

Billboard

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AUGUST 12, 1972 • \$1.25
A **BILLBOARD PUBLICATION**
SEVENTY-EIGHTH YEAR
The International
Music-Record-Tape
Newsweekly
TAPE/AUDIO/VIDEO PAGE 37
HOT 100 PAGE 60
TOP LP'S PAGES 62, 64

MAJOR RETAILERS PROPHECY BOOM

BY JOHN SIPPEN

Smith Extols Custom Label

By NAT FREEDLAND

LOS ANGELES—Custom labels will play an important role in the current phase of the record business, according to Warner Bros. president Joe Smith. "No record executive can possibly be everywhere at once," Smith said. "And today, fine talent is popping up all over the place, not just the two or three key cities."

Smith feels that only a handful of music men have the talent packaging force to rate a custom deal with Warner. "With someone who has a track record like Albert Grossman, you know you won't go wrong in the long run," said Smith. Grossman, the former manager of Bob Dylan, has delivered Warner a major hit artist in Todd Rundgren. Also on Rundgren's Bearsville custom label are Fog-

(Continued on page 66)

Audiofidelity New Concept

By JIM MELANSON

NEW YORK—Audiofidelity Enterprises, Inc. will shun record stores and rack in a new marketing concept aimed at the "impulse buyer" with its new budget tape line distribution agreement with Ancorp National Services, Inc.

Herman Gimbel, president of Audiofidelity, said that the "Sounds Like" cassette series will be distributed to airport stores, newsstands, stationery stores and other Ancorp locations. He added: "They are the locations most frequented by 'impulse buyers,' young and old, who would be the most receptive to the product and its retail price of \$1.69."

He stated that the type of consumer sought and the product's price were the main reasons for avoiding racks and record outlets. With the agreement, Ancorp marks its first handling of tapes or records.

The initial period of the agreement, with an exclusivity clause

(Continued on page 66)

CBS
Convention
See Pages 14 & 15

OWENS AND IMUS SET TO PRESENT RADIO AWARDS

LOS ANGELES—Winners in both the Billboard Air Personality Competition and the Record Promotion Men's Competition have been selected and are now being notified. Awards and certificates will be presented during the Awards Luncheon concluding the Radio Programming Forum here Aug. 17-19 at the Century Plaza Hotel. Gary Owens, air personality on KMPC in Los Angeles, will present the awards to record promotion men. Don Imus, air personality on WNBC in New York, will present the radio awards in a show hinging on his character, "Reverend Hargus."

The Forum, the only educational programming meeting of its type, will feature outstanding authorities in radio as speakers and chairmen. William Ray, chief of the complaints and compliances division of the Federal Communications Commission, will clear the air once and for all about payola. Ric Libby, operations manager of KENR in Houston, and Bill Robinson, program director and air personality at WIRE in Indianapolis, will talk on various aspects of country music but from the general overall view of radio. Other speakers, among the 48 slated, range from Tom Swafford, a vice president of CBS radio-TV, to programming consultants such as George Burns and Paul Drew.

To register for the Forum, send \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069. This fee includes attendance to all sessions, luncheons, work materials, and a cocktail party, compliments of the Billboard, to honor recording artists on Thursday evening, Aug. 17.

Dutch Union Seeks to Wash Out Beach Boys' Residency

By BAS HAGEMAN

AMSTERDAM—The Beach Boys, who have settled in Laren, Holland, may have to leave the country if the Dutch artists' union (ANOUK) has its way.

The union is protesting that the group are residents in Holland and points out that the arrangement is a breach of the generally accepted rule that foreign groups can only receive work permits for occasional performances on tour and not for an indefinite period.

ANOUK fears that if the government gives the Beach Boys official permission to live and work in Holland, there will be a flood of other American groups taking up residence.

Musicor Issues 60-Minute LP's

NEW YORK—Musicor Records has released a series of four LP's—each album containing a total of 60 minutes playing time.

(Continued on page 10)

A spokesman said: "We are happy that the Beach Boys should find our country a congenial place to live, but we must point out that Dutch artists could not expect similar hospitality in the U.S." It is known that the Beach Boys settled in Holland because they claimed that the atmosphere in the U.S.A. was not conducive to creative work.

Black Firms In Unifying Effort

By EARL PAIGE

CHICAGO—Five black-owned retail and wholesale record-tape firms here have formed Consolidated One-Stop (COS) with the initial purpose of joint advertising and co-op promotion of special singles and albums. COS also is exposing new talent that might not otherwise enjoy chart activity, said Walter Gardner, COS secretary.

Advertisements in newspapers

(Continued on page 8)

LOS ANGELES—The large majority of key executives in record, tape and audio retailing, canvassed last week, view the final half of 1972 with optimism, ranging from "good" to "a real boom period." Their glowing forecasts are based on a first half of 1972 that started well, sagged a bit in April and May and rocketed upward the last five to six weeks of the period.

In the main, these major retailing figures look back on the first half of the year as a very good one. Amos Heilicher, founder-president of Heilicher Bros., Minneapolis, and pioneer national rack jobber and chain retailer, bulwarked his enthusiasm on a definite uptrend during the last seven weeks of the first half." He said he was especially encouraged when his study of printouts indicated that the mix of product is changing. "At one time, 80 percent of our volume was done from 20 percent of our inventory. Now it's done from 35 to 40 percent of the product we carry."

"I feel that finally our concept of merchandising a full-line store has caught on. Where once our business was largely in current hit product, we now can depend on a better spread. We have also noted an encouraging increase in classical LP's," Heilicher said. He said that a national meeting of his management personnel, scheduled for Brainerd, Minn., at the end of last week would deliberate an accelerated drive behind classical.

John Cohen, president of Disc Records, Cleveland, a nationwide retail chain, backed Heilicher's report, stating business had been very good. July, start of his fiscal year, was excellent for Disc Rec-

ords. "We are way ahead of last year without continual help from big hits. Today, hit product represents 40 percent of our sale, with the remainder in catalog," Cohen, who started in retail 11 years ago, and has just opened his 30th store nationally, pointed up the constant need for promotion. "Anybody can give away merchandise with discounting. I'm even into drawings to boost business. We gave away a 10-speed Japanese bike in each of 15 stores. It was terrific. I would have done it in all the stores, but I couldn't get more bikes."

Franklin Up 18 Percent

Al Franklin of the Franklin

(Continued on page 8)

Denon Exports to U.S. Are Suspended

By HIDEO EGUCHI

TOKYO—Exports of Denon brand products to the U.S. have been suspended by the manufacturer, Nippon Columbia Co., Ltd. of Kawasaki, Japan. The company will close its New York-based U.S. subsidiary, Nippon Columbia Corp. of America, this month.

The main reason for suspending exports to the U.S. and closing the New York sales headquarters, according to Nippon Columbia, was the worsening competitive power resulting from the upward revaluation of the yen.

The Denon products include stereo systems and cassette tape deck with automatic changer mechanism. Nippon Columbia officers admitted that the U.S. subsidiary

(Continued on page 54)

Record Hunter Bows 'Instant Order' Push

By ROBERT SOBEL

NEW YORK—The Record Hunter has introduced a novel sales push program by setting up its three outlets as "order stores" for an experimental three-week period which began Aug. 1.

According to Jerome Maggid, Record Hunter general manager, all stores will accept orders prepaid, cash only, on any record listed in the Schwann catalog, and will offer it 33.3 percent off the listed catalog price. Tapes are being offered at a 28 percent discount. These prices, Maggid said, are the lowest that Record Hunter has offered in several years. In some cases, the price is the lowest ever, according to Maggid.

"The point here is that we will get the record for the customer even if we don't have it in stock. This may mean having to reach a supplier in Canada direct. Our aim

(Continued on page 66)

1 A.M. NBC-TV Rock Voters' Drive

By ELIOT TIEGEL

LOS ANGELES—A 90-minute show focusing on "young people's music" and tied to a voter registration drive, will be aired on NBC-TV following the "Tonight

(Continued on page 66)

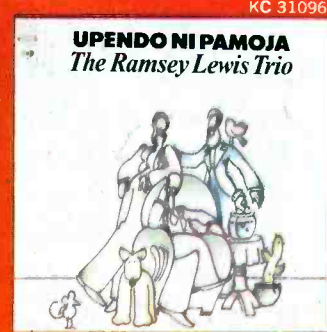
(Advertisement)

Our word
for the week
is rhythm.

On Columbia
and Philadelphia
International Records



Mother Night
shakes it funky.



The Ramsey Lewis Trio
swings it light.

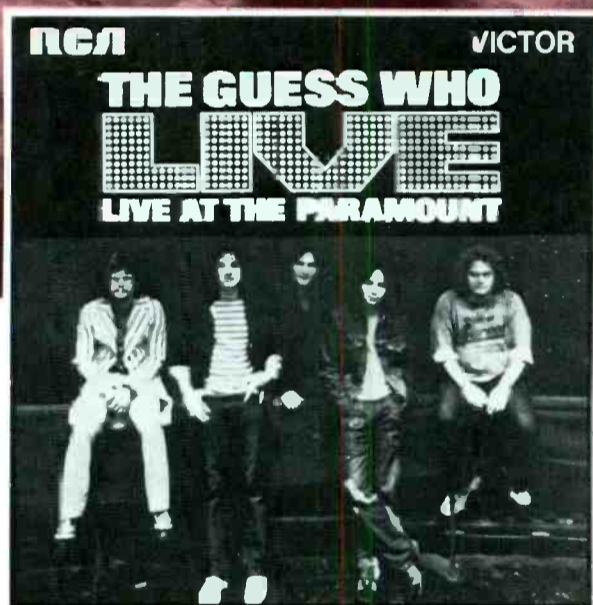
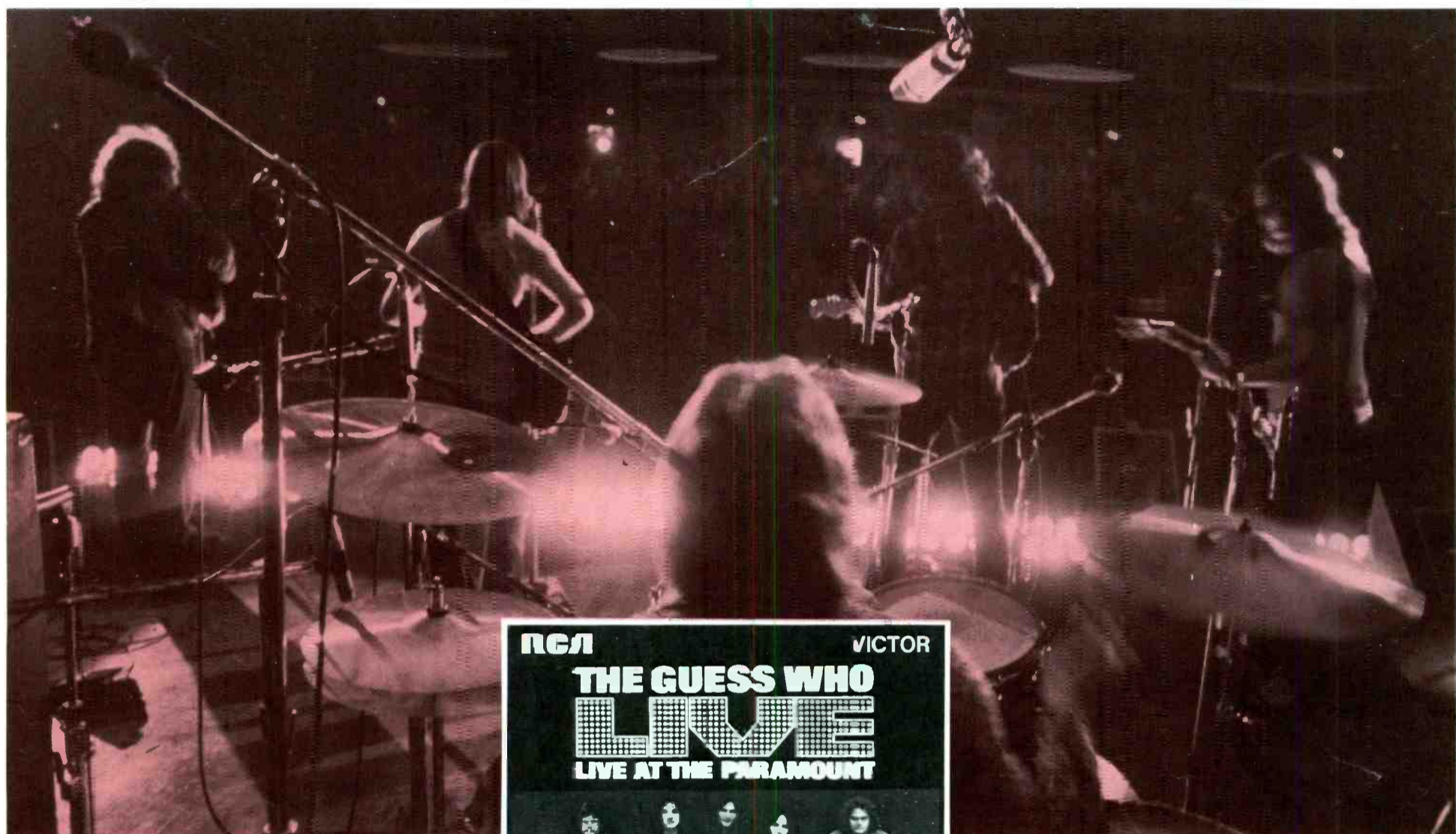


The O'Jays
sway it smooth.



Harold Melvin & the Blue
Notes shuffle it sweet.

Larger than live.



LSP-4779, P8S/PE-2 056

That's the size of the Guess Who's new live album, recorded on the scene at the Paramount Theater in Seattle. It contains some of their established hits, but in all new, totally different concert versions, like "American Woman" and "New Mother Nature," plus some big new ones like "Glacé Bay Blues," "Running Back to Saskatoon," and "Trucking Off Across the Sky."

What makes it all even bigger is the group's summer concert tour of live appearances:

August 8—Greenville, S.C. Memorial Auditorium ■ August 10—Raleigh, N.C. Dorton Arena
August 11—Greensboro, N.C. War Memorial Coliseum ■ August 12—Norfolk, Va. The Scope ■ August 13—Charlotte, N.C. The Coliseum
August 26—St. Louis, Mo. ■ August 27—Des Moines, Iowa. Iowa State Fair ■ August 31—Canadian National Exhibition, Toronto

"The Guess Who Live at the Paramount."
Between their tour and their new live album,
you won't miss a thing.

The Guess Who is part of the RCA experience.
RCA Records and Tapes

VidExpo '72 Adds Del Padre/Garnett

NEW YORK—A consumer sales specialist and a video industry expert are among the most recent speakers to join the roster of panelists that will address delegates to the VidExpo '72, international video marketing conference and exhibition, sponsored by Billboard Publications.

Lou Del Padre, president, Del Padre Stores, Springfield, Mass., and Don Garnett, Henderson State College, Arkadelphia, Ark., are the consumer sales specialist and video industry expert, respectively.

Del Padre will sit on the consumer video panel, while Garnett will chair the "In-House" video session. Garnett is substituting for Robert O'Boyle of the U.S. Army Audiovisual Agency, who had to cancel his appearance.

The Thomas J. Valentino Co. producer of audiovisual background music and sound effects, is the most recent company to announce its intention to participate in the exposition.

The conference and exhibition are scheduled for the Hotel Roosevelt Aug. 21-24, and registration fees are set at \$175 for a single registrant, and \$600 for a group of up to five persons from a single company.

Fees include all sessions and ex-

hibits, work materials, cocktail party, three lunches and a post-conference report. Bonuses are charter one-year subscriptions to VidNews, the bi-weekly international video media newsletter, and complete texts from BPI's First International CTV conference held last spring in France. There is a single-day fee of \$50 that includes conference/exhibition sessions and one lunch.

Al Levine Dies At 52

NEW YORK—Al Levine, vice president in charge of rack-jobbing at NMC, died in the Nassau Hospital, Mineola on Aug. 2 at the age of 52. Cause of death was unknown.

Levine, the first Capitol representative on the East Coast, was the owner of Ideal Record Distribution Corp. from 1954 through 1961. The company was the exclusive distributor of MGM, UA, and Disneyland in the New York, New Jersey area. In 1961 he headed New Deal Record Services Corp., which he sold to ABC in 1966. He was a vice president with ABC until 1969.

Levine, described as active in fund raising for the B'nai B'rith and UJA, was a member of the board of governors at the Old Westbury Country Club and chairman of the entertainment committee.

He is survived by his wife, Sylvia, and two sons, Fred and Martin. He was buried in the Farmingdale Cemetery Aug. 4.

Grossman Opens Outlet on S.I.

NEW YORK—Jack Grossman Enterprises, Inc., operating a chain of music stores in New York, New Jersey and Maryland, will open a 5,103 square foot Jay G. Music Center at the Staten Island Mall in the spring of 1973.

The new outlet will carry a full line of recordings and tapes as well as audio equipment and musical instruments.

JVC Acquires Delmonico

NEW YORK—JVC America, Inc., the U.S. arm of the Japan Victor Corp. has acquired most of the assets and distribution facilities of Delmonico, a division of Elgin National Industries for an estimated \$10 million. JVC will spread its payments to Elgin over a 12-month period.

JVC outbid its nearest competitor, Olympic International, by

warehouse in Orlando, Fla., to a buyer in Memphis.

The mail fraud charges arose out of receipt of a check in excess of \$2,000 which Shultz allegedly received in the mail, as payment for the merchandise.

In passing sentence on Shultz, McRae said that the evidence was overwhelming and charged the defendant with masterminding the whole plan for an interstate bootlegging operation.

The probe was instigated by officials of the Recording Industry Association of America (RIAA). Glen G. Reid Jr., assistant district attorney for the Western District of Tennessee, prosecuted.

Record/Print Magazine Wins OK on Presley In Countersuit

NEW YORK—Current Audio, a mixed-media record and print magazine distributed by Buddah Records, has won its battle to include excerpts from the Elvis Presley press conference held in New York before the artist's Madison Square Gardens concerts, in its first issue.

Current Audio and Buddah filed a countersuit in the New York Supreme Court following a motion by Presley's label, RCA Records, for a temporary injunction against the audio-magazine.

The decision provides Current Audio Magazine with journalistic

freedom via the "constitutional safeguards" previously limited to print and electronic news media.

As defendant in the suit, Radio Corporation of America had, in the decision's words, asserted "that the product created by plaintiff Current Audio, Inc., and to be distributed by the plaintiff Buddah Records, Inc., is nothing more than a recording and that its inclusion of the press interview of Presley and the accompanying photographic and other material relevant thereto constitutes an infringement upon the exclusive rights to such material which belong to defend-

ant by virtue of its agreement with Presley."

According to the court's statement, the defendant further asserted that "the plaintiffs' product will directly and unfairly compete with record albums released by defendant, specifically an album entitled 'Elvis Presley as Recorded Live at Madison Square Garden' . . . and also a record entitled 'Elvis Sails' which is a reproduction of a press interview held by Presley some years ago when he entered the service."

A Medium

The decision then asserts that Current Audio Magazine "is a medium both by way of the printed and the spoken word which disseminates and communicates information of newsworthy events of varied scope and matters of human interest. As such it is entitled to broad protection.

"The record which is part of plaintiff's publication is as much involved in the dissemination of information and matters of public interest as are those other recognized medias and, as such, entitled to equivalent protection."

The statement notes "there is no attempt whatever here to 'palm off' this record as that of Elvis Presley performing. The format, while in certain ways superficially akin to a record album, makes clear that it is an informative 'magazine' carrying stories of current interest, together with accompanying spoken material, by and about various personalities and topics, and not merely by Elvis Presley."

Flooded Retailer Calling For Benefit or Telethon

WILKES-BARRE, Pa.—A record chain retailer whose Wyoming Valley Mall shop here was destroyed by the recent floods is calling on the record industry to sponsor a benefit concert or telethon to aid record retailers and distributors stricken by the disaster.

Joe Nardone, who operates a

three-store chain of record shops in Pennsylvania, claims that the music industry, which recently sponsored the Bangladesh benefit could bring its charitable spirit closer home to aid its flood-stricken distributors and dealers.

Nardone said that some retailers and distributors in the flood areas are in desperate need of money to rebuild and re-stock their damaged shops. "Many of them," he said, "are already mortgaged up to their ears, and cannot afford to float another loan. 'The federal government, which should come forward with grants, are offering us loans instead, but we could not possibly repay these loans.'"

Rock Fest At Raceway

NEW YORK—Roosevelt Raceway, Long Island, will be the scene of a two-day rock festival sponsored by the Nassau Easter Seal Society Saturday (12) and Sunday (13). Both programs will be 12 hours in length, from noon to midnight.

With all acts appearing on a "flat fee" basis, the Saturday program includes the Jefferson Airplane, Chuck Berry, James Brown, Commander Cody, the James Gang, Elephant's Memory, McKendree Spring and Stephen Stills Manasas.

Appearing Sunday are Bo Diddley, Looking Glass, Doctor Hook, Lighthouse, Billy Preston, Sha Na Na, the Shirelles, Sly and the Family Stone and Ike & Tina Turner.

The seating capacity for each concert will be 40,000, with some tickets available at the box office. Free parking will also be available for ticket holders.

Inner-City Youths Opening Conn. Discotheque & Store

STAMFORD, Conn.—A group of inner-city youths have started a local discotheque and record shop as part of a government-assisted program to provide jobs and entertainment facilities for underprivileged minorities.

The record outlet and discotheque are divisions of a parent corporation, Academy of Soul Inc. The discotheque provides weekly dances and live entertainment for more than 200 inner-city youth; while the record shop stocks a wide selection of chart-riding and other popular records.

The operation was started with special funding from the Office of Economic Opportunity under recommendations from the Stamford Committee on Training & Employment—a local arm of the government's Anti-Poverty Agency.

Ultimate aim of the project is to provide inner-city youth in the area with business skills and economic acumen at an early age.

The organization has 26 members at large, and is administered by a board of directors, all of

whom are youth from the inner-city, working under supervision from members of the staff of the Anti-Poverty Agency.

All profits from Academy of Soul, Inc. are re-invested in the business for expansion or used to provide more underprivileged youths with jobs.

Names Slated For NATRA

PHILADELPHIA—FCC commissioner Benjamin J. Hooks will be among a list of prominent black political and entertainment figures to participate in the National Association of Television & Radio Announcers (NATRA) convention here Aug. 16-20.

Labels with space already booked at the Marriott Hotel convention headquarters include ABC/Dunhill, Atlantic, Buddah, Columbia, Flying Dutchman, Mercury, MCA, Motown, RCA, Spring, Stax, Tangerine and Warner Bros.

Pennsylvania Gov. Milton J. Shaft and Philadelphia Mayor Frank L. Rizzo both will pay tribute to NATRA. Luncheon speaker Thursday will be C. Delores Tucker of the governor's cabinet; Hooks speaks at dinner the same day. Jesse L. Jackson, head of Operation PUSH, is expected to speak at the Saturday luncheon and Aretha Franklin is set to sing at the awards show that evening. Isaac Hayes will appear but not perform. Former Cleveland Mayor Carl Stokes is to speak Sunday while others at NATRA will include Julian Bond, U.S. representative. (Ga.) and Tony Brown, Howard Univ. professor.

More Late News
See Page 66

Top Creative TV Duo Opens Music Segment

LOS ANGELES—Bud Yorkin and Norman Lear have added a music division to their Tandem Productions, the company which produces the high-rated TV comedies, "All in the Family" and "Sanford and Son." Former Walrus editor and Atlantic producer Shel Kagen will oversee album production. The "All in the Family" comedy album, distributed by Atlantic, is close to 1 million sales, and an RCA LP of excerpts from "Sanford and Son" has been released.

New Tandem Music is Yorkin-Lear's ASCAP publisher and Norbud Music is BMI. New catalogs contain themes from shows.

Upcoming Tandem music projects include comedy albums based on the new Yorkin-Lear series, "Maude," and an RCA album, "Archie and Edith Sing Their Favorite Songs," starring Carroll O'Connor and Jean Stapleton. The "Maude" show is about Archie Bunker's least-favorite cousin, a sharp-tongued liberal. Theme is composed by Dave Grusin with lyrics by Alan and Marilyn Bergman.

Counterfeiter Gets 3-Year Jail Term

MEMPHIS—The U.S. District Court here, has sentenced a tape counterfeiter to three years imprisonment on charges of interstate transportation of counterfeited tapes and mail fraud.

Robert Richard Shultz, also known as Robert Richards and Robert Craig, was sentenced Aug. 2, by Judge Robert McRae. The sentencing is the outcome of a conviction handed down by the judge in June.

Shultz had been charged under Section 2318 of the U.S. Code, for the interstate transport of some 750 counterfeit 8-track cartridges, which had been shipped from a

NARM PARLEY DATE SHIFTED

NEW YORK—The 1973 NARM Convention will be held Feb. 25 through March 1, 1973, at the Century Plaza Hotel in Los Angeles. The change in the previously announced dates resulted from a request by NARAS, which has scheduled its 1973 Grammy Awards program in Nashville, March 3.

In response to NARM's rescheduling, Wesley Rose, president of NARAS, wired Jules Malamud, executive director of NARM, expressing the Record Academy's "appreciation" for NARM's cooperation in avoiding the conflict between NARM's meeting and the Grammy Awards telecast on CBS.

Columbia and Epic And the charts tell

In the month of July, we had 45 albums on Billboard's Top LP's chart. And 16 singles on the Billboard Hot 100 chart.

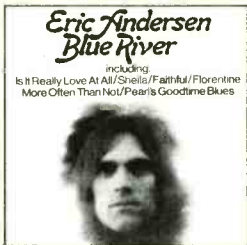
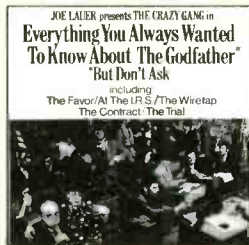
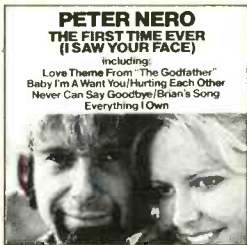
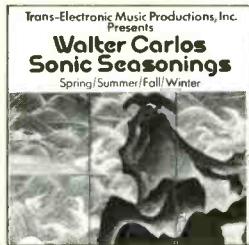
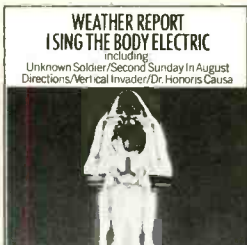
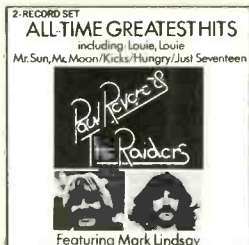
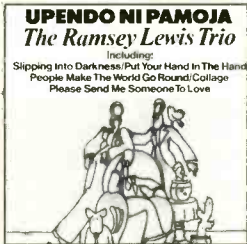
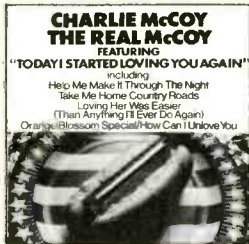
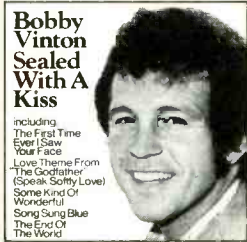
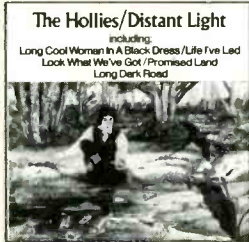
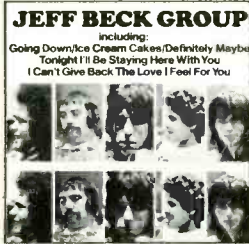
- "Brandy (You're a Fine Girl)" — Looking Glass
- "Long Cool Woman in a Black Dress" — The Hollies
- "Sylvia's Mother" — Doctor Hook and the Medicine Show
- "Hold Your Head Up" — Argent
- "Sealed With a Kiss" — Bobby Vinton
- "Baby Don't Get Hooked on Me" — Mac Davis
- "Back Stabbers" — O'Jays
- "Sweet Inspiration/Where You Lead" — Barbra Streisand
- "Saturday in the Park" — Chicago
- "Duncan" — Paul Simon
- "Powder Blue Mercedes Queen" — Raiders
- "I Miss You" — Harold Melvin & The Blue Notes**
- "Delta Dawn" — Tanya Tucker
- "I Don't Need No Doctor" — New Riders of the Purple Sage
- "Down on Me" — Janis Joplin
- "Down By the River"† — Albert Hammond

 <p>Chicago V including: Saturday In The Park / Dialogue Now That You've Gone / Alma Mater State Of The Union</p>	<p>SIMON AND GARFUNKEL'S GREATEST HITS including: Bridge Over Troubled Water / Mrs. Robinson The Sound Of Silence / The Boxer / Feelin' Groovy Scarborough Fair / I Am A Rock</p> 	<p>JOPLIN IN CONCERT including: Piece Of My Heart / Summer Time / Down On Me Try (Just A Little Bit Harder) / Ball And Chain</p> 	<p>CARLOS SANTANA & BUDDY MILES! LIVE! including: Evil Ways / Them Changes / Marbles / Lava Faith Interlude / Free Form Funk / Wise Film</p> 
<p>Andy Williams Love Theme From "The Godfather"</p> 	<p>DOCTOR HOOK AND THE MEDICINE SHOW DOCTOR HOOK including: Sylvia's Mother / Hey, Lurdy Godiva / Maria Luvvux I Call That True Love / Sing Me A Rainbow</p> 	<p>BILL GRAHAM PRESENTS IN SAN FRANCISCO SPECIAL 3-RECORD SET FILLMORE THE LAST DAY! FEATURING: SANTANA / GRATEFUL DEAD HOT TUNA / MALO THE HUMBLE BEARS THE JUMPES / SLAGE MESSIAH / SERVICE IT'S A BEAUTIFUL DAY TOWERS OF POWER COLD BLOOD INCLUDES: 33 PAGE BOOKLET INTERVIEW DISC FULL-COLOR POSTER ORIGINAL FILLMORE TICKET</p> 	<p>ARGENT ALL TOGETHER NOW including: Hold Your Head Up / Keep On Rollin' / Tragedy Be My Lover, Be My Friend / Pure Love</p> 
<p>PAUL SIMON including: Duncan / Mother And Child Reunion Peace Like A River / Congratulations Me And Julio Down By The Schoolyard</p> 	<p>EDGAR WINTER'S WHITE TRASH - ROADWORK FEATURING: JOHNNY WINTER, JERRY LACROIX AND RICK DERRINGER including: TOBACCO ROAD / STILL ALIVE AND WELL I CAN'T TURN YOU LOOSE / SAVE THE PLANET ROCK AND ROLL / HOOCHIE KOO</p> 	<p>Johnny Mathis The First Time Ever (I Saw Your Face) including: Love Theme From "The Godfather" (Speak Softly Love) Theme From "Summer Of '42" (The Summer Knows) Without You / Life And Breath (Last Night) I Did It Get To Sleep At All</p> 	<p>BLOOD SWEAT & TEARS GREATEST HITS including: You've Made Me So Very Happy / I Can't Quit Her / Go Down Gambler / Hi-De-Ho / Sometimes in Winter / And When I Die / Spinning Wheel / Lisa, Listen to Me / I Love You More Than You'll Ever Know / Lucretia Mac Evil / God Bless the Child</p> 
<p>Kenny Loggins with Jim Messina Sittin' In including: Nobody But You / Ahavevella / Back To Georgia House At Poch Corner / Listen To A Country Song</p> 	<p>The Mahavishnu Orchestra with John McLaughlin The Inner Mounting Flame including: Meetings of the Spirit / Dawn / The Noonward Race A Lotus on Inish Streams / Awakening</p> 	<p>RAY CONNIFF AND THE SINGERS Love Theme From "The Godfather" (Speak Softly Love) including: A Horse With No Name / Without You The First Time Ever (I Saw Your Face) The Way Of Love / Theme From "Shaft"</p> 	<p>2-RECORD SET Johnny Mathis All-Time Greatest Hits including: The Twelfth Of Never Maria Wonderful! Wonderful! Chances Are Misty Love Story Romeo And Juliet</p> 
<p>TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS WALTER CARLOS' CLOCKWORK ORANGE including: Watching The River Flow Don't Think Twice, It's All Right Lay Lady Lay Stuck Inside Of Mobile With The Memphis Blues Again If Not For You</p> 	<p>BOB DYLAN'S GREATEST HITS VOL. II including: Watching The River Flow Don't Think Twice, It's All Right Lay Lady Lay Stuck Inside Of Mobile With The Memphis Blues Again If Not For You</p> 	<p>Looking Glass including: Brandy / Don't It Make You Feel Good Jenny / Lynne / Catherine Street / One By One</p> 	<p>Bobby Vinton Ev'ry Day Of My Life including: And I Love You So I'll Make You My Baby Just A Little Lovin' Whose Garden Was This Ev'ry Day Of My Life</p> 
<p>Kris Kristofferson Border Lord including: Josee / Little Girl / Love / Somebody Nobody Knows When She's Wrong / Sagger Mountain / Tragedy</p> 	<p>Jim Nabors The Way Of Love Featuring: Love Theme From "The Godfather" (Speak Softly Love) including: The First Time Ever (I Saw Your Face) Without You / You've Got A Friend Theme From "Summer Of '42" (The Summer Knows)</p> 	<p>TOM RUSH Merrimack County including: Jamaica Say You Will Kids These Days Mother Earth Wind On The Water Merrimack County II</p> 	<p>2-RECORD SET IN THE BEGINNING THE WORLD OF ARETHA FRANKLIN 1960-1967 INCLUDING: TAKE A LOOK EVERY LITTLE BIT HURTS RUNNING OUT OF FOLKS PEOPLE CRY LIKE A BABY</p> 
<p>SANTANA including: No One To Depend On / Everybody's Everything Taboo / Para Los Rumberos Everything's Coming Our Way</p> 	<p>BLUE OYSTER CULT including: Transmaniacan MC / Before The Kiss A Redcap I'm On The Lamb, But I Ain't No Sheep She's As Beautiful As A Fool The Workshop Of The Telescopes</p> 	<p>Tony Bennett with Love including: Here's That Rainy Day / Twilight World Easy Come, Easy Go / Street Of Dreams / Dream</p> 	<p>LEONARD BERNSTEIN'S MASS Conducted by the Composer</p> 
<p>JOSEPH E. LEVINE PRESENTS A MIKE NICHOLS - LAWRENCE TURMAN PRODUCTION THE GRADUATE SONGS BY PAUL SIMON PERFORMED BY SIMON & GARFUNKEL ADDITIONAL MUSIC BY DAVID GRUSIN</p> 	<p>JOSEPH E. LEVINE PRESENTS A MIKE NICHOLS - LAWRENCE TURMAN PRODUCTION THE GRADUATE SONGS BY PAUL SIMON PERFORMED BY SIMON & GARFUNKEL ADDITIONAL MUSIC BY DAVID GRUSIN</p> 	<p>JOSEPH E. LEVINE PRESENTS A MIKE NICHOLS - LAWRENCE TURMAN PRODUCTION THE GRADUATE SONGS BY PAUL SIMON PERFORMED BY SIMON & GARFUNKEL ADDITIONAL MUSIC BY DAVID GRUSIN</p> 	<p>JOSEPH E. LEVINE PRESENTS A MIKE NICHOLS - LAWRENCE TURMAN PRODUCTION THE GRADUATE SONGS BY PAUL SIMON PERFORMED BY SIMON & GARFUNKEL ADDITIONAL MUSIC BY DAVID GRUSIN</p> 

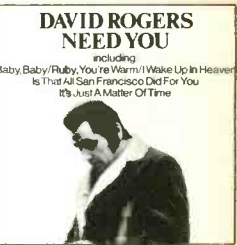
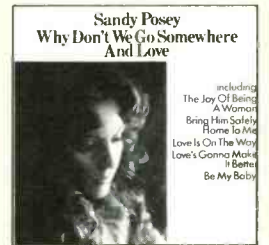
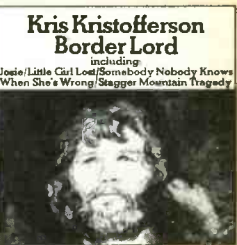
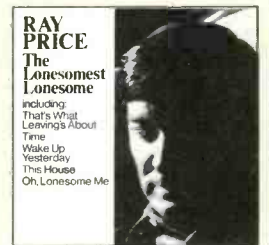
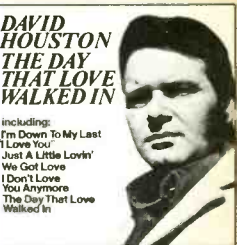
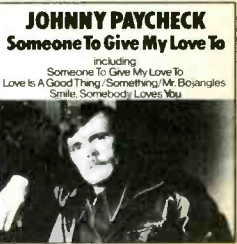
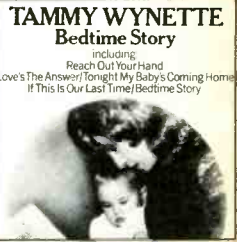
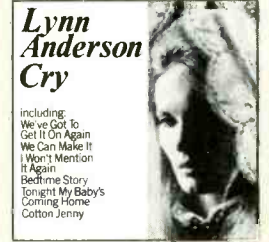
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- "Soft, Sweet and Warm"—David Houston
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- "Let's All Go Down to the River"—Jody Miller & Johnny Paycheck
- "The Ceremony"—Tammy Wynette & George Jones
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- "It Takes You"—Bob Luman
- "That Certain One"—Tommy Cash
- "Show Me"—Barbara Mandrell
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- "If I Had a Hammer"—Johnny Cash & June Carter
- "I'm So Lonesome I Could Cry"—Charlie McCoy
- "I Want You"—Johnny Carver
- "A Special Day"—Arlene Harden
- "Mama Bear"—Carl Smith
- "Why Don't We Go Somewhere and Love"—Sandy Posey
- "Goodbye"—David Rogers
- "Happy Everything"—Bonnie Guitar
- "If This Is Goodbye"—Carl Smith
- "Something To Call Mine"—Bill Rice
- "Torn From the Pages of Life"—Stonewall Jackson
- "I'll Never Fall in Love Again"—Liz Anderson
- "You, Babe"—Lefty Frizzell



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Vol. 84 No. 33

General News

EDITORIAL

A World Window

CBS and Epic Records played superhost to 800—attendees and guests—at their four-day 1972 convention in London (held outside the U.S. for the first time by the company). The 800 made a self-contained unit revolving around and concentrating on CBS, its personnel and its product. As a business convention, a spur to company personnel, a glimpse of things to come for the buyers and rackjobbers, the clockwork precision convention was a success.

