25)



THANKS FOR THE SPINS, J.R. Bailey (left), tells WWRL, New York program director Jerry Boulding, on a visit to the station. Bailey, while appearing at New York's Cheetah, expressed his appreciation for the big role WWRL played in helping to break his new Toy Records single, "Love, Love, Love," now high on the soul charts. The artist, who also wrote the tune, was former lead singer with the Cadillacs.

BBC Taping Crosby Epic

LONDON—A radio team from the British Broadcasting Company here was in Los Angeles last week taping interviews and doing research on a new 13-hour radio documentary about the life and music of Bing Crosby. The team consists of producer Brian Willey and writer-researcher Charles Thompson. Among the people being interviewed for the special will be Frank Sinatra, Sammy Davis Jr., and Milt Gabler.

The documentary, in hour segments, will begin airing on BBC's Radio 2 in April. A U.S. syndication firm is being sought to handle the show in the U.S. The show will cover Crosby's recording career from 1926 to 1972 and his movie career that dates back to 1929, said Thompson. Thompson, in addition, will draw some of the music for the show from collector's files of never released material. Douglas Fairbanks Jr. was being lined up last week to host the 13-hour documentary. Because of the extensiveness of the epic, Bing himself will not be interviewed until the last and the team will return to the U.S. in January for this purpose.

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Billboard FM ACTION

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.

ALBUQUERQUE: KRST-FM, Steve Suplin
AUSTIN: KRMH-FM, Jim Lucher
BALTIMORE: WKTK-FM, Pete Larkin
CHICAGO: WBBM-FM, Jim Smith
CINCINNATI: WEBN-FM, Frank Wood, Jr.
DENVER: KFML-FM, Tom Trunnell
EUGENE: KZEL-FM, Gary Palmatier
HARTFORD: WHCN-FM, Ron Berger

KANSAS CITY: KBey-FM, Bruce Eston
LONG BEACH: KNAC-FM, Ron McCoy
MEMPHIS: WMC-FM, Ron Michaels
MIAMI BEACH: WBUS-FM, Michael Dean
MILWAUKEE: WZMF-FM, Joanie Wick
NEW ORLEANS: WRNO-FM, Doug Christian
NEW YORK: WNEW-FM, Dennis Elsas

PHILADELPHIA: WMMR-FM, Carol Miller
PROVIDENCE: WBRU-FM, Andy Ruthberg
ROCHESTER: WCMF-FM, Bernie Kimball
SACRAMENTO: KZAP-FM, Robert Williams
SYRACUSE, N.Y.: WOUR-FM, Ron Hamilton
TUCSON: KWFM-FM, Allan Browning
WARREN, PA.: WRRN-FM, Scott Saylor
WASHINGTON, D.C.: WMAL-FM, Phil de Marne

Also Recommended

GRATEFUL DEAD, "Europe '72," Warner Bros.

Cuts: All
 Stations: WMAL-FM, WZMF-FM, WCMF-FM, KWFM-FM, WBRU-FM, KRMH-FM, KZAP-FM, KFML-FM, KBey-FM, KZEL-FM, WMMR-FM

JAMES TAYLOR, "One Man Dog," Warner Bros.

Cuts: "One Man Dog," "Don't Let Me Be Lonely Tonight."
 Stations: WMAL-FM, KWFM-FM, WBUS-FM, WEBN-FM, WBRU-FM, KRMH-FM, WBBM-FM, NMMR-FM, WNEW-FM

URIAH HEPP, "The Magician's Birthday," Mercury

Cuts: "Magician's Birthday," "Spider Woman," "Sweet Lorraine."
 Stations: WBBM-FM, WRNO-FM, KWFM-FM, WNEW-FM, KRMH-FM, KNAC-FM

NEIL YOUNG, "Journey Through the Past," Reprise

Cuts: All
 Stations: WMMR-FM, WHAL-FM, WCMF-FM, KRMH-FM, WRRN-FM, KZEL-FM

YOUNGBLOODS, "High on a Ridge Top," Raccoon

Cuts: All
 Stations: WMMR-FM, WZMF-FM, KWFM-FM, WBRU-FM, WRRN-FM, KZEL-FM

JOE COCKER, "Joe Cocker," A & M

Cuts: "Pardon Me Sir."
 Stations: WHAL-FM, WZMF-FM, KNAC-FM, WBBM-FM, KZEL-FM, WMMR-FM

DUANE ALLMAN, "An Anthology," Capricorn

Cuts: All
 Stations: WMAL-FM, WBUS-FM, WNEW-FM, KNAC-FM, KZAP-FM

AIRTO, "Free," CTI

Cuts: All
 Station: KZEL-FM

ALL IN THE FAMILY, "Second Album," Atlantic

Cuts: All
 Stations: WEBN-FM, WBBN-FM, WMG-FM

AMERICA, "Homecoming," Warner Bros.

Cuts: "Til the Sun Comes Up," "Don't Cross the River," "Only in Your Heart."
 Stations: WMAL-FM, WNEW-FM, WEBN-FM, WBBM-FM, WMG-FM

GENE AMMONS AND SONNY STITT, "Prime Cuts," Verve

Cuts: All
 Station: KFML-FM

SKIP BATTIN, "Skip Battin," Atlantic

Cuts: All
 Station: WMMR-FM

CAPTAIN BEEFHEART, "Clear Spot," Warner Bros.

Cuts: All
 Station: KFML-FM

ELVIN BISHOP BAND, "Rock My Soul," Epic

Cuts: All
 Station: WOUR-FM

DAVID BOWIE, "Space Oddity," RCA

Cuts: All
 Station: WBUS-FM

BOBBY BRIDGER, "Merging of Our Minds," RCA

Cuts: All
 Stations: KRMH-FM, WRRN-FM

OSCAR BROWN, JR., "Movin' On," Atlantic

Cuts: "Walk Away," "A Ladies Man," "No Place to Be Somebody."
 Stations: KWFM-FM, KFML-FM, KZEL-FM

EARTH, WIND AND FIRE, "Earth Wind and Fire," Columbia

Cuts: "Power."
 Station: KWFM-FM

EKSEPTION, "Ekseption," Phillips

Cuts: All
 Station: WNEW-FM

EYSIN FIELD, "Eysin Field," Eysin Field

Cuts: All
 Station: WHCN-FM

FOCUS, "Moving Waves," "Blue Horizon"

Cuts: All
 Station: KNAC-FM

DAN FOGELBERG, "Home Free," Columbia

Cuts: "The River," "To the Morning."
 Stations: KWFM-FM, WRRN-FM

GENESIS, "Foxtrot," Charisma

Cuts: All
 Stations: WCMF-FM, KNAC-FM, WMMR-FM

GOOD GOD, "Good God," Atlantic

Cuts: All
 Station: WMMR-FM

DARYL HALL & JOHN OATES, "Whole Oats," Atlantic

Cuts: All
 Station: WOUR-FM

DOCTOR HOOK, "Sloppy Seconds," Columbia

Cuts: All
 Station: WZMF-FM

IT'S A BEAUTIFUL DAY, "At Carnegie Hall," Columbia

Cuts: "Hot Summer Day," "Bombay Calling," "White Bird."
 Station: WRNO-FM

ERIC JUSTIN KAZ, "If You're Lonely," Atlantic

Cuts: All
 Stations: KFML-FM, KZEL-FM, WMMR-FM

ROGER KELLAWAY, "Center of the Circle," A & M

Cuts: All
 Station: WBRU-FM

KRIS KRISTOFFERSON, "Jesus Was a Capricorn," Monument

Cuts: All
 Stations: KZMF-FM, KBey-FM

LOGGINS & MESSINA, "Loggins & Messina," Columbia

Cuts: All
 Stations: WOUR-FM, KBey-FM, WEBN-FM

LOUDON & WAINWRIGHT, "Album 3," Columbia

Cuts: "Dead Skunk," "New Paint," "Drinking Song."
 Station: WOUR-FM

GROUCHO MARX, "An Evening With Groucho," A & M

Cuts: All
 Station: WBRU-FM

McKENDREE SPRING, "Tracks," Decca

Cuts: All
 Stations: WCMF-FM, KWFM-FM, WRRN-FM, KBey-FM

BETTE MIDLER, "The Divine Miss M," Atlantic

Cuts: All
 Station: WCMF-FM

STEVE MILLER, "Anthology," Capitol

Cuts: All
 Station: WBUS-FM

JONI MITCHELL, "For the Roses," Asylum

Cuts: "Woman of Heart and Mind," "Blonde in the Bleachers."
 Stations: WNEW-FM, WBBN-FM, WMMR-FM, WMC-FM

NITTY GRITTY DIRT BAND, "Will the Circle Be Unbroken," Capitol

Cuts: All
 Stations: WBRU-FM, KZEL-FM

PAPA JOHN CREECH, "Filthy," Grunt

Cuts: All
 Station: KBey-FM

ROY ORBISON, "All Time Greatest Hits," Monument

Cuts: All
 Station: KZEL-FM

SHAWN PHILIPS, "Faces," A & M

Cuts: All
 Station: KZAP-FM

POCO, "A Good Feelin' to Know," Epic

Cuts: All
 Stations: WZMF-FM, WRNO-FM, WRRN-FM, KZEL-FM

MASON PROFFIT, "Rockfish Crossing," Warner Bros.

Cuts: All
 Station: WZMF-FM

RARE EARTH, "Willie Remembers," Rare Earth

Cuts: "Good Time Sally," "Come With Your Lady."
 Station: WRNO-FM

REPAIRS, "Repairs," Mo West

Cuts: All
 Station: WHCN-FM

LOU REED, "Transformer," RCA

Cuts: All
 Stations: WMMR-FM, WMC-FM

RENAISSANCE, "Prologue," Capitol

Cuts: All
 Station: WZMF-FM

RICK ROBERTS, "Windmills," A & M

Cuts: All
 Station: WOUR-FM

ROXY MUSIC, "Roxy Music," Warner Bros.

Cuts: All
 Station: WBUS-FM

THE SECTION, "The Section," Warner Bros.

Cuts: "Second," "Same Old Same Old," "Zippo Dippo."
 Station: WRNO-FM

SIEGEL SCHWALL BAND, "Sleepy Hollow," Wooden Nickel

Cuts: All
 Station: WZMF-FM

CARLY SIMON, "You're So Vain," Elektra (Single)

Cuts: "Circus."
 Stations: KZAP-FM, WBBM-FM

STRING DRIVEN THING, "String Driven Thing," Carisma

Cuts: "Circus."
 Station: WKTK-FM

STEELY DAN, "Can't Buy a Thrill," ABC

Cuts: All
 Station: WZMF-FM

STONE THE CROWS, "Continuous Performance," Polydor

Cuts: All
 Stations: WBUS-FM, KZEL-FM

STONEGROUND, "Stoneground Three," Warner Bros.

Cuts: All
 Station: KZAP-FM

ALICE STUART & SNAKE, "Believing," Fantasy

Cuts: All
 Station: WHCN-FM

T-BONE WALKER, "Fly Walker Airlines," Polydor

Cuts: All
 Station: KFML-FM

CHIP TAYLOR, "Gasoline," Bud-dah

Cuts: All
 Station: WNEW-FM

TIR NA NOG, "A Tear and a Smile," Chrysalis

Cuts: All
 Station: WRRN-FM

PETER TOWNSHEND, "Who Came First," Track

Cuts: All
 Stations: WBUS-FM, KBey-FM

TRANQUILITY, "Silver," Epic

Cuts: All
 Station: WCMF-FM

VARIOUS ARTISTS, "Newport in New York, Volume Six," Cobblestone

Cuts: All
 Stations: WHAL-FM, WNEW-FM

VARIOUS ARTISTS, "Tommy," Ode

Cuts: All
 Station: WBBM-FM

WAR, "The World Is a Ghetto," United Artists

Cuts: All
 Stations: WHAL-FM, WRRN-FM

WIDSITH, "Maker of Song," Alitia

Cuts: "Rust in the Rain," "The Mighty Owl."
 Station: WKTK-FM

PAUL WILLIAMS, "Life Goes On," A & M

Cuts: All
 Stations: WMAL-FM, KWFM-FM, WNEW-FM

EDGAR WINTER, "They Only Come Out at Night," Epic

Cuts: "Round and Round," "Free Ride," "Hanging Around."
 Stations: WHAL-FM, WBBM-FM

WISHBONE ASH, "Live From Memphis," Decca

Cuts: All
 Station: WKTK-FM

STEVIE WONDER, "Talking Book," Tamla

Cuts: "Maybe Your Baby," "Superstition."
 Stations: WRNO-FM, KZAP-FM, KBey-FM

FRANK ZAPPA, "The Great Wazoo," Reprise

Cuts: All
 Station: KNAC-FM

HOKUS POKUS, "Hokus Pokus," Romar

Cuts: All
 Station: KRST-FM

TRAPEZE "You Are the Music . . . We're Just the Band," Threshold

Cuts: All
 Station: WMC-FM

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Vox Jox

By CLAUDE HALL
 Radio-TV Editor

per three-hour tape music telescoped.

★ ★ ★

Just a reminder: The seventh annual Bill Gavin Radio Program Conference will be Nov. 30-Dec. 2 at the St. Francis Hotel, San Francisco. In order to register, I suggest you write immediately to Gavin at 114 Sansoms St., San Francisco, Calif. 94104 and Bill or his charming wife Janet Gavin will send you registration materials out by return mail.

★ ★ ★

Robert Wolf, a newcomer, is looking for an air personality position. Be willing to take just about any opening anywhere, I would imagine. You can reach him at

806-372-9234. . . . Veteran air personality and newscaster Jim Uebelhart is retiring from WSPD-AM, Toledo. . . . Dave Miller has left WPAN-AM in Syracuse, New York, to join WTRY-FM in Troy, N.Y. The personality MOR station is programmed by Bill Sternberg and other air personalities include Bill Rivers and Glenn Jordan. Station simulcasts with WTRY-AM from 5-10 a.m. Miller wants Bill Quinn to contact him. . . . Bob Beaudet, 12-year-old son of George Beaudet, Midwest manager of ABC-FM Spot Sales in Chicago, has started Monitoring, Unlimited in St. Louis to monitor any three stations you wish. . . . WJMD-FM, Chevy Chase, Md., has started an internship thing and a college student can now get college credit for doing a 12-hour stint a week at the station.

KIIS-AM Format Rewarding

• Continued from page 22

HALL: How many records are on the playlist now?

BLORE: I have no idea. Which, I'm sure, is the way the answer will always be. I'm not going to count them . . . because that really isn't important.

HALL: Well, are you playing a given number of them more often than others?

BLORE: We play the current hits more often than the others. Certainly, we play the No. 1 record more often than we play a brand-new record. That's common sense programming.

HALL: But, is there any specific rotation pattern for records that the air personalities have to follow?

BLORE: All of the music is handed to them. Dave Pell picks every single record for their shows. That way, we get a consistency of music which we couldn't get if the personalities were doing it themselves.

HALL: To pinpoint the specific time at which a record is played?

BLORE: He gives them a list and they go right down the list.

HALL: Thus, it's Dave who knows what the specific rotation pattern is?

BLORE: Yeah. As a matter of fact, Dave helps to create that policy. And it has changed 80 times already since we started . . . as we experiment.

HALL: In my opinion, a radio station has to be intriguing as well as entertaining. The problem is that very few radio stations are. Perhaps they got locked into the music bag too much . . . each striving to *not* play new records . . . to not play anything but the hits. So they waited and waited on somebody else to make the hits and, as a rule, a lot of potential hits weren't ever played, thus leading to Top 40 music strangulation. I jokingly told somebody the other day that I had a new format—a station that would play only new records. Just think, by the time KHJ-FM finally went on a record, if my format was in this market, the record would be so overplayed no one would want to listen to it.

BLORE: You know, that's an interesting thing. We've been on the Arlo Guthrie record since the day it came out. Now, I notice that Bob Hamilton states it's going to be a hit and Billboard already has it going up the chart with a star and here I think: We've been on that record such a long time and I think: Oh, God! But, that's fine. You can be ahead on a record . . . or behind with our format . . . and it doesn't make any difference.

HALL: You actually go home and listen to records? Often?

BLORE: All the time. Right now, I'm so hooked on that Sam Neely album that I can't tell you. I've damned near wore it out already. Jesus!

HALL: Is that album being played on this station?

MELENDREZ: The single is.

BLORE: Yeah. I heard the single first, then I had to have the album . . . and I've just damned near worn that thing out. That, and all of the Kris Kristofferson records that I love . . . these are my personal tastes that . . .

MELENDREZ: Tell him about the Paul Williams record that all three of us loved and decided not to play *because* we all loved it.

BLORE: You tell him, Sonny.

MELENDREZ: One of the categories we have is recent hits and we have liked about a hundred records that were popular anywhere from a week ago to a year ago. . . . "Horse With No Name" and others, right? Records that other stations will automatically

drop because the records are no longer on the chart and their playlists are based on sales . . . records that sell to a younger audience. But people such as ourselves are just starting to like some of those records . . . and all of a sudden they're gone from the air. Well, we were formulating our recent hit list and we came across "Waking Up Alone." We all liked it, but we all also realized in our minds that it was not a mass-appeal record even though we all dug it. We would rather be right 100 percent of the time than say that a record is borderline and play it. If a record is ever questionable, then the answer on it is: No.

BLORE: When in doubt, leave it out. Except that the doubt doesn't have its basis in whether or not people will go out and buy the record if we play it. In radio, it used to be: Is it going to be a hit record, and that's what you were always trying to guess.

HALL: When you and I were talking once before, Chuck, you mentioned some of the problems that you thought radio had today . . . and your feeling, as I recall, was that there was a lack of creativity in radio.

BLORE: I think . . . from my lofty perch. . . .

HALL: It isn't lofty any longer.

BLORE: No, it isn't, as a matter of fact. But when I told you that before, it was, right? Anyway, I think radio has several problems, the most critical of which is that people running radio stations don't know anything about the medium. They play records and they know that a jock talks and should give the time and that the station should be a part of the community and all of these things are good. But they don't know the medium . . . they don't know what makes people react to their radio station. Now, what does that mean. Well, it means that if you ask a program director what his medium is all about the chances are he won't have an answer. He's never thought of radio in those terms. But, if you *begin* to think about it in those terms: This is the medium. Now, television certainly thinks about their medium; what is it? It's pictures and sound. So does the print field. Movies, certainly. But people who're involved in radio are more likely to tell you the names of the records they're playing. Or, when you ask them about their radio station, they'll tell you the kind of music they're playing. But we have here, in radio, the most avant garde medium of them all—the most formidable medium—because it is the only one of those media that *forces* the listener to participate. And people in radio don't realize it. We talked about this before and here's a good example, just by using sound, and not saying . . . not telling them anything . . . forcing them to fill in . . . radio is the only medium where you set up the premise and the listener has to fill in the blanks . . . forcing them to participate. Everybody in radio has met someone at some time who said: "Gee, you don't look anything like I imagined you would. You just don't." Obviously, they've formed a mental picture of this voice they hear on the radio. And the reason is that the human mind is rational and will not accept a disembodied voice . . . it's just impossible . . . they have to *put* it somewhere. People are just too logical to accept a sound or a word or a voice without it having an additional meaning to them. If they hear a voice, it's got to have a body. And they don't do it consciously. I long ago rejected the "theater of the mind" concept. It's the *theater of the gut*, is what it is. You *feel* it and you *know*. And suddenly, when you see the person doesn't look like you expected him to look, you realize that you have made a picture of him. You don't make a picture of him while he's talking.

(Continued on page 32)

Goldsboro Prime Time TV

LOS ANGELES—A new prime time access Bobby Goldsboro TV syndication is being taped here. It features all pop artists. Mac Davis, the Lennon Sisters and Jim Nabors will fill the guest spots on the first three programs, set for airing in January.

The show is being cleared in the top 100 markets by Show Biz and Dancer-Fitzgerald-Sample Advertising, New York for General Mills.

Produced by Tulchin Producing for Show Biz, Inc., of Nashville.

The music is being directed by Bob Montgomery who produces all of Goldsboro's records in Nashville. Red Dunlap, executive vice president of Show Biz, is the associate producer.

Hal Tulchin and Jane Dowden, president of Show Biz, said the series emphasis would be on music, with a mixture of comedy,



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...who the Hell is Claude King singing about??

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Soul Sauce

By JULIAN COLEMAN

Bunky Sheppard, president, Cutlass Records Inc., Nashville, announced this week that several record companies, individuals and radio personnel have generously contributed to the **William (Boy) Brown Fund**. Brown, a disc jockey for the past 15 years with KJET, Beaumont, Tex., and serving as Executive V.P. of the Southern Chapter of NATRA was injured the week of Sept. 18th and confined to the hospital paralyzed from the neck down. **Connie Thomas** has been appointed National Promotion Coordinator for GSF Records. In her new capacity Miss Thomas will coordinate the activities of GSF's field and home office promotion staffs and will report to Len Sachs.

HOTLINE

Bobby Womack has been set for a series of 14 concerts

the remainder of this year, and also to write a song for a motion picture, "Across 110th Street." The UA recording artist will write the lyrics and sing the title tune for the UA movie, with **J.J. Johnson** to score the film. . . . New one from **Ice Man's Band**, "I Wanna Be Where You Are" on Mercury. . . . **Birds Rollins** signed with Disco Records, new releases titled "I'm Gonna Try to Be Real True to You" expected any day now. . . . Currently at New York's Apollo Theatre, **The Temptations**, **Kool and the Gang**, **Swiss Movement**, **Quiet Elegance** and **The United Sound Company**. . . . **Stevie Wonder's** "Superstition" is a monster and will be a top 5 record before it's over. Same goes for the **Jackson 5's** "Corner of the Sky." . . . **Jerry Butler** at the Palace Theater, New York Nov. 24-26 while **Sly & the Stones Family** and the **Family Staples**

share the stage at Madison Square Garden the same dates. . . . **Joe Tex's** forthcoming album titled "Joe Tex Spills the Beans" on Dial. . . . "Love Jones" by the **Brighter Side of Darkness** No. 1 WMBM, Miami, and good radio activity in New York and Chicago. . . . **Leon Haywood's** "Ticket to Loveland" still hanging in there in some markets. . . . **Ronnie Dyson** is being considered as the lead man in a film of **Frankie Lymon's** life. . . . **King Hannibal's** "The Truth Shall Set You Free" showing signs in St. Louis (KATZ) and Chicago (WYON). . . . **Lou Wills** has kicked off his Carriage Trade label with "Your Eyes" b/w "Good Side" by **Ray Frasier & the Shades of Madness**. Brunswick has something cookin' with **The Chilites'** "We Need Order" and **Barbara Acklin** "I Call It Trouble." **Chris Marcucci**, Romar Rec-

ords warns of a good disc coming from Linda Carr shortly. Oh yes, Chris reads Soul Sauce. Do you?



JERRY BUTLER, (seated) Mercury recording artist, has named **Calvin Carter**, (left) to supervise the activities of the **Chappell 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.

BEST NEW SINGLE OF THE WEEK:
"COUNTRY ROAD"
HIGH VOLTAGE
(COLUMBIA)

BEST NEW ALBUM OF THE WEEK:
"LADY SINGS THE BLUES"
DIANA ROSS/SOUNDTRACK
(MOTOWN)

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	IF YOU DON'T KNOW ME BY NOW Harold Melvin & the Blue Notes, Phil. International 73520 (CBS) (Assorted, BMI)	7
2	8	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	4
3	3	ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King) (Fort Knox Nattahnam, BMI)	13
4	4	A MAN SIZED JOB Denise LaSalle, Westbound 206 (Chess/Janus) (Ordona, Bridgeport, BMI)	8
5	5	I'M STONE IN LOVE WITH YOU Stylistics, Avco 4603 (Bellboy/Assorted, BMI)	7
6	6	BABY SITTER Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	10
7	7	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	7
8	11	ME & MR. JONES Billy Paul, Philadelphia International 73517 (CBS) (Assorted, BMI)	5
9	10	WHY CAN'T WE BE LOVERS Holland Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	12
10	2	I'LL BE AROUND Spinners, Atlantic 2904 (Bellboy/Assorted, BMI)	15
11	9	FREDDIE'S DEAD (Theme From "Superfly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	16
12	13	SLOW MOTION, Part 1 Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	12
13	14	STOP DOGGIN' ME Johnnie Taylor, Stax 0142 (Groovesville/East/Memphis/Conquistador, ASCAP)	10
14	15	WORK TO DO Isley Brothers, T-Neck 936 (Buddah) (Triple Three, BMI)	4
15	19	I FOUND MY DAD Joe Simon, Spring 130 (Polydor) (Assorted, BMI)	3
16	21	CORNER OF THE SKY Jackson 5, Motown 1214 (Jobete/Belwin-Mills, ASCAP)	3
17	20	MAMA TOLD ME NOT TO COME Wilson Pickett, Atlantic 2909 (January, BMI)	3
18	18	IF YOU LET ME Eddie Kendricks, Tamla 54222 (Motown) (Jobete/Stone Agate, BMI)	11
19	12	WOMAN DON'T GO ASTRAY King Floyd, Chummeville 443 (Cotillion) (Malaco Roffignac, BMI)	14
20	25	THEME FROM "THE MEN" Isaac Hayes, Enterprise 905B (Stax Volt) (East/Memphis, Licensee, BMI)	7
21	22	I LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway, Atco 6903 (Sea Lark, BMI)	6
22	17	DEDICATED TO THE ONE I LOVE Temprees, We Produce 1808 (Stax Volt) (Trousdale, BMI)	10
23	16	USE ME Bill Withers, Sussex 241 (Buddah) (Interior, BMI)	13
24	35	ONE NIGHT AFFAIR Jerry Butler, Mercury 73335 (Assorted, BMI)	3
25	30	PEACE IN THE VALLEY Persauders, Win or Lose 225 (Cotillion) (Cotillion, BMI)	7

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	33	TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay, Hi 2226 (London) (Happy Hooker, BMI)	4
27	44	KEEPER OF THE CASTLE Four Tops, Dunhill 4330 (Trousdale/Soldier, BMI)	2
28	—	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	1
29	39	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 1703 (Sherlyn, BMI)	3
30	32	IF YOU HAD A CHANGE IN MIND Tyrone Davis, Dakar 4513 (Brunswick) (Julio-Brian, BMI)	5
31	23	THAT'S HOW LOVE GOES Jermaine Jackson, Motown 1201 (Jobete, ASCAP)	9
32	29	GUILTY Al Green, Bell 45-258 (Toasted/Screen Gems-Columbia, BMI)	10
33	45	992 ARGUMENTS O'Jays, Phil. Int'l. 3522 (CBS) (Assorted, BMI)	2
34	34	IT AIN'T NO USE Z.Z. Hill, Mankind 12015 (Nashboro) (Williams/Excelsior, BMI)	4
35	36	BEGGIN' IS HARD TO DO Montclairs, Paula 375 (Jewel) (Frye/Su-Ma, BMI)	5
36	45	I GOT A BAG OF MY OWN James Brown, Polydor 14153 (Dynatone/Belinda, BMI)	2
37	37	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebans, BMI)	5
38	43	JUST AS LONG AS WE'RE IN LOVE Dells, Cadet 5694 (Chess/Janus) (Chappell/Butler, ASCAP)	3
39	—	SUPERFLY Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	1
40	40	MAY THE BEST MAN WIN Ollie Nightengale, Pride 1002 (MGM) (Butler/Chappell, ASCAP)	10
41	41	TIME Jackie Moore, Atlantic 2830 (Walden, ASCAP)	4
42	38	I CAN SEE CLEARLY NOW Johnny Nash, Epic 5-10902 (CBS) (Cayman, ASCAP)	6
43	50	IT'S TOO LATE Rueben Bell, Deluxe 140 (Starday/King) (Screen Gems-Columbia, BMI)	2
44	49	LOVIN' YOU, LOVIN' ME Candi Staton, Fame 91005 (United Artists) (Fame, BMI)	2
45	—	FEEL THE NEED IN ME Detroit Emeralds, Westbound 209 (Chess/Janus) (Bridgeport, BMI)	1
46	—	GIRL, YOU'RE ALRIGHT Undisputed Truth, Gordy 7122 (Motown) (Jobete, ASCAP)	1
47	48	ON AND OFF, Part 1 Anacostia, Columbia 4-45685 (McCoy, BMI)	4
48	—	(I Got) SO MUCH TROUBLES Joe Quarterman, GSF 6879 (Access/Avalanche, BMI)	1
49	—	FROM THE LOVE SIDE Hank Ballard, Polydor 1428 (Dynatone, BMI)	1
50	—	YOU MADE A BRAND NEW WORLD We The People, Lion 122 (MGM) (Lan-Tastic, BMI)	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	2	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	7
2	1	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS B014 ST (Buddah)	7
3	3	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	5
4	6	GREATEST HITS Chi-Lites, Brunswick BL 754184	6
5	4	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (CBS)	7
6	5	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko KOS 2202 (Stax/Volt)	7
7	16	ROUND II Stylistics, Avco AC 11006	4
8	7	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	7
9	9	BEN Michael Jackson, Motown M 755 L	7
10	10	BITTER SWEET Main Ingredient, RCA LSP 4677	7
11	12	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	7
12	8	BACK STABBERS O'Jays, Philadelphia International KZ 31712 (CBS)	7
13	14	I'LL PLAY THE BLUES FOR YOU Albert King, Stax STS 3009	7
14	11	NATURE PLANNED IT 4 Tops, Motown M 748 L	7
15	15	LONDON SESSIONS Chuck Berry, Chess CH 6002	7
16	13	JERMAINE Jermaine Jackson, Motown M 752 L	7
17	19	UNDERSTANDING Bobby Womack, United Artists UAS 5577	7
18	17	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TNS 3009 (Buddah)	7
19	18	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568	7
20	26	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (CBS)	7
21	21	BUMP CITY Tower of Power, Warner Bros. BS 2616	7
22	20	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	7
23	24	DONNY HATHAWAY LIVE Atco SD 33-386	4
24	31	CARAVANSERAI Santana, Columbia KC 31610	3
25	23	GUESS WHO B.B. King, ABC ABX 759	7

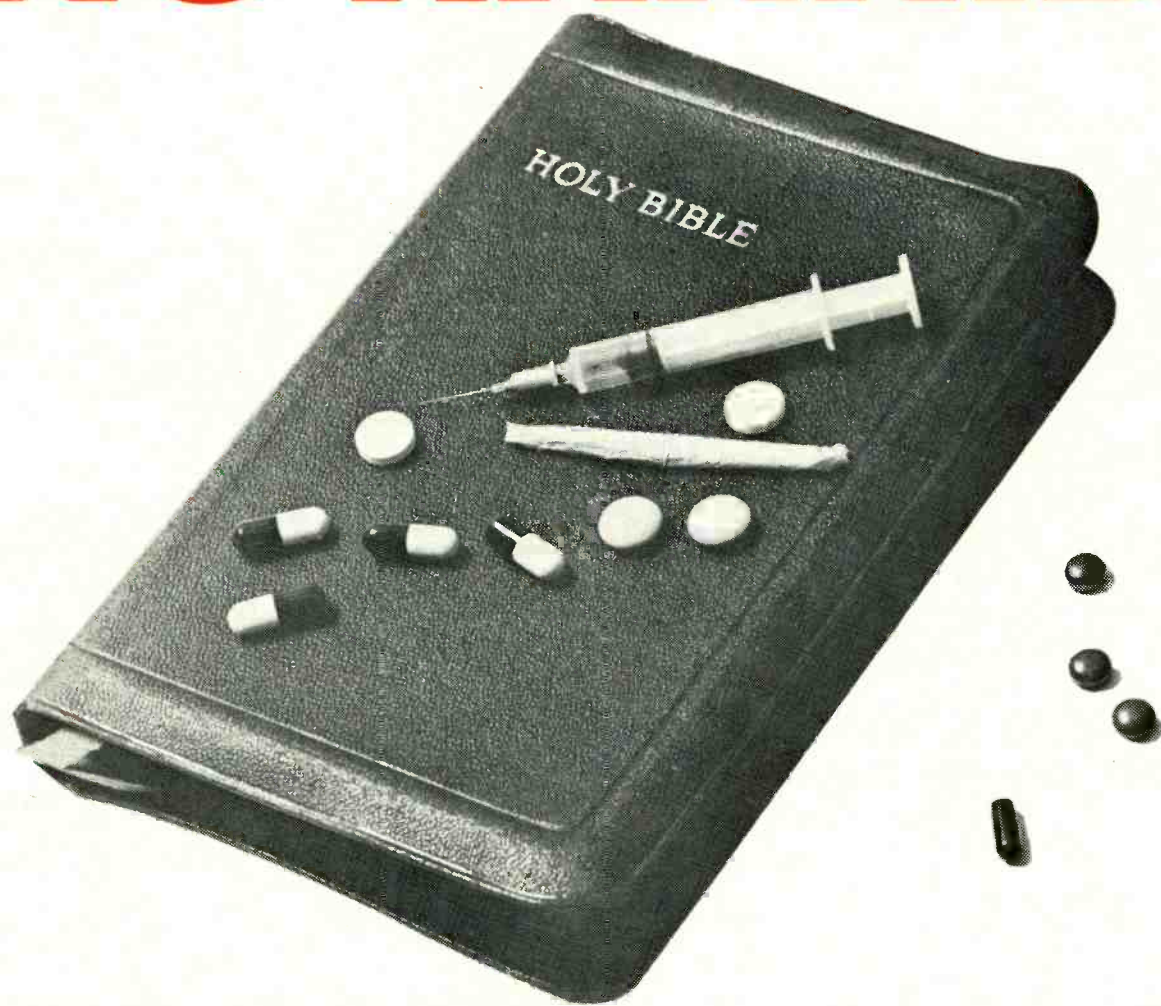
This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	22	A LONELY MAN Chi-Lites, Brunswick BL 75479	7
27	39	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	2
28	25	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	7
29	29	FIRST TAKE Roberta Flack, Atlantic SD B230	7
30	38	HEADS Osibisa, Decca DL 7-536B (MCA)	6
31	27	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	7
32	30	LOVEMEN Temprees, We Produce XPX 1901 (Stax/Volt)	7
33	43	THE WORLD IS A GHETTO War, United Artists UAS 5652	2
34	34	THE BEST OF OTIS REDDING Atco SD 2-801	7
35	41	SWEET AS FUNK CAN BE Dells, Cadet CA 50021 (Chess/Janus)	2
36	36	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	7
37	33	MUSIC IS THE MESSAGE Kool & the Gang, De-Lite DE 2011	7
38	28	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308	7
39	—	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	1
40	35	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	7
41	37	ALL THE KING'S HORSES Grover Washington, Jr., Kudu KU 07 (CTI)	7
42	40	THERE IT IS James Brown, Polydor PD 5028	7
43	—	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (CBS)	1
44	32	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	7
45	48	PEOPLE HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	5
46	44	CHICAGO V Chicago, Columbia KC 31102	7
47	—	DOS Mafo, Warner Bros. BS 2652	1
48	47	A MILLION TO ONE Manhattans, Deluxe 12004 (Starday-King)	3
49	49	FLYING HIGH TOGETHER Smokey Robinson & the Miracles, Tamla T 318 L (Motown)	7
50	50	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	7

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St. John: 8.32

AMO 27

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Jukebox programming

COUNTRY, SOUL BID

'71 Strip Sales Show New Xmas 'Standards'

By EARL PAIGE

PITTSBURGH—The belief that jukebox programmers do not buy many new Christmas recordings and instead just dig into existing libraries each season does not correspond to sales figures of title strips here at Star Title Strip Co., according to William Miller and Norman Morgan. Relatively new titles are becoming standards.

An analysis of Star's print orders also bears out the finding of the other major strip printer, Sterling

Title Strip Co., that country and soul Christmas titles are challenging the old evergreens. Sterling president Dick Steinberg noted that Charley Pride's "Christmas in My Home Town" hit No. 5 and the Drifter's "White Christmas" hit No. 10 in his top ten sellers in 1971 (Billboard, Nov. 18).

Curiously enough, neither are among the '71 top sellers mentioned by Star here. The 29 top Star numbers, not ranked by sales volume:

New Challengers
Carpenters, Merry Christmas Darling, A&M 1236
John & Yoko, Happy Xmas (War Is Over), Apple 1842
Buck Owens, Christmas Shopping, Capitol 2328
Lynn Anderson, Ding-A-Ling the Christmas Bell, Columbia 45527
Singing Dogs, Jingle Bells, RCA 1020
Stevie Wonder, What Christmas Means to Me, Tamla 54114

Standards
Nat. Cole, Christmas Song, Capitol 3561
Frank Sinatra, Mistletoe & Holly, Capitol 3900
Gene Autry, Rudolph, Columbia 33165
Crosby/Andrews, Jingle Bells, Decca 23281
Andrews/Lombardo, Christmas Island, Decca 23722
Bing Crosby, Silent Night, Decca 23777
Bing Crosby, White Christmas, Decca 23778

Earl Grant, Silver Bells, Decca 25703
Crosby/Richards, Silver Bells, Decca 27229
Guy Lombardo, Jingle Bells, Decca 28408
Guy Lombardo, Frosty the Snow Man, Decca 28410
Guy Lombardo, Auld Lang Syne, Decca 28905
Brenda Lee, Rockin' Around the Christmas Tree, Decca 39776
Bobby Helms, Jingle Bell Rock, Decca 30513
Ernest Tubb, Blue Christmas, Decca 46186
Bobby Helms, Jingle Bell Rock, Kapp 85
Harry Simeone Chorale, Little Drummer Boy, Kapp 86
Royal Guardsmen, Snoopy's Christmas, Laurie 3416
David Seville, The Chipmunk Song, Liberty 55250
Elvis Presley, Merry Christmas Baby, RCA 0572
Elvis Presley, Blue Christmas, RCA 0647
Perry Como, Silent Night, RCA 0810
Harry Simeone Chorale, Little Drummer Boy, 20th Fox 121

See State Assn Jukebox Voice to Public

By SARA LANE

DAYTONA BEACH, Fla.—The Florida Amusement & Merchandising Association (FAMA) was encouraged during talks here by Music Operators of America's (MOA) two top officers to remain strong and organized. They indicated how FAMA and similar groups can disseminate information about the jukebox business to lawmakers and the public.

Fred Granger, executive vice

president, said FAMA is known as a successful organization throughout the United States.

"I gather there is a tremendous interest in keeping FAMA strong," he said. "I know individual members do everything they can to get new people into the organization and I know you have problems with foot-draggers and with people who don't want to join."

He went on to say that the

group is vitally important to MOA and, like other state organizations, plays an integral part in the overall operations of MOA.

"The very existence of a state or national association is good public relations in itself. I think it would be foolhardy not to have a strong group," he stressed. "You know we hate to admit this, but individuals really are not important when you get right down to it. But people are and people make organizations. If you go into a government agency or to present a problem to a state legislator as an individual, you'll get a polite hearing, but usually you don't get the same response as you do when represented by an association."

He explained his remarks were based on experiences he had had when working on the copyright problem in Washington, D.C. Granger mentioned that many senators expressed a profound interest in the MOA.

"In fact," he explained, "one senator took me aside and questioned me at length about the MOA; how long it had been in existence, how many members we had. He wanted to know who owned the jukeboxes and what the routemen did and if they owned the boxes. He was genuinely interested in our operations. He wanted to know if his state had an association and I was happy to report it had. And coincidentally, he knew one of the officers, but he hadn't been aware of MOA functions. There hadn't been enough

(Continued on page 30)

'73 Royalty Struggle

By EDWARD MORRIS

NORFOLK Va.—It is a case of good news and bad news about the Federal copyright revision bill, Nicholas E. Allen, counsel to Music Operators of America (MOA), told the Music Operators of Virginia here. He said that the bill had been beaten back for another year but could be headed for passage next year unless operators keep up a vigorous battle against it.

Much of the Senate Judiciary Committee's action on the bill in the recent session was directed toward formulating guidelines for CATV regulation. With this work out of the way, Allen said he believed the committee will be able to turn its attention to the less complex issues, jukebox rules being one.

He judged that the committee was about evenly divided between those for and those against extension of copyright. He urged

their representatives, senators particularly.

Allen reported that the MOA still supports the \$8 compromise jukebox royalty, but opposed the present provisions of the bill which call for a \$1 recording arts royalty, a 50-cent annual jukebox registration fee and periodic review, in addition to the \$8 base.

Industries, Allen noted, are somewhat divided on the new Copyright Tribunal proposed in the revision bill, which will review all statutory rates set in the copyright law every five years, and will referee disputes. CATV interests want rates left out of the bill, but Sen. John L. McClellan (D., Ark.), Senate Copyrights Subcommittee chairman, insists initial rates for CATV copyright fees be set by Congress.

Allen said an "especially omi-

(Continued on page 30)

WEEKLY CHECKING

Iowa Juke Programmer Shops 3 One-Stops to Keep Ahead of Hits

By IRENE CLEPPER

Hit records reflecting national popularity and breaking first in large cities often build more slowly in medium and small markets. Jukebox programmers in these areas, therefore, must often either take a chance or risk one-stops not having a record in stock when it does happen for them. This is the first of a series of articles focusing on the medium and small market programmer and the problems encountered.

SIoux CITY, Iowa—Jukebox operations in all size markets are going to more every-week checking and therefore using more records than ever. This trend, and the problems of staying ahead of the hits while buying in advance in most cases, are nothing new for Bernard Herzoff, veteran owner of Herzoff Sales & Service here.

When a record is removed from a machine, it's catalogued. The Herzoff company keeps from five to 10 copies of every record. "I think our oldest record dates back to 1954," he said. "We buy a lot of gold series to replenish our stock—for the excellent reason that, while we have a lot of, say, original Glenn Miller records, the new copies sound better." Excess records are sold all the way from five for \$1 to \$1 each.

Most of the locations are now up to two-for-a-quarter play—at least in the bars. It's been a bit more difficult in the young people spots, except the posher places such as pizza spots.

Meeting the resistance to two-for-a-quarter has been helped by such strategy as: offering the customer a choice of any of the following combinations—two singles or two albums or one album and one single. The price is still a quarter, but the economy-minded jukebox player can, at his option, get six pieces of music for his two-bits.

Herzoff and one of his competitor-colleagues—the Johnson Company—were the first to go to two-for-a-quarter, just as they were the first in Iowa to go to 10-cent play. In the surrounding areas, three-for-a-quarter is still prevalent, but offering better records and the option of playing two albums for that quarter is breaking in the customers to the new price schedule.

Herzoff does, however, limit the number of albums in any machine to 10.

Tabulation has shown that on a 160-record machine, 10 to 12 records will get the most play; but cutting down the number of records is false economy: "A 100-record machine won't get nearly the play that the 160-record machine will—people have to have that choice."

Picking the right records is a difficult procedure at best, but in Sioux City—as in many communities throughout the

country—a trend often crests here, just as it is ebbing in the bigger cities. "Which means that just when we need the record, it's hard to get—so we have to buy ahead on the strength of Billboard. If the charts and reviews are not pinpoint accurate, we stand to lose a lot of money."

Herzoff services most of his locations once a week, the others twice a month and averages two new records per machine per week. Local radio stations are not particularly helpful in deciding what these records will be. One reason is because each radio station is devoted to just one kind of music—be it country, or high school age or easy listening.

Although Herzoff relies on the business paper listings he has an instinctive feeling for a solid hit. "When I first heard 'Harper Valley PTA,' instead of ordering the 25 records I normally would, I ordered 50," he recalled. He also liked "The Stripper," which started out to be a dud and now has had many re-releases. "And 'Wheels' by Johnny Cash—you can close your eyes and smell the smoke of locomotives going by."