But more than this.

The convention provided clear focus on the U.S. record industry and its strength. Observers from the U.K., from Europe, from all around the world were able to see and hear first-hand the vitality of the U.S. industry, of which Columbia and its family of labels is a creative part.

The CBS 1972 convention was subtitled, "The World of the Music People." That was what turned up at the four-day shop window provided by CBS.

Audiofidelity New Concept

• Continued from page 1

For Ancorp, ends after 30 days, with payment due on all cassettes sold by Ancorp. During this period, Ancorp must distribute the line, nationwide, to at least 50 of its locations. Following the initial 30

Keys-Hansen Drive Clicks

NEW YORK—The Keys-Hansen drive is paying off. Between 400-500 dealers have thus far signed up for the service (Billboard, July 22), which hopes to sheet music sales nationally.

The first Keys-Hansen pop song book, containing 23 songs, has left the press and will retail at \$2.95.

days, Ancorp has the option to distribute on a "non-exclusive" basis, provided 100 locations are supplied. Ancorp will also have the option of maintaining exclusivity with certain guarantees to Audiofidelity. With an initial order of 18,000 cassettes and Audiofidelity supplying all display material, the agreement became effective Aug. 1.

The "Sounds Like" series, with versions of material by Don McLean, Neil Young, America, Nilsson, Tom Jones, Bert Kaempfert, and Bread, was recorded by Beat International in London. Negotiations for the project were handled by Harold Drayson, executive vice president, sales, marketing and tapes, for Audiofidelity. The final agreement was signed by Gimbel and Bill McCollough, president of Ancorp.

Ancorp, created over 108 years ago as The American News Company, is a multi-faceted concern with all retail locations and wholesale operations wholly-owned by the parent company.

John H. Seery, purchasing agent for Ancorp, said that the company is "enthusiastic" over the Audiofidelity agreement and that Ancorp has the potential of servicing the budget tape line, if proved successful, to 700-800 of its locations.

Greenberg & Rosoff Form Mosaic Label

NEW YORK—Mosaic Records, a new label, has been formed by Stanley Greenberg, Scepter Records a&r vice president, and Elliot Rosoff, head of Opal Productions.

Among the first Opal artists who will appear on Mosaic are singers/writers Marty Fulterman and Cliff Nivison, ex-member of the New York Rock Ensemble. The firm's debut release will be "Brooklyn," performed and produced by Fulterman and Nivison.

Letters To The Editor

Chicago Defended

Dear Sir:

Although your article on Wooden Nickel Records last week had some truths, it was also misleading in its inference that Wooden Nickel was "shifting" to the West Coast. Wooden Nickel was formed, as a label, with offices in Beverly Hills, Chicago and New York. That situation has not changed and will not change in the foreseeable future. We are concentrating half of our production in Chicago and, thus far, most of our sales have been with our Chicago acts: the Siegel-Schwall Band, Megan McDonough and Styx.

And, while it is true that Chicago declined in recording somewhat from the early and mid-sixties, our recording and music scene has picked up considerably in the past year. To match the loss of the Chess group of labels and VeeJay, there are the new companies Curtom Records, Dakar and Brunswick Records, Ovation Records and Wooden Nickel Records, all headquartered in Chicago. To match the loss of RCA's Chicago studios, both Curtom Records and Brunswick Records have built new studios in Chicago. Marty Feldman's Paragon Studios has taken on a major load in record production as noted in Billboard several times by Sam Sutherland.

It is our feeling that people in our industry, when looking at the

Continued on page 16)

EDITORIAL

PUT UP OR SHUT UP

Jack Anderson has had a rough week, and we don't want to add to his Eagleton woes.

However, when he continues to sling mud on our industry, spinning sordid allegations based on questionable quotations from little-known sources, the time has come to call for a halt of this nonsense.

In characteristic "don't-let-fact-stand-in-the-way-of-a-story" fashion, Anderson quotes a record promotion man in a payola expose column last week. He interprets the promotion man's fee as payola. He quotes him as saying that in his efforts to promote a record, he will list that record on his own chart so "that when Miss Cott from Billboard (a national magazine carrying charts) calls me, then I can back it up."

Later, in the same column he prints Billboard's denial that it uses the promotion man's list in its chart compilations. He fails to mention Billboard's denial that it has a Miss Cott on its staff, nor that there ever has been anyone by that name involved in the chart operation.

Anderson's persistent practice of damning our industry by innuendo must stop.

If he has facts to prove that this industry is riddled with payola as his columns have implied, then let's have them.

RCA Calendar On Country Dates in U.S.

NEW YORK — RCA Records has released its first monthly country music calendar. The calendar, released as a country music service, will list the key dates of country music activities across the nation.

According to Bil Keane, director, marketing development and planning, the listings are gathered from Bill Ivey of the Country Music Foundation. He invited artist managers, booking agents and persons connected with fairs and festivals to submit information on bookings to Ivey for inclusion in the calendar.

The calendar will be distributed to some 13,000 disk jockeys, distributors, dealers and country music writers around the nation. Each calendar will also feature an artist of the month, including photographs and a brief biography.

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T. REX / THE SLIDER

New on Reprise Records and Tapes.

Photo by Ringo Starr.

Executive Turntable

Corb Donahue, publicity director for ABC/Dunhill Records, has been appointed head of the department of creative services, a new wing of the firm. Replacing Donahue is **Sue Clark**, formerly publicity and artist relations director for the Buddah Group on the West Coast. . . . **Bob Buziak** has been named national FM-album coordinator for Capitol Records. Buziak, who joined the label in May as regional FM promotion manager, will be responsible for coordinating all FM and progressive album promotion and sales managers relative LP product sales. . . . **Neil Kobin**, who has been actively supplying music for television and radio spots, has been appointed director of the Commercial Management Group, a division of the **Wes Farrell** Organization. Kobin's commercial credits include United Airlines, Mennen and Champale Malt Liquor.

★ ★ ★

Del Roy, veteran promotion man who left that field a year ago to enter radio advertising sales, has returned as southern California representative for the local London Records branch. . . . **Cleve Howard**, president of Budget Records and Tapes, the national retail franchiser, has appointed **Gary Bernard**, formerly general manager of the Houston depot, national franchising director. Replacing Bernard in Houston will be **Jim Pappas**. . . . **Mike Duncan**, formerly general manager in Indianapolis, has been made Midwest regional director for Budget. . . . **Stan Hickman**, longtime distributor representative in southern California, has returned to Record Merchandising.

★ ★ ★

Robert M. Hawk has been appointed committee executive of the Communications Committee of the Chamber of Commerce of the U.S. The Communications Committee advises and counsels the Chamber on issues pursuant to issues concerning the nation's communications systems, and the Committee's interests range from the postal service to the latest developments in communications technology. Prior to joining the Chamber, Hawk was rail

(Continued on page 65)

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Retail Chiefs Foresee Sales Boom

• Continued from page 1

stores, based in Philadelphia (see separate story), said his four stores were up 18 percent. During income tax payments, the stores ran a bit under, but otherwise business increased. He singled out strong advertising, especially in Atlanta, where he has found radio a potent factor. He cited the new Chicago, Rod Stewart, Three Dog Night and Simon and Garfunkel's "hits" LP as product that helped. "Our dedicated personnel can't be overlooked." Franklin said his business breaks down to 48 percent in records, 14 percent tapes and 38 percent audio. He is especially strong on the final six months coming.

The 17-store Record Bar chain, centered in the mid-South primarily, noted a "fantastic surge in May with the start of good weather." President Barry Bergman pointed out that all his stores are in malls and shopping centers and that the weather was a strong factor in bringing about an overall 12 percent rise. His comment contrasted to that of Heilicher and Paul David of Stark Record Service who felt that the hot and, in some cases, cold and rainy weather nationally curtailed extensive vacation plans for many who remained at home and bought records more heavily in June and July. Heilicher, David and Bergman concurred in volunteering that their firms would feature more classical product in the next six months. Bergman said that Columbia, London and Nonesuch had been especially helpful in running discount promotions which upped classics 35 to 40 percent during the week sale periods. Bergman said he was "tremendously optimistic about the final six months of the year."

A spokesman for Discount Records said the chain's business was very satisfactory. A new in-house advertising agency has personalized the print and radio ads to each store's needs, accounting for some of the increase, he said. He said he found manufacturers delighted with Discount's handling its own ads.

Cleve Howard, president of Budget Records and Tapes, the national retail record franchising operation, said his business was up 16 percent. Stronger support from advertising has been a big factor. He started TV spots since the first of the year and has also found that handbills, placed on windshields of cars parked near colleges and high schools, has helped patronage. Budget is now creating all copy for radio spots from its Houston base. Howard and David feel that the federal anti-piracy law has aided them to sell more brand name pre-recorded tape, which has increased their gross.

Inden Optimistic

Burt Inden, who operates the four-store Lowe's chain in greater Chicagoland, reported that a continuous, spirited advertising campaign helped up business as much as 300 percent in some of the

stores. He pointed to community newspapers and advertising in the University of Chicago's Maroon, the daily, as biggest reasons for his increase. Three local radio stations, WBBM-FM, WGLD-FM, and WDAI-FM, carried consistent self-produced spots from Lowe's. He too felt an assist in better tape sales from \$646, the federal statute. Inden, who has remained with four stores for several years, said he is optimistic enough over the final six months to consider opening several more stores.

David said his retail business (16 Camelot stores and many manned departments and racks) is up 11 percent over the same period in 1971. He felt the resurgence the last nine weeks of the period. He is researching more TV advertising, as he said the first Columbia "Music People" campaign was the biggest single shot in the arm his business got during the sales period. Soul music made a terrific comeback in his business. He cited buyer Joe Bressi for doing an excellent job of stocking this kind of merchandise in the stores. "Business through the rest of the year looks great," David stated.

Bill Davis, Davis Sales, who operates three stores in and around Denver, noted a 6 percent drop. He blamed a lack of exciting profit and lamented the gradual profit squeeze. He and Russ Solomon, chief of Tower Records, the five-store California chain, both felt that record buyers were resisting the base price rise from \$4.98 to \$5.98 over the past two years. Solomon said that his business is about the same as 1971, but he is selling less units because of the price hike. He pointed out that the record business general rise started in 1955 "with Elvis" when a group of median-aged 17-year-olds started getting the record buying habit. He feels today that 27-year-old customer is the piling, supporting retail business. Solomon warned that the record business must today ingratiate itself with teens again by considering a more equitable base price. Solomon said he was not as enthusiastic as he was last year. He said he fortified his business by going into "specialized radio heavily," using classical and jazz stations in both San Francisco and Los Angeles where rates permitted.

Max Silverman of the Waxie Maxie chain, centered in Washington, D.C., said his business was down, but pointed to the election year. Silverman, a retailer for over 30 years in the area, said he finds every fourth year shows a dip. Being a mall and center retail operator, Silverman said he has found good success in advertising in tabloid specials in dailies with fellow mall retailers and in preparing special community-mailed ad papers, containing ads from all shops in a center. He too noted the importance of continuous advertising.

"Gross business is up. Our net has declined a bit because of heavy returns and adjustments we had to

make within," Stan Jaffe, senior vice president of ABC Record & Tape Sales, national wholesaler, said. Jaffe said that the past month has been encouraging. His study indicates that stores and racked departments have gone deeper into specialized catalog in the past six months to bulwark a softer pop business. ABC has spent much more time and money in merchandising the store itself. More prudent use of ad dollars available was necessitated in a six-month period, devoid of new standout artists or sounds, Jaffe felt. Jaffe sees a much improved net in the last half, and, pointed historically, to the improvement in the last half over the first half year.

Discount Record Center, the 10-store chain from Fresno to San Diego, is up 30 percent over the similar period a year ago. Merritt Kirk, general manager, placed much of the reason for improvement on the faster delivery of hit product now that the stores are served by Record Rack Service warehouses in Los Angeles and San Diego. "We now get product in hours instead of days with the warehouses and our own trucks. We have also keyed advertising to specific community print newspapers, rather than going into the metropolitan Los Angeles Times." Kirk said that consistent manager and employe incentive programs, ranging from spiffs to vacation, have helped in-store merchandising most. "Our personnel are personally waiting on more customers as a result," he said.

SG-Col Folio

NEW YORK—Screen Gems-Columbia Publications has released the folios "Bradley's Best of the Best—Broadway," a collection of all-time show favorites (\$1.75), and "Pop Tops," a selection of songs from current charts (\$2.95).

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Black Firms Eye Block Buying

• Continued from page 1

and on radio mention all five outlets and plug weekend specials. From one to as many as four singles may be offered at 69- or 79-cents Wednesday-Sunday. LP's, usually one or two, are offered at prices such as \$3.80, \$3.90 and \$4.10.

Members are Joe Finley, Joe's Record & Tape Center, 550 E. 43rd St., chairman; Willie Barney, Barney's One-Stop, 3332 W. Roosevelt Road, president; Runa Sanders, Sanders One-Stop, 518 E. 79th, vice president; Gardner, Gardner's One-Stop, 746 E. 75th; Estes Fletcher, Fletcher's One-Stop, 450 E. 75th, treasurer.

Examples of exposure for new talent include the Star-Tells, a group on Gardner's own Lamar label. Ruby Andrews, Johnny Williams and numerous local acts on small labels have been promoted, said Gardner and Tony Leaner, the latter with United Dist.

Leaner pointed out also that COS usually does not promote specials that are already chart product. "They have pushed several new records for us by Junior Walker, King Floyd, Freddie North, Z. Z. Hill and so on."

Another distributor enthusiastic about the venture, Paul Glass, TDA, Inc., said he hopes COS can implement joint bookkeeping methods. At a meeting of COS prior to TDA's move to 50th and Kedzie, Glass suggested a firm that handles computerized daily transaction figures that COS could employ Glass said he hopes he can host another meeting of COS soon.

Gardner indicated that COS has only initiated parts of its overall goal. None of the distributors contacted about COS indicated that COS has as yet initiated any block buying other than the promotional items.

GFR ENTERPRISES, LTD

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M FARNER
D BREWER
M SCHACHER

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AREA CODE 212 CIRCLE 6 9600
CABLE ADDRESS: "ASBEKLAW" NEW YORK

United States Patent Office

937,661
Registered July 11, 1972

PRINCIPAL REGISTER
Trademark
Service Mark

Ser. No. 396,675, filed July 7, 1971

GRAND FUNK

GFR Enterprises, Ltd. (New York corporation)
720 5th Ave.
New York, N.Y.

For: ENTERTAINMENT SERVICES—NAMELY,
THE RENDITION OF ROCK AND ROLL MUSIC BY
A VOCAL AND INSTRUMENTAL GROUP—in
CLASS 107 (INT. CL. 41).

First use October 1969; in commerce October 1969.

Recent press reports have referred to a new recording contract with Capitol Records, Inc. and a new personal appearance tour by Grand Funk Railroad. No rights to use the name "GRAND FUNK" have been granted with respect to these matters and all persons who use or cooperate in the use of the name "GRAND FUNK" without the express written consent of GFR Enterprises, Ltd. will be held responsible for such violations.

GFR ENTERPRISES, LTD.

By 
TERRY KNIGHT

MOVIE REVIEW

'Latin Thing' Premieres

NEW YORK — "Our Latin Thing," a filmed musical documentary of Latin music in New York, premiered July 19 at the Cinema Two theater in Manhattan.

The film, produced by Fania Records' president Jerry Masucci and featuring Fania artists, is a rich collage of the "salsa" rhythms which permeate the Latin community from children playing sticks on cans in the streets to Ray Barretto "working it out" on the conga at the Cheetah with other Fania artists.

Among those joining Barretto on stage were Willie Colon, trombone, Ricardo Ray, piano, Orestes Vilato, timbales, Bobby Valentín, bass, and vocalists Santos Colon, Bobby Cruz and Cheo Feliciano. Joining together in a vibrant expression of what Latin music is about, the artists showed why they are big favorites in the Spanish-speaking community of New York. In their varied performances they brought a particular excitement and quality sound that has been neglected—with the exception of Santana—outside of the Latin market.

The editing of the film tends to be fragmented and quite repetitive, but it doesn't lessen the impact of the artists. The over-all track is good, but once again a bit fragmented in changing sound levels.

Following its New York premiere, "Our Latin Thing" will open in Puerto Rico and will be distributed nationally.

JIM MELANSON

Goodman & Mancini to AMC Panel

NEW YORK—Benny Goodman and Henry Mancini are the first two members of the American Music Conference's advisory panel, designed to broaden AMC's representation among professional musicians.

Recently, Goodman was involved with the Save Our Music Education Citizens' Committee in its efforts to retain Chicago's Public School music programs.

Mancini has also been active in aiding aspiring professionals in that he has established music scholarships and fellowships totaling more than \$250,000 at the Juilliard School of Music, the University of Southern California and the University of California, Los Angeles.

According to Theodore M. McCarty, AMC president, the AMC advisory panel will eventually be expanded to include 10 representatives from the performing aspect of the music industry.

Flash Free To Tour In Calif.

LOS ANGELES—There is no court order now in effect to stop Sovereign recording artists "Flash" from coming to or performing in California.

There had been a possibility of a problem for the group when a suit was filed in a San Jose court last month by a local area group claiming unfair competition and infringement of service mark in the use of the name "Flash." The group, originally known as "The South Bay Experimental Flash," claimed their name was "Flash."

At the time, Santa Clara County Judge Edward Brady awarded them a preliminary injunction against Capitol Records, Inc., distributors of Sovereign, until a full trial is held on the merits. Judge Brady also ordered that a bond in the amount of \$25,000 would have to be posted by the San Jose group in order for the injunction to become effective. No bond was ever posted.

The British "Flash" intend to go ahead with their already planned tour of the U.S. and will perform in San Diego Aug. 15 and Los Angeles, Aug. 16-19.

Reves, Detroit Scribe, Dies

DETROIT—Haviland F. Reves, 68, free lance writer covering Billboard here since 1928, died suddenly of a heart attack recently. Mrs. Mary Eveline Reves, his wife and only survivor, said she and her husband were visiting friends when the attack occurred. Reves also wrote for Amusement Business, another Billboard publication.

This past June, Reves was among winners in the Story of the Year awards sponsored by the Technical Writers Association. Reves was also a long-time director of the Associated Business Writers of America.

Studio Track

By SAM SUTHERLAND

handling "the more finite things" while Shick tackles those slightly spaced-out projects with Sanders and others. The two men hadn't planned on doing all their own engineering, but, after months of screening N. Y. engineers, they decided that "there were some pretty strange people engineering in N. Y.," and the kind of professional rapport they were seeking could only be obtained by taking over those duties themselves.

Blue Rock is an installation with few pretensions about itself, despite those surface incongruities, and the atmosphere has been directed toward something "a little less intense" than most city studios, without sacrificing the competence that "clock-watching" facilities must develop.

From Joyce Bosak at Sound 80 in Minneapolis comes news of a session this week for a new three-piece band from Woodstock. Peter Yarrow and Phil Ramone are producing the remote sessions at Willmar Junior College, Willmar, Minn., where Ramone is engineering on Sound 80's 16-track remote equipment.

One of Cleveland's newer 16-track facilities is Agency Recording Studios, and Cathy Parti, studio coordinator, has provided a brief summary of activity there.

Built three years ago, Agency is the home of the first Flickinger 16-track modular console, with full 16 in and out.

Agency has spent the last ten months handling live broadcasts for WNCR-FM, a local progressive station, and those shows have included artists such as Brewer and Shipley, Jackson Browne, Carol Hall, Fanny, Brownsville Station, Tiny Alice, Alex Bevin, Ellen McIlwaine, Bull Angus, Buckwheat and Bonnie Koloc. The shows have been an hour long, broadcast live and in quadrasonic sound.

Current sessions include Belkin-Maduri Productions and Kim Tolliver, produced by Fred Briggs for General American Records.

Richard Young has filled in the gaps for Electric Lady Studios in New York. Recent sessions have included Cactus, produced for Atlantic by Geoff Haslum with Dave Palmer engineering; Bob Margouff and Malcolm Cecil of the Lady producing sessions with Stevie Wonder, Jeff Beck, Steve Stills and Dallas Taylor; Barry Mann's second album for New Design, with engineers Ron Johnsen and Ralph Moss sharing duties for producers Steve Tyrell and Al Gorgoni.

Also in have been Jimmy Page and the Lemon Squeezer, a/k/a Led Zeppelin, with Eddie Kramer

engineering the sessions. Phil Gernhard has been working on a new Lobo album there, and Delaney Bramlett has been using the Lady to finish his first solo album for Columbia. Also recording there were Bloontz, a new band from Texas, with Ron Johnsen producing and Bernie Kirsh engineering.

And, at the remote end, Eddie Kramer used the Fedco Audio Labs' remote truck to catch Dion and the Belmonts for Warner Bros., during their recent appearance at Madison Square Garden.

Finally, from AdVantage Sound Studios in New York, comes news of sessions for the next Mama Lion album, produced for Family Productions by Artie Ripp, engineered by Jim Vickers, and presumably worth beating your chest about.

Todd Rundgren has returned there to mix "Just One Victory," which is either a) a new single, b) a new band, or c) possibly both.

Melvin Van Peebles is also back, working on tracks for a "new project" which is apparently as secretive and/or nebulous as Rundgren's sessions.

At Elektra Recorders, in Los Angeles, recent sessions have included tracks for the next Bread album, produced by the group and engineered by Armand Steiner; an album by Sweet Salvation, produced by Russ Miller and engineered by Fritz Richmond, Richmond has also been working as engineer on sessions for Goodthunder, produced by Paul Rothchild. Billy Mernit has been recording there, with Jerry Yester handling the production and Ben Taylor the engineering.

And, for Elektra, Robert W. Zachary and Michael Rosa recently co-produced sessions by Grindl at the N.Y. Record Plant, engineered by Shelly Yakus.

Musicor Issues 60-Minute LP's

• Continued from page 1

According to Art Talmadge, president of Musicor, the series, "One Hour of Music," includes LP's by Gene Pitney, Hugo Winterhalter and the Platters as well as a collection of oldies with selections by Trade Winds, the Platters the Jelly Beans and Frankie Lyman. Talmadge added that the extended playing time of the LP's does not affect the listening quality for airplay or for consumer use.

Musicor, in backing the releases, will back a promotion campaign, including streamers, to distributors, retailers and radio stations. The series will retail at \$5.98.

Canadian Regular Price Line

LOS ANGELES—G.A.S. Records has been formed by Avenue of America Recording Ltd. to enter the regular price field. Avenue is a year-old publicly held Canadian company which specializes in budget cover albums.

G.A.S. will be the pop music subsidiary of the Canadian firm. Its first single is "Hot Love" by Capt'n Midnite's Dirty Feet, a Toronto-based rock band.

The new label's first American product will be recorded here within a week featuring a new tune written by Stan Styne and Neal Hefti, "I Knew Jesus Before He Was a Star" and introducing vocalist/pianist Carl Simmons.

Jewel's Mahalia

SHREVEPORT, La. — Jewel Records president Stan Lewis has acquired the master of "The Holy Bible, Part I and II" by Mahalia Jackson. The agreement was made with Seymour Schwartz, Chicago. The record will be released on the Jewel label.

English producer Alan Caddy, who is Avenue's a&r director in London, will handle the production.

G.A.S. will be distributed in Canada through Avenue's distribution network, explains Gary Salter, general manager for both companies. Domestically, the company is seeking a distribution deal with a major company. The international market will also be serviced. "We're interested in breaking Canadian talent worldwide," Salter said.

The second Canadian artist signed to G.A.S. is Bobby Blythe, whose single, "There's Still Time" will be released within two weeks.

"We will be signing American artists in addition to Canadian talent," Salter said, "but we'll be very selective." Original recordings are planned for Los Angeles, Toronto and London.

Avenue plans keeping its regular priced label separate from its budget merchandise in the U.S. "The distribution and merchandising of budget is very different from regular priced material," Salter said.

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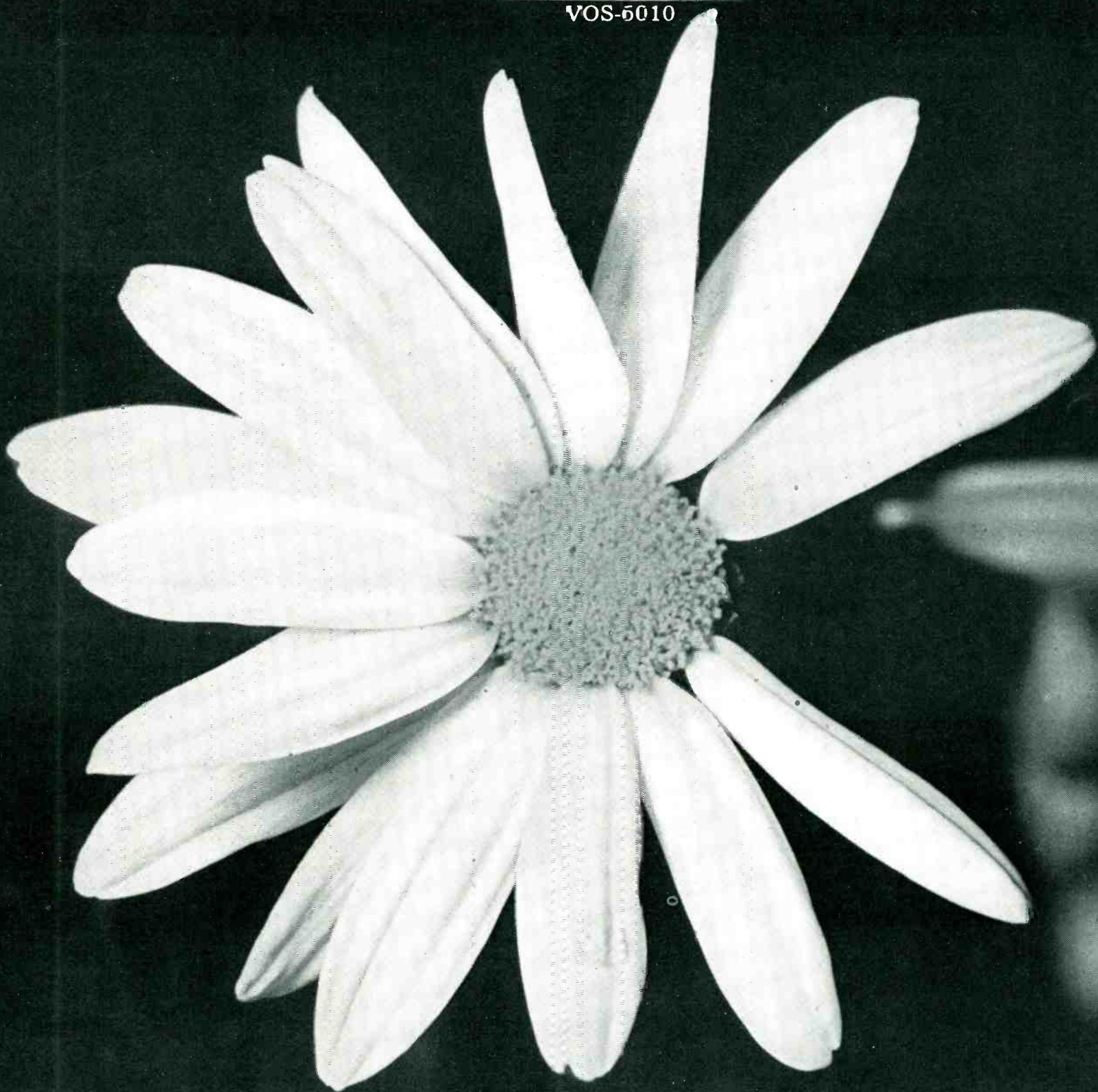
"Only For The Lonely" is not Only For The Lonely

It's for people who feel, love and understand life.
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But most of all it's for people who love Mavis Staples, one of the powerful forces behind the Staple Singers. "Only For The Lonely" is for everybody.

VOS-5010



Mavis Staples Only For The Lonely

Volt Records, A Division of the Star Organization, Memphis USA.



CTV & CATV Ventures Give CPI A Good Prognosis

LOS ANGELES—Cartridge TV and CATV are among new developments giving Columbia Pictures Industries a healthy look.

Because of video cassettes, CATV and closed-circuit motion pictures to hotels, Columbia Pictures is not only headed back toward profitable operations, but is on the threshold of a new and exciting era, believes Benjamin Brown, a researcher at Walston & Co.

He feels that the company's stock is recommended to those able to assume a high degree of risk in quest of capital appreciation. "Columbia, among other innovations, has taken a leading role in developing a market for first-run motion pictures to the hotel industry," Brown said.

Columbia Pictures' role in cartridge TV is through Cartridge Television Inc., manufacturer of Cartrivision players. Columbia and Cartridge Television have formed a company, Cartridge Rental Network, to distribute rental video tape cartridges.

According to a report by Brown, plans call for the establishment of distributorships in the U.S. to market about 200 feature film titles and other special programs in video cassette format.

Columbia Pictures' income — \$233 million in fiscal 1971 — emanates from many areas, including records, music publishing and ownership and operation of radio stations.

Plumb on Hectic Schedule

LOS ANGELES — Independent producer Neely Plumb has formed his own production company which is handling soundtracks as well as regular musical projects. Last year Plumb specialized in the soundtrack field with International Management Combine, a firm no longer in business.

Under his new umbrella, Plumb has just completed three albums, recorded a single of his own music and resigned with Capitol to handle film music exclusively.

The three LP's include a Christmas package featuring Paul Lavalle and the Radio City Music Hall orchestra and chorus for

Continental Productions, plus the soundtracks for "The Hero" (starring Richard Harris) which Capitol will release; "Play It Again Sam" (Starring Woody Allen) which is on Paramount and "Hammersmith Is Out" (starring Elizabeth Taylor and Richard Burton) which is on Capitol.

"The Hero" features two sides by Heads, Hand and Feet, a British rock band. Capitol will release a single from the track, "Hail the Conquering Hero." Score is by Johnny Harris.

Dominick Frontiere wrote the music for "Hammersmith" with lyrics by Sally Stevens. Plumb did the LP in London while the music was being recorded for the film strip.

It took Plumb three weeks to blend dialog with music for "Sam." He recut the Billy Goldenberg score to fit the dialog. There is also one track by the Oscar Peterson trio, "Blues for Allan Felix."

While in London, Plumb wrote an original piece of music for Bob London's poem, "Sacrament at the Sea." Plumb cut the tune here, using KGIL disk jockey Larry Van Nuys as the narrator. He is currently seeking a licensing deal. Otherwise he'll release it on his own Rhythm label. The flip side contains just the instrumental music from the tune.

Having arranged all the music for the Brady Bunch, which includes his daughter Eve, Plumb is now going on the road with the act to conduct the orchestra on select dates.

Marina, Music Two In a Distrib Tie

NEW YORK—Marina Records and Music Two have reached an agreement calling for the distribution, by Music Two, of Marina tapes and records in Dallas, Atlanta and Miami.

The announcement was jointly made by Harold Berkman of Marina and Gene Settler, vice president of Music Two, the RCA branch distributing wing.

Marina was formerly distributed by MGM.

Earnings Reports

SOUNDESIGN CORP.		
2nd qtr. to June 30	1972	1971
Sales	\$ 12,185,000	\$ 7,987,000
Net income	660,000	309,000
Per Share	.42	.23
Com. shares	1,558,000	1,353,000

ADMIRAL CORP.		
2nd qtr. to July 2	1972	1971
Sales	\$107,278,000	b\$99,816,000
Income	1,728,000	504,000
Special credit	1313,000	c103,000
eNet income	241,000	607,000
aPer share	.33	.10

AUTOMATIC RADIO MFG. CO.		
3rd qtr. to June 30	1972	1971
Sales	\$ 12,955,000	\$ 10,121,000
Net income	211,000	d190,000
Per share	.09	

TELEX CORP.		
1st. qtr. to June 30	1972	1971
Revenues	\$ 19,454,000	\$ 24,644,000
aNet income	711,000	1,763,000
Per share	.07	.17

CREATIVE MANAGEMENT ASSOCIATES		
6 mo. to June 30	1972	1971
Revenues	\$ 4,128,125	\$ 4,247,369
Net income	110,535	62,726
Com. shares	975,135	968,804
Per share	.11	.07

MATSUSHITA ELECTRIC INDUSTRIAL		
2nd qtr. to May 20	1972	1971
Sales	\$829,338,000	\$780,733,000
Net income	49,402,000	44,243,000
a—Per American Depositary share.		

EMERSON ELECTRIC CO.		
3rd qtr. to June 30	1972	1971
Sales	\$194,232,000	\$168,998,000
Net income	16,128,000	14,497,000
Av. shares	22,708,000	22,576,000
Per share	.68	.61

AMPEX CORP.		
3rd qtr. to June 30	1972	1971
Sales	\$50,511,000	\$49,237,000
Net income	46,487,000	42,428,000
Av. shares	22,675,000	22,550,000
Per share	1.95	1.78

a—Based on income before special credit. b—Includes \$9,500,000 in sales generated by a change in purchasing policies of a major private label customer. c—Consists of a \$1,308,000 gain from the sale of the government electronics division and a loss of \$1,205,000 from the final shutdown of the color tv tube division. d—Loss. e—Equal to 39 cents a share in the quarter and \$1.04 a share in the six months of 1972, compared with 12 cents a share and one cent a share, respectively, in the like periods of 1971. f—Tax credits.

Market Quotations

As of closing, Thursday, August 3, 1972

NAME	1972 High	1972 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Week's Change
Admiral	27	8	210	18	17	17	+ 1/8
A&E Plastik Pak Co.	127 1/2	3 3/8	130	6 1/8	5 5/8	5 3/4	- 1/4
ABC	81 1/2	25	1002	81 1/2	77 3/8	81 1/8	+ 3/4
Ampex	257 1/2	6 1/4	1409	7 1/8	6 1/4	6 3/8	- 5/8
Automatic Radio	14 1/4	5	135	7 1/8	6 1/8	6 1/4	- 1/2
ARA	178	117	199	174	168	174	+ 2 1/2
Avco Corp.	207 1/2	12 1/2	388	16 1/4	15	16	+ 7/8
Avnet	15 5/8	8 1/4	366	11 1/4	10 7/8	11	- 1/8
Bell & Howell	72 1/2	32 1/8	700	72 1/2	62 3/4	72	+ 9/4
Capitol Ind.	21 7/8	6 1/4	304	8 3/8	6 5/8	7 3/4	+ 7/8
CBS	61	30 1/8	1409	60 7/8	57 1/4	60 7/8	+ 1 5/8
Columbia Pictures	17 3/8	6 5/8	310	11 3/8	10 1/2	11	- 3/8
Craig Corp.	9	2 5/8	418	6 3/4	5 7/8	6 5/8	+ 3/8
Creative Management	17 3/4	7 5/8	28	11	10 1/2	10 1/2	- 3/4
Disney, Walt	196	77	602	198 3/4	190	197 1/2	+ 7
EMI	6	3	111	4 1/2	4 1/4	4 3/8	+ 1/8
General Electric	70 1/4	52 7/8	2842	64 7/8	62 5/8	64 3/4	+ 1 3/4
Gulf + Western	44 3/4	19	896	37 3/4	35	37 1/2	+ 1 1/8
Hammond Corp.	137 1/8	8 1/2	182	10 1/4	9 1/2	10 1/8	+ 1/2
Handleman	47	29	803	13 7/8	12 1/2	12 1/2	- 1
Harvey Group	87 1/2	3 1/8	40	5	4 3/4	4 3/4	- 1/8
ITT	67 3/8	45 7/8	3163	52 5/8	48 1/4	52 5/8	+ 3 1/2
Instruments System Corp.	12	3 7/8	489	4 3/8	3 7/8	4 1/8	- 1/8
Interstate United	13 1/2	6	347	8 1/2	7 5/8	7 5/8	- 1
Macke	16 1/2	8 3/8	58	13 3/4	12 1/2	13 1/2	+ 5/8
Matsushita Electric Ind.	28 5/8	16 1/4	854	25 1/8	24 1/2	24 7/8	+ 1/2
Mattel Inc.	52 1/4	18 3/8	9654	21 3/8	19 3/4	16 7/8	+ 3/4
MCA	35 3/4	17 3/4	86	26 5/8	25	26 1/4	+ 1 1/2
Memorex	79 1/2	19 1/4	1968	23 5/8	18 1/4	23 1/4	- 5
MGM	26 7/8	15 1/2	108	19	18 1/4	18 3/8	+ 1/8
Metromedia	39	17 3/4	585	35 5/8	34 3/8	34 3/8	- 1
3M (Minn. Mining & Mfg.)	84 1/2	74 3/4	1063	84 1/2	81	84 1/2	+ 2 1/8
Motorola	125 1/2	51 1/2	525	125 1/2	120 1/4	125	+ 4 3/8
No. American Philips	39 3/4	21 7/8	94	35 3/4	34 1/4	34 3/4	- 3/4
Pickwick International	51 1/2	32	315	47 1/2	45 1/4	47 1/2	+ 2 3/8
Playboy Enterprises	25 1/8	16 3/4	110	18 1/4	17 1/8	18 1/8	+ 3/8
RCA	45	26	2362	36 1/2	34 1/2	36	+ 1 1/4
Servmat	40 1/4	25 1/2	81	32 1/4	30 1/2	30 1/2	- 1 3/4
Sony Corp.	44 1/4	14 1/4	1587	43 3/4	40	43 1/2	+ 2
Superscope	32 5/8	9 1/8	350	14 1/2	12 1/2	14 1/4	+ 1 1/4
Tandy Corp.	49	30 3/8	551	38 5/8	35 3/4	35 3/4	- 2 3/4
Telex	22 3/8	6 1/8	2771	7 1/4	6 1/8	6 1/8	- 1
Tenna Corp.	11 1/2	4 1/4	139	7 3/8	6 3/4	7 1/4	Unch.
Transamerica	22 1/2	13 7/8	1646	18 1/2	17 3/4	18 1/2	+ 1/2
Triangle	22 3/4	14 3/8	45	15 3/8	14 3/4	15 1/8	+ 1/8
20th Century-Fox	17	7 5/8	2709	10 5/8	8 3/8	10 1/2	+ 1
Vendo	19 1/2	9 7/8	49	16 3/8	15 5/8	16 1/8	+ 1/8
Viewlex	12 7/8	5 5/8	247	7	6 1/2	6 1/2	- 1/8
Warner Communications	50 1/4	25 7/8	2555	45 7/8	43 3/4	45 3/8	+ 1/8
Wurlitzer	20 1/4	10 1/8	28	16 3/4	16 1/8	16 5/8	+ 3/8
Zenith	54 7/8	36 3/8	868	42 7/8	39 3/4	40 7/8	- 1 1/2

As of closing, Thursday, August 3, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABCO Ind.	7	6 1/4	6 3/4	Koss Electronics	11	10 1/2	10 3/4
Bally Mfg. Corp.	49	47 1/4	51	Magnetic Tape Eng.	4	3 7/8	7 3/8
Cartridge TV	24	23 3/4	25 3/4	Mills Music	12 1/2	12 1/2	12 1/2
Data Packaging	6 3/8	6	6 1/2	NMC	10 3/4	10 3/4	10 3/8
Gates Learjet	13 1/8	12 1/2	17 3/4	Recoton	4	3 3/4	3 7/8
Goody, Sam	7	6 7/8	7	Telecor Inc.	27	24 3/4	26 1/8
Integrity Enterta.	5 1/4	4 1/2	4 3/4	Teletronics Int.	14 3/4	13 1/2	13
				United Record & Tape	2 1/2	2	3

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

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

Music Wings Contribute More Yearly to WCI Net

LOS ANGELES—For the past two years the sages of Wall Street have been reciting a basic, overriding theme: the strength of Warner Communications Inc. (NYSE) is its music operation.

In fact, since 1969, music publishing and records/prerecorded tape have accounted for about 65 percent of the entire pre-tax, pre-special item earnings of Warner Communications Inc., parent company of Warner Bros.-Atlantic-Elektra Records, Warner Bros. Pictures, several CATV outlets, magazine publishing, television production and distribution.

The recently released figures for six months, ended June 30, continue the three-year-old trend.

Some analysts, familiar with the record at WCI, expect the company's music and tape operations to be spectacular. "Aren't they always?" one remarked.

In ho-hum fashion, the analyst, a long time bull on the firm, pointed out the following record of achievement in music operations:

—Music publishing and records/tapes combined to earn an estimated \$35.1 million before taxes on a gross of \$157 million in fiscal 1971;

—In the last three years, music operations have enjoyed a 48 percent increase in pre-tax operating earnings;

—The music operation had sales

of \$85.8 million and pre-tax profits of \$23.8 million in 1969. A year later, gross for the division was \$114.3 million and pre-tax profits of \$29.4 million.

In the just released six-month report, music publishing and record sales increased about 37 percent, with music sales zooming to \$102,704,000 from \$75,152,000; second quarter results saw sales up 27 percent to \$52,533,000 from \$41,279,000.

Off The Ticker

Admiral Corp. will offer 650,000 common shares, reduced from a previous offer of 800,000 shares in June when the sale was postponed because of unfavorable market conditions. Underwriters are Kuhn, Loeb & Co. . . . Lease & License Ltd., New York, a division of NMC Corp., distributor of records and prerecorded tapes, has registered an initial public offering of 312,500 common shares with the Securities and Exchange Commission. Proceeds from the sale will be used toward repayment of a bank loan. Underwriters include S. D. Fuller & Co.

45 RPM SALE
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Country & Western	\$10.50 per 100
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AMPEX REVEALS DETAILS OF LONG-TERM LOAN

SAN FRANCISCO—As part of Ampex's recovery program, the company announced details of its new long-term refinancing loan agreement with lending institutions.

Ampex had a loss of \$89,660,000, or \$8.24 a share, on sales of \$284 million in its fiscal year, ended April 29, compared to a \$12 million loss, or \$1.10 a share, in its fiscal year in 1971.

The refinancing agreement calls for an initial maximum amount of \$154,000,000 in credit, represented by renewable 90-day notes at interest of two percent over prime rate. Collateral for the loan totals \$158,000,000 or \$32,000,000 from mortgages on the company's real property and facilities in the U.S. and \$126,000,000 stock value in subsidiaries.

Arthur H. Hausman, Ampex president and chief executive officer, said the new agreement extends the company's credit until July 31, 1974, and replaces an interim working agreement that began last April 21.

THE ORIGINAL

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by

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**PICTORIAL
HIGHLIGHTS OF
COLUMBIA PARLEY
IN LONDON**



CLIVE DAVIS—President CBS/Records Group



MAYNARD FERGUSON



AZTECA



RAMSEY LEWIS



VIKKI CARR



JOHNNY NASH



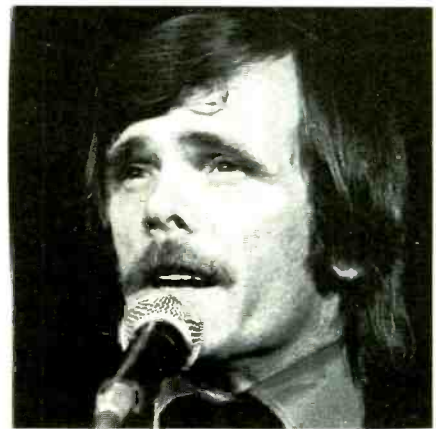
DONOVAN REJOINS EPIC, SHOWN WITH CLIVE DAVIS, PRESIDENT, COLUMBIA RECORDS.



ARGENT



MAXINE WELDON



JOHNNY PAYCHECK



DONOVAN



DAVE MASON



Guest Ringo Starr



CLIVE DAVIS INTRODUCING EARTH, WIND & FIRE



BILL QUATEMAN



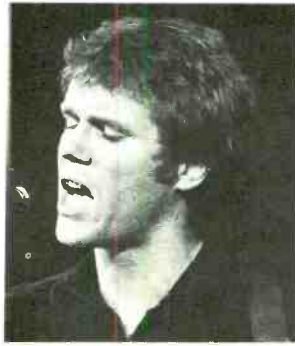
LOGGINS & MESSINA



Guest George Harrison at Columbia Records Convention



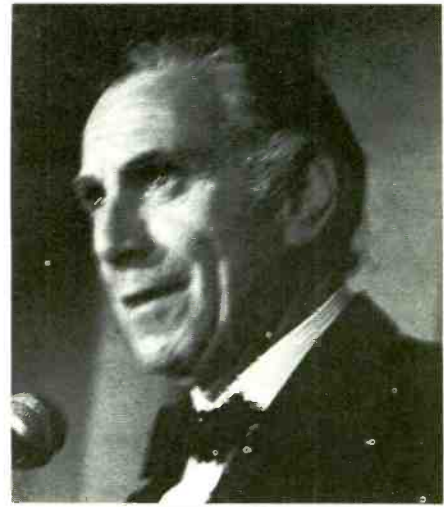
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ANDY WILLIAMS



GODDARD LIEBERSON Senior Vice President



Columbia Records President says a few words to San Francisco's Bud O'Shea, winner of the Epic/Columbia Custom Label Promotional Manager of the Year Award.



Dave Swengross, Sales Manager of the St. Louis Sales Office, accepts the award for Branch of the Year from Clive Davis.



Clive Davis, left, congratulates George Deacon, Sales Manager of the Washington Branch, which was named Epic/Columbia Custom Label Branch of the Year.



Salesman of the Year Don Mercurio, receives a handshake and congratulations from Clive Davis.



Clive Davis, left, President of Columbia Records, congratulates the company's Promotional Man of the Year, Bill Heard of Dallas.

SALES PROMO AWARDS ARE PRESENTED BY DAVIS

LONDON — Columbia Records' annual awards for achievement in promotion and sales were presented by Clive Davis, president, at a dinner and show ceremony, July 27.

The St. Louis sales office, with David Swengross, sales manager, Roy Wunch, local promotion manager, Don Miller, Epic promotion manager, and salesmen Carl Denman, Mike Martinovich and Dick Ware, was named as the branch of the year. The promotion man of the year award was given to Earl Rollison of the Silver Spring, Md., branch. Eugene Denonovich, from the Southwest region, was named regional promotion man of the year.

In the Epic/Columbia custom label awards category the Washington office, with George Deacon, sales manager, Bob Mandel, promotion manager, and salesmen Al Glassing, Don Walters, Tom Mabry, and Ron Carbone, received the branch of the year award. Bud O'Shea, from the San Francisco branch, was named promotion manager of the year; and Randy Brown, from the West Coast, was named regional promotion manager of the year.

Fred Ware, regional promotion manager in the South, was the recipient of the r&b regional promotion man of the year plaque, while William Craighead of Detroit received a similar plaque for local r&b promotion. The r&b awards were presented by Logan H. Westbrooks, director of special markets, marketing.

Must 'Quantify,' Lundvall Says

LONDON — Bruce Lundvall, vice president, marketing, stated:

"We must quantify and evaluate independent sources, upgrade our performance at FM and at the branch management level, become as actively involved with the radio community as with our accounts. This industry feels radio far better than it knows radio.

"You are going to really analyze

the radio network in your markets, their programming practices, changing formats and community involvements.

"We are going to further sophisticate our selling assignment techniques and closely study the consumer demographics of our accounts. Knowing more about the age, earning power and shopping habits of the consumers will enable us and our customers to program their stores properly.

"We are in the process of forming a strike force which will assign a specific individual in press, product management, promotion and advertising to the task of career building for new artists. Here we will plan creative campaigns, image building, press and advertising messages, coordinate live appearances and tours, develop specific radio strategy and in general nurture and counsel the new album artist.

"Our thrust in new media experimentation this year has put us a solid six months ahead of our competitors in the effective use of television and new retail advertising techniques."

AWARDS TO 2 PROMO MGRS

LONDON—Fred Ware, Columbia's regional r&b promotion manager for the South, was named the company's regional r&b promotion man of the year at the convention. Promotion manager of Detroit, William Craighead, was given a similar plaque for his work in local promotions. The awards were presented by Logen H. Westbrooks, director, special markets, marketing.

Craigo Seeks Breaking Of 'Sectionalized' Music

LONDON—Jack Craigo, vice president, sales and distribution, CBS Records, said:

Isn't it time to experiment with the removal category classification? The best-selling country artists on the charts should not be sectionalized within the boundaries of a section of a record department.

The best sellers must be merchandised in step downs, displayed in the male and female vocalist sections positioned for sale throughout the department.

In recent months we've experienced an exciting classical restocking program . . . sold the greatest hits program with constant reports of impressive retail sell-off and taken our \$4.98 line, using its enormous artist name power, and built more customer store traffic.

The magic record price of under \$3 is attainable with regular promotion retail and jobber margins from \$4.98 product and promoted at \$2.94 or \$2.98. Not a \$5.98 disk but a \$4.98 line with name power which repeatedly appears on the pop, MOR and country charts.

We have retained the \$4.98 line. It has become a new tool to create consumer traffic. The consumer has become less aware of the term "list price" and identifies the value of the record upon his demand for the product, rather than discount

from. Major retailers have stopped displaying list price reference boards and marker product by a color code or simple series system.

We are very much aware of the actions by the discount retail industry to return records to rack-jobber suppliers without any thought of the jobbers' business position. A 50 percent reduction of record department inventories in January and February is incredible. Immediate returns of Top 100 best sellers is a tragedy. The lost sales cannot be accounted.

We must convince the discount industry that the record industry is not a fourth-quarter flurry. It is a 12-month-a-year department. Erratic inventory reduction will drive away the customer through lack of selectivity—the clientele which the discount industry is scurrying to maintain.

Harrisburg Label

HARRISBURG, Pa.—Arpeggio Records has been activated by Bruce Rohrbach, president of Bruch Rohrbach & Co. here. Singles are being rushed out by Dick Shuey and Bob Wagner. "We not only want to book our acts, but build solid worldwide stars," Rohrbach said.

The Making of CBS Convention, 1972, as Viewed by Roz Blanch

LONDON—The CBS 1972 Convention was estimated to cost about \$500,000—some of the 800 convention attendees and guests put the figure higher. By placing the site in the U.K., CBS gave themselves some special advantages . . . and some special headaches for convention coordinator Roz Blanch and her staff.

U.S. equipment, for example, used in the audio and visual presentations was in many cases unsuitable for use on the London site for electrical reasons.

A special stage had to be erected in the Grosvenor House's Great Room (headquarters for the con-

vention) to accommodate CBS artists appearing at the dinner shows, specifically Andy Williams and Vikki Carr who used large brass and string orchestras. The stage itself was erected inside two days because an IBM Convention on the same site closed shortly before the CBS convention.

Custom regulations had to be studied because of the specialized equipment. Work permits had to be obtained for the artists appearing—Azteca, for example, flew from San Francisco to London for a 20-minute Saturday morning set before delegates. There were union discussions for radio, television and

musicians. Protocol for both U.S. Embassy and London civic dignitaries was another question that arose and press facilities for the European press (at a CBS convention for the first time) had to be obtained.

Plans for the convention went into operation as soon as the London site was announced at the end of the Los Angeles convention last year. Blanch was again named coordinator and had her first meeting with the technical staff in October. In November the approach for the major convention film was decided upon and budgeted for an estimated \$100,000. Arnold Levine, creative director, advertising and sales, was named producer with Steven Verona (who had previously made a CBS convention film) chosen as director.

From then on Blanch made several trips to London in company with various CBS executives to discuss Convention accommodation, seek out equipment suppliers and find stage architects and designers.

The convention committee also consisted of David Wynshaw, coordinator, Bunny Freidus, CBS International coordinator; Don DeVito, assistant coordinator; Hank Altman, in charge of audio and visuals, and Bruce Lundvall, who served as convention coordinator and oversaw all activities.

Epic in 106 Percent Sales Rise in 5 Yrs: Alexenburg

Ron Alexenburg, vice president, Epic and Columbia Custom label sales, commented:

"Within five short years, Epic has more than doubled its performance with a 106 percent sales growth. Our Custom label division has quadrupled its sales performance in two short years, showing a 300 percent growth over 1969. Epic and our Custom labels are now larger than Elektra, Buddah and Bell Records combined.

"The major breakthrough this past year has been in the area of r&b. For quite some time we kept hearing, 'We can't sell r&b—the stations just don't like our product.' Being the leaders in the music business you got tired of Atlantic, Motown and Stax cutting into your airplay and sales.

"With the help and extreme professional guidance of Kenny Gamble and Leon Huff, we have made the all important breakthrough.

"Epic, at the present time, has 11 singles on the country charts and during this past year we broke Jody Miller, Charlie McCoy, George Jones and did an incredible job on Johnny Paycheck. Our English artists have emerged. After two years of hard work and believing in Argent, the group has been broken. The Hollies have come back with a major hit single and an album. We are challenged to break through with Colin Blunstone and Johnny Nash."

U.K. Talent Will Play Big CBS Role: Davis

By BOB PARTRIDGE
Staff Member, Music Week

LONDON—Major British talent acquisition will play a vital role in the restructuring of CBS's artists roster, Clive Davis, the company's president, told Billboard at the CBS-Columbia International Convention in London last week.

"We brought the convention here so London could see Columbia Records," he said. "We don't have the best English artists roster and while I do feel the English company has been exceedingly successful in most fields, the only area which can stand improvement is in finding English artists on a worldwide basis.

"We want to spend time on building artists—we already have Jeff Beck, Argent, Colin Blunstone and Lesley Duncan and we're having local hits with Johnny Nash and Chicory Tip. We want artists with the ability of making it on an international scale."

Davis' concern about British talent was emphasized at the convention with the announcement that the company has signed Donovan to the Epic label on a worldwide basis. Donovan will also renew his partnership with producer Mickie Most. The company has also signed Dave Mason, Murray Head, who sang on the "Jesus Christ Superstar" album, Alun Davies, who was Cat Stevens' guitarist, and former Hollie Allan Clarke, who has signed a North American deal with Columbia. Davis also revealed the possibility that Mark-Almond will be joining the company.

Misfortunes

CBS's drive to acquire new talent derives from the number of misfortunes which have recently hit the company, such as Janis Joplin's death, the split in the Simon and Garfunkel partnership, the break-up of Santana—only one more studio album is scheduled from the group—and, in America, the decline of easy-listening television programs.

This concentration on new talent

is already paying dividends with Dr. Hook and Looking Glass, but Davis said that greater emphasis would be placed on British talent. "We've just signed Mott the Hoople for instance, a band with enormous potential," he commented.

Ron Alexenburg, vice president of Epic and Custom labels, told the convention: "Our English artists have emerged. After two years of hard work and believing in Argent the group has broken. The Hollies have come back with a major hit single and an album that is doing equally as well. Now we are challenged again to break through with Colin Blunstone and the exciting Johnny Nash."

Columbia's deal with Mickie Most's Rak label in the United States however, has yet to pay major dividends. Davis explained: "We have not released much of the Rak catalog in the U.S. because Mickie Most has felt the material was not right for the market. There is a difference between the types of records which appeal to the two markets."

The company is confident however, about the future success of Rak in the U.S. Alexenburg commented at the convention: "Mickie Most has been working very hard to develop new and exciting artists for us in America. A new CCS album, plus a Julie Felix album for instance. Most has also released a beautiful single by Duncan Browne and will be releasing a single by a group called the Aztecs that was number one in Australia for seven weeks. He also has a very exciting young girl, named Suzie Quatro from Detroit."

Dick Asher, the British company's new managing director will have overall responsibility for the acquisition of British talent. "Asher has a feel for artists and music and he is also respected in the British music industry," commented Davis. "We now have a base of English artists to build upon."

Oldies Airplay Creates Demand In Racks, Wienstroer Asserts

NEW YORK—The broad-based airplay of oldies is being felt as a major influence at the retail level and is "forcing additional service of the 'goldies' to the racks," according to Norm Wienstroer, vice president of Musical Isle of America.

He said that the St. Louis and Kansas City markets show "definite influences" of the increased airplay and the resulting demand

for oldies in the racks. "Interestingly, even though the radio play becomes exceptionally diverse," continued Wienstroer, "the greatest over-the-counter demand is for records just off the charts."

"We have at least 1,000 oldies actually available in stock now," he said, "but in many cases, the smaller locations allow for a lot less, perhaps 100 or less, which means we have to pare it down to

the fastest movers." He cited Don McLean's "American Pie," Isaac Hayes' "Shout," Freddy Hart's "Easy Loving," and Neil Diamond's "Sweet Caroline" as among Musical Isle's best sellers.

Selective

He also stated that the oldie "phenomenon" tends to highlight the "discriminating nature" of this market, wherein customers looking for a specific oldie are reluctant to buy an LP for a single song. "Because of the selective nature of the market, retailers can actually get a higher mark-up than could usually be reaped from a single's sale," he continued. "A fairly well-established price-line is 98 cents, with relatively little discounting below this figure, and, since some recent hit oldies continue to sell almost like chart items, the higher mark-up can account for substantial additional revenue."

Also important to proper title selection in the racks, continued Wienstroer, is the regionality of the markets.

Original Sound Push

As part of this "regional awareness" Wienstroer said that Musical Isle will soon undertake a major advertising campaign in the Northern California market on the entire Original Sound label's oldie LP catalog. The campaign will include prime-time television and radio spots as well as support merchandising in the form of counter and window displays, hangers, book matches and stickers. Vern Cupples, vice president of the Bay area branch, said that the firm has a minimum of 150 outlets in the area, each of which stock anywhere from 150 to 300 separate oldie single titles.

Promo LP Cites Tobias

NEW YORK — Tobey Music Corp. has released a promotional LP, "Harry Tobias' Golden Anniversary Album," honoring Tobias, senior member of the songwriting family of Tin Pan Alley, as he achieved his 50th anniversary as a member of ASCAP.

The LP contains such standards as "Sweet and Lovely," "It's a Lonesome Old Town," "Sail Along Sil'vry Moon," and Toby Music copyrights "Wait For Me Mary," "I Remember Mama," "Star of Hope," "May I Have the Next Dream With You," "Moonlight Brings Memories," "If I Knew Then," and "Moon on My Pillow." The songs were co-written by Harry Tobias and his brothers, Charlie and Henry.

The LP features some of the top record performances of the Tobias catalog by such major artists as Frank Sinatra, Nat King Cole, Lou Rawls, Ella Fitzgerald, Jerry Vale, the Ray Coniff Singers, and Pat Boone.

Tobey Music Corp. is administered by Chappell & Co.

Buddah Tie On 'Python'

NEW YORK—Buddah Records is tying in its "Monty Python Flying Circus" U.K. comedy album with the Columbia film, "And Now for Something Completely Different," which features the same members of the team.

The film opens in New York, Aug. 21, and Buddah has arranged several screenings for the press.

The album is trailed in cinema programs and Buddah has prepared a series of radio spots. Tracks from the album will be featured in the new audiomagazine, *Current*, which is distributed by Buddah.

The album is released as part of Buddah's deal with the U.K. Charisma label, and the U.S. release has two extra tracks added.

Campus News

What's Happening

By SAM SUTHERLAND

Friends of Lehigh's Jim Cameron, noted for his contributions to college radio through **WLVR** at **Lehigh University** and that station's print medium, **Alternatives**, is now a professional; having handled various shifts at Hempstead, N.Y.'s **WLIR-FM** as a substitute, Cameron has just been named to handle the 6-10 p.m. slot daily.

Cameron remarked that this now places him opposite **WNEW-FM's Jonathan Schwarz**, an air personality that Cameron cites as something of an influence.

At any rate, old friends passing through the N.Y. area can now check out Cameron's progress.

★ ★ ★

SERVICE STATION: From **Belmont Abbey and Sacred Heart Colleges** in Belmont, N.C., comes salutations from **WABY**, a college station that is celebrating its 12th year of broadcasting this fall. **Edward Murphey** of **WABY's** staff notes that the station uses the airwaves of **WCGC** every evening, reaching the Belmont community, a suburb of Charlotte, N.C.

Lenny Salidor, of **Caedmon Records** has been handling a special college promotional move for that label's "W.C. Fields for President" comedy album. Salidor has been mailing a seven-inch, 33 rpm promotional sampler to college stations that are still on the air, and any station interested in obtaining the sampler can contact him at Caedmon's N.Y. offices.

The record features **Rich Little**, who provides the voice of Fields, turning in some of the shorter bits on the album, with background and audience noise excised to permit programmers to insert the lines wherever they please.

Stations off the air for the summer but on Salidor's list will receive the list in the fall.

★ ★ ★

PICKS AND PLAYS: **Canada**—Dal Radio, Dalhousie University, Halifax, Nova Scotia, Harvey MacKinnon reporting: "Join Together," **The Who**, Decca; "Live" (LP), **Lighthouse**, GRT (Evolution); "Rock 'n' Roll Revival," **Sweathog**, Columbia. . . . Columbia U. of Toronto, Richard Morochove reporting: "Couldn't I Just Tell You," **Todd Rundgren**, Bearsville; "Someday Soon," **Judy Collins**, Elektra; "Tame the Lion," **Emitt Rhodes**, Dunhill. . . . Radio Western, U. of Western Ontario, London, Ont., Tom Leparskas reporting: "Whisky Howl" (LP), **Whisky Howl**, Kinney (Can.); "Who Will Save the World" (LP), **Groundhogs**, United Artists; "Island of Real" (LP), **Rascals**, Columbia. . . . Campus Radio, U. of Manitoba, Winnipeg, Man.; "Alone Again (Naturally)," **Gilbert O'Sullivan**, MAM; "Fussin' and Fightin'," **Sam Russell**, Playboy; "City of New Orleans," **Arlo Guthrie**, Reprise.

★ ★ ★

SOUTH—Tennessee—**WMOT-FM**, Middle Tennessee State U., Murfreesboro, Robert Mather reporting: "Tiptoe Past the Dragon" (LP), **Marlin Greene**, Elektra; "Garden Party," **Rick Nelson & The Stone Canyon Band**, Decca; "Magnet," **NRBQ**, Kama Sutra. . . . **WRVU-FM**, Vanderbilt U., Nashville, Mike Anzek reporting: "Black & White," **Three Dog Night**, Dunhill; "Trilogy" (LP), **Emerson, Lake & Palmer**, Cotillion; "Rock Me on the Water," **Jackson Browne**, Asylum. . . . **WUTM-FM**, U. of Tennessee at Martin, David Nichols reporting: "Ian & Sylvia and The Great Speckled Bird" (LP), **Ian & Sylvia and The Great Speckled Bird**, Columbia; "Saturday in the Park," **Chicago**, Columbia; "P.F. Sloan" (LP), **P.F. Sloan**, Mums. . . . **Louisiana**—**WLSU**, Louisiana State U., Baton Rouge, Jimmy Beyer reporting: "McKendree Spring 3" (L), **McKendree Spring**, Decca; "Discover America" (LP), **Van Dyke Parks**, Warner Bros.; "Grave New World" (LP), **Strawbs**, A&M. . . . **WLPI**, Louisiana Polytechnic Institute, Ruston, Andy Fullerton reporting: "Peace of Mind," **Ratchell**, Decca; "If an Angel Came to See You . . ." (LP), **Black Oak Arkansas**, Atco; "You've Got What It Takes," **Buzzy Linhart**, Kama Sutra. . . . **South Carolina**—**WUSC**, U. of South Carolina, Alan Reames reporting: "All Together Now" (LP), **Argent**, Epic; "Argus" (LP), **Wishbone Ash**, Decca; "Golden Circle Stockholm" (LP), **Ornette Coleman**, Blue Note. . . . **Georgia**—**WVVS-FM**, Valdosta State College, Valdosta: "What This Country Needs" (LP), **Redwing**, Fantasy; "Bump City" (LP), **Tower of Power**, Warner Bros.; "Earthbound" (LP), **King Crimson**, Island. . . . **Virginia**—**WMRA-FM**, Madison College, Harrisonburg, Anthony Segraves reporting: "Heavy Disguise" **Strawbs**, A&M; "Stairway to Heaven," **Led Zeppelin**, Atlantic; "Greatest Hits" (LP), **Simon & Garfunkel**, Columbia. . . . **Texas**—**KSMU**, Southern Methodist U., Dallas, Bill Harwell reporting: "Geronimo's Cadillac" (LP), **Michael Murphey**, A&M; "Saint Dominic's Preview" (LP), **Van Morrison**, Warner Bros.; "America," **Yes**, Atlantic. . . . **Maryland**—**WJHU**, Johns Hopkins U., Baltimore, George Wicke reporting: "Valerie Simpson" (LP), **Valerie Simpson**, Tamla; "The Phlorescent Leech & Eddie" (LP), **Mark Volman & Howard Kaylan**, Reprise; "Join Together," **The Who**, Decca.

★ ★ ★

WEST—KLCC-FM, Lane Community College, Eugene, Oregon, Dave Chance reporting: "Captain Beyond" (LP), **Captain Beyond**, Capricorn; "Seven Separate Fools" (LP), **Three Dog Night**, Dunhill; "Run to Me," **Bee Gees**, Atco.

★ ★ ★

MIDWEST—Missouri—**KCLC-FM**, The Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "Geronimo's Cadillac" (LP), **Michael Murphey**, A&M; "Velvet Turner Group" (LP), **Velvet Turner Group**, Family; "Peace Will Come" (LP), **Tom Paxton**, Warner Bros.

(Continued on page 65)

AUGUST 12, 1972, **BILLBOARD**

Letters To The Editor

• Continued from page 6

charts, do not realize how many artists are based in Chicago or do a large amount of recording in this city. Here for example, is a partial list of Chicago artists:

Barbara Acklin, Brunswick; Aliota-Haynes-Jeremiah, RCA; The Artistics, Brunswick; Chase, Epic; Billy Butler, MGM; Jerry Butler, Mercury; Odell Brown & the Organizers, Chess; Gene Chandler, Curtom; Ken Chaney and the Awakening, Black Jazz; The Chilites, Brunswick; Terry Collier, Cadet; James Cotton Blues Band, Capitol; Tyrone Davis, Dakar; The Dells, Chess; Willie Dixon, Columbia; Brenda Lee Eager, Mercury; Richard Evans, Atlantic; Master Henry Gibson, Curtom; Steve Goodman, Buddah; Donny Hathaway, Atlantic; Willy Henderson, Dakar; Herman, Brunswick; Howlin' Wolf, Chess; Fred Hughes, Dakar; The Ice Man Band, Mercury; Ides of March, Warner Bros.; The Impressions, Curtom; The Independants, Wand; Chuck Jackson, Brunswick; Syl Johnson, Twinnight; Ruby Jones, Curtom; Bonnie Koloc, Ovation; Otis Leavitt, Dakar.

Mason Proffitt, Ampex; Curtis Mayfield, Curtom; Megan McDonough, Wooden Nickel; McLuhan, Brunswick; Muddy Waters, Chess; New Colony Six, Twinnight; New World, Mad Tad (Scepter); Ken Nordine, Blue Thumb; Overland Stage, Columbia; Patti Jo, Mad Tad (Scepter); Peaches, Mercury; Chuck & Mary Perrin, Sunlite; Jim Post, Fantasy; John Prine, Atlantic; Bill Quateman, Columbia; Dick Schorey, Ovation; Siegel/Schwally Band, Wooden Nickel; Staple Singers, Stax; Ronnie Steele, Ovation; Styx, Wooden Nickel; Phil Upchurch, Blue Thumb; Hysear Walker, Brunswick; Wilderness

McHugh Cited By Station KPOL

NEW YORK — Radio Station KPOL, AM-FM, Los Angeles, recently programmed a special tribute to Jimmy McHugh and his musical compositions. For a full week, KPOL opened each hour of broadcast with a McHugh composition and featured personal appearances by performers who had recorded McHugh's songs. Included were Ed Ames, Andy Williams, Johnny Mathis and Eydie Gorme.

Road, Warner Bros.; Jackie Wilson, Brunswick.

Obviously, some of these artists record outside Chicago from time to time, but this is more than made-up-for by groups from other cities coming into Chicago to record, such as The Guess Who, Alice Cooper, Mitch Ryder and Detroit, and Poco, to name a few.

Wooden Nickel remains in Chicago with nothing but good feelings about the tremendous energy of the Midwest rock 'n' roll resurgence that is too often overlooked by the people based on either coast. Hundreds of thousands of people boogied to the jams at Milwaukee's week-long Summerfest recently. Siegel/Schwally were actively involved in making that effort a success. Styx has played free concerts for up to 6,000 people. Moreover, despite Mayor Richard Daley and the tight economic situation, five new clubs have opened in Chicago in the last year. The Brown Shoe, The Gallery, Smiles, The Gate of Horn and The Post. The Aragon Ballroom has reopened with a predominantly rock format. Several promoters are presenting concerts in outlying suburban areas.

Wooden Nickel has tried to support new concepts in presenting music, like the People's Ballroom in Ann Arbor, Mich., and Alice's Revisited in Chicago. We also recognize the resources that can be found right here at home to support our album product. There are a great many talented graphic artists in Chicago—cartoonist Skip Williamson will be producing graphics in connection with the Styx promotional campaign. Mercury used Dan Clyne for the Bull Angus album cover; Chess used Don Wilson of the Daily Planet for the "Howlin' Wolf London Session" album; Jim Ladwig, Des Strobel and John Craig at Album Graphics have done many covers for Mercury and other labels including the recent Rod Stewart album.

There are also a great many talented songwriters in the Midwest. Jerry Butler, Curtom, Wooden Nickel, Brunswick-Dakar and others on the aforementioned list have their respective publishing companies. Jerry Butler's people have developed an excellent songwriters' workshop which shapes young people with creative genius into polished songwriters.

Wooden Nickel firmly believes that Chicago music is beautiful. The diversity of talent in this city is unprecedented. English concertgoers would give an arm and a leg to hear some of the great blues that can be found every night of the week in Chicago. We also are beginning to appreciate a new spirit of collaboration among the people in the Chicago music industry. NARAS has come to play a greater role in this effort. Hopefully, during the coming year, all of us in Chicago will continue to develop our projects and reflect the magnificent musical heritage that has characterized this town over the years.

Kindest regards,
W. R. Traut
John Ryan
Wooden Nickel Records
Chicago

P.S.: By the way, we are NOT searching for a fourth partner. We are very happy with just the three of us. W.R.T.

LITTLE ELMO IS COMING



Watch This Magazine

TRENDSETTER, NUMBER ONE AWARDS PRESENTED



Bob Fead of A&M Records accepts the Billboard Number One Award on behalf of Burt Bacharach for the top album of 1971 by an instrumentalist, as Gary Owens looks on.

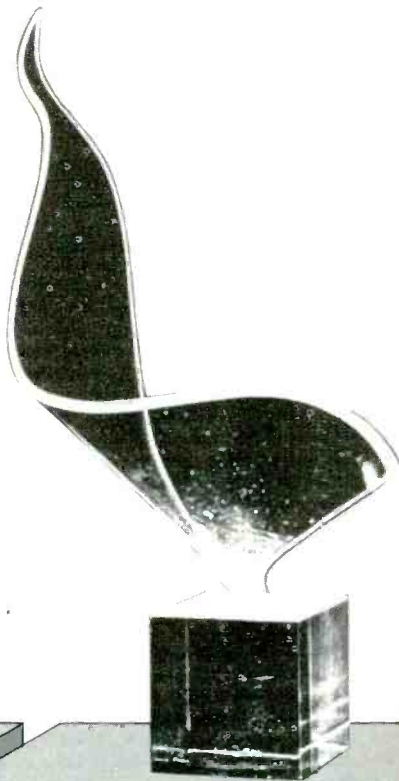


Harold Childs of A&M accepts for the Carpenters, who won the Number One Award for the top singles of 1971 by an easy listening artist.



A triple Award winner was the group Chicago, as they won two Number One Awards and a Trendsetter Award. Bob Lamm, the group's leader, accepts on behalf of the group.

Billboard toasted the music industry at its first Trendsetter/Number One Awards party in Los Angeles. The presentation at Franco's La Taverna Restaurant was hosted by Gary Owens of KMPC and "Laugh In," with technical assistance from Modern Musical Services. Reproduced are some of the highlights. . . .



Capitol artist Freddie Hart accepts his Number One Award for the top country single of 1971—"Easy Loving." Freddie also accepts on behalf of Blue Book Publishing as the top Country publisher.



Quincy Jones of A&M accepts his Trendsetter Award for producing a fresh, contemporary sound for big band Jazz albums.



Marshall Blonstein of Ode Records picks up two Number One Awards and a Trendsetter Award on behalf of Carole King.



Joe Reisman of RCA Records accepts a Number One Award on behalf of Henry Mancini for the top single of 1971 by an instrumentalist.



Carol Curb of MGM Records accepts a Number One Award on behalf of the Osmond Brothers for the top new singles artist of 1971.



Gary Owens ushers Lester Sill to the podium as Sill accepts the Number One Award on behalf of Screen Gems-Columbia for being the top easy listening publisher.



Jack Oliver accepts a Number One Award for James Taylor who recorded the top album of 1971 by a male vocalist. Oliver is an associate of Peter Asher, Taylor's manager.



Bert Jacobs of Reb Foster Associates accepts three Number One Awards for Three Dog Night.



Hazel Gordy, Jr., stretches to accept a Number One Award and a Trendsetter Award on behalf of Marvin Gaye.



Joe Sutton of MCA accepts a Number One Award for the top popular album of 1971—"Jesus Christ Superstar."



Awards M.C., Gary Owens, and Billboard promotion director, Jeff Bates, work out last minute details moments before the Awards Presentation.



Lee Zhitto, Billboard's editor and Hal Cook, the publisher, are among industry figures attending the awards presentation.

Kolob to Handle New Osmond Product

By ELIOT TIEGEL

LOS ANGELES—The Osmond Brothers new label, Kolob, will handle all future product by the brothers as well as any new acts signed to them for production.

Donny Osmond's recent "Too Young," LP was the first to carry the Kolob logo. Future releases will emphasize the logo more, with MGM continuing to handle distribution.

The brothers are also construct-

ing their own recording studio in the building housing the MGM Studios locally, to give them a facility for Kolob projects.

The brothers plan looking for self-contained acts which can perform their records in-person.

Two of the brothers, Jay and Merrill, have just done their first collaboration which will probably be their next single, "Crazy Horses." Nine-year-old brother, Jimmy, who has had several singles released in the U.S., has just cut his first LP.

Mike Curb, MGM's president, is in England preparing the first release there of a Donny Osmond LP. The 14-year-old singer has had four LP's released domestically.

The creation of Kolob—which translates into the hub of the universe, or the hub of the group's music—reflects the policy at MGM of becoming a distributor of disks by its artists. Kenny Rogers and the First Edition recently joined MGM with their own label, Jolly Rogers; executive Mike Viner has Pride label and Clive Fox runs the custom label operation, which includes Lion.