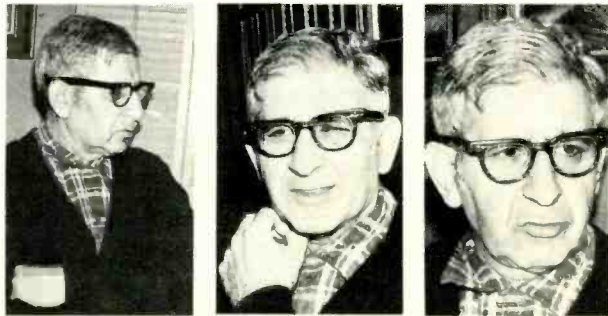
Any western that makes it to the top of the Pop Chart has got to be good, he affirms. Eddy Arnold records get plenty of priority with him, and have for a long time.

Herzoff marks new releases with an X on the strips, but isn't sure that it's a good idea. "Many customers will simply skip past the un-X'd records and miss some good listening."

3 One-Stops

He buys mostly from Davidson One-Stop in Omaha, but also from Acme and Brown Brothers in Minneapolis. But he finds connections so poor that he buys more in Omaha. "I can call Omaha today at 2:30 and have the order waiting for me at 8:30 the following morning," he explained. The price of the phone calls is a factor, too.

(Next, Herzoff's views on defective records, vandalism, background music and the industry's future.)



BERNARD HERZOFF

NSM Into USSR—Few Programmers

By VADIM D. YURCHENKOV

MOSCOW—The lack of jukebox programmers and route personnel is holding back the growth of the industry in this country, according to Bo Billing, Swedish machine wholesaler who now for the first time is selling NSM German-made jukeboxes in Russia.

Billing, of Bo Billing & Co. AB, Sweden, a Bally distributor in Scandinavia and large supplier of amusement coin machines to East European nations and Russia is now also a representative of NSM for the same areas. Concerning possibilities of West European made jukeboxes sales to Russia (practically the only jukeboxes in operation in Russia now are Polish made Melomane and Phonica 100-selection monaural boxes) Billing told Billboard:

"Unfortunately, I think that it will take some more time, before you can count on selling bigger quantities of jukeboxes in the Soviet Union. You have to think about the service problems. It is necessary to have service people going around repairing the boxes and changing records. It is quite a different service to compare with amusement machines in an arcade, where you have about 15-20 machines concentrated in the same place. There you may have a service man permanently. I do not think it is the time yet for such a service organization in the Soviet Union, but I suspect that the market will be growing in the near future. I really hope so."

Seek Lengthy 45 Alternatives

By ANNE DUSTON

CHICAGO—Among various alternatives to the too-long record problem is Mrs. Pat Schwartz's use in Madison, Wis. of five lengthy titles on a rotation basis. She is among those who feel operators cannot outright boycott long records.

Putting the time of play on title strips was seen as a disadvantage, because "customers would play the long ones, just to feel they were getting their money's worth." They also disagreed that longer records should cost more. "You'll get more play out of a popular 4½-minute record than you would a 1-minute record that wasn't popular," Vincent DeMattia, Sagittarius Vending, Newton Highlands, Massachusetts, said.

Some programmers, while deploring the long record, feel that to turn it down is "cutting off your nose to spite your face." Jake Hayes, Gem Music & Vending, Dayton, said, "In a top college location that is pulling in a couple hundred a week, it might make a difference, but so far, I don't feel it has bothered me, but I wouldn't want to see too many."

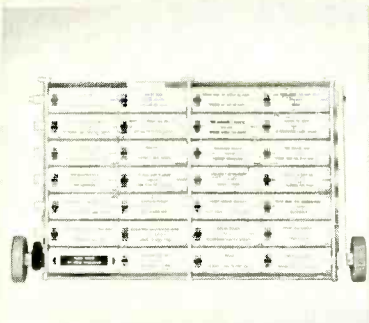
No programmer experienced problems with location owners, except "if the record is also very repetitive, then they get irate and want it off," said Mike Leonard, Leonard Amusement Co., Adrian, Michigan.

One programmer who disagreed that longer records lose money was DeMattia. "Consider overplay. A customer won't hesitate to play a long record, and if several punch the same song, it only plays once. You bring in more money that way."

DeMattia, who said he would never ask an artist to detract from his musical comment, placed seven of the 21 long records appearing on the charts.

DeMattia would like to see short versions put out specifically for the jukebox industry. "The record industry did it for Top-40 radio

(Continued on page 32)



Starting today, every other wallbox is fat, ugly and old fashioned.

The slim, beautiful and easy to use and service 506 Tri-Vue is here.

We tore out the pages and replaced them with a revolutionary new program system. Triangles that display one third of a 160 selection program with each turn of the knob. All 160 with just two turns. Or a 100 selection program with just one turn of the knob.

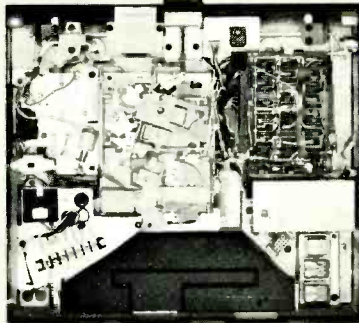
And the whole program assembly "snaps-out." You change title strips quicker than ever before.

The time you save adds up to an extra call or two a day.



From the inside looking out, the 506 is the picture of location serviceability. Our new digital selection system circuitry is fully exposed for plug-in replacement.

New, more efficient stereo speakers put out delightful sounds. If the people in the booth want to hear it, they'll have to deposit the coins first. Then they can choose high or low personal volume setting.



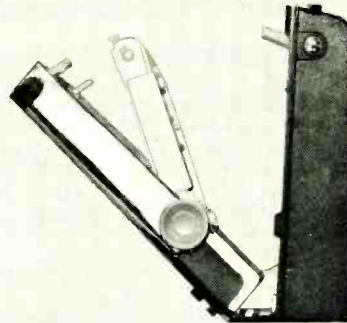
Look inside the 506 rear housing and you'll see more Rock-Ola service features. A solid state transmitting unit that works with either solid state or relay receivers by simply moving one jumper wire on a P.C. board.

Switch another jumper wire and you've converted from 160 to 100 selection operation.

Yet another jumper wire un-plugs to convert program banks of twenty record sides to LP play and pricing.

Fantastically easy!

And you'll service the 506 less frequently because the cash box is the biggest a wall-box ever had.



From the side, the 506 is a slim 5 3/4-inches deep at the base, 4 5/8-inches deep at the top.

The front housing is hinged. Just open, remove the Tri-Vue program holder. Total accessibility.

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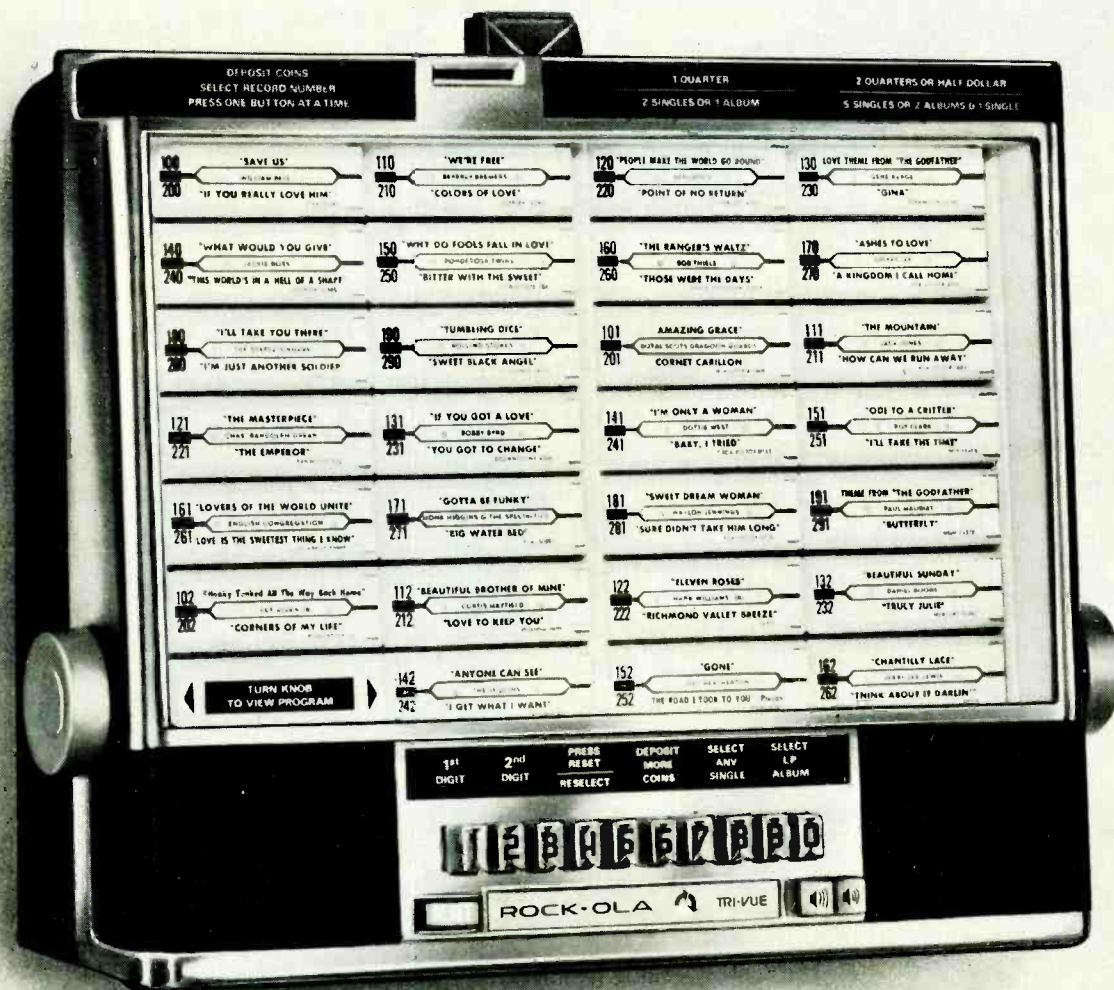


Could a customer have it any easier? No more letter/number combinations to cause mistakes. Our ten-numbers-in-line selection system and player instructional panel speeds up the play.

Pair up the 506 with any Rock-Ola jukebox. Old or new. Even intermixed with existing wallbox installations.

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ROCK-OLA 
THE SOUND ONE



If all the music operators in America could get together and design a wallbox that would solve all their problems, they'd re-invent the Rock-Ola 506.

CBS to Edit Lengthy 45's

NEW YORK—Columbia Records' jukebox product coordinator Ron Braswell's note in a sample to programmers shows the label is conscious of too-long singles. The mailing of Liza Minnelli's "Ring Them Bells" (from her chart LP) states it was edited from

5:44 to 3:20. Though not a Christmas song, it could grab extra seasonal play without disappointment due to its whimsical lyric line about a New York girl who travels to Yugoslavia to find a guy who lives right next door to her. Flip side is 2:36.

See State Assn Jukebox Voice to Public

• Continued from page 28

groundwork done to acquaint the senator with what this industry is all about. There again is the point that you can do much more with an association once you spread the word around—that's public relations. A by-product of our fighting

the copyright problem is the public relations we accomplish."

Granger pointed out that there are in excess of 20,000 national organizations and many, many thousands more state organizations. "Any industry that is worth anything is organized," he said. He advised FAMA members to be-

come involved in civic affairs to get to know city officials—planners, attorneys, councilmen—and to work on problems before they reached a flashpoint. "This is all a part of the association's duties and public relations program.

"When I say organize, I don't mean organize as a matter of pressure, but as a matter of good representation to our government agencies."

He mentioned that he had received letters from all over the world asking the same questions—how does one organize, how does one defend himself against detrimental legislation, and how does one represent himself to these agencies? "These people are really hurting because they don't know how to organize. I realize I have a one-track mind—organize, but that's the work I do, the work I enjoy doing and I believe in it. I can not stress the value of associations too much," he concluded.

MOA

Harlan C. Wingrave, new MOA president from Emporia, Kansas, said: "Florida has been important to the national association for a long time. The late Jim Tolisano, whom we all miss so much, served MOA for many years and held every office and received every honor the association had to offer."

Wingrave continued by mentioning two of Florida's very able board members, Wesley Lawson of Winter Haven and Jim Mullins of Miami. He complimented FAMA members in their assistance in the fight on copyright legislation.

"The greatest thing MOA has done is on copyright legislation. The average operator doesn't realize what copyright legislation would have done to us if MOA and our friends hadn't been in there fighting. As a result, our people have enjoyed several hundred million dollars that we wouldn't have had if MOA hadn't been on the job year after year."

Wingrave pointed out that MOA had developed other services: paid out over \$36,000 in life insurance and over \$14,000 in hospitalization and is now offering an additional major medical plan. Other services include educational seminars already presented plus an upcoming spring seminar at Notre Dame.

'73 Struggle

• Continued from page 28

nous" prospect is that a cost of living escalation may be argued necessary. One spokesman has already said that the \$8 per jukebox per year agreed upon figure set in 1967 would require a raise to \$9 in 1972.

Since the original version of the bill was passed out of the House in 1967, Allen said, most Congressmen who were party to the bill are out of office. He said that this might give rise to a new round of public hearings which could further delay the bill's ultimate disposition. (A complete review of jukebox copyright appears in Billboard, Sept. 16 issue.)



TRAK-4 HAS A SACK FULL OF HOLIDAY ATMOSPHERE

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JUKEBOX business organizations will be presented a commemorative gavel by Music Operators of America (MOA) this year with the first such presentation being made at the Music Operators of Virginia meeting recently where MOA president Harlan Wingrave (left) is shown with MOV chief John Cameron.

A Billboard Spotlight



ITS ENERGY WAVES RIPPLE ACROSS THE COUNTRY



Mexican Sounds Top The Latin List

Aired By LA Broadcasters

By BOB KIRSCH

Satisfying the musical tastes of the more than one and one-half million people of Latin origin in the Los Angeles area involves a lot more than simply playing what too many tend to think of as "just Spanish music."

While it is true that most of the Latin population of the Los Angeles area is of Mexican origin, there are large numbers who trace their heritage to Puerto Rico, Spain, Cuba, the Central American countries and the nations of South America.

The task of the musical and program directors at the major radio and television stations is to satisfy all of these national groupings, each with their own sense of tradition and ties to a mother country they may be several generations removed from. At the same time, the majority of Latins want to be a part of the musical culture of

the United States, and the musical and program directors must plan some integration of cultures.

There is also a vast selection of musical styles within each Latin group. It is not simply music from Mexico. It can be bolero, mariachi, "Tropical," "Rancho" or the newer style of upbeat music originating from the Texas border areas. And young Latins also want to be represented, either through pop music from their nations or rock produced in the Los Angeles area.

Radio stations and television channels have other problems. Where can they get the music and programs they require? Are local record companies and distributors able to supply it or do the program directors have to go to Mexico and other countries? The answer is both. Is radio material programmed via charts, store sales or

requests from listeners? Again, the answer is a combination. How are local acts brought into the picture and how does the station promote them?

In television, how many shows are local and how many are canned and delivered from Mexico, Miami, Puerto Rico, New York and other areas? Does the music follow the same patterns as radio? When is the best time to program musical shows and what is the ideal format?

Two major Latin radio stations in the L.A. are copying with these questions, and each seems to have its own way of success.

KWKW operates on 5,000 watts, 24 hours a day. "You must understand that Los Angeles is a very sophisticated area as far as Latin tastes are concerned," says station program director Xavier Navaro. "The majority of the population

is Mexican-American of course, but we have representatives of all nationalities and we have to program music on this basis. But the emphasis is on Mexican music."

In choosing the basic play list, Navaro says, "We are dealing in sound, not in sales. But we obviously check the sales because this is an index of the people's response. Our listeners also call in requests and we certainly pay attention to this."

"We want a mix of well-balanced music," says Navaro. "We play some 'Rancho,' which would be the Mexican equivalent of American hillbilly music. This is mixed with 'Tropical' music, which is more along romantic lines and 'Bolero,' which is also a romantic style. Then there is the 'Go'Go' juvenile music."

"We check the charts of the various Latin na-

(Continued on page L-16)

Miami Radio Stations Prefer Music From Cuba & Puerto Rico

By SARA LANE

According to a recent survey, Miami has two strong Latin stations, WFAB (with an 11.5 share) and WLTO (with an 8.2 share) which are among the top 50 market leaders.

Spanish stations work with a total programming concept—interspersing music with soap operas, talk shows, interviews and amateur hours.

"Radio in the U.S. is quite a bit different than in Cuba," says Leopoldo Justo, WFAB's station manager. "In Cuba, we had much more personnel—an operator for controls, an announcer, plus a man who played records. Here all that is done by one single individual."

WFAB's audience is primarily the 18-49 year age group and its listeners extend from the Dade/Broward line to the north and as far south as Perrine and east to the Bahamas.

"We don't try to reach any listeners younger than 12 or 13," Justo continues. "Those children are completely Americanized and are interested in Anglo music."

WFAB's music concentrates on middle of the road and rock with Spanish lyrics. "By using rock, we have been able to capture a large number of youth."

WFAB has been on the air since Feb. 14, 1962 and at its start was a combination of black and Spanish. It went fulltime Spanish in 1964, broadcasting 24-hours a day.

"We will play Argentina and Peruvian music

as opposed to Mexican music which we don't play. A good majority of the music from South America is what we call 'international music' meaning it can be sung, played and enjoyed in any country and in any language—much like the old Glenn Miller recordings."

Anglo labels like Columbia, RCA, and Capitol which have Latin American artists and lyrics, are played as well as foreign labels such as Caytronics and Orfeon from Spain and others from South and Central America.

"Some of the favorite artists are Roland Laferie, a singer from Cuba, Nelson Ned, a South American and Lisette, a young Cuban singer," Justo points out.

"We do a lot of public service programming for the community—a religious program on Sunday during which a priest discusses today's problems, both social and religious; two hour long newscasts at noon and 6 p.m.; plus five minute news reports on every half hour. Afternoons we feature two hours of soap operas from 1 to 3 p.m. Three hours of daily evening program are devoted to talk and interview shows which are 'live' emanating from our studio. Between 7 and 8 p.m. is contest time. We play 20 records throughout the day and contestants on the evening show select the two they think are the most important. The winner, of course, receives a prize. From 8 to 9 p.m. we feature entertainers

on a show called 'The Big Ones' and during the next hour slot, we have an amateur hour. A public opinion show follows for an hour, then we go back to music."

WQBA began broadcasting in 1954 as a part-time Spanish language station.

Explains station manager Herb Levin: "At that time, there were some 80,000 to 90,000 Spanish-speaking people in Miami and we felt there was a definite need for Spanish programming. We alternated with Anglo, Spanish and black music. Of course, as more and more Spanish-speaking people moved into the area, we realized the great potential of a total Spanish radio station and in 1967, began broadcasting entirely in Spanish."

Levin stresses that WQBA is not a teenage station, but is geared to the 18 to 49-year-old bracket.

"We play only Spanish music and some rock with Spanish lyrics—such as Santana and Malo. We play these two artists not because they are big American hits, but because they are Spanish/Anglo's. We also play a lot of 'covers'—Spanish versions of U.S. hits."

Vicki Carr is one of the most popular female singers. Eydie Gorme's Spanish lyric recordings are also popular. Others include such Latin Americans as Elio Roca and Betty Missiego on the Marfer label.

According to Mario Ruiz the musical director, WQBA plays a good many Spanish oldie goldies. An additional 15 percent of the selections are rhythm music "like an American/Latin soul music," he explains. "For instance, Tito Puente is very popular. Another big hit is La Fresa Acida's translation of the Holland hit, "How Do You Do." Los Mitos from Spain is another very popular group with our audience."

"We also have a special children's show on Saturday evenings from 7 to 8 and on Sunday a program for senior citizens, plus an "English Center" program which helps Spanish speaking residents become acclimated to the American way of life. We feel we are very strong on public service offerings," Ruiz said.

WLTO, a 250-watt station, approaches the Spanish-speaking audience differently. In fact, they call themselves "WLTO—Different".

"We reach an entirely different audience than the other Spanish stations," explains Bebo Cramer, station manager. "A higher income group and an older age. Most of our listeners are between 35 and 40 years of age. And we play 'good' music."

Although the median family income of Miami's Latin market is \$9,546 (according to the 1970 Bureau of Census) there are many affluent Latin Americans living in the area. The annual income of these residents is \$599 million

(Continued on page L-14)

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'Tex-Mex' Is A Major Musical Force

By BILL WILLIAMS and CHARLIE BRITE

Texas lays claim to more than 2,000,000 citizens with Spanish surnames and their culture, still tied to their Mexican ancestry, is so unique that they have given their way of life a name that separates them from all other Latin people in the United States—Tex-Mex. In order to understand the music of these people, it is necessary first to understand the people themselves.

For too long, the Mexican-American of Texas has been depicted as the lazy ne'er-do-well who rides around the wrong end of town in his "shivvy" automobile, drinks Pearl Beer and takes a mid-day siesta.

The Mexican-American citizen of Texas has developed a new pride in his culture, and has stepped back and taken a long-look at where he is going and how he is going to get there. This new pride of being has made the Tex-Mex way of life both rebellious and patriotic.

Members of this culture are hard at work fighting the long-standing injustices that result from years of prejudicial governing, and the only separation of the people comes in the degree of militancy used. La Raza Unida party is attempting to gain an equality through politics, while MAYO (Mexican-American Youth Organization) is a bit more militant in its demands, and appeals more to the young. Such groups as the G.I. Forum are made up of lawyers, doctors and other professional people who seek reform through the equal educational processes, in an effort to upgrade the life style of the Texas-bred Mexican American.

Despite the talk of militancy, more military personnel with Mexican-American surnames have been killed and wounded in Viet Nam than any other group in the state of Texas, and the Chicano people show more emotion at the playing of the National Anthem than do most of their Anglo counterparts.

These people are instilled with a natural zest for life and all the emotions that go with the pleasure of living. They love hard, live life with vigor, and are so emotionally encompassed that they will either hug you, without embarrassment, if you befriend them; or react adversely if you are their enemy. When they dance, they dance every set; when they sing, they do so with emotion; and when the music moves their soul it is not uncommon for them to give out with their now-famous "grito" yell.

As their way of life is emotionally exciting, so, therefore, is their music. Tex-Mex, Chicano, Norteno, Cajunto, or whatever one chooses to name it, the music of the Texas Mexican-American revolves around his happiness and the sadness of life. The songs are extremely joyous or exceedingly morose, with little room for anything in between.

Although it is widely recognized that such California labels as Imperial (then a Spanish label in its pre-Fats Domino and Ricky Nelson days) and Azteca were very much an influence on this segment of the Texas population in the forties (in addition to the Mexican Mariachis and orchestras), most old-time musicians will say matter-of-factly that the sound as it has grown to popularity today was nurtured and bred in the Lone Star State.

During the pre-war years, the Norteno sound of the Mexican-American musician playing Ranchero music with guitar and accordion was spreading along the Texas-Mexico border and was labeled "Cajunto."

RCA Victor was one of the first major companies to recognize this unique sound as being commercial and recorded a La Paloma, Texas, resident, Narciso Martinez, on its subsidiary Bluebird label. The popularity of Martinez grew to enormous proportions and jukebox operators and record dealers were clamoring to get his 78s.

An Alice, Texas, jukebox dealer found his customer demanding Martinez' records, and he was in a dilemma as to how to obtain them. Armando Marraquin then came to a decision that was to effect the music of the Mexican-American in various ways.

Using an antique recording hook-up in his kitchen, Marraquin recorded his wife and her sister and began a label called Ideal. After putting the records on his boxes, he soon found that they were beginning to sell quite well, and he started a minor distribution campaign.

Soon a young saxophone player from Falfurrias came to his attention, and he noted that the young man's group had a unique sound. He was reproducing the Cajunto sound with a band composed of three saxophones, two trumpets, a bass, a guitar, a piano and drums.

Marroquin immediately recorded the group, and the name of Beto Villa across Texas became synonymous with packed houses and sell-out crowds. The first release sold over 20,000 copies, an amount unheard of among Mexican musicians in the early and late forties.

The Beto Villa band then began expanding its tours to all areas of Texas, and decided to give California a try.

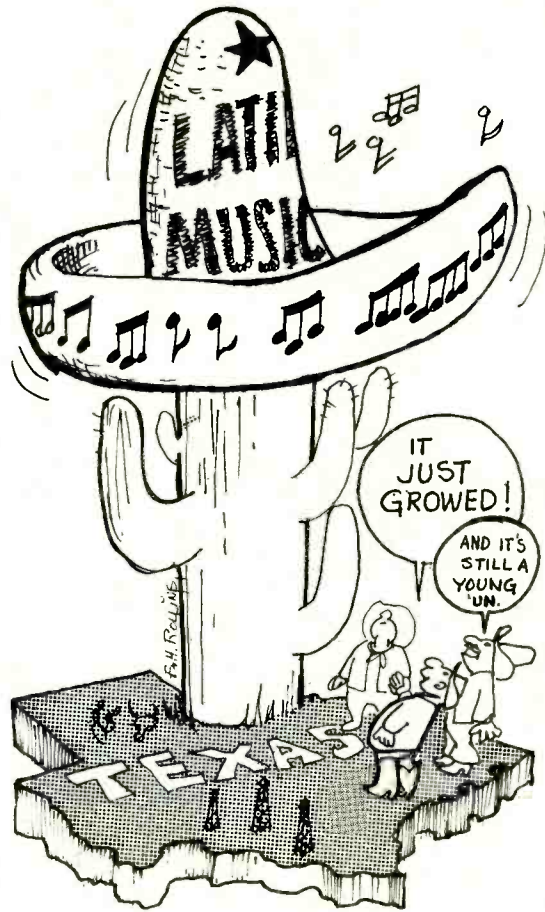
"Our first attempt at California was a disaster," Marroquin remembers. "We had three big flops in Los Angeles and almost decided to return to Texas.

"We then decided to play a dance in the San Joaquin Valley before leaving, and the people—who were mostly laborers—clamored for tickets. We played for two weeks to sell-out crowds."

During this time, Marroquin merged with Paco Betancourt, a wealthy businessman from San Benito, and the Ideal Record complex became the father of the Latin-American music of Texas and the Southwest.

While Beto Villa featured instrumentals exclusively, another group was signed to Ideal that featured a vocalist. Balde Gonzales, originally from the small Texas city of Beeville, became the outstanding vocalist of the time for the Mexican-American population.

Out of this successful Spanish label, other giants were beginning to form, led by Arnaldo Ramirez of Falcon Records, who had extremely successful sounds with Los Alegres de Teran and the



duet of Marcello y Aurelia, while Manuel Rangel of San Antonio quickly signed that city's artists to the Carona label.

The orchestras soon became the popular sounds among the Mexican-American people, and the 50's featured the Falcon Orchestra and the vocal sound of Isidro Lopez from Corpus Christi.

Out of this birth of a native music—an experiment in sounds moving away from the lush music of Mexico's orchestras and interjecting a Ranchero, or common person's music into the sounds—a new and exciting industry was born in Texas.

The Tex-Mex music industry in Texas today is big business and growing in volume daily. In the 50's and 60's only a handful of record labels was financially solvent; today there are many.

Falcon Records, still operating under the watchful eye of Arnaldo Ramirez, has grown in size to unbelievable proportions now encompassing various record labels producing a well-rounded musical library. Ramirez, the pioneer, has stayed in tune with the times and, even today, produces one of the hottest acts on the Chicano circuit, Cornelio Reyna, whose records are constantly in demand.

Individual companies have sprung up, many with the artist themselves serving as owner and president. Sunny Ozuna and the Sunliners are a popular draw throughout the Southwest and, with Johnny Zaragosa handling the business on a profitable basis, Sunny records on his own Key-Loc label. Freddie Martinez, described as the Mexican-American's Elvis Presley, handles all business affairs for his own Freddie label and has grown wealthy in the process. The same is true with Little Joe and the Latineers, who run Buena Suerte records from the town of Temple.

On the other hand, the music conglomerates also have grown. Johnny Gonzales, president of El Zarape Records of Dallas, is almost a legend due to his untiring work making the Tex-Mex music scene recognizable on a national level. Gonzales, who started his company with Little Joe and the Latineers, now controls some of the hottest properties on the scene including Augustine Ramirez, Johnny Canales, the Mexican Revolution, and Joe Bravo.

San Antonio, however, still retains the honor of being the "happening city" for Chicano music in Texas. Companies such as Marsal Productions, Foy Lee Productions, Rangel Music and Tanner have made that city a giant in the operation of the Chicano music business.

The Tex-Mex music scene has been a simmering fuse for many years, beset by problems common to the record business. Organization has been lacking in many companies and competition has been so strong that it has divided the music officials and the artists into separate camps. Many problems remain for the Texas industry to solve. But given time and exposure, and given the pride of the Mexican-American people, Tex-Mex, the sound of the Southern Chicano, is on the verge of a giant Latin Explosion that promises to become world-wide.

Arnaldo Ramirez Senior owns the House of Falcon, Inc., ARV Record Sales, Ramms Music Publishing, and a booking firm called Promotions of America. He has a weekly 30-minute television show called "Fanfarria Falcon," which he says is the only one of its kind, to expose and promote his artists. The show is syndicated, and reaches more than 100 stations. Originating in McAllen, Texas, through KRGV-TV, the show soon may stretch to one hour.

Under the umbrella of House of Falcon (founded 1949) are three record companies: Falcon, ARV International, and Bronco.

He recently formed a new corporation called Royalco International. He has purchased Bego Records and Impacto Records, and he is president of all of them. Under Royalco is Jace Publications Co., and there are full distribution facilities. Everything works out of McAllen, although the distribution center is San Antonio. This phase of the operation is headed by Jake Quitman Henney, vice president of Royalco International, whose distribution division has warehouses in Austin, Los Angeles, Chicago and, soon, in Denver. Ramirez also is president of Discus C.R. Record Co.

All of his business corporations have different representatives in foreign countries, and they have been in Mexico for 20 years.

One thing of great significance to Ramirez is that one of his records was included as part of the soundtrack in a French movie with Briget Bardot, "La Verite." He has had his records released in France with other artists, and they are all over Latin America.

Four years ago his tunes spilled over into the Anglo market with a song by Rene & Rene, "Lo Mucho que Queiro." Because of this and others, his firms have a strong international image.

Working with Falcon is Arnaldo's brother, Rafael Ramirez, who was one of the organizers, and who is a well-known international composer. He has had more than 30 songs included in movies made in Mexico and Spain, and he has authored more than 100 records. He composed a song eight years ago which was recorded by Xavier Solis, and opened the door to the fame Solis reached as a recording artist prior to his untimely death. The song, "Lloraras" (You Shall Cry) was a smash hit.

Also working with them is Arnaldo Ramirez Jr., who handles all U.S. promotions, and a brother, J.M. Ramirez, who does the public relations work with disk jockeys. General manager of Falcon is J. Codina Jr., who has been with him since the beginning.

Ramirez Senior, who is called the "Dean of Chicano Music," celebrates his 25th anniversary in 1974. He has seen others come and go.

Radio: a battleground

Spanish radio in Texas is fighting a long and hard battle to become fully legitimate, and the few stations that have done so are becoming leaders in their respective markets.

For years, enormous amounts of money and special deals have been circulated among Spanish radio announcers because of the strong competitive Chicano record industry in Texas.

From the early 40's to the present, most small Texas radio stations have had a part-time Spanish language announcer, who works anywhere from one to four hours a day on the air. The arrangement customary to most stations is that the announcer works for a commission, ranging from 30 percent to 50 percent of all the advertising revenue sold on his program. Because most of these programs are a financial success, without tying up copy and production time, most station managers do not interfere with the announcer in any way. In most cases, the station managers are Anglo and speak no Spanish, and do not realize what the program is about in the first place.

In most instances, the local Spanish announcer is also a promoter of shows and dances and uses his program either to promote the artists who are appearing in the city, or works out an arrangement to play certain companies' records, receiving in turn an exclusive right to the artists at a special price.

"It's no secret that the Federal Communications Commission should pay more attention to Spanish radio and make an attempt to clean it up," confesses Luis Munoz, program manager of KUNO Radio in Corpus Christi. "The end result of this action would make better radio and clean up the remaining underhandedness of some of the record companies."

KUNO, a full-time Spanish language station, rates near the no. 1 slot on virtually every Pulse and ARB survey conducted in the Corpus Christi market. Other fulltime Spanish stations that are a powerful force in their markets are KCOR in San Antonio, and KGBT, the 50,000 watt station in Harlingen.

The most active market for Spanish radio is San Antonio since Dallas, Houston and Fort Worth (with the exception of KBUY-FM) have not developed any one station with a distinct Chicano sound. In the Alamo city, KCOR, KUKA, and KEDA are all battling for the Tex-Mex market and each has been successful with its own brand of music.

KCOR has attempted to play a variety of Chicano music ranging from Mexico orchestras to conjunto, while KUKA has aimed its programming at the contemporary, youth-oriented Mexican market. KEDA is much more of a Cajunto station, aimed at the older segment of the population.

The more successful stations have found that the programming end of Chicano radio is extremely difficult. Music is, and perhaps always will be, a major problem. Since there is a large gap among Tex-Mex, Norteno, Cajunto and true Mexican orchestral music, it is increasingly difficult to know what to play. KGBT, KUMO and KCOR have found success mixing about 40 percent Norteno, 30 percent Tex-Mex, and 30 percent true Mexican music.

Another problem surrounding the Texas Mexican-American radio scene is that announcers and programmers are so hard to come by. In most major markets, Spanish announcers make a salary comparable to that of their Top 40 Anglo counterparts, but the training of good announcers is almost non-existent in the Spanish field.

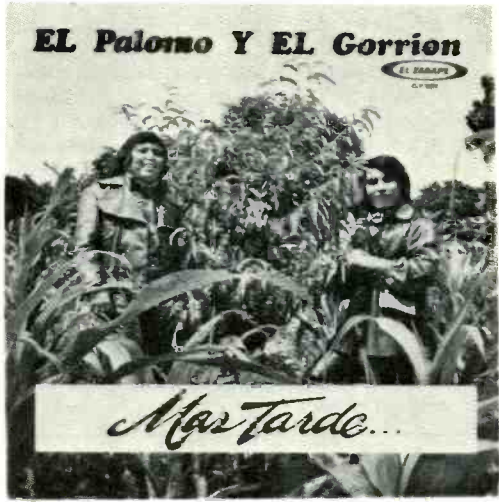
While the smaller Texas stations virtually took a man off the street to do their Spanish language show, the larger stations went to Mexico and recruited announcers who were schooled in programming. Most announcers at the larger market stations are originally from Mexico. (There also are some who claim that most

(Continued on page L-6)

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Is Latin Becoming Americanized?

Two WEDC personalities in Chicago believe Latin soul music is becoming so "Americanized" that labels can develop a whole new market for it among non-Spanish youth. Response to WEDC's all-Latin music show with bi-lingual announcements comes from both white and black high school age and up people with non-Latin extraction, claim the two deejays, who believe their show is a first in AM radio.

Juan Montenegro and Eduardo Vives, both in their 20's and born in Cuba, are surprised by the response of young people outside the Spanish-speaking community, though this broader audience combined of both Latin and American youth is exactly their target.

They say they are confident they relate to Spanish-speaking young people with bi-lingual raps. "Maybe they weren't born in America, but they were certainly educated here, and that's what's important. They speak English," Montenegro says.

"We started with more Spanish rap," says Vives, who broke into radio in Reno with rock station KDOT, "but now we're doing more and more of the show in English."

As for music, they say acts such as Malo, Santana, Mongo Santamaria and many more have been influenced by rock and soul. Much of the Latin soul music is recorded in New York and many

Latin artists are singing in English, all of which is bringing American and Spanish-American youth to this music.

The show, still in an experimental stage, has one handicap, however. It is aired from midnight to 5 a.m. and may not enjoy the widest audience possible, the two men confess.

Playing mostly LP cuts, the two list the following acts as generating the most interest: Cal Tjader and Herbie Mann, both familiar jazz names; Ray Barreto, whose "Coci Nando," is being played by jazz-rock station WSDM-FM here as well; El Chicano, receiving wide airplay; Eddie Palmiera, who has recorded an LP with Tjader; Horlow Band; Macondo, Roberto Roeria; Kaki La; and of course, Malo, Santana and Santamaria, the latter also aired by WSDM-FM.

Montenegro, who worked for an advertising agency which solicited sponsors for a regular Latin show he did on WEDC for a year, said both he and Vives have to be "businessmen." "Latin radio is largely brokered radio, it's following in the steps of black radio, only moving faster. We have to go out and sell sponsors."

Fortunately, many firms are interested in reaching the young Latin market, among them Sears, which Montenegro claims spends \$1,000 a month on radio and television. Montenegro is shooting after travel agencies, night spots and good restaurants

which want to reach the young Latin now relating to the American culture and more or less breaking from the traditions of their foreign-born parents.

Montenegro does the show Tuesday-Friday and says he usually starts light and builds to heavy music around 2-3 a.m. Vives, on the other hand, believes his weekend shifts lend themselves to solid Latin rock. "I hit 'em right at midnight and keep right on cooking."

Both feel that music, to endure, must have a tradition, must be "carried on," as Montenegro puts it. "This is not happening in Cuba today, the tradition all but died out in 1959, and is being carried on by musicians in New York, Miami and Puerto Rico.

Vives points out that acts such as Mongo Santamaria have added a Fender bass and that the electric guitar and the organ are used in Latin soul. These are instruments and nuances that never existed when the music was evolving in Cuba.

Overall the Chicago market's involvement with Latin music breaks down thusly: WTAQ with Jose Valenzuela specializes in Tex-Mex; WOPA with Elias Y Perez broadcasts to the Puerto Rican communities, WEDC with Orland Miranda, Ed Vives and John Montenegro are basically Cuban and tropical and WSBC with Henry Bellagamba is oriented to the Mexican and Mexican-tropical music.

'Tex-Mex' Is A Major Musical Force

Continued from page L-4

Tex-Mex citizens speak with an Anglo accent which is not acceptable to the Mexico audience.)

KGFT is an example of a station that has become financially dependent upon the Chicano sound. For years the station tried all formats of music and still remained number two to KRIO, the Top 40 outlet in McAllen, both in ratings and billings. Then the decision was made to go full-time Spanish. Since then billings have reached an all-time high.

In Corpus Christi, where KUNO receives competition from KCCT, another full-time Chicano station, Munoz relies on a proven product in the guise of "novelas" from Mexico or, as many say, "soap operas in Spanish."

The importance that individual disk jockeys play on the selling of a record, especially an album, can be measured by the number of liner notes written by disk jockeys on the back of Chicano LP's.

Spanish-language radio is nothing new to the Texas radio market, but the full-time Chicano station is making an exciting mark on radio fortunes in the major cities. With ratings and billings on the increase, its future looks exceedingly promising.

Studios: New \$ boom

Chicano music depends entirely on the song, the singer, and the lyrics: the sound of the record has no bearing on its popularity.

This concept was a true one in the field of Chicano music throughout the South for sometime, but Texas recording studios are finding the Tex-Mex recording scene quite profitable, and several studios depend almost entirely on Spanish product.

In days gone by, a recording studio for Chicano groups consisted of two microphones, a small Magnacord tape recorder and some egg shell cartons on the wall.

Today, the Chicano record buyer is attuned to a better quality recording, and artists are turning to more advanced studios.

The city of McAllen in the Rio Grande Valley sports an active studio that has traditionally done most of the recording work for Falcon and Bego, who are giants in the scene. Jimmy Nichols started his Pharoah Recording complex in a small shed in the back of his house as a hobby. He installed two Ampex double-track machines and recorded his own groups.

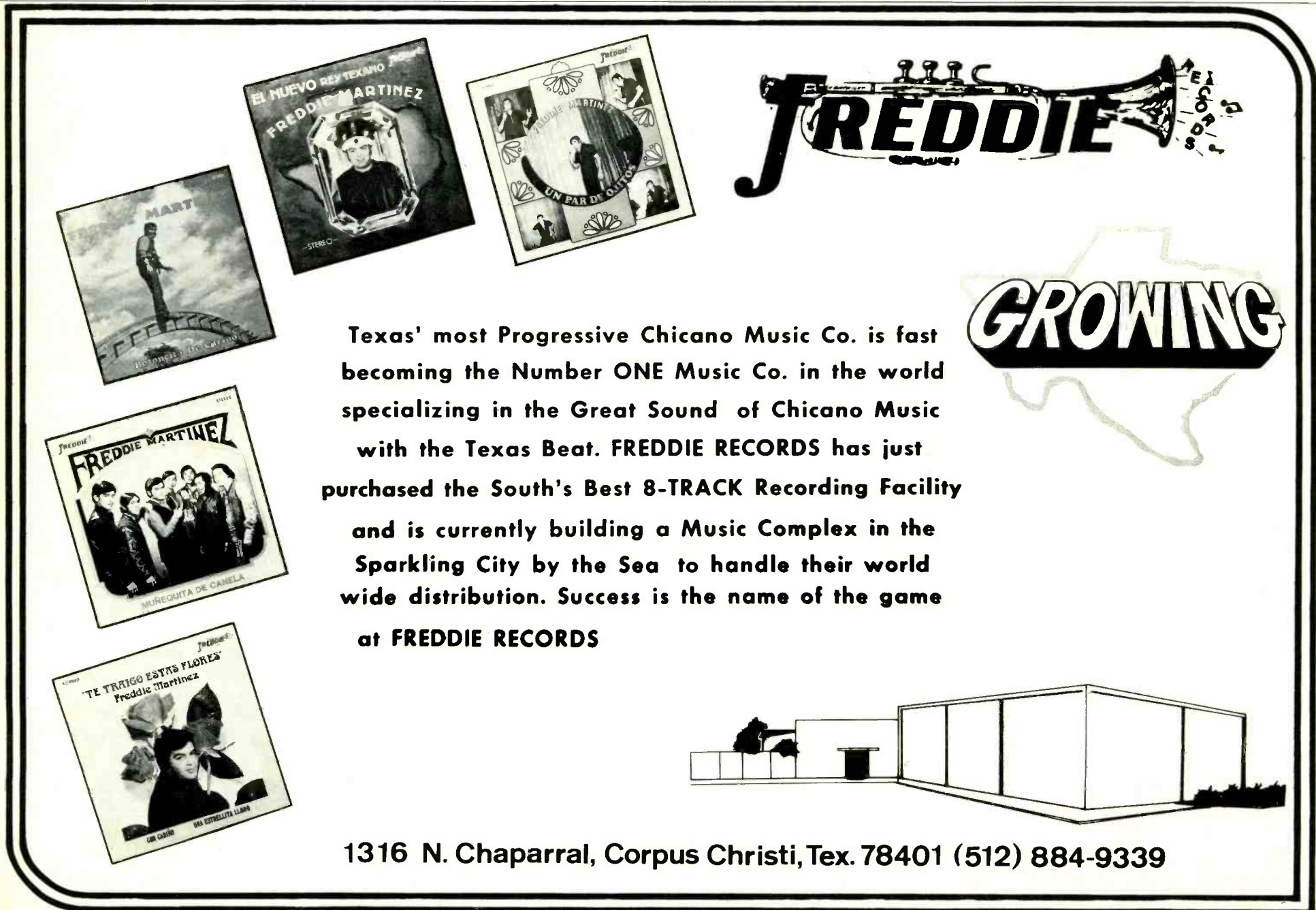
Soon Chicano acts became interested in the studio, and Nichols





found the majority of his business was Spanish product. So he was in a financial position to expand. He added four-track equipment, remodeled his studio into a beautiful complex, and business boomed.


Jeff Smith's Texas Sound and Abe Epstein's Recording Studio in San Antonio became popular with the Chicano artists in the 60's and helped that city attract a majority of the Chicano musicians. Today, Sunny & the Sunliners, who used the Doyle Jones studio in Houston exclusively, have switched to the newly opened San Antonio Amen Studios, owned by Manuel Guerra. Guerra was once a member of the Sunglows, who hit nationally with "La Cachuate" several years ago.

Foy Lee, a top Spanish-oriented businessman who controls several Spanish labels, uses Joey Lopez's ZAZ Studios almost exclusively. The studio, now with four-track, is planning a major expansion to 8 in the near future.

The most exciting news on the Texas Chicano music scene is the recent purchase of Studio B in Corpus Christi by Freddie Martinez, perhaps the hottest act in Tex-Mex music at the present time.

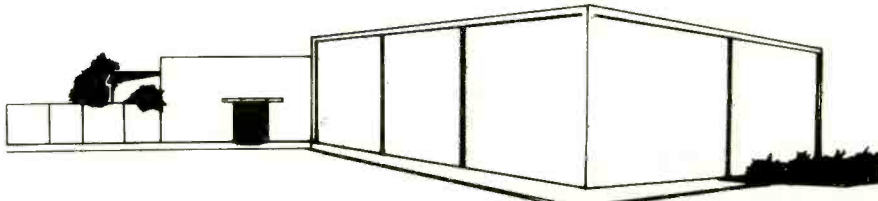




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NY Clubs Are Opening Up And Downtown

By JIM MELANSON

Whether its Ray Barretto on skins, working out a message of ritual intensity, La Lupe singing to the audience cries of "¡otra!", the orchestras of Larry Harlow, Tito Puente or Machito, with their blaring sections of brass, or the lone guitarist in classical concentration, New York bursts with the sound and color of Latin music.

"Music, from the uptown barrio to lower Manhattan, is integral to the lives of most Latins," says Ralph Mercado, part-owner and general manager of El Cheetah. "Latin people will always find money to party, and that means a thriving business for us."

Although the Cheetah just recently turned 100 percent Latin, following a history of soul, it stands as an almost "center point" for the night action in New York, joining such clubs as the Corso, the New York Casino, Chateau Caribe, Club Catorce, La Buena Mesa, the Chateau Madrid, And Vinnie, the Havana San Juan and the Happy Hill Casino. Spinning a musical web of "salsa" and more traditional Latin rhythms throughout the city, these clubs and the artists, who work the circuit, are the "gusto" for Latins, both young and old alike, who want to dance or just sway to their favorites until the early hours of the morning.

Most of the night spots have the electric air of anticipation, whether it's the waiter at the Cheetah who "accidentally" drops a bottle of beer while crossing the dance floor before La Lupe's performance—she likes beer and in the tradition of "La Cachita," a patron saint of Cuba, it's a sign of "suerte" or luck—or the dimming of the house lights at the Chateau Madrid, as diners turn towards the stage for a more traditional floor show. No matter where, though, the show is moving—generating a flow, a swaying of bodies and a clapping of hands that repeats itself between artist and audience in an almost tribal unison.

The Cheetah itself has four different rooms, but the action is in the main ballroom and its 50x60 dance floor. Open Thursday through Saturday evenings, there is usually an admission price, of anywhere from \$3 to \$6 and an open bar and table service.

The club plans spending nearly \$50,000 in renovations to add to the "plushness" of the club. More often than not, though, the Cheetah resembles a "corrida," with toreadors and their ladies strutting about in an air of festivity. The entire club holds 1,200 people.

While the budgeting for artists is not that great a problem for the Cheetah, mainly because the performers haven't "yet priced themselves out," according to Mercado, the overhead, with 20-30 people on the staff and a monthly advertising budget of \$1500, can mean tight controls on the entire operation.

Advertising for the Cheetah, as in most clubs, is divided between ads in "El Diario," a Spanish daily, community Flyers and spots on WHOM, WHBI, WADO, WBNX and WEVD, local Spanish stations. Paquito Navarro, an air personality on WHOM, is also featured as the host for Saturday performances at the Cheetah.

Asked why Latin is expanding, Mercado replies that "people are beginning to realize the roots of today's soul and rock come from Latin and that it's just one of the most danceable types of music in the world." Another important factor in its expansion into the "white" market is the lessening of vocals, with the non-Latin now able to groove on the sound and not having to worry about being able to understand the song.

The web has many strands, though, and they stretch to West 157th St. and the Happy Hill Casino, run by Albaro Ortiz, open Friday through Saturday and featuring what the owner calls "international" music. The admission is usually \$4 or \$5.

Other strands include the Corso on East 86th St., open Wednesday through Sunday. The club, one flight up, is owned by Tony Raimones and features hard Latin sounds. Admission is \$3 on Wednesday and \$4 on the other nights.

The Chateau Madrid on 48th St. and Lexington Ave. features a nightly floor show and a complete dinner menu. Bobby and Eddie Lopez are the owners.

The New York Casino, located at 2551 Broadway, is run by Steve Ferreria, and is open Friday through Sunday and features three bands nightly, with international selections.

The Chateau Caribe on 95th St. and Broadway, handles about 500 people and is open Friday and Saturday. Don Sheldon is the owner.

And Vinnie, located on 68th St. between Second and Third Aves., features a nightly trio with a Latin-rock sound. It's open seven nights a week and has a changing minimum policy.

La Buena Mesa, a small dining spot at 24th St. and Lexington Ave., features an intimate cocktail lounge with a guitarist-singer. It has a \$2.50 minimum per person and is open Tuesday through Sunday.

Like the music, the Latin night scene in the city is expanding and owners and patrons both agree that the time for Latin is "now" and that it will mean a greater musical expression for Latin artists and a period of good times for the club owners. What remains to be seen is how much "spillover" there will be into the communities and ears outside of la via latina.

N.Y. Retailers Reap Latin's Bonus

New York's Latin music retailers are experiencing a healthy state of mind.

Stan's Record Shop, located in the Bronx, has been doing neighborhood business for nearly 18 years. Stan Kaiser, the shop's owner, breaks his sales figures down to 50 percent Latin, 30 percent soul and the remaining figures divided between pop, jazz, etc. The store has \$25,000 in tapes and \$80,000-\$100,000 in records for on-hand inventory. Kaiser quotes a figure of \$300,000 plus as the store's yearly sales gross. "Sales basically revolve around the ethnic makeup of the neighborhood," he says.

Stan's employs eight people, of which four are part-time, and handles primarily records and tapes. The shop does sell some accessories, but does not deal in audio equipment or instruments. Kaiser also mentioned a "slight problem" in theft from local drug addicts.

To advertise, Kaiser takes air spots on WEVD-AM, WHOM-FM and the Dick Sugar Show, as well as taking occasional ads in local newspapers.

Disco Central, located on West 14th St. in Manhattan, has been in business for three years. According to store manager Gilberto Reyes, "our business is 100 percent Latin and we gross from \$125,000 to \$150,000 a year." He put the inventory on hand at \$50,000.

Disco, open six days a week, employs three full-time workers, and, according to Reyes, has "absolutely no theft problem." Like Stan's, Disco handles tapes, records and accessories.

Reyes states that the store will be expanding its catalog of tapes in the future, especially with the increasing popularity of the cassette in the Latin community. The store does not advertise. "People know about us through word of mouth and usually come back with either friends or relatives," Reyes says.

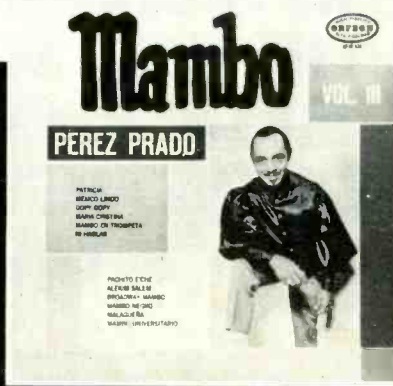
Ben Carol of the King Karol chain says that the store on West 42nd St. features the largest collection of international recordings, of which 75 percent are Latin. He places the inventory figure at 75,000 LP's and an additional \$40,000 to \$50 in tapes.

The Latin department, located on the second floor, employs four full-time Spanish-speaking salesmen.

Carol notes that one of the ironies of the store is that "we do 50 percent of our business on weekends. On Sundays, whole families come in to browse and to buy." He credits the store's success to the word of mouth advertising found in the Spanish community.

Casino Records, located on West 23rd St., is a distributor/retailer operation and is headed by Pedro Alvarz Sestero. In operation since 1965, Casino has a running inventory of \$135,000, with the greater emphasis placed on the distribution operation. "We also have a retail operation that grosses \$20,000 to \$30,000 a year," says Sestero.

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Labels See New Markets Opening

"The Latin market is expanding at an exciting pace," notes Joe Cain, Tico Records managing director. "In the past, our markets were limited to Miami, New York, Los Angeles, parts of Texas and Puerto Rico. Today, we now have cities like Boston, Baltimore, Washington, D.C. and Hartford opening up."

Each of these cities may have a different sound, but the total picture "spells Latin and it's going to be big."

Cain states that "in comparison to the contemporary American music scene, the Latin market is small. Therefore, you must be all the more effective with your merchandising, promotion and even with your artist development plans."

He credits the advent of the "salsa" sound, or the hard Puerto Rican rock generated out of New York, with much of the success in the integration of American and Latin music. "The young musicians of today are incorporating their Latin background with current ideas in music and are coming up with some exciting things."

"Tico, along with our other label Alegre, is trying to be on top of things, and in a way that does the artist justice as well as the consumer." Tico presently has six artists signed and will handle no more than that number in order to best utilize their talents, Cain says. Alegre will be used to sign new talent.

Cain adds that many of the younger Latin artists are beginning to "realize the value of a recording label and the benefits they can provide, in terms of promotion and artist development." Tico and Alegre are distributed by Roulette.

Jerry Masucci, president of Fania Records, feels the market is expanding, but that it's "going to take the right product to really break the market nationally."

"Latin musicians," he says, "have to realize that they must experiment with American music and use it for their own development."

He notes the increasing use of Latin LP's by Caucasian retailers, as well as the Latin programming being heard on black stations, as signs of the steady expansion of Latin product into the American market.

This experimenting, according to Masucci, is already paying off in the lessening of vocals on much of today's Latin product. The result has been that people can listen and enjoy without worrying about the lyrics and artists are finding new directions of creativity.

Ralph Lew, director of a&r at Mericana Records, a subsidiary of Caytronics, feels that "Latin music has reached the time of appeal. It is now accepted as a music not merely for its ethnic background."

Lew, active himself in searching for new talent, says that Latin is happening around the young artists and that the integration of the American market and the Latin market is due to the interchanging influences of rock and Latin.

Latin music has always been associated with exciting dances;

now Latin "ballad-rock" sounds are offering new areas of appeal both within the Spanish community and in the American market.

The following are New York's leading Latin companies:

Mericana Records
240 Madison Ave., N.Y.
President: Joe Cayre

Artists: Ray Reyroig, Orchestra Power, Tempo '70, Nilsa, Herminio Ramos, Pachapo, y su Comparsa, Machito, Los San Juan, Allegro '72, Roberto Torres, Latin Dimensions.

Pronto Records
240 Madison Ave.
President: Joe Cayre

Artists: Camilo Cesto, Peret, Manolo Galvas, Carlos Santon.

Fania Records
888 Seventh Ave.
President: Jerry Masucci

Artists: Willie Colon, Ray Barretto, Johnny Pacheco, Orchestra Harlow, Orchestra Di Cupe, Bobby Valentin, Ismael Miranda, Santos Colon, Jeronimo, Justo Betancourt, Joe Batan, Ralfi Pagan.

Fania subsidiary labels are:

International Records—Roberto Roena, Latin Tempo, Roberto y su Ruevo Montuno, Roberto Yanes, Celines, Teddy Trinidad.

Inca Records—Sonora Poncena, Tommy Olivencia, Leyo Pena, Willie Rosario, Paquito Guzman, Orchestra Nater.

Vaya Records—Cheo Feliciano, Ricardo Ray, Bobby Cruz, La Vimarí, La Conspiracion, La Conquistadora, La Diferente, Mark Diamond, Wilkins.

Exitos Records—Sabu, Santiago Elazalde, Silvestre, Banana, Dany.

Cotique Records—Menique, Orchestra Flamboyán, Chivirico, Johnny Colon, Lebron Brothers, Tito Ramos, Rosita Rodriq-z.

Tico Records
17 West 60th St.
Managing Director: Joe Cain

Artists: Tito Puentes, La Lupe, Eddie Palmeri, Joe Cuba, Celia Cruz, Ismael Saleri.

Alegre Records
17 West 60th St.

Artists: Babo Jimenez, Roberto Anglero, Los Senores Trio, Charlie Palmeri.

Parnaso Records
718 10th Ave.

President: Roger Lopez

Associated labels: Parnaso International, Zelesta Records, Peggassus Records

Publishing firms: Parnaso Music Company, Inc. (BMI), Maria Music Publicity (ASCAP)

Artists: Carlos Javier Beltran, Tito Mora, D'aldo Romano, Tony River, Juan Ramon, Chucky Avellanet, Papo Roman, Maria Brull, Leslie Ann, Ira, Sonnia Villar, Los Gemelos del Sur, Roumlo y Remo, The Zaras, Joey Pastrana, Orquesta Willard, Mike Hernandez, Lou Perez, Conjunto La Perla, Los Angeles Negros, Los Golpes, Los Socios del Ritmo, Gilbert Becaud, Salvatore Adamo, Altemar Dutra, El Greco.

Ansonia Records
802 Columbus Ave.
President: Mercedes Glass

Artists: Los Chavales de Espana, Los Guarcaheros, de Oriente Las Tres Guitarras, Panchito, Rafael Alera, Julita Ross, Trio Vegabajeno, Vinicio Franco.

UA Latino
729 Seventh Ave., N.Y., N.Y. Managing Director: Fred Reiter

Artists: Chucho Avellanet, Charlie Vazquez, Chico Mendoza and Ocho, El Coarteto Mayari, Louie Colon, Ismael Quintana, Hector Rivera, Orchestra Revolucion '70.

Artists: Raphael, Nelson Ned, Martinha, Mari Trini, Marquez, Wandrley Cardoso, Sarita Montiel, Las Paraguayos, Alberto Cortez, Katja Ebstein, Los Payos.

The following is a list of labels also specializing in Latin product:

Barmaso Records
1018 10 Ave.

Deca Records
689 10th Ave.

West Side Records
693 10th Ave.

Mary Lou Records
900 Prospect Ave.

Borinugen Records
445 West 50th St.

Rico Records
595 East Tremont Avenue, Bronx

Sonia Records
802 Columbus Ave.

Orada-Rye-Rodriguez
644 10th Ave.

Disco Sperinken
446 West 50th St.

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2728 W. Pico Blvd.
Los Angeles, Calif.

CHICAGO

Universal TV & Records
1453 N. Milwaukee
Chicago, Illinois

CHICAGO

Pan American Records
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PUERTO RICO

Allied Wholesale
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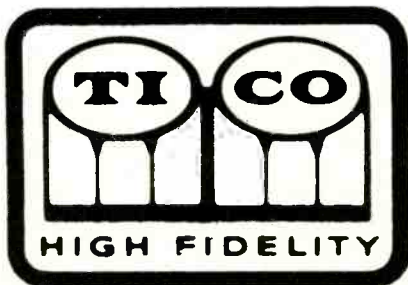
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LATIN EXPLOSION

N.Y. Studio Scene

Sessions Get More Sophisticated, Experimental

By SAM SUTHERLAND

Latin musicians are exploring more sophisticated recording concepts as the music spreads beyond the Latin community.

This sense of experimentation in the studio has been closely linked to the musical experimentation of young bands who have begun to re-interpret classic Latin forms. Each movement is fueling the other, and, as those musicians add diverse electric textures to their music, the studio operator and engineer are providing the technology to carry that same spirit of discovery into the studio.

Limitations of budget and musical form both limited studio experimentation in the past. The classic Latin session was a rough and rapid exercise, characterized by short hours, hard work, and technical mediocrity. Multi-channel recording was two or four-track work at most, with virtually no overdubbing. Indeed, most sessions were cut in mono, since few consumers owned stereo equipment.

Today, however, a Latin session is more often handled on 8-track or 16-track equipment, and, as the musicians become more experienced in the studio, production techniques are becoming increasingly sophisticated. A number of New York studios are now handling Latin sessions as a staple of their recording schedule, and several studios are specializing in that music.

Perhaps the longest association with Latin music is still in full swing at Broadway Recording Studios, where owner and chief engineer Pat Jaques has been handling Latin accounts for many years. Jaques, an engineer who first developed his reputation through soul sessions, was among the first professionals outside the Latin community to explore the potential of that market. Now, "Latin is 50 percent of my business," Jaques notes.

With chart hits in South America, Central America and Europe recorded at Broadway, Jaques is obviously proud of his involvement. He feels that the last five years have seen the strongest growth in the field, but that development is still just beginning in many respects.

In addition to established talents like Tito Puente and La Lupe, Broadway has been hosting artists from Mexico and Peru, who have flown to New York to record there. More important, Jaques sees Latin sessions "approaching soul and pop in professionalism" involving top name pop session men. Recent sessions for La Lupe found arranger and producer Joe Cain using a massive string section, a full horn section and a large rhythm section.

Jaques is quick to note that working those sessions requires special skills, however, for the recording of Latin music is significantly different from conventional pop sessions. "You've got to know the relationships in their rhythms," he explains, "and you've got to know where to place the timbales in respect to the

congas, where each accent or element should be in the mix. It's an entirely different feel.

"When a producer sits next to the engineer, he'll soon know whether that guy understands those rhythms," he notes. But, for Jaques, that demand for an understanding of Latin music is one he's become accustomed to and now welcomes.

Another veteran of Latin sessions is Bob Liftin, whose Regent Sound Studios have been the site for many Latin sessions over the years. "We do an awful lot of sessions," Liftin explains, "because we saw that was where New York music would be going over four years ago." Liftin is understandably pleased that his initial expectations have proved accurate, and, while Liftin himself has turned his own sights to television recording work, he has "broken in" another engineer to specialize in Latin sessions.

That man is Vince McGary, who originally worked sessions in rock and pop but has become increasingly involved with Latin music. McGary now finds that music far more exciting, and more open to creative exploration, than his earlier specialties. "Latin music gives me a chance to be creative," he explains, "because the field is so open. So little has been done to broaden it until now.

"It's similar to rock in the late '50's," McGary continued, "because the form has been depleted in its present state, but there are so many places it can go." McGary notes recent sessions with Flamboyant and Latin Dimensions, where Traditional elements were "bent, twisted, re-worked" to create new musical forms: 1920's Cuban music is interpreted with rock figures on an electric guitar, Fender bass is used in place of the conventional upright, timbales are "played like a drum set, with lots of rolls and the skins played really hard." In short, "A lot of the rules were broken, but the framework remained."

At Regent, the awareness of Latin music has led to the design of a new, smaller studio for Latin and rock sessions. Liftin notes that Latin musicians use headphones, for "they need to see each other, to feel the rhythms between them."

Like Jaques, McGary notes that many Latin musicians can only be communicated with if they trust the engineer. "You can't establish a rapport with those bands unless you show them, at the first moment, that you know what they want." Moreover, the engineer has to win the confidence of the entire band, for Latin bands, unlike soul musicians, "are very tight, with strong rivalry between the bands." Very rarely will members of one band appear on another session, but McGary feels, that competitive slant has been an important element in the recent developments of Latin music, for the pressure forces musicians to "play beyond their limits."

A more recent but equally visible entry into the Latin field has involved Good Vibrations, the old RKO studio which, under the guidance of owners Bernie Fox, Alan Manger and Leon Gast, began handling Latin sessions almost immediately after its reopening last February. Now Fania Records brings virtually all its work there, and Good Vibrations is known as "The Fania Studio" to other operators. There, Latin musicians have moved quickly on to 8-track and 16-track work.

Good Vibrations was also instrumental in the promotion of stereo consumer hardware and stereo albums. With Fania, Good Vibrations helped develop advertising campaigns for "Dual Dimensional Sound," the new name for stereo used to coax Latin buyers away from mono gear.

Getting Latin Product Is An Easy Case Today Report LA Retailers

Los Angeles retail outlets handling Latin records and tapes are finding it increasingly easy to get product from local distributors and rackjobbers, and are finding these local sources carrying a greater variety of product than ever before.

"It's easier now than it's ever been," says Rudy Enriquez, record buyer for the foreign record department of American Music. "When I started in the business almost 20 years ago, there were few distributors and they were all handling all of the product. Now there are plenty of distributors and we know who to buy what from."

Enriquez cited Tico, Fania and Alegre as three of his top selling labels, and says he buys from such local sources as Baly Records, Musica Latina, Sonido Latino, Musical Records, MPA, Guiro Records, Orfeon Records, Record Merchandising, Nehi, London Distributors and Peters International in New York. He occasionally buys Fania direct from New York but buys nothing direct from other countries because he finds it unnecessary.

Top selling artists include Pagan, Joe Baton, Chu Chu Avell, the Alegre All Stars, Ray Rodriguez, Ricardo Ray, Tito Puentes and La Lupe.

In Los Angeles "It's mainly Mexican music that sells," says Enriquez, "and we do well with all types of music, from pop to traditional. We also do well with music from Guatamala, Puerto Rico, Argentina, Ecuador and Colombia."

Enriquez sets up his department with bins divided by nation, then artists have their own sections within each national section. Average list price for an LP is \$3.98, which the store sells for \$3.49. Singles sell for 94 cents, and Enriquez says he did purchase them directly from Tijuana at one time but now finds it easy to get them here. He cites singles as big sellers.

Latin 8-tracks and cassettes are also doing well, selling for \$5.98 each.

Enriquez adds that domestic distributors and labels have broadened their categories so he has an easier time getting the material he needs, but thinks they need personnel more familiar with Latin tastes. He cites Capitol and RCA as two companies who are doing a good job with Latin music and adds that he expects to see more firms involved in the future.



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Midwest Sparkles With Hot Sales

By EARL PAIGE

Ask Harry Frenkel how a Russian-born Jew raised in pre-Castro Cuba built a career as a Latin record and tape merchandiser in Chicago, and the story of Pan American Records, Inc. and much of where Spanish music is in the Midwest, starts to unfold.

A record-tape dealer for 29 years, he and his son, Marshall, have built a business that is national in scope yet still related to the Latin-American neighborhood on Chicago's near southwest side where the company is involved in every phase of the industry—manufacturer, wholesaler, retailer.

This vertical involvement has brought its problems, not uncommon, of course, to the large American rack-oriented concerns also expanding in all directions. And during all this time, the Frenkels have seen many trends emerge, most recently the rallying cry of "Brown Power" as the Spanish-speaking community seeks recognition of its unique needs.

Naturally the music is unique as well, breaking down into deceptively simple categories—Tex-Mex, Puerto Rican, Cuban, Cuban-tropical, Mexican, Mex-tropical—but the sub-categories are becoming more and more prolific.

Indeed, the very uniqueness of the Chicago-Midwest market is its diversity. Then, of course, there is the trend of Spanish-speaking Americans residing now in cities all over the heartland from Grand Rapids, Mich. to Kansas City and Omaha to Toledo. Also, there is the third and fourth generation families nearly assimilated into American culture and all but divorced from their ethnic heritage and therefore more apt to buy Percy Faith's "Viva" LP than something indigenously Latin.

Because Pan American services a nine-state area in its distributor function, Harry and Marshall both believe all record-tape retailers must be aware of the Latin-American residents in their communities as a possible potential market, though it must be approached with care. As for Chicago, Latin-Americans live in virtually every neighborhood with a great surge of movement to the suburbs from Arlington Heights in the far northwest sector to Gary in the opposite direction. There is even in Gary, Ind., an Association of Charros, i.e. Mexican cowboys.

Retailers aspiring to attract Spanish-speaking clientele have to know the basic ethnic origin, and this is where the expertise of distributors such as Pan American can be vital, they explain. Just in Mexican, personnel in the store rattled off several prominent artists in three categories: Ranchero: Vincente Fernandez, Antonio Aquilar, Lucha Villa; Norteno: Cornelio Reyna, Ramon Ayala, Alegres De Teran, Las Jilqueras; modern sound: Jose Jose, Estela Nunez, Victor Yturbe.

It has been the proliferation of many small dealers, inadequately administering their businesses, that has made it necessary

for Pan American to carry on a retail business, in effect, competing, say some, with Pan American's own customer-retailers. This has brought about efforts by some dealers to boycott Pan American's one-stop service, though the problem has eased to a great degree, the two men state.

One area of expansion has been the appointment of Pan American as North American licensee of Discos Disneylandia. "I am actually a foreign licensee," young Frenkel kids, adding that he has distributors for the basically children's line in New York, Miami, Texas and California and handles the Midwest himself. The 7-inch and 12-inch LP's are exceptionally suited for bi-lingual education and Frenkel says he has negotiated with the Chicago Board of Education and the state public instruction agency in Illinois. "Everyone has heard of black power," he said, "but now we have brown power." Literature supplied to educators explains:

"There are presently 15 to 20 million Spanish-speaking Americans and Puerto Rican communities are combining efforts to create a 'brown power' movement to inform the general public that they exist and that they are somewhat unique in their community needs. Bi-lingual education programs are rapidly being instituted in many diversified areas."

It may not be generally known, young Frenkel imagines, that Spanish-speaking people live in most of the larger Midwest cities. He mentions Milwaukee, Detroit, Flint and Holland, Michigan, Cleveland and Indianapolis. Many now want American products, and "Americanized" records and tapes such as "Ray Conniff Goes Latin," "50 Guitars South of the Border," by Tommy Garrett and Billy Vaughn's "La Paloma," all are steady catalog sellers.

But, of course, the largest percentage of stock is made up of artists representing the major indigenous Latin categories. Frenkel says the influence of Argentina has been particularly significant lately with such artists as Sandro, Sabu, Leo Dan, Los Angeles Negroes and Lenardo Favio. There has also been an influence from Spain, reflected by Raphael, Joan Manue Serrat, Peret, some taking the old flamenco and putting into it rumba flamenco and other combinations of rhythms. And then there is the Spanish rock influences of artists such as Formula V.

Other categories and representative artists: Cuban—Orlando Contreras, Fernando Albuerne, Celio Gonzalez; Puerto Rican—Danny Rivera, Luis Gonzales, Chu Chu Avellanet, and reflecting the New York Latin soul music, Tito Rodriguez, Ray Barreto, Ismael Fivera, Willie Colon; Tex-Mex—Agustin Ramirez, Freddie Martinez, Sonny Ozuna, Little Joe & his Latinaires; Tropical—Sonora Santanera and Mike Laure (Mexico), Los Corraleros (Colombia), Johnny Ventura (Santo Domingo), Sonora Poncena (Puerto Rico) and Sonora Matancera (Cuba).

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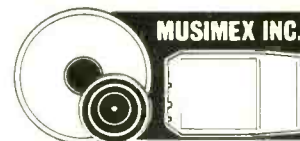
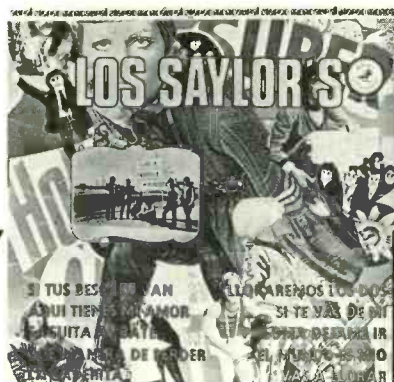
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Miami's Disk Industry Has Complete Facilities

The success of Miami's Latin American recording industry is definitely aided by the fact that every principal facet of the business is available within the area.

This was definitely not the case of a dozen years ago when only one recording studio (Criteria) was in existence. Since then several smaller studios have cropped up, plus a major music publisher and a manufacturing company have moved in.

Much of the responsibility of the success of these companies is due to the vast exodus of Latin Americans from their countries to Dade County as well as Miami's close proximity to Central and South America.

With the obvious boom in bouncy beats of Latin rhythms, the pillars of the Miami music world foresee an even greater influx of Latin American talent coming into the area. Miami Beach hotels utilize many Latin American musicians in many of their smaller rooms. The large rooms are reserved for superstar talents.

Mack Emerman, president of the internationally renowned Criteria Recording Studios, claims, "We have played an instrumental part in Latin American recording since our studios inception." Although Criteria is best known for its heavy element of rock and soul recordings and its 14 gold records in the Anglo market, the Latin American market does play a small, but vital role in Emerman's business. Most of the Latin American records produced in Miami are recorded at his studio.

Henry Stone, who has his own recording studios in Hialeah, uses Criteria for most of his Latin American recording—reserving his own studios for his soul and rock productions. His Tone-Latino label includes such artists as Adolfo Pago, world famous Cuban violinist and arranger/conductor. The now semi-retired Pago has recorded a dozen or more instrumental LP's for Tone Latino with his groups—Los Violines de Pago and Los Diplomáticos. The most recent LP released by Stone's firm is Pago's "Greatest Hits" top tunes culled from Pago's albums. The songs are of Cuban origin, primarily, with a sprinkling of Spanish and American tunes and are arranged with a full, plush instrumental Latin beat. "Greatest Hits" had been selling extremely well in Puerto Rico, Panama and other South American countries where Pago is a household word. Distribution is handled by Tone Distributors—in Puerto Rico by Ammada E. Rodriguez.

Peer Southern, one of the world's largest publishing company's—has had recording operations in Miami for the last two years, headed by Augusto Monsalves. The company is engaged in every facet of the music industry.

Under contract to Peer Southern are female singers, Lisa and Tania and recently signed to the Monica label is Kristian.

One of Peer's Miami composers is 24-year Gethel Ros who arrived in Miami from Cuba 10 years ago. She is now recording, producing, singing and composing her own tunes. She has written over 100 songs, 50 of which are with Peer Southern.

South Eastern Record Corp. is a multi-faceted firm. Its main purpose is to manufacture records, tapes and cassettes for all markets. Among the labels this company manufactures are Hit Parade, Velvet, Audio Latino, Broinquen, Teca, Tari, Artilleria, Montilla, Discolando, Aro and General. Most of the existing Latin labels have produced records in South Eastern's record plant. Labels deposit their tapes and transparencies with S/E personnel and receive a completely finished product, including pressing, artwork, labels, packaging and distribution.

On South Eastern's own Kubaney label, are such popular Latin American artists as Johnny Ventura from the Dominican Republic whose LP and single "Te Digo Ahorita" is moving fast, Tomas De San Julian from Spain, Anthony Rios (with the Johnny Ventura music group) and Caesar Morales, organist/pianist.

South Eastern's president is Mateo San Martin who has had an extensive background in the record industry. Second in command is vice president and head of the plant Jose Sera, former head of the record department for Columbia Records in Cuba.

Miami Radio

• Continued from page L-2

and 76.7 percent of the men are in skilled white collar or ownership positions.

WLTO began November 11, 1968 and is 250 watts. It broadcasts daily between 6 a.m. and 8:15 p.m. It plays music continuously during its broadcasting hours with two minutes of news headlines twice each hour.

"We use a lot of recordings by Marco, and Antonio Munde who can best be compared to the American Ray Coniff orchestra," Cramer says. "One of the most popular vocalists is Roberto Lebesma. Girl singers tops in popularity include Olga Guillot from Cuba. We also play American artists—Frank Sinatra, Andy Williams and Perry Como. Anytime the Anglos have a big hit, it is translated into Spanish and ordinarily we play the Spanish version."

WLTO is heard primarily by people driving to work, beauty parlor patrons, in medical offices and cafeterias.

"Cuba is only 90 miles away from Miami and the people we are attracting as listeners are the Cubans who came here 10 or 12 years ago and still like to hear the same type of music they heard in those days," Cramer says.

"WRIZ is Radio Mundo during the hours on the air that are devoted to Spanish," says Antonio Calatayud, its president. WRIZ is both a black gospel and Spanish station, with the Spanish taking over at 1 p.m. through 7:30 p.m.

Records played are the latest received from every Latin American country—ballads, rhumba, the popular international music and occasionally some Spanish American music by Malo and Santana.

"As long as the lyrics are in Spanish, it will be acceptable," Calatayud says.

Among the top groups are Formula Quinta from Spain and the Tito Puente orchestra from New York. Singers include Elio Rock, Mari Trini, Celia Cruz, from Cuba; and La Lupe formerly from Cuba and now living in New York.

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N.Y. Radio: Programmed by Request

New York's four Latin radio stations program their music largely through direct listener polls.

In the case of WHBI-FM, which runs its Latin slot from 9 p.m. until midnight every evening, the emphasis is on what New York Latin music pioneer, Dick (Ricardo) Sugar calls up-tempo Latin music, which appeals to second and third generation New York Hispanics.

Sugar who prides himself on programming authentic Latin music for his show, says that Hispanics are a dancing people, and his choice of programming is not only authentic Latin, but basic dance music as well.

Artists most popularly played on Sugar's show include Joe Cuba, Tito Puente, Machito, Tito Rodriguez, Vicentico Valdes, Joe Valle, Joe Loco and others.

Curiously Sugar is not of Hispanic origin, and speaks little Spanish. His program is done entirely in English, but this seems to have created little or no drawbacks. The second and third generation Hispanics, though still in love with the music of their ancestors, have largely adapted to the American lifestyle, including a switch from native Spanish to English. As a result, Sugar can communicate with his audience with no difficulty.

Sugar traces the 24-year history of Latin radio in New York to 1948 when the then Mayor of New York, Fiorello LaGuardia encouraged Latins to settle in this city.

Sugar worked with Radio WEVD-AM at the time, and realizing the growth potential for Latin radio that the Hispanic immigrants brought with them, he began encouraging his station owners to open up a slot for Latin music. They balked. Eventually following a year of cajoling, Sugar was able to wheedle one hour weekly for Latin programming. His following grew. So did his time slots. The Latin explosion had begun.

Following the lead set by Sugar and WEVD, other radio stations got on the Latin bandwagon. Among them were WHOM-AM and WADO-AM, both of which had originally programmed all-Italian music.

Sugar recalls that these stations began by interspersing Latin with their regular Italian programs. But as the New York Hispanic population swelled to an estimated two million people, WADO and WHOM went all Latin.

While Sugar has stayed with authentic Latin dance music, the other stations have expanded their playlist to cover all facets of the Latin music evolution in an effort to capture as wide an audience as possible. Hence, while Sugar and WHBI steer clear of Santana and similar Latin-rock groups, these sounds find themselves on the playlists of WADO, WHOM and WBNX.

Although Latin radio in New York was originally aimed almost exclusively at the Hispanic market, the evolution of Latin music has brought with it a wider listening audience. Today, Latin music is enjoyed not only by other ethnic groups, but is also infiltrating itself into the grass roots of all-American music.

Where does it all go from here? Sugar sees the explosion continuing with increased impact. He sees Latin music blending itself with all other musical sounds, and eventually emerging as an integral part of American music. He also sees the stations increasing in size and importance, and playing more meaningful roles in the communities to which they beam their message.

Puerto Rico Develops Talent for Mainland

Puerto Rico is a 35-by-100 mile island in the Caribbean, boasting nearly 3 million inhabitants. The Commonwealth ranks high as a record consumer (importer, some labels choose to call it) of product from U.S. record-tape-phonograph and jukebox manufacturers. Although Puerto Rico counts four modern pressing plants, the major portion of its needs come from New York, Pennsylvania and Florida.

A major distinction is the fact that a very high percentage of the top-selling Latin recording artists in the mainland markets of Greater New York, Connecticut, Chicago, Philadelphia, Miami and Los Angeles are either Puerto Rican born or sons and daughters of Puerto Rican parents residing in these areas.

The recent film "Our Thing" produced by Jerry Massucci, Barrie Singer and Larry Harlow in New York, has a large proportion of Puerto Rican and Neoricans among its artists.

Puerto Rico is in class by itself—a fact that surprises many visitors—by having over 76 radio stations and 19 TV channels and subchannels covering this small area. Puerto Rico is proud of having had color TV only a few months after it was inaugurated in the U.S. Mainland.

Among the top present-day big selling recording artists born in Puerto Rico are: Jose Feliciano (RCA), Chucho Avellanet (UA Latino), Willie Colon (Fania), Danny Rivera (Velvet, Fla.), Jose Miguel Clas (Neliz), Lucecita (Hit Parade) and Lisette (Borinquen). The last three are Puerto Rican labels.

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Mexican Sounds Top The Latin List Aired By LA Broadcasters

• Continued from page L-2

tions," Navaro continues, "but these are not always indicative of what the people here want."

As for the artists who receive airplay, Navaro explains that most are Latinos who receive little or no play in American markets. "But some artists appeal to everyone," he adds. "People such as Jose Feliciano, Sergio Mendes, Trini Lopez and Vikki Carr with her new Spanish LP are examples. We will play their records when they are in Spanish and we also recognize the fact that these are great show people who can appeal to audiences of all ethnic backgrounds."

"Then there are artists such as Rafael, who do not get much play except on Spanish stations."

The station also publishes a top 40 listing, plays LP cuts as well as singles, has a hitbound chart, again concentrating mostly on Latin artists. "When an artist is not known in the Latin world, we can't really play him. It's as simple as that," Navaro says. "We will try and break new artists and if they can compete, fine, we're glad to play them. But there must be the Latin appeal."

What about groups such as Santana, Malo and Macando which are Latin groups in one sense but English Top 40 acts in another? "Some of their material gets play," says Navaro. "The first Santana LP was more for us and Malo does get some time if they are not aiming strictly at the English market."

As far as local talent is concerned, Navaro lists the Blue Angels and El Chicano (who recently had a Top 40 U.S. hit) as favorites. "We do interviews with local talent," Navaro adds, "and we have a local artist of the week. We may also interview talent from Mexico City or Tijuana."

Navaro gets his records from a number of local sources, including RCA Records, Columbia, Capitol, Atlantic, ARM and Peerless. He also gets material from Latin labels in New York and Miami, as well as dealing with distributors in Mexico. He says there is no real problem in getting material.

Navaro does see certain trends emerging in Latin broadcasting in the L.A. area. "Juvenile, or rock music, is becoming more and more important," he says. "The 18 to 25 age group is an extremely important one to appeal to. They want to retain some identity of tradition but they also want to be contemporary. He also sees more of a trend in upbeat Latin rhythm with what he calls Chicano Music. This type of music features more horns than traditional Latin music."

KALI is the other important L.A. Latin station. Like KWKW, it operates 24 hours a day on 5,000 watts.

"Our format is modern Spanish," says program director Juan Meono. "We still give a lot of play to traditional Mexican and Puerto Rican music, but we are aggressively aiming at the younger Latin audience right now."

"We feel we are similar to KHJ, only in Spanish," he continues.

"We offer the Top 40 and we want the young audience."

The station plays a cross-section of music from all Latin countries, but, says Meono, "we like a good modern record from any nation. We don't mention the country, however, because this is international taste."

Meono says he finds enough distributors and sufficient aid from record labels in this area to supply the station's needs, though he does get some records from Mexico. He adds that he is getting more assistance from distributors all the time.

The station's target area of the young listener is relatively new. "We were getting an older listening audience before," Meono says, "and this was fine. We still want to appeal to these groups. But the response to our young sound has been fantastic."

"One of the examples of this is the Texas sound, which is more in line with the music of Northern Mexico. This type of music," Meono explains, "makes great use of horns such as trumpets and places more emphasis on bass. These instruments are used to substitute the accordian, which is what is used in Mexico." He cites Sonny and the Sunliners and Freddy Martinez as successful exponents of this type of music.

Groups such as Santana and Malo also get play on KALI. "They drift to the American pop sound in some cases," Meono says, "but they do have recordings in Spanish and they have made appearances for Latin audiences. It is a requirement, of course, that material we play must be in Spanish."

"The young listener has been hard to reach in the past," Meono points out. "He wants to retain some identity as a Latin, some pride in his heritage, but he also wants to be part of this society. This is where upbeat music helps out."

As for programming, KALI uses a combination of distributors, charts, requests and store sales. Five shops are called each week in Latin areas of the city to find out what is selling.

Meono says there are strong local groups, such as the Blue Angels. "In the past these groups were often forgotten," he says, "but with the new format, we can play them. These groups appear frequently at local dances and we help promote these appearances."

What are some of the problems KALI faces? "One of the most difficult things," Meono says, "is to get Spanish announcers that are well-trained and bilingual. We've been training our jocks to do other things besides announcing, such as production."

As for other facets of programming, KALI plays from a play list and includes LP cuts as well as singles. There are generally about 50 records on the list and 10 are usually traditional Mexican.

Latin television in Los Angeles is also playing an important role in music, with two stations, KLXA, (channel 40) and KMEX (channel 34) leading the way.

Eduard Heroyan, general manager of KLXA, notes that his station features "contemporary music on a show that is taped in

Miami." This is a variety show running from 10 to 11 p.m. Mondays. "We also have an authentic Mexican musical program, 'Fiesta Mexicano,' running Tuesdays from 10:00 to 11:00 p.m. Half of this show is live and the other half is taped in Mexico, Texas and various other places. Here we have modern music on this show, more upbeat material. A lot of this comes on the live half, where we use local talent."

Another musical offering from the station is "Afficiendos de la Comunida," which Heroyan describes as a "Ted Mack-type program. We feature amateur acts from this area and professionals from Mexico. It's a 90-minute show that begins with a marachi band from Mexico and then features individuals. This show covers the musical spectrum, from pop to traditional."

"This is an example of giving people something of both," Heroyan says. "The Latin population here likes both contemporary and nationalistic music because they want to be modern but they want to maintain their heritage at the same time."

"This is one reason why we are planning an American Bandstand type show in the next few months, where records will be played, kids will be allowed to dance and there will be some artists appearing."

Heroyan notes that the station recognizes the independence days of every Latin country and features music from those nations on that day.

"Thursdays at 6 p.m. for example, we offer 'Tele Revista Musicalmente Comentarlos,' which is a variety show with singers, dancers and other guests and we show the ways of life in various Latin countries."

The station has featured some local rock acts, such as the Blue Angels and El Chicano, and Heroyan sees the integration of these groups with traditional music as one important way of keeping both tradition and contemporary product alive.

KMEX, channel 34, is also heavily involved in musical programming. Music-oriented programs on the station include "y ahora Silvia," which runs 9 to 10 p.m. Sundays.

Sundays from 5:30 to 6 p.m. "Los Algres Tres," a new musical variety show airs. Other musical shows include "Noches Tapitias," a folkloric musical series running Wednesdays from 9:30 to 10p.m. Each show features guests performing traditional and historical music and dances of Mexico. "Super Show" airs Saturdays from 5 to 6 p.m. and features music set in Puerto Rico. "This music here can run from rock to pop to MOR," says program director Gerardo Pallerez. "It simply depends on the acts that are booked."

"Estrellas Musicales," running Saturdays from 6:30 to 7 p.m. is a variety show done in Mexico and featuring all types of Latin music. Another folkloric series, "Fanfarria Falcon," running Sundays from 5:00 to 5:30 p.m. offers Texas music and Mexican music.