Monarch Sets N.J. Bookings

NEW YORK—Monarch Entertainment Bureau of East Orange, N.J., is programming a series of concerts for the New Jersey Cultural Council at the Orrie de Nooyer auditorium in Hackensack.

Two major bookings just completed are for Mary Travers and Robert Klein, Aug. 3, and Harry Chapin, Aug. 6. Other concerts in the series have included Seals and Crofts and Dick Gregory, and the Mahavishnu Orchestra with John McLaughlin appearing with McKendree Spring.

Monarch, exclusive booker for the Capitol Theater in Passaic, N.J., the Garden State Summer Music Fair concerts at Roosevelt Stadium, Jersey City, and the New Jersey State Fairgrounds in Hamilton Township, is operated by partners John Scher and Al Hayward.

Upcoming summer music fair dates include Alice Cooper, the J. Geils Band and Ursa Major on Thursday (10), at Roosevelt Stadium, and the Beach Boys and the Kinks at the State Fairgrounds (19).

Chicagoland Finals Held

NEW YORK—The finals of the 1972 Chicagoland Summer Youth Music Competition were conducted by the American Music Conference at the Civic Center Plaza on Saturday (5).

The competition, sponsored by AMC, WLS radio and Chicago-area music merchants, was limited to groups of amateurs 13 to 18 years of age and having three to eight members. The grand prize in the competition will be a Columbia Records recording session.

Participating music dealers include Karnes Music Stores, Jack Moore Music Centers and Judy's Music Stores.

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Signings

Barry Smith has signed with GSF Records. Smith, whose first GSF release will be the standard "Only You," has played club dates in New York, Chicago, Las Vegas, Bermuda, Miami and Puerto Rico.

Bulldog, new "straight-on" rock group which includes two former **Rascals**, has signed with **Steve Leber** of Leber-Krebs Management. Formed in the past year, Bulldog features **John Turi**, keyboard; **Eric Thorngren**, guitar; **Bill Hoehner**, vocals and bass; **Gene Cornish**, guitar; and **Dino Danelli**, drums. The former Rascals are Danelli and Cornish. Act is signed to Decca and is now completing its first album for fall release. A single, "She Said No," has recently been released. A national tour for the quintet will shortly be announced. The LP is being produced by Cornish and Danelli, and all material on the disk is written by the group, individually or collectively. **Wilderness Road** has signed with Reprise. The Chicago-based band will begin recording late this month with **Jack Richardson** as producer. Richardson produced the group's first album.

Singer/songwriter **Dorothea Joyce** has signed with Evolution Records. An ASCAP Newcomer Special Award winner, Miss Joyce wrote "Love's Lines, Angles & Rhymes," which was recorded by the **Fifth Dimension**. Her album will showcase her own composition; **Lee Holdridge** will arrange and produce the set. A series of concert and club appearances are being planned. **Al Green** has signed for exclusive representation with **Bob Schwaib**, head of Thrupence Management. Green's current hit single, "I'm Still in Love With You," and his "Let's Stay Together" LP are high on the charts. **Gary Meister** has signed with Laurie. The country singer from Bath, Me., has had his initial Laurie single released recently. Meister is now appearing at the Chuck Wagon in Rockland, Me., through Labor Day. He is produced and managed by EAB Enterprises, Lewiston, Me. . . . Following their association with Atlantic, the **Patterson Singers** have returned to United Artists Records. The group is managed by **Sidney Seidenberg** and has recently been concentrating on European tours. . . . **Sailcat** has signed print rights to their Singing Wire Music catalog to Warner Bros. Music.

L.A. Hotel Will Keep Room Open

LOS ANGELES—The Century Plaza Hotel's Westside Room will not shut down permanently this month, as had been previously announced. A compromise agreement has been worked out with the Musicians Union, cutting Al Pellegrini's house orchestra from 12 to 10, instead of the eight requested by management.

Now closed for annual August vacation, the supper club will reopen Sept. 12 or 19, depending on the availability of headline talent.

Bennett in Benefit

NEW YORK — Tony Bennett appeared at Princess Grace of Monaco's gala for the benefit of the Red Cross held Friday (4) at the Sporting Club in Monte Carlo.

Former stars of the gala have been Frank Sinatra, Ella Fitzgerald and Sammy Davis Jr.

U.S. Jazz Arranger & Japanese Hold Concert

TOKYO—U.S. jazz arranger Gil Evans was here to work with Japanese pianist Masabumi Kikuchi and a 23-piece orchestra (21 Japanese and two U.S. musicians). The collaboration—"a first," said promoter Toshinari Koinuma of Al Music—appeared in concert which, although full, resulted in losses for Koinuma.

"I knew it would lose money but by bringing in a musician of Evans' stature to work with local musicians, I wanted to stage something that would really open the eyes of the Japanese music audience," he said.

The concert was recorded in 4-channel sound by Philips, and immediate plans are for the album to be released abroad as well as in Japan.

The first part of the concert featured the Masabumi Kikuchi Sextet and was also recorded. Kikuchi has worked with many U.S. musicians in Japan. Preliminary arrangements were worked out by Japanese jazz authority Masahisa Segawa of the Fuji Bank, while on a U.S. business trip in March.

The two U.S. musicians in the band were Marvin Peterson, trumpet, and Billy Harper, tenor saxophone.

While rehearsing the Japanese band, Evans also arranged 12 standards for singer Kimiko Kasai and recorded with her for CBS/Sony.

Funky Quarters & KGB in Tie

SAN DIEGO—Funky Quarters is teaming with KGB-AM-FM for remote broadcasts of acts playing in the room. Seals and Crofts opened the policy last week and, according to owner Tony Habib, will be followed during the next several weeks with one-hour concerts by Ahmad Jamal, Dave Mason, John Klemmer, Sonny Terry and Brownie McGhee, Herbie Hancock, Hugh Masekela, George Carlin and Freddie King. Habib has gone to a non-alcohol policy. Habib recently switched from KDEO to KGB, because of its new policy of simulcasting on both AM and FM.

From The Music Capitals of the World

DOMESTIC

NEW YORK

Orphan, London's new country-rock band from Boston, whose debut LP is "Everyone Loves to Sing," will appear at Central Park's Shaefer Festival, Saturday (10), as the opening act for **Blood, Sweat & Tears**. . . . ABC Records' **Henry Gross** recently played a one-nighter at the U.S. Naval base at Guantanamo Bay, Cuba for the benefit of the Haitian Missions. The artist's latest single is "Close My Eyes," from his current LP, "Henry Gross." . . . Composer-lyricist **Martin Mull**, newly signed to Capricorn Records, has made his Philadelphia area debut at Bill Scarborough's Main Point, Bryn Mawr. Mull concludes his stint, Sunday (6). . . . Capricorn's **Paul Pena** is at Wooster College, Ohio with **Ike & Tina Turner**, Sept. 16. Pena has been playing dates recently about his hometown Boston area as a member of **T-Bone Walker's** band. . . . **Jonathan Edwards** has a new LP scheduled for release through Atco. The artist, whose "Sunshine" single topped the charts last winter, will return to the college concert circuit in September.

Yes, the **J. Geils Band** and **Jo Jo Gunne** will perform at Gaelic Park, Aug. 16. . . . **Jimmy Ienner** of the C.A.M.-U.S.A. publishing company is at Thunder Recording Studios in Toronto, producing the fourth **Lighthouse** album for Evolution Records. Ienner produced the million-selling **Lighthouse** single "One Fine Morning." He also produced the group's first three LP's. . . . For the first time in the history of Anaheim Stadium in California, an American rock group is being permitted to headline at the stadium of the California Angels baseball team. The **Osmonds** will set this precedent when they appear at the ballpark on Sept. 8. The only other acts who have ever been allowed to perform previously at the stadium are the **Beatles** and the **Who**.

LOS ANGELES

Chicago's first prison concert was at McNeil Island, Washington. . . . **Steppenwolf** gets back together for a "Rest in Peace" tour of U.S. and Europe. Group's spinoff bands, **John Kay Group** and **Seven**, will also be featured at each show. . . . United Artists Records announces it beat A&M at softball 26-12.

Jamie Shane brings his guitar to **Canned Heat**. . . . Concert Associates has begun giving out a free 10-page program booklet at each show. . . . **Rick Springfield**, Capitol's new Australian artist-writer, is on a nationwide promotion tour. . . . **Wishbone Ash** has replaced its hijacked equipment and is back on tour.

Japanese music magazine named **Crosby, Stills, Nash & Young** album artists of the year. . . . Signpost Records got 500 people to a Ciro's party celebrating the label's first multi release. . . . Independent promotion man **Mike Borchetta** wed **Rebecca Lynn Thrasher**. . . . **The Staple Singers** are a temporary trio as **Yvonne** undergoes surgery. . . . **Ringo Starr** and **George Harrison** sent **Billy Preston** a congratulations telegram for his hit. . . . **Kim Fowley** says he never saw the **R. Meltzer** dispatches about his raucous tour antics. . . . **Bobby Ramirez**, **White Trash** drummer, beaten up by two anti long-hairs in Chicago. . . . **Jeff Thomas**, book critic, had his vocals and lyrics cut from the **Don Ellis** score for **Raquel Welch's** roller derby film, "Kansas City Bomber."

According to Capitol, a San Jose

group claiming prior title to the name, **Flash**, never put up a \$25,000 bond to enforce a preliminary injunction, thus freeing England's **Flash** to tour California in August. . . . **Pamela Deuel** making smash songstress debut at the Etc. . . . **Nicky Hopkins** takes his electric piano from the **Rolling Stones** and starts his own group. . . . Albuquerque Civic Auditorium cancelled a **Black Oak Arkansas** concert and all future rock events due to riot fears. . . . **Dr. Hook & his Medicine Show** headline an anti-VD special on public television. . . . **Cheech & Chong** get keys to San Antonio for their help in youth registration. . . . **Carpenters** souvenir program sales netted \$25,000 for cancer research.

Anita Kerr to score film "Limbo." . . . **Temptations** will perform at the NATRA convention in Philly. . . . **Ray Charles Singers** now a permanent touring choir of 12. . . . **Frankie Laine's** first single on Sunflower is "My Own True Love." . . . **Lambert and Potter** wrote the 1972 ABC-TV promotion theme. . . . **Kyle** on **Merv Griffin**. . . . **Leon Russell's** tour being filmed for a network special. . . . **Phlorescent Leech & Eddie** made the first AM-FM simulcast from San Diego's Funky Quarters. . . . **Harry Belafonte** touring Canada in October before opening at Caesar's Palace. . . . **Playboy's Matthew & Peter** touring the east. . . . **Harry James** and **Honey Cone** into Disneyland.

NAT FREEDLAND

MIAMI

The touring **Leon Russell Show** returned to Florida last week for a show at Curtis Hixon Convention Hall and one at the Miami Jai Alai Fronton. While at the Warehouse in New Orleans, Criteria Recording Studios will be recording Russell's performance for an LP. . . . English rock group **The Strawbs**, are making their first U.S. appearances this summer and headlined at the Hollywood Sportatorium July 21 and the Tampa Jai Alai Fronton, July 22. . . . **Jerry LaCroix** and **White Trash** toured Florida last month in a series of five concerts.

Stephen Stills and **Manassas**, **John Sebastian** and **Fred Neil** appeared in a concert at the Miami Jai Alai for the World Dolphin Foundation which grossed \$30,000. The concert, produced by **Leas Campbell** was a benefit for the Dolphin Foundation, whose purpose is to protect the survival of dolphins. . . . Campbell's production company also presented **Uriah Heep**, hard-driving English rock group; special guest **Long John Baldry**; Grunt label's **Jack Bonus** at the Fronton. The following evening Campbell presented **B.B. King**, the **Mike Quatro Jam Band** and **John Lennon's** group, **Elephant's Memory**. . . . Campbell will break the new **Captain Beyond** group with **Steppenwolf**, at the Fronton, Friday to Sunday (11-13). Warner Bros, according to Campbell, has made a large commitment to promotion of the group and Campbell will be handling concert dates in the southeast. . . . **Jo Jo Gunne** to appear at the West Palm Auditorium Thursday (10) with new Atlantic group, **Ramaton**. . . . **Phlorescent Leach & Eddie**, new Warner's group, were in concert in Tampa, July 28, and the following evening in Miami. Both dates are with **Quicksilver**. . . . New recording studio opened in Miami. . . . Headed by **Jeff Sams**, **Paradox Recording Studios** will specialize in demo recordings and limited products. The studio features 4-track equipment with a 2-track Ampex Dolby.

SARA LANE

Talent In Action

THE GARY OWENS' MINUTE

Hollywood Bowl, Los Angeles

Despite a record breaking heat wave, 75 of the 24,000 seats at the Hollywood Bowl were jammed for a solid minute of off-beat, off-the-wall entertainment, courtesy of Laugh-In's Gary Owens, promoting his new MGM album, "Put Your Head On My Finger."

The master of the "put on" managed to put on a delightful minute of non-sequitur acts after a late start that kept the vast audience waiting a full 15 seconds.

The all-star line-up of talent began with Gary speaking to a half-dead audience through a dead microphone, which he carried off with dead-pan aplomb.

The highlight of the show came when Donna Jean Young tapdanced to Ruth Buzzi's rendition of "You'll Never Walk Alone," which climaxed when Miss Buzzi discovered she couldn't walk off stage alone.

Also appearing were Laugh-In's Richard Dawson and comedy writers Pat McCormick, Jack Margolis, and Allan Katz.

If there is any criticism at all concerning the Gary Owens' Minute, it would be that it was a trifle long. With a little cutting they could call it the Gary Owens' Half-Minute, which could play to a half-vast audience.

But all in all, the Gary Owens Minute proved to be one of the most inventive and by far cleverest promotional gimmicks for an album that we've seen in a long time. We'd like to see more of it.

JEFF BATES

TAJ MAHAL ORLEANS

Bitter End, New York

Columbia artist Taj Mahal opened his act with a beautifully refreshing piece in "The African Kalimba Song," a melodic exercise on the Kalimba. Then, setting it down and together on the National steel guitar, he sang his way through "18 Hammers," "Good Morning, Little School Girl," "Take a Whiff on Me" and "Soulful Tune" with the audience swaying and clapping throughout to his highly imaginative and driving sound. During the entire set, Mahal demonstrated an easy mastery with the blues and with the feel and beat so inherent to our heritage of root music.

Orleans, a folk-rock group with John Hall, Wells Kelly and Larry Hoppen, completed the program. They had a good sound (even with a constant interchanging of instruments).

JIM MELANSON

LINDA RONSTADT CHET NICHOLS

Bitter End, New York

It wouldn't help Linda Ronstadt to call her a superstar at this point. She's so close to being exactly that that the term would be more hurtful than helpful. Just one more piece to the mysterious puzzle—just one—and there she'll be: superstar.

How can a woman who can sing the late Patsy Kline's "I Fall to Pieces" with such burning intensity; who can render Gary White's "I Think I'm Gonna Love You for a Long, Long Time" with such sweetness; (Linda's voice has mellowed considerably since her second Capitol LP); and "Break My Mind" by John D. Loudermilk, which she so aptly calls a "psychedelic country tune"—still fall short of superstardom?

Therein lies the mystery. The solution lies somewhere in an intangible mixture of smaller mysteries. Such as why lyrics like "love will abide, take things in stride" from Gary White's composition cannot be present on one single, pure album. That mystery must be resolved by the writers, producers and musicians on Linda Ronstadt's forthcoming album for Asylum, and the resolution, once reached, should be gratifying indeed.

Kama Sutra's Chet Nichols, whose first LP for the label is "Time Loop," showed considerable promise, especially on the title tune. He accompanies himself on acoustic guitar, piano and harmonica.

DAN BOTTSTEIN

THREE DOG NIGHT BUDDY MILES

The Forum, Inglewood, Calif.

Amid screams of delight and squeals of ecstasy, Three Dog Night put on a show that was extremely polished and totally accessible.

The front-line triumvirate of Cory Wells, Chuck Negron and Danny Button produces intricate harmonies, trading off vocal licks in an infinitely diverting manner. The four instrumentalists of the group are more than capable though unobtrusive.

T.D.N.'s stage personalities are scrupulously defined. Danny is the resident imp. He's puckish, playful, the Pan of rock and roll and the songs he sings lead on, reflect this. Cory is the white bluesman of the group garbed in modish western attire, his deep, throaty voice touching peaks of raw, spirited emotion. While Chuck, perhaps more than the others, is the object of every teenager's fantasies. He sings tender songs of lost loves in a voice that caresses each phrase.

High points of their show encompassed flashes of Danny Jolson's imitation during "Just an Old Fashioned Love Song," the group's buoyant good spirits and adept choreography apparent in a Fifties-inspired rendition of "Good Feeling," Cory's show-stopping "Try a Little Tenderness" and Chuck's superbly sensitive "Easy to Get Hard."

Three Dog Night are an anachronism. They attract an audience that is at least a full decade younger than they are, yet given half a chance, could prove immensely entertaining to members of their own "hipper" peer group.

Co-billed Buddy Miles performed a set that was markedly different from any he has done during the last three years. The opening portion was perhaps too jazz-entrenched to excite members of the youthful audience, not really reaching them until the traditional couplings of "Down by the River" and "Them Changes."

SHELLY HEBER

ALICE COOPER CAPTAIN BEYOND JO JO GUNNE WOLFMAN JACK

Hollywood Bowl

It was apparent that something beyond the usual rock concert would be in store when Alice Cooper was introduced by Wolfman Jack, riding a camel and surrounded by six dancing girls. It ended with a helicopter dropping confetti, a magnificent fireworks display, a Welkian bubble machine, a smoke-machine and Alice fond-

ling himself through his leather trousers.

Alice had doves released for the opening tune, and a Mariachi band and mummies in animal suits were in the audience throughout the evening.

The group dispensed with their routine of cutting up the infant doll. Instead they organized a free-form oratorio with a parody of the gang fight in "West Side Story," choreographed to taped accompaniment and ending with Alice "executed" on the gallows before coming back in white topper and tails.

With all this going on, it's hard to discuss the rest of the generally outstanding show. Musically, Alice Cooper has become a more than proficient free-form hard rock band. It's good news that they plan to focus their efforts on a Broadway revue this winter, which can be expected to write a new chapter in rock theater.

Starting time was moved up 45 minutes with little notice, certainly unfair to Captain Beyond, whose set was a likeable powerhouse rock recital featuring former Deep Purple vocalist Rod Evans. Also hurt by the early start was Wolfman Jack, who opened the evening in a Wizard robe with "Hoodoooin'" from his upcoming Wooden Nickel album.

Wolfman appeared in raunchy motorcycle regalia on a kiddie bike to bring out Jo Jo Gunne, who also turned in a technically impressive free-form rock set with the almost Elton-like piano pyrotechnics of Jay Ferguson featured. The set climaxed with their recent hit single, "Run, Run, Run" in a bravura performance that overcame the dampened tone of the sound system—which somebody apparently kept turned down until the stars came on.

NAT FREDLAND

DENNIS STONER METROPOLITAN OPERA CO.

Mercer Arts Center, New York

Finding oneself in the "movie-set" atmosphere of the Mercer Arts Center, especially when in the middle of Greenwich Village, called for a big adjustment, and helping it along was Dennis Stoner (Rare Earth), a guitar-playing folk singer, who readily flags your senses down with a rich and well controlled performance.

Opening the set with "Weigh It Heavy" and "I Can't Say Goodbye to You" (both Stoner compositions), he exhibited a vibrant and interesting sound. Vocally, he came to his forte in a medley of Moody Blues' numbers, including "Nights in White Satin," "Reflections of My Mind" and "Days of Future Past." He is a "together" performer and shows a promising future.

The Metropolitan Opera Co., a nightly feature at the center, completed the program. They are a group of capable jazz musicians with a good sound, but repetitive in material selection.

JIM MELANSON

JAMES COTTON CLAIRE HAMILL

My Father's Place, Roslyn, New York

While an awareness of Chicago blues bands has definitely increased in recent years, there remain only a handful of musicians who have succeeded in building strong audiences outside the traditional market. James Cotton has approached that success in recent years, enjoying a comfortable if hardly spectacular degree of visibility and acceptance.

Which, given the strength of his present band, is somewhat ironic. Cotton's earlier bands were generally tighter, more effective, more exciting than his present back-up unit, yet, even in its

relatively weak condition, the Cotton band has been able to swiftly energize crowds.

Cotton himself continues to inspire. He is, quite simply, a thorough professional, with a sense of musical balance that is stunning. His vocals and harp work were up to standard, yet that sustained strength only further highlighted the inadequacy of his current band, which suffers most obviously from the contributions of a reed player with a sense of theatrics and little else. The band records for Capitol.

Opening the set, and smiling gamely while the Long Island crowd whistled, clinked glasses and demonstrated once again that this hall can't respond to quiet acts,

was Claire Hamill, a very young, very gifted lady from the bleak industrial English midlands. Miss Hamill's guitar work wouldn't curl anyone's hair, but her vocals surely can.

Still in her late teens, Miss Hamill has a dramatic vocal presence that has developed beautifully since the release of her first Island album. Which, it must be noted, is encouraging indeed. Her songs deal primarily with direct, evocative images of love, which is surely her alpha and omega. That she succeeds in making those thrusts of feeling credible is a product of her musical self-awareness and her delightfully open, enthusiastic approach to her audience.

SAM SUTHERLAND

From The Music Capitals of the World

• Continued from page 18

ATLANTA

Janet H. Caldwell, formerly of Famous Artists Attractions, has been named vice president and general manager of the new Phoenix Talent and Booking Agency. In addition to functioning as a legitimate agency serving the film and theatrical industries, the firm is booking music units for college concerts. . . . Hometown celebrities honored by the Chamber of Commerce during Atlanta's 125th anniversary celebration were Tommy Roe, Freddy Weller, Pete Drake, David Rogers, Dennis Yost and the Classics IV, and Burt Parks, among others. . . .

Chips Moman is conducting Saturday morning seminars for aspiring young writers and musicians at his American Studio located at 2107 Faulkner Road in the northeast sector of the city. . . . The A side from Roger Miller's recently completed Atlanta session is "Communication" from the writing team of Buddie Buie and J. R. Cobb. . . . Al Kooper is working on his next Columbia album with his group, Meatball, at Studio One in Doraville, an Atlanta suburb.

Dennis Yost pinch hit for the ill Ray Stevens by singing the National Anthem prior to the Major League Baseball all star game recently at Atlanta stadium. . . .

Capricorn Records has announced plans to release "Duane Allman/An Anthology", an album which will span the musical career of the late guitarist. . . . Margaret Whiting, who has been awarded 12 gold records in her singing career, is currently entertaining nightly in the Club Atlantis of the Hyatt Recently Atlanta. . . . WQXI Radio and Concerts West are expecting a huge crowd for their August 20th Atlanta Stadium concert featuring Three Dog Night and Rod Stewart with Faces.

SHELLY PISAN

MEMPHIS

Music of W.C. Handy, Isaac Hayes and Elvis Presley was featured at a program recently at Memphis State, billed as "A Concert for Everyone." . . . The 25th consecutive season of free concerts at the Overton Park Shell was held with Cymarron. Isaac Hayes also appeared, with Myron Floren on July 25, Nancy Tatum Aug. 1, and Tommy Ferguson and the Memphis State "A" Jazz Band Aug. 8. . . . James Bolin, of the "Marcus Welby" series, has been recording for the Atlantic label at Ardent Studios, with Tony Joe White producing. Tony Joe has a new release for Warner Bros., "I Got a Thing About You, Baby."

At Stax, Carla Thomas is planning her next release. . . . Humble Pie, English rock recording artists for A&M, played Memphis at The

Auditorium. . . . More than 12,000 helped radio station WDIA celebrate its 25th birthday with assists from B.B. King, Isaac Hayes, the Soul Children and Rufus Thomas. . . . Lou Rawls played the Peabody Skyway recently.

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LIGHTHOUSE GIVES TREE

NEW YORK—Acting as emissaries for the Canadian government, Evolution Records' Lighthouse presented New York with a goodwill gift of a Canadian maple tree, to be planted in Central Park.

Accepting the gift was August Heckschre, parks, recreational and cultural affairs administrator. Planting of the tree will take place when the weather is more suitable.

Radio-TV programming

INTERVIEW:

George Wilson Propounds His Potent Programming Technique

EDITOR'S NOTE: This is the last in a series of interviews with George Wilson, vice president for programming of Bartell Broadcasting. The interviews were conducted by Claude Hall, radio-TV editor of the Billboard.

HALL: Are you playing many album cuts on your radio stations?

WILSON: Never have played an album cut and never will. Not unless I go into a different kind of radio. Biggest waste in the radio industry is to play album cuts on a Top 40 radio station. I'll take that back. We did play a couple of the longer versions of singles at nighttime . . . if they were requested enough.

HALL: Like "In-a-Gadda-Da-Vida."

WILSON: Right. Right.

HALL: But those cuts were already out as singles?

WILSON: Right.

HALL: You don't think that

programming album cuts achieves anything?

WILSON: Yes, I do think they achieve something. They achieve losing ratings for you. People who're into album cuts—listeners—aren't into Top 40 radio.

HALL: But doesn't that FM progressive station in Milwaukee do okay?

WILSON: WZMF-FM? They do okay, but only in 18-24-year-old men. Like any progressive station.

HALL: But doesn't WOKY, your station, do well in that demographic?

WILSON: We're No. 1 in that category. We're No. 1 in every category in Milwaukee. I'm sure we're No. 1 in every category in San Diego, although I don't have any figures with me. Even so, I'm sure that KPRI-FM in San Diego gets some 18-24-year-old men.

HALL: Looking back over the old days, what was the most fun you ever had at a radio station?

WILSON: Well, I guess when we did the amoeba thing at KTLK . . . which was KTLN then . . . I've

always had fond memories of that. It was originally Chuck Blore's idea . . . we just had the afternoon guy go on the air and . . . I said it was fun, it really wasn't fun after it was all said and done . . . we just had a man go on the air and say "There's an amoeba loose in Denver. Don't panic. The college kids picked up on it right away and they started phoning in reports of an amoeba marching down Colorado Blvd. in hip boots and waving banners. It was really funny . . . well, it wasn't funny at the ending because we just demolished the phones for two hours and finally the chief of police came to the radio station and got me.

HALL: What did he do?

WILSON: Kind of carried me off into the night, I guess. He wanted us to stop . . . to make an announcement on the air. I said we would stop the amoeba thing on the air, but I wouldn't make an announcement. Naturally, the Federal Communications Commission frowns on this sort of promotion quite drastically now. It was bad, in that we had so many people upset, but . . .

HALL: Didn't the listeners ever learn what an amoeba was? What year was that?

WILSON: 1959. I think.

HALL: This was before KIMN became the monster in the market?

WILSON: KIMN was a monster then . . . they were bigger than we were. KIMN has always been a big station.

HALL: Did you ever beat them?

WILSON: We never beat them totally, but we, you know, had segments. We did okay. But we were never the dominant No. 1 radio station in Denver.

HALL: What happened to cause the demise of KTLN?

WILSON: I don't really know
(Continued on page 49)



WIXY RADIO presents a Thank You plaque for her performance to Buffy Sainte-Marie before a police-estimated crowd of 100,000 at the annual WIXY Appreciation Day in Cleveland recently. From left: WIXY air personality Jeff McKee, Buffy Sainte-Marie, and WIXY program director Chuck Dunaway. Others performing during the concert at Edgewater Park included Lobo, Brownsville Station, the Raspberries, Tony Joe White, Brewer & Shipley, the James Gang, Country Joe McDonald and the New Riders of the Purple Sage. The concert was the aftermath of a campaign by WIXY personality Mike Reineri to clean up the city by harnessing the youth of the area.



NORM GREGORY, afternoon drive air personality at KJR in Seattle, talks with Kris Kristofferson, Monument Records artist, following Kristofferson concert in the area. From left: Ben Wood, Seattle promotion manager for the Craig Corp.; Kristofferson, Gregory, Janice and Craig Davies, Seattle salesman for the Craig Corp.; and Mrs. Camille Gregory.

Aussie Air Personality Backs Native Talent

LOS ANGELES — John Laws, top Australian disk jockey as well as record-film-TV star and poet, characterizes the radio music scene in his homeland as overly timid and not giving enough credit to native artists.

The outspoken Laws was in the U.S. last week to promote his Day-break album, "Comin' After Jiny." The title song was a gold single in Australia.

"All the top Australian talent has to go to England or the U.S. to be accepted as major artists back home," he said. "Dusty Springfield, Helen Reddy and Frank Ifield are a few examples. For a long time, I was the only Australian jockey who played the Bee-Gees."

Laws feels that Australian broadcasting rules requiring 5 percent of all records played be by home artists don't go far enough. "I play a much higher percentage than that," he said. "Canada requires 60 percent of all airplay records to be by Canadians, and that's more like it."

At the same time, Laws is also a heavy contender in the Australian

disk jockey race to be first in the market with the overseas hits. He subscribes to all the U.S. record servicing organizations as well as relying on his own network of contacts. "The latest Australian radio rule is that you can't play an American record until seven weeks after its U.S. release," he said. "But sometimes there are ways you can get around this."

Laws feels he has created a number of Australian hits single-handed via his radio exposure. "I play a lot of records that never even get released in Australia."

But Laws admits that uncontrolled airplay of overseas hits can lead to problems. "Ray Stevens' 'Gitarzan' got killed on the Australian charts when an influx of his other releases suddenly appeared on our radio."

On the other hand, Laws and a handful of other key Australian disk jockeys can take credit for creating such unexpected down-under No. 1 records as Susan Raye's "Los Angeles International Airport" or Faron Young's "Four in the Morning," neither of which received comparable success in the U.S.

Johnson Backs Citizens' Rock Pitch

WASHINGTON—A recent Federal Communications Commission's decision that went against a progressive rock format petition in the transfer of Sylvania, Ohio station WGLN-FM (now WXEZ-FM) brought a dissent from the commission's youth-oriented Commander Nicholas Johnson last week. Heat and smog notwithstanding, Johnson found the energy to defend the campaign of the Citizens' Committee to Keep Pro-

gressive Rock, a g a i n s t the new owner's switch to Middle-of-the-Road format.

Although he did not agree with all of the arguments of the progressive rockers' committee as to why the Federal Communications Commission had decided wrongly, he did agree that a hearing should have been held. He felt the case paralleled the famous Atlanta (WGKA) case where a classical music listener-segment won a re-

mand of commission action from the U.S. Court of Appeals because the FCC had refused to hold a hearing on a protested format change in the station transfer.

In the Sylvania station case, the FCC had pointed out that the progressive rock had only been in effect for a matter of six months on WGLN before Twin Stations Broadcasting sold the station to Midwestern States Broadcasting. Also, the new format of youth-oriented programming was adopted after the assignee had contracted to buy WGLN, at which time, the station had a Golden Oldies format, one of four music format changes since 1968. The new owner had made no agreement as to whether he would continue the rock format, or go to another, on take-over.

Cmdr. Johnson's dissent said the length of time the youth-oriented rock was aired had nothing to do with the fundamental need to hold a hearing to determine the "now" situation when a substantial question of format is raised, and the public interest needs to be ascertained.

"A station's format describes what the licensee will be broadcasting for the most substantial portion of each broadcast day. It is through its format that, in a very real sense, it 'serves' its community." Also, this was the thrust of the Atlanta WGKA case. "The Court of Appeals told the commission that in the face of objections to a music format change, the commission had to hold an evidentiary hearing in order to determine whether the public would be served by such a change."

FORUM REGISTRATION LIST

EDITOR'S NOTE: The following is a list of a few of the people who've registered for the fifth annual Billboard Radio Programming Forum during the past week.

E.S. Rogers
President
Rogers Broadcasting Ltd.
Toronto, Canada

Keith J. Dancy
Executive Vice President
Rogers Broadcasting Co.
Toronto, Canada

R.D. LeBrecht
Program Director
CHFI-FM
Toronto, Canada

George Johns
Program Director
CFTR
Toronto, Canada

George Clements
Vice President
West Records
Los Angeles, Calif.

Joe Martelle
WLOB
Portland, Me.

Dennis Lindstorm
Program Director
WVMT
Burlington, Vt.

Stan Monteiro
Director of National Promotion
Metromedia Records
New York, N.Y.

Mort Weiner
Director of Marketing
Metromedia Records
New York, N.Y.

Julio Aiello
Western Regional Manager
Metromedia Records
Los Angeles, Calif.

Don Nelson
General Manager
WIRE
Indianapolis, Ind.

Mario Barbato
Rio de Janeiro, Brazil

Luis Brunini
Rio de Janeiro, Brazil

Bill Tanner
Program Director
WJDX
Jackson, Miss.

Johnny Sommer
Program Director
WJDX-FM
Jackson, Miss.

Martin Kamerman
Program Manager
WSPD
Toledo, Ohio

Jay Ehler
Billboard Magazine
Los Angeles, Calif.

Lynn Higbee
General Manager
KCMO
Kansas City, Mo.

Donald Leutz Jr.
General Manager
KLA
UCLA
Los Angeles, Calif.

Rick Donovan
Special Products Manager
Custom Fidelity
Los Angeles, Calif.

Ron Lewis
Operations Director
Custom Fidelity
Los Angeles, Calif.

David Klemm
Director of Marketing
Blair Radio
New York, N.Y.

(Continued on page 27)



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Graphics: Mike Kent

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Touch, Unlimited Promos, Pack

LOS ANGELES—Touch, Unlimited unveiled a new set of station promos on KRLA Friday (28) and KRLA program director Shadoe Stevens presented the new promos to his listeners with a special 20-minute radio show. Touch, Unlimited is a production

firm operated by record producer Brad Miller, producer Bob Todd and arranger Don McGinnis.

Todd and McGinnis did the new promos, which will be offered via a special demo disk to radio stations. One side of the disk will feature the 20-minute KRLA radio special and the other will feature the gist of the promos. The package is called "Phase II." KRLA had been using a series of promos developed by Touch, Unlimited for the past nine months and this is the second package.

The demo disk will feature a note by Stevens and Miller said that copies of it will be distributed to everyone attending the fifth annual Billboard Radio Programming Forum Aug. 17-19 at the Century Plaza Hotel in Los Angeles.

Jones Batons Cosby Show

LOS ANGELES — "The New Bill Cosby Show," an hour comedy-variety show, premieres Sept. 11 on CBS-TV. Among the artists scheduled to appear on the show are Roberta Flack, Donny Hathaway, Anthony Newley, the Smothers Brothers and Lily Tomlin. George Schlatter is producer, Mark Warren is director. Quincy Jones is music director. Lola Falana will be a regular on the show.



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Yesteryear's Hits

POP SINGLES—Five Years Ago August 12, 1967

- 1 Light My Fire—Doors (Elektra)
- 2 All You Need Is Love—Beatles (Capitol)
- 3 I Was Made To Love Her—Stevie Wonder (Tamla)
- 4 Pleasant Valley Sunday—Monkees (Columbia)
- 5 Mercy, Mercy, Mercy—Buckinghams (Columbia)
- 6 Can't Take My Eyes Off You—Frankie Valli (Philips)
- 7 A White Shade of Pale—Procol Harum (Deram)
- 8 Windy—The Association (Warner Bros.)
- 9 Carrie Ann—Hollies (Epic)
- 10 A Girl Like You—Young Rascals (Atlantic)

POP ALBUMS—Five Years Ago August 12, 1967

- 1 Sgt. Pepper's Lonely Hearts Club Band—Beatles (Capitol)
- 2 Headquarters—Monkees (Colgems)
- 3 Flowers—Rolling Stones (London)
- 4 Surrealistic Pillow—Jefferson Airplane (RCA)
- 5 The Doors—(Elektra)
- 6 I Never Loved A Man The Way I Loved You—Aretha Franklin (Atlantic)
- 7 Sounds Like—Herb Alpert & the Tijuana Brass (A&M)
- 8 Up, Up and Away—Fifth Dimension (Soul City)
- 9 Revenge—Bill Cosby (Warner Bros.)
- 10 Born Free—Andy Williams (Columbia)

POP SINGLES—Ten Years Ago August 11, 1962

- 1 Breaking Up Is Hard To Do—Neil Sedaka (RCA)
- 2 Roses Are Red—Bobby Vinton (Epic)
- 3 The Wah-Watusi—Orlous (Cameo)
- 4 Loco Motion—Little Eva (Dimension)
- 5 Ahab The Arab—Ray Stevens (Mercury)
- 6 Speedy Gonzalez—Pat Boone (Dot)
- 7 Sealed With A Kiss—Brian Hyland (ABC-Paramount)
- 8 You'll Lose A Good Thing—Barbara Lynn (Jamie)
- 9 Things—Bobby Darin (Atco)
- 10 The Stripper—David Rose & His Orchestra (MGM)

POP ALBUMS—Ten Years Ago August 11, 1962

- 1 Modern Sounds In Country & Western Music—Ray Charles (ABC-Paramount)
- 2 West Side Story—Soundtrack (Columbia)
- 3 The Stripper and Other Fun Songs For The Family—David Rose & His Orchestra (MGM)
- 4 Pot Luck—Elvis Presley (RCA)
- 5 Stranger On The Shore—Mr. Acker Bilk (Atco)
- 6 Rome Adventure—Soundtrack (Warner Bros.)
- 7 Vincent Edwards Sings—(Decca)
- 8 West Side Story—Original Cast (Columbia)
- 9 Peter, Paul & Mary—(Warner Brothers)
- 10 Breakfast At Tiffany's—Henry Mancini (RCA)

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Aug. 17-19

Century Plaza Hotel, Los Angeles

The Forum is the annual meeting on radio programming. It is attended by program directors and general managers and radio station owners, as well as executives from the record industry. The objective is to take a concentrated look at what is happening in radio and foster progress in and between both aspects of what is mutually an entertainment industry.

Forum Schedule

Thursday, August 17

12 noon-2 p.m.

Luncheon—Opening remarks by Hal Cook, publisher of the Billboard.

2 p.m.-3 p.m.

Session 1

TRENDS IN MUSIC AND RADIO

Chairman: Claude Hall
Radio-TV Editor
Billboard Magazine

a. From the Piney Woods to Broadway.

Jerry Wexler
Executive Vice President
Atlantic/Atco Records
New York, N.Y.

b. Great Radio—An Elusive Dream.

Ron Jacobs
Program Director
KGB
San Diego, Calif.

3 p.m.-5 p.m.

Session 2

AN ARTIST LOOKS AT RADIO PROGRAMMING

Chairman: Don Owens
Director, Reviews and Charts
Billboard Magazine

Mike Curb
Jackie DeShannon
Smokey Robinson
Sonny James
Jeff Barry
Bobby Vinton

5:30 p.m.-6:30 p.m.

COCKTAIL PARTY

Recording artists are invited to attend and meet radio personnel, compliments of The Billboard.

Friday, August 18

9:30 a.m.-10 a.m.

Continental breakfast in conference rooms, compliments of Billboard.

10 a.m.-11 a.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 3

MARKET EVALUATION FOR PROGRAMMING DECISIONS

Chairman: George Wilson
National Program Director
Bartell Broadcasting
WDRQ-FM
Detroit, Mich.

a. Use of modern technology for programming

Cathy Lenard
Director of Research
Metro Radio Sales
New York, N.Y.

b. Behavioral Psychographic Studies on Records, Jingles, and Formats.

Dr. Tom Turicchi
Texas Women's University
Denton, Texas

Session 4

THE CHANGING SOUND OF MOR RADIO

Chairman: Tom Campbell
Air Personality
KLOK
San Jose, Calif.

a. Top 40 vs. Modern MOR.

Tom McMurray
Operations Manager
WBT
Charlotte, N.C.

b. Oldies in a Format—How, Why, How Much.

Bernie Armstrong
Program Manager
WTAE
Pittsburgh, Pa.

Session 5

GROWING INFLUENCES IN FM ROCK

Chairman: David Moorhead
General Manager
KMET-FM
Los Angeles, Calif.

a. The Future—or Death—of Progressive Radio.

Tom Donahue
General Manager
KSAN-FM
San Francisco, Calif.

b. The FM Revolution.

Gary Allyn
Program Director
XHERS-FM, XHIS-FM, OURS-FM
San Diego, Calif.

11:15 a.m.-12:15 p.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 6

PROMOTIONS AS A TOOL FOR BUILDING IMAGE AND RATINGS

Chairman: Ernie Farrell
Director of Special Projects
MGM Records
Los Angeles, Calif.

a. Public Service Can be a Programming Asset.

Sonny Melendrez
Operations Manager
KTSA
San Antonio, Texas

b. An Analysis of Promotions; Their Power and Their Glory

Bruce Wexler
Program Director
WBEN
Buffalo, N.Y.

Session 7

THE FUTURE OF RADIO STATION JINGLES

Chairman: Dan Clayton
Program Director
WLW
Cincinnati, Ohio

a. Jingles—Past, Present, Future.

Bill Meeks
President
PAMS
Dallas, Texas

b. Creative Use of Jingles—How, When, Why.

Jim Long
General Manager
TM Productions
Dallas, Texas

Session 8

TOP 40 RADIO—WHERE IS IT GOING?

Chairman: Jan Basham
Director of Promotion
Record Merchandising
Los Angeles, Calif.

a. The Top 40 Revolution of the 1970's.

Paul Drew
Programming Consultant
Washington, D.C.

b. The Short, Short Playlist—Does It Work?

Julian Brean
Program Director
KYA
San Francisco, Calif.

12:30 p.m.

Luncheon.

Speaker: William B. Ray
Chief, Complaints and Compliances
Federal Communications Commission
Washington, D.C.

2:30 p.m.-3:45 p.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 9

THE OBLIGATIONS OF ADVERTISING TO RADIO

Chairman: Col. Robert Cranston
Commander
American Forces Radio and Television
Service
Los Angeles, Calif.

a. Commercial Load Vs. Good Programming.

Chuck Blore
President
Chuck Blore Creative Services
Los Angeles, Calif.

b. Turning a Loser Into a Winner.

Jack Thayer
General Manager
WGAR
Cleveland, Ohio

Session 10

FORMATS OF THE FUTURE

Chairman: George Williams
National Program Director
Southern Broadcasting
Winston-Salem, N.C.

a. Psychological Factors That Will Affect Top 40 Radio.

Alden Diehl
Program Director
CKLW
Detroit, Mich.

b. The Evolution of MOR Radio and How You Can Help It Grow.

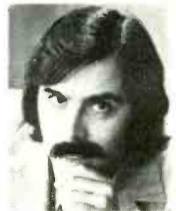
George Davies
Programming Consultant
Victoria, Canada

Vox Jox

I was thinking about the fact that little old ladies should never be let out without a chaperone. If you read last week's Vox Jox, you'll know to what I am referring, to use a Lily Tomlin phrase. Or did she steal that sort of thing from Don Imus? Come to think of it, Imus is not above stealing it from Lily. Whatever it is. Women are easier to steal from than men. Because of women's lib, they can't complain, they've got to take it like a man.

Anyway, what I'm getting around to is a contest to select an air personality name better than Robert W. Morgan. Winner will receive a tonail clipping of a great god, yet to be named, in radio. Loseis, which is everybody else, will receive the usual big loud silence. There are some taboos in the contest. No one can suggest the names of Johnny Dark, Johnny Holliday, Johnny Dollar, and Johnny W. Morgan. Those have been used once or twice be-

fore. I think. Anyway, the winners will be printed in the great Teeshirt Tipsheet, whose circulation, as you well know, is extremely exclusive. By the way, the WIXO-FM teeshirt is now in the top 10, but the Instant Replay teeshirt is still No. 1. The Dick Clark teeshirt is recommended as an oldie but goodie.



ROOK
KTLK in Denver on Aug. 1. Of course, this is especially important since this is the same radio station where Johnny Rowe was a job from 1959 through 1962. Johnny Rowe's program director at that

This is going to be a long column, maybe even a four-c u p p e r-coffee type, but when John Rook writes a note, I think I have to quote it verbatim: "I will start my association with

By **CLAUDE HALL**
Radio-TV Editor

time was George Wilson and Joe Finan. Joe is the manager of KTLK today. Johnny Rowe soon changed his name to his real name of John Rook when he left KTLK to become program director of KQV, Pittsburgh, in 1963. I'm certain that both Johnny Rowe and I will have a great deal of fun programming KTLK. Chicago is looking very good for WCFL and I certainly look forward to seeing KTLK in a similar position." Incidentally, the word is out that Kent Burkhardt is looking for a new program director over at KIMN, the Denver competition for KTLK. . . . **K.O. Bayley:** Call me. I think I have a job for you.

Sid (Mojo Man) Grubb called to say he was out at WGOW in Chattanooga, something I'd known for about four weeks. **Bob Brady**, WKQW, P.O. Box 1300, Nanuet, N.Y. 10954, wants to locate singles that appeared on the old Cadence label. Says he has about half of everything they turned out "but even a couple of the winners are missing from my collection, such as 'The Ballad of Davey Crockett' by Bill Hayes and 'Since I Fell for You' by Lenny Welch. One of my friends walked into Colony Record Store in New York and wiped out their entire Cadence inventory. The clerk couldn't understand why he wanted 'all that trash.' My friend pointed out a fellow at a counter holding a Lenny Welch album and said, 'See that album. Columbia re-issued it, but it was originally on Cadence'. The customer looked up and said, 'That's right, and I ought to know, because I'm Lenny Welch.' Even Lenny didn't have a copy of his own album and was buying the Columbia re-release." I suggest you call up the music director of WORC in Worcester, Mass. They have about the greatest radio record library around and might tape you some copies at cost.

Ross Lee, WJOY, South Burlington, Vt.: Very good show. If your production was smoother and you'd prepare some better copy to use, I feel you would have scored higher in the air personality competition. The stuff you did wasn't bad; it just wasn't good. . . . **Norm Dyn**, WFMD, Frederick, Md.: I also thought your show was fairly good but the patter was weak. . . . Back to **Ross Lee**. He writes that he got turned on to radio by **Elliot (Biggie) Nevins** "when he was at WSKN in Mt. Marion, N.Y., now WGHO, Kingston, N.Y. He was my idol then and probably still would be if I knew him. Called him last year and he said: 'Who?'"

Ray Potter, program director at KELP, El Paso, has rights to the broadcast of "The Beatles Story" for Arizona, New Mexico, and West Texas and you can reach him at 915-533-5911 if you're interested in the 13½-hour documentary produced by the BBC. KELP is to be the first U.S. station to air the show, if you'd like it and you don't hangout in those states, then call **Cathy Logan** at 212-826-0700 and ask for the demo. Cathy operates out of ASI Communications, whatever that is. Mention me. I get a bottle of beer for every referral. . . . Back to **Ross Lee**. That Bertha Church commercial was something else. You've got to be kidding!

At WHIZ in Zanesville, O. you'll find program director **Rich Peterson** 6-9 a.m., followed by **Ted Zaborniak**, whose air name is "Ted Stevens because Zaborniak always gets me into network news late," then **Mahlon Rouch** 2-4 p.m. and **Don Mathews** 4-midnight, **Mike McNamara** and **Jeff Johnson** help out on weekends. Good Lord, but

I find it difficult to believe that Mathews does an eight-hour show. I don't think anyone in radio can equal that. Anyway, Zaborniak writes that he has been doing "some recording with my Sony TC440, which has sound-on-sound. A word to some of the guys out there who have some musical ability: Try writing some jingles for local concerns. You can pick up some extra bucks. I've written about three and they were really well received. I play guitar and sing. Then I play the electric bass and dub that in and the same with drums and harmony. I'm a one-man band and also moonlight when I get a chance singing with a group in Lorain, O."

Back to **John Rook**. I can't really believe you used the name of **Johnny Rowe** on the air! . . . **Andy Baddish** with Broadcast Recording Service, Bayonne, N.J., writes that the firm will produce and syndicate a series of five-minute radio programs on pet care hosted by **Dr. Michael W. Fox**, author of "Understanding Your Dog." My problem is getting my dog to understand me. . . . Back to **Ted Zaborniak**: Your guitar playing on the extra tape was good; your mix-down was lousy; your voice needs work; but I think with a couple of years of experience singing in clubs you might score. At any rate, I enjoyed listening to you. The mix was better on "If I Were a Rich Man."

Ronald Kobosko: Unfortunately, no one ever said the world was supposed to be fair. But I have faith there's a place for everyone in the field of radio, if you just keep trying. I'd hang around local radio stations in your spare time. One of them will eventually give you a break. . . . A lot of FM stations are trying out matrix quad-asonic systems, including WNCR-FM in Cleveland, just to "enhance" the stereo record they air. . . . **Gary Hightowner** is now at KTTS, Springfield, Mo. He'd been program director for KWTO in that city. . . . **Ken Mitchell** has been named music director of WGLI, Babylon, L.I., a station that continues to fare well with a rock format inspite of being in the shadows of the biggies in New York City.

AVCO Drops Country TV-er

CINCINNATI—"The Midwestern Hayride" ends its weekly television jaunts Sept. 2, according to **Walter E. Bartlett**, senior vice president of AVCO television. The show had been a TV regular since 1948 on the five AVCO TV stations. It originated as a radio show called "Boone County Jamboree" back in the 1930's. **Kenny Price** has been the most recent host of the TV show.

Cancellation of the show in no way alters AVCO's commitment to live TV, **Bartlett** said. "We are constantly experimenting with fresh program ideas which we hope will develop into formats warranting a place on our program schedules. We would be delighted, for instance, if a new country music show could result from this exploration into potential new programming."

The reason for the cancellation, he said, was dwindling audiences over the years.

More
Radio-TV Programming
On Page 49

About five guys mentioned in letters along with their tapes submitted for the third annual Billboard Air Personality Competition that they were looking for jobs, such as **Wayne Erickson**, 618-942-2181, whose letter is about two months old. Because of the vast number of tapes, men, I'm just now getting around to the last ones and I just saw Wayne's letter. I hope to hell he has a job by now. IF not, then give me a phone

(Continued on page 28)



JOHNNY CANTON, program-music director of WJGY in Minneapolis, chats with **Ahmet Ertegun**, president of Atlantic/Atco Records, and **Mick Jagger** of the Rolling Stones. From left: Canton, Ertegun, an unidentified Stones assistant, and Jagger. The occasion was a private party in Los Angeles.

12-21-59	47	10	WHAT ABOUT US	Atco 8153
5-8-60	36	8	RUN RED RUN	Atco 8153
6-26-60	70	3	BESAME MUCHO	Atco 8163
10-9-60	51	9	WAKE ME, SHAKE ME	Atco 8168
2-5-61	83	4	SHOPPIN' FOR CLOTHES	Atco 8178
4-30-61	37	8	WAIT A MINUTE	Atco 8186
8-20-61	23	12	LITTLE EGYPT	Atco 8192
3-28-64	96	2	GIRLS, GIRLS, GIRLS	Atco 8204
	64	6	TAIN'T NOTHIN' TO ME	Atco 8287
3-13-57	18	13	COCHRAN, EDDIE	
9-7-57	82	13	SITTIN' IN THE BALCONY	Liberty 55056
3-1-58	94	1	DRIVE IN SHOW	Liberty 55057
8-10-58	94	1	JEANNIE, JEANNIE, JEANNIE	Liberty 55123
11-30-58	8	16	SUMMERTIME BLUES	Liberty 55144
3-22-59	35	12	COMMON EVERYBODY	Liberty 55166
9-6-59	99	1	TEENAGE HEAVEN	Liberty 55177
	58	9	SOMETHIN' ELSE	Liberty 55203
11-16-68	68	6	ROCKED JOE	
6-21-69	69	6	WITH A LITTLE HELP FROM MY FRIENDS	A & M 991
10-4-69	69	6	FEELING ALRIGHT	A & M 1063
12-6-69	30	12	DELTA LADY	A & M 1112
			SHE CAME IN THROUGH THE BATHROOM WINDOW	A & M 1147

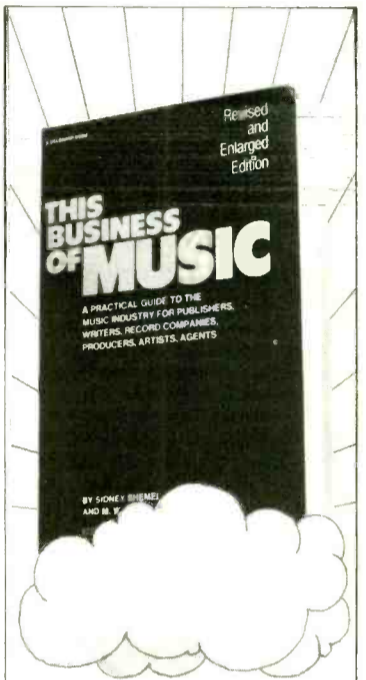
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KMPX-FM Switch to Big Bands

By PAUL JAULUS

SAN FRANCISCO—While most other radio stations in this highly competitive market seem to be locked in mortal combat, KMPX-FM, the once pioneer king of progressive radio, has done a complete about face and is now programming a format that could be best described as vintage music from the 30's and the 40's. After its loud fall from progressive prominence, following the now historic KMPX-FM strike that resulted in Tom Donahue and the majority of his staff departing to KSAN-FM, the

station struggled along for a number of years with progressive but was never able to catch on again as an important audience grabber.

In 1969 KMPX-FM joined the New York-based National Science Network and continued its fruitless struggle as a prime progressive rock music station. In March of this year, KMPX-FM gave up the ghost and switched to a middle-of-the-road music policy. Ray Conniff and Mantovani were the order of the day interspersed with some big band swing from the 30's and the 40's on the Les Mann Show. As Mann continued to expand this big band nostalgia on his own show, listener response picked up decidedly and the brass at National Science Network felt that they had an audience grabbing direction for this San Francisco-based radio station. In May of this year, KMPX-FM adopted an exclusive music format of big band swing records spanning the years from the 20's to the 60's with a decided emphasis on the 30's and the 40's.

Frances Lindh was appointed business manager for the station and KMPX-FM's evolution was underway. On-the-air personalities now include: Dick Cruser from 6 a.m. sign-on to noon; Les Mann from noon to 6 p.m., and Mark Alan from 6 p.m. to sign-off at midnight. Mike Webb fills in, as swing man. All the announcers program their own air stints within the context of the station's big band swing music format since no

music director has been formally announced as of now, but it is rumored that Mann will be chosen shortly for this spot by National Science general manager Stan Gurell.

All involved with the "new" KMPX-FM feel that they are returning radio to the adults through a music format that this audience can identify with. In addition, they also believe that the big band swing formula can capture a sizable segment of the young audience who just might be fed-up with the sometimes apparent sameness of other radio stations in the market. While it is still much to early in the rating game to ascertain the new KMPX-FM's experiment, initial community response, according to management, has been very heartening. As of now their demographic listenership breaks down as 70 percent in the 30 to 65 year age bracket, 20 percent from 20 to 30 years and 10 percent under 18.

Need Records

Admittedly one of the major obstacles to KMPX-FM's change, according to both Lindh and Mann, has been the almost total lack of cooperation on the part of local record promoters in supplying the station with needed catalog product. In fact, Mann noted "the only time we have been visited by a promotion man since the change, is when one inadvertently stopped by with some new rock records not realizing that we have a totally new music policy."



KLAC AIR PERSONALITY Bob Jackson and the country music station's music director Carson Schreiber welcome recording artists Red Steagall and Tommy Overstreet to the record library of the station. From left: Jackson, Dot artist Overstreet, Capitol artist Steagall, and Schreiber.

WNIR Turns To Country

INDIANAPOLIS—WGEE, formerly a station which hinged its programming on one-third oldies, has switched to a country music format and the new call letters of WNIR.

The new format of the daytime station, under new owners Milt Lewis and Mrs. Velma Gordon, also hinges on country oldies. Operations manager and program director Bob Todd said the playlist will include about 75 current singles, but the format calls for fairly heavy use of 15-to-20 albums and 4-5 oldies an hour. The station will rely heavily on listener requests. Air personalities include Buddy O'Shea, Ralph Western, and J.J. Stevens.

WMMS-FM Tries Cluster

CLEVELAND — WMMS-FM, progressive station here, will experiment Aug. 19 with one-hour clusters of music, according to general manager Billy Bass. The station has programmed 20 solid hours and sold each of the 20 one-hour blocks to a total of 15 sponsors. Each sponsor will get three mentions in his hour. The rest of the hour will be almost all music. The mentions come at the top, the middle and the end of the hour. There will be no product plugging in the usual commercial sense.

The day starts with a solid hour of Simon & Garfunkel followed by hour segments of James Taylor, some groups like the Buffalo Springfield and Poco, a medley of gal vocalists, an hour of Crosby, Stills, Nash & Young, an hour of Bob Dylan, an hour of the Jefferson Airplane, two hours of the Beatles, two hours of the Rolling Stones, with blues and jazz also coming in for treatment later in the day.

Byner Show Slates Talent

NEW YORK—The John Byner Comedy Hour debuting Tuesday (1) (CBS-TV), will display a mixture of contemporary talent during its five summer-season appearances.

Signed to join Byner are singers Michelle Lee, Gloria Loring, Helen Reddy, Annette Funicello and Frankie Avalon.

FORUM REGISTRATION LIST

• Continued from page 20

Joe Myers
Program Director
KOYY
El Dorado, Kan.

Bill Huie
Director of Radio
TRAV TV-Radio
Atlanta, Ga.

John Hyde
Program Director
KCRA
Sacramento, Calif.

Neil Bogart
Co-President
Buddah Records
New York, N.Y.

Cecil Holmes
Vice President
Buddah Records
New York, N.Y.

Stan Najolia
Regional Promotion Director
Buddah Records
Los Angeles, Calif.

Jerry Bright
Las Vegas, Nev.

Jerry Doughman
Promotion Representative
Buddah Records
Los Angeles, Calif.

Mike Klotovich
Promotion Representative
Buddah Records
San Francisco, Calif.

Michael Kirchen
Program Director
WTRI
Brunswick, Md.
Bill Drake
President
Drake-Chenault Enterprises
Los Angeles, Calif.

Gene Chenault
President
Drake-Chenault Enterprises
Los Angeles, Calif.

Bill Watson
Vice President
Drake-Chenault Enterprises
Los Angeles, Calif.

Bernie Torres
Vice President
Drake-Chenault Enterprises
Los Angeles, Calif.

Joe Cuff
Vice President
American Independent Radio
Los Angeles, Calif.

Jerry Moore
Western Sales Manager
American Independent Radio
Los Angeles, Calif.

Lee Bayley
Operations Director
American Independent Radio
Los Angeles, Calif.

Glen A. Powers
Program Director
WSGN
Birmingham, Ala.

Tim Riley
President
Tim Riley & Associates
Memphis, Tenn.

Dan O'Shea
Manager
WMPX
Midland, Mich.

Caesar J. Mattioli
Music Director
WMPT
Williamsport, Pa.

Jack Elliott
Program Director
WDAF
Kansas City, Mo.

Diana Balocca
Warner Bros. Records
Los Angeles, Calif.

Ed Gilreath
Warner Bros. Records
Los Angeles, Calif.

Larry Mire
Program Director
KRV5-FM
U. of South Western Louisiana
Lafayette, La.

Bill Burt
Program Director
New Mexico State
Las Cruces, N.M.

James Pierce
Production Director
KRWG
New Mexico State
Las Cruces, N.M.

Gary Pratz
Promotions Director
KRWG
New Mexico State
Las Cruces, N.M.

Ron Krietzman
A&R Executive
Decca Records
Los Angeles, Calif.

Joe Sutton
Vice President
MCA Records
Los Angeles, Calif.

Johnny Musso
Vice President
MCA Records
Los Angeles, Calif.

Jeffrey Dengrove
College Promotion Executive
MCA Records
Los Angeles, Calif.

Donald Anti
National Promotion, Singles
MCA Records
Los Angeles, Calif.

Rick Frio
Vice President, Marketing
MCA Record
Los Angeles, Calif.

Vince Cosgrove
Sales
MCA Records
Los Angeles, Calif.

Martin Espinosa
Manager
Pendragon
Los Angeles, Calif.

Mrs. Madelon Baker
President
Audio/Arts Inc.
Los Angeles, Calif.

Gerald Love
Regional Promotion Executive
A&M Records
New York, N.Y.

Ernie Phillips
President
Ernie Phillips Promotions
Dallas, Tex.

Barry Skidelsky
WRUV-FM
U. of Vermont
Burlington, Vt.

Jose Mauro
Director Geral de Radio dos
Diarios e Emissoras Associados
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BEST NEW SINGLE OF THE WEEK:

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LINDA CARR
(ROMAR)

BEST NEW ALBUM OF THE WEEK:

"COOL COOKIN'"

KENNY BURRELL
(CADET)

By JULIAN COLEMAN

Mary Mason, WHAT, Philadelphia, radio station and Le Baron Taylor of station WDAS, Philadelphia, NATRA's Co-Chairman for this year's convention activities, announced that almost all the suites, meeting & hotel rooms have been booked by the major labels. The convention committee urges all those interested in attending call or write The Marriott Hotel, Philadelphia, immediately for room reservations.

As a tribute to the black radio and TV announcers, Pennsylvania Governor Milton J. Shapp has officially proclaimed a state-wide NATRA week observance from August 14 through August 20. In addition Philadelphia's Mayor Frank L. Rizzo will officially open the convention by hosting the noon reception Aug. 16. Other high-lighted speakers expected to attend are the Rev. Jesse L. Jackson, Ga. State Representative Julian Bond, and Howard University professor Tony Brown.

United Artists Records' red-hot singer-composer-guitarist Bobby Womack is currently on the most extensive tour of his career. Womack will be covering 30 American cities in six weeks. Among the key markets included are Atlanta, Washington, Memphis, St. Louis, New Orleans, New York, Detroit, Chicago, and Indianapolis, via major arenas and nightclubs. At least five dates will be with the Staple Singers. Schedule also includes a mid-August taping of the Soul Train television program.

RECORD/CONCERT NOTES:

Currently at New York Apollo Theatre are The Chi-Lites, Detroit Emeralds, The Ohio Players, Barbara Acklin, Otis Clay, and Hi Fi White. . . . Coming soon from Mercury, "The Ice Man Band," sounds like a winner. . . . The Temptations set for an afternoon performance at the NATRA convention before beginning a week's engagement at the Club Harlem, Atlantic City. . . . Allen Toussaint's latest album on Reprise, "Life, Love And Faith," is a stone gas from start to finish and is starting to get a lot of airplay. . . . According to LeVern Lewis, the Scope Arena in Norfolk, Va., is still spinning around after the Aretha Franklin concert held there July 29 and while Lady Soul was doing it to them on the east coast, Esther Phillips was doing her thing at the CTI Jazz Festival held at the Hollywood Bowl, Los Angeles. . . . New Temptations album on Gordy is "All Directions." . . . Freda Payne will be at The Mechanic Theatre in Baltimore, Md., Aug. 17-20. . . . Grammy Award winner Shirley Caesar & the Caesar Singers appearance at the Carter Barron Theater, Washington, D.C., was cited as one of the best soul gospel performances held in that city in a long while.



MARTHA REEVES, former lead singer with Martha and the Vandellas and now working as a single, is shown here being greeted at the Greater Cincinnati Airport by Greg Betts (left) and Nate Taylor, General American Productions staff members. Miss Reeves was in Cincy to tape a guest shot on "Soul Street," new syndicated show recently produced by General American in association with WKRC-TV. The seg is currently being viewed in 25 major markets.

Billboard SPECIAL SURVEY for Week Ending 8/12/72

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	9	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London), (Jec, BMI)	5	26	33	LOOK WHAT THEY'VE DONE TO MY SONG, MA Ray Charles, ABC TRC 11329 (Kama Ripppa/Amelanie, ASCAP)	4
2	2	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	11	27	29	I COULD NEVER BE HAPPY Emotions, Volt 4083 (Stax) (East/Memphis, BMI)	5
3	8	POWER OF LOVE Joe Simon, Spring 128 (Polydor) (Assorted/Gaucha/Belinda, BMI)	5	28	31	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	5
4	6	POP THAT THANG Isley Brothers, T-Neck 935 (Buddah) (Eden/Triple Three, BMI)	7	29	21	TELL ME THIS IS A DREAM Delfonics, Philly Groove 172 (Bell) (Nickel Shoe, BMI)	11
5	5	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	10	30	32	I ONLY MEANT TO WET MY FEET Whispers, Janus 184 (Equant/Talk & Tell, BMI)	4
6	1	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	9	31	24	OUTA-SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	15
7	11	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	6	32	40	MY MAN IS A SWEET MAN Millie Jackson, Spring 127 (Polydor) (Gaucha/Belinda, BMI)	2
8	4	BABY LET ME TAKE YOU (In My Arms) Detroit Emeralds, Westbound 203 (Chess/Janus) (Bridgeport, BMI)	10	33	46	THIS WORLD Staple Singers, Stax 0137 (Sunbeam, BMI)	2
9	10	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (CBS) (Assorted, BMI)	9	34	35	LOVE, LOVE, LOVE J.R. Bailey, Toy 3801 (Adish A Tunes/Two People, BMI)	7
10	14	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown 1205 (Jobete, ASCAP)	4	35	27	FUNKY MUSIC SHO' NUFF TURNS ME ON/MOTHER NATURE Temptations, Gordy 7119 (Motown) (Jobete/Stone Agate, BMI/Jobete, ASCAP)	5
11	17	THE COLDEST DAYS OF MY LIFE (Part 1) Chi-Lites, Brunswick 55478 (Julio-Brian, BMI)	4	36	39	JUST BECAUSE HE WANTS TO MAKE LOVE (Doesn't Mean He Loves You) Moments, Stang 5041 (All Platinum) (Gambi, BMI)	4
12	12	WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles, Tamla 5420 (Motown) (Jobete, ASCAP)	10	37	38	SWEET SWEET TOOTIE Lonnie Youngblood, Turbo 026 (All Platinum) (Gambi, BMI)	4
13	7	HONKY TONK, Part 1 James Brown, Polydor 14129 (W & K Islip, BMI)	7	38	43	DON'T TAKE MY KINDNESS FOR WEAKNESS Soul Children, Stax 0132 (East/Memphis, BMI)	3
14	3	RIP OFF Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI)	11	39	44	SITTIN ON A TIME BOMB (Waiting for the Hurt to Come) Honey Cone, Hot Wax 7205 (Buddah) (Gold Forever, BMI)	3
15	13	I WANNA BE WHERE YOU ARE Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)	11	40	—	GOOD FOOT, Part 1 James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	1
16	19	IN THE GHETTO Candi Staton, Fame 91000 (United Artists) (Screen Gems-Columbia/Presley, BMI)	8	41	26	PEOPLE MAKE THE WORLD GO ROUND Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	10
17	16	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	16	42	42	WE'RE ALMOST HOME Solomon Burke, MGM 14402 (Hastings, BMI)	4
18	23	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	6	43	—	YOUR WONDERFUL, SWEET SWEET LOVE Supremes, Motown 1206 (Jobete, ASCAP)	1
19	20	TOUCHING ME Ovations, Sounds of Memphis 708 (MGM) (Sounds of Memphis, BMI)	7	44	—	I DON'T WANT TO DO WRONG Love, Peace & Happiness, RCA 74-0740 (Jobete, BMI)	1
20	22	ZING WENT THE STRINGS OF MY HEART Trammps, Buddah 306 (Warner Brothers, ASCAP)	7	45	50	SOMEBODY'S ON YOUR CASE Ann Peebles, Hi 2219 (London) (Jec, BMI)	2
21	15	JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	12	46	47	GROOVE THANG Jr. Walker & the All Stars, Soul 35097 (Motown) (Jobete, ASCAP)	2
22	30	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	5	47	48	BABY, I NEED YOUR LOVING Geraldine Hunt, Roulette 7129 (Jobete, ASCAP)	2
23	25	SCHOOL OF LOVE Tommy Tate, KoKo 2112 (Stax/Volt) (Klondike, BMI)	8	48	—	OPEN HOUSE AT MY HOUSE Little Johnny Taylor, Ronn 64 (Jewel) (Su-Ma/Rogan, BMI)	1
24	18	IS IT YOU GIRL Betty Wright, Alston 4611 (Atlantic) (Sherlyn, BMI)	8	49	49	WE THE PEOPLE Soul Searchers, Sussex 236 (Buddah) (Interior/Fern Cliff/Sheriff, BMI)	3
25	34	(They Long To Be) CLOSE TO YOU Jerry Butler featuring Brenda Lee Eager, Mercury 73301 (U.S. Songs/Blue Seas/Jac, ASCAP)	3	50	—	FREDDIE'S DEAD (Theme From "Super Fly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	1

Vox Jox

• Continued from page 26

call. Same goes for all of the rest of you. Either myself or Monica Kelly at the Billboard, Los Angeles, usually have a few call letters we can rattle off to you. The only price is a beer, payable if and when you get a job. . . . Just thought of something funny: can you imagine Robert U. Morgan reading all this way down the column just to see if I'd mention his name again?

★ ★ ★

The lineup at KRED, Eureka, Calif., includes Bob Barnett 6-9 a.m., A.A. Rossi until noon, program-music director Al Gordon noon-3 p.m., Ron Herron 3-6 p.m., Steve Shilo 6-midnight, and Rob

Cavanaugh midnight-6 a.m. From 6 a.m.-midnight, the format consists of Top 40 records that reached the top 10; from midnight-6 a.m., the format is country music. Gordon says the station has a great library of oldies, going back to the days when Ted Randal used to program the station in the early 1960's. He needs better country service, though, and any first ticket man needing a job might send him a tape for a possible opening. . . . Bryan Reed, did you get a job yet?

★ ★ ★

Tom Teuber, program director of WCMF-FM, Rochester, N.Y., sent me in the ratings. The FM rocker had 7 from 6-10 a.m., 7 from 10 a.m.-3 p.m., 9 from 3-7 p.m., and led the entire market in

the Mar./Apr. Pulse from 7-midnight with a 19. WBBF, once the king in the market, especially in the afternoon and night, only had 18 from 7-midnight, because rock competition from WAXC came up with a 11. WEZO-FM had 13, 26, 20, and 17. WHAM had 26, 16, 10, and 11. Be willing to bet that WEZO is using the Jim Schulke format, which is a winner in market after market. KJOI-FM in Los Angeles changed to another music service because he wanted to add more commercials per hour and the station began to drop in ratings in the very next book.

★ ★ ★

Dale Dawson has joined WBBM-FM, Chicago, in a 10 a.m.-2 p.m. (Continued on page 29)

WB Quietly Hones Ax To Cut Into Soul Mart

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Records has quietly mounted a full-scale campaign to bring the label into contention in the soul market. A key man in this overall effort is Les Anderson, WB's director of special projects.

"After a year, we're past the stage where accounts hear they can get Warner Bros. soul product through WEA Distributing and the first question they ask is: How soon will the new Aretha album be ready?" said Anderson.

Anderson coordinates all aspects of the label's black music packages. He reports to national promotion chief Ron Saul and spends most of his time getting airplay on soul stations. But Anderson gets involved in every branch of the record business, from finding new artists to allocating in-store displays.

"Warner hasn't had its big soul hit yet, but I think we'll break out before the end of the year," Anderson said. "We're very excited about the new product coming up."

He deals with some 14 black artists on the label, including a few who are only partially in the soul market such as Dionne Warwick or Little Richard. Recent WB signings of soul artists include

veteran writer-producer Alan Tossaint and top studio vocalist Claudia Lennear.

According to Joe Smith, Warner president, "We had to build an effective machinery in marketing soul product before we could expect to bring out important releases consistently. I feel we've made an excellent start in setting up this system."

Anderson has two full-time promotion staffers working under his direction. David Banks is based in Chicago and Ed Gilreath recently was hired to work out of Atlanta.

A new push in soul marketing for Warner is its heavy output of merchandising aids; displays, posters and T-shirts. Admittedly, the proved sales effectiveness of the WEA branch network and its association with Atlantic's soul product success doesn't hurt, said Anderson.

Anderson has an extensive background as a soul disk jockey and program director in major markets. "Overall, we're finding that soul programming has gotten a lot more progressive in the past year or two," he said. "An album cut really has as good a chance as a single for airplay. More airplay for white artists relevant to this market is opening up too."

Vox Jox

Continued from page 28

Sunday show. He'd been with WLTH in Gary, Ind. . . . **Bobby Jay**, WWRL, New York: Listened to your tape for the air personality competition today and, except for that fact I could hear you drawing in breaths of air, the show was extremely good. And I see that **Jerry Boulding**, the program director, is putting in some white records. . . . Here's some more information on that North Carolina beauty problem. **Larry Bruton**, WSTP in Salisbury, N.C., writes:



RITCHIE STEPHENS

"I saw your item about the girls in broadcasting in North Carolina. How wrong can anybody be? Enclosed is double proof that our girls are the best looking in the state. The brunette is **Mikell Stephens** and the blond is **Pam Ritchie**. Mikell is our copywriter and Pam is our station traffic director. I rest my case."

Paul Ward is leaving KBIG, Los Angeles, and he says the management warned him they wouldn't give him a good recommendation if he called me to tell me about it. His number is 213-666-7444 and he's looking for work. . . . I just want to warn you guys or, at least, warn about 30 of you. Namely, the people who submitted tapes late in the air personality competition. Namely **Jonathan Greene** and **Paul Wappenstein**, etc. Because of the necessity to conclude the judging of the tapes in plenty of time to make the plaques and certificates, I put all of the late-comers aside, hoping that I could get to them. But I didn't. I'll try to listen to the tapes in a month or so, because I'd like to hear you, but you're out of the running for any award.

★ ★ ★ **Edd Robinson**, program director of WAME, Charlotte, is looking for an all-night country jock, preferably a first ticket man. . . . **Jack**

Miller, who'd been with WBBM-FM in Chicago, is also looking for work. Call him at 312-966-4977.

. . . **Bill Garcia**, program director of Southern Broadcasting's new WRVQ-FM in Richmond, Va., writes that "**Phil Goldman**, formerly of WINZ, Miami, our general manager; **George Williams**, Southern's national program director; and myself put this format together in 26 days. We are playing all the hits in stereo, plus oldies from 1965 to 1972. In my opinion, we have one of the best damn sounding stations in the country. Southern is one of the most progressive broadcasters I have ever worked for." The lineup includes **Bob McNeill** 6-9 a.m., **Jim Edwards** until 1 p.m., **Dave Collins** 1-4 p.m., **Garcia** 4-7 p.m., **Lee Grant** 7-midnight, and **Doug Riddell** midnight-6 a.m. . . . **Art Holt**, Box TV, Casanova, Va. 22017, writes: "I finally made good my escape, but it took them two months to figure out what a consultant really does! As an immediate dose of reality, I went almost directly to Lansing, Mich., and station WFMK-FM, to put together a new approach for the station. We're using the PAMS 'Stereo Island' package, but redone and revised into a considerably different sound than has been used at previous stations employing this concept. Otherwise, the format ingredients and music selection is targeted to a very narrow demographic base for a medium market—21 to 34—with a thin and higher quintile in the psychographic mix. Lansing, as a major university city as well as a state capital, presents a fantastic opportunity for this type of approach. Next, I'll take the consultant hat off and get back to work as a broker, but it has been a heck of a fun summer."