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If you're a deejay searching for a radio station, or a radio station searching for a deejay. Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

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Some jocks come a dime a dozen; this one is worth a bit more. His name is Paul James. He's had some experience in MOR and TOP 40. He has talent, ambition, and a first phone. What he wants is a job with a decent station. If you want someone who can give you more than just your money's worth, contact: Paul James, Box 384, Cardiff, CA. 92007. Phone (714) 753-3653. 11/25

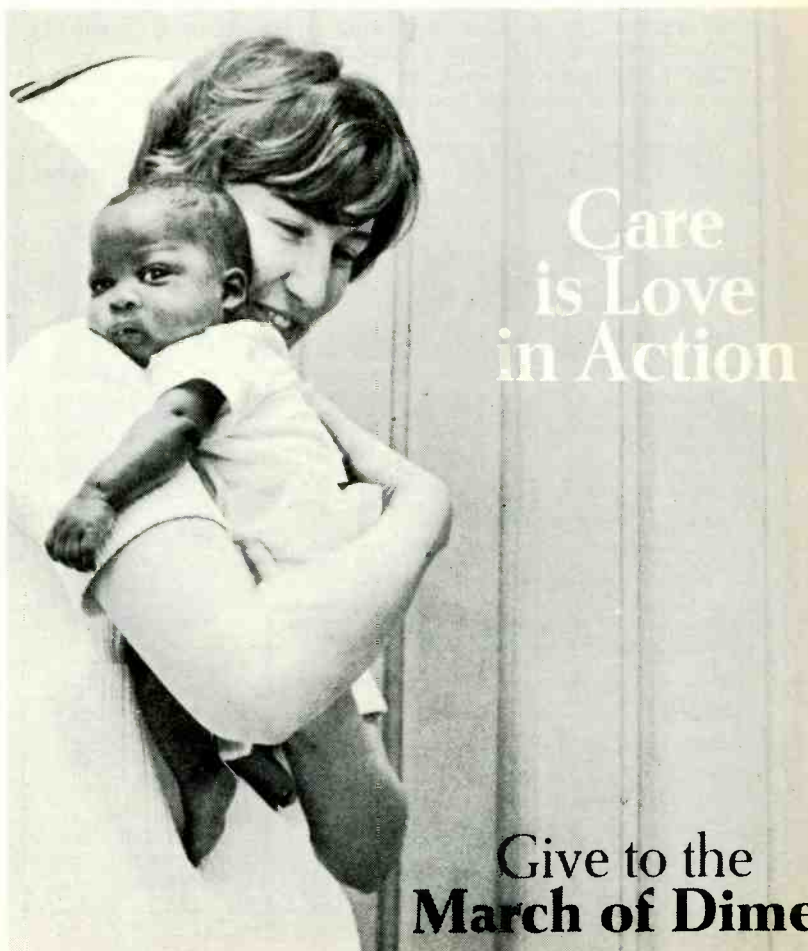
POSITIONS WANTED

ARE YOU TIRED OF RUNNING A BACKGROUND MUSIC OPERATION that doesn't even show in the book? Are you tired of fighting the big budget battle with all news operations? Are you tired of here today—gone tomorrow—air personalities? Would you like to top your market with solid sound—information—entertainment—public service? Are you prepared to heavily promote a new sound package that could be a forerunner of other broadcast operations in the future? Are you prepared to pay a good salary to a program manager who can reshape your broadcast operation? Will you back him up, once you hire him? Have over 15 years experience in broadcast news and program management. Prepared to fly anywhere, at own expense, for personal interview. Call (916) 756-5799. 11/25

Top 40 Personality with Third Phone would like to relocate. I know music. Love what radio is. Heavy production man. Tight board. Experience in news, remotes, play-by-play broadcasting. If you need a jock with a creative imagination, fast moving sound, and tight board. . . then we have something to rap on. Will listen to all offers and will relocate anywhere. . . five years experience with Top 40 radio stations. 20, single, and draft free. Contact: Box 538, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036 or call (501) 329-3767. 12/1

I am an industrious individual with 3rd endorsed who wishes to begin a career in radio broadcasting. I am an experienced college DJ and an award-winning journalist who can write, cover, and announce news. Prefer progressive FM or AM but will consider all offers. Relocation is no problem. I am both dependable and hard working. If interested, write Bill McAdams, 4404 Amherst, Dallas, Texas 75225. (214) 368-3362. Tape and resume upon request. 12/2

Am looking for good team in medium market to do heavy MOR or semi progressive. Have one to one rap with controlled enthusiasm, and love razor blades, and desire to further personality. Good ear for music and have 3rd. Jeff Prentice, 856 Morrison St., San Diego, California 92102. Phone (714) 262-8083. 12/2



Care is Love in Action

Give to the March of Dimes

Jukebox programming

What's Playing?

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

AMES, IOWA: HIGH SCHOOL LOCATIONS

Mary Robertson
K & D Music

New purchases: "Summer Breeze," Seals & Crofts; "Wonder Girl," Sparks, Bearsville 0008; "And You and I," Yes, Atlantic 2920; "Sweet Surrender," Bread, Elektra 45818; "Chair," Gilbert O'Sullivan, Mam 3626; "Venus Highway," America, Long Dark Road; Hollies, Epic 5-10920; "If You Don't Know Me By Now," Harold Melvin, Philadelphia International 257-3520; "Rockin' Pneumonia-Boogie- Woogie Flu," Johnny Rivers, United Artist 50960.

APPLETON, WIS.: CAMPUS/YOUNG ADULT LOCATIONS

Alice Maas
Cigarette Service Co.

New purchases: "Ventura Highway," America; "Crying All Over Again," Mel and Tim; "Summer Breeze," Seals & Crofts; "Long Dark Road," Hollies, Epic 5-10920; "Operator," Jim Croce; "Pieces of April," Three Dog Night, Dunhill 4331; "Walk On Water," Neil Diamond, Uni 55352.

CHICAGO: CHRISTMAS SOUL

John Strong
South Central Novelty Co.

"Christmas Song," Nat King Cole; "Jingle Bells/Egg Nog," Ramsey Lewis Trio, Argo 5488; "What Are You Doing New Year's Eve," Nancy Wilson, Capitol 5084; "Merry Christmas Baby," Charles Brown, King 6194; "Sleigh Ride/Merry Christmas Baby," Lloyd Glenn & Charles Brown, Hollywood 1021.

COOS BAY, ORE.: COUNTRY

Geraldine Gross
Sunset Music Co.

New purchases: "To Know Him Is To Love Him," Jody Miller, Epic 10916; "Fool Me," Lynn Anderson; "I Really Don't Want to Know," Charlie McCoy, Monument 8554; Cover: "Miss Pauline," Billy Bel, Bowman, UA 50957. Meter spinners: "Easy Lovin'," Fred; die Hart; "The Happiest Girl in the U.S.A.," Donny Fargos; "She's All I Got," Johnny Paycheck. Oldies: "Kiss An Angel Good Morning," Charley Pride; "Delta Dawn," Tanya Tucker.

FAYETTEVILLE, N.C.: COUNTRY LOCATIONS

Julius Nelson
Vemco Music Co., Inc.

New purchases: "Whole Lotta Lovin'," Hank Williams, Jr., MGM 4857; "Lonesome 7-203," Tony Booth, Capitol 3441; "Pretend I Never Happened," Wrayton Jennings, Victor 74-0808; "Picture Me (Without You)," George Jones, Epic 5-10917.

MANKATO, MINN.: CAMPUS

Barb Walther, programmer
Clayton Norberg, buyer
C & N Sales

New purchases: "Pieces of April," Three Dog Night, Dunhill 4331; "I've Got A Thing About You Baby," Billy Lee Riley, Entrance 7508; "Chair," Gilbert O'Sullivan, Mam 3626; "Sweet Surrender," Bread, Elektra 45818; "Walk On Water," Neil Diamond, Uni 55352.

MEMPHIS, TENN.: COUNTRY LOCATIONS

Ed Newell
Or-Matt Music Co.

New purchases: "Funny Face," Donna Fargo; "Baby Ruth," Sallcat, Elektra 45817; "My Ding-A-Ling," Chuck Berry.

MILWAUKEE: SOUL

Cliff Cotrell
Mitchell Novelty Co.

"Superstitions," Stevie Wonder, Tamla 54226; "Why Can't We Live Together," Timmy Thomas, Glades 1703; "I Got a Bag of My Own," James Brown, Polydor 14153. Soul Christmas: "Merry Christmas Baby," Charles Brown; "Please Come Home For Christmas," Charles Brown & Amos Milburn, King 5405; "Santa Clause Goes Straight to the Ghetto," James Brown, King 6203. Pop Christmas: "Little Drummer Boy," Harry Simeone Chorale; "Silver Bells," Whitting and Wakely; "White Christmas," Bing Crosby; "Merry Christmas Darling," Carpenters; "Christmas in My Home Town," Charley Pride.

Cliff Cotrell
Mitchell Novelty Co.

"Superstitions," Stevie Wonder, Tamla 54226; "Why Can't We Live Together," Timmy Thomas, Glades 1703; "I Got a Bag of My Own," James Brown, Polydor 14153. Soul Christmas: "Merry Christmas Baby," Charles Brown; "Please Come Home For Christmas," Charles Brown & Amos Milburn, King 5405; "Santa Clause Goes Straight to the Ghetto," James Brown, King 6203. Pop Christmas: "Little Drummer Boy," Harry Simeone Chorale; "Silver Bells," Whitting and Wakely; "White Christmas," Bing Crosby; "Merry Christmas Darling," Carpenters; "Christmas in My Home Town," Charley Pride.

PIERRE, S.D.: CHRISTMAS

Dory Maxwell
Automatic Vendors

"Jingle Bell Rock," Bobby Helms; "Silver Bells," Margaret Whiting & Jimmy Wakely; "White Christmas/Sleigh Ride," Boots Randolph, Monument 1176; "Snow Flake," Jim Reeves, RCA 0855; "Little Drummer Boy," Johnny Cash, Columbia 41481.

Dory Maxwell
Automatic Vendors

"Jingle Bell Rock," Bobby Helms; "Silver Bells," Margaret Whiting & Jimmy Wakely; "White Christmas/Sleigh Ride," Boots Randolph, Monument 1176; "Snow Flake," Jim Reeves, RCA 0855; "Little Drummer Boy," Johnny Cash, Columbia 41481.

WINCHESTER, VA.: EASY LISTENING LOCATIONS

Jesse J. Richardsen
Frye Amusement Co.

New purchases: "If I Could Reach You," 5th Dimension, Bell 45812; "I Never Rains in Southern California," Albert Hammond; "Sweet Surrender," Bread, Elektra 45818; Cover: "She's Got to Be a Saint," Ray Price, Columbia 4-45724. Spinning meters: "I'd Love You to Want Me," John; "Good Time Charlie's Got the Blues," Danny O'Keefe; "Burnin' Love," Elvis Presley. Oldies: "Easy Lovin'," Freddie Hart; "For the Good Times," Ray Price.

Jesse J. Richardsen
Frye Amusement Co.

New purchases: "If I Could Reach You," 5th Dimension, Bell 45812; "I Never Rains in Southern California," Albert Hammond; "Sweet Surrender," Bread, Elektra 45818; Cover: "She's Got to Be a Saint," Ray Price, Columbia 4-45724. Spinning meters: "I'd Love You to Want Me," John; "Good Time Charlie's Got the Blues," Danny O'Keefe; "Burnin' Love," Elvis Presley. Oldies: "Easy Lovin'," Freddie Hart; "For the Good Times," Ray Price.

KIIS-AM Format Rewarding

Continued from page 25

at least not consciously, but it is going on. And if the program director knows that this process is going on . . . that he's forcing the listener to participate, well . . . now, if the guy got up there before the mike and said: "Hello, my name is Ernie Farrell and I have a grey streak down the middle of my forehead and I have long sideburns and I wear a very wide tie and that sort of thing, then the listener knows more or less what Ernie looks like. The only thing he doesn't know is the blanks. You know, what color of eyes . . . left that out . . . so this then becomes the listener's most effective means of communication, having to deal with his eyes, that he makes up himself; it's more personal and more private . . . it's a more vivid experience. Okay, but he doesn't really think of it on a conscious level. So, then he meets Ernie and he says: "Gee, your eyes don't look at all like I thought they would." So, the value of radio then is leaving things unsaid. And forcing the listener to do a lot of the work himself. Now, this one example is an obvious one, right, but you take other ways of using the medium and this is the one we talked about the other day: You hear the sound of crickets and . . . boom! . . . it is night time. You don't have to say: "One cold night . . ." at all. No, just the crickets. And, because of the psychological makeup of people, it'll always be the most positive night time they can think of . . . they won't think of that night out in the rain changing a tire . . . in mud up to their ears . . . you know? No, sir. They're going to think of a romantic night in which they responded in an emotional way. Because that's what the mind does . . . you tend to block out the negative aspects of life. Reinforce the positive ones. So, what you do by putting those crickets on . . . see, no one thinks: They're playing a soundeffects record. It's night time and probably a very positive night time . . . balmy . . . a few fluffy little clouds . . . a big moon and maybe even some palm trees . . . whatever. Now, you add to that the sound of . . . the additional element . . . you're telling them a little more . . . you add the sound of footsteps. If the sound man is really good, he not only has the sound of highheel shoes, but the sound of silk stockings brushing against each other. And it takes an excellent sound man to even realize that exists. But, a man I have in my commercials company, Will Scott, is a magician, he'll paint a picture for you better than Van Gogh. And do it all in sound. Anyway, now you hear a woman's footsteps against those crickets. Now, every person has their own private interpretation of that sound scene . . . and this is very important . . . this is what I'm trying to communicate . . . they have their own personal interpretation of what's going on if you don't tell them! If you tell them, then they have

to go along with you. But then you'd be building in the restrictions that television has . . . that print has . . . because they have to show them . . . they thus remove the participation element. So, on radio you don't tell them . . . you just put the footsteps. So, what happens? Well, the romantics among us will think there's a lovely girl out walking through the park. The less secure will think: Uh oh, there's a girl out there walking in that night time and somebody's going to get her or something. Then we speed up the footsteps and what happens? The positive again: Ah, she's running to meet her lover. But, the negative: Uh oh, she's gonna be raped. Crap, he's going to catch her! See? She's running from something, not to something. All these private little things are going on in the heads of the listeners. Then you add another set of footsteps behind her and she really is going to get raped. Watch out, kid! Then suddenly you find out that both of them are running to catch an airplane . . . who knows . . . whatever it is. The point is to this whole thing . . . well, let's go back to where we added that second set of footsteps . . . you hear a scuffle and then

a scream . . . and it becomes the most frightening rape scene you've ever seen, if that's what happens. In your own mind. And it's very vivid. Because, while you tend to remember the positive, when you set up something negative in your mind, it's the most vivid thing you remember. Zap! It's really vivid. That's what using the listener is all about. Using the listener . . . sounds like a terrible thing, doesn't it? Well, what do you do, young man? Answer: We use our listeners. But it's exactly what we do. Anybody who knows the medium uses the listeners. Their rational mind. Because they cannot accept just sound . . . they have to fill it in and that's the greatest strength we have in radio.

HALL: All this psychology is fascinating. Did you have all of these theories before you started the commercials company, or did these theories come later?

BLORE: I often discover what I'm thinking by hearing it when I'm saying it. So, I don't know . . .

HALL: How come program directors have never capitalized on this sort of thing . . . how come they've never used the medium to its potential?

EDITOR'S NOTE: Next week, the continuation.

What's Happening

Continued from page 18

"The Section," (LP), The Section, Warner Bros.; "The Best of Pharoah Sanders," (LP), Pharoah Sanders, ABC/Impulse. . . . WNTC, S.U.C. at Potsdam, Lee Maisler reporting: "Break the Ice," Atomic Rooster, Elektra; "Rockin' Down the Highway," Doobie Brothers, Warner Bros.; "Do It Again," Steely Dan, ABC/Dunhill. . . . WKGO, S.U.C. at Plattsburgh, Gary Hobish reporting: "Gun Hill Road," (LP), Gun Hill Road, Kama Sutra; "Anyway," (LP), Family, United Artists; "Yo Yo Man," (LP) cut, In Search of Amelia Earheart, Plainsong, Elektra. . . . WNYU, New York, David Vanderheyden reporting: "Sandy," (LP), Sandy Denny, Island; "Blue's Blues," (LP), Blue Mitchell, Mainstream; "Journey," (LP), John Simon, Warner Bros. . . . WRCC, Rockland Community College, Suffren, Neil Monastersky reporting: "At Carnegie Hall," (LP), It's a Beautiful Day, Columbia; "I'm Just a Singer," (LP) cut, Seventh Sojourn, Moody Blues, Threshold; "Sweet Jane," (LP) cut, All the Young Dudes, Mott the Hoople. . . . WRNS, Utica College, Utica, Harvey Leeds reporting: "Below the Salt," (LP), Steeleye Span, Chrysalis; "Walt's First Trip," Ohio Players, Westbound; "I Lead a Life," (LP), Ben Sidran, Blue Thumb. . . . WRFH, Hunter College, New York, Matt Maloney reporting: "Keeper of the Castle," Four Tops, ABC; "You're a Lady," Peter Sarstedt, United Artists; "Rock My Soul," (LP), Elvin Bishop Group, Epic. . . . Pennsylvania—WRCT, Carnegie-Mellon U., Pittsburgh, Brad Simon reporting: "Earthspan," (LP), Incredible String Band, Reprise; "The World Is a Ghetto," (LP), War, United Artists; "Skip Battin," (LP), Skip Battin, Signpost. . . . WKUL, Waynesburg College, Waynesburg, Gary Olsen reporting: "Feel the Need," Detroit Emeralds, Westbound; "Fly, Jonathan, Fly," Jonathan Pearson, A&M; "Ramatum," (LP), Ramatum, Atlantic. . . . WVBU, WVBU-FM, Bucknell U., Lewisburg, James J. Morrell reporting: "Filthy," (LP), Papa John Creach, Grunt; "Living in the Past," (LP), Jethro Tull, Chrysalis; "Caravanserai," (LP), Santana, Columbia. . . . WRKC-FM, King's College, Wilkes-Barre, Wallmark & Engel reporting: "Prologue," (LP), Renaissance, Sovereign; "Isn't That So?" (LP) cut, Third Down, 110 to Go, Jesse Winchester, Bearsville; "Sophomoric," (LP), The Congress of Wonders, Fantasy. . . . New Jersey—WWRC, Rider College, Trenton, Bruce Austin reporting: "Peaceful Easy Feelin'," (LP) cut, Eagles, The Eagles, Asylum; "Dead Skunk," Loudon Wainwright III, Columbia; "Sweet Surrender," Bread, Elektra. . . . WCCR, Camden College, Blackwood, Leonard J. Emerle reporting: "Prologue," (LP), Renaissance, Sovereign; "Mother," (LP), Bang, Capitol; "Who Came First," (LP), Peter Townshend, Decca. . . . WERD, Drew U., Madison, Lori Maida reporting: "Carnegie Hall Concert," (LP), Lenny Bruce, United Artists; "Virgin," (LP), The Mission, Paramount; "It's a Plain Shame," (LP) cut, Wind of Change, Peter Frampton, A&M. . . . WRLC, Livingston College, New Brunswick, Walt O'Brien reporting: "Roxy Music," (LP), Roxy Music, Reprise; "Living in the Past," Jethro Tull, Chrysalis; "In Heaven There Is No Beer," Clean Living, Vanguard. . . . Massachusetts—WVBC, Boston College, Boston, Charlene Darrow reporting: "Catch Bull at Four," (LP), Cat Stevens, A&M; "Living in the Past," (LP), Jethro Tull, Chrysalis; "Space Oddity," (LP), David Bowie, RCA. . . . WERS-FM, Emerson College, Boston, Alan Dorfman reporting: "992 Arguments," The O'Jays, Philadelphia International; "Fresh Raspberries," (LP), Raspberries, Capitol; "Here's to You," (LP), Hamilton Camp, Warner Bros. . . . Connecticut—WHUS, WHUS-FM, U. of Connecticut, Storrs, Les Morrell reporting: "Alive," Bee Gees, Atco; "Round 2," (LP), The Stylistics, Avco; "Do It Again," Steely Dan, ABC. . . . New Hampshire—WSAC, St. Anselm's College, Manchester, Chris Everhart reporting: "St Louis to Frisco, to Memphis," (LP), Chuck Berry, Mercury; "Filthy," (LP), Papa John Creach, Grunt; "Seventh Sojourn," (LP), Moody Blues, Threshold. . . . Maine—WMHB, Colby College, Waterville, Larry Kranich reporting: "Give It Up," (LP), Bonnie Raitt, Warner Bros.; "Good Times," (LP), Kool and the Gang, Delite; "I Sing the Body Electric," (LP), Weather Report, Columbia.

Seek Lengthy 45 Alternatives

Continued from page 28

stations who have to get their advertising in, for example, "Light My Fire" by the Doors. And time is important on boxes.

"The record industry should be more considerate of the jukebox industry, which is, after all, the largest group buying single records today.

"Jukebox operators are extremely responsible for chart positions of records," he added, noting that WBZ-FM, a local top-40 station, calls him for his purchase list when making up their playlists.

Talent Hunt Set

Continued from page 20

personnel from WCHP and the high school and college prospects regarding the problems facing high school broadcasters. Lusko noted that the younger students will also be exposed to WCHP's programming ideas and operation methods.

Lusko explained the move in terms of the need to maintain a high level of professionalism among college broadcasters, the advantages of cooperation between high school and college personnel for mutual development, and the eventual creation of a "radio scholarship" program to draw interested high school graduates to stations like WCHP.

While plans for the scholarship program remain incomplete, Lusko noted that his station hopes to create a regular fund to assist aspiring broadcasters and thus "keep the talent we have" by sustaining the influx of involved and experienced broadcasters.

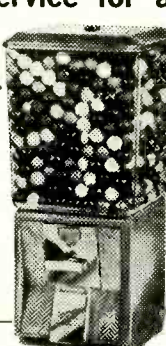
KING'S One Stop service for all

BULK VENDING MACHINE OPERATORS

MERCHANDISE—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1c tab, 5c package gum, 5c & 10c vending pack candy bars.

SUPPLIES—Empty capsules V-V1-V2, coin weighing scales, counters & wrappers, stamp folders, decals; route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut venders & hot beverages.

EQUIPMENT—All Northwestern bulk venders, cast iron stands, wall brackets, sanitary & stamp venders, new & reconditioned bulk venders of all kinds, parts for all bulk venders.



Mail this coupon for details and prices on the Northwestern SUPER SIXTY (illustrated). Vends gum-charms. Also ask for information on other Northwestern machines.

NAME _____ TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Fill in coupon, clip and mail to:

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Send for prices and illustrated literature.

TVC SEMINAR

Winter CES 95% Sell-Out

By RADCLIFFE JOE

NEW YORK—The first Winter Consumer Electronics Show scheduled for January 12-16, 1973, at the Conrad Hilton Hotel, Chicago, has already attracted close to 4,000 registrants, and is more than 95 percent sold out, according to Jack Wayman, staff vice president of the Consumer Electronics Group, of the Electronics Industries Association, sponsors and producers of the show.

The show which will focus on the new 1973 spring lines estimated 100 exhibitors representing more than 90 percent of the total dollar volume of the entire consumer electronic industry.

Spanning five floors and the Imperial rooms of the Conrad Hilton, the show is strategically planned to attract the estimated 50,000 buyers who will invade

the Chicago area at that time for the International Home Furnishings Market and National Housewares Exposition which will run immediately before and after the Winter CES.

Also scheduled to run concurrently with the Winter CES is the International Home Entertainment Show (IHE), which will run from January 12-15, also at the Conrad Hilton. Wayman expects that the Winter CES will also syphon off some of the visitors to the IHE.

Like the summer CES which usually takes place in June at McCormick Place, Chicago, the Winter show will feature panel discussions on audio and video systems on the market.

The audio conference is scheduled for January 13. According to Wayman it will be retail-oriented, and will feature leading industry

spokesmen focusing on phonographs and tape products with emphasis on quadrasonic sound.

The video conference will also be retail-oriented, and the panelists will address themselves to the latest developments and merchandising techniques in video and TV systems. Panelists for both conferences will be named at a later date.

As an added bonus, the show sponsors will throw a Super Bowl party for registrants to the exposition. According to Wayman, exhibitors have agreed to have television sets strategically placed so that visitors can enjoy the game, while having a party of beer, sodas and pretzels supplied by the CES. The show hostesses will also be dressed as cheerleaders for the occasion.

Panasonic Car Unit Programs

By BOB KIRSCH

LOS ANGELES—Panasonic is attacking the auto stereo market from four product angles according to Ed Lucasey, national sales manager, auto product sales for the firm, and the programs involving 8-track, cassette, custom car radio and 4-channel have resulted in a growth during the past year of over 170 percent.

Lucasey, attending the Automotive Parts and Accessories Association (APAA) show here, discussed the role of each configuration in his program as well as the importance of which outlets to place product, sales training, trends in car stereo, installation programs and growth within Panasonic's auto division.

"I divide car stereo into three categories," Lucasey said. "These are 8-track, cassette, custom car radio and 4-channel as an adjunct to 8-track."

"The 8-track market," he continued, "is a market which will never diminish. We've broadened our line from a year ago. We have done surveys and we've gone to merchandisers we trust and tried to put together what we feel the public wants in the way of features. These features include strictly playback units, combinations such as AM-FM or FM only, in-dash installation and a one year complete guarantee on parts and labor, which we feel has been a big help in marketing our product."

Lucasey said the next significant sales item for him has been the cassette. "We've gone from three a year ago to six models now. The same combinations apply here that you would think about in 8-track, but we also have the auto reverse feature here. We don't feel this feature is essential, but we do feel

we should have what the consumer might want."

Custom Field

It is the custom car radio field, entered into two months ago by the firm, that Lucasey is extremely excited about. "This is a business as big as the amount of new cars are being sold in the U.S. each year," he said. "You're dealing mainly with new car dealers, and these are successful businessmen or they wouldn't be in that field. The custom car radio gives the dealer and consumer a choice, and we have AM, AM-FM, AM-FM multiplex and AM-FM multiplex with 8-track player. We offer the same warranty here as with our tape equipment."

Lucasey added that improved equipment have caused an upgrading of speakers, and for this reason, "We make all our players available without speakers. We offer a complete speaker program and find that in many cases our speakers are outselling our players as consumers upgrade their systems."

Concerning 4-channel, Lucasey said, "It's still in its infancy. But it's a new dimension in listening and it will be a good selling item. Why am I so positive? Because if you have 4-channel you can still play conventional 2-channel while the reverse is not true. This will not replace stereo, it will be compatible."

Lucasey pointed out that Panasonic offers two 4-channel auto displays and they are standing displays so retailers can conserve floor space. He also said the matrix-discrete confusion shouldn't affect tape sales.

"I think 4-channel may take off
(Continued on page 34)

Trend to Larger Tape Carrying Cases

LOS ANGELES—The demand for larger capacity tape carrying cases and storage units continues with the 24-cartridge items selling best, said exhibitors at the accessory show here. There is also a trend to better quality merchandise even though competition is bringing in a lot of "cheapie" units, said Irv Reiser, Amberg File & Index Co.

Several case exhibitors said the Automotive Parts & Accessories Association (APAA) event was not a selling show for them but one where they were hoping to get new exposure with auto-oriented retailers. Some complained of few buyers.

Still another trend though less obvious is the one to newer finishes such as Service Manufac-

turing's units in 10-ounce "genuine work clothes" denim bonded to Swedish luggage fiber and trimmed with brass steamer-trunk hardware. The 24-cartridge unit lists for \$17.95.

New shapes in tape storage include Glass Laboratories' door pocket that holds a dozen 8-track tapes and lists for \$6.95. The units which fasten to the bottom, lower portion of the door, come in black or woodgrain packed 12 to a carton.

One other trend is toward units for the home with Service's cabinet module being an example. This has a walnut-finished wood base with smoked plastic dust cover. The 24-capacity 8-track unit lists for \$24.95. A 26-capacity

cassette unit lists at the same price.

Several marketers continue to stay with proven designs, one being Athens Industries with its Auto Butler unit that lists for \$5.98 and holds 12 cartridges or 36 cassettes. Crest Manufacturing Co. also showed its steady-selling tape caddy in black, gold and purple. The firm also has a console that doubles as an arm rest in the car available in black and silver. Among those with a large selection of carrying cases was Casemakers, Inc. with 10 units each for 8-track and cassette.

Marketers still believe in offering wide selection in carrying case designs, examples being Le-Bo and Recoton. Recoton has also expanded into store display units offering such units as the model TDC-250 holding 480 tapes.

More and more firms now list carrying cases in catalogs. Among these are Sterling Products Co., Kravex, Kustom Kreatinns and Sparkomatic.

AST Moves to N.J.

(Story on Page 4)



TEAM Electronics manager Norvel Holeman and exterior view of Hutchinson, Kan. store.

AUDIOVOX INTO TAPE

LOS ANGELES—Audiovox Corp., a consumer electronics manufacturer, showing at the APAA has acquired Dynasound, blank tape marketing arm of Data Packaging Corp., according to Audiovox sales manager Martin Novick. He said Dynasound's marketing program will continue and be expanded, one new step being the offering of Tape One a branded tape line on an exclusive basis to hi fi dealers.

• Continued from page 3

Stores. Rep Bill Coulter wanted to know what effect free goods had and if this "doesn't screw up price adjustments?" Lou Gottlieb of Two Guys replied that manufacturers set such policies and it is all part of doing business today.

Gottlieb went to some length to explain to Joe Inchiostro, Republic Engineering and Manufacturing, that Two Guys spells out which shippers "should not" be used, not so which "should be." Richard Black, Maremont, was among those deploring delays in orders.

Others on the panel included James McDowell, Turtle Wax; Lou Berick, Superior Industries; Joe Mittelman and Mannie Berlin, both reps. Panel coordinator Dale Green, K & C Stores, said the idea of using APAA's own members as panelists was so successful it will be done again in '73 only with separate seminars devoted to specific problem areas.

Kan. Hi-Fi Retail Chain Store Pushes Auto, Home 'Q' Equipment

By BEVERLY BAUMER

HUTCHINSON, Kan. — The Team Electronics Center here promotes both home and automotive equipment and is moving into 4-channel in both areas, according to Norvel Holeman, 21-year-old manager. He said quadrasonic will be especially critical in car installations because he and his staff have found that at least half of the do-it-yourself jobs are botched.

The firm promotes 4-channel extensively, devoting more than 40 percent of its advertising to it. Young Holeman said there's a "tremendous" amount of confusion in the entire 4-channel merchandising area.

"Most confusing is the difference between matrix and discrete. The best way to deal with this is to give the customer all the information he needs so he can

make a good decision," Holeman said.

He exercises friendly patience when customers evidence confusion. By keeping his customers well informed, he creates more interest and more sales, he believes.

Personnel in the store are encouraged to expand their knowledge.

"If an employee is interested in his job, he'll do a good one," Holeman contends. "Everyone around here is so excited about the field that no one has to yell about someone not doing his job. The enthusiasm comes from each employee's interest. There's no pressure in this store. Each person has a definite responsibility and he carries it out."

The store's clientele is generally well versed in such things as

Dolby noise suppression and bias switches for high energy tapes.

"Customers are very Dolby conscious," Holeman said. "They have the right idea that the Dolby will give better sound and reduce background noise. The Dolby is the best thing that has happened to the tape industry. It has revolutionized the tape industry."

15 Brands

Team Electronic Center handles about 15 different tape players, 8-track, cassettes, radio-tape player combinations, and radios for cars. The firm also carries complete compact systems, decks, receivers, amplifiers without receivers, turntables, "Q" decoders, and speaker enclosures.

Best selling automobile units are Sanyo, Pioneer car tape players,

Automatic radio, Ranger, and Audiovox.

Top selling compact music systems include Panasonic, Lloyd's, Sanyo, Bell & Howell.

Best sellers in components are Pioneer, Sansui, Altec Lansing, Teac, Akai, Harmon Kardon.

Holeman believes if a person is investing more than \$300 in a music system that he's better off spending the money on components rather than on a complete system. Portables, he said, are moving about the same as last year.

Team handles all of its own warranty work. If a customer makes a purchase, he's told that if some problem arises before the warranty expires, the problem is Team's, not the customer's.

Holeman said he's called on

very frequently to repair brands the store doesn't carry. Such cases are referred to appropriate outlets.

Auto Stereo

The store, like most others in the industry, receives its usual quota of customers seeking replacements for stolen car tape players. From three to five persons come in each week, said Holeman, seeking replacements. Team carries products aimed to reduce theft.

The firm operates as a chain with stores located in the Midwest. All buying is done from a central organization which checks the reliability of brands. If a product is found to be below standard, it is removed from stock.

There is no central store for
(Continued on page 35)

HI-FI EMPHASIS

Up-Grade Car Speakers

LOS ANGELES—Marketers of car stereo speakers are featuring more 16-ounce magnet units to satisfy sound-conscious young consumers and because automotive equipment is being featured in hi-fi components stores, said exhibitors at the accessory show here.

Other trends at the Automotive Parts & Accessories Association (APAA) show included emphasis on versatile designs, more bulk packed speakers for installation centers, air suspension models, widespread use of attractively packaged goods and diversification into home applications.

"The auto tape centers have not pushed speakers, though they can get this business back," said Ray E. Hauch, Electronic Industries, who is selling hi-fi components outlets such as Federated here. Hauch said convertible speakers

(for surface or recess mounting) are very big movers and added that 4-channel must be credited for a jump in speaker business.

Magnadyne was among those stressing bulk packed units, an example being a 5-in. 8-ohm (SK 5208) to list at \$3.95. Arkay Products showed a new air suspension model for recreation vehicles with a 6-in. and 2-in. pair of speakers to list at \$39.95.

Kustom Kreations plugged 4-channel via a matrix home unit housing for a car player. The housing unit lists at \$49.95. Also aiming for the home market is Oxford with an 8-track unit sold with two baffle enclosures.

Among those adding 16-ounce sizes were Sparkomatic with three and Utah with one. Utah's CS6J2C, for example, lists at \$13.95.

4 Panasonic Programs

• Continued from page 33

in the car first," Lucasey said. "Cosmetically it's not as difficult as it might be in the home, but even more important, it's a sound experience you cannot duplicate outside of the automobile. But it still sounds excellent in the home."

On which outlets are the best for car stereo, Lucasey said, "It's a combination. The independents are important, as are the automotive outlets. The mass merchandisers are also becoming increasingly important to us, and in many cases we're able to move in because these outlets carry our consumer electronics line."

Sales training has also proved important, said Lucasey. "We have six regional people. I won't call them regional sales managers. I call them managers of regions, because this is what they are. Part of their job is training distributors and training retailers with distributor help. They hold sales meet-

ings and seminars, and the key is to sell through, not to distributors. The ideal situation is to have a salesman who can explain the difference between units to a consumer. Make him a salesman, not an order taker." Panasonic also offers literature, information on the tags on the products and the usual spec sheets, banners and displays.

On industry trends in car stereo, Lucasey said, "In-dash units are growing. More and more people are thinking when they buy a new car of having the whole sound system in the dash. This offers protection against theft, makes insurance easier to obtain and looks a bit better. Convertible units are also more popular. There is no real trend to cassette record capability in the car and we have no plans to add this feature. The obvious reason is one of safety. But an important trend in cassette is the use by industry. We've had many calls from firms that have put together programs and want to know which model is best."

Distribution

On growth, distribution and installation, Lucasey pointed out, "We now have 26 parts and service stations in the country and we had five two years ago. We also satellite these warranty parts depots with independents so what this really does is make it possible for the independent station to get parts in a relatively short time. We also have five regions that have not been covered by distributors before, and we are adding distributors now. We're going more to mass merchandise and custom car radio offers another avenue for distribution. In some cases we may need extra distributors for this. The mobile home industry is also growing at a tremendous rate, and most of these end up with some kind of sound equipment in them. Boating is another important market."

The division is also planning heavier advertising in the future, particularly in the consumer press.

New Time-Life Video Center

NEW YORK—Time-Life Video has opened a video center designed to demonstrate how video cassettes are changing the worlds of entertainment, education and business knowledge.

The center, located on the ground floor of the Time-Life Building here, is designed to acquaint the public with the new medium.

Time-Life Video will use the center's facilities to expose its extensive software library to viewers. Among the programs that will be demonstrated are The Video Speed Reading Course conducted by Dick Cavett, and the golf course conducted by Jack Nicklaus.

Cartrivision Move—Education, Industry

NEW YORK—The electronics division of the Avco Corp will adapt the Cartrivision CTV concept to the educational, industrial and government applications, and reversing in the process, the current trend by videocassette player manufacturers to start in non-consumer fields and later back into the consumer market.

Specialists in military and space electronics hardware employed by Avco Electronics Division, will take the basic Cartrivision player—designed essentially for the consumer market—and modify it to meet the requirements of what it sees as an expanding government education and training market.

Contemplated features for the modified unit include remote control operation, individualized programmed instruction and test equipment application with slow and stop frame techniques.

Avco Electronics Division has already submitted proposals to the U.S. Army, Air Force and Navy for development of training and maintenance programs utilizing the Cartrivision system.

Avco Electronics Division—which recently showed a prototype of its modified Cartrivision system at the 1972 Audio-Visual, Pictorial and Educational TV Exposition, held in Washington D.C.—produces the principal electronic assembly for the system at its Huntsville, Ala., plant. Cartridge Television Inc., developers of the system, are affiliates of the parent Avco Corp.

Meanwhile, Cartridge Television Inc. will sell some \$8,000,000 of its subordinated convertible notes to Avco, which already owns 32 percent of CTI's outstanding stock.

The notes which are being offered to a limited number of financial institutions, will bear an annual

interest of 8 percent, will mature in 1984, and will be convertible into CTI common shares at \$20 a share.

The proceeds of the new financing, which will give CTI additional working capital, are currently being negotiated, along with bank borrowings.

Ampex Sale

• Continued from page 4

it will provide Ampex with cash to reduce its debts and interest payments.

Hausman also feels that the sale, if completed, would strengthen Ampex's financial base for the future, and permit the company to concentrate its resources in product areas where it has the greatest strengths.

Hausman also reported excellent improvement in the sales of Ampex professional video equipment and its computer data storage equipment, noting the company not only signed an agreement with North American Corp., under which NAC will purchase Ampex computer data storage equipment for lease to Ampex customers; but also sold approximately \$10 million worth of the same equipment in the second quarter of fiscal 1973.

Assuring that the company also expected further sales under the new contract in the fiscal quarters ahead, Hausman said, "This business is contributing significantly to the improvement of our cash position, and is helping to reduce our debt to the bank."

The firm has also picked up a number of other government and private contracts for the supply of instrumentation tapes and broadcast video tapes.

Introducing the quad diamond



Duotone's new Quad Diamond is sure to take its share of the growing four-channel market. A pioneer in the diamond stylus field, Duotone has perfected a double polishing process that assures quad equipment owners the finest precision tip contour and ultra high polish.

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Quantity	1-11	12	48
#150	1.95	1.87	1.75
#203	2.85	2.55	2.45
#611	1.68	1.50	1.38

"SCOTCH" BRAND CASSETTES

SC-30	1.10	1.08	1.01
SC-30 High Energy	1.43	1.39	1.32
SC-60	1.30	1.28	1.18
SC-60 High Energy	1.62	1.58	1.49
SC-90	1.94	1.90	1.78
SC-90 High Energy	2.51	2.47	2.23
SC-120	2.52	2.48	2.39

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C-30	.52	.48	.45
C-60	.82	.78	.75
C-90	.92	.88	.85
C-120	1.02	.98	.95

Add 10% to above prices for shipping —5% for orders over \$80.00

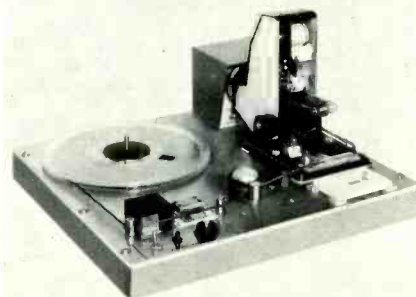
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Le-Bo Exploits Broadening Accessory Market

LOS ANGELES—Aiming its accessory program at a variety of outlets, including mass merchandisers, automotive dealers, free-standing record and tape stores and audio specialty shops has proved the most successful route for Le-Bo, said vice president Leslie Dame.

Dame also pointed out that he is doing much more direct selling than at any time in the past, especially to the record and tape chains such as Discount Records and Disc Records, but also to mass merchants such as Korvettes.

Exhibiting at the Automotive Parts and Accessories Association Show here, Dame said that while auto accessories are not the most important part of his business, the four models of headphone jacks he has recently introduced for the car are doing extremely well.

Speaking about accessories in general, he said, "My best sellers are the 8-track and cassette carrying cases, especially those holding 24 cartridges. As a result of the variety of new hardware units on the market, people want better quality, better looking cases and this is what we are trying to give them. You also have to remember that almost every compact stereo introduced today has an 8-track or cassette unit built in, and this has to help the carrying case business."

Dame then spoke about some of the programs he has going. "Korvettes," he said, "does an excellent job with our accessories. They promote our blank tape very well and display it in the audio, record and camera departments, which offers top exposure. We help them with a program if they want one. In fact, we have one man who does nothing but work with Korvettes. He helps with suggestions of where to display merchandise, such as next to the tape department. This follows a natural progression. If a person buys a hardware unit, he'll want tapes for it and then he may want a case for these tapes."

Kansas Retail Co.

• Continued from page 33
installation. "We'd like to have someone to refer all our installations to," Holeman said.

"There is no ideal way to hook up 4-channel. It's what the individual customer wants that counts. It's such an individual thing for the driver," he said.

The glove box is the most popular place for installation. Out of five installations, three want it in the glove box. This is a good way to combat theft and definitely the best way to go.

"We have a line for fitting right into the dash. We've not seen much installed under the seat, but I've suggested it for trucks, where there's a lot of space. On anything under the dash we recommend a sliding bracket."

The most common installation mistake is getting speakers out of phase, he said.

"It's one of the most common problems and at the same time is what ruins the sound of most car stereos, since each tape player has its own hook-up pattern."

Holeman said at least 50 percent of do-it-yourself jobs are marked by poor sounding which blows fuses and even damages tape players.

"A person who's putting in a system in either a 6-volt car or positive ground automobile is prone to fumbling his wiring because he needs technical knowledge just to plan out and decide where the wires are to go.

"The hardest cars to work on are the expensive ones with air conditioners. You need special wiring if you put in a car stereo in a car which already has a radio. You need special wiring if you try to connect with existing speakers. If you don't have it, you can damage both units."

The store's installation prices range from \$15 to \$25 average for stereo with 2 to 4 speakers.

Most desired feature in car stereo is good tone quality coupled with attractive appearance, Holeman said.

Dame also talked about Discount Records and Disc Records. "Going direct to the record and tape dealer is relatively new to us," he said, "but we will help these people with programs just like we help anyone else we sell direct. I will look at a blueprint of the store if I'm asked, and help decide what type of display should be used and where it should be placed.

"The ideal spot, of course, is near the cash register, where it can be watched and where it also gets exposure. Accessories are basically an impulse item. A person comes to a record and tape store to buy records and tapes, and when he's finished with this, accessories come as an impulse item.

We also want to educate the sales person, so he can explain what a demagnetizer or head cleaner is and advise a consumer as to when he might need these products."

Dame added, "You have to cover every angle if you want to stay in business. Stores were much more specialized five or ten years ago. Now every outlet carries a variety of merchandise and they all need accessories."

Looking to the future, Dame said he already has a prototype of a carrying case for videotape. "This would be a 12-cartridge case for the home," he said, "and it has to look good when you consider the money people are paying for the units and the tapes."

Koss Adds Sound Systems

MILWAUKEE—Koss Corporation, headphone manufacturer, will diversify its product mix through the introduction of total sound systems and noise suppression devices for the industry, John C. Koss, president, announced at the company's annual meeting in October.

The sound systems, to be ready in 1973, will employ the Koss electrostatic stereophonic reproduction principle now used in the headsets. The systems will be for commercial and home use.

The "ear defenders" were developed as a result of a company-

sponsored University of Wisconsin study of noise pollution and its effects, and will be available by the end of 1972, Koss said.

Koss also announced that the company will expand into the Far East during the coming year.

Saddler Forms Blank Tape Co.

NEW YORK—Electronic Homes Co. has been formed by George T. Saddler for the manufacture and marketing of a complete line of blank loaded cassettes and open-reel tapes.

Watts Record Care. The industry's hottest line for '73!

In case you haven't noticed, record care has become a multi-million dollar business.

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chandise display rack in two sizes. Both are designed for a fast profit buck. They deliver: (1) rapid turnover; (2) high profit margin; (3) repeat business; (4) impulse sales... with a minimum of investment and care.

Find out how you can get your share of this mammoth market. Return the coupon today. Watts record care products are available through leading jobbers and distributors. Elpa Marketing Industries, Inc., New Hyde Park, New York 11040.



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- Send more details on Watts Record Care.

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B-25

Country Music

Live Radio Attracts Growing Audiences in Three Key Spots

NASHVILLE—Attendance at country music radio shows this past year has far surpassed that of earlier years, a quick survey shows.