★ ★ ★ **Buck Weatherly** has joined the Kansas State Network as director of radio, a new position; KSN owns and operates KARD-FM in Wichita. **Don Hoover** continues as station manager of KARD-FM. . . . **Bob DeCarlo** and **Chuck Brinkman** at KQV, Pittsburgh, have changed time slots and now DeCarlo is morning man and Brinkman does the midday slot. . . . **WOCB** gets good record service from everybody but Motown Records. Lineup at WOCB, Cape Cod, Mass., now

Billboard BEST SELLING Soul LP's				Billboard SPECIAL SURVEY for Week Ending 8/12/72			
This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	13	26	21	DONNY HATHAWAY LIVE Atco SD 33-386	23
2	2	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	14	27	31	MUSIC IS THE MESSAGE Kool & the Gang, Delite DE 2011	2
3	4	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	8	28	28	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax-Volt)	53
4	3	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	10	29	29	LONDON SESSIONS Chuck Berry, Chess CH-6002	7
5	5	A LONELY MAN Chi-Lites, Brunswick BL 754179	16	30	26	STYLISTICS Avco AV 33023	37
6	9	BROTHER, BROTHER, BROTHER Isley Brothers, T Neck TNS 3009 (Buddah)	7	31	33	FEEL GOOD Ike & Tina Turner, United Artists UAS 5598	2
7	8	UNDERSTANDING Bobby Womack, United Artists UAS 5577	7	32	37	CORNELIUS BROS. & SISTER ROSE United Artists UAS 5568	2
8	15	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308	4	33	34	MANDRILL IS Mandrill, Polydor PD 5025	9
9	6	FIRST TAKE Roberta Flack, Atlantic SD 8230	19	34	35	FOOD FOR THOUGHT JB's, People PE 5601 (Polydor)	2
10	7	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	20	35	32	DELLS SING DIONNE WARWICKE'S GREATEST HITS Cadet CA 50017 (Chess/Janus)	3
11	12	THERE IT IS James Brown, Polydor PD 5028	4	36	36	JACKSON 5's GREATEST HITS Motown M 741 L	28
12	14	SOUL ZODIAC Cannonball Adderley Sextet, Capitol SVBB 11025	4	37	38	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	35
13	13	UPENDO NI PAMOJOS Ramsey Lewis Trio, Columbia KC 31096	6	38	30	ALL DAY MUSIC War, United Artists UAS 5546	38
14	10	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	18	39	—	SUPER FLY Curtis Mayfield/Soundtrack, Curtom CBS 80145T (Buddah)	1
15	16	SOUL CLASSICS James Brown, Polydor SC 5401	8	40	40	MALO Warner Bros. WS 2584	24
16	11	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	22	41	41	SYREETTA MoWest MW 1131 (Motown)	3
17	17	PEOPLE . . . HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	10	42	—	JERMAINE Jermaine Jackson, Motown M 752 L	1
18	18	I GOTCHA Joe Tex, Dial DL 6002 (Mercury)	16	43	44	CRUSADERS I Crusaders, Blue Thumb BTS 6001 (Famous)	18
19	22	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	8	44	43	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	26
20	19	FLOY JOY Supremes, Motown M-751 L	11	45	45	L.A. MIDNIGHT B.B. King, ABC ABCX 743	24
21	20	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	26	46	46	COMMUNICATION Bobby Womack, United Artists UAS 5539	39
22	27	BUMP CITY Tower of Power, Warner Brothers BS 2616	4	47	50	BITTER SWEET Main Ingredient, RCA LSP 4677	8
23	23	TELL ME THIS IS A DREAM Delfonics, Philly Groove PG 1154 (Bell)	8	48	49	CHICAGO V Chicago, Columbia KC 31102	2
24	24	IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640	16	49	39	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	35
25	25	AMERICA EATS ITS YOUNG Funkadelic, Westbound 2020 (Chess/Janus)	8	50	47	MESSAGE FROM THE PEOPLE Ray Charles, ABC ABCX 755 TRC	13

includes **Robert Wayne Davis** 6-9 a.m., **Johnny C** until 3 p.m., music director **Don Palmer** 3-8 p.m., **Richard Lee Eressy** until signoff at 2 a.m. and weekend man **Bob C**. Station block formats.

★ ★ ★ **John Murphy**, president of AVCO Broadcasting, has been elected a trustee of the Cincinnati Symphony Orchestra, Cincinnati. . . . **Buddy Blake**, publisher and editor of Programmer's Digest, the new biweekly magazine via album regarding the radio industry, points out that the venture is not associated with the Shelby Singleton Corp. "It is a privately-financed, personal venture of mine, conducted in my night-time hours in my garage in Brentwood (Nashville)."

★ ★ ★ Here's the lineup at WYYY, Kalamazoo, Mich.: **Bob West** 6-10 a.m., **Scotty Morgan** until 2 p.m., **Larry Knight** 2-5 p.m., **Vaughn Royal** 5-signoff. **Lee DeYoung** of WHTO, Holland, Mich., has joined the station as weekend man. . . . **Mike Scott** is leaving WDEE, De-

troit, after many whiles to become part of the old **Hudson & Harrigan** team at KILT in Houston, only I guess it'll be **Scott & Hudson** now or **Hudson & Scott**. **John Mazur**, program director of WDEE is looking for a new afternoon drive man and I suspect that good Top 40 type might stand a better chance at getting the job. Pay is excellent. . . . **Russ Regan** has left KTLX, Denver. . . . **Don Karnes**, now general manager of WSUF (the old WPAC), Long Island, N.Y., writes: "TV format is now uptempo MOR. The program director **Steve Epstein**. **Rich Cashman** is the music director. **Pete (Pete Foster) Tenhaagen** is chief announcer."

★ ★ ★ **Robert E. Lee**, once at KIMN in Denver, has returned to that city to work at KDEN and will be heard at 3-7 p.m. . . . **Wayne Erickson** writes: "Regarding your July 29 Vox Jox, I did find another job. In fact, I was fortunate enough to not even miss so much as a day's work except for travel time. I'm now doing afternoon drive at
(Continued on page 32)

The charts tell the story —
Billboard
has THE CHARTS

Jukebox programming

ETHNIC 45's SCARCE

Northwest Programmers Return to Jukebox LP's

By LAURA DENI

WEST YELLOWSTONE, Mont.—Jukebox LP's are making a comeback in the Northwest asserts Tom Choate of Portland's Sea-Port Record One Stop. Even though there are fewer singles by giant artists Choate says "we don't mind because chances are we'll have the artist on a Little LP." However, the situation is different when it comes to foreign or ethnic records, he said.

Choate, who is also associated with Seattle's Record One-Stop, said the Little LP's have "started to come back fairly well."

"We had a problem when the Little LP's were going good and then the companies quit making them. For six months to a year we couldn't get them. Consequently, most programmers took them off altogether and replaced them

with singles. We are slowly talking them into using the Little LP's again," he said. Choate's weekly mailer lists Little LP's "in an effort to build up circulation."

"A lot of people are hesitant about taking them back. They are afraid they may stop making them again. We have a good, broad selection of Little LP's and they are going to be around for awhile."

Choate, here for the Montana (Continued on page 32)

Video Jukebox Bows in Japan

(story in Tape/Audio/Video)



JUKEBOX industry business people gathered recently in West Yellowstone, Mont., for the annual Montana Coin Machine Operators Association meeting. At left, Dorothy Christensen checks in; Elmer Boyce presents plaque to Robert Walker (right); Music Operators of America executive vice president Fred Granger, Chicago, addresses meeting.

SPOT OWNERS GET RECAP

PHOENIX, Ariz.—Furnishing every location owner with a complete recap of the profits from the jukebox and vending machines is a simple method for guaranteeing better cooperation from the latter, according to Art Kaufman, president of Valley Vendors Corp. here.

Now a major force in jukebox operations, even though it was formerly a full-line vending organization, Valley Vendors has for years made up a month-by-month recap sheet for each location owner, which shows a monthly amount paid to each, and, of course, the yearly aggregate. Sent out at the end of the year, just prior to income tax time, this compendium of figures often makes the location owner look at the jukebox and vending machines with considerably more respect.

In fact, the location owner who may fear that he is "overdoing it" by unusually large amounts of requests for records and additional service will usually "calm down" once he has seen these figures, and will remain considerably more cooperative into the future, Kaufman said.

ROBERT LATMER

Jukebox Panels On Tax, Profits

CHICAGO—The controversial proposed value added tax (VAT) which would conceivably cover jukeboxes and records will be one



BATTERSBY

of the tax subjects covered during the Music Operators of America (MOA) seminars at the Conrad Hilton hotel here Sept. 14. "101 Ways to Make More Profit," conducted by a panel of operators, will be the other topic.

Speaking on taxation will be Mark E. Battersby, Ardmore, Pa., tax and financial consultant whose other subjects will be "How Private Is Your Tax Return?" and "How Not to Cheat at Taxes."

MOA's seminar committee is composed of John H. Snodgrass, (Continued on page 32)

More Long Singles But Less Boycotted

By EARL PAIGE

CHICAGO—Jukebox programmers and one-stop buyers continue to resist purchasing long singles, a spot check shows. Several noted the strong influence of soul music and the fact that soul singles are growing longer. However, tolerances are more elastic and there seems to be no wide industry reaction.

Many reported they drew the line at 4-minute and longer recordings and mentioned fewer purchases of "Layla," a 7:10 minute record that boosted the average of last week's "Hot 100" top 10 to 3:29 as compared to 3:07 a year ago.

'Layla' Hurt

"The length of 'Layla' is hurting it with jukebox programmers and radio stations as well," said Harold Hassler, Davidson's One-Stop, Kansas City, Mo. Hassler flags any record over 4 minutes that is listed on Davidson's chart.

"I only bought a few of 'Layla,'" said Liz Christensen, Rock Island, Ill. programmer. Barb Walther, programmer in Mankato, Minn., also reported purchases of "Layla" were virtually on a request-only basis.

Robert Hesch, Rolling Meadows, Ill. programmer said: "If a release is a three or four record (in rank as to how he will purchase that week) and long, I'll use 30 or 40 copies less." In the case of very popular records, such as "Alone Again (Naturally)," which is 3:40, Hesch said he had to buy it.

"We just haven't had any complaints really about long records," said Mike Mowers, Radio Doctors, Milwaukee. "These boxes are idle a good bit of the time so what does it matter? Also, how about overlap? Maybe a dozen people punch 'Layla' but it only plays one time and they're all satisfied."

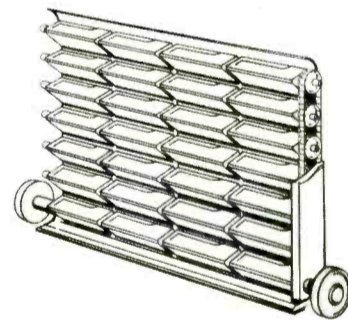
As for industry reaction, Music Operators of America (MOA) has yet to survey its members on the long single question though John Trucano, president, has said: "We are not resigned to long singles."

Programmer's Potpourri

Polka. KL Records: Jolly Two, "Ei-Ei-Oh/Tinker Polka" 57, "Clarinet Polka/Beer Barrel Polka" 58 and "Hot Dog Polka/Who'd You Like to Love You" 59; Boot-jack Records: Paul Kay, "Cooper Country Polka/Shorty's Polka" 100. IRC: H. Steinbach Orch., "Laughing Polka/Hickory Road Schottische" 4506.

Jazz. Blue Note: Horace Silver, "I've Had a Little Talk/Acid, Pot or Pills" 1975; MPS: Oscar Peterson, "Naptown Blues/Sunny" 15097; Prestige: Charlie Earland, (Continued on page 32)

Rock-Ola's Easy to View, Easy to Program Wallbox



ROCK-OLA claims that its Tri-View wallbox (model 506) is the first real advance in such equipment in 20 years. Basically, it offers very fast viewing of titles and is easy to program. The theory involves triangular revolving cylinders (at left) for holding the title strips. Other features: 160 or 100 selection capacity; compatibility with almost any type of jukebox (even though it has a new three button selection system); plug-in LP play and pricing for use of up to 80 albums; small size (5 3/4-in. deep, 14-in. high, 17 3/8-in. wide); two speakers with high and low volume control. The unit was shown in prototype form at last year's Music Operators of America convention.

Hal Reves Dies; Veteran Writer

DETROIT—Haviland F. Reves, free lance writer covering for Bill-



REVES

board here since 1928, died suddenly of a heart attack recently. The veteran reporter, known in the industry as Hal, was 68. Mrs. Mary Eveline Reves, his wife and only survivor, said her husband died while they were visiting friends. Reves also covered for Amusement Busi- (Continued on page 32)

Arizona Firm's Street-Savvy Collectors Do Own Programming

By ROBERT LATIMER

PHOENIX, Ariz.—Giving a pair of veteran collectors full authority to program their own stops, buy their own records, and carry out their own experiments has solved numerous problems in music programming for the phonograph division of Valley Vendors Corp., major phonograph operation here.

Joel Kaufman, 30-year-old son of Art Kaufman, who founded Valley Vendors and built it into one of the largest vending organizations in the Southwest, believes in capitalizing on experience. With upward of 200 stops, Valley Vendors is one of the largest phonograph organizations in the Arizona capital, with sharply divergent nationalities and music preferences throughout. Despite the size of the firm, all collections are handled by the two veterans with better than a decade each experience,

each programming approximately half of the entire string.

"We get along fine with this simple system," Joel Kaufman said, "so long as we don't let anything interfere with it. By that I mean we give each collector the authority to pop into the one-stop, pick up the record he wants without having to put a request through channels, or bogdowns in any other time-delaying paperwork. If the playmeter at the location shows a worthwhile return we know that the collector is doing a good job of programming the box, and we don't interfere in any way."

Already one of the busiest collectors in the Southwestern industry, the two men nevertheless find time to change an average of two or three records every week, instead of every two weeks, such as is the average. Much of this need stems from the fact that there is an exceptionally high number of

requests every week, all filled by the collector as a routine part of the job.

Big Library

Kaufman gives his collectors substantial help in maintaining an unusually large library of oldies (every disk which shows some potential for a re-run in the future is saved). He said Arizona One-Stop, div. ARC, Inc., a major label distributor here which Valley Vendors has been dealing since its entry into the phonograph field several years ago, has been uniquely cooperative in coming up with requests. ARC maintains an exceptionally diversified inventory because of the large percentage of Spanish, Indian, Polish, Slovenian and Canadian population in the Phoenix area.

Included in the Valley Vendors library is a high percentage of country music, long a standard in Phoenix. Few broadcast stations,

even those specializing entirely in country music, have as broad an inventory in this category.

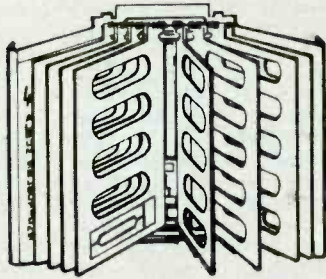
Valley Vendors does an excellent and continuous job of selling location owners on how important jukebox revenue actually is. The firm sends them a complete statement on the profits each has realized at the end of the year, using location owner-signature forms to accrue the collections summary.

This sort of "internal public relations" has helped restrain spot owners from getting over-enthusiastic on requests. "We get plenty of requests but most of them are justified at the end of the collection period," Joel Kaufman said. "Our location owners are adept enough to estimate correctly on most of the requests which are passed along to them. In fact, from time to time, we have let location owners buy their own records wherever one has a particularly

well-grounded theory that a certain type of music will go well in his spot. However, that doesn't happen very often. As long as the collections on any box are up, we can automatically assume that both the location owner and the collector are doing a good job with programming."

Another advantage of collector programming on an entirely carte blanche basis is a fact that when a collector wants to go to extremes, to revive a box which has been showing disappointing returns, he has every right to go ahead and replace 10 or 15 records at a time on it, to assess the results, and perhaps "shake up" the situation. Valley Vendors collectors have done this at times, particularly when there has been a shift in the population or other circumstances which means that the music menu which was popular at (Continued on page 32)

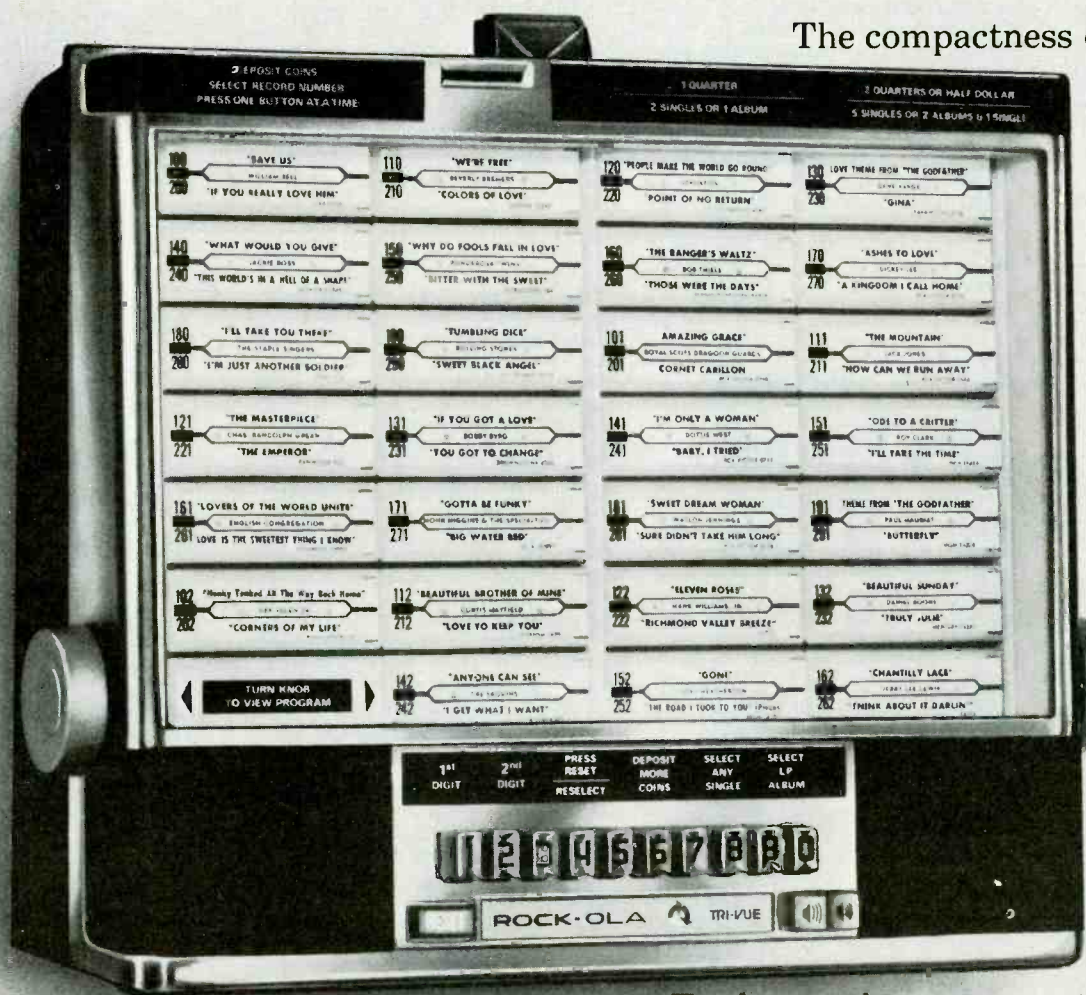
For over twenty years, wallbox design did flip flops. Until Rock-Ola discovered a whole new direction.



The 506 Tri-Vue is here. and the pages are gone forever.

In their place, unique three-sided title strip holders that display one-third of the entire program with each turn of the program knob. 160 selections visible in one second.

So incredibly simple, it's a wonder nobody thought of it before.



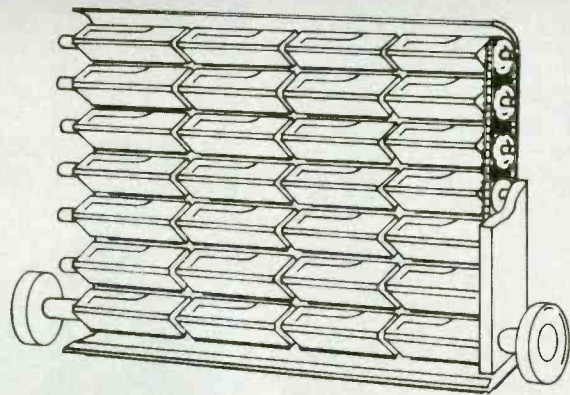
The compactness of the Tri-Vue program system allows for the shallowest wallbox design ever. Only 5 3/4-inches deep at the base and tapered to 4 5/8 inches at the top.

But while we were about designing a wallbox that looked different and worked differently, we decided to clear up a few more old wallbox problems.

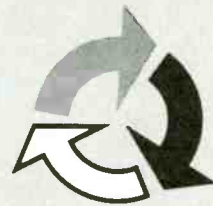
This one is compatible. It works with our 160 selection jukebox and our 100 selection jukeboxes. With solid state or relay receivers. New or old. Even intermixed with existing wallbox installations.

To make the 160-selection Tri-Vue a 100-selection wallbox, you just shift one jumper wire and adjust the program holder. It works with LP's or singles.

To change the program strips, simply remove the entire Tri-Vue program mechanism, sit down and slip in the strips. It's the fastest program change you ever made!



And you'll call less frequently because the cash box is bigger than you're accustomed to.



The wallbox revolution is on.

You can join it at your Rock-Ola distributor's showroom.

ROCK-OLA 
THE SOUND ONE

What's Playing?

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

AMES, IOWA; CAMPUS LOCATIONS

Mary Robertsen
K.D. Music

"Brandy," Looking Glass; "Alone Again (Naturally)," Gilbert O'Sullivan; "When You Say Love," Sonny & Cher. Oldies: "Maggie May," Rod Stewart; "Hairdrops Keep Falling on My Head," B.J. Thomas.

BRODHEAD, WIS.; GENERAL LOCATIONS



Marie Pierce
C. S. Pierce
Music Co.

Country: "The Ceremony," Tammy Wynette & George Jones; "Soft, Sweet & Warm," David Houston. EL: "Big Hurt," Vikki Carr, Columbia 45522; "High School Age," "Coldest Days of My Life," Chi-Lites, Brunswick 55478; "Lookin' Through the Windows," Jackson 5, Motown 1205; "Motorcycle Mama," Saltcat, Soul pick; "Your Wonderful Sweet Love," Supremes, Motown 1206.

CHICAGO; POP LOCATIONS

Betty Schott
Western Automatic Music Co.

"How Do You Do," Mouth & MacNeal; "Good-bye to Love," Carpenters; "Daddy, Don't You Walk So Fast," Wayne Newton. EL: "The Big Hurt," Vikki Carr; "In Time," Engelbert Humperdinck. New Purchase: "The Guitar Man," Bread, Elektra 45803.

JACKSON, MISS.; SOUL LOCATIONS

Marilyn Burkhart
Dixie Vending

"Misty Blue," Joe Simon, Sound Stage 7 508; "Guess Who," B. B. King, ABC 111; "Dreams Don't Let Me Down," Z. Z. Hill, United Artists 50908.

JEFFERSON CITY, MO.; COUNTRY LOCATIONS



Lloyd Grice
United Dist.

"One Woman's Trash (Another Woman's Treasure)," Bobby Roy, Capitol 3301; "When the Snow Is on the Roses," Sonny James, Columbia 45644; "Bless Your Heart," Freddie Hart. Oldies: "Invitation to Your Party," Jerry Lee Lewis; "L.A. International Airport," Susan Raye.

ROLLING MEADOWS, ILL.; GENERAL LOCATIONS

Robert Hesch
A&H Entertainers

"Candy Man," Sammy Davis, Jr.; "Alone Again (Naturally)," Gilbert O'Sullivan; "Too Late to Turn Back Now," Cornelius Bros. & Sister Rose; "The Happiest Girl in the World," U.S.A.; "Donna Fargo," "Oh, Girl," Chi-Lites; "Song Sung Blue," Neil Diamond.

LAFAYETTE, LA.; COUNTRY LOCATION



Wilbur Menard
Gerald's Amusement
Machines

"Ashes of Love," Dickie Lee; "Walk on By," Conway Twitty, MGM 14408; "Borrowed Angel," Mel Street.

MANKATO, MINN.; COVER PURCHASES



Barb Walther
programmer
Clayton Norberg
buyer
C&N Sales Co.

"Beautiful Sunday," Daniel Boone, Mercury 73281; "Where Is the Love," Robert Flack & Donny Hathaway; "Saturday in the Park," Chicago, Columbia 45467; "Coldest Days of My Life," Chi-Lites, Brunswick 55478; "People Make the World Go Around," Stylistics, Avco Embassy 4592; "You Don't Mess Around with Jim," Jim Croce, Record of the Month (goes on over 400 jukeboxes); "When the Snow Is on the Roses," Sonny James, Columbia 45644.

PIERRE, S. D.; NEW PURCHASES



John Trucano, operator;
Dory Maxwell, programmer;
Automatic Vendors

Country: "Looking Back to See," Buck Owens & Susan Raye, Capitol 3398; "Ashes of Love," Dickie Lee; "I'm Gonna Knock at Your Door," Billy (Crash) Craddock; "I'm So Lonesome I Could Cry," Charlie McCoy, Monument 8544; "Whiskey River," Johnny Bush, RCA 0745. Pop: "Sunday Kind of Love," Lenny Welch, Aco 6894; "Beautiful Sunday," Daniel Boone, Mercury 73281; "High School Age," "Rock & Roll, Part 2," Garry Glitter, Bell 237; "The Guitar Man," Bread, Elektra 45803. Oldie: "Silhouettes," Rays, Atko 4019.

ROCK ISLAND, ILL.; NEW PURCHASES

Liz Christensen
Johnson Vending

Pop: "Beautiful Sunday," Daniel Boone; "Baby Don't Go Hooked on Me," Mac Davis, Columbia 45618; "Saturday in the Park," Chicago; Country: "When the Snow Is on the Roses," Sonny James; "A World Without Music," Porter Wagoner, RCA 0753; "Whiskey River," Johnny Bush, RCA 0745. EL: "In Time," Engelbert Humperdinck, Parrot 40071.

Vox Jox

Continued from page 29

WDAL in Meridian, Miss. The station has several outstanding features: It owns two hearses, both appropriately marked "WDAL—Dying to Please"; the business offices and the studios are located in the 11th floor of a building that was once a hotel and every room has a bathroom. That amounts to 10 bathrooms or 11 if you count the one that is full of shelves and office supplies. It seems to me that should make WDAL one of the best equipped stations in the country. The lineup is manager **Don Partridge** 6-8 a.m., operations manager **Glen Murphy** 8-11 a.m., program-director **Larry Edwards** until 2 p.m., **Bob Lee** 2-5 p.m., **Erickson** 5-8 p.m. and **David Edney** 8-midnight, with **Gerry Purvis** on week-ends." Wonder how many stations there are where the manager does an air stint. I hear about one every now and then. At least none of the jocks at WDAL can tell Partridge that he doesn't know what it's like to be an air personality.

Mike Mitchell is now at WKIX, Raleigh; he'd been at WOKY, Milwaukee. **Charles Andrews** called to tell me he was now program director of WBIA, Augusta, Ga. He'd been general manager of WAUG in Augusta. **Bob Benson**, music director of WMAL in Washington, was nice enough to send me the ratings for the market. And this letter: "The new ARB for Apr./May is out for the Washington market. Our station, as usual, came out with the very strong No. 1 position. By the way, thought

you'd like to mention the fact that WMAL has been the overall No. 1 station, according to the ARB, for the past seven years here. WPGC increased to No. 3; their FM simulcasting with their AM is making a lot of difference. WASH-FM increased to the No. 5 slot. I'm happy for them because I used to work there before coming to WMAL and I know how hard they've worked over the past few years to get where they are. The FM audience is widening all the time in this market. Oh, yes, that station you indirectly referred to in your June 24 column, the station whose reputation is spreading around the country, dropped considerably in this ARB! WMAL-FM made some nice increases also. They were third in men 18-24, and fourth in women 18-24. I predict great strides for WMAL-FM in the future. The lineup at the station has **Terry Hourigan** 7-noon, automation from noon-2 p.m., **Dave Jones** 2-6 p.m., **Chad Periwinkle** 7:30-midnight. According to most record men here, the station sells a large amount of albums. I handle all of the music here at WMAL, but find myself doing more and more announcing. I have been doing more air work on WMAL-FM lately, as well as doing my regular weekend slot on WMAL. Despite all of the hard work, WMAL is one of the greatest stations I have ever worked for."

Chuck Browning at KUPD, Phoenix, would like to receive some airchecks and resumes from superb Top 40 jocks and he'd like **K.O. Bayley** to call him. . . . The Electric Weenie, who is actually in real life mild and meek **Tom Adams** of WIOD, Miami, is considering an audio service similar to his humor sheet. Great idea. You subscribe to it and get weekly tapes to drop into your show. Anyway, for this audio service, he's hunting for a great Donald Duck voice. Also, for his humor sheet, he's now paying \$10 for original jokes and humor bits, but you have to be a subscriber in order to submit. . . . **Hal Smith**, southeast marketing director for Capitol Records, is the new operations director of KLAC, Los Angeles. He'd been program director of WKDA, Nashville, and WAKY, Louisville, at one time. He's an old friend of new KLAC general manager **Bill Ward**.

The lineup at WAPE in Jacksonville, Fla., includes music director **Cleveland Wheeler** 6-9 a.m., **Larry Dixon** 9-noon, program director **Tom Kennedy** who just shifted from WRKO in Boston noon-3 p.m., **Don Smith** 3-7 p.m., **Sean Conrad** 7-midnight, and **John Moore** midnight-6 a.m. The station is still looking for a good off-air production man. . . . The lineup at KKAT, Roswell, N.M., includes **Bill Austin**, **Charlie J. King**, **Johnny Ray**, and **Jerry Vee**. King does the music chores. **Jerry Walker** is assistant general manager of the up-tempo MOR station.

The lineup at WAPE in Jacksonville, Fla., includes music director **Cleveland Wheeler** 6-9 a.m., **Larry Dixon** 9-noon, program director **Tom Kennedy** who just shifted from WRKO in Boston noon-3 p.m., **Don Smith** 3-7 p.m., **Sean Conrad** 7-midnight, and **John Moore** midnight-6 a.m. The station is still looking for a good off-air production man. . . . The lineup at KKAT, Roswell, N.M., includes **Bill Austin**, **Charlie J. King**, **Johnny Ray**, and **Jerry Vee**. King does the music chores. **Jerry Walker** is assistant general manager of the up-tempo MOR station.

WDAE, Tampa, Fla., is seeking an air personality. Call **Ed Ripley**. **Jack LaMont**, WBUS-FM, Miami Beach, is looking for more than just a run-of-the-mill jock. Call 305/672-6347. . . . Funeral services were held last week in San Antonio for Paul Allen English, 44, who died of injuries received in a jeep accident. At the time of his death, English, who was known as Paul Allen on the air, had firm plans to return to KITE as its 10 a.m. to 2 p.m. disc jockey. English once rose to the post of general manager of KITE and then was fired. He was buried with full military honors at the Fort Sam Houston National Cemetery.

Ken Mills has left his position of program director at KLOH, Pipestone, Minn., to become program director of KELO-FM, Sioux Falls, S.D. KELO-FM, which programs progressive rock nightly 8 p.m.-1 a.m., also simulcasts on satellite station KDLO-FM in Garden City, S.D. (God, I didn't realize there were any of those things around in radio in the U.S.) Air personalities besides Mills include **Paul Westby** and **Ron Butler**. Mills used to do progressive with **Ray Ford** back in 1967 on KISD in Sioux Falls. . . . Besides, I like little old ladies.

The lineup at WYRE in Annapolis, Md., now includes **Drad Summers** 6-10 a.m., **Tom Rice** until 3 p.m., operations manager **Dennis Constantine** 3-8 p.m., with nights and weekends divided up between **Tom Campbell**, **Bob Laurence**, and **Jim Evans**. . . . **Elliott Kiff**, recently out of the air force where he worked in AFRTS, needs a gig. Call him at 414-871-3758. Says he'll go anywhere there's a job. . . . Just listening to a dub of the new "The Lovin' Touch" syndicated show being developed by **Dick Summer**. It's absolutely beautiful and perfect for MOR stations. I think Programming db, Los Angeles, is syndicating it. It would certainly be worth a phone call to ask for a demo. . . . **Greg Collins**, program director, KPUG, Bellingham, Wash., seeks first ticket air personalities. Good pay. Good location.

Clear Schroeder Of Fraud Charge

LONDON—The Chancery Court has exonerated A. Schroeder Music of charges of fraud and misrepresentation filed by Tony Macaulay in June. The court, however, upheld the writer's claim that his exclusive pact with Schroeder was void as against public policy. Schroeder plans an appeal on this ruling.

In rejecting the fraud charge, Justice Plowman noted that at the time the contract was made in 1966, Macaulay was an unknown writer. Plowman said the evidence showed no publisher would offer an unknown writer royalties on the basis claimed by Macaulay. Ruling was handed down July 26.

45's Scarce; LP's Return

Continued from page 30

association meeting, receives the Little LP's from Gold-Mor and Little LP's Unlimited. "We receive four or five new Little LP's each month from one and four or five every two months from the other."

Foreign Records
There is a demand by Jukebox operators for foreign records according to both Harry B. Brinck of Butte, Montana and Choate. "We get calls regularly for Italian, Greek, Mexican, German and Scandinavian records," said Choate. "Many times the locations owners are of a foreign extraction and they want their national music," he explained.

"There aren't too many places where we can get the foreign records," Choate complained. "They are higher in price, but when somebody wants a foreign record they don't care what it costs." "We really could use some good foreign records. What we have now aren't worth two cents," complained Brinck who at 70 years of age, has been in the business since 1939. "We've always had foreign records. After the war it became increasingly difficult to get the records from Europe. We have a big demand for Serbian and Scandinavian records. You can't get them, I've tried," Brinck stated.

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Programmer's Potpourri

Continued from page 30

"Will You Still Love Me Tomorrow/Cause I Love Her" 755.

Specialty. DE & EL: Crazy Hair, "You Were Meant for Me/Moonlight & Roses" 130 and "Breezing Along with the Breeze/If I Could Be With You" 131; Juke: Tommy Wills, "Tuff Times/We'll Be Together Again" 2021; Mega: Bill Black's Combo, "Night Train/Bluff City Cookin'," 0086.

Polka. Zittau Zippers, "Zittau Zipper Polka/You-All Come, KL 60; Dyna-Dukes, "Try It, You'll Like It Polka/Pa. Hills Polka," Bellair 1342; H. Steinback, "If You Got the Coffee Polka/Margo's Oberek," IRC 4502.

Instrumental. Stan Kenton, "Intermission Riff/What Are You Doing. . ." Phase 4 No. 90014; Jerry Smith, "Jerry's Piano Boogie/When in Rome," Decca 32992; Danny Davis & Nashville Brass, "From Dixie With Love/Under the Double Eagle," RCA 0760;

Jukebox LP Dist.

NEWTON HIGHLANDS, Mass.—Centaur Dist. Corp. here, a vending firm, will distribute Little LP's Unlimited jukebox albums, said president Vincent DeMattia.

Carol Lou Trio, "T. D. Boogie Woogie/Lullaby of Birdland," Juke 2022.

Juke Little LP's: Tommy Wills "Man With a Horn," TG 1000 and TG 1004; "Soulful Moods of Man With a Horn," TG 1005.

Arizona Firms

Continued from page 30

one time may suddenly fall flat. One example, the closing down of an industrial plant with the resultant moving away of blue-collar workers replaced by older people who do not want the hard rock or soul records which were popular before.

Collectors make excellent use of Billboard charts, which go directly to their desks on arrival, in programming a mix which varies sharply from one stop to another. The predominant category is country along with plenty of easy listening, top-40 pops and much Spanish and soul music according to the spot. Kaufman encourages his collectors to be on first-name terms with deejays, knowledgeable entertainers, combo groups and so on to keep up on trends as rapidly as they start.

Jukebox Panel

Continued from page 30

Servomation of New Mexico, Albuquerque; Norman Pink, Advance Music, Minneapolis. Wayne Hesch, A&H Entertainers, Rolling Meadows, Ill. They have invited MOA president John R. Trucano, Deadwood, S.D., to appear on the profit making panel.

Hal Reeves Dies

Continued from page 30

ness, another Billboard Publication, Inc. news weekly. This past June, Reeves was among winners in the Story of the Year awards sponsored by Technical Writers Association. Reeves was also a long-time director of the Associated Business Writers of America.



FOLLOWING AN agreement between BYG Records of France and Columbia Records for BYG's U.S. and Canadian distribution, principals in the agreement are, left to right, Steve Diener, CBS Records International, Bruce Lundvall, vice president of marketing, Jean Luc Young, president of BYG Records and Ron Alexenburg, vice president Epic/Columbia Custom Labels.

By The People

If Industrial Espionage were ever contemplated in the music recording business, then there's one name for sure that would sit up the target list. Many a green eye must be cast in the direction of that pretty inconspicuous frontage tucked away in the backstreet maze of Soho that conceals the massive, almost overnight success of Trident Studios.

Many too might look no further than the superb and ever-updated recording hardware as the factor that has brought Trident to the top and kept them there.

But the real hoot is that Trident has never spun any kind of cloak of mystery around itself or attributed its success to any kind of secret. All they have done that others haven't is to humanise the whole shooting match and for Trident humanising means people.

You get unbeatable technical facilities in a new studio and you run it with young, enthusiastic guys who can be conscientious without being officious. In short, you cut out the bullshit that bogs down creativity.

It doesn't take long for the word to reach out to the big names and the sort of people who are set to become big names. They're the people who pick a studio with care because they need a forward-looking outfit sensitive to their ideas and capable of providing advanced equipment in an atmosphere of artistic freedom.

These are the people who stretch a studio to the extent of its possibilities, creating really exciting products that spread their names — and that of Trident.



right, but the one they found was without the usual fittings. One Jerry Calisbury took their place and the full strain of the gong that's just been hit. Try asking him what the situations at Trident are like!

And ridiculous was the word that might have sprung to mind if you'd been around to see a quartet of Trident employees trundling a bar table the size of a reasonable barroom table up Wardour Street and into its offshoot St. Anne's Court, where Trident is situated. Watch onlookers didn't realise that it's all part of the policy that if it's humanly possible for the customer to be satisfied, they will be.