Bud Wendell, manager of the "Grand Ole Opry," said attendance so far this year at the Friday night version of the show is up 30 percent over that of last year, which set an all-time record. Satur-

day night attendance remained static because it is filled to capacity throughout the year.

At WWVA, Wheeling, W. Va., officials said attendance at the "Jamboree" was up 10,000 over a year ago, with no signs of slackening.

The "Big-D Jamboree," revived this year after a long absence, is not broadcast as yet, but has

steadily drawn customers in on Saturday nights in Dallas. Ed Berner, manager of the show, says an average of 1,500 per week have attended since the July 22 opening.

The "Opry" continues its policy of doing two shows each Saturday night on 10 months of the year (one show during December and January) plus a matinee in the summer months, and one show on Friday night. Wendell said that, next year, the Friday night show would utilize reserved seats through November, an extension of three months over this year.

"We would continue to have two shows on Saturday night year-round if we could forecast the weather," Wendell noted. "The only thing that could stop two full houses would be snow on the highways."

"Opry" attendance this year will surpass the half-million mark again, with final figures yet to be tabulated. A last-minute surge for the Friday night shows could push the increase even higher than the current 30 percent.

In Wheeling, officials said attendance thus far for the weekly show at the Capitol Theater has been 89,000, up a full 10,000 from a year ago.

The 24,000 customers who have seen the Dallas show also help swell the attendance figures. Collectively the three shows have drawn in excess of 600,000, for a gross gate close to \$2 million.

This is not inclusive of the smaller broadcast-shows which are performed in various parts of the country, including Missouri, Illinois, Maryland, and Delaware.

Programmers To Syndicate

NEW YORK—The Programmers, a music programming station based here, will enter the country music field immediately through syndication of two "music concepts."

Edward Schmidt, president of the firm, said the shows would be produced by Doug Davis, program director for KCMC, Texarkana, Tex. One of the radio features will be a 15-minute show titled "Sound Country," which already is a syndicated newspaper column on country music written by Davis.

The second feature available to stations is a series of five 5-minute programs titled "Country Circle of Sound." Both shows also are created and written by Davis.

Schmidt said The Programmers plan several country music specials during the coming months, which will be free to subscribing stations.

SR. CITIZENS IN 'OPRY' BLISS

NASHVILLE—Having honeymooning newlyweds in the audience of the "Grand Ole Opry" is not a new experience. But, last Saturday night, the newlyweds were Mr. and Mrs. Irving R. Bowen. He is 82, she 66.

Bowen is an uncle of Shot Jackson, guitar manufacturer and long-time member of the Roy Acuff group. Bowen explained that late marriages were not unusual in his family. His 93-year-old brother married two years ago.

On stage at the time was the grandmother of guitarist George McCormick. She is 95.

REEVES STAMP GETS JUMP ON POSTAL OFFICE SLIP

NASHVILLE—The first postage stamp honoring a country music artist probably will be that of the late Jimmy Rodgers, but the late Jim Reeves has the jump on him.

In the Reeves album, "Something Special," two pictures of the late singer were enclosed, gummed for use by consumers to place in books.

In Miami, businessman Kenneth Kupper had the pictures on his desk, and a secretary inadvertently placed them on two letters from his firm to his home as though they were postage stamps. The Post Office Department not only canceled them, but delivered them to his home.

Kupper has retained one of them as a collector's item, and sent the other to Jim Reeves Enterprises to be placed in a proposed Jim Reeves Museum.

CMA Board to Be Helmed By Talbot and Preston

NASHVILLE—Joe Talbot, last year's executive vice president of the Country Music Association, has been named chairman of the board for the coming year.

Mrs. Frances Preston, vice president of BMI, was named president of the organization. She served as chairman of the board in 1964-65.

Talbot, who owns both publishing and pressing plant operations, also will represent the publishing category.

Other officers elected were:

executive vice president, Bob Austin; vice presidents, Roy Horton, Harold Hitt, Wade Pepper, Bill Lowery, Bill Denny and Harry Jenkins; secretary, Hutch Carlock; assistant secretary, Betty Azevedo; treasurer, Ron Bledsoe; assistant treasurer, Bud Wendell, and sergeant-at-arms, Jack Wiedeman.

Officers and chairman of the board are named by board members, elected a month earlier here. The meeting for the election of officers was held at Commerce Union Bank.

A POLKA STANDARD

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AMONG THE ARTISTS signing with the Shorty Lavender Talent Agency is Paul Richey, right, who received a neon welcome from Lavender, center, and the agency's vice president, John McMeen. Richey records for Dot.



Buddy Killen, executive vice president of Tree International, Curly Putman and Tree president Jack Stapp shake hands following the announcement that Tree has purchased the Green Grass catalog, and Putman will be returning as a full time Tree writer.

Nashville Scene

By BILL WILLIAMS

When Ivory Joe Hunter performed for the first time in his life at the "Opry" last week, he got one encore after another. The 64-year-old performer, who is doing an album for Jack Clement, brought down the house with his country renditions. The entire "Opry" cast stood around and applauded him, and he made more friends in a few minutes than some people do in a lifetime. . . . Jimmy Riddle, long a member of the Roy Acuff group, recalls that he once played jam sessions with Ivory Joe in Houston, more than 30 years ago. . . . Jimmy Newman has gone back to the old-fashioned method of promotion, writing personal letters in hand to disk jockeys. . . . The Bales Brothers, who haven't been on the "Opry" in 26 years, showed up to do a couple of numbers. They were brought in by Webb Pierce. Johnny Bales runs Webb's four radio stations for him.

Grandpa Jones, who has talents not yet discovered, has built a playback studio in his home near Nashville in his spare time. . . . Larry Pinion, after a long run in Nashville, goes to the Holiday Inn in Blytheville, Ark., for three weeks. . . . Ferlin Husky and Lefty Frizzell both will have singles out for ABC-Dunhill before the first of the year, and albums in January. Both are recording already. Marshall Barnes, George Morgan, the Willis Brothers and others went to bat for a family burned out of their trailer home, raising all kinds of money for them with the help of Roy Wiggins. It's the sort of thing these nice people normally do.

Annie Reeves, teenage daughter of UA's Del Reeves, is hospitalized for five weeks with mononucleosis at the Hickman County Hospital in Centerville, Tenn. . . . Jerry Clower from Yazoo City will headline the annual sports banquet saluting the LSU football team in Baton Rouge. . . . Jamey Ryan of Show Biz will do a 21-day tour of the United Kingdom Feb. 13-Mar. 11, and then do a recording session produced by Mervyn Conn. . . . Triune's Harrison (Bill) Tyner holds several honorary college degrees. He formerly recorded for Arvee.

November is Hank Snow month, and RCA has gone all-out on promotion for him, including a colorful poster calendar. . . . Little Richie Johnson continues to handle promotions for Faron Young, giving them 10 years together. . . . Ann Morton's new release is out, titled "Housewives' Union." . . . The Perry Sisters of Oakville, Conn., who record for Raven in Sacramento, Calif., went from a Canadian tour to several shows with Dick Curless, and then with Hank Williams Jr. . . . Kelly, the one-name artist who will be going back to the Nugget in Las Vegas next spring, now is appearing at
(Continued on page 40)

Young-Smith In U.K. Tour

LONDON—Mercury artist Faron Young has been signed by Ember Concert Attractions, a division of Ember Records, to headline a series of concerts throughout the United Kingdom in February.

Ember president Jeffrey Kruger says Young and his band will appear with guest artist Connie Smith in England, Scotland and Ireland, beginning Feb. 23 in Glasgow.

Young, Miss Smith and other members of the traveling party will be welcomed at a reception in their honor Feb. 22 at London.

NOVEMBER 25, 1972, BILLBOARD



GARY MANDEL, right, son of the governor of Maryland, tries his hand at producing a country session for Candy Records. His first effort is a song by Trinko and Gill, left.

Candy to Redistribute Former Cartwheel Single

NASHVILLE—The fate of at least one former Cartwheel artist was determined when Scotty Moore negotiated for and acquired the current Jeris Ross single and placed it with Candy Records.

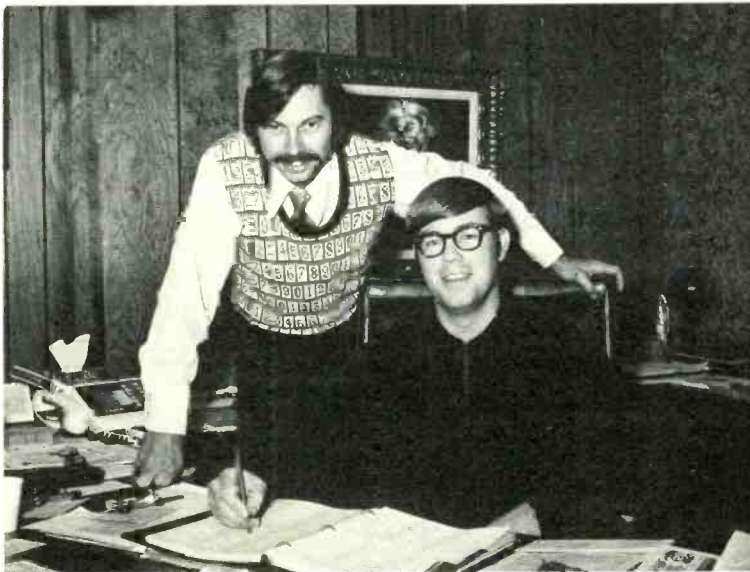
Cartwheel was bought out by ABC-Dunhill a couple of weeks ago, and the new label retained only Billy (Crash) Craddock.

The release of Miss Ross will be rescheduled immediately with the release on Candy, which is a division of National Sound Productions, whose operations are headed by Moore.

Moore had independently produced the session and placed it with Cartwheel prior to his affiliation with Candy.

It was also revealed that "another" Governor's son has become involved in the music industry as a producer for Candy. Gary Mandel, son of the Governor of Maryland, has produced a single by Trinko and Gill, who are country singers.

An attorney, Mandel represents Will Runyon, who owns National Sound Studios and assorted other enterprises, including Candy Records.



DAVE BARTON, vice president of Hubert Long International, shows approval over the signing of Ernie Rowell to a booking contract with the firm. Ernie is a Chart artist.



CHIPS MOMAN, seated, joins his new partners at Soundshop Studio, looking at the new 24-track equipment. Standing are, left to right, Buddy Killen, Bob Montgomery and Kelso Herston. Bobby Goldsboro also is a partner.



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Produced by George Richey

Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 11/25/72

★ 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	1	SHE'S TOO GOOD TO BE TRUE Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	8	39	33	SEA OF HEARTBREAK Kenny Price, RCA 74-0781 (Shapiro, Bernstein & Co., ASCAP)	11
2	6	DON'T SHE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	12	40	19	SYLVIA'S MOTHER Bobby Bare, Mercury 73317 (Evil Eye, BMI)	14
3	3	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr., MGM 14421 (Passkey, BMI)	11	41	44	I WONDER HOW JOHN FELT (When He Baptized Jesus) David Houston, Epic 5-10911 (CBS) (Algee, BMI)	7
4	12	GOT THE ALL OVERS FOR YOU Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	7	42	47	CATFISH JOHN Johnny Russell, RCA 74-0810 (Jack, BMI)	3
5	8	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	13	43	45	HAPPY, HAPPY BIRTHDAY BABY Sandy Posey, Columbia 4-45703 (Arc, BMI)	5
6	7	TAKE IT ON HOME Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	14	44	58	LOVE'S THE ANSWER Tanya Tucker, Columbia 4-45721 (Algee, BMI)	2
7	9	SING ME A LOVE SONG TO BABY Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	8	45	60	SHE LOVES ME (Right Out of My Mind) Freddy Weller, Columbia 4-45723 (Young World/Center Star, BMI)	2
8	4	MY MAN Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	11	46	48	KNOXVILLE STATION Bobby Austin, Atlantic 2913 (Mamazon, ASCAP)	3
9	11	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	10	47	52	RHYTHM OF THE RAIN Pat Roberts, Dot 17434 (Famous) (Warner-Tamerlane, BMI)	6
10	13	FOOL ME Lynn Anderson, Columbia 4-45692 (Lowery, BMI)	7	48	49	ALL HEAVEN BREAKS LOOSE David Rogers, Columbia 4-45714 (Unichappell/Chappell, ASCAP)	3
11	17	WHITE SILVER SANDS Sonny James, Columbia 4-45706 (Sharina, BMI)	6	49	61	WHOLE LOTTA LOVING Hank Williams & Lois Johnson, MGM 14443 (Travis, BMI)	2
12	15	THIS MUCH A MAN Marty Robbins, Decca 33006 (MCA) (Mariposa, BMI)	10	50	46	WRAPPED AROUND HER FINGER George Jones, RCA 74-0792 (Glad/Altam, BMI)	7
13	14	YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	11	51	53	BEFORE GOODBYE Del Reeves, United Artists 50964 (Tree, BMI)	3
14	2	ONEY Johnny Cash, Columbia 4-45660 (Passkey, BMI)	14	52	55	IT TAKES A LOT OF TENDERNESS Arlene Harden, Columbia 4-45708 (United Artists, ASCAP)	4
15	18	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis, Mercury 73328 (Blue Echo, ASCAP)	8	53	54	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC 11342 (Little David, BMI)	2
16	21	WHEEL OF FORTUNE Susan Raye, Capitol 3438 (Valando, ASCAP)	9	54	59	SHE'S MY ROCK Stoney Edwards, Capitol 3462 (Ironside, ASCAP)	3
17	20	LONESOME 7-7203 Tony Booth, Capitol 3441 (Cedarwood, BMI)	9	55	56	MISS PAULINE Billy Bob Bowman, United Artists 50957 (Great World of Music/Spiral Staircase, BMI)	4
18	27	A PICTURE OF ME (Without You) George Jones, Epic 5-10917 (CBS) (Gallico/Algee, BMI)	5	56	57	A SWEETER LOVE (I'll Never Know) Barbara Fairchild, Columbia 4-45690 (Duchess, BMI)	7
19	5	IT'S NOT LOVE BUT IT'S NOT BAD Merle Haggard, Capitol 3419 (Tree, BMI)	13	57	63	ONE NIGHT Jeannie C. Riley, MGM 14427 (Presley, BMI)	5
20	29	PRETEND I NEVER HAPPENED Waylon Jennings, RCA 74-0808 (Nelson, BMI)	6	58	51	IT'S NO (Sin) Slim Whitman, United Artists 50952 (Robert Mellin, BMI)	6
21	31	SHE'S GOT TO BE A SAINT Ray Price, Columbia 4-45724 (Galileo/Norlou, ASCAP)	4	59	66	EVERYBODY NEEDS LOVIN' Norro Wilson, RCA 74-0824 (Gallico/Algee, BMI)	2
22	23	SOMEBODY LOVES ME Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	8	60	68	HE AIN'T COUNTRY Claude King, Columbia 4-45704 (Belldale/Armstead, BMI)	4
23	34	IS THIS THE BEST I'M GONNA FEEL Don Gibson, Hickory 1651 (Acuff-Rose, BMI)	6	61	71	PASS ME BY Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)	3
24	24	A PERFECT MATCH David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	11	62	65	DON'T LET THE GREEN GRASS FOOL YOU O.B. McClinton, Enterprise 9059 (Stax/Volt) (Assorted, BMI)	4
25	30	LOVIN' ON BACK STREETS Mel Street, Metromedia Country 901 (Contention, SESAC)	4	63	64	GOODTIME CHARLEY'S GOT THE BLUES Danny O'Keefe, Signpost 70006 (Atlantic) (Cotillon/Road Canan, BMI)	4
26	26	MORE ABOUT JOHN HENRY Tom T. Hall, Mercury 73327 (Hallnote, BMI)	8	64	74	TOSSIN' AND TURNIN' Ronnie Sessions, MGM 14445 (Lescaj, BMI)	2
27	10	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	13	65	62	RED SKIES OVER GEORGIA Henson Cargill, Mega 615-0090 (Two Rivers, ASCAP)	7
28	22	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA 74-0773 (Owepar, BMI)	13	66	69	BEHIND BLUE EYES Mundo Earwood, Royal American 65 (Ray Moondy, BMI)	6
29	36	TO KNOW HIM IS TO LOVE HIM Jody Miller, Epic 5-10916 (CBS) (Vogue, BMI)	4	67	67	I FORGOT MORE THAN YOU'LL EVER KNOW (About Him) Jeanne Pruitt, Decca 33013 (MCA) (Travis, BMI)	4
30	37	SOUL SONG Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	3	68	70	PAINT ME A RAINBOW Wynn Stewart, RCA 74-0819 (Window/Empher, BMI)	3
31	32	BABY, BYE BYE Dickey Lee, RCA 74-0781 (Jack, BMI)	8	69	72	MY HEART CRIES OVER YOU Doyle Holly, Barnaby 5004 (MGM) (Anne Rachel/Gladys/Massey, ASCAP)	2
32	39	LISTEN Tommy Cash, Epic 5-10915 (CBS) (Moss/Rose, BMI)	5	70	73	COMIN' AFTER JINNY Tex Ritter, Capitol 3457 (Evil Eye, BMI)	2
33	35	BOWLING GREEN Hank Capps, Capitol 3416 (Bowling Green, BMI)	11	71	—	SOMEWHERE MY LOVE Red Steagall, Capitol 3461 (Robbins, ASCAP)	1
34	41	KATY DID Porter Wagoner, RCA 74-0820 (Owepar, BMI)	3	72	—	SHE CALLED ME BABY Dick Curless, Capitol 3470 (Central Songs, BMI)	1
35	16	THE CLASS OF '57 Stafler Brothers, Mercury 73315 (House of Cash, BMI)	15	73	75	CANDY AND ROSES Sue Thompson, Hickory 1652 (Milene, ASCAP)	2
36	38	IT'S A MATTER OF TIME Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	12	74	—	PROUD MARY Brush Arbor, Capitol 3468 (Jondora, BMI)	1
37	42	I REALLY DON'T WANT TO KNOW Charlie McCoy, Monument 8554 (CBS) (Hill & Range Songs, BMI)	4	75	—	OLD-FASHIONED SINGING George Jones & Tammy Wynette, Epic 5-10923 (CBS) (Altam, BMI)	1
38	43	HOLDIN' ON TO THE ONE I GOT Barbara Mandrell, Columbia 4-45702 (Algee/Altam, BMI)	4				

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Country Music

Nashville Scene

• Continued from page 37

Narod's Supper Club in Chino, Calif. . . . The Gross Brothers have recorded an old Bill Anderson song that will be the plug side of their new NRS release. The other side will be a tune written by Jerry Gross, one of the brothers, his first.

Steve Diggs has his first release out on Sincere, promoted and distributed by the Wilburn Brothers. A former disk jockey, Steve now has his destinies guided by Ricci Mareno, Jerry Gillespie and Bill Brock. . . . Jimmy Wheeler, from New Jersey, takes over the country division of Triple T Talent in Amboy, Ill. The announcement was made by Marve Hoerner, president of M.L.H. Enterprises.

Jan Hurley has formed her own trio known as the Country Classics. . . . Mac Wiseman now is being booked exclusively by the Don Light Talent Agency. He previously had done only college concerts and listening clubs with Light, but now will do it all. . . . Hay Wayne, a new act on Cutlass Records, is no newcomer. He has a quarter century in the business.

He fronted for Bob Luman, Pee Wee King, Red Sovine and Barbara Mandrell. He also writes songs, plays four instruments, and sings well.

"Hee Haw" is in production again, and the list of guest artists is staggering. . . . Linda Kay Lance, who has been missed, is going strong on Triune Records.

She just finished a promotional tour in the Salt Lake City area, where her record has taken off. . . . WSM's Roger Birch has concluded his first session. He was scheduled to do more tunes, but his voice gave out because of his extensive radio work.

He cut a Dallas Frazier-Doodles Owen song, "Darlin', What's Happening to Me?" . . . Kenny Price has done an album session of Don Gibson songs, and it came off beautifully. . . . Danny Davis lost his contact lens when accidentally poked in the eye by a security guard at the Republican victory party at the White House. . . . Ron Hight, formerly of San Diego, has joined the staff of the Pinwheel Art and Photography Studios, a division of Jack Music, Inc.

Danny Davis lost his contact lens when accidentally poked in the eye by a security guard at the Republican victory party at the White House. . . . Ron Hight, formerly of San Diego, has joined the staff of the Pinwheel Art and Photography Studios, a division of Jack Music, Inc.

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Ivory Joe in 'Opry' Visit

NASHVILLE—In a sharp departure from the norm, Ivory Joe Hunter was scheduled to appear here on the "Grand Ole Opry" Saturday night.

Arrangements for the appearance were made through Betty Burger of Memphis and "Opry" manager Bud Wendell.

It could not be learned at this writing whether Hunter would sing "country" on the program.

...who the
Hell is
Claude
King
singing
about??

See Page 41

For Details

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 11/25/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	2	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	8
2	1	A SUNSHINE DAY WITH Charley Pride, RCA LSP 4742	15
3	5	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	9
4	4	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	20
5	3	I CAN'T STOP LOVING YOU/(Lost Her Love) ON THE LAST DANCE Conway Twitty, Decca DL 7-5361 (MCA)	10
6	6	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	13
7	8	COUNTRY MUSIC THEN & NOW Statler Brothers, Mercury SR 61367	12
8	7	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG Johnny Cash, Columbia KC 31645	13
9	9	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	12
10	11	"LIVE" AT THE WHITE HOUSE Buck Owens, Capitol ST 11105	7
11	14	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	5
12	10	MISSING YOU Jim Reeves, RCA LSP 4749	12
13	15	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	8
14	16	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	7
15	18	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	4
16	12	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	22
17	13	THE STORYTELLER Tom T. Hall, Mercury ST 61367	11
18	19	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot DOS 26002 (Famous)	7
19	25	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	3
20	21	TOM T. HALL'S GREATEST HITS Mercury SR 61369	9
21	20	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	36
22	24	TRACKS Sonny James, Capitol ST 11108	8
23	17	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	14
24	26	SOMEBODY LOVES ME Johnny Paycheck, Epic KE 31707 (CBS)	6
25	30	MY MAN Tammy Wynette, Epic KE 31717 (CBS)	2
26	23	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	22
27	27	ME & THE FIRST LADY George Jones and Tammy Wynette Epic KE31554 (CBS)	15
28	28	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	35
29	31	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia KC 31770	8
30	37	CHARLIE McCOY Monument KZ 31910 (CBS)	2
31	22	WOMAN (Sensuous Woman) Don Gibson, Hickory SLP 166	13
32	33	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	18
33	39	BURNING LOVE Elvis Presley, RCA Camden CAS 2595	3
34	32	DELTA DAWN Tanya Tucker, Columbia KC 31742	6
35	35	SEND ME SOME LOVIN' AND WHOLE LOTTA LOVIN' Hank Williams, Jr. & Lois Johnson, MGM SE 4857	4
36	34	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL 7-5352 (MCA)	21
37	—	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic KE 31746 (CBS)	1
38	38	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	3
39	36	FOR THE GOOD TIMES Ray Price, Columbia K 30105	117
40	41	NOW & THEN Chef Atkins, RCA VPSX 6079	2
41	42	A PERFECT MATCH David Houston & Barbara Mandrell, Epic KE 31705 (CBS)	5
42	44	THE ROADMASTER Freddy Weller, Columbia KC 31769	4
43	45	SINGS "MY FAVORITE SONGWRITER, PORTER WAGONER" Dolly Parton, RCA LSP 4752	2
44	—	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot DOS 26003 (Famous)	1
45	—	EXPERIENCE Porter Wagoner, RCA LSP 4810	1

Who The Hell is Claude King Singing about?

Jerry Lee?

Freddy?

Conway?

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Classical Music

Quo Vadis 'Q' Sound?

• Continued from page 1

every new stereo record issued by the majors in the last three years can be converted to quadrasonic. The back channel information has already been recorded on the master tapes. Conversion to the new disk format only awaits suitable conditions of marketability and compatibility.

Critical

These two conditions are critical for full exploitation of the new medium. But how fast their resolution is influenced by the pressure of public demand will depend largely on the attractiveness of quadrasonic software being released. The availability of exciting quadrasonic records will stimulate the demand for quadrasonic playback equipment as surely as stereo disks did for their configuration a decade and a half ago.

Am. Symphony Suspends Concert Series for Season

NEW YORK—The American Symphony Orchestra, will suspend operation of its Carnegie Hall concert series for the 1972/73 season.

The decision came during a meeting held Sept. 27, 1972. Board of directors spokesman, Joel I. Berson, said, "It has become clear that the financial support needed to sustain the American Symphony in New York City is simply not forthcoming. We cannot, in good faith, enter into an agreement with our musicians without the assurance of funding sufficient to provide them with strong musical leadership and to develop their orchestra."

Leopold Stokowski resigned as music director of the American Symphony at the close of the or-

We may be surprised how quickly technical and business problems disclose solutions under the stimulus of a demonstrable market.

What kind of quadrasonic recordings are classical a&r staffs producing, and how likely are they to excite a positive public reaction?

For the most part, new classical recordings which bow on the market as stereo, and whose quad capabilities remain unrealized in tape storage vaults, will not serve this catalyst function effectively. Their quadrasonic attributes may be real, but they are also subtle. Done well, the back channel information on these recordings provide a hall ambience that advances the listening experience a step closer to the concert hall. It can provide a delectable treat for the discriminating listener.

chestra's 1971/72 season. The 90-year old founder of the American Symphony cited increased European commitments as his primary reason. Stokowski had contributed his services to the American Symphony since the orchestra's inception in 1962.

During the past three years, the American Symphony earned approximately 50 percent of its annual income and relied on contributions to provide the balance. In addition to maintaining a balanced budget during this time, the Orchestra also succeeded in reducing its deficit from prior seasons by almost 70 percent. However, contributions were not sufficient to both meet operating costs and reduce the remaining deficit.

London Meets on 'Orphic Egg'

NEW YORK—London Records new Orphic Egg series, designed to open the 18 to 24 market to classics, was the subject of two special distributor meetings held by the

Schippers in New Pact With Cincy

CINCINNATI—Thomas Schippers' three-year contract with the Cincinnati Symphony Orchestra as music director and conductor has been renewed by the orchestra president, Thomas J. Klinedinst and chairman of the board, Edgar J. Mack Jr. Under the terms of the new contract, Schippers will spend an increased amount of time in Cincinnati to conduct during the regular subscription season.

The contract provides for the possibility of a European tour by the orchestra within the next three years. Schippers will retain his current positions as music director of the Festival of Two Worlds, Spoleto, Italy; as director of Special Projects, R.A.I. (Italian Radio and Television), and his associations with many musical organizations throughout the world including the Metropolitan Opera, La Scala, Vienna Philharmonic, etc.

Schippers was named music director of the Cincinnati Symphony Orchestra in 1970. This new contract will assure the Orchestra of six continuous years of his leadership, from the 1970-71 season through the 1975-76 season. During the current 1972-73 season, Schippers will conduct 13 of the 24 pairs of subscription concerts. He will conduct 14 weeks of subscription concerts during the 1973-74 season and 15 weeks of the subscription concerts in each of the 1974-75 and 1975-76 seasons.

company Nov. 1 in New York and Nov. 2 in Chicago. The meetings were helmed by Herb Goldfarb, London's vice president for sales and marketing, and attended by a group of home office sales and promotion execs, in addition to key figures from the company's factory branches and independent distributors throughout the country.

Orphic Egg, the first new concept label to be introduced by London since the debut of its phase 4 stereo line 10 years ago, consists of a series of eight initial albums which offer carefully excerpted works from the masters. Each LP title includes the word, "head." Two of the initial releases to get the maximum promotion treatment are "Mahler's Head," including parts of four different Mahler symphonies, and "The Musical Head," which is a sampler of all the albums.

The new line was presented, following the original announcement of the product in September, by Terry McEwen, the company's classical division manager, and John Davidson, producer of the series. Both also took part in the original presentation of the new concept line.

Boulez, Symphony Extend Contract

NEW YORK—The New York Philharmonic's contract with Pierre Boulez as music director has been extended for an additional three years, it was announced by Amyas Ames, chairman of the Philharmonic Symphony Society of New York. The new agreement with Boulez, who assumed the directorship with the 1971-72 season, will begin in the fall of 1974 and extend through the 1976-77 season.

Boulez will be with the Orchestra a minimum of 14 weeks of subscription concerts during each of the three seasons covered by his new contract.

But we had better not count on this discriminating listener to lead a movement to quadrasonic conversion. He may develop into a devoted advocate eventually, but he's not likely to be in the vanguard.

Most likely to lead the conversion parade will be the listener who gets an almost visceral kick out of identifiable prime musical information assailing him from every corner of his living room.

No Hang-Ups

In pop recording there are no traditional hang-ups to interfere with the imagination of artist, arranger and producer in the creation of such recordings. In classics, however, we've got problems.

The music which comprises the bulk of the classical heritage was meant to be performed on a stage, in front of the audience. Generations of concert-going have only reinforced this tradition. Wholesale and arbitrary restructuring of the listening experience runs the risk of alienating the traditional base of the classical market. Most classical listeners still consider the record a representation of the concert experience.

Does this mean that quad classics will be limited to the addition of hall ambience? Not at all, although that will be the approach of much that will be released in the near future. Eventually this type of record may well constitute the bulk of the quadrasonic classical catalog.

But first we are going to hear lots of "no holds barred" classical quadrasonic both as a serious grappling with a new medium and as a calculated device to probe new market potentials.

Already, traditional rules of concert music presentation are falling in wholesale clutter when it comes to quad. Who says performers must be spread out laterally in front of the listener? Why not position the upper strings left front, lower strings right rear, woodwinds left rear, brass right front, and percussion overhead. And then let's shift them and move them around a bit. We have the capability. Let's use it.

As with any new technique, there are going to be abuses. Some musical travesties will be perpetuated purely to startle the listener. Let's not be too surprised if some of these startled consumers swear off any further exposure to four-channel.

But along will come imaginative producers who will use the new technique in provocative but musically supportable ways. Their output will be the dynamic force behind a viable quadrasonic conversion movement.

Polydor Label Marks 25th Yr.

HAMBURG—Polydor International's Archiv Produktion celebrated its silver jubilee on Oct. 24. The silver label, which was introduced for a program contrasting with the standard repertoire on Deutsche Grammophon's yellow label, has now been in existence for 25 years. The jubilee celebrations were held in Munich, at the Carl Friedrich von Siemens Stiftung house, in the precincts of the Nymphenburg Palace.

Archiv Produktion was founded by Dr. Ernst von Siemens, Sigfried Janzen (Siemens AG), Hans Domiszlafl (pioneer of modern trademark practice) and Dr. Fred Hamel (Head of the Music Department at North-West German Radio in Hamburg). The first recordings were made in August, 1947, when Helmut Walcha played on the small organ of the church of St. Jacobi in Lubeck.

Since October, 1970 the man responsible for the fate of early music at Polydor International has been Professor Dr. Andreas Holschneider, lecturer in Music at Hamburg University.

Billboard TOP 40 Easy Listening

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

Wk. Ago	1	2	3	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Wks. On Chart
1	1	1	1	I CAN SEE CLEARLY NOW Johnny Nash, Epic 5-10902 (CBS) (Cayman, ASCAP)	11
2	2	3	3	I'D LOVE YOU TO WANT ME Lobo, Big Tree 147 (Bell) (Kaiser/Famous, ASCAP)	9
3	6	10	10	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	17
4	8	15	21	CLAIR Gilbert O'Sullivan, MAM 3626 (London) (MAM, ASCAP)	5
5	7	11	11	SUMMER BREEZE Seals & Crofts, Warner Bros. 7606 (Dawn Breaker, BMI)	6
6	6	8	12	IT NEVER RAINS IN SOUTHERN CALIFORNIA Albert Hammond, MUMS 76011 (CBS) (April/Landers/Roberts, ASCAP)	5
7	9	12	14	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	6
8	4	4	2	IF I COULD REACH YOU 5th Dimension, Bell 45-261 (Hello There!, ASCAP)	12
9	10	10	15	WEDDING SONG (There Is Love) Petula Clark, MGM 14431 (Public Domain)	9
10	12	25	34	WHAT AM I CRYING FOR Dennis Yost & the Classic IV, MGM South 7002 (Lo-Sal, BMI)	4
11	5	5	5	GOODTIME CHARLEY'S GOT THE BLUES Danny O'Keefe, Signpost 7006 (Atlantic) (Cotillion/Road Canon, BMI)	13
12	17	33	—	SWEET SURRENDERS Bread, Elektra 45818 (Screen Gems-Columbia, BMI)	3
13	22	35	—	WALK ON WATER Neil Diamond, Uni 55353 (MCA) (Prophet, ASCAP)	3
14	25	27	33	VENTURA HIGHWAY America, Warner Bros. 7641 (WB, ASCAP)	4
15	15	16	19	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incase, BMI)	6
16	16	18	24	THE PEOPLE TREE Sammy Davis, Jr., MGM 14426 (Taradan, BMI)	7
17	19	22	26	I GUESS I'LL MISS THE MAN Supremes, Motown 1213 (Jobete/Belwin-Mills, ASCAP)	5
18	18	19	27	I NEVER SAID GOODBYE Engelbert Humperdinck, Parrot 40072 (London) (MAM, ASCAP)	4
19	20	20	29	OPERATOR (That's Not the Way It Feels) Jim Croce, ABC 11335 (Blendingwell/Wingate, ASCAP)	5
20	11	3	4	CAN'T YOU HEAR MY SONG Wayne Newton, Chelsea 78-0105 (RCA) (James, BMI)	10
21	26	29	35	SOMETHING'S WRONG WITH ME Austin Roberts, Chelsea 78-0101 (RCA) (Pocketful of Tunes, BMI)	4
22	14	7	8	WE CAN MAKE IT TOGETHER Steve & Eydie, MGM 14383 (Kolob, BMI)	14
23	13	9	9	IT'S A MATTER OF TIME/BURNING LOVE Elvis Presley, RCA 74-0769 (Gladys, ASCAP/Combine, BMI)	14
24	31	—	—	EVERYBODY LOVES A LOVE SONG Mac Davis, Columbia 4-45727 (Screen Gems-Columbia/Song Painter, BMI)	2
25	27	31	32	SMOKE GETS IN YOUR EYES Blue Haze, A&M 1357 (T.B. Harms, ASCAP)	7
26	33	—	—	THE LAST HAPPY SONG Hillside Singers, Metromedia 255 (Natson/Port/Mayoham, ASCAP)	2
27	28	30	31	HOME LOVIN' MAN Andy Williams, Columbia 4-45716 (Maribus, BMI)	4
28	29	32	37	I'M STONE IN LOVE WITH YOU Stylists, Avco 4603 (Bellboy/Assorted, BMI)	4
29	24	24	25	LOVING YOU HAS JUST CROSSED MY MIND Sam Neely, Capitol 3381 (Seven Iron, BMI)	10
30	34	36	—	SUNDAY MORNING SUNSHINE Harry Chapin, Elektra 45881 (Story Songs, ASCAP)	3
31	38	—	—	OH BABE, WHAT WOULD YOU SAY Hurricane Smith, Capitol 3383 (Chappell, ASCAP)	2
32	32	34	—	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	3
33	35	40	—	I'LL BE AROUND Spinners, Atlantic 2904 (Bellboy/Assorted, BMI)	3
34	36	38	—	LIES J.J. Cale, Shelter 7326 (Capitol) (Audiogram, BMI)	3
35	40	—	—	WALK ON IN Lou Rawls, MGM 14428 (Colgems, ASCAP)	2
36	—	—	—	IN HEAVEN THERE IS NO BEER Clean Living, Vanguard 35162 (Beechwood, BMI)	1
37	—	—	—	I'M SORRY Joey Heatherton, MGM 14434 (Champion, BMI)	1
38	—	—	—	GOLDEN RAINBOW Looking Glass, Epic 5-10900 (CBS) (Evie/Spruce Run/Chappell, ASCAP)	1
39	—	—	—	YOU'RE A LADY Peter Skellern, London 20075 (WB, ASCAP)	1
40	—	—	—	ROCKY MOUNTAIN HIGH John Denver, RCA 74-0829 (Cherry Lane, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 11/25/72

International News Reports

SABAM Fight on Control Unresolved

BRUSSELS — The fight by SABAM, the Belgian society of authors and composers, to secure stricter control of mechanical rights payments on records is still unresolved, with some record com-

panies agreeing to cooperate if stricter controls can be applied inexpensively but other companies flatly refusing to help.

Opinions differ as to just how many records pressed in Belgium escape declaration; SABAM believes the quantity is significant and has tried to get the record companies to agree to a stamp system, but most companies feel the system is too costly to implement. Belgium, like Portugal, has not yet renewed its contract with BIEM.

Says Pierre-Jean Goemaere, general manager of Inelco, "We would like to have tighter controls on record pressing in this country and as record manufacturers we want to see that mechanical rights are paid on all records pressed. But the stamp system would add one franc (two cents) to the cost of every record."

Felix Faecq, head of World Music, says: "SABAM claims that its surveys show a discrepancy between the records pressed in Belgium and the mechanical rights income derived from them. But my view is that the amount of undeclared pressing is very small. SABAM representatives now make regular visits to pressing plants to control the situation."

A bigger mechanical rights problem, Faecq thinks, is that relating to imported finished product—and Belgium imports a great deal of finished product.

"With records imported from the U.S.A. or U.K., you never really know if the license has been paid or not," says Faecq. "It would be far better if it were made compulsory for importers to pay mechanicals in the country where the records are sold. The rates should be calculated on the retail selling price of the importing country, otherwise the sub-publishers—and the writers—lose revenue."

Faecq pointed out that it was in the interest of American composers to support the idea of having mechanicals paid in the importing country because they would benefit from a higher mechanical rate (8 percent of the retail selling price) than prevailed in the U.S.

"It is very hard to get the mechanical right societies in other countries to give statements on records imported from their countries into Belgium," said Faecq. "So it would make much more sense if it were a universal rule that the rights were paid to the society in the country where the records are sold."

Quadradisc Shown by Inelco Belgium

BRUSSELS — Inelco, Belgium distributor of RCA product, presented the discrete quadradisc system to 70 record and audio equipment dealers and representatives from the consumer and trade press at the Brussels Hilton, when Inelco general manager Pierre Goemaere reported that the company would be releasing stereo compatible quadradiscs within a month.

The demonstration was held in collaboration with the hardware importers Benelec (Panasonic) and EMI (JVC Nivico). RCA Indianapolis delegated chief engineer Rex W. Isom to attend the presentation to give technical support and provide an outline of the latest U.S. developments in the quadrasonic field.

The visitors were welcomed by Goemaere and Inelco promotion manager Ernie Moeyersons.

Alberta Honors Country, Polka

EDMONTON — Two Alberta music people were honored by the provincial government at a special awards presentation here recently.

Polka star, Gaby Haas and Quality's country artist, Hank Smith, were the recipients of Alberta's Achievement Award.

Haas received his award for "three decades of music to Albertans." He has recorded a total of 39 albums and 55 singles, and has published 120 original songs through BMI. His "Country Music Show" radio program is now in its 18th year.

Smith received his second Achievement award in consecutive years in "recognition for commendable achievement in the art of country and western music." His current single is "Take Me Home." The presentations were made by Alberta Premier Lougheed.

Canada Executive Turntable

London Records' Ontario promotion representative, **Vince Lasch**, is now responsible for domestic product, while newly appointed **Jim McDonald** is handling foreign repertoire. **John Dufour**, formerly Quebec promotion man, becomes assistant to the national promotion director. **Jim Johnson** will replace Dufour. Dufour will work with the other Quebec promotion representative, **Pierre Saint-Onge**. **Russ Legar** has been appointed British Columbia promotion director.

Moffat Network Talent Awards

WINNIPEG—The Moffat broadcasting network has announced the submissions for the Fifth Annual Moffat Canadian Talent Awards.

The four categories (based only on singles) are male recording artist, female recording artist, recording group and record of the year.

The winners of the awards will be announced Nov. 20 on a special radio show (being produced by CKXL) which will run on CKLG Vancouver, CKXL Calgary, CHED Edmonton, CHAB Moose Jaw and CKY Winnipeg.

The presentation of awards will take place in Edmonton on Nov. 24.

The submissions are as follows: "Love Me Love Me Love" (Frank Mills), "Masquerade" (Edward Bear), "Concrete Sea" (Terry Jacks), "Heart of Gold" (Neil Young), "Rock & Roll Song" (Valdy), "Wild Eyes" (Stampeders), "You Could Have Been a Lady" (April Wine), "Robbie's Song for Jesus" (Anne Murray), "Guns Guns Guns" (Guess Who), "Sun Goes By" (Dr. Music), and "Take It Slow" (Lighthouse).

These songs were nominated by the music directors of the Moffat radio stations.

Canada Prod. Doubles for Sept.—Figures

OTTAWA—Latest releases from Statistics Canada indicate that Canadian record and tape manufacturers almost doubled production in September 1972, as compared with the same month of the previous year.

A total of 6,056,643 records were produced, against 3,388,366 in 1971. Tape production (8-track and cassettes combined) reached 772,656 units this year, compared with 550,711.

Many manufacturers are predicting that total sales volume this year will exceed \$80 million, making it the biggest year ever for the Canadian music industry.

Rios 'Mozart' Canada Gold

TORONTO — "Mozart Mania" by Waldo de los Rios had been certified as a Canadian gold album, marking sales in excess of 50,000 units.

"Mozart Mania" is the second Waldo de los Rios album to be released by Daffodil—the first "Sinfonias" has now sold more than 49,000 copies and will also qualify as a gold disk in the near future. A third album, "Great Movie Themes of Our Times" is a current best seller in Canada.

From The Music Capitals of the World

LONDON

Apple is to release **John Lennon's** "Happy Christmas" single in the U.K. almost one year after it was issued in the U.S. The disk was produced by **Phil Spector**. Release in Britain last year was affected because of a publishing dispute which also held up the release of Lennon's "Sometime In New York City" album. Meanwhile Apple is building a special "Back To Mono" campaign around a single by the **Sundown Playboys**, a Cajun group from the U.S. The single, "Saturday Night Special" was recorded in a studio in Ville Platte, Louisiana. The promotion includes a 78rpm disk—pressed by British Homophone—which is intended to drive home the mono message. Apple has ordered between 2-300 copies of the 78rpm record which will be used for promotional use only. . . . **Philip Solomon** is seeking a termination of his Belgravia Productions deal with Decca. He is claiming loss of tapes and revenue and told Billboard that a writ may be issued. Solomon is also seeking to acquire early masters by several acts he has handled. The Decca deal was originally for three years worldwide and still has over two years to run. Solomon stated that he was currently in negotiations to sign a new production deal with another major company and added that artists signed to Belgravia, including **Neil Reid, Stephen and Father, Cool Breeze and Socrates**, were now free. The masters he is trying to acquire are by the **Bachelors, Twinkle, Dorothy Squires, Clodagh Rodgers** and several other acts. A Decca spokesman said that the matter was in the hands of solicitors and a settlement could be achieved shortly.

EMI is planning to combine the trade and administration departments of its KPM and Affiliated Music division under one section which will be handled by KPM's **Pat Howgill**. This will be the first move started by EMI since its acquisition of Affiliated Music from Metro-Goldwyn-Mayer. KPM's trade department is currently based in the City of London and it is understood that new premises will be found to accommodate the sheet music divisions of Francis Day and Hunter, Feldmans and Robbins. The administration of the combined group will be the responsibility of **Peter Smits**, currently acting general manager of Affiliated. An announcement regarding the new board of Affiliated

will be made in the next few days. . . . **Mike Hales** has appointed Polydor International's representative in the U.S. effective Jan. 1. Hales, who has been Polydor's pop marketing manager since August, will be based in New York and will form the U.S. end of Polydor International's co-ordination team. The London representative is **Trevor Timmers**. Hales will be responsible for acquiring product for Polydor's companies outside North America and placing certain European product with companies in America. Hales' replacement at Polydor UK will be **Derek Hannan**, presently based in Dublin who will take up his new duties on December 15. Meanwhile Polydor has signed a three-year deal with former Tamla Motown singer **Jimmy Ruffin**. The contract is for all

(Continued on page 44)

Multimedia Push Aids Brazil Soap Opera LP's

RIO DE JANEIRO—Som Livre, TV-Globo's record label, continues to show the advantage of a closely combined TV, radio, newspaper and magazine organization in selling records.