Main studio

Jetting in

Before long the world's big names, rather than just Britain's are in the queue. Working with big names keeps the Trident staff on their toes and keeps their interest in the job from flagging.

So Trident keeps ahead on the emerging trends and the sort of studio conditions that are going to be required by the majority in the future, so that they can anticipate demand to a large extent. And the process becomes almost self-perpetuating.

But it puts the wrong light on things really to refer to a 'process', because first and foremost, Trident is a success because of the studio atmosphere, and that atmosphere is nothing to do with comfortable surroundings and subdued lighting.

There is all that, but in the end, the atmosphere depends on the people. The people at Trident know what they are doing, and they will go to almost ridiculous lengths to keep things rolling in the studio the way they should.

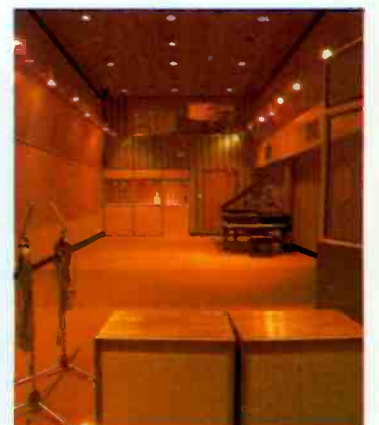
Busting a gut

You might think 'almost ridiculous' is an exaggeration. But you might have thought the 'almost' could be taken out of the phrase if you'd been there when the Modern Jazz Quartet decided they'd like to use a Chinese gong. Trident managed to find one of those all

Super service

The service factor has been of incalculable value in making Trident what it is. Americans, who nowadays comprise around 40 per cent of the studio's users, have been especially appreciative of this, and of the efforts which are always made to fit sessions into the crowded schedule in a crisis.

A fairly typical quote came from Cass Elliot, one of the most recent Americans to make use of Trident. "I love it there", she told the N.M.E. this month, "The Hollywood studios where I did my last album was more like an aircraft hanger. Trident's more intimate and it's nice. I can look up at my producer and see if he's happy, angry, or merely fallen asleep."



Reluctant chart-busters?

Managing director Norman Sheffield, studio director Barry Sheffield and studio manager Ray Richardson have been too busy taking care of business to keep count of their hits, but a look at their record successes and the names that have used the studio is breathtaking.

The Beatles' latter-day recordings as a group, including "Hey Jude" and parts of the 'white' double-album was done there, and the Beatles as individuals have continued to make use of Trident. The early days of Trident coincided with the first initial success of Apple records, and the two were closely allied, with the first albums by James Taylor and Mary Hopkin (including "Those Were The Days") and albums by Billy Preston and the M.J.Q. were done there.

Since then just about all the top British names have worked there, including T. Rex, Lindisfarne, Elton John, David Bowie, Atomic Rooster, Air Force and John Kongos.

And Americans have increasingly been finding out why it's so popular as well. Nilsson, Frank Zappa, Santana, Leonard Cohen, America, Dr. John and Mama Cass among them.

Not surprisingly, the awards have been fairly flooding in too. In the last couple of years, the N.M.E. awards for Britain's best engineered

more - unexpected ones at that. Trident you see, was the birthplace of the track of that famous Coke commercial winner of a Hollywood Radio & TV Broadcasting Award '72 and The Advertising Club of New York 1971 Andy Award of Excellence.

For a studio that broke into business with no known engineers at all, it is a startling record which goes a long way to vindicating Norman Sheffield's ideas: "When it comes to employing staff, I look for a person rather than technical ability. Someone can be taught a job, but a personality can't be changed."

Main control room overlooking studio



Democracy

The turnover of staff since the early days has been negligible and mainly at the lower levels (which is not to suggest that the tea-boys are unimportant. The people at the top in Trident make sure that it stays as a company where anyone has access and can still feel free to talk to anyone up to and including the managing director).

This breaking down of the feeling of a hierarchy that usually gets built up with a successful company has facilitated the rise of capable people to jobs with appropriate

responsibility.

From the team of six engineers - Robin Cable, Ken Scott, Roy Baker, Dave Hentshell, Ted Sharp and Mike Stone - only three joined the company as engineers.

The promotion of real talent is one way to keep ahead of the field. Another is to keep improving on the facilities. And this has been kept up since Trident had the first

operational 16-track machines and desk around in 1968. The main studio desk has been changed every two years, and each time facilities have been added - from 8-track to 16 and now to 24. The studio is now geared for 24-track and for quadraphonic recording, again anticipating a demand which is bound to build up in the next few years.

Master disc-cutting



Over-dub room overlooking remix suite

record have included a first for Elton John's "Burn Down The Mission" and a joint first for Ronnie Spector's "Try Some, Buy Some" (Ken Scott).

They've also reached the 'highly commended' section with "Get It On" by T. Rex (Roy Baker) and "Your Song" by Elton John (Robin Geoffrey Cable).

A gold album for a million sales of George Harrison's "All Things Must Pass" also hangs proudly on the wall of the executive offices at Arlette House, Wardour Street, and they're reserving space for a couple



More feathers in the cap

The newest mixing console was built by Trident Audio Development and created considerable interest when it was shown at the A.P.S. Exhibition. There were sufficient potential buyers to spin off a new division in the Trident complex for building them. Both 24 and 16-track mixers will now be marketed.

The mixers look like being as much a success as Trident's venture when they went into custom duplication (Trident Tape Services)

a subsidiary operation at King's Cross.

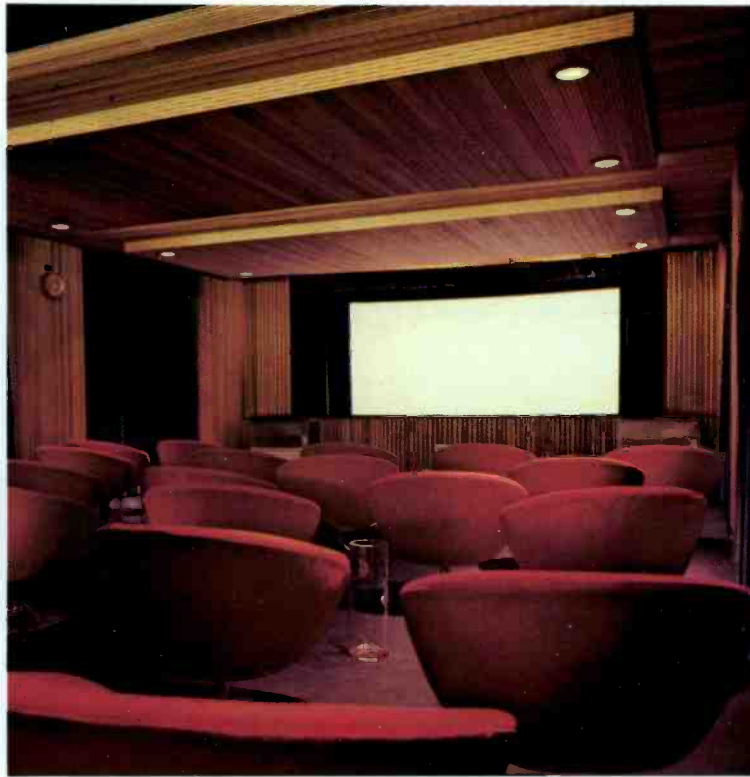
All the desks at the studio are due to be replaced within a short time. The main one has been changed, and will be followed by the Remix Desk.

Currently, Trident is shining with the new sparkle of a face-lift which has provided a facial re-vamp to interiors which had become well-thumbed over four years of round-the-clock work. The acoustics haven't been changed, which should be the cause of a few relieved sighs, but a number of processes have been refined for ease of operation.

Trident's technical abilities and

achievements are too well-known to need going into here. But in case you don't know or need a quick reminder of the range of facilities available, contact Ray Richardson at 17 St. Anne's Court, Wardour Street, London, W.1., by phone 01-734 9901 or telex Tridisc (27782) and he'll give you a quick run down on the place.

Preview theatre



Conducted tour

The main studio, which hardly needs recommendations beyond its track record, is in the ground floor/basement area. A useful extension to the possibilities is provided by an ARP synthesiser -

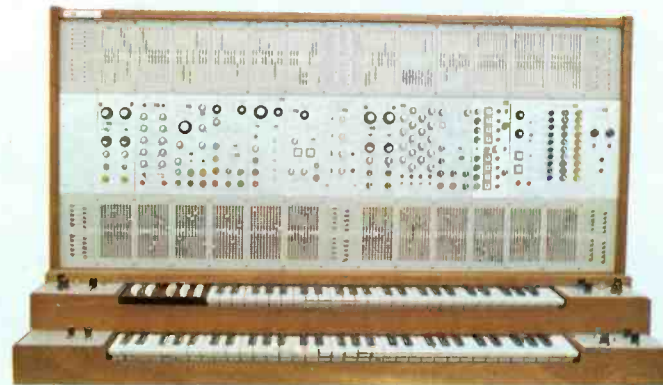
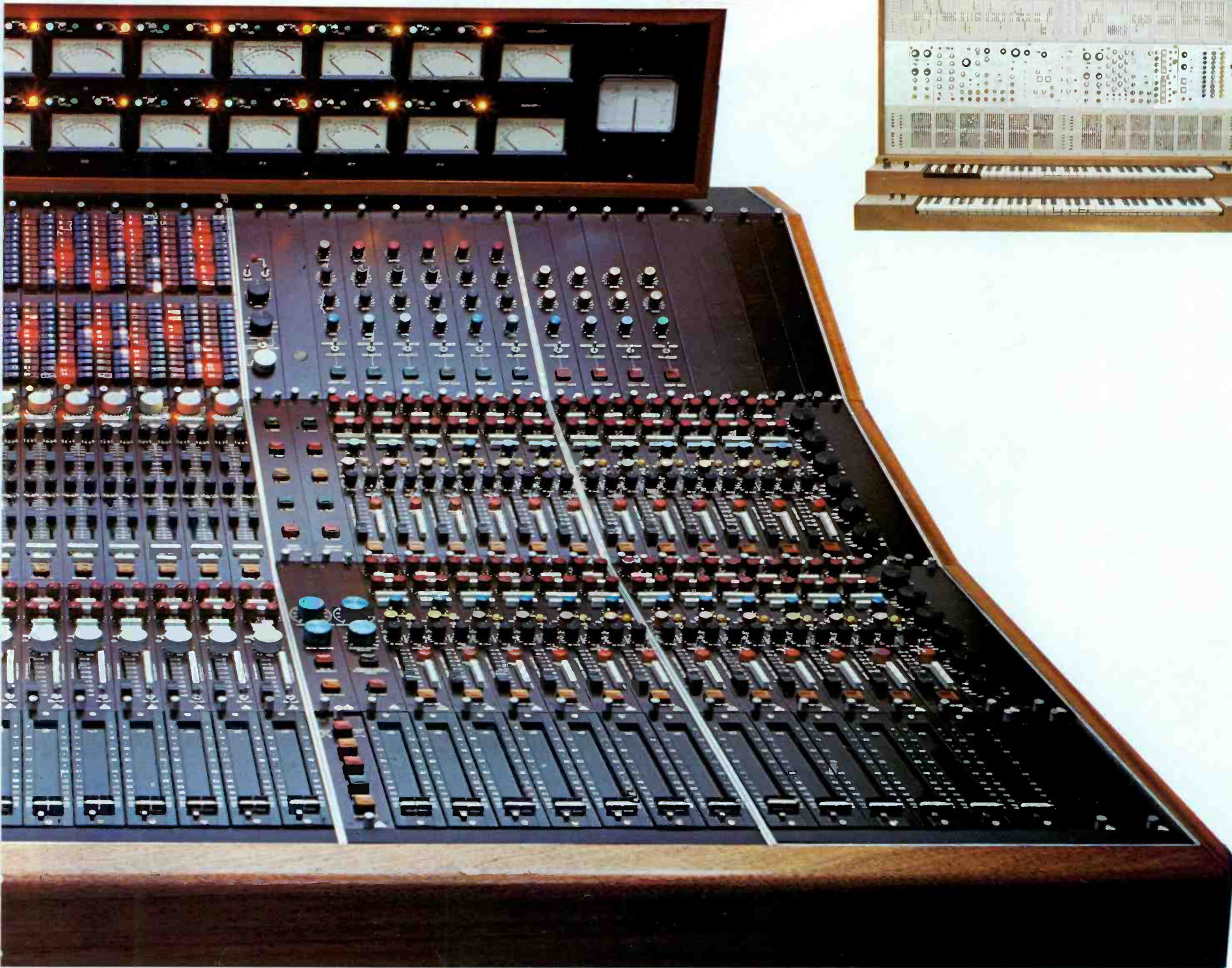
the one you heard on "Rocket Man" by Elton John, which is available for hire along with an operator.

The first floor houses the remix room and facilities for reduction and overdubbing. And for relaxation, there's a TV room available for clients.

Viewing of a different kind can be done on the second floor in a very attractive air-conditioned film preview theatre - an entirely unique feature for a London recording studio. It's particularly useful as Trident's right in the heart of the film world, and provides an ideal private venue for a pre-showing in considerable luxury. Dolby systems are already used throughout Trident, and the theatre is shortly to be converted to a cinema Dolby system. The installation is another example of Trident's policy of continual improvement.

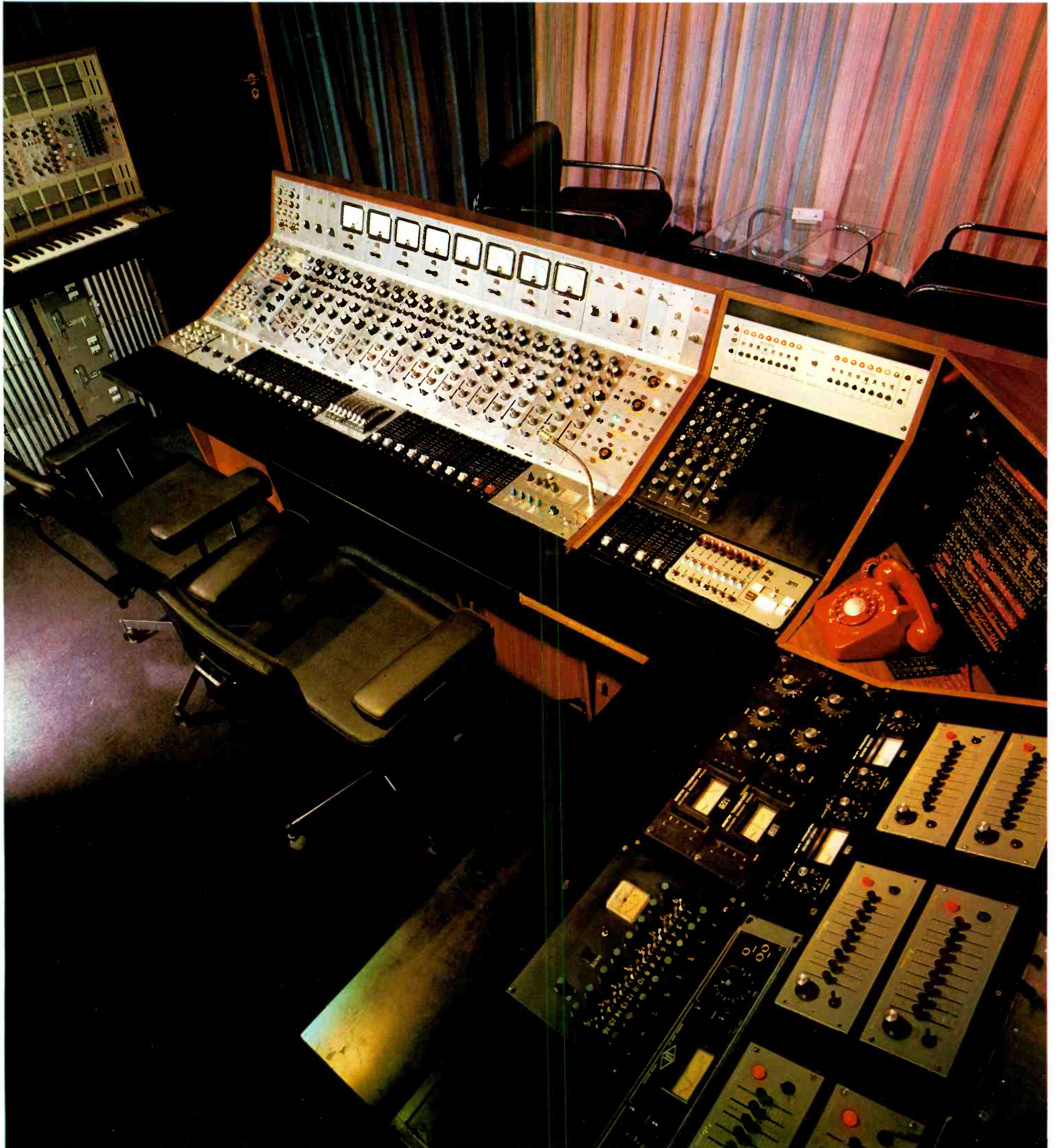
The theatre is run by Dick Slade, while Bob Hill and Ray Staff are in charge of another important part of Trident - the disc cutting room which cuts for all the major companies in the U.K. and overseas. Tape copying is also done on the third floor.

So there you have it: Trident is technology. Trident is facilities. Trident is organisation. Trident is people. Trident is all those things but most of all it is people. For it is people and people alone who build atmosphere that adds inspiration to talent and creativity. And that my friends is how great music is made.



For The People

Remix suite



Tape/Audio/Video

Audio Magnetics— Stress On Quality

LOS ANGELES—Quality control testing from start to finish of the manufacturing and shipping process and steady product improvement from housing to tape to displays are taking top priority at Audio Magnetics Corp. in suburban Gardena.

Audio's Gene Barker, corporate director of quality control for the firm and a member of the International Tape Association's (ITA) executive committee as well as chairman of the Los Angeles Division of the American Society for Quality Control, offered some examples of what Audio is doing in the way of quality control and what the industry on the whole is doing.

"We began our QC program a year ago November," Barker said, and right now we see that 20 percent of all cassettes assembled are functionally checked on a sample basis. If the lot is accepted, it goes on through. If there are any defects in the sample, then the other 80 percent are completely checked."

Checks

What are some of the checks Barker and his team utilize? "Each cassette is checked visually to make sure that it is properly sealed," Barker said. "We advance the cassette about 30 feet into the tape to make sure there is no mechanical noise, such as clattering rollers. We also shake the unit to make sure there are no extra pieces, such as a loose roller or pin."

Barker added that, "There are a

whole series of checks all through the tape manufacturing process which we feel makes Audio somewhat unique. Because we make almost everything ourselves, including the tape, liners, housings, rollers, shields and hubs, we can keep a better QC check. We can control the quality of most things at the point of manufacture."

Among the other QC tests conducted at Audio are 10 "specific drop tests," Barker said, "with the tape dropped from various heights onto a concrete floor. We then open the container and examine the product."

"We also do a lot of high and low temperature testing in the cassette and on the finished package, as well as humidity testing. We feel this is necessary because

(Continued on page 43)

Marketer Sees Blank TV Tape Mass User Item

LOS ANGELES—"We see blank videotape as a definite mass merchandising item when the equipment moves into the \$500 to \$700 price range," said Carl Frederick, marketing director of Audio Magnetics Corp. which is now in the advanced research and development stage of blank video tape production.

"We think it will certainly become an important market for us in the next few years," said Frederick. "Frankly, the lack of compatibility and standardization of the equipment manufacturers really doesn't worry us as far as the tape is concerned. We see videotape as the medium of the '70's when equipment price comes down to a commodity level."

Frederick said that Audio, will,

(Continued on page 39)

Car Cassette Bid Gains Momentum

By EARL PAIGE & BOB KIRSCH

CHICAGO—The car cassette player may be one of the most exciting and controversial items by fall and the focus therefore of a lot of attention at the auto parts convention. More manufacturers, both domestically and internationally, are pushing automotive cassette while still other predominantly auto-oriented suppliers believe car cassette has been a disaster. Opinions of retailers are another matter.

It seems certain that more firms will be exhibiting car cassette players at the Automotive Parts & Accessories Association (APAA) in Los Angeles, Nov. 13-15.

Car cassette is being promoted aggressively by such U.S. firms as Craig, Muntz, Teac, Panasonic and several others. In Europe, particularly in the U.K., firms such as Radiomobile and Motorola are focusing on the car cassette (Billboard, July 8).

Motorola's involvement is interesting inasmuch as the Automotive Products division of the parent firm in the U.S. is still strictly focused on 8-track.

As an indication of how some auto-oriented firms feel about car cassette, Rod Edmundson, national sales manager, Arthur Fullmer Co., said recently: "We had a very excellent player made by Hitachi and it just did not sell." Arthur Fullmer, thus, is definitely not optimistic about car cassette.

(Continued on page 39)

U.S., Italian Firms in Joint Video Book Venture

By RADCLIFFE JOE

NEW YORK—Caravatt, Kleiman, Inc. will utilize the facilities of Italy-based Tanit Cinematographia of Rome, for the production of its video books for the European, Asian and African markets, according to Harlan Kleiman, president of Caravatt, Kleiman.

The agreement, reached recently between principals of the two companies, also gives Tanit Cinema-

tographia distribution rights to Caravatt, Kleiman product in the above-named areas. Conversely, Caravatt, Kleiman will distribute, in this country, programs developed by Tanit Cinematographia.

Tanit Cinematographia is headed by Anis Nohra, producer of such classic movies as "The Trojan Women," and "Zorba the Greek."

In other developments at the recently established firm of video

publishers, Caravatt, Kleiman has entered into an agreement with Gorham stores, to place shopping tips on silverware, on video-cassettes.

According to Kleiman, other programs, produced and developed by Caravatt, Kleiman, will be shown on Sony U-Matic videocassette players, and are designed as traffic builders for retail shops. Caravatt, Kleiman is also talking with other retail chains in the hope of selling them the idea.

In addition to being used as shopping guides, the players installed in the retail shops will serve to train personnel, in slower periods when not needed as a consumer tip sheet.

Meanwhile, Caravatt, Kleiman has developed a half-hour baby video "book" which it hopes to

distribute to mothers of young babies on the Cartrivision system.

The project, a joint venture of Caravatt, Kleiman and the Pfizer Drug Co., deals with diapering babies, cutting their nails, taking their temperatures, and exploring other areas which are alien to the first-time mother.

In addition to aiming at home distribution of the program, Caravatt, Kleiman is also hoping to sell it to retail chain stores as a traffic builder in baby departments, as well as distribute it to hospitals and schools for use in training programs.

Working closely with the Interpublic advertising conglomerate, Caravatt, Kleiman has also developed a series of programs for the Coca Cola advertising cam-

(Continued on page 42)

RECRUITING DEALERS

EMI Push on Pre-recorded Tape in U.K.

By RICHARD ROBSON

LONDON—Details of a special brochure for introducing potential dealers to the EMI cassette and cartridge catalog, Securette tape racks for less than half the normal recommended retail price and two special cassette and cartridge packs were unveiled at EMI's summer sales conference recently.

The brochure is primarily intended for use by EMI's non-record outlet tape sales force, although it will be made available to the entire sales team. It will be sent to any potential tape dealer inquiring about EMI tapes.

The brochure comprises a complete catalog of all EMI albums currently available on cassette and cartridge, a list of the firm's current top 100 best selling tapes, details of the two special tape packs and the Securette racks offer and a leaflet advertising the company's new slip-case cartridge packaging.

The Securette offer is the first time EMI has made tape racks available to dealers and has been devised primarily to encourage cassette and cartridge retailers to join

the company's Music Centre scheme. The firm is offering the racks, which carry a special EMI Musicassette/8 Track Cartridge Tape Centre headboard, for about \$40 less than their normal respective recommended retail prices—Securette's cassette model is normally priced at \$80 and the cartridge version at \$77.

4-Channel

The special tape packs—one for cassette, the other for cartridge—each comprise a special selection of 36 best-selling albums and have been produced mainly for dealers not yet stocking tape. The tapes included are albums by T. Rex, John Lennon, the Beatles, Ron Goodwin, Beach Boys, Four Tops, Manuel, Frank Pourcel, Wings, Deep Purple and Shirley Bassey—are supplied in special black and gold cardboard counter or wall-mounted merchandisers.

Announcing EMI's summer tape plans, the company's tape marketing manager, Barry Green, told delegates: "The summer is a high tape sales period and ideal for the

execution of a tape selling exercise. In 1971, we saw a startling rise from 3½ percent to an excess of 10 percent share of the music market for cassettes and cartridges

(Continued on page 42)



GEORGE K. THEISING, senior buyer, K-Mart (left), receives GE's "Distinguished Retailer Award" for outstanding creative sale and merchandising of General Electric audio electronics products, from Hicks Waldron, vice president, GE Consumer Products Group.

Agfa-Gevaert Expands Line; Bows High Density Cassette

TETERBORO, N.J.—Agfa-Gevaert, one of the most recent entrants in the blank audio magnetic tape field, will market a line of Super High Density (SHD) cassettes this fall, according to Maria Curry, the company's technical manager.

Developed from a new formulation of super high density ferrous oxide, SHD cassettes are characterized by extra clarity of sound, claims Miss Curry.

The tapes will be marketed in three sizes, Super C-60 plus six, Super C-90 plus six, and Super C-120. The Super C-60 plus six, and the Super C-90 plus six have an extended playing time of three minutes per side; and are designed

to provide tape enthusiasts with a time reserve that allows them to record the standard 30 minute program with more time flexibility.

Miss Curry also pointed out that to the recordist with equipment which does not have precise recording tolerance and speed, the extra tape on the C-60s and C-90s will be an advantage.

The new cassettes which are fully compatible with all cassette recorders, carry price tags of \$2.39 for the C-60 plus six, \$3.59 for the C-90, plus six, and \$4.79 for the C-120.

Agfa-Gevaert is also marketing Low Noise and Chromium Dioxide cassettes for the express purpose

(Continued on page 38)

'BLAME EQUIPMENT'

Player and Tape Dealer Rips Bootlegging's Effect on Hardware

By SARA LANE

MIAMI—The chronic complaint among local tape store owners is bootleg, counterfeit and hot product, but Gil Spielberg views the problem in a slightly different way. Spielberg, owner of two Tapesville, Inc. stores, believes that the sale of hardware is also hurt by the poor quality of bogus tape.

"It's a terrible situation and a heck of a lot worse down here in Miami than in most other major cities," he said. "It's bad enough that legit stores lose money through

the unscrupulous use of these tapes by other not-so-legitimate stores, but the poor quality of some of the tapes creates an additional hazard for store owners. There's hardly a week that goes by that some customer doesn't come into my store complaining about some equipment we've installed. He claims he's getting a bad sound. The defect in sound is usually due to the 'hot' tapes he's been using, but he doesn't realize that."

Spielberg likes to think of his

operation as a professional one and considers himself—and his employees—experts in the tape industry in installation, which is a good portion of his revenue.

Blame Players

"We can sell someone a unit and he'll be back in a few days screaming like crazy that something is wrong; the sound is lousy; the tape isn't working right. Nine times out of 10 when we go out and take a look at his unit, the defect is due to the tape he's been

using. It may have one channel practically out or has been wound too tightly. If this were only an occasional happening it wouldn't be so bad, but it happens so often. And, it's getting to be a real pain in the neck for us. We represent reputable, quality companies and even though the defect is in the tape, the whole thing sets up an adverse reaction in the customer's mind. They think they've got a bummer unit. It's not until we take the time out to explain what's

wrong that they finally realize it's not the unit, but the tape that's causing the trouble."

In order to stand behind his installations, Spielberg does take the time for lengthy and technical explanations on the unit and defective "hot" tapes. However, it annoys him that he must spend this time, which could be devoted to sales, telephone inquiries and installations rather than explanations.

"I stand behind my products—

(Continued on page 39)

EMI BLANK TAPE DRIVE VIA U.K. TALENT SEARCH

LONDON—A nationwide talent contest has been launched by EMI in a massive effort to boost sales of EMITAPE blank cassettes and open-reel tapes. Dubbed the EMITAPE Star Search, the contest will include four regional eliminators prior to a national final to select the outright winners.

First prize is a recording contract with EMI plus \$1,200 worth of other awards while hi-fi equipment and musical instruments will be offered as prizes in the preliminary stages of the competition.

Entry forms for the contest are available from EMITAPE dealers and one of the conditions of the competition is that contestants have to record a demonstration tape using EMI cassettes or open-reel tapes.

Dealers are being supplied with 30-in. by 20-in. color posters, window and door stickers, counter showcards and entry-form dispensers to promote the contest, which is being further backed up by national press and cinema advertising and advertisements in the consumer music press.

As a special incentive for retailers, EMI is offering in conjunction with the contest, holidays in Majorca to the dealers who sell the cassettes or open-reel tapes used by the winners of each of the four regional eliminators.

EMI will start promoting the competition on September 1 and the closing date for entries is November 30.

Bell & Howell Offers Prizes For Salespeople

CHICAGO, ILL.—Merchandise awards for retail salesmen are offered in a "Sell and Win" program announced by William A. Carlson, director of sales for Bell & Howell's consumer products group. Dealers can enroll their salespeople for the program, which will be effective from August 1, 1972 to March 31, 1973. Accumulated points for selling photo, electronic and Canon products can be "cashed in" for more than 1,000 prizes, including round-the-world tours.

To make things easier for the salesman and the customer, Bell & Howell is offering seven new stereo packages, according to Joseph T. Kazimer, national sales manager, consumer electronics products. Four of the packages feature an accessory kit of stereo stand, stereo headphones, and record changer, while three include just stand and headphones. The packages are offered at a special net to the dealer when purchased with specified stereo equipment.

Agfa-Gevaert Line

• Continued from page 37

of covering all bases in the consumer market.

The Low Noise line was developed from a formulation of fine iron oxide particles, and was designed to give the user a combination of good dynamic range with improved frequency response. The line is available in lengths of C-60, C-90 and C-120.

The chromium dioxide line, designated Stereo Chrome, is available in lengths of C-60 and C-90 and utilized what Miss Curry calls an ultra-fine chromium dioxide pigment.

The Agfa-Gevaert executive added, "It is particularly suitable for the consumer with the most superior and sophisticated recording equipment, and boasts a quality performance that is comparable with the true high fidelity dynamic range of fine open reel systems."

Miss Curry disclosed that through the utilization of a "mirror-smooth" coating surface of the cassette tape, the Stereo Chrome cassettes have a minimum impact on the playing heads of recorders, and encourage longevity of the equipment.

In an effort to assist users in acquiring knowledge about the special requirements of chromium dioxide cassettes, Agfa Gevaert is enclosing an instruction sheet with every Stereo Chrome cassette.

List prices on the stereo Chrome line are \$2.99 for the C-60 and \$4.29 for the C-90.

Agfa Gevaert is packaging its cassette line in library style, flip-open, plastic cases with index cards. All cassettes are packed in self-sell counter display boxes that hold 15 units each.

The company is also working on in-store display centers and promotional materials. Also planned are additional tape categories designed to help broaden the Agfa Gevaert name in the tape industry.

RADCLIFFE JOE

Robins 'Q' Adapter

NEW YORK — The Consumer Products Division of Robins Industries Corp. is marketing a four channel synthesizer which according to the company's officials designed to acquaint the consumer with four channel sound while he is waiting for industry standardization on matrix and discrete formats.

The adapter, with a price tag of \$9.95 synthesizes a four channel effect out of conventional two-channel disks. According to Jack Friedland, Robins vice president, (Continued on page 49)

Sanyo, Mitsubishi Slating 'Q' Decoders for Japan

TOKYO—Both Sanyo Electric and Mitsubishi Electric will market quadrasonic matrix decoders in Japan this year.

Sanyo's unit is the DM-4 (dynamic matrix) model DCC-350X which incorporates an SQ matrix decoder and BSE (band splitting effect) circuitry to quadrize conventional stereo records.

Sanyo claims that the DCC-350X will reproduce a near-discrete separation of 20db between channels with its specially designed logic circuit.

The Mitsubishi "Diatone" 4-channel SE (separation enhancement) decoder model DA-Q100 will, according to its manufacturers, provide 4-channel separation of 15Hb, in addition to an SQ/RM (regular matrix) decoder and QM matrix as a quadrizer.

Also in the Japanese quadrasonic race is Japan Victor which is marketing two new CD-4 disk system demodulators. The JVC model CD4-10 sells for \$140, while the compact CD4-30 carries a list price of \$96.

JVC claims that both demodulators have high compatibility with stereo disks. The manufacturer is (Continued on page 43)

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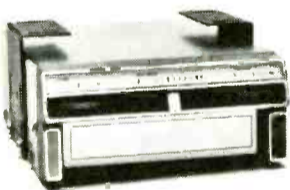
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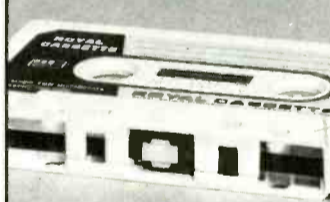


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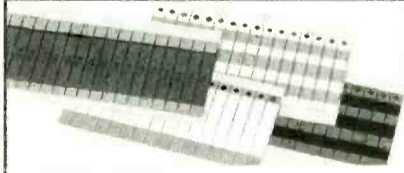
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Fla. Player & Tape Retailer— 'Bootlegging Hurts Hardware'

• Continued from page 37

whatever I sell—from a \$5.99 8-track to a \$230 unit," he claimed. "Like everyone else, I try to keep my customers by giving them personalized attention so the time I spend explaining the tape situation to them is justified."

Bootleg? Why Not?

As odd as it may seem for someone who is vehemently opposed now to counterfeit and bootleg tapes, Spielberg once fleetingly entertained thoughts of selling such product.

"You know," he said, "I got so damned sick and tired of people coming in and saying, look, I just bought this tape down the street for two or three dollars less than what you're selling it for. Why should I buy from you? Or, they'd come in and bring back a defective tape saying they bought it in my store. And, I was being cut out of business by other store owners selling at such a discount."

"However, righteousness prevailed." He gave a hearty laugh. "No, I'm not sanctimonious, but I don't feel I would be helping the industry or the other retailers in business had I decided to go this route. There comes a certain point when you have to take stock of yourself and say, well, it's not right and I don't think the industry should have to put up with illegal sales. But, I sure wish they'd enforce the law against piracy."

Speilberg said obtaining illegal tapes is no problem and that he could have them delivered to his store in five minutes. Sometimes, he finds it difficult to avoid receiving them.

"Occasionally a distributor will slip one or two in with a delivery. When we discover it, we set it aside for return."

Speilberg's two stores have heavy investments—about \$50,000 to \$55,000 in each; \$25,000 in software inventory and approximately the same amount in hardware.

Audio Magnetic To Push 8-Track

LOS ANGELES—Audio Magnetics Corp. will place additional promotional and merchandising emphasis behind its Tracs line of blank 8-track cartridges as a result of the recent upsurge in 8-track equipment with record capability.

The firm has redesigned its packaging, changed the lengths of the cartridges from 36 and 72 minutes to 40 and 80 minutes and blister-carded the product. The line is also color-coded and available in shrink-wrapped sleeves or in blister packs for pegboard display.

Also new is a modular display which interlocks into a square, pentagon or front-line position. The display can fit on pegboards or turn in carousel fashion for a counter display.

According to sales vice president Scott Conover, industry figures that report sales of 8-track equipment with record capability will rise about 15 percent this year. He said Audio's sales increased 180 percent in 1971 for 36-minute blanks over the previous year and 71 percent for 72-minute blanks in 1971 over 1972.

Muntz Poster Program

LOS ANGELES—Jerry Adler, regional sales manager for Muntz Stereo Corp. of America has formed the Art Brigade poster company with artist Larry Nielson.

The company has been working closely with Muntz, with the corporation using Art Brigade posters in its national trade advertising. Muntz also included an Art Brigade flier and price sheet in a special mailing to 2,000 retail ac-

count. Adler has been marketing Art Brigade's initial series of five animal posters, designed by Nielson, to music outlets, college bookstores and mass merchandisers.

Livingston-Evans, a West Coast based art house has been licensed by Art Brigade to miniaturize the poster line for specialty sales.

Three years ago he came to Florida from Philadelphia and opened the first store in Coral Gables on the famed Miracle Mile. It was an existing store which he completely refurbished. A short time after opening the Gables store, the one in Hialeah became available.

"We started from scratch in that one." The store in Hialeah is set on a long stretch of department stores, grocery stores and service shops. Spielberg doesn't feel his Hialeah location is as lucrative as the one in Coral Gables. "We don't get the foot traffic here and I think the owners of Palm Spring Mile could be a lot more helpful in promotions. At one time, there was a pizza palace on our corner and a giant slide which drew young people."

While stealing is always a problem, Spielberg maintains that his merchandising process acts as a deterrent to would-be thieves.

"My philosophy is that if you permit a customer to pick up tapes and hold them, he will be more likely to buy one than if you keep them under lock and key and regard him suspiciously when he asks to see one. We keep our tapes right out in the open and any customer may pick one up. Of course," he added, "the employees are always on the alert for possible pilferage and we do have a certain amount of it."

Cassette sales are improving in his stores, Spielberg said, but 8-track is the industry today.

"We try to cover the entire scope of music from show tunes to symphonies to concertos to party tapes to big bands like Glenn Miller and Tommy Dorsey. We have a foreign section—small in comparison to the other categories—but it plays an important part in sales, especially the Spanish music in Hialeah where the population is a good percent Cuban. In the Gables store we carry a couple of Greek tapes since we're located close to a couple of Greek churches, as well as other ethnic tapes, Italian, German, Yiddish. We even have a couple of yodeling tapes . . . just in case someone comes back from Switzerland and wants one of them. We may sell only one a year but the stores are known for their wide tape selection. We have calypso, heavy jazz, light jazz, soul, rock, rhythm and blues and country tapes which also sell well in the Hialeah store. Of course, rock is the heavy in sales."