The current list of 10 best-selling albums includes three "Som Livre" records—one in first place, one in third and the other in fourth.

The first place album includes foreign recordings played in TV-Globo's popular soap-opera "Selva de Pedra" (Stone Jungle). The chart also includes music from the less popular soap opera, "O Bofe" (Trash) and another album entitled "Super Parada" (Super Parade) which is made up of foreign and Brazilian recordings.

But, Som Livre soap opera music continues to sell even after the show has ended. "O Drimeeiro Amor" (First Love) closed nearly two months ago but the melodies linger on—the album is included among the best sellers.

The albums are given Globo newspaper publicity, additional

Music is expected soon from EMI Group Director Director Records, **Len Wood**.

Enterprise Records and Distribution has concluded an agreement with **Le Riches**, the largest multiple chain store in the Channel Islands for the exclusive supply of its records to all Le Riches outlets. The operation begins in December with the installation of racks in 21 outlets in the islands of Jersey and Guernsey. It is understood that this will be the first time that supplies of fast-moving budget records will be available in the Channel Islands and a depot in Jersey has been opened to service local dealers. The depot is being run by Enterprise salesman **Stuart Lobb**. The albums which will initially be available include material on RCA Camden, Hallmark, Marble Arch, Rediffusion and Enterprise's own labels. . . . Songwriters **Mitch Murray** and **Peter Callander** have concluded a deal for product issued on their Bus Stop record label to be issued by Phonogram in all European territories, with the exception of Spain under a three-year deal. The contract was arranged with Phonogram's **Peter Knight Jr.** . . . DJM has purchased all the masters originally issued on the NEMS label, an offshoot of NEMS Enterprises. The product will be repackaged on the low price Silverline label and amongst the artists which recorded for the label are **Billy J. Kramer, Cupid's Inspiration** and **Gerry Marsden**. Through the deal NEMS managing director **Vic Lewis** will record for the DJM label and the first release will be "Sailing Home-ward," a **Donovan** composition from the forthcoming film, "The Pied Piper". . . . **Mike Hales** has appointed Polydor International's representative in the U.S. effective Jan. 1. Hales, who has been Polydor's pop marketing manager since August, will be based in New York and will form the U.S. end of Polydor International's co-ordination team. The London representative is **Trevor Timmers**. Hales will be responsible for acquiring product for Polydor's companies outside North America and placing certain European product with companies in America. Hales' replacement at Polydor UK will be **Derek Hannan**, presently based in Dublin who will take up his new duties on December 15. Meanwhile Polydor has signed a three-year deal with former Tamla Motown singer **Jimmy Ruffin**. The contract is for all

(Continued on page 44)



PICTURED AFTER signing the deal that gives Phonogram representation of the U.K. Bus Stop label in all European territories except Spain are, left to right, Phonogram International's Peter Knight Jr. and Bus Stop's Mitch Murray and Peter Callander.

From The Music Capitals of the World

• Continued from page 43

world territories outside North America and calls for three singles and one album a year from the artist. The first Polydor single from Ruffin is "Mother's Love" to be released on Mojo in January.

PHILIP PALMER

PUERTO RICO

Lucecita, Puerto Rican singer, played her fourth engagement at the Club Caribe of Caribe Hilton Hotel. She records for Hit Parade Records of Puerto Rico.

Nydia Caro, another local singer played the La Ronda Room of San Jeronimo Hotel for the first time although she had appeared several times at the Puerto Rico Sheraton. Caro formerly recorded for the Hit Parade label but at present is negotiating with two stateside major labels.

Abraham Pena, president of Puerto Rico's Federation of Musicians (Local 468 AFM), reports that negotiations are in progress for the 1974 National AFM Convention to be held in San Juan. Local 468 is the 10th largest unit of AFM with over 3,000 members and one of the most active in the musical development field.

Gilberto Gonzalez, president of Distribuidora Nacional de Discos of Puerto Rico and of Distribuidora Dominicana of Dominican Republic, is on an extended European trip starting in Spain. He will eventually visit his offices in Caracas, Venezuela and wind-up in New York and Miami.

Jose Azcarate, head of Centro Cultural por Correspondencia, one of Europe's largest educational publishers and correspondence schools, visited Puerto Rico recently. He plans to enlarge their operations in this market. CCC with headquarters in San Sebastian, Spain, was established 33 years ago and now counts with over a million students in 72 countries. His trip will take him to Dominican Republic, Mexico, Venezuela, Argentina, Miami and New York where they have either offices or representatives.

Arturo Correa, head of Correa Film Productions, announces the premiere of his musical color film "Tu Mi Amor" (You, My Love) which will open in theaters here in Puerto Rico and New York, Chicago and Los Angeles. This picture was filmed both in Puerto Rico and Mexico under the direction of Correa who is also a veteran actor-director from Puerto Rico. **Frank Moro**, the leading man in "Tu, Mi Amor" is also a recording artist with several albums of poems and narrations for Borinquen Records. **Nini Caffaro**, pop singer from Dominican Republic also has a prominent role in the picture. He has recorded for Remo and Kubaney labels.

Pancho Cristal and **Juan Ruiz**, co-owners of the All Art label of New York, hosted a party for their artist, young Puerto Rican singer **Stella Lee** at the Racket Club Hotel, to present her first album for All Art Productions.

Nelson Velazquez, head of Neliz Records of Cerra Street, has two top 10 albums in different labels that he recently added to his distribution: **Cantores de San Juan** in Caratini label and **Chaparro** in the Rico label.

Dario Gonzalez, president of Borinquen Records, announces that a third album by Puerto Rican group of **Raphy Leavitt** and his "La Selecta" Orchestra will soon be on the market. Leavitt is also the pianist and director of the 10-man orchestra.

ANTONIO CONTRERAS

AMSTERDAM

Bovema has started a new series of albums, "Popfall '72," in the mid-price category. The release of 12 albums is backed up by heavy promotion with posters and other display material being made available to local dealers. The release features albums by **Skylark**, **Alex Harvey**, **Grand Funk**, **Brinslen Schwarz** and **Birtha** plus "A History of British Pop" with tracks by **Peter and Gordon**, the **Small Faces**, **Hollies** and **Hermans Hermits**. **Willem Duys** recently presented **Gilbert O'Sullivan** with a platinum disk for sales in excess of 100,000 for the album "Himself." Phonogram recently issued O'Sullivan's "Back to Front" album. The company has also released the new **Moody Blues** album, "Seventh Sojourn" and singles by **Peter Skellern** and **Lynsey de Paul**. On the classical front Phonogram has issued **Mozart's** 35, 39, 40 and 41 symphonies by the Amsterdam Concertgebouw orchestra under the direction of **Josef Krips**.

Polydor has won a court action against **Eriksound A'Dam** which released 8-track cartridges under the name **Eureco** with material by **James Last**. Eriksound has agreed to stop the manufacture and distribution of the pirated 8-tracks

and musicassettes. The Dutch State broadcasting Union NOS and the Dutch Opera Foundation have organized an international course for conductors from May 21 until June 17. The course will take place at Hilversum and Utrecht.

Negram has now moved to its new premises at Bronsteeweg 49, Heemstede at the same time celebrating the 25th anniversary of its managing director **Hans Kellerman**. He started as a boy of 19 as a record shop salesman. At the age of 29 he started his own record company **De La Haye Records** which subsequently became **Delta Records**. It later became **Negram/Delta**. The company represents the WEA catalog and also has rights to Chess and Blue Thumb labels. Negram's new releases include material by **Jesse Winchester**, **Ry Cooder**, **Little Richard**, **Gordon Lightfoot**, **Bread**, **America** and others. The company is currently preparing the release of a double album by **Neil Young** recorded at a concert this year.

The **Four Tops** will appear on the local AVRO TV show "The Mounties" on Nov. 22 and will then appear in concert in Amsterdam three days later. **Chicago**, **Climax** and **Redwing** are touring Holland at the moment and the **Peddlers** are scheduled to undertake personal appearances in December. Phonogram has organized its Cabaret contest in Eindhoven in conjunction with Radio Luxembourg. One of the prizes is a recording contract with a major company. **Shocking Blue** will be touring America with the **Osmonds** during December and a 26-minute color film featuring the group will be made available to local TV stations.

BAS HAGEMAN

JOHANNESBURG

The annual **Sarie Awards** were presented to the winning artists by U.S. comedian, **Jerry Lewis**.

Lewis was on a concert tour of the Republic. The female vocalist award went to **Judy Page** for the third year running; the male vocalist award to **Gert Potgieter**; best group award to **The Dealians**; top instrumentalist to **Cliff Jones**; band award to the **Johannesburg Pop Orchestra** for the second consecutive year; the sounds instrumental album of the year to the **Johannesburg Pop Orchestra**; song of the year to **Alan Garitty's** "I Need Someone" and the Afrikaans album award went to **Ge Korsten**.

Johannesburg afro-rock group Hawk, has signed a long-term recording contract with **Tony Stratton-Smith's Charisma** label in London. The deal was negotiated between **Stratton-Smith** and the group's manager, **Geoff Lonstein**, with a \$50,000 advance royalty guarantee. The eight-member group's album, "Africa She Too Can Cry" and a single, "Ourang-Outang," will soon be released in Europe. The Charisma Organisation is also setting up a major European tour to launch the group there early next year. **Patric van Blerk**, Flying Dutchman label chief and record producer, is South Africa's sole entry at the Tokyo Song Festival with the number "Daydream Girl."

Gordon Collins, managing director of EMI (SA) is on a short business visit to Europe. U.S. entertainer **Lovelace Watkins** is appearing for a short cabaret season at the Royal Swazi Spa Hotel, Mbabane, Swaziland. Brazil's CBS recording artist **Roberto Carlos** is on a short concert tour of the Republic. **Engelbert Humperdinck** has included a number by Johannesburg songwriter, **Terry Dempsey**, called "Time After Time" on his latest album, "All the Time."

"It's Summertime Again" by Johannesburg group the **Gentle** (Continued on page 45)

Music to the World.

(JAPAN IS ONLY A SONG AWAY!)

2nd TOKYO MUSIC FESTIVAL

● APRIL 27, 28, 29, 1973
● IMPERIAL THEATRE, TOKYO



This is your big chance. Send us your original popular song and you can become the centre of world attention... a celebrity. Also, you can win a free trip to Japan and maybe even ¥3,000,000 (US\$10,000).

That's right! If your original, unpublished popular song is one of the 20 finalists selected in the International Contest, you will be provided the following:

- Round trip airline ticket for each of a maximum of three individuals for each song.
- Pay or reimburse hotel and living expenses up to the equivalent of US\$20.00 per individual per day for a total of seven days.
- A chance to win some of the ¥10,000,000 prize money including the World Popular Song Grand Prize worth ¥3,000,000.

T.B.S. (Tokyo Broadcasting System, Inc.), the backer, the largest broadcasting company in Japan, is now televising Tokyo Music Festival "Music to the World" every Sunday. Plans are now in effect to televise, nation-wide and in colour, special programs such as the festival's International Contest on May 6, 1973.

Entries must be sent in by January 31, 1973.

For further information and rules, please write to: Mr. Kimio Okamoto, General Director, TOKYO POPULAR MUSIC PROMOTION ASSOCIATION, c/o Tokyo Broadcasting System, Inc., 5-3-6 Akasaka, Minato-ku, Tokyo 107, Japan. Telephone 586-2406. Cable Address: TOKYOMUSICFEST

Tax Rebate Draws Relief, Satisfaction

• Continued from page 1

there had been fears that records would have been subject either to a sale-or-return arrangement or that there would be a tax-free period to ensure dealers were not faced with the prospect of paying tax twice on the same stock.

Neither, of course, were completely desirable schemes. The industry was against s-o-r, viewing it as being administratively unworkable and also as creating an undesirable precedent. The trade disliked the idea of tax pause, remaining convinced that if it would be of insufficient duration to be of real value.

Since May of last year, both the GRRC and the BPI have been pressing for a decision, and a delighted Geoff Bridge, BPI director, commented after the news was made known "This is what we asked them to do in the first place. It's a very sensible and courageous decision and should be a great shot in the arm to business at all levels. Let's hope we are now going to have the biggest bumper Christmas of all time." Bridge's comments underlined the industry's

relief that there will now be no reason for dealers to initiate their own go-slow on orders after the festive season is over.

The news also brought a re-think of marketing plans blue-printed by Polydor and Phonogram for implementation from Jan. 1. Concerned by a possible trend towards de-stocking by the retailers during the period preceding the introduction of VAT, the Polygram companies had cleared with Customs & Excise a scheme of s-o-r. "I'm pleased that we are able to drop our scheme," commented John Fruin, Polydor's managing director. "It was a contingency plan and would have cost us about \$15,000 to administer."

While awaiting the government's decision, meetings have been held by a BPI working party, comprising mainly accountants from record companies, which has been compiling a series of guides for the benefit of dealers, musicians, artists, copyright owners and others who will be affected in differing ways by VAT. It's also possible that some standardization of invoicing throughout the industry may be introduced.

Four U.K. Music Pubs Close Down

LONDON — J.B. Music Ltd., Jinglewise, Ltd., John Barry Enterprises Ltd., and Topline Agency Ltd., whose registered offices are at Great Newport Street, London, W.C.2., were compulsorily wound-up in the High Court last week.

The total claimed by the petitioners, The Inland Revenue, to be owing to it was more than \$250,000.

Mr. Justice Templeman was told by the Revenue's counsel that the debts were \$13,000 (J.B. Music), \$71,250 (Jinglewise), \$156,000 (John Barry Enterprises) and \$10,000 (Topline Agency).

No other creditors had given notice supporting or opposing the petitions and the companies were not represented.

Dutch Holding Co. for EMI

AMSTERDAM — EMI has re-structured its activities in Holland and has set up a holding company to control all EMI operations in the Netherlands.

Managing director of the holding company is Ben van den Berg, formerly managing director of Bovema.

The holding company controls 12 different firms, including three record companies, a printing house, a pressing factory, a music publishing company and an electrical equipment company.

Replacing van den Berg as managing director of Bovema is Roel Kruize, 34. Kruize has headed a number of departments at Bovema in the past and more recently assisted Gerry Oord, now managing director of EMI Records, London, with the setting up of the EMI international promotion office.

W. German Co. Opens in Vienna

VIENNA — Bellaphon, the Frankfurt-based West German record company owned by Branko Zivanovic, held an official opening ceremony for its office in Vienna and also announced the establishment of its own distribution system in Austria.

The Vienna office, headed by Gunther Zitta, was the scene of a special reception to mark the event, attended by Austrian press, radio and television representatives and by some of Bellaphon's foreign business partners.

Guests included Penny Farthing managing director Larry Page, Fantasy vice president Fred Marks, and Barclay Switzerland general manager Claude Aubert.

Page was presented with a gold record by Zivanovic for sales of Daniel Boone's Beautiful Sunday in Austria and West Germany.

Entertainment Workers Seek More Protection

BOGOTA, Colombia—The Sixth Congress of the Inter-American Federation of Entertainment Workers, meeting here Oct. 30 through Nov. 3, condemned the displacement of musicians with recorded music and called for reciprocity and standardization in future goals, to better protect the members of their respective unions.

Representing U.S. unions were: Hal Davis, president of the AFM, Stanley Ballard, secretary/treasurer of the AFM and treasurer of FITE, Frederick O'Neal, president

From The Music Capitals of the World

• Continued from page 44

People has been in the Brazilian charts. . . . Clive Harding, leader of the local group **Four Jacks and a Jill**, is visiting Argentina, Brazil and New York negotiating the release of group's new single "Jack-A-Dandy" and possible live dates. Harding, in his capacity as an impresario, has signed up a South American Gaucho show for a tour of South Africa in March. . . . A gold disk award was given to **The Gallery** for their hit "Nice to Be With You." . . . **Jessica Jones'** "Sunday, Monday, Tuesday" has been awarded a double gold disk and is being released worldwide. **PETER FELDMAN**

BRUSSELS

A governmental commission investigating the Belgian radio and television services in regard to alleged payola is expected to report before the end of the year. . . . Discobel has acquired Belgian rights of the Czechoslovakian Supraphon catalog. The deal was signed by Discobel managing director **Werner Huys** and **J. Jakubec** of Artia, Prague. . . . The **Fats Sadi Showband** makes its debut this week on RTB-TV and to tie in Polydor has released a Palette album of the 17-piece band. . . . SABAM, the Belgian performing rights society, celebrates its 50th anniversary this week with a gala concert, broadcast on BRT and RTB radio, featuring works by Belgian composers **Gilson**, **Marcel Poot** and **Rene Bernier**, played by the Belgian TV Orchestra. . . . Several quadrasonic units were among hardware displayed at the Brussels audio fair. . . . World Music has released an album of marches by La Musique des Guides, Belgium's No. 1 military band which was founded in 1830 by King Leopold I. . . . Discobel is scoring great success in Belgium with the Europa Special series for children. . . . World Music has released an album of works by the Belgian composers **Marcel Poot**, **Maurice Schoemaker**, **Rene Bernier** and **Gaston Drenta**, recorded in Prague by the Prague Symphony Orchestra. . . . **Michael Theodore** who during the past year has recorded a number of LP's for Ariola Eurodisc has made a big impact in Belgium with his last two records, *Kalinka* and *Vittoria*, *Vittoria*. . . . No. 5 European edition of the Top of the Pops album has been released by Discobel. Sales of the series in Belgium have already earned three gold disks. . . . Discobel, in collaboration with Telstar of Holland, has released a special series on the Telstar label. . . . Currently scoring in Belgium are "Siesta Mexicana" by **Rex Gildo** and "Santa Maria" by **Bobby Prins**. **MIKE HENNESSEY**

TOKYO

Sammy Davis Jr. has been named for the second Tokyo Music Festival guest show to be held at the Imperial Theatre next April 28 on the eve of the inter-

national contest, when the winner of the three million yen (\$10,000) world popular song grand prize is to be announced. The festival is being sponsored by the Tokyo Popular Music Promotion Association and backed by Tokyo Broadcasting System (TBS). . . . **Melanie**, who appears in Osaka Nov. 19 and Tokyo Nov. 20-25, will be featured on the first disks to be manufactured in Japan by Toshiba Musical Industries from masters owned by Neighborhood Records. Toshiba has also signed mechanical licensing agreements with Tumbleweed Records, a subsidiary of Famous Music Corp., and Transatlantic. Five other LPs previously cut by the New York singer-songwriter for Buddah Records are being released in Japan by Nippon Columbia.

Ichiro Kinoue, international division manager of Teichiku Records, has just returned from West Germany after completing a mechanical licensing agreement for his company to manufacture recordings from the BASF catalog including the German Harmonia Mundi classical masters. Recordings made by Teichiku from Cornet, MPS, Pilz and Polyband masters will all be released in Japan under the BASF label. The first BASF and Harmonia Mundi releases are scheduled for Feb. 25, 1973. . . . **Buddy de Franco** and the **Glenn Miller Orchestra** were hired by Matsushita Electric (Panasonic) to give a two-hour concert in Osaka Nov. 1 for 2,000 fans in and around Japan's second largest city who had purchased stereo sets. The "Technics Sound Festival" also included sales of LP albums and demonstrations of CD-4 home audio systems.

Nini Rosso arrived in Tokyo Nov. 1 for his sixth tour of Japan. The veteran Italian trumpet soloist was accompanied from Rome by a three-man rhythm section. They are expected to give two Christmas concerts in Tokyo, Dec. 24-25, during their two-month tour. . . . **Eugen Cicero** is the featured pianist on Nippon Columbia latest PCM record being released Nov. 25, followed by the **Oscar Peterson Trio** Dec. 25. Both cut the sessions in Tokyo earlier this year when the "nondistortion" PCM (pulse code modulation) recording system was introduced to industry. . . . **Daniel Boone** will be featured on the first stereo LP album being manufactured in Japan by Victor Musical Industries, subsidiary of JVC/Nivico, from master recordings owned by Penny Farthing Records. The initial disk is scheduled for release Dec. 25. **HIDEO EGUCHI**

TORONTO

Cat Stevens played two SRO concerts at Massey Hall (11-12). Tickets were sold out by mail order three weeks before the concert, the last in Stevens' current North American tour. . . . Polydor national promotion chief, **Allan Katz**, sent out advance acetates of the **Mike Hugg** U.K. hit single, "Blue Suede Shoes Again" to radios. The single is also being rush-released by MGM in the U.S. . . . Former assistant director of the Edmonton Symphony **Hunka**, in Toronto this evening future pop c E.S.O. con-ference Camr of

The meeting also resulted in appointment of Pedro F. as secretary general of the executive board. The board's office from Mr Buenos Aires, Arg



AT THE QUADRADISC demonstration in the Hilton Hotel, Brussels, left to right, Pierre-Jean Goemaere, general manager of Inelco; Rex W. Isom, chief engineer, RCA Indianapolis; S. Robbins, general manager EMI-Nivico, and Mr. Nichols, general manager of Benelec-Leeuwin (Panasonic-National).

ATV-U.K. Bows Label, Pye Reintros Welbeck

LONDON — ATV Music is planning to introduce its own label —Bradleys—on Jan. 1 and simultaneously Pye is to reactivate its Welbeck publishing company. Plans for the label and publishing firm were complete last week following the return of ATV financial director Jack Gill, Pye managing director Louis Benjamin and ATV Music's Geoff Heath from the U.S. where they completed details for the end of ATV's profit sharing partnership with Don Kirshner.

Bradleys will be distributed by Pye in the U.K. and will serve as a sole record outlet for songwriters signed by ATV Music.

Manila Clears Three Stations

MANILA — Three more radio stations in this city have resumed operations after being cleared by the Department of Information and the Department of National Defense following the recent ban —DZBM, owned by Mareco Broadcasting; DZBB, sister station of Channel 7 and DZRJ. Both DZBM and DZRJ broadcast in English and program foreign records in English. DZBB now broadcasts in pidgin Tagalog and programs domestic productions.

Welbeck will only be able to publish copyrights recorded by Pye artists.

Bradleys will be run by Derek Johns, formerly with WEA and Welbeck will be headed by former Pye promotion manager Johnny Wise who prior to joining the company spent a number of years with Lawrence Wright, now a wholly owned ATV publishing company.

It is now planned for ATV to set up its own music publishing company in the U.S. and managerial staff are now being interviewed.

Under the terms of the split, ATV retains copyrights originated from the U.K. company and Kirshner continues to hold copyrights emanating from the U.S.

Bradleys will record writers in the contemporary pop idiom and Heath told Billboard that it was hoped that Bradleys could develop into an album label. He added that it was unlikely that Lynsey De Paul, although signed to ATV Music, would record for Bradleys in the "foreseeable future." Heath revealed that ATV Music has a percentage of her MAM recording contract.

Among the artists who will possibly record for the label are Paul Brett and a new band, Kala, which features Shiva, the former lead singer of Quintessence.

Billboard Album Reviews

NOVEMBER 25, 1972



SOUNDTRACK
DIANA ROSS/SOUNDTRACK—
Lady Sings the Blues
Motown (2 LP's) M 75B D

The brilliant reviews Diana Ross has been receiving for her film portrayal of Billie Holiday are equally well deserved for her capturing of the Holiday sound in this superb soundtrack package. Standout performances include "You've Changed," "God Bless the Child," "My Man," and "Don't Explain." Will certainly prove a giant at the dealer level and the charts.



SOUNDTRACK
NEIL YOUNG/SOUNDTRACK—
A Journey Through the Past
Reprise (2 LP's) 2XS 6840

It can be construed that this is the soundtrack to a basically autobiographical film one that will contain flashes of Mr. Young's past and present gropings both musically and otherwise. A mammoth 18 minute version of "Words" is a highlight. Live Buffalo Springfield cuts include "Rock & Roll Woman" and "For What It's Worth/Mr. Soul" from C,S,N & Y "Ohio" and new versions of Young's own "Southern Man" and "Alabama."



POP
JOE COCKER—
A&M SP 4368

Even though Cocker's two recent concert tours were met with mixed reactions he's managed to summon up his past strength for an album that contains all the fire and raw vigor of old. Accolades to Chris Stainton and his band for the unified support they provide. Included are "High Time We Went," "Midnight Rider," "Black-Eyed Blues" and a great, rousing "St. James Infirmary."



POP
JAMES TAYLOR—
One Man Dog
Warner Bros. BS 2660

Over a year in the making, Taylor fans will agree that it was well worth the wait. Peter Asher has once again handled his production chores in a notably astute fashion. Assisting and lending support are Mr. and Mrs. Leland Sklar (Carole King), the new Mrs. Taylor (Carly Simon), sister Kate and brothers Hugh & Alex, the Section and John McLaughlin etc. Listen closely to "Mescalito." Other strong cuts are "Chili Dog," "Back on the Street Again" and "Fanfare."



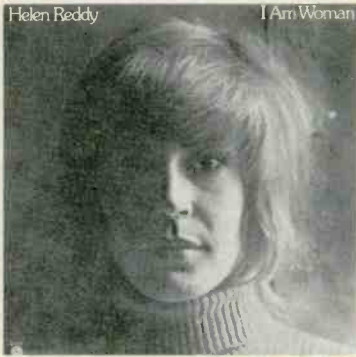
POP
URIAH HEEP—
The Magician's Birthday
Mercury SRM 10652

Continuing in the mythically mystical vein of "Demons & Wizards" Uriah Heep firmly plant themselves as a British super-group. The dramatic impact of David Byron's voice can in no way be discounted. The arrangements are flawless, creating a phantasmagoria of sounds and sub-related visual imprints. Choice and tasty cuts incorporate "Sunrise," "Tales" and "Echoes in the Dark." A very pleasant trip indeed!



POP
RASPBERRIES—
Fresh
Capitol ST 11123

Second LP from the group that hit the Top 10 with "Go All the Way" proves another winner. Set leads off with their current single "I Wanna Be With You," another unpretentious, unabashed rocker that sets the pace for the set—strong lead and harmony vocals and basic but solid musicianship. Three fine singers and writers in Eric Carmen, David Smalley and Wally Bryson help the band in "Let's Pretend," "I Reach for the Light," "Nobody Knows" and "Might as Well."



POP
HELEN REDDY—
I Am Woman
Capitol ST 11068

Now riding high with the hit single, "I Am Woman," (Included here) the powerful stylist offers by far her finest package, artistically and commercially. Highlights include "And I Love You So," "I Didn't Mean to Love You," and "Where Is My Friend." Strong change of pace is the top reading of the Ray Charles classic, "Hit the Road Jack," and the clever "Last Blues Song." Top production work of Tom Catalano and arrangements by Artie Butler.



POP
RARE EARTH—
Willie Remembers
Rare Earth (Motown) R 543 L

The unique sound conveyed by Rare Earth both on records and in person stamping them as one of the biggest attractions in the soul-rock field is well captured in this exceptional package. There's a take heed message in "Think of the Children" while the boogie filled cuts "We're Gonna Have a Good Time," "I Couldn't Believe What Happened Last Night" and "Good Time Sally" (their latest single) are all good timing in every sense of the word.



POP
FLASH—
In the Can
Capitol SMAS 11115

Second LP from the English group that scored so heavily with "Small Beginnings" is another fine one. More originality here than on the first set, where they tended to sound too much like Yes in spots. The sound is still here, but not as noticeably. Peter Banks doubles on ARP Synthesizer and lead guitar while Colin Carter provides fine vocals. Highlights include the 10-minute "Lifetime," "Black and White" and "There No More," perhaps the strongest tune.



POP
CHARLIE MCCOY—
Monument (CBS) KZ 31910

Voted CMA's top instrumentalist Charlie McCoy demonstrates again why he so justly merited that award. He fairly speaks through his harmonica, his playing is totally alive and authentic. He's included a whole slew of old and new country favorites such as "I'm So Lonesome I Could Cry," "To Get to You," "Danny Boy," "I Can't Stop Loving You" etc. He's also done a really fine version of "The First Time (Ever I Saw Your Face)." Sure to be a chart topping album; country and pop.



POP
DR. HOOK & THE MEDICINE SHOW—
Sloppy Seconds
Columbia KC 31622

One gets the feeling that in even his wildest dreams that Shel Silverstein never imagined he would ever find a group so exquisitely capable of breathing life into his words. No matter what the assignment from the deep (if feigned) emotionalism of "The Things I Didn't Say" to the physical directness of "Get My Rocks Off." Also recommended are "Last Mornin'," "The Cover of Rolling Stone" and "Freaker's Ball."



POP
AUSTIN ROBERTS—
Chelsea (RCA) CHE 1004

Currently in the Top 10 of the Hot 100 chart with his initial single, "Something's Wrong With Me," which is included here, Roberts has all the ingredients in this debut package for similar sales action on the LP chart. Along with the hit, the Virginian has strong original material such as "Keep on Singing," "Believe in Me," "My Song," and "Time." Strong LP.



POP
BILLY PAUL—
360 Degrees of Billy Paul
Philadelphia International (CBS) KZ 31793

Billy Paul, already a giant in the jazz field has exploded into an even greater soul and pop star via his single "Me and Mrs. Jones" spotlighted in this delightful package. Other standouts in this Gamble-Huff production are "Brown Baby," "Am I Black Enough for You" and Al Green's "Let's Stay Together" all making this a winner in the pop, soul and jazz markets.



POP
STEVE LAWRENCE—
Portrait of Steve
MGM SE 4824

In this, his initial solo album for the label, Lawrence combines the new with some solid updating of evergreens. In the opening cut, he has a strong medley that combines Bill Withers "Ain't No Sunshine," with "You Are My Sunshine." Other highlights include a top reading of the Bobby Sherman hit, "Easy Come, Easy Go," and fine redonings of "More," and "Our Love Is Here to Stay."



POP
NANCY SINATRA—
Woman
RCA LSP 4774

This is by far the strongest, most commercial package the lady has come up with since "Boots." She mixes some strong, sensitive ballads such as "It's the Love," with an equally potent easy beat rock ballad such as "Kind of a Woman."



POP
MARTY COOPER—
A Minute of Your Time
Barnaby (MGM) BR 15004

Label, now handed by MGM, most potent total talent of the company! The Cooper is an eminent balladist, material,



POP
LAWRENCE WELK—
Reminiscing
Ranwood (2 LP's) R-5001

Still a favorite of millions with his show in syndication Lawrence Welk has a most powerfully potential LP here. A two record set sure to appeal to his loyal fans includes "My North Dakota Home," "Estrellita," "Helena Polka," "Alley Cat," "Bubbles in the Wine" and many more of his happy musical numbers that have kept him top of the pop charts. Extra added at "free souvenir photo album" of family.



POP
KRACKER—
La Familia
ABC/Dunhill DSX-50134

Jimmy Miller must surely be the most besieged producer in recordom, it's not every group who has their first album produced by him, but then Kracker is definitely quite special. Musically they're enormously erudite both harmonically and instrumentally. Their rhythms are sizzling simmering Latin derivatives suitably geared for the best possible popular acceptance. Immediate impressions are left by "Killing Mother Naturally," "Because of You" and "In the Country."



COUNTRY
TOMMY OVERSTREET—
Heaven Is My Woman's Love
Dot (Famous) DOS 26003

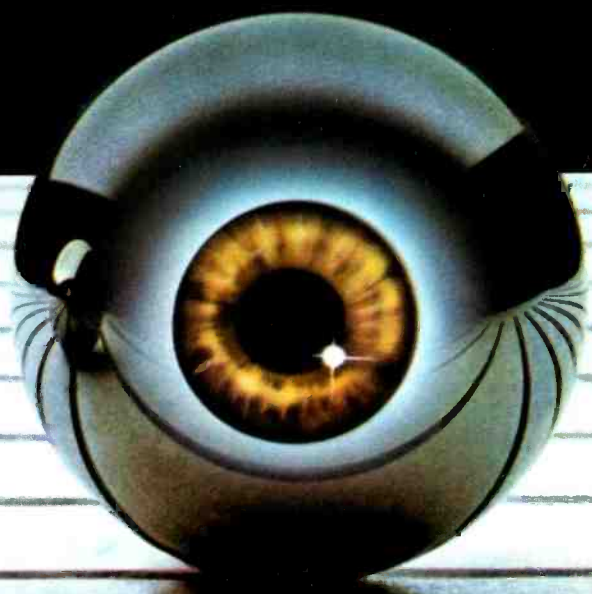
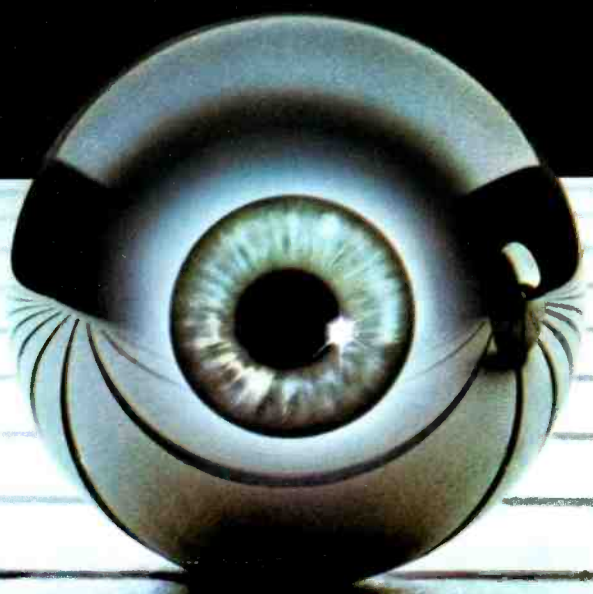
This is the best overall album ever created by Tommy Overstreet, who continues to improve with every tune he has recorded and has come on very strong in recent months. Best cuts: The title tune (a recent hit single) of "Heaven Is My Woman's Love," "Baby's Gone," "Forget Him," and "Don't Be Afraid to Give Me Love."



COMEDY
TV CAST—
All in the Family, 2nd Album
Atlantic SD 7232

Still the hottest show in the country today, this 2nd "All in the Family" LP is sure to garner even more attention and success than their previous million seller-top 10 album. Fans will delight in cuts like "The Elevator," "Sammy's Visit," "Change of Life" and the hilarious "Archie and Maud." Guest voices from Sammy Davis, Jr., Bea Arthur, Roscoe Lee Brown and the cast, of course, includes Carroll O'Connor, Jean Stapleton, Sally Struthers and Rob Reiner.

TOMMY





Dear FIND Dealers:

The new FIND Catalog containing over 62,000 items of recorded product will be mailed Friday, September 17th. Included in the catalog will be the Christmas supplement which is 16 pages encompassing those new items just recently added to the FIND inventory. Watch for the new release section for FIND product which will be appearing in the December 2nd issue of Billboard. This section should be removed and retained as a further up-date on FIND product available for your customers.

Our "Christmas Gift" service is going over big with our dealers as it cuts down having their stores do Christmas gift wrapping and mailing for customers who have friends and relatives out of town. It's great for your customers as they can do their gift buying for out of town friends all in one stop. We will wrap the requested product, enclose appropriate card and send same to the recipient of the gift. You may send us your orders specifying that a record or tape be wrapped for display in your store as an added attraction and service for your customers.

UPS mail service is proving to be the fastest procedure for our dealers to use to insure immediate return of product due to the annual Christmas mail crush on the post offices. Remember to specify UPS on all your orders if your customers need their product back in time for Christmas presents.

The new catalog is extremely colorful, the largest yet product wise and contains many special sections of interest to Jazz, Classical and easy listening enthusiasts. It should prove to be an added sales plus for your Christmas customers.

Candy Tusken

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Candy Tusken

news

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There Are No National Breakouts This Week.

ALBUMS

There Are No National Breakouts This Week.

REGIONAL BREAKOUTS

SINGLES

There Are No Regional Breakouts This Week.

ALBUMS

- LANI HALL . . . Sunshine Lady, A&M SP 4359 (CHICAGO)
STEELY DAN . . . Can't Buy A Thrill, ABC ABCX 758 (SEATTLE)
DELANEY BRAMLETT . . . Some Things Coming, Columbia KC 31631 (WASHINGTON, D.C.)

Bubbling Under The HOT 100

101. FOOL ME . . . Lynn Anderson, Columbia 4-45692
102. MAMA TOLD ME NOT TO COME . . . Wilson Pickett, Atlantic 2909
103. ONE LIFE TO LIVE . . . Manhattans, De-Luxe 139 (Starday/King)
104. PEACE IN THE VALLEY . . . Persuaders, Win Or Lose 225 (Corillion)
105. ONEY . . . Johnny Cash, Columbia 4-45660
106. WALK ON IN . . . Lou Rawls, MGM 14428
107. THERE ARE TOO MANY SAVIORS ON MY CROSS . . . Richard Harris, Dunhill 4322
108. OH BABE WHAT WOULD YOU SAY . . . Hurricane Smith, Capitol 3383
109. CELEBRATION . . . Tommy James, Roulette 7135
110. KNOCK KNOCK WHO'S THERE . . . Mary Hopkin, Apple 1855
111. I MISS YOU BABY . . . Millie Jackson, Spring 131 (Polydor)
112. GIRL YOU'RE ALRIGHT . . . Undisputed Truth, Gordy 7122 (Motown)
113. JAMBALAYA . . . Blue Ridge Rangers, Fantasy 689
114. LO & BEHOLD . . . Marjoe, Chelsea 78-0170 (RCA)
115. MELANIE MAKES ME SMILE . . . Terry Williams, Verve 10686 (MGM)
116. DON'T MISUNDERSTAND . . . O.C. Smith, Columbia 4-45655

Bubbling Under The TOP LP'S

201. LOUDON WAINWRIGHT III . . . Columbia KC 31462
202. JOE COCKER . . . A&M SP 4368
203. LANI HALL . . . Sundown Lady, A&M 4359
204. JACK BRUCE . . . Best of, Polydor PD 3505
205. MARY HOPKIN . . . Those Were the Days, Apple SW 3595
206. JOHN McLAUGHLIN . . . Devotion, Douglas 31568 (CBS)
207. MARJOE . . . Soundtrack, Warner Bros. BS 2667
208. GINGER BAKER . . . Best, Polydor PD 3504
209. B.J. THOMAS . . . Country, Scepter SP5 5108
210. GRATEFUL DEAD . . . Summer '72, Warner Bros. 3WX 2668
211. PAUL WILLIAMS . . . Life Goes On, A&M SP 4367
212. TIM HARDIN . . . Painted Head, Columbia KC 31764
213. JESSE WINCHESTER . . . Third Down, 110 to Go, Bearsville BR 2102 (Warner Bros.)
214. LARRY CORYELL . . . Offering, Vanguard VSD 79319
215. TONY BENNETT . . . Good Things In Life, MGM/Verve MV 5088
216. WISHBONE ASH . . . Argus, Decca 7-5347 (MGM)
217. JAMES BROWN . . . Good Foot, Polydor PD 24-3004



JOSEPH AUSLANDER, right, president of Edward B. Marks Music, receives that firm's 10th-million-performance certificate from BMI president Edward M. Cramer, left. "Amapola" is the latest Marks standard to join "The Breeze and I," "Malaguena," "More," "Poinciana," "Glow Worm," "Peanut Vendor," "Manhattan," "What a Difference a Day Makes" and "Yours" in one million broadcast performances.

SPECIAL MERIT PICKS

SOUNDTRACK

SOUNDTRACK—Alice's Adventures In Wonderland. Warner Bros. BS 2671

A very unusual album with songs ranging from vastly beautiful to whimsical things that would please almost any child. The leading tune is "Curiouser and Curiouser," which is very pretty. "I've Never Been This Far Before" is also good. John Barry arranged and conducted.

POP

JIM BAILEY—United Artists UAS 5642

The brilliant impressions by Bailey score heavy in this debut package. His devastating take-offs of Judy Garland, Barbra Streisand, Peggy Lee are truly superb. Acclaimed for these portrayals on the night club circuit, Bailey takes the second side of the LP to display his own styling and does well with "One Lady," "Here Is a Love Song," and "Every Minute Every Day."

ROY ORBISON—All Time Greatest Hits. Monument (CBS) KCG 31484

The early classic performances by Orbison hold up beautifully as proven in this exceptional two record set, a collector's item. Among the highlights are "Only the Lonely," "It's Over," "In Dreams," "Running Scared," "Oh Pretty Woman," "Falling," and "Crying."

BANG—Mother/Bow to the King. Capitol SMAS 11110

Group's debut set features strong, commercial rock which should receive both AM and FM play. Frank Ferrara shows strong vocals throughout and Frank Gilclan complements this with his guitar. Strong treatment of the old Guess Who rocker, "No Sugar Tonight," which is getting some radio action. Other highlights include "Idealist Realist," the melodic "Feel the Hurt" and "Bow to the King." "Bow" could be the cut to watch.

THE EXOTIC GUITARS—Ranwood R 8104

The Exotic Guitars continue to provide beautiful listening pleasure. Best cuts: "Quiet Village," "Telstar," and "Spanish Harlem."

JIMI HENDRIX—Roots of Hendrix. Trip TLP 9501

More vintage Hendrix from Trip Records, whose first set is still riding the charts. Again, we see Hendrix in his roots, working closely with saxophonist and guitarist Lonnie Youngblood. "Under the Table" (Parts 1 and 2) and "Psych" offer strong examples of what was to come in the way of distinctive guitar work from Hendrix, while the three versions of "Wipe the Sweat" are also strong.

B.W. STEVENSON—Lead Free. RCA LSP 4792

B.W.'s second set from RCA is every bit as strong as his first, filled with fine vocals and top songs. Backed by some of the cream of the L.A. studio musicians, including Red Rhodes, Jimmy Gordon, Larry Carlton and Larry Muhoberac, Stevenson offers a country flavored "Like What You Do," a beautiful ballad in "Minuet for My Lady" and "Early Morning Memphis" and "Peaceful Easy Feeling" among other strong cuts. An excellent set from a man destined for a long and healthy musical future.

GOODTHUNDER—Elektra EKS 75041

Strong LP from a new group whose "Sentries" single is already showing action. Strong vocals from James Cahoon Lindsay and excellent guitar work from David Hanson highlight the LP. Top cuts include the aforementioned "Sentries" as well as "I Can't Get Thru to You," "P.O.W." and "Rollin' Up My Mind."

SAN SEBASTIAN STRINGS—Winter. Warner Bros. BS 2622

If you like the poetry and reading style of Rod McKuen and the music of Anita Kerr and the San Sebastian Strings, and a lot of people do, then you'll enjoy this set. Featuring cuts such as "Bertha's Place," "The Frozen Pond," "Ski Run" and the title cut, these artists combine as they always have to produce a winning package of its kind.

★★★★
4 STAR
★★★★

POP ★★★★★

- FUMBLE—Capitol ST 11125
NANCY ADAMS and the DEER CREEK FUNDAMENTALISTS—Mega M31-1018
PHIL HARRIS—The Best of/Southern Comfort. Mega M51-5006
GEORGE GERSHWIN—Plays Gershwin & Kern. Klavier KS 122

COUNTRY ★★★★★

- GEORGE JONES—Wrapped Around Her Finger. RCA LSP 4801
BILLY WALKER—Greatest Hits. Monument (CBS) KZ 31912
JEANNIE SEELY—Greatest Hits. Monument (CBS) KZ 31911

JAZZ ★★★★★

- BILL EVANS/JIM HALL—Undercurrent. United Artists UAS 5640
CHARLES MINGUS—Wonderland. United Artists UAS 5637

BLUES ★★★★★

- JOSEPH SPENCE—Arholie 1061

JACKIE WILSON—Greatest Hits. Brunswick BL 754185

A collector's item is this fine package that includes the classic performances of Wilson. They're all here from "Lonely Teardrops," to "Nigh," "Higher and Higher," "Whispers," and "Baby Work Out."

ARTHUR GEE/WHIZZ BAND—City Cowboy. Tumbleweed (Famous) TWS 107

Interesting country-rock set from a versatile band of six who play no less than ten instruments between them. The title cut, in two parts, is a fine piece as is the jazz-like "Gettin' There Rocksoft" instrumental which segues into "Sunday Sherry," an excellent ballad. Also standing out are the square-dance flavored "I Wanna Fly" which faded into "Last Night," a '20ish cut complete with honky tonk piano and a Ray Davies flavor. "Name of the Game" and "Thank You Very Much" also stand out.

BLUES

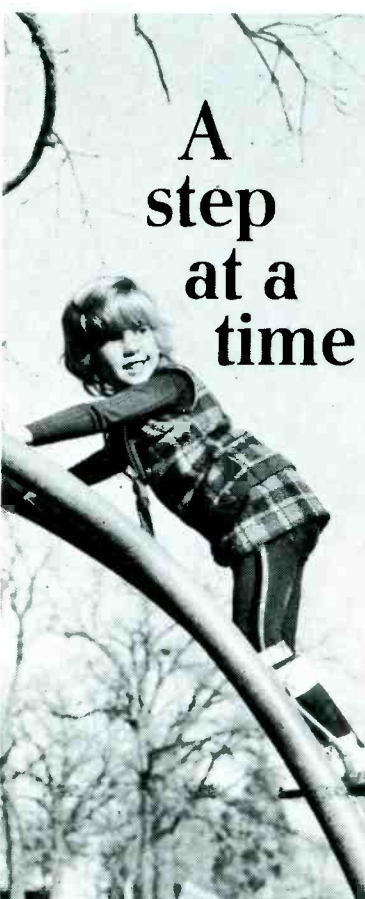
CLIFTON CHENIER "LIVE"—Arholie 1059

If you've ever wondered what accordion Creole style is like, then this is the LP to get. Clifton Chenier has long been recognized as the king in this field, and he's a fine singer to boot. This set, recorded live at a "French Creole" dance, backs that point up. From the opening "Zydeco Cha Cha" to the blues of "Bad Luck and Trouble" through "You're My Love" and the "Going Home Blues" and "Mess Around" finale, the disk captures all the excitement of this brand of music.

JAZZ

JIMMY SMITH—Bluesmith. Verve (MGM) V6-8809

When people talk about jazz organists, the name of Jimmy Smith is often the first to enter the discussion. This set shows why. Cuts such as "Straight Ahead" featuring tenor sax man Teddy Edwards and strong bass and guitar work from Leroy Vinnegar and Ray Crawford on "Absolutely Funky" are highlights. Throughout, Smith blends perfectly with his sidemen and they with him, neither overshadowing the other. Smith also shows a strong Latin flavor on "Blues for 3 + 1" and "Lolita."



A step at a time

birth defects are forever

unless you help.



give to the March of Dimes

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presents
THE LOU REIZNER PRODUCTION
of



Written by
PETE TOWNSHEND and THE WHO
as performed by
THE LONDON SYMPHONY ORCHESTRA
and
CHAMBRE CHOIR
with
GUEST SOLOISTS
(in order of appearance)
PETE TOWNSHEND
SANDY DENNY
GRAHAM BELL
STEVE WINWOOD
MAGGIE BELL
RICHIE HAVENS
MERRY CLAYTON
ROGER DALTRY
JOHN ENTWISTLE
RINGO STARR
ROD STEWART
RICHARD HARRIS



Answers to the Three Most-Asked Questions About Roxy Music.



1. No! Roxy Music is a totally new group, formed in England, 1972, and right now being hailed as the next “thing.”

2. No! Roxy Music doesn't sound, or even look, like any American group. Look carefully at the boys and notice that each is dressed to reflect a different aspect of their indescribable music. (They would probably define it as everything, except jazz – they hate jazz – carried a step further and combined into music that Disc Magazine adds “threatens to revitalize the entire world of rock 'n' roll.” And as long as we're quote dropping, “Take it from me: ‘Roxy Music’ can bring pictures to your head like no one else – and they've only just begun.” Melody Maker.)



3. Yes! Roxy Music is accessible in America on Reprise Records and Tapes.



Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
1	1	7	★				36	36	22				71	81	7	★				
2	2	14					37	38	9				72	48	18					
3	4	15					43	4	4				73	73	8					
4	7	8	★				50	3	3				74	66	15					
5	5	14					40	28	22				75	100	2	★				
6	8	4	★				41	32	16				76	65	15					
7	6	12					42	37	17				77	70	10					
8	11	7	★				43	46	22				78	60	22					
9	19	4	★				53	4	4				79	82	6					
10	9	16					45	45	23				80	91	3	★				
11	12	11					46	42	16				81	76	11					
12	69	2	★				47	47	15				82	94	3	★				
13	15	6					48	39	24				83	56	25					
14	3	51					54	9	9				84	79	19					
15	18	13	★				77	2	2				85	86	86					
16	10	25					51	51	19				86	80	25					
17	14	9					52	41	21				87	87	13					
18	22	6	★				53	44	21				88	90	6					
19	20	9					63	7	7				89	89	9					
20	16	18					55	57	10				90	133	2	★				
21	27	7	★				56	55	28				91	83	26					
22	24	14					67	6	6				92	95	23					
23	23	7					58	62	6				93	98	7					
24	34	3	★				72	3	3				94	97	24					
25	26	20					71	6	6				95	84	37					
26	13	12					61	58	22				96	96	42					
27	40	8	★				93	3	3				97	85	31					
28	17	14					63	52	21				98	74	18					
29	35	11	★				64	64	47				99	92	60					
30	25	20					65	68	12				100	149	3	★				
31	29	11					66	49	19				101	135	3	★				
32	30	24					75	13	13				102	78	28					
33	21	18					68	59	29				103	106	33					
34	31	28					69	61	20				104	109	9					
35	33	18					88	3	3				105	104	41					
													106	99	28					
													107	121	2	★				

is funk

TOP LP's & TAPE

POSITION
108-200

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		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
108	112	43	BREAD Baby I'm-a Want You Elektra EKS 75015				138	127	8	CHER Superpak, Vol. II United Artists UXS 94			
109	103	14	SHAFT'S BIG SCORE Soundtrack MGM 1 SE 36 ST				139	145	3	MOTT THE HOOPLE All the Young Dudes Columbia KC 31750			NA
110	115	12	VIKKI CARR En Espanol Columbia KC 31470			NA	140	128	12	COMMANDER CODY & HIS LOST PLANET AIRMEN Hot Licks, Cold Steel & Truckers Favorites Paramount PAS 6031 (Famous)			NA
111	111	27	DONNY OSMOND Portrait of Donny MGM SE 4820			NA	141	144	7	SAMMY DAVIS, JR. Portrait of Sammy Davis, Jr. MGM SE 4852			
112	107	24	OSMONDS Live MGM 2SE 4826				142	142	8	DANIEL BOONE Mercury SRM 1-649			
113	130	2	PETER TOWNSEND Who Came First Decca DL 7-9187 (MCA)				143	143	53	ALICE COOPER Killer Warner Bros. BS 2567			
114	101	14	RORY GALLAGHER Live Polydor PD 5513			NA	144	137	8	MERLE HAGGARD Best of the Best of Merle Haggard Capitol ST 11082			
115	138	3	LOGGINS & MESSINA Columbia KC 31748				145	148	6	BONNIE RAITT Give It Up Warner Bros. BS 2643			
116	113	8	TYRANNOSAURUS REX A Beginning A&M SP 3514				146	140	8	ALBERT KING I'll Play the Blues for You Stax STS 3009			
117	118	6	MARK-ALMOND Rising Columbia KC 31917				147	—	1	CHARLIE MCCOY Monument KZ 31910 (CBS)			NA
118	110	20	DONNA FARGO Happiest Girl in the Whole U.S.A. Dot DOS 2600 (Famous)			NA	148	146	62	CHEECH & CHONG Ode SP 77010 (A&M)			NA
119	105	16	RICK SPRINGFIELD Beginnings Capitol SMAS 11047				149	156	3	IT'S A BEAUTIFUL DAY At Carnegie Hall Columbia KC 31338			NA
120	123	5	JOHN MAYALL Moving On Polydor PD 5036			NA	150	150	5	JOHN PRINE Diamonds in the Rough Atlantic SD 7240			NA
121	136	2	DAVID BOWIE Space Oddity RCA LSP 4813			NA	151	151	15	CHARLEY PRIDE A Sunshiny Day With RCA LSP 4742			NA
122	116	39	NEIL YOUNG Harvest Reprise MS 2032				152	131	12	SONNY & CHER The Two of Us Atco SD 2-804			
123	102	20	HOLLIES Distant Light Epic KE 30958 (CBS)			NA	153	134	64	DEREK & THE DOMINOS Layla Atco SD 2-704			
124	108	59	GODSPELL Original Cast Bell 1102			NA	154	160	4	SAVOY BROWN Lion's Share Parrot XPAS 71057 (London)			
125	126	5	OSIBISA Heads Decca DL 7-5368 (MCA)				155	170	2	DAVID BOWIE The Man Who Sold the World RCA LSP 4816			NA
126	—	1	KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (CBS)				156	—	9	EDDIE KENDRICKS People Hold On Tamla T 315 L (Motown)			NA
127	129	18	FOGHAT Bearsville BR 2077 (Warner Bros.)				157	147	11	SAM NEELY Loving You Just Crossed My Mind Capitol ST 11097			NA
128	—	1	JAMES TAYLOR One Dog Man Warner Bros. BS 2660				158	159	8	SLADE Alive Polydor PD 5008			NA
129	114	12	ROY BUCHANAN Polydor PD 5033			NA	159	176	3	LYNN ANDERSON Greatest Hits Columbia KC 31641			NA
130	—	1	FIRESIGN THEATER Not Insane or Anything You Want To Columbia KC 31585			NA	160	164	6	JOEY HEATHERTON The Joey Heatherton Album MGM SE 4858			NA
131	117	21	JAMES BROWN There It Is Polydor PD 5028				161	178	2	MILES DAVIS On the Corner Columbia KC 31906			NA
132	132	12	GROVER WASHINGTON, JR. All the King's Horses Kudu KU-07 (CTI)			NA	162	165	6	JOE WALSH Barnstorm Dunhill DSX 50130			NA
133	119	34	GODFATHER Soundtrack Paramount PAS 1003 (Famous)				163	157	24	JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA
134	—	1	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)			NA	164	167	5	HARRY CHAPIN Sniper and Other Love Songs Elektra EKS 75042			NA
135	122	22	ARGENT All Together Now Epic KE 31556 (CBS)			NA	165	180	2	STEVE MILLER BAND Anthology Capitol SVBB 11114			NA
136	141	5	CREAM Heavy Cream Polydor PD 3502			NA	166	163	52	LED ZEPPELIN Atlantic SD 7205			
137	139	6	HOT BUTTER Popcorn Musicor MS 3242				167	158	57	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900			
							168	168	7	CASHMAN & WEST A Song or Two Dunhill DSX 50126			

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Alice Cooper	78, 143
Allman Brothers	95
Lynn Anderson	159
Argent	135
Atomic Rooster	184
Band	7
Shirley Bassey	183
Batdorf & Rodney	186
Bee Gees	62
Tony Bennett	181
Chuck Berry	16, 79, 189
Black Sabbath	18
Bloodrock	104
Blood, Sweat & Tears	38
Daniel Boone	142
David Bowie	94, 121, 155
Bread	50, 108
James Brown	131
Roy Buchanan	129
Bulldog	193
Jerry Butler	163
Cactus	171
Glen Campbell	192
George Carlin	23
Carpenters	52
Vikki Carr	110
Cashman & West	168
David Cassidy	59
Harry Chapin	164

Ray Charles	198
Cheech & Chong	40, 148
Cher	98, 138
Chicago	20
Chi-Lites	60, 97
Eric Clapton	93, 103
Chi Coltrane	174
Commander Cody	140
Rita Coolidge	101
Ray Conniff	185
Cornelius Bros. & Sister Rose	72
Cream	136
Jim Croce	61
Danny Davis & the Nashville Brass	199
Mac Davis	11
Miles Davis	161
Sammy Davis	141
Deep Purple	58
John Denver	29
Derek & the Dominos	153
Neil Diamond	25
Doobie Brothers	22
Eagles	92
Earth, Wind & Fire	200
Jonathan Edwards	175
Emerson, Lake & Palmer	33
John Entwistle	170
Family	191
Donna Fargo	118
Fifth Dimension	17

Firesign Theatre	130
Roberta Flack	105
Roberta Flack & Donny Hathaway	68
Flash	106
Foghat	127
Four Tops	69, 100
Rory Gallagher	114
J. Geils Band	57
Gary Glitter	187
Grand Funk Railroad	8
Al Green	13, 96
Guess Who	76
Arlo Guthrie	83
Merle Haggard	144
Richie Havens	55
Joey Heatherton	160
Hollies	123
Hot Butter	137
Humble Pie	37
Luther Ingram	49
Isley Brothers	43
It's a Beautiful Day	149
Jermaine Jackson	46
Michael Jackson	5
Millie Jackson	173
Jackson 5	91
James Gang	73
Jefferson Airplane	47
Jethro Tull	24, 56
Elton John	32

Eddie Kendricks	156
Albert King	146
B.B. King	65
Carole King	6, 85
Kinks	77
Kris Kristofferson	126
Led Zeppelin	166
Gordon Lightfoot	107
Lobo	71
Loggins & Messina	115
Charlie McCoy	147
John McLaughlin	172
Taj Mahal	177
Malcolm	84
Main Ingredient	70
Mark-Almond	117
Groucho Marx	188
Johnny Mathis	88
John Mayall	120
Melanie	82
Harold Melvin & the Blue Notes	67
Steve Miller	165
Liza Minnelli	19
Van Morrison	42
Moody Blues	12, 14
Mott the Hoople	139
Johnny Nash	27
Sam Neely	157
Wayne Newton	178
Nitsson	66

O'Jays	26
Danny O'Keefe	87
Gilbert O'Sullivan	41
Original Cast (Godspell)	124
Osibisa	125
Donny Osmond	51, 111
Osmonds	21, 112
Partridge Family	31
Billy Paul	197
Persuasions	195
Poco	182
Elvis Presley	39, 63
Charley Pride	151
John Prine	150
Bonnie Raitt	145
Rare Earth	134
Raspberries	102
Otis Redding	81
Johnny Rivers	179
Smiley Robinson & the Miracles	74
Rollins, Stones	64, 86
Diana Ross	190
Leon Russell	39
Santana	9
Carlos Santana & Buddy Miles	53
Savoy Brown	154
Seals & Crof	15
Simon & Garfunkel	16
Slade	158
Sonny & Chere	152

SOUNDTRACKS	
Cabaret	180
Fiddler on the Roof	167
Godfather	133
Shaft's Big Score	109
Superfly	2
Rick Springfield	119
Cat Stevens	1, 99
Rod Stewart	10
Barbra Streisand	75
Supremes	176
Stylistics	80
James Taylor	128
Temptations	3
Ten Years After	54
Three Dog Night	35
Peter Townshend	113
T. Rex	28, 116
Uriah Heep	48
Bobby Vinton	196
Joe Walsh	162
War	90
Grover Washington Jr.	132
West, Bruce & Laing	44
Andy Williams	89
Bill Withers	34
Bobby Womack	45
Stevie Wonder	169
Yes	4
Neil Young	122, 194

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Produced by Bob Crewe**

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STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending November 25, 1972

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	I CAN SEE CLEARLY NOW	Johnny Nash (Johnny Nash), Epic 5-10902 (CBS)	34	51	WALK ON WATER	Neil Diamond (Tom Catalano & Neil Diamond), Uni 55352 (MCA)	66	90	PIECES OF APRIL	Three Dog Night (Richard Podolor), Dunhill 4331
2	2	I'D LOVE YOU TO WANT ME	Lobo (Phil Gernhard), Big Tree 147 (Bell)	35	33	I BELIEVE IN MUSIC	Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)	67	71	DANCING IN THE MOONLIGHT	King Harvest (Berjot-Robinson), Perception 515
3	3	I'LL BE AROUND	Spinners (Thom Bell), Atlantic 2904	36	47	LIVING IN THE PAST	Jethro Tull (Terry Ellis & Ian Anderson), Chrysalis 2006 (Warner Bros.)	68	79	I GOT A BAG OF MY OWN	James Brown (James Brown), Polydor 14153
4	4	I AM WOMAN	Helen Reddy (Jay Senter), Capitol 3350	37	17	THUNDER AND LIGHTNING	Chi Coltrane (Toxey French), Columbia 4-45640	69	70	SPECIAL SOMEONE	Heywoods (John Madara), Family Prod. 0911 (Famous)
5	6	PAPA WAS A ROLLIN' STONE	Temptations (Norman Whitfield), Gordy 7121 (Motown)	38	43	SUNNY DAYS	Lighthouse (Jimmy Ienner), Evolution 1069 (Stereo Dimension)	70	81	YOU TURN ME ON, I'M A RADIO	Joni Mitchell, Asylum 11010 (Atlantic)
6	10	SUMMER BREEZE	Seals & Crofts (Louie Shelton), Warner Bros. 7606	39	27	AMERICAN CITY SUITE	Cashman & West (Steve Barri), Dunhill 4324	71	82	SUPERSTITION	Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown)
7	13	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73520 (CBS)	40	83	SUPERFLY	Curtis Mayfield (Curtis Mayfield), Curtom 1978 (Buddah)	72	77	GOOD TIME SALLY	Rare Earth (Tom Baird & Joe Porter), Rare Earth 5048 (Motown)
8	15	YOU OUGHT TO BE WITH ME	Al Green (Willie Mitchell), Hi 2227 (London)	41	60	KEEPER OF THE CASTLE	Four Tops (Steve Barri/Dennis Lambert/Brian Potter), Dunhill 4330	73	74	DOWN TO THE NIGHTCLUB	Tower of Power (Ron Capone & Tower of Power), Warner Bros. 7635
9	5	NIGHTS IN WHITE SATIN	Moody Blues (Tony Clarke), Deram 85023 (London)	42	37	ALL THE YOUNG DUDES	Mott the Hoople (David Bowie), Columbia 4-45673	74	66	IF YOU LET ME	Eddie Kendricks (Frank Wilson), Tamla 54222 (Motown)
10	11	IF I COULD REACH YOU	Fifth Dimension (Bones Howe), Bell 45-261	43	44	THEME FROM "THE MEN"	Isaac Hayes (Isaac Hayes & Onzie Horne), Enterprise 9058 (Stax/Volt)	75	80	ANGEL	Rod Stewart (Rod Stewart), Mercury 73344
11	8	CONVENTION '72	Delegates (N. Cenci & N. Kousaleous For Nik-Nik Productions), Mainstream 5525	44	45	SO LONG DIXIE	Blood, Sweat & Tears (Bobby Colomby), Columbia 4-45661	76	85	DAY AND NIGHT	Wackers (Mark Abramson), Elektra 45816
12	7	FREDDIE'S DEAD (Theme From "Superfly")	Curtis Mayfield (Curtis Mayfield), Curtom 1975 (Buddah)	45	52	LONG DARK ROAD	Hollies (Ron Richards & the Hollies), Epic 5-10920 (CBS)	77	—	I WANNA BE WITH YOU	Raspberries (Jimmy Jenner) Capitol 3473
13	18	VENTURA HIGHWAY	America (America), Warner Bros. 7641	46	48	LIES	J. J. Cale (Audie Ashworth), Shelter 7326 (Capitol)	78	78	I FOUND MY DAD	Joe Simon (Staff for Gamble-Huff Prod.), Spring 130 (Polydor)
14	21	IT NEVER RAINS IN SOUTHERN CALIFORNIA	Albert Hammond (Don Altfeld & Albert Hammond), Mums 76011 (CBS)	47	49	I DIDN'T KNOW I LOVED YOU (Till I Saw You Rock and Roll)	Gary Glitter (Mike Leander), Bell 45-276	79	61	I LOVE YOU MORE THAN YOU'LL EVER KNOW	Donny Hathaway (Jerry Wexler & Arif Mardin), Atco 6903
15	20	I'M STONE IN LOVE WITH YOU	Stylistics (Thom Bell), Avco 4603	48	34	BABY DON'T YOU DO IT	The Band (The Band), Capitol 3433	80	75	SUNDAY MORNING SUNSHINE	Harry Chapin (Fred Kewley), Elektra 45811
16	9	WITCHY WOMAN	Eagles (Glyn Johns), Asylum 11008 (Atlantic)	49	50	LET IT RAIN	Eric Clapton (Delaney Bramlett), Polydor 15049	81	—	ROCKY MOUNTAIN HIGH	John Denver (Milton Okum) RCA 74-0829
17	28	CLAIR	Gilbert O'Sullivan (Gordon Mills), Mam 3626 (London)	50	54	BABY SITTER	Betty Wright (Willie Clark & Clarence Reid for Marlin Prod.), Alston 4614 (Atlantic)	82	84	SMOKE GETS IN YOUR EYES	Blue Haze (Phillip Swern & Johnny Arthey), A&M 1357
18	29	SOMETHING'S WRONG WITH ME	Austin Roberts (Danny Janssen, Bobby Hart & Austin Roberts), Chelsea 78-0101 (RCA)	51	89	SITTING	Cat Stevens (Paul Samwell-Smith), A&M 1396	83	—	EVERYBODY LOVES A LOVE SONG	Mac Davis (Rick Hall) Columbia 4-45727
19	24	CRAZY HORSES	Osmonds (Michael Lloyd & Alan Osmond), MGM 14450	52	57	WHAT AM I CRYING FOR	Dennis Yost & the Classics IV (Buddy Buie), MGM South 7002	84	86	LOVIN' YOU, LOVIN' ME	Candi Staton (Rick Hall), Fame 91005 (United Artists)
20	22	OPERATOR (That's Not the Way It Feels)	Jim Croce (Terry Cashman & Tommy West), ABC/Dunhill 11335	53	46	THAT'S HOW LOVE GOES	Jermaine Jackson (Johnny Bristol), Motown 1201	85	87	I GUESS I'LL MISS THE MAN	Supremes (Sherlie Matthews & Deke Richards), Motown 1213
21	25	FUNNY FACE	Donna Fargo (Stan Silver), Dot 17429 (Famous)	54	63	ALIVE	Bee Gees (Bee Gees & Robert Stigwood), Atco 6909	86	88	ANNABELLE	Daniel Boone (Larry Page), Mercury 73339
22	19	BURNING LOVE	Elvis Presley, RCA 74-0769	55	68	YOUR MAMA DON'T DANCE	Ken Loggins with Jim Messina (Jim Messina), Columbia 4-45719	87	98	DO IT AGAIN	Steely Dan (Gary Katz), ABC 11338
23	39	ME AND MRS. JONES	Billy Paul (Gamble-Huff), Philadelphia International 73521 (CBS)	56	55	A MAN SIZED JOB	Denise LaSalle (Crajon), Westbound 260 (Chess/Janus)	88	—	BEEN TO CANAAN	Carole King (Lou Adler), Ode 66031 (A&M)
24	12	GARDEN PARTY	Rick Nelson & The Stone Canyon Band (Rick Nelson), Decca 32980 (MCA)	57	58	WHY CAN'T WE BE LOVERS	Holland-Dozier (Holland-Dozier-Holland), Invictus 9125 (Capitol)	89	—	WHAT WOULD THE CHILDREN THINK	Rick Springfield (Robie Porter), Capitol 3466
25	16	LISTEN TO THE MUSIC	Doobie Brothers (Ted Templeman), Warner Bros. 7619	58	73	AND YOU AND I	Yes (Yes & Eddie Offord), Atlantic 2920	90	—	JEAN GENIE	David Bowie (David Bowie), RCA 74-0838
26	32	ROCKIN' PNEUMONIA-THE BOOGIE WOOGIE FLU	Johnny Rivers (Johnny Rivers), United Artists 50960	59	59	WORK TO DO	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 936 (Buddah)	91	—	I JUST WANT TO MAKE LOVE TO YOU	Foghat (Dave Edmunds), Bearsville 0008 (Warner Bros.)
27	36	CORNER OF THE SKY	Jackson 5 (Shirley Matthews & Deke Richards), Motown 1214	60	64	ONE NIGHT AFFAIR	Jerry Butler (Jerry Butler/Sam Brown III), Mercury 73335	92	93	THE WORLD IS A GHETTO	War (Jerry Goldstein), United Artists 50975
28	38	DIALOGUE	Chicago (James William Guercio), Columbia 4-45717	61	62	NO	Bulldog (Gene Cornish & Dino Danelli), Decca 32996 (MCA)	93	94	DO YA	Move (Roy Wood & Jeff Lynne), United Artists 50928
29	30	ROCK 'N ROLL SOUL	Grand Funk Railroad (Grand Funk Railroad), Capitol 3363	62	67	IN HEAVEN THERE IS NO BEER	Clean Living (Maynard Solomon), Vanguard 35162	94	—	WHY CAN'T WE LIVE TOGETHER	Timmy Thomas (Steve Alaimo for T.K. Prod.), Glades 1703
30	40	SWEET SURRENDER	Bread (David Gates), Elektra 45818	63	53	WOMAN DON'T GO ASTRAY	King Floyd (Elijah Walker), Chimneyville 443 (Cotillion)	95	96	MAMA WEER ALL CRAZEE NOW	Slade (Chas. Chandler for Barn Prod.), Polydor 15053
31	23	GOOD TIME CHARLIE'S GOT THE BLUES 13	Danny O'Keefe (Arif Mardin), Signpost 70006 (Atlantic)	64	76	992 ARGUMENTS	O'Jays (Gamble & Huff), Philadelphia International 73522 (CBS)	96	—	YOU'RE A LADY	Peter Skellern (Peter Sanes) London 20075
32	14	MY DING-A-LING	Chuck Berry (Esmond Edwards), Chess 2131	65	65	WEDDING SONG (There Is Love)	Petula Clark, (Mike Curb & Don Costa), MGM 14431	97	—	AMERICA	Simon & Garfunkel (P. Simon, A. Garfunkel & R. Halee) Columbia 4-45663
33	26	ELECTED	Alice Cooper (Bob Ezrin), Warner Bros. 7631					98	—	YOU'RE A LADY	Dawn (Hank Medress, Dave Appel, & Tokens), Bell 45-258
								99	100	YOU COULD DO MAGIC	Limmie & Family Cooking (Sandy Linzer & Steve Metz), Avco 4602
								100	—	I'M SORRY	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14434

HOT 100 A-Z - (Publisher-Licensee)

Alive (R.S.O., ASCAP) 54	Corner of the Sky (Jobete/Belwin-Mills, ASCAP) 27	Freddie's Dead (Theme from "Superfly") (Curtom, BMI) 12	I Guess I'll Miss the Man (Jobete/Belwin-Mills, ASCAP) 85	Jean Cohie (Vaudeville, BMI) 90	One Night Affair (Assorted, BMI) 60	Summer Breeze (Dawn Breaker, BMI) 6	What Would the Children Think (Parter/Binder, ASCAP) 89
All the Young Dudes (Moth/Chrysalis, ASCAP) 42	Do It Again (Wingate/Red) 28	Funny Face (Prima Donna, BMI) 21	I'd Love You to Want Me (Kaiser/Famous, ASCAP) 2	Keeper of the Castle (Trousdale/Soldier, BMI) 41	Operator (That's Not the Way It Feels) (Blendingwell/Wingate, ASCAP) 20	Sunday Morning Sunshine (Story Songs, ASCAP) 80	Why Can't We Live Together (Sherlyn, BMI) 94
A Man Sized Job (Ordena/Bridgeport, BMI) 56	Do Ya (Anac-Rachel/Titlis) 93	Garden Party (Matraquon, BMI) 24	I Just Want to Make Love to You (Arc, BMI) 79	Let It Rain (Cotillion/Delbon/Casseroles, BMI) 49	Papa Was a Rollin' Stone (Stone Diamond, BMI) 49	Sunny Days (C.A.M.-U.S.A., BMI) 38	Why Can't We Be Lovers (Gold Forever, BMI) 57
America (Charing Cross, BMI) 97	Do Ya (Anac-Rachel/Titlis) 93	Good Time Charlie's Got the Blues (Cotillion/Road Canon, BMI) 31	I Love You More Than You'll Ever Know (Sea Lark, BMI) 77	Listen to the Music (Blossom Hill, BMI) 25	Pieces of April (Antique/Leeds, ASCAP) 66	Superfly (Curtom, BMI) 40	Witchy Woman (Kicking Bare/Bench Mark, ASCAP) 16
American City Suite (Blendingwell, ASCAP) 39	Do Ya (Anac-Rachel/Titlis) 93	Good Time Sally (Stein & Van Stock, ASCAP) 72	I Love You More Than You'll Ever Know (Sea Lark, BMI) 77	Living in the Past (Chrysalis, ASCAP) 36	Rockin' Pneumonia-Boogie Woogie Flu (Ace, BMI) 26	Superstition (Stein & Van Stock/Black Bull, ASCAP) 71	Witchy Woman (Kicking Bare/Bench Mark, ASCAP) 16
Annabelle (Page Full of Hits, ASCAP) 86	Do Ya (Anac-Rachel/Titlis) 93	I Am Woman (Bugglerugs, BMI) 4	I'm Sorry (Champion, BMI) 100	Long Dark Road (Kandu Xongs, ASCAP) 45	Rock 'n' Roll Soul (Cram Renaff, BMI) 46	Sweet Surrender (Screen Gems-Columbia, BMI) 30	Woman Don't Go Astray (Malaco-Raffignac, BMI) 63
And You and I (Tessongs, ASCAP) 88	Do Ya (Anac-Rachel/Titlis) 93	I Believe in Music (Screen Gems-Columbia/Songpainter, BMI) 35	I'm Stone in Love with You (Bellboy/Assorted, BMI) 15	Long Dark Road (Kandu Xongs, ASCAP) 45	Rocky Mountain High (Cherry Lane, ASCAP) 84	That's How Love Goes (Jobete, ASCAP) 53	Work to Do (Triple Three, BMI) 59
Angel (Arch, ASCAP) 75	Do Ya (Anac-Rachel/Titlis) 93	I Can See Clearly Now (Cayman, ASCAP) 1	In Heaven There is No Beer (Beechwood, BMI) 62	Lovin' You Lovin' Me (Fame, BMI) 62	Rocky Mountain High (Cherry Lane, ASCAP) 84	The World is a Ghetto (Far Du, ASCAP) 81	You Can Do Magic (Kama Sutra/Five Arts, BMI) 99
Baby Don't You Do It (Jobete, BMI) 48	Do Ya (Anac-Rachel/Titlis) 93	I Can See Clearly Now (Cayman, ASCAP) 1	If I Could Reach You (Hello There, ASCAP) 87	Mama Weer All Crazee Now (January, BMI) 10	Rocky Mountain High (Cherry Lane, ASCAP) 84	Thunder and Lightning (Chink, ASCAP) 82	You Ought to Be With Me (Joe/Green, BMI) 8
Baby Sitter (Sherlyn, BMI) 50	Do Ya (Anac-Rachel/Titlis) 93	I Didn't Know I Loved You (Till I Saw You Rock and Roll) (Leeds, ASCAP) 47	If You Don't Know Me by Now (Assorted, BMI) 10	Me and Mrs. Jones (Assorted, BMI) 7	Rocky Mountain High (Cherry Lane, ASCAP) 84	What Am I Crying For (Lo-Sal, ASCAP) 64	You're a Lady (W.B., ASCAP) 96
Been to Canaan (Colgems, ASCAP) 88	Do Ya (Anac-Rachel/Titlis) 93	I Found My Dad (Assorted, BMI) 7	If You Let Me (Jobete/Stonogate, BMI) 1	My Ding-A-Ling (Isales, BMI) 32	Rocky Mountain High (Cherry Lane, ASCAP) 84	Walk on Water (Prophet, ASCAP) 34	Your Mama Don't Dance (Wingate/Jasperilla, ASCAP) 55
Burning Love (Columbia, BMI) 22	Do Ya (Anac-Rachel/Titlis) 93	I Got a Bag of My Own (Dynatone/Belinda, BMI) 68	I'll Be Around (Bellboy/Assorted, BMI) 10	My Ding-A-Ling (Isales, BMI) 32	Rocky Mountain High (Cherry Lane, ASCAP) 84	Wedding Song (P.D.) 65	You Turn Me On, I'm a Radio (Mitchell, BMI) 70
Clair (Mam, ASCAP) 17	Do Ya (Anac-Rachel/Titlis) 93	I Got a Bag of My Own (Dynatone/Belinda, BMI) 68	I'm Sorry (Champion, BMI) 100	My Ding-A-Ling (Isales, BMI) 32	Rocky Mountain High (Cherry Lane, ASCAP) 84	What Am I Crying For (Lo-Sal, ASCAP) 64	
Convention '72 (Nik-Nik, ASCAP) 11	Do Ya (Anac-Rachel/Titlis) 93	I Got a Bag of My Own (Dynatone/Belinda, BMI) 68	I'm Stone in Love with You (Bellboy/Assorted, BMI) 15	My Ding-A-Ling (Isales, BMI) 32	Rocky Mountain High (Cherry Lane, ASCAP) 84	What Am I Crying For (Lo-Sal, ASCAP) 64	

HITS OF THE WORLD

Billboard

AUSTRIA SINGLES

- This Week**
- HELLO-A—Mouth & McNeal (Philips)
 - POPCORN—Hot Butter (Ariola)
 - SYLVIA'S MOTHER—Dr. Hook and the Medicine Show (CBS)
 - SILVER MACHINE—Hawkwind (United Artists)
 - HANS IN GLUECK—Mireille Mathieu (Ariola)
 - GOODY, MY LOVE—Rotations (Polydor)
 - WIG WAM BAM—Sweet (RCA)
 - EINE NEUE LIEBE IST DIE EIN NEUES LEBEN—Juergen Marcus (Telefunken)
 - SING HALLELUJA—Les Humphries Singers (Decca)
 - I'LL BE HOME—Pat Boone (EMI/Columbia)

LP's

- This Month**
- MACHINE HEAD—Deep Purple (Hoer Zu/Electrola)
 - SLIDER—T. Rex (Ariola)
 - MOODS—Neil Diamond (Philips)
 - TRIOLOGY—Emerson, Lake & Palmer (Ariola)
 - URIAH HEPP—Demons & Wizards (Islands)
 - SCHOOL'S OUT—Alice Cooper (Warner Bros.)
 - JULIANE WERDING—Juliane Werdning (Hansa)
 - OLD MAN MOSES—Les Humphries Singers (Decca)
 - SCHOENE MAID—Tony Marshall (Ariola)
 - MARDI GRAS—Creedence Clearwater Revival (Bellaphon)

BRAZIL—RIO DE JANEIRO SINGLES

- This Week**
- RUN TO ME—Bee Gees (Polydor)
 - CONCERTO PARA UM VERAO—Alain Patrick (Top Tape)
 - ALONE AGAIN—Gilbert O'Sullivan (NAM)
 - TELL ME ONCE AGAIN—Light Reflections (Copacabana)
 - THE GUITAR MAN—Bread (Continental)
 - POR AMOR—Roberto Carlos (CBS)
 - BEN—Michael Jackson (Tapcar)
 - ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
 - DON'T WANT TO SAY GOODBYE—Raspberries (Capitol)
 - ROCKET MAN—Elton John (Young)
 - FIO MARAVILHA—Maria Alcina Chantecler
 - MON AMOUR, ME UBEM, MA FEMME—Reginaldo Rossi (CBS)
 - CORACAO VAGABUNDO—Lindomar Castilho (RCA)
 - LOVE SONG—The Jackson Five (Tapcar)
 - WOMAN—Barrabas (RCA)

LP's

- This Month**
- SELVA DE PEDRA (INTER.)—Varios (Som Livre)
 - BATUQUE NA COZINHA—Martinho da Vila (RCA)
 - AS 14 MAIS (VOL. 26)—Varios (CBS)
 - OS BRUTOS TAMBEM AMAM—Agnaldo Timoteo (Odeon)
 - SUPER PARADA—Varios (Som Livre)
 - AS BOAS DO MEMENTO (VOL. 2)—The Britain Singers (Equipe)
 - JUCA CHAVES AO VIVO—Juca Chaves (Philips)
 - ASSIM SOU EU—Oldair Jose (Polydor)
 - A DANCA DA SOLIDAO—Paulinho da Viola (Odeon)
 - O BOFE (INTER.)—Varios (Som Livre)

BRAZIL—SAO PAULO SINGLES

- This Week**
- CONCERTO PARA UN VERAO—Alain Patrick (Top Tape)
 - ALONE AGAIN—Gilbert O'Sullivan (Odeon)
 - ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
 - BECAUSE I LOVE—Majority One (Top Tape)
 - AGORA EU SEI—Roberto Carlos (CBS)
 - FALE BAIXINHO—Wanderley Cardoso (Sopacabana)
 - RUN TO ME—The Bee Gees (Polydor)
 - WEAVE ME THE SUNSHINE—Peter Yarrow (Continental)
 - MON AMOUR, MEU BEN, NA FEMME—Reginaldo Rossi (CBS)
 - BREAK—Aphrodite's Child (Philips)
 - VELVET MORNING—Demis Roussos (Philips)
 - THE GUITAR MAN—Bread (Continental)
 - DON'T WANT TO SAY GOODBYE—Raspberries (Odeon)
 - I SAW THE LIGHT—Todd Rundgren (Continental)
 - ROCKET MAN—Elton John (Fermata)

LP's

- This Month**
- SELVA DE PEDRA I INTERNACIONAL—Trilha Sonora (Som Livre)
 - BATUQUE NA COZINHA—Martinho da Vila (RCA)
 - O PRIMEIRO AMOR INTERNACIONAL—Trilha Sonora (Som Livre)
 - QUANDO O CARNAVAL CHEGAR—Trilha Sonora (Philips)
 - OS BRUTOS TAMBEM AMAM—Agnaldo Timoteo (Odeon)

BRITAIN SINGLES

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|---|
| 1 | 1 | CLAIR | *Gilbert O'Sullivan, MAM (MAM) Gordon Mills |
| 2 | 6 | MY DING-A-LING | Chuck Berry, Chess (Carlin) Esmond Edwards |
| 3 | 8 | LEADER OF THE PACK | Shangri-Las, Kama Sutra (Robert Mellin) |
| 4 | 5 | LOOP DI LOVE | *Shag, U.K. (Jano) Jonathan King |
| 5 | 2 | MOULDY OLD DOUGH | *Lieutenant Pigeon, Decca (Campbell/Connelly) Stavelly Makepeace Prod. |
| 6 | 21 | WHY | Donny Osmond, MGM (Debar) Mike Curb/Don Costa |
| 7 | 27 | CRAZY HORSES | Osmonds, MGM (Kolob) M. Lloyd/A. Osmond |
| 8 | 20 | CROCODILE ROCK | *Elton John, DJM (DJM) Gus Dudgeon |
| 9 | 15 | LET'S DANCE | Chris Montez, London (E.H. Morris) |
| 10 | 19 | I'M STONE IN LOVE WITH YOU | *Stylistics, Avco (Gamble-Huff/Carlin) Thom Bell |
| 11 | 4 | ELECTED | Alice Cooper, Warner Bros. (Carlin) Bob Ezrin |
| 12 | 7 | IN A BROKEN DREAM | *Python Lee Jackson, Youngblood (Youngblood) Miki Dallon |
| 13 | 3 | DONNA | *I0cc, U.K. (St. Annes) Strawberry Prod. |
| 14 | 11 | HERE I GO AGAIN | Archie Bell & the Drells, Atlantic (Gamble-Huff/Carlin) Gamble-Huff Prod. |
| 15 | 9 | GOODBYE TO LOVE | Carpenters, A&M (Rondor) Richard Carpenter |
| 16 | 13 | BURLESQUE | *Family, Reprise (United Artists) Family/George Chkiantz |
| 17 | 10 | HALLELUJAH FREEDOM | Junior Campbell, Deram (Came) Junior Campbell |
| 18 | 12 | THERE ARE MORE QUESTIONS THAN ANSWERS | Johnny Nash, CBS (Rondor) Johnny Nash Cook/Greenaway |
| 19 | 23 | NEW ORLEANS | *Harley Quinne, Bell (Dominion) Cook/Greenaway |
| 20 | 22 | HI HO SILVER LINING | *Jeff Beck, RAK Replay (Contemporary) Mickie Most |
| 21 | 40 | LOOKIN' THROUGH THE WINDOW | Jackson 5, Tamla Motown (Jobete/Carlin) Hal Davis/Corporation |
| 22 | 18 | BIG SIX | *Judge Dread, Big Shot (B&C/Mooncrest) Bush Prod. |
| 23 | — | ANGEL/WHAT MADE MILWAUKEE FAMOUS | *Rod Stewart, Mercury (KPM/Schroder) Rod Stewart |
| 24 | 26 | OH CAROL/BREAKING UP IS HARD TO DO/LITTLE DEVIL | Neil Sedaka, RCA (Screen Gems-Columbia) |
| 25 | 14 | BURNING LOVE | Elvis Presley, RCA (KPM) |
| 26 | 31 | LAY DOWN | *Straws, A&M (Summerland) Straws |
| 27 | 50 | STAY WITH ME | *Blue Mink, Regal Zonophone (Cauliflower/Cookaway) Blue Mink |
| 28 | 30 | TOO YOUNG | Donny Osmond, MGM (Sun) Mike Curb/Don Costa |
| 29 | 33 | YOU'LL ALWAYS BE A FRIEND | *Hot Chocolate, RAK (RAK) T. Wilson/E. Brown |
| 30 | 38 | BABY DON'T GET HOOKED ON ME | Mac Davis, CBS (Screen Gems-Columbia) Rick Hall |
| 31 | 24 | GUITAR MAN | Bread, Elektra (Screen Gems-Columbia) David Gates |
| 32 | 17 | I DIDN'T KNOW I LOVED YOU | (Till I Saw You Rock 'N' Roll)—Gary Glitter, Bell (Leeds) Mike Leander |
| 33 | 29 | WHY CAN'T WE BE LOVERS | Holland & Dozier, Invictus (KPM) Holland, Dozier, Holland |
| 34 | 37 | IT'S FOUR IN THE MORNING | Faron Young, Mercury (Burlington) Jerry Kennedy |
| 35 | 16 | YOU'RE A LADY | *Peter Skellern, Decca (Pendulum/Warner Bros.) Peter Sames |
| 36 | 25 | WIG-WAM BAM | *Sweet, RCA (Chinnichap/RAK) P. Wainman |
| 37 | 49 | I DON'T BELIEVE IN MIRACLES | *Colin Blunstone, Epic (Verulam) C. White/R. Argent |
| 38 | 32 | ELMO JAMES | Chairmen of the Board, Invictus (KPM) G. Perry/G. Johnson |
| 39 | 28 | JOHN I'M ONLY DANCING | *David Bowie, RCA (Titanic/Chrysalis) David Bowie |
| 40 | 41 | BORSALINO | *Bobby Crush Philips (Famous/Chappell) Norman Newell |
| 41 | 35 | HOW CAN I BE SURE | David Cassidy, Bell (Sparta Florida) Wes Farrell |
| 42 | 34 | AMERICA | Simon & Garfunkel, CBS (Pattern) S&G/Roy Halee |
| 43 | 44 | BEAUTIFUL YOU | Neil Sedaka, RCA (ATV Kirshner) Neil Sedaka |
| 44 | — | ONLY YOU | Jeff Collins, Polydor (Sherwin) D. Arthey |
| 45 | — | KEEPER OF THE CASTLE | Four Tops, Probe (KPM) S. Barri/D. Lampert/B. Potter |
| 46 | 42 | BADGE | *Cream, Polydor (Draftleaf/Apple) F. Pappalardi |
| 47 | 39 | CHILDREN OF THE REVOLUTION | *T. Rex, EMI (Wizard) Tony Visconti |