Advertising on Miami's country radio station, WWOK, assists in sales, especially in the Hialeah area. Most of Spielberg's promotional efforts are through radio advertising which he says pays off better than any other media.

"We carry a good line representative of all brands in blank tapes—different quantities, different prices. In this South Florida area we are probably unique in that we sell a lot of blanks to Spanish people with relatives in Cuba. when they get the opportunity to put a phone call through to Cuba, they want to tape it so that other members of the family and friends may hear the conversation at a later date."

(Next week, Spielberg's views on hardware, warranties, insurance and employees.)

Car Cassette Concept Still Controversial

• Continued from page 37

Yet, marketing experts such as Ed Lucasey, national sales manager, Panasonic, believe car cassette will come back. He cites such developments as Dolbyization, high frequency tape and the whole vast sophistication taking place in cassette hardware technology as placing the configuration in a new light.

Most importantly, car cassette design now focuses on the player with AM/FM radio as opposed to the recorder/player concept of some years ago. Rob Handley of Muntz also mentioned this factor. He said the idea that car cassette required the record feature has been generally abandoned.

Another crucial point brought out by Lucasey, Handley and

others, is that car cassettes "now work." The unreliability of car cassette players has perhaps been the most negative factor of all.

"I have had customers who have had as many as 10 different car cassette units in their automobile and still complain," said Herb Levin, president, Stereo City here, a nine-store chain. Levin's comments are all too typical and many marketers realize that the concept of auto cassette is one that will have to be sold all over again where some retailers are concerned.

Auto Reverse
Thus, there are unprecedented promotions by some firms and entirely new involvement by others. An example of both is Teac, which is promoting its AC-5 (\$139.95 list) and AC-9 (\$159.95 list) machines with big name auto racers such as Roger Ward and Mario Andretti.

Automatic reverse is perhaps as important as the new emphasis on radio combinations and more reliability. Muntz's M-940 (\$79.95) M-651 (\$109.95) and M-650 (\$121.95) all feature automatic reverse.

Price, as indicated by Muntz's M-940, is bringing the auto cassette into a more competitive position with 8-track. Other factors working

in favor of car cassette include greater availability of software, the trend to miniaturization in car installation and compatibility with libraries as cassette continues to make inroads in the home.

(Next, a round-up of mechanical refinements in car cassette units and retailer reaction.)



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Marketer Sees Blank TV Tape Mass User Item

• Continued from page 37

by 1975, "hopefully be able to offer a 60-minute blank video tape at around \$9.95."

Frederick added, "We think video will be a blank market just as the cassette is now. It's not going to be playback-only and I think RCA and CBS proved that by scrubbing their player only units."

"To me," Frederick said, "a \$500 video unit is a mass consumer item. A few years ago, a \$500 tv was a mass consumer item, so I think that price is on a mass merchandising level. It's a durable piece of equipment and everyone can have one if he wants."

\$9.95 Tape
"Getting back to the tape, at \$9.95 this will be a mass marketable commodity. We've got to mass market it and we'll take the same position that we take in cassette, so there has to be the mass ownership and usage that there is in audio," Frederick said. "The simple fact is, when you look at the available talent that is recorded, you have to look at what can be rerecorded and rerun. You may get a lot of 'How To' series, but I don't think this is the market. It may have a piece of it, but in my view the market is home entertainment. I think the moviemakers will have to take a clear look at how many people will pile into a house to look at movies and what their market penetration will be."

Amateur
"This is a convenience-oriented society, and this is a major advantage of tape. And there's too much time tied up in film for what you should get out of it. To me, this says that videotape is a natural."

**Cubicon Corp.
Tape Browser**
ST. LOUIS, Mo.—The Cubicon Corp. has added a new tape browser and a new record browser to its catalog of accessories for the home entertainment merchandiser.

The tape browser is a modular fixture designed for the self-selection of tape products. It is 40" wide by 25" deep by 48" high, and holds up to 250 8-track tapes. The unit also features an acrylic sliding door with hand holes, and lock for added security. It comes equipped with a rubber bumper on the front of the fixture.

Cubicon's record browser is a three-row unit with space for 300 LP's. It too is 40" wide by 25" deep by 48" high, and is also provided with a rubber bumper to prevent against scuffing.

Both display fixtures are made of 16 ply laminate and finished in acrylic. They are available in white, purple, turquoise, vermilion, lime and black. The units are pre-assembled and are maintenance free.



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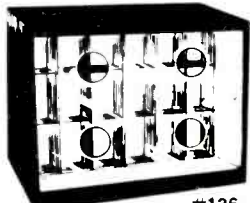
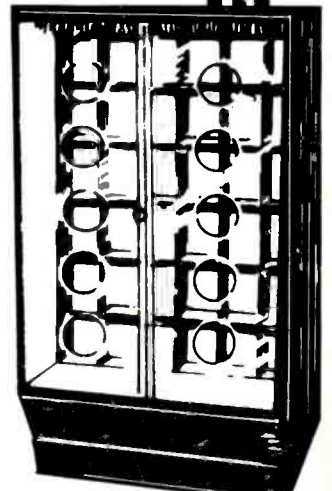
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Government and the Video Media

Congressman Orval Hansen, U.S. House of Representatives

Educational Video: Reaching and Teaching the Vid Generation

Dr. Robert Heinich, President, Assn. for Educational Communications & Technology, Indiana University

Corporate Video: Bigger Payoffs in Management Communication

Wallace Henry, Director of Communications, Pepsi-Cola Co.

Consumer Video: Tapping the Multibillion-Dollar Market—When?

Aaron Neretin, Editor & Publisher, Merchandising Week

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Lee Roselle, Producer/Director of Audiovisuals, Merrill, Lynch, Pierce, Fenner & Smith

WEDNESDAY, AUGUST 23

9:00 - 10:45 a.m.

EDUCATIONAL VIDEO

Reaching and Teaching the Vid Generation

How YOU can successfully mix the media for better learning, featuring applications, experiences, costs and results from a teacher, librarian, programmer and public official.

Chairman:

Dr. Robert Heinich, Professor of Education, Audiovisual Center, Indiana University

Edward de Sciora, Director, and **Walter Dale**, Video Project Director, Port Washington (N.Y.) Public Library

Lilly Fleming, Partnership Director, Economic Development Council of New York City, Inc.

Georgia Noble, Associate Professor, Department of Education, Simmons College

10:45 a.m. - 3:30 p.m.—Video Exposition Open

12:30 p.m.—Buffet Luncheon

3:30 - 5:30 p.m.

CONSUMER VIDEO

Tapping the Multibillion-Dollar Market—When?

Strategy session on how YOU can move from the showroom to the living room, featuring experiences of the market researcher, software programmer, Cable TV expert and the retailer.

Chairman:

John W.P. Mooney, General Manager, High Fidelity Cable TV

Peter Wiegand, Project Manager, Prognos AG, Basel, Switzerland

Sol Schildhause, Director, Cable TV Bureau, Federal Communications Commission

Kevin O'Sullivan, Director of Professional Development, National Audio Visual Assn.

Bertram MacMannis, General Manager, TV Division, The Reader's Digest Assn.

Jack Craver, Vice President and General Manager, Plaza Hotel, New York

Don Segall, President, Cable Shows Video

THURSDAY, AUGUST 24

9:30 - 11:30 a.m.

'IN-HOUSE' VIDEO

"Doing It Yourself!"

HOW-TO session running the gamut from "home movie" to "network spectacular," emphasizing techniques, costs and applications, and featuring a video producer, production manager, software developer and systems use specialist.

Chairman:

Robert O'Boyle, Supervisory Electronic Engineering, Department of the Army Audiovisual Agency

Herbert Winter, Secretary General, International Publishers Audiovisual Assn., Zurich, Switzerland

Herbert Wolff, Assistant Vice President, Corporate Communications, New England Life Insurance Co.

George Griswold Jr., Information Manager, CCTV, American Telephone & Telegraph

Mrs. Red Burns, Director, Alternate Media Center, New York University

Noon—Closing Session

VIDEOGRAM FINALE

Where Do We Go From Here?

Separating the Possible from the Propaganda!

W.D. Littleford, President, Billboard Publications, Inc.

TDK Offering Blank Tape Rack

NEW YORK—TDK Electronics is offering its dealers a rotary display for rack designed to stimulate high impact, impulse-buying at the consumer level.

The unit holds up to 380 cassettes, 24 cartridges and 80 seven-

inch open reel tapes, or 388 cassettes and 80 open-reel tapes. It features easy-load, self-display, vertical pockets for cassettes and slanted shelves for 8-track cartridges and reel-type tapes.

According to George Saddler, TDK's marketing manager, the

unit's smooth rotating action makes it easy to view and to reach all sections. He added, "It is also usable virtually anywhere in the store, against a wall, at the end of the counter or aisle or free-standing.

Tape Happenings

Penn Electronics, Inc., which has been a mainstay among retailers of home stereo equipment in the Frankford section of Philadelphia for nearly 25 years, is branching

out for the first time with a suburban location. **Tony DiNunno**, president, announced the opening of a Stereo Center in the northern suburbs at Hatboro, Pa., to serve the Hatboro and Willow Grove areas. The suburban store will carry a full line of stereo equipment and also be equipped for parts and accessories. . . .

U.S. Pioneer Electronics Corp., Carlstadt, N.J. unveiled a new stereo cassette tape deck with push-button oscillator bias control, and a fail-safe device to prevent accidental tape erasure. Three tape selector buttons permit the selection of the ideal bias frequency for each type of tape—standard, low-noise/high output and chromium dioxide. The model T-3500 also features slide controls for left-right record or playback level, pause control, tape counter, lighted level meters, and a recording light. Automatic tape shut-off and automatic eject are also added. The list price is \$199.95. . . . **North American Philips Corp.**, New York, has introduced a servo-controlled electronic turntable allowing selection of a range of voltage (110-240 v. AC). Two independent potentiometers allow precise speed calibration. Automatic shut-off is provided by a noiseless photoelectric switch. Milli-second correction of drift, wow and flutter is constantly compensated by a mini-computer electronic brain. The model GA 212, listing for \$149.50, comes with integrated tone arm, cueing bar, and hinged dust cover. . . . **H. Preston**, manager of sound products, **Audio Devices**, Glenbrook, Conn., announced a new broadcast cartridge with a braking mechanism that holds the cue accurately in place. The Capitol/Audiopak A-2 cartridge is available in the following standard playing times: empty, 20, 40, 70, 90, 100, 140 seconds, and 2.5, 3.5, 5.5, 7.5, 8.5 and 10.5 minutes. Customized playing times are also available. The cartridge will be available through Capitol Distribution centers.

EMI Pushing Tape

• Continued from page 37

and by the end of this year we confidently expect an even larger percentage share.

"Our quadrasonic tape issue has met with reasonable success and I am told by hardware manufacturers that our sample, 'Introduction To Quadrasonic Sound,' has been widely adopted as the best 4-channel demonstration tape. I expect to see some definite growth in this market within the next 12 months and we intend to make further releases of more popular quadrasonic material in the autumn."

Meanwhile, Chris Caven has been named as the fourth and final representative who will make up EMI's new non-record outlet tape sales team. Caven has been recruited from EMI's record sales force and will report in his new job to tape sales manager Alan Davison.

Bow Video Books

• Continued from page 37

paign which is being distributed to some 65 Interpublic offices around the world.

Kleiman explained that the Caravatt, Kleiman video books explain in an hour, information that would normally take three or four hours to dispense. Information on the video books explain the entire Coca Cola advertising campaign from proud ads through commercials and methods of sales.

Caravatt and Kleiman is hoping to produce at least 12 video books annually, and are involved with a number of major organizations in discussions on possible joint ventures on future projects.

The Caravatt, Kleiman video books carry no advertising but joint venturers share royalties gleaned from the project.

Billboard lets you have it... POINT BLANK!

With a Blank Tape Special coming in the August 26 issue.

It's a special Billboard issue that will blanket the entire blank tape industry from tape, cassettes, cartridges, and reel-to-reel.

It's a 5-column issue that will cut through all the red tape in the blank tape field and give you a clear, concise picture of an industry that will soon encompass television cartridges and video cassettes.

Featured in this year's blank tape issue are stories on the new ways of distributing blank tape and what kind of a market there is for blank tape products. Billboard's BLANK TAPE SPECIAL will be must reading for the people who manufacture raw tape, as well as the people who manufacture the components used in producing blank tape.

It's an issue that will go right to the people you want to reach:

- **Tape duplication services**
- **Carrying case manufacturers**
- **Accessories/Services**
- **Mass Merchandisers**

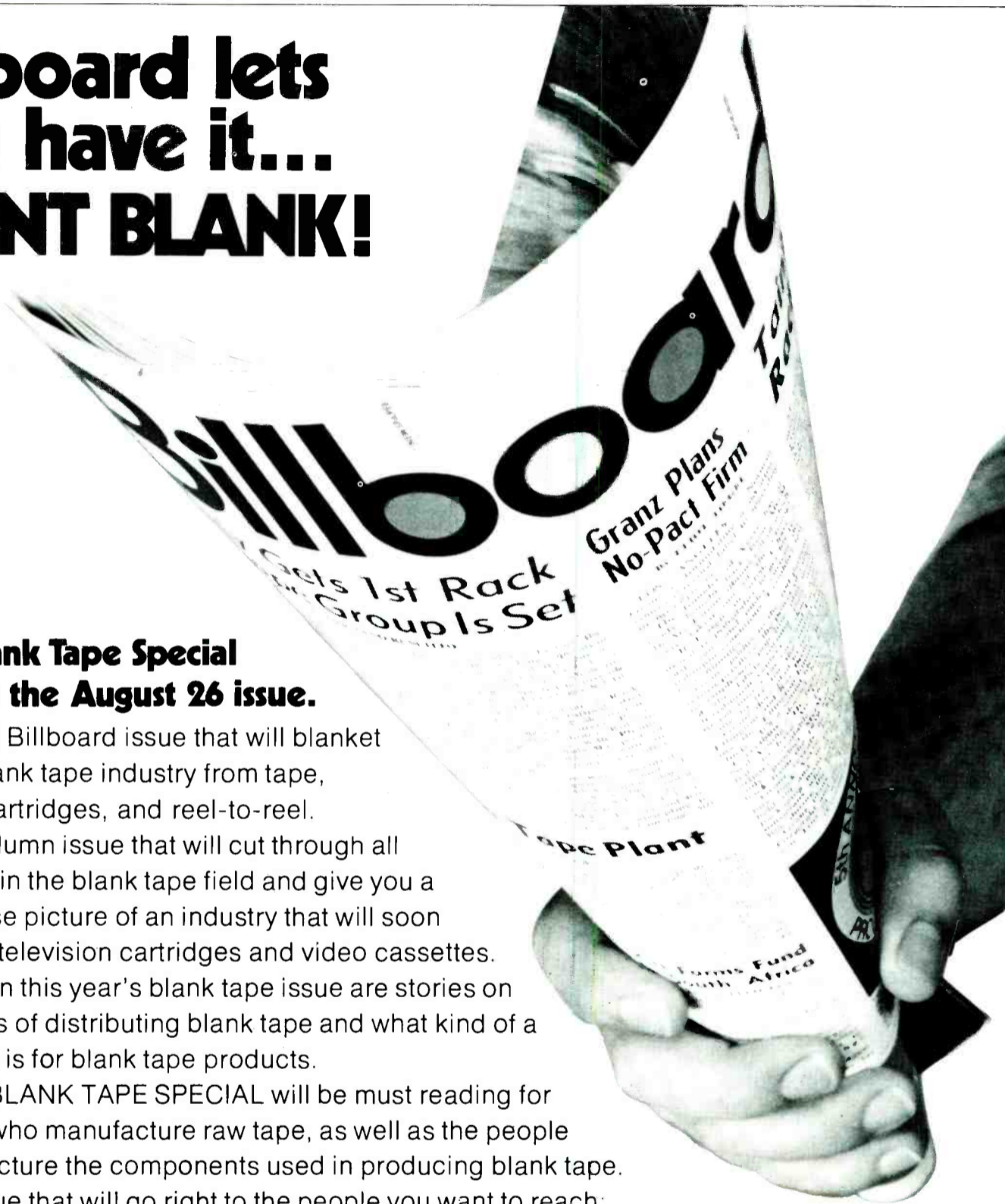
In Billboard's BLANK TAPE SPECIAL, you'll make points with the people who count in the blank tape industry. A point-blank approach to an industry that is growing by leaps and bounds.

Billboard's BLANK TAPE SPECIAL, coming in the August 26 issue, will be your ticket to reach the people who count in the blank tape industry.

Ad Deadline: August 16

Issue Date: August 26

Contact a Billboard sales representative now! You'll recognize him by the blank (tape) expression on his face.



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Chicago, Ill 60606
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Los Angeles, Ca 90069
213/273-7040

NASHVILLE
1719 West End Avenue
Nashville, Tenn 37203
615/329-3925

120 Time-Life TV Titles Many for Home Viewers

NEW YORK—Time-Life Video has released a 120 title video cassette library ranging in topics from feature length movies and programs on the arts, to executive skills and business information, health and medicine, sports, history, food and wine, the environment and human behavior patterns.

The programs will be available through Sony distributors and cable television stations and possibly through other outlets.

Program subjects are culled from such Time-owned publications as Fortune, Life, Sports Illustrated, and Time, as well as from film collections around the world.

AST Back To London

LONDON — After several months of sharing Ampex International's offices at Reading, during which little has been heard of the company, Ampex Stereo Tapes (AST) has moved back to London. The firm is now based at 39, Jermyn Street, London SW1 (Tel: (01) 734-8776).

Although AST general manager of product, Stanley West, said he was unable to comment on the shift at the moment, except to hint that the firm was looking for a distribution deal for its catalog, it would appear that Ampex could be attempting to re-establish its Stereo Tapes division in this country.

AST moved to Reading last summer after the collapse of its own distribution network and when the Ampex group worldwide chalked up the biggest loss in its history. The firm's duplicating plant at Nivelles, Belgium, which supplies product to most European territories including the U.K., was not affected by the cut back.

Initial thrust will be geared to the training and communications medium, mainly because those areas are already being serviced by some 15,000 Sony U-Matic players. However, Bruce Paisner, general manager of Time-Life Video, disclosed that discussions were under way with Cartridge Television, Inc. on the possibility of servicing the home market with consumer oriented program in the Cartrivision format.

Major programs being featured in Time-Life Video's initial market thrust include, the "Time-Life Video Speed Reading System," "Time's Eye on the Economy," and "Why Man Creates."

The video speed reading course consists of eight lessons accompanied by a drill book, reading selections and a stopwatch for each student to use in conjunction with the on-screen material.

The course, conducted by television personality Dick Cavett, was created and produced by Time-Life Video's director of programming, Eleanor Graves, in consultation with Dr. Edward Fry, director of the Reading Center at Rutgers University, and president-elect of the National Reading Conference.

"Time's Eye on the Economy," is, according to Paisner, actually a quarterly video magazine, designed to enhance management and business skills.

Paisner pointed out that this program features Time magazine's panel of economists discussing issues including "the profit outlook in a controlled economy."

"Why Man Creates," was designed for the organizational market, and is based on Saul Bass's Oscar winning essay.

There are also a series of programs featuring Leonard Bernstein conducting and explaining the music of Beethoven, and such feature film classics as "Citizen Kane" and "The Hunchback of Notre Dame."

J. L. Hudson Offers Teledyne TV Units

DETROIT — Orders are now being taken by the J.L. Hudson Co. here on the Cartrivision system manufactured by Teledyne Packard Bell.

The department store chain held initial demonstrations for the press a week ago, showing a unit priced at \$1,450 with an optional camera available for \$249.95. The unit will be shown at seven stores through Aug. 12 and was shown at the Pontiac store last week.

According to W.M. Browne, Jr., TV buyer for the chain, "There has been a steady interest even though we haven't officially demonstrated to the public yet and have not started to take orders."

"All units are now operable, however, and we do demonstrate by request." Browne added that there have been "a lot of requests so far, coming from all types of people."

It's too early to tell the demo-

graphics of the potential buyers, Browne said, "because we've really only had lookers so far. But the interest is there on all levels."

The most popular software program so far in demonstrations has been a combination football-comedy cartridge, showing bloopers made in professional football.

Ads ran on July 30 to introduce the system as coming directly from Hudson, and Browne is predicting about 200 units to be sold this year, based on orders taken at Foley's in Houston. Foley's is also carrying the Packard Bell system.

Other retailers demonstrating Cartrivision at present include Abraham & Straus in New York, 18 Sears outlets in Chicago, several Montgomery Ward & Co. stores in Chicago and 32 Sears outlets on the West Coast beginning Tuesday (1).

TV Cartridge

Video Juke Bows in Japan

TOKYO—A videotape version of a jukebox, believed to be an industry first, will go on sale here before the end of the summer, according to official sources at Toshiba-Ampex, NESCO and Totsu, joint developers of the project.

The unit will utilize a series of three-minute audio-visual programs featuring leading musicians, vocalists and groups, and is based on an earlier Scopitone film unit, unsuccessfully marketed in the United States more than a decade ago.

Engineering research and tech-

nology for the system is being provided by Totsu, with Toshiba-Ampex actually building the units. Software is being developed by NESCO.

The unit, designated Select-Avideo, will be marketed in two sizes, one unit containing 40 three-minute programs and carrying a price tag of about \$6,500, and a smaller unit stocking 20 three-minute programs, the price of which has not yet been announced.

Select-Avideo will operate by means of pushbutton controls similar to those now being used on audio jukeboxes.

Bowman Adds 2 Car Payers

LOS ANGELES—Boman Astrosonix, division of California Auto Radio, Inc., has introduced two 8-track car players including a 4-channel unit with FM radio.

Model BM 1950 is the 4-channel unit, which will play discrete 4-channel tapes as well as simulating 4-channel sound when standard stereo tapes are played. The FM

radio will also produce "full dimensional sound." Other features on the unit include fast forward, digital track indicator lights, eject button, tape lamp and burglar alarm.

The BM 910B 8-track unit features dual-thumb wheel volume controls and pushbutton program selector and tone control.

Audio Magnetics Emphasizing Quality Blank Tape

• Continued from page 37

our product does go to every point in the country."

Transportation

Concerning the far-reaching market of Audio, Barker also pointed to a transportation test. "This is called the National Transit Assn. Safety Transit Test. Every finished configuration is put through this test which subjects it to what would consist of the worst transportation conditions a product would see. We use a vibrating table and keep the complete package vibrating for one hour.

"We also test entire displays, exactly the way we plan to ship it," Barker added. He pointed out how this test can catch potential failures in the bud. "We have a private label customer in-house now who has a new display rack. We tested the display, with the product on it, and discovered it would have been a disaster if the product were shipped. The package appeared fine from a visual point of view, but 30 percent of the product had torn off the pins when the test was over and we had our

Matrix Units

• Continued from page 38

also claiming that regular stereo styli and pickup cartridges can be used for playing CD4 disks, thus eliminating the need for a 4-channel cartridge.

The new JVC demodulators also incorporate HC circuitry which officials of the firm say will compensate for any distortion of the 30kHz carrier signal caused by dust on a CD-4 disk or groove wear.

doubts about another 60 percent of it."

In addition to tests on product itself, no design changes are approved without first going through Quality Control. The same holds true for all advertising literature, from the cassette label to blister card to sales literature. This is a new test for Audio. Advertising passes not only through QC, but also through marketing, sales, legal, public relations and engineering. The service for QC also goes to all private label accounts as well as for the Tracs line.

Full QC tests are also conducted on 8-track and reel-to-reel blanks as well as head cleaners and other accessories.

Display

"With the display units for the Tracs line, some of which are still in the prototype stage, we've already started testing on mock-ups," Barker added.

"If we send out a display that has to be put together by the retailer, we have what we call a quality audit crew that puts the unit together exactly as the instructions say. In addition, product is pulled every day from every plant and brought into the audit lab where it is run in various machines—from cheap players to very expensive ones. This is to ensure the plants are maintaining a quality posture and also to make sure nothing is happening over the long run which is downgrading the quality of the product, such as tool wearing. Then we publish a weekly index showing how well each plant has done."

Barker also had a number of comments to make on recent product improvements.

"With the standard Tracs line, we're using the same calendared

tape we used in our former top-of-the-line QHF series. Tracs Plus, of course, is cobalt doped, which allows the user to extend the frequency response at the high end with the need of a bias switch. This is what we see as a big advantage over chromium dioxide.

"Mechanically," he continued, "we're running the bulk of our product in new housings, there are changes in the frontal opening to improve the path the tape runs through, we've made the roller post sit vertically in the cassette and improved the mismatch condition between the upper and lower housing. Also, we are now curling the liner so that rather than getting a flat sheet on a cassette, it acts much like a spring. What this does is take the strand of tape as it goes in and directs it to the pancake more smoothly."

ITA

Barker also spoke on some of the steps toward industry-wide standardization.

"Through the ITA, we're no more than a few weeks away from meeting on a standard. We have a specification pretty well worked out and it's been agreed to by TDK, Maxell, 3M, Ampex, BASF and ourselves among others. The specs have gone out to the general ITA membership plus some groups and firms outside the organization, such as the National Education Assn. and Dupont. Those comments are in now." (It was expected that these specs would be finalized at an ITA meeting in Chicago at the end of last week.)

"Everything will then be put out for a final vote and I'm hoping for mid-September to say the ITA has a final spec," Barker continued. "I think this will be very important to the industry because it will be the only document that exists that talks about cassette per-

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#150, 1 mil polyester, 3600 foot on 10-1/2 inch fiberglass reels, used once, \$1.99; 1800 foot, 7 inch reels, 99¢. Guaranteed to perform as good as new or money refunded. (Bulk, no box) Used 10-1/2 inch fiberglass reels (small hole) 50¢. New hinged boxes: 10-1/2 inch, 39¢, 7 inch, 9¢. All plus postage.



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See RADIO-TV MART Page 56

Country Music

Major Retail Store Bows in Nashville

NASHVILLE — Sue Kline, for seven years manager of the Ernest Tubbs Record Shop here, has established Music Mart U-S-A, a full-line retail outlet which includes a one-stop operation.

Mrs. Kline is advertising product on all of the country 50,000-watt stations in the nation. She also is working direct mail lists to build a mail-order business. The Ernest Tubbs shop had become one of the largest mail order music retailers in

Prisoner's Spouse Cuts Country '45

NASHVILLE—The wife of a prisoner of war in Vietnam has done a country single which has been leased to the Wrayco label.

Mrs. Sandy Bagley, whose colonel-husband is presumably in the hands of the North Vietnamese, cut the tune titled, "POW-MIA (Prisoner of War-Missing in Action)."

The tune was placed with Wrayco by Cecil Null, longtime writer, producer and musician here.

America under Mrs. Kline's direction.

The new shop is located directly across the street from the existing "Grand Ole Opry" House. A most advantageous site because of the approximately 10,000 patrons who visit the "Opry" weekly. The Ernest Tubbs shop is a block away.

Realizing that the "Opry" will be moving in another 18 months or so, Mrs. Kline said she was exhausting all efforts to build local business (thus the full line operation), to establish the mail order operation, and to work closely with other retailers and juke box operators.

"Ours is a one-stop operation," she said, "in that we can supply any retailer in America with country records unobtainable in certain areas, and can do the same with the jukeboxes. We will carry all country labels, no matter how new or how small. If someone wants a record, he or she can get it through us." She also will work with Billboard's FIND operation.

Mrs. Kline said she parted on good terms with Tubbs.

Kelso Herston Returns AS UA's Nashville Chief; Reeves Happy

By BILL WILLIAMS

NASHVILLE — Del Reeves, whose departure from UA was reported by Scott Turner, the label's house producer who resigned last week, was denied by UA executives in Los Angeles and by the artist.

Reeves, contacted on tour in Birmingham, stated that his contract with UA, runs until Nov. 22, 1972. He said that he had made no definite decision as to his future label affiliation. It had been reported by Turner that he would go with Columbia.

"I'm very happy to learn from UA that my friend, Kelso Herston, will be returning to not only produce my sessions, but also to head up UA operations here," Reeves said. Reeves pointed out that he and Herston had five straight No. 1 records together, before Herston left to freelance.

Mike Stewart, UA president, and A&R Chief Nick Venet emphasized that Herston will be working a single session "early in August with Reeves." Herston, they said, will be given a much

wider latitude in working the entire South. "We even expect him to get into progressive rock and we do know that he will encourage more independent producers to work with us and bring talent to us."

Stewart stressed that UA will bolster financially its country wing, with Biff Collie due for a larger funding to promote country records.

In response to Turner's statement that he had the contracts of

Bobby Lewis and Penny DeHaven, UA, Los Angeles, said that Lewis had been given his release sometime ago and pointed out that he had been reported as signed and later as shopping for a label in Billboard. Miss DeHaven still is pacted to UA, as she has not returned her signed release to the label.

Turner, who had been a UA employe for eight years, said he will announce a new affiliation, "not with a record company," soon.

Anderson's Re-signing Fete

NASHVILLE — Bill Anderson was hosted at an industry luncheon here for extending his contract with Decca.

RCA's Mike Maitland and Lou Cook, making their second luncheon appearance here in a month, paid tribute to Anderson. A few weeks earlier, they had been on hand for the celebration marking the move of Marty Robbins from Columbia to Decca.

Maitland made it clear that an artist-writer of Anderson's stature

merited the return trip, and the added expense of another function. Also on hand from Decca were Rick Prio, Owen Bradley and Chick Doherty, who again played the role of host.

The ten year extension of contract includes all sorts of fringe benefits, none of which was spelled out specifically, but obviously included films and television shows (as was the case with Robbins). Anderson currently has his own weekly televised syndication in 126 cities.

Nashville Scene

By BILL WILLIAMS

The Cates Sisters, regular members of the Jim Ed Brown Show, have to be the two most disappointed girls in the world. They were scheduled to receive their first solo spot on the "Grand Ole Opry" last week, but somehow they didn't get the word. Instead of showing up with Jim, they went to visit their parents after a gruelling road trip. So they missed out. They are about to sign a contract with a major label. . . . Curley Putman, songwriter and singer, is about to join the ranks of those moving to the country. He and his wife, Bernice, have bought a farm near that of Johnny Carvers. . . . Bob Yarborough, recently married in a Nashville studio, has a strong song in "Rose, You Left a Thorn in My Heart."

The Osborne Brothers, Sonny and Bobby, have been made honorary Captains of the Belle of Louisville, a vessel which graces the waters of the Ohio River there. They also report that their current album is outselling their single. . . . Donna Fargo, along with her husband, Stan Silver, is moving from Los Angeles to Nashville. She has signed a booking contract with the Buddy Lee Agency. . . . Billy Grammer has virtually forsaken his singing career to "work and witness for the Lord." His week-

ends now are spent doing revivals. He also has cut his first gospel LP which will be leased to Skylite Sing, although his country product will continue on JMI.

The successful Stu Phillips television show goes into production again in Louisville tomorrow. . . . Jamie Ryan has her first release out on Show Biz Records in a long while, a clever up-tempo thing called "A Taste of Money." It will get Mega distribution. . . . Dianne McCall, working as a single for the first time since joining the Charlie Louvin show, got an encore at Terre Haute on a show with Ernest Tubbs and Rose Lee Maphis. . . . Jeannie Pruett has added a sundeck to her home in suburban Nashville. Now she suns by day and writes at night, and that's good news for singers seeking her material.

Jimmy Riddle tells a funny story about her trip to Canada with Charlie Walker. Charlie had all his papers, including contract and work permit. Jimmy had nothing. But he asked the border officers if they ever watched the "Hee Haw" show. Assured that they did, he did some of his famous vocal sound effects, and they recognized him at once and let him through. . . . Little Lorrie Ann Reffett, a nine-year-old from Danville, Ill., was sitting on the front seat of the "Opry" when Jim Ed Brown reached down, picked her up, and brought her on stage, where she saw the rest of the show. The little girl, making her first visit to Nashville, was encased in braces. She had been pointed out to Jim Ed by "Opry" manager Bud Wendell.

Glen Campbell and Ovation Instruments donated a guitar constructed for use in the film, "Norwood," in a ceremony held at the Country Music Hall of Fame and Museum. . . . David Rogers and Pete Drake performed at the 125th birthday celebration of Atlanta. They were honored as hometown celebrities who made good in the

music industry. . . . Records are being set everywhere. Buck Owens and his group established new marks at the Cheyenne Frontier Days; George Kent broke records in a three-week swing at the Mayflower Club in Cheyenne. The Kenny Brent show, with Donna Harris, broke marks at the Texas Cow Palace in Lubbock. Mega's Sammi Smith played four days at the Western Place in Dallas and was completely sold out with standing room only. Club owner Vern Gatlin gave Sammi a gold medalion commemorating the occasion. . . . Freddie Hart is back performing after a three-week rest. . . . Hank Thompson and the Brazos Valley Boys have been signed by Mervyn Conn for the Fifth International Festival of Country Music at Wembley Pool, England, next April.

Famous Music won some public relations points in Tennessee with its sponsorship of an event in the Tennessee State Horse Show in Nashville. It's good to see more firms taking active part. People such as Wesley Rose and Mary Reeves Davis have sponsored virtually every sort of activity in town, and created good images by doing so. . . . The Jack Greene/Jeanie Seely Show and the Del Reeves show have 60 fair dates logged between them this summer. . . . Top Billing's Andrea Smith has been promoted from the front desk to full-fledged agent status. She's replaced by Barbara Farnsworth. . . . Super Country of Memphis is making a strong bid from that city with Billie Cee's "World of Wine," which was recorded at Allied Studios there, produced by Louis Willis.

Al Homburg, minister of Music at First Presbyterian Church in Johnson City, Tenn., has found fruition from the recent course offered by the Nashville Songwriters Association. His works are now being accepted by publishers, and he is collaborating with some leading songwriters in current efforts. . . . Dave Dudley has a busy August, and it includes appearances at his own Double D Park in Danberry, Wis. With him will be Red Simpson, George Kent and Tommy O'Day. . . . The roadweary Stoneman Family, after playing steadily for the Kentucky Rural Electric Cooperative, is on a vacation. . . .

(Continued on page 48)

Hill Returns to Stop Label

NASHVILLE—Tommy Hill has resigned as manager of Million Records, and will devote full time to his original company, Stop.

Hill also is in the process, with his stockholders backing, of start-

ing a new label which will be the "A" line. Stop eventually will be used to push budget product. Application for the name of the new label has been made, but not yet cleared by the union.

Hill, a veteran in almost every facet of the music business, said he also had set-up distribution through Nationwide Sound Distributors, run by Joe Gibson.

Houston Pays Ritter Tribute

HOUSTON—A crowd of more than 10,000, paying up to \$6.50 a seat, turned out in a "Salute to Tex Ritter" at the Sam Houston Coliseum here.

Some of the leading artist who took part were: Roy Acuff, Ernest Tubbs, Minnie Pearl, Loretta Lynn, Hank Thompson, and the entire Johnny Cash Show.

The program was designed to pay homage to Ritter for his contributions to music over the years. The program was promoted by Bill Bailey of KICK here.

Most of the artists performed only a few numbers, and then Cash and his entourage performed their complete show.

Virtually all performers were given standing ovations.

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NASHVILLE—What musical family here has the greatest industry representation? The McCalls would have to qualify.

It includes Dianne McCall, a member of the Charlie Louvin show, who has been recording for Mega; Darrell McCall, who travels with the Hank Williams Jr. show, and wrote Hank's latest No. 1 hit, "Eleven Roses," Denny McCall, a member of the Lois Johnson show; Beegie Digby, sister of the three McCalls, who is a successful songwriter; her husband's brother, Dennis Digby, who plays and sings with the Osborne Brothers; and Dianne's husband, Buck Evans, who is bass player with Jim Ed Brown's group, the Gems.

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"THERE MUST BE A REASON"—Tom Jesse (Music Towne)
"PETIN DAYS"—Hillbilly John—(Nashville Sound)
"TRUCK DRIVER JIM"—Roy Hendrix—(Sun Light Records)
"CAPRICORN"—George Johnson—(Manfiled)
"YOUR TEARS WILL FIND YOU OUT"—Billy Means—(Picture)
"LAVENDAR BLUE"—Danny Bowens—(Oneida)
"I DON'T NEED YOU ANYMORE"—Ann Reno—(Mountain)
"HERE WE GO AGAIN"—Ervin Williams—(Jaf Tone)
"ANGEL IN THE SUN"—Fred Carson—(MSR Records)
"SUSAN'S FLOOR"—Mac Wiseman—(RCA)
"IT WOULDN'T LAST TOO LONG"—Norm Burns—(Sterling)
ALBUM OF THE WEEK:
"PENNY"—Penny DeHaven—(United Artist)

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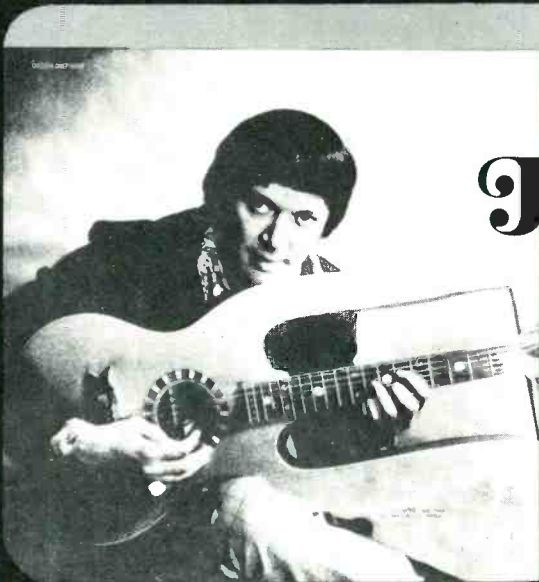