- BACK STABBERS—O'Jays, CBS (Gamble-Huff/Carlin) Gamble-Huff Prod.
- JUST OUT OF REACH (Of My Two Empty Arms)—*Ken Dodd, Columbia (Francis, Day & Hunter) John Burgess
- IT MIGHT AS WELL RAIN UNTIL SEPTEMBER—Carole King, London (Screen Gems-Columbia)
- MY MAN, A SWEET MAN—Millie Jackson, Mojo (Intersong) Raeford Gerald

CANADA SINGLES

- (Courtesy: Maple Leaf)
- This Week**
- BLACK & WHITE—Three Dog Night (ABC/Dunhill)
 - GARDEN PARTY—Rick Nelson (Decca)
 - BURNING LOVE—Elvis Presley (RCA)
 - BABY DON'T GET HOOKED ON ME—Mac Davis (Columbia)
 - NIGHTS IN WHITE SATIN—Moody Blues (London)
 - BEN—Michael Jackson (Motown)
 - GO ALL THE WAY—Raspberries (Capitol)
 - EVERYBODY PLAYS THE FOOL—Main Ingredient (RCA)
 - DON'T EVER BE LONELY—Cornelius Brothers & Sister Rose (United Artists)
 - GOOD TIME CHARLIE'S GOT THE BLUES—Danny O'Keefe (Signpost)

DENMARK SINGLES

- (Courtesy IFPI)
*Denotes local origin
- This Week**
- WIGWAM BAM—Sweet (RCA)
 - BARE DER ER SOL I DINE OEJNE—*Gustav & Bent (Sonet)
 - BOTTOMS UP—Middle of the Road (RCA)
 - MATRIMONY—Gilbert O'Sullivan (MAM)
 - POPCORN—Hot Butter (Barclay)
 - BURNING LOVE—Elvis Presley (RCA)
 - LOVE ME—Chris Roberts (Polydor)
 - GI' OS EN CHANCE TIL—*Bjoern Tidmand (Odeon)
 - PRIVATDETEKTIVEN—*Dirch Passer (Philips)
 - CHILDREN OF THE REVOLUTION—T. Rex (EMI/T.REX)
 - ANGELINA—*Olsen (Philips)
 - JEG SKAL ALDRIG TIL BAL UDEN TRUSSER—*Birthe Kjaer (Philips)
 - MIG OG MARGRETH—*John Mogensen (Play)
 - OH BABE, KOM MED ET BUD—*Preben Kaas (Odeon)
 - JEG ER SAA KED A'—*Gert Kruse (Triola)
 - MOULDY OLD DOUGH—Lt. Pigeon (Decca)
 - HE'S AN INDIAN COWBOY ON THE RODEO—Buffly Sainte-Marie (Vanguard)
 - SE DIG OMKRING—*Elisabeth Edberg (Metronome)
 - EN TUR TIL MALLORCA—*Fritz & Erik (Odeon)
 - KOM MED MIG—*Ulla Pia (Odeon)

LP's

- This Month**
- CATCH THE BULL AT FOUR—Cat Stevens (Island)
 - ROCK AND ROLL MUSIC TO THE WORLD—Ten Years After (Chrysalis)
 - OLSEN—*Olsen (Philips)
 - SOME TIME IN NEW YORK CITY—John Lennon (Apple)
 - BLACK SABBATH, Vol. 4—Black Sabbath (Vertigo)
 - HIMSELF—Gilbert O'Sullivan (MAM)
 - FLEMMING ANTONY DANKSTOP PARTY—*Flemming Antony (PMC)
 - I DON'T BELIEVE IN IF ANYMORE—Roger Whittaker (Philips)
 - CHANTE FRANCIS LAI—Mirielle Mathieu (Ariola)
 - DEN STORE FLUG—*Sebastian (Harvest)

FINLAND SINGLES

- (Courtesy of INTRO Magazine)
*Denotes local origin
- This Week**
- POPCORN—Hot Butter (Barclay)—Skandia-Kustannus
 - AIDEISTA PARHAIN (Mother of Mine)—*Jari Huhtasalo (CBS)
 - DIRLANDA—*Kai Hytinen (Philips)—Fazer Music
 - LITTLE WILLY—The Sweet (RCA)—Skandia-Kustannus
 - MOTHER OF MINE—Neil Reid (Decca)—Fazer Music
 - POPPA JOE—The Sweet (RCA)—Fazer Music
 - PUHU HILJAA RAKKAUDESTA (Speak Softly Love)—*Fredri (Philips)—Fazer Music
 - ELAMALTA KAIKEN SAIN (Every Little Move She Makes)—*Pepe & Paradise (CBS)—Fazer Music
 - PETTAJAN TIE—*Taisto Ahlgren (Sonet)—Skandia-Kustannus
 - BEAUTIFUL SUNDAY—Daniel Boone (Fontana)—Skandia-Kustannus
 - AANESI MA KUULEN (La Riva Bianca)—*Katri-Helena (Top Voice)—Levysavel
 - WIG-WAM BAM—The Sweet (RCA)
 - SACRAMENTO—Middle of the Road (RCA)—Edition Coda
 - NAINEN TUMMISSA (Lady in Black)—*Lemon (Ufo)—Fazer Music

- LOOP-DI-LOVE—J. Bastos (Philips)—Fazer Music
- DAA-DA, DAA-DA—*Sammy Babitzin (Columbia)—Imudico
- SCHOOL'S OUT—Alice Cooper (Warner Bros.)
- VANGIN TOIVE—*Jukka Raitanen (Scandia)—Skandia-Kustannus
- AMARILLO—Tony Christie (MCA)—Edition Coda
- KAUNIS SUNNUNTAI (Beautiful Sunday)—*Arto Sotavalta (Sonet)—Skandia-Kustannus

LP's

- This Month**
- DEMONS AND WIZARDS—Uriah Heep (Bronze)
 - GREATEST HITS—Simon and Garfunkel (CBS)
 - MACHINE HEAD—Deep Purple (Purple)
 - NIIN PALJON KUULUU RAKKAUTEEN—*Fredri (Finnlevy)
 - TRIOLOGY—Emerson, Lake & Palmer (Island)
 - BOLAN BOOGIE—T. Rex (Cube)
 - THE SLIDER—T. Rex (T. Rex)
 - LIVING IN THE PAST—Jethro Tull (Sonet)
 - 14 SUPER HITS—Various (RCA)
 - KONSTAN PARHAAT—*Konsta Jylha (RCA)

JAPAN SINGLES

- (Courtesy: Music Labo, Inc.)
*Denotes local origin
- This Week**
- KYO NO NIWAKA AME—*Rumiko Koyanagi (Reprise) Watanabe
 - NIJI O WATATTE—*Mari Amachi (CBS/Sony) Watanabe
 - AME—*Eiji Miyoshi (Victor) Shinko
 - AISHU NO PAGE—*Saori Minami (CBS/Sony) Nichion
 - ONNA NO MACHI—*Shiro Miya, Pinkara Trio (Columbia) Daiichi
 - ALONE AGAIN—Gilbert O'Sullivan (London) Review Japan
 - YOGISHA—*O Yan Hui Hui (Toshiba) Takarajima
 - KURUWASETAINO—*Linda Yamamoto (Canyon) Fuji
 - SHINDEMO II—*Kenji Sawada (Polydor) Watanabe
 - LOVE THEME FROM "THE GODFATHER"—*Andy Williams (CBS/Sony) Nichion
 - TABI NO YADO—*Takuro Yoshida (Odyssey) PMP
 - SENSEI—*Masako Mori (Minoruphone) Tokyo
 - OTOKO NO KO ONNA NO KO—*Hiromi Goh (CBS/Sony) Standard
 - KANASHIMIYO KONNICHUWA—*Megumi Asaka (GAM) J&K
 - RENGE SO—*Billy Banban (Kit) PMP
 - DOKYUSEI—*Masako Mori (Minoruphone) Tokyo
 - MIMI O SUMASHITE GORAN—*Rutsuko Honda (CBS/Sony) Nihon Hoso
 - BLACK & WHITE—Three Dog Night (Probe) Tro Essex Japan
 - MEGURIAU SEISHUN—*Goro Noguchi (Polydor) Fuji
 - SATURDAY IN THE PARK—Chicago (CBS/Sony) Taiyo

MALAYSIA SINGLES

- (Courtesy of Redifusion, Malaysia)
- This Week**
- BEAUTIFUL SUNDAY—Daniel Boone (Mercury)
 - GUITAR MAN—Bread (Elektra)
 - BABY DON'T GET HOOKED ON ME—Mac Davis (CBS)
 - RUN TO ME—Bee Gees (Atco)
 - BLACK AND WHITE—Three Dog Night (Dunhill)
 - SATURDAY IN THE PARK—Chicago (CBS)
 - SOMETHING BIG—Mark Lindsay (CBS)
 - GOODBYE TO LOVE—The Carpenters (A&M)
 - LIVING IN HARMONY—Cliff Richard (EMI)
 - SISTER JANE—New World (Rak)

MEXICO SINGLES

- (Courtesy Radio MIL)
- This Week**
- MIENTEME—Victor Yturbe (Piruli)—(Philips)
 - POR QUE—Los Babys (Peerless)
 - BEAUTIFUL MORNING (Domingo Maravilloso)—Daniel Boone (Musart)
 - BREAKING UP IS HARD TO DO (Es difícil decir adios)—Partridge Family (Bell)
 - ALONE AGAIN (Solo otra vez)—Gilbert O'Sullivan (London)
 - WITHOUT SIN (Sin ti)—Nilsson (RCA)
 - VOLVERA EL AMOR—Virginia Lopez (Gas)
 - POPCORN (Palomitas de maiz)—Various Versions
 - CONGOJA—Sonora Santanera (CBS)
 - SERA MANANA—Juan Gabriel (RCA)

SWISS—German SINGLES

- (Courtesy German Service Swiss Broad Corp.)
- This Week**
- POPCORN—Hot Butter (Musicon Rec)
 - HELLO-A—Mouth & MacNeal (Philips)
 - SILVER MACHINE—Hawkwind (United Art)

- ICH HAB' DIE LIEBE GESEHN—Vicky Leandros (Philips)
- ROCK AND ROLL, Part 2—Gary Glitter (Bell)
- SYLVIA'S MOTHER—Dr. Hook and the Medicine Show (CBS)
- KISS ME—C. Jerome (AZ)
- MAMA WEER ALL CRAZEE NOW—Slade (Polydor)
- LET'S DANCE—The Cats (Columbia)
- WIG-WAM BAM—The Sweet (RCA Victor)

SWISS FRENCH SINGLES

- (Courtesy: Radio Suisse Romande)
- This Week**
- ROCK AND ROLL, PART 2—Gary Glitter (Bell)
 - POPCORN—Hot Butter (Barclay)
 - SCHOOL'S OUT—Alice Cooper (W.B.)
 - SONG SONG BLUE—Neil Diamond (Philips)
 - HELLO-A—Mouth and MacNeal (Philips)
 - WIG-WAM BAM—The Sweet (RCA)
 - SOLEIL SOLEIL—Nana Mouskouri (Fontana)
 - MY REASON—Demis Roussos (Philips)
 - BOTTOMS UP—Middle of the Road (RCA)
 - THE GODFATHER—Al Martino/Dalida/Andy Williams (Capitol)

SPAIN SINGLES

- (Courtesy of "El Musical")
*Denotes local origin
- This Week**
- LOVE THEME FROM "THE GODFATHER" (In Spanish)—Andy Williams (CBS) Chappel Iberica
 - ALGO DE MI—*Camilo Sesto (Ariola) Erika Musical
 - ROCKET MAN—Elton John (EMI) EGO
 - SONG SONG BLUE—Neil Diamond (Philips-F) Ivan Mogull Espanola
 - POPCORN—Popcorn Makers (Movieplay) Musica de Espana
 - ALONE AGAIN—Gilbert O'Sullivan (Columbia) Musica del Sur
 - WHEN I WAS A KID—Demis Roussos (Philips-F) Symphaty
 - POPCORN—Mister K (Bocaccio-RCA) Musica de Espana
 - ROCK & ROLL—Gary Glitter (Polydor) Musica del Sur
 - BEAUTIFUL SUNDAY—Daniel Boone (Belter) Ivan Mogull Espanola

WEST GERMANY SINGLES

- (Courtesy Musikmarkt)
*Denotes local origin
- This Week**
- WIG-WAM BAM—The Sweet (TCA/Teldec)—Melodie der Welt
 - ICH HAB' DIE LIEBE GESEHN—Vicky Leandros (Philips)—Gerig
 - BOTTOMS UP—Middle of the Road (RCA/Teldec)—Slezak
 - CHILDREN OF THE REVOLUTION—T. Rex (Ariola)—Wizard
 - MEXICO—*Les Humphries Singers (Decca)—Sikorski
 - EINE NEUE LIEBE IST WIE EIN NEUES LEBEN—Juergen Marcus (Telefunken)—Young Music/Intro
 - IF YOU COULD READ MY MIND—Snotnicks (Polydor)—Chappell
 - BLAU BLUET DER ENZIAN—*Heino (Electrola) Montana/RMI
 - POPCORN—Hot Butter (Musicon/Ariola)—Melodie der Welt
 - SILVER MACHINE—Hawkwind (United Artists)—UA Musik
 - HELLO-A—Mouth & MacNeal (Philips)—Aberbach
 - LET'S DANCE—The Cats (Electrola)—Accord
 - SCHOOL'S OUT—Alice Cooper (Warner)—Melodie der Welt
 - ICH FANGE NIE MEHR WAS AN EINEM SONNTAG AN—*Monica MORELL (Electrola)—Accord
 - MAMA WEER ALL CRAZEE NOW—Slade (Polydor)—Slezak
 - ROCK AND ROLL, PART 2—Gary Glitter (Bell/Polydor)—MCA/Gerig
 - MOULDY OLD DOUGH—Lieutenant Pigeon (Decca)—Sikorski
 - UHR FRUEH IN DEN STRASSEN—*Christian Anders (Electrola)—Anders Musik
 - ICH FANG' FUER EUCH DEN SONNENSCHIN—*Tony Marshall (Ariola)—Young Music/Intro
 - ANNABELLE—Daniel Boone (Penny Farthing/Bellaphon)—Altus/Global
 - SYLVIA'S MOTHER—Dr. Hook (CBS) Essex/Gerig
 - ICH WUENSCH' MIR' NE KLEINE MIEZEKATZE—*Wums Gesang (Ariola)
 - STANDING IN THE ROAD—Blancofoot Sue (DJM/Ariola) F.D.&H.
 - HANS IM GLUECK—Mireille Mathieu (Ariola) Nero/Intro.
 - MICHAELA—*Bata Illic (Polydor) Melodie der Welt/Aberbach

RADIO ACTION AND PICK SINGLES

DIRECTOR—DON OVENS

NUMBER OF SINGLES REVIEWED
THIS WEEK
67
LAST WEEK
78

Hot Chart Action

YOU OUGHT TO BE WITH ME—Al Green (Hi) (*8 from 15) . . . as disc moves into top 10 this week top radio action spreads into 34 of the 40 markets checked. New listings this week in Pittsburgh, Phoenix, San Diego and Omaha; still lacking Portland, Denver, Albany, Fargo, De Moines and Salt Lake City. It's top 20 in Chicago, L.A., Philly, Boston, Detroit, S.F., Cleveland, D.C., N.O., Minneapolis, Memphis/Nashville, Atlanta, Providence, San Diego, Louisville; top 10 in N.Y., S.F., Baltimore, Miami, Charlotte and Birmingham. Sales

Seattle, Minneapolis/St. Paul, Atlanta and Houston, totaling 19 of the 23 markets polled.

SWEET SURRENDER—Bread (Elektra) (*30 from 40) . . . strong top 40 radio spread . . . added at KHL (L.A.); Pittsburgh, San Diego, Louisville, Phoenix, Providence, Milwaukee, bringing it into 20 of the 40 markets polled. Missing N.Y., Chicago, Detroit and S.F. Sales now spread into all 21 markets checked with top 15 dealer mentions reflected in Boston, Baltimore, D.C., Dallas, Seattle and Memphis.

RADIO HAPPENINGS:

Jimmy Thomas' "Why Can't We Live Together"

SAILCAT—BABY RUTH (3:12)

(prod: Sailcat & Muscle Shoals Sound) (writer: Wyker) (Skyhill, BMI) Group broke through top 20 first time out with "Motorcycle Mama" and follow it with another strong, easy beat rhythm ballad. Flip: "B.B. Gunn" (2:48) (Singing Wire, BMI) ELEKTRA 45817

ANNE MURRAY—DANNY'S SONG (3:06)

(prod: Brian Ahern) (writer: Loggins) (Gnosso, ASCAP) Potent reading of the moving Kenny Loggins ballad for top 40 and MOR. Flip: "Drown Me" (3:05) (Jolly Cheeks, BMI) CAPITOL 3481

VIGRASS & OSBORNE—MISTER DEADLINE (2:46)

(prod: Jeff Wayne) (writers: Vigrass & Osborne) (Duchess/Wayne, BMI) Flip: "Remember Pearl Harbor" (3:31) (Duchess/Wayne, BMI) UNI 55355 (MCA)

BARBARA MASON—GIVE ME YOUR LOVE (2:59)

(prod: Curtis Mayfield) (writer: Mayfield) (Camad Music, BMI) Flip: No info available. BUDDAH 331

JACKIE DeSHANNON—CHAINS ON MY SOUL (3:00)

(prod: Jerry Wexler, Tom Dowd & Arif Mardin) (writers: Weiss-Unobsky) (Screen Gems-Columbia, BMI) Flip: No info available. ATLANTIC 2924

LAURA LEE—CRUMBS OFF THE TABLE (3:09)

(Holland-Dozier) (writers: Payne-Dunbar-Wayne) (Gold Forever, BMI) Flip: "You've Got to Save Me" (3:16) (Gold Forever, BMI) HOT WAX 7210 (Buddah)

BOBBY DARIN—HAPPY (Love Theme From "Lady Sings the Blues") (3:54)

(prod: Bob Crewe) (writers: Legrand-Robinson) (Jobete, ASCAP) With a lyric by Smokey Robinson, music by Michel Legrand, production by Bob Crewe and one of Darin's finest performances on record, this ballad from the film "Lady Sings the Blues" can't miss for top 40 and MOR action. Flip: No info available. MOTOWN 1217

BLACK IVORY—Time Is Love (3:44) (prod: Patrick Adams & Dave Jordan) (writers: Adams-Jordan) (Bradley, BMI) TODAY 1516 (Perception)

BROWNSVILLE STATION—The Red Black Spider (2:40) (prod: D. Morris) (Hadley, BMI) (writer: Newton) BIG TREE 156 (Bell)

GAYLE McCORMICK—Near You (3:30) (prod: Joe Schermie & Tom Thacker) (writer: Scaggs) (Blue Street, ASCAP) DECCA 33030 (MCA)

RITA COOLIDGE—Fever (3:28) (prod: David Anderle) (writers: Davenport-Coolley) (Jay & Cee, BMI) A&M 1398

UNIVERSAL JONES—We All Know a Lot of Things But It Don't Never Show (3:10) (prod: Gene McDaniels/Susan Jane) (writer: Corey) (London: BMI) MGM/Verve 10697

JUD STRUNK—Daisy a Day (2:48) (prod: Don Costa) (writer: Strunk) (Seven High, ASCAP) MGM 14463

JOHNNY CASH—ANY OLD WIND THAT BLOWS (2:46)

(prod: Larry Butler) (writer: Feller) (House of Cash, BMI) Flip: "Kentucky Straight" (2:05) (House of Cash, BMI) COLUMBIA 4-4570
RADIO ACTION: KCKN (Kansas City)

MERLE HAGGARD AND THE STRANGERS—I WONDER IF THEY EVER THINK OF ME (2:49)

(prod: Fuzzy Owen) (writer: Haggard) (Blue Book, BMI) Flip: "I Forget You Every Day" (3:10) (Blue Book, BMI) CAPITOL 3488
RADIO ACTION: KCKN (Kansas City)

JERRY WALLACE—DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME (3:12)

(prod: Joe Johnson) (writer: Pellish) (TAJ, ASCAP) Flip: "Where Did He Come From?" (Theme From "Hec Ramsey") (2:12) (Duchess, BMI) DECCA 33036 (MCA)
RADIO ACTION: WEAP (Ft. Worth/Dallas); WPNX (Columbus)

HANK LOCKLIN—Goodbye Dear Ole Ryman (Home of the Grand Ole Opry) (2:50) (prod: Ronny Light) (writer: Howard) (Thinkendore, BMI) RCA 74-0848

EARL RICHARDS—Margie, Who's Watching the Baby (2:28) (prod: Golden Horn Prod.) (writers: Greaves-David) (Bealin, ASCAP/Get the Music/Paleface, BMI) ACE OF HEARTS 0461
RADIO ACTION: WPNX (Columbus)

SMOKEY ROBINSON & THE MIRACLES—I CAN'T STAND TO SEE YOU CRY (See Pop Pick)

LAURA LEE—CRUMBS OFF THE TABLE—(See Pop Pick)

SOLOMON BURKE—I Can't Stop Loving You (2:55) (prod: Solomon Burke, Gene Page & Jerry Styner) (writer: Gibson) (Acuff-Rose, BMI) PRIDE 1017 (MGM)

BOBBY BYRD—Sayin' It and Doin' It Are Two Different Things (3:09) (prod: James Brown) (writer: Brown) (Dynatone/Belinda, BMI) BROWNSTONE 4209 (Polydor)

action showing in all 21 markets, with top 15 dealer mentions reflected in 14 of those markets.

CLAIR—Gilbert O'Sullivan (MAM) (*17 from 28) . . . O'Sullivan spreading fast through top 40 radio as he did with MOR radio with new listings of top 40 noted in S.F., L.A., Pittsburgh, Miami, Phoenix, Denver, Cincy and Louisville bringing to a total of 35 of the 40 markets checked with N.Y., Portland, Charlotte, San Diego and Omaha. Sales building fast also with top 15 dealer mentions in N.Y., Chicago, L.A., Philly, Boston, Detroit, Cleveland, Baltimore, Dallas/Ft. Worth, Milwaukee, Seattle, Minn./St. Paul, Atlanta and Houston. All 21 markets reporting sales activity.

(Glade), a soul smash now spreading over into pop sales action and CKIW in Detroit; Mary Hopkin's "Knock, Knock Who's There" (Apple) a pick at the same station. James Taylor's "Don't Let Me Be Lonely Tonight" (Warner Bros.); breaking in Philly with both WFIL and WIBG on it as well as WPOP in Hartford, Terry Williams' "Melanie Makes Me Smile" (MGM) coming through WIFE (Indy); KOIL (Omaha); KCTX (SLC); KQWB (Fargo); new Chi-Lites "We Need Order" (Brunswick) showing in KLIF (Dallas); Paul Davis' "Boogie Woogie Man" hitting Milwaukee at both WOKY and WRIT.

GLADSTONE—MARIETTA STATION (2:20)

(prod: Robin Hood Brians & Randy Fouts) (writers: Rhone/Voelker) (Trousdale/Sunnybrook, BMI) Group's initial entry "Piece of Paper" made a hefty Hot 100 chart dent . . . followup is a strong folk rhythm ballad. Flip: No info available. ABC 11340

DAVID WAGNER & CROW—MOBILE BLUE (3:29)

(prod: Jerry Styner) (writer: Newbury) (Acuff-Rose, BMI) Group's "Evil Woman" put them in the top 20 in 1969 and now comes up with a winner for a chart return in this strong rock ballad for top 40. Flip: "Everything Has Got to Be Free" (2:52) (Warner-Tamerlane, BMI) AMARET 145 (MGM)

IDES OF MARCH—MOTHER AMERICA (3:29)

(prod: Frank Rand & Bob Destocki) (writer: Peterik) (Bald Medusa, ASCAP) Group went to No. 2 on the Hot 100 in 1970 with "Vehicle" and now move to RCA with a heavy swinger and a message line to bring them back with impact. Flip: No info available. RCA 74-0850

KRACKER—BECAUSE OF YOU (The Sun Don't Set) (3:29)

(prod: Jimmy Miller & Joe Zagarino) (writers: Angulo-Garcia-Francour-Casado-Driggs) (Sweet Nana, ASCAP) Their first for the label, already breaking in Philly, is a strong top 40 rocker from their initial LP produced by Jimmy Miller in L.A. Flip: No info available. ABC-DUNHILL 4329

HIGH VOLTAGE—COUNTRY ROAD (3:05)

(prod: Frank Cook) (writer: Farmer) (Storybook, BMI) Driving rocker loaded with pop and soul chart potential. Flip: No info available. COLUMBIA 4-45701

HOODOO RHYTHM DEVILS—TOO HOT TO HANDLE (3:03)

(prod: David Rubinson) (writers: Crane-Greenlease) (Snoid, ASCAP) Flip: No info available. BLUE THUMB 220 (Famous)

GIFT OF GIVING/LET US LOVE (2:32/3:34)

(prod: Bill Withers with R. Jackson, J. Cadson, M. Dunlap, B. Blackman) (writer: Withers) (Interior, BMI) SUSSEX 247 (Buddah)

SARAH VAUGHAN—And the Feeling's Good (3:04) (prod: Red Lion Prod.) (Fox-Gimbel, BMI) MAINSTREAM 5527

JERRY FULLER—Bookends (2:22) (prod: Jerry Fuller) (writers: Fuller-Butler) (Fullness/Royce, BMI) BELL 45-295

DAVID ALLEN COE—Two Tone Brown (2:26) (prod: Shelby S. Singleton, Jr.) (writer: Coe) (Moss-Rose, BMI) 555 INTERNATIONAL 864

BO DIDDLEY—Husband-in-Law (3:28) (prod: Esmond Edwards) (writers: Dees-Knight-Carnon) (Moonsong, BMI) CHESS 2134

WALTER CARLOS—What's New Pussycat? (2:05) (prod: Walter Carlos) (writers: David-Bacharach) (United Artists, ASCAP) COLUMBIA 4-45741

FLASH CADILLAC & THE CONTINENTAL KIDS—Teenage Eyes (3:08) (prod: Kim Fowley) (writer: Moe) (Lotsa, ASCAP) EPIC 5-10930 (CBS)

JACK GREENE—SATISFACTION (2:49)

(writers: Cochran-Lane) (Tree, BMI) Flip: "From Here On Out" (2:15) (Tree, BMI) DECCA 33008 (MCA)
RADIO ACTION: WPNX (Columbus); KCKN (Kansas City); WBAP (Ft. Worth)

PATTI PAGE & TOM. T. HALL—HELLO WE'RE LONELY (3:12)

(prod: Jerry Kennedy) (writer: Hall) (Hallnote, BMI) Flip: "We're Not Getting Old" (2:38) (Hallnote, BMI) MERCURY 73347
RADIO ACTION: KCKN (Kansas City); WPNX (Columbus)

BOBBY G. RICE—YOU LAY SO EASY ON MY MIND (2:48)

(prod: J. Howard/D. Heard) (writers: Rice-Riis-Fields) (Americus, ASCAP) Flip: No info available. METROMEDIA COUNTRY 902
RADIO ACTION: WKDA (Nashville); KCKN (Kansas City); KVET (Austin); WPNX (Columbus)

RAY PENNINGTON—Let Them Talk (2:48) (prod: Fred Foster) (writer: Thompson) (Fort Knox/Big Star, BMI) MONUMENT 8553 (CBS)

JIM MUNDY—She Got the Fortune (I Got the Fame) (2:14) (prod: Johnny Erdelyan) (Milene, ASCAP) HICKORY 1655

BARBARA MASON—GIVE ME YOUR LOVE (See Pop Pick)

JERMAINE JACKSON—DADDY'S HOME (See Pop Pick)

HIGH VOLTAGE—COUNTRY ROAD (See Pop Pick)

UNIVERSAL JONES—We All Know a Lot of Things But It Don't Never Show (See Pop Pick)

JACKIE ROSS—A Woman (Gets Nothing From Love) (3:20) (prod: Vanleer Prod) (writer: Vanleer) (Access/Vanleer, BMI) GSF 6886

PAT LUNDY—Friend of Mine (I Wanna Thank You So Much) (3:08) (prod: Buddy Scott) (writer: Molluco) (Chappell, ASCAP) RCA 48-1036
BO DIDDLEY—Husband-in-Law (See Pop Pick)

Breaking

ME & MRS. JONES—Billy Paul (Epic) (*23 from 39) . . . the cut from "360 Degrees of Billy Paul" LP shows new additions in top 40 radio this week in N.Y., LA (KHJ), S.F., Dallas/Ft. Worth, Houston, Indianapolis and Hartford plus Philly, Detroit, Cleveland, D.C., N.O., Seattle, Minn./St. Paul, Atlanta, Providence with Louisville already on disc. It's #1 in Detroit! Sales spreading fast in top 15 dealer mentions in N.Y., Chicago, L.A., Philly, Detroit, Cleveland, Pittsburgh, Baltimore, D.C., N.O., Miami, Memphis/Nashville. Other markets with sales are Boston, S.F., St. Louis,

Pop

PARTRIDGE FAMILY Starring Shirley Jones and featuring David Cassidy—LOOKING THROUGH THE EYES OF LOVE (3:03)

(prod: Wes Farrell) (writers: Weil-Mann) (Screen Gems-Columbia, BMI) The Gene Pitney hit of 1965 is given a potent updating with all of the potential of the group's recent revival of "Breaking Up Is Hard to Do." Flip: No info available. BELL 45-301

CARLY SIMON—YOU'RE SO VAIN (4:25)

(prod: Richard Perry) (writer: Simon) (Quackenbush, ASCAP) Flip: No info available. ELEKTRA 45824

SMOKEY ROBINSON & THE MIRACLES—I CAN'T STAND TO SEE YOU CRY (3:28)

(prod: Johnny Bristol) (writers: Jones-Brown-Bristol) (Jobete, ASCAP) Culled from their "Flying High Together" LP, Smokey and group offer a super ballad performance for top 40, Soul and MOR. Flip: "With Your Love Came" (3:04) (Jobete, ASCAP) TAMLA 54225 (Motown)

LUTHER INGRAM—I'LL BE YOUR SHELTER (In Time of Storm) (3:25)

(prod: Johnny Baylor) (writers: Banks-Jackson-Hampton) (East/Memphis/Klondike, BMI) Ingram went top 10 on the Hot 100 with "If Loving You Is Wrong" as well as No. 1 Soul and follows it with a powerful ballad with the same potential. Flip: No info available. KOKO 2113 (Stax/Volt)

JERMAINE JACKSON—DADDY'S HOME (2:59)

(prod: the Corporation) (writers: Shepard-Miller) (Nom, ASCAP) For his second solo release the 17-year-old member of the Jacksons comes up with a winner in this revival of the top 10 Shep & the Limelites hit of 1961. Flip: "Take Me in Your Arms (Rock Me for a Little While)" (2:59) (Jobete/Stone Agate, BMI) MOTOWN 1216

Also Recommended

BARBRA STREISAND—Didn't We (2:29) (prod: Richard Perry) (writers: Webb) (Ja-Mo, ASCAP) COLUMBIA 4-45739

EVERLY BROTHERS—Lay It Down (3:10) (prod: Chet Atkins) (writers: Thomas) (Acuff-Rose, BMI) DECCA 7-0849

PASTORS—She Lets Her Hair Down (3:20) (prod: Lou Toby) (writers: Vance-Carr) (Moonbeam, ASCAP) ALITHIA 6043

MISSION—Kyrie Eleison (2:43) (prod: John O'Reilly) (writers: O'Reilly-Venneri-Del Monte) (Ensign/Contemporary Mission, BMI) PARAMOUNT 0189 (Famous)

Country

CONWAY TWITTY—SHE NEEDS SOMEONE TO HOLD HER (2:45)

(writer: Smith) (Hello Darlin', SESAC) Flip: "This Road That I Walk" (2:00) (Twitty Bird, BMI) DECCA 33033 (MCA)
RADIO ACTION: KAYO (Seattle); WIL (St. Louis); WWVA (Wheeling); WXLL (Peoria); KBUY (Ft. Worth); WEET (Richmond); WSEN (Syracuse); WS'R (Akron); KFDI (Wichita); WIVK (Knoxville); WEXT (Hartford); WVNI (Mobile); WUBE (Cincinnati); WITL (Lansing); KVET (Austin)

Also Recommended

JIM ED BROWN—Unbelievable Love (3:19) (prod: Bob Ferguson) (writers: Putman-Peters) (Green Grass, BMI) RCA 74-0846

JIMMY SNYDER—End of the World (3:04) (prod: Little Richie Johnson) (writers: Kent-Dee) (Summitt, ASCAP) AMERICAN HERITAGE 401-43

Soul

LUTHER INGRAM—I'LL BE YOUR SHELTER (In Time of Storm) (See Pop Pick)

Also Recommended

BLACK IVORY—Time Is Love (See Pop Pick)

Black One-Stop Difficult

• Continued from page 3

music as a boon for the blacks in the industry. He said that black music scores in a number of successful movies, as well as the trend by a growing number of young white musicians to use black music as a base for their new sounds, were giving black music industry personalities the leverage needed to achieve much of the equalization they unsuccessfully sought in the past.

Film Writers Warchest Try

LOS ANGELES — The Composers & Lyricists Guild is raising a warchest fund to support its \$300 million antitrust suit against major film and TV producers, announced Elmer Bernstein at the start of this third term in the Guild presidency. One or a series of benefit concerts will be held to raise money for the legal action.

The film-TV music writers turned to the courts after a 90-day strike last year didn't break down producer resistance. At stake is the writers' demand that they retain publishing rights to their work, instead of assigning copyrights to the producers as has been the standard practice.

CBS has, since filing of the suit, agreed to change its new contracts for composers who wish to retain copyright. And according to Guild executive secretary Ted Kane, several such assignment contracts have already been made.

AFM Acts on Protection Of Cable TV Performers

• Continued from page 3

1. The musicians are to be paid the wage rates established by the local union in whose jurisdiction the program originates.

2. The program will be shown only over the cable television station located within the jurisdiction of the local union in whose jurisdiction the program originates.

Largo Spins Top 10

• Continued from page 3

House. "We don't believe it will hurt other clubs by creating an additional outlet for music in this market."

Between the three of them, Adler, Geffen and Asher manage or record some of the biggest names in contemporary music. These are superstars who rarely play anywhere but large auditoriums any more, but who would presumably make themselves available for Roxy appearances.

Asher manages and produces James Taylor. Adler's Ode Records has Carole King and Cheech & Chong. Geffen, with partner Elliot Roberts, either manages or has signed to their Asylum label Joni Mitchell, Crosby, Stills, Nash & Young, the Eagles, America, and most recently Jimmy Webb.

Jerry Bledsoe, air personality with Radio WWRL in New York, argued that the equalization trend had not yet reached the black DJ, and that even though his station's ratings may be on par with that of a white competitor, yet his salary fell sharply below that of the white DJ.

Touching on the marketing of black album product, Tom Draper, said the major outlet for this product was the black mama and papa shop across the country. He said the feasibility of the mama and papa outlet stemmed from the in-store playing of product it afforded, its suitability for point-of-purchase displays, and the personalized service it offered customers.

Draper also said that the black press was becoming more and more important to the music industry for exposing black music product. He also pointed to discotheques and black movies with musical scores as playing an increasingly important role in the exposure of black music.

Rick Willard of Atlantic Records said that his company which was a major label for black recording acts, was plowing back into the black communities as much as it took out. He also noted that the WEA group was aiming at having at least one black salesman in each of its branch organizations.

Cecil Holmes, vice president Bud-dah Records, stressed that although many inequities still existed in the music industry yet there were a growing number of opportunities for the enterprising black artist or executive.

The meeting which attracted an estimated 250 music industry executives was moderated by Buzz Willis, division director of r&b music for RCA Records.

3. The program will be shown only once without further clearance by the AFM and/or the local.

4. The station will not permit any other cable television, educational television or commercial public television stations to show the programs.

5. The station will restrict the use of the music to the program for which it is recorded.

6. The station will not permit the music to be dubbed, transcribed or in any way mechanically edited for any purpose.

7. The station will agree to pay prevailing AFM wage rates, and other financial benefits to all of the musicians performing on a program, should the music ever be used for the production of phonograph records, commercial announcements, or as background music to accompany any other type of videotape or film program.

The AFM's more than 600 affiliated local unions and 315,000 members are being notified of these requirements in the November issue of the union's official newspaper, International Musician, now in the mails.

Memphis In Board Meet

MEMPHIS—Seven new directors were named to three-year terms to the board of Memphis Music, Inc., at annual elections here.

The entire board of 21 members will meet in January to name new officers. Jerry Williams of Transmaximus is the current president.

Named to the board were Herbie Omell, John Smith, Bob Stendlove, Stew Robb, Betty Berger, Linda Alter and Duck Dunn.

Memphis Music is an organization devoted to the growth and cooperative spirit of music in this city, and consists primarily of leaders from the music and business communities.

FIND Aids Chain

• Continued from page 1

representatives, and help, to be added for the Christmas season, will also receive sales training.

Each store in the chain has received copies of the FIND catalog as well as instructions concerning the use of the catalog, order blanks and other print-of-purchase material.

NARAS to Dissect R&B

LOS ANGELES—"R&B—What Is It?" is the topic local NARAS members will discuss Monday (20) at 8 p.m. at the A&M Studios. Harold Battiste heads the panel of speakers which will attempt to define rhythm and blues, or soul music as it is known today.

Among the questions to be answered are: What is the primary source of the categorization of music? Does the composer do the categorizing? Does the producer and/or arranger determine the category by his treatment of the material? Does the artist change the category as a result of his performance?

The program hopes to define the "anatomy of r&b" while going into the racial and ethnic aspects of the music. Panelists include: J.W. Alexander, H.B. Barnum, Mel Carter, Sid Feller, Ernie Freeman, Ron Granger, John Levy, Pat Pippolo, Mike Post, Sam Samudio and Zelda Sands.

Farrell Slates Offices

• Continued from page 1

Farrell will continue to operate the publishing firms of Pocket Full of Tunes and Every Little Tune with Freddie Bienstock. The reason for the new firms in England, Farrell said, was that "it's a case of wanting to do more than any potential relationship I could have with anyone else . . . it just wouldn't be fair to ask anyone to invest money in all of the things I want to do."

Sees Vast U.K. Holdings

Actually, Farrell is already active in England, having just scored a big publishing hit with "How Can I Be Sure" from the old Rascals' catalog that he bought recently and put into Coral Rock Music. "But I've already committed myself to at least 20 new publishing firms in England and I firmly believe that by the end of a year there, we'll be representing a minimum of 100 catalogs."

Farrell himself is tapering off his in-studio production activities

Fox Files Class Action Suit Vs. El Zarape

NEW YORK—Attorneys for the Harry Fox Agency have filed a class action suit in U.S. District Court for the Northern District of Texas, against El Zarape Recording Co., Inc., and its principal, Johnny Gonzalez for alleged illegal duplicating of records and tapes copyrighted by the 3,500 members of the Fox Agency.

The suit charges that subsequent to January 1, 1963, El Zarape and Johnny Gonzalez manufactured, or contributed to, or were concerned in the manufacture of unauthorized records and prerecorded tapes.

Among the plaintiffs named in the suit are Peer International Corp., Editorial Mexicana De Musica International, S.A., Promotora Hispano Americana, Sam Fox Publishing Co. Inc., Sunbury Music, Inc., Editorial RCA Victor S.A., de C.V., Blue Book Music Co., and Edward B. Marks Music Corp.

'Featherbedding'

• Continued from page 3

ceive a refund, according to the complaint.

Hamel says he has made live recordings of Buddy Rich, Count Basie, Tom Jones, Engelbert Humperdinck and David Frost, but wasn't charged more than \$80 for stagehand services during any recording session prior to those with King.

The NLRB will meet next week and results of the case could establish set rules for live recordings in Las Vegas.

Western World Opens Multi-Purpose Company

NEW YORK — The Western World Music Corp. has opened a multi-purpose music complex, including a fully automated record pressing plant and a quadrasonic 16-track recording studio, and has released the first product under the Western World label, according to Lou Guarino, general manager of the corporation. The complex, itself, is located in the Hammond Industrial Park, Carnegie, Pa.

Guarino said that the recording studio was designed and installed by Wally Barneke, president of Soundtrack, Inc. of New York, at a cost of \$400,000, and that it utilizes 3,000 square feet of space. Plans also call for the addition of a complete tape duplicating division within the complex by the early part of 1973, added Guarino.

Western World Music Records will handle pop, rock, r&b and country product, and will be headed by Nick Albarano, vice president, marketing. Albarano,

most recently general manager of Chess/Janus Records, will headquarter here. The label's initial release includes product by Felix Harp and Billy Jay Hood. Distribution of the label's product will be handled by independents. Included in that list are Music Merchants New England, Boston; Record Merchants, Detroit; Music Merchandisers, Los Angeles; Schwartz Bros., Philadelphia; Summit, Chicago; Universal, Washington; and Malverne, New York.

Artists Scored On LP Cutouts

• Continued from page 1

doesn't understand what an outpouring of such product does to the industry. The market is left in shambles because of the wide price discrepancies."

The business, according to Purcell, is "constantly prostituting itself, anyway. Large retailers get big discounts, smaller ones pay much more, distributors are intertwined with dealers, etc. All depend on sales influence and power. Even ads are deceptive, listing one price one week, another price another week. Cutouts and regular products are included, thus adding to the confusion."

It doesn't pay in a cost sense for the manufacturer to press records simply for cutouts, Purcell said. "The cover and the pressing of the record itself would make the cost prohibitive, especially when a lot of cutout product can be bought by a dealer for as little as 25 cents," he said.

Capitol Soviet

• Continued from page 3

folk-music groups such as the Soviet Army Chorus & Band, the Osipov Balalaika Orchestra and the Omsk Russian Folk Chorus.

Several major projects "are nearing fulfillment, according to Meggs. "Ignor Zhukov has recorded all of the Scriabin piano sonatas, and opera plans include a first stereo version of "The Tsar's Bride" by Rimsky-Korsakov and "Khovanshchina" by Mussorgsky, which is being taped in 4-channel.

The Hollywood negotiations were conducted with executives from MK headed by Mme. Raissa Kalianko, and Bernard Luber and Sidney Justin of Celebrity Concerts, MK's U.S. representatives. Representing Capitol were president Bhaskar Menon, Angel general manager Robert Myers and Meggs.

Musical Isle's N'ville 1-Stop

NEW YORK—Musical Isle of America's Memphis branch has opened a one-stop outlet in Nashville, according to Sid Melvin, head of the Memphis branch.

The outlet, headed by Helen Hall, will offer full service to jukebox operators in the area, ranging from over-the-counter orders to complete programming of routes with title strips. MIA is part of the mass merchandising division of United Artists.

BONO OLDIE XMAS SINGLE

LOS ANGELES — Specialty Records is re-releasing a Christmas record, "Comin' Down the Chimney," featuring Sonny Bono and Little Tootsie. The disk was originally released in the early '60s on the Fidelity label, a subsidiary of Specialty.

Bono, an a&r man with Specialty when the record first came out, was not credited on the original label. At the time he wrote and recorded under the name, Don Christy.

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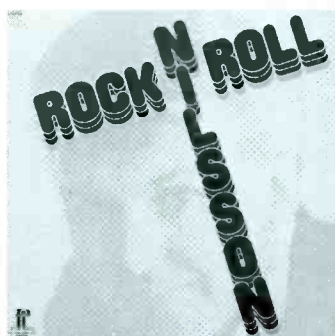
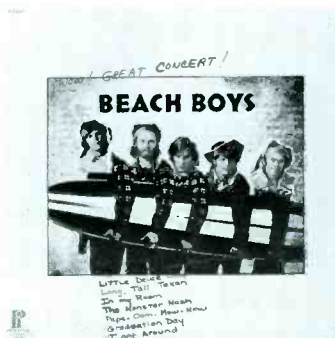
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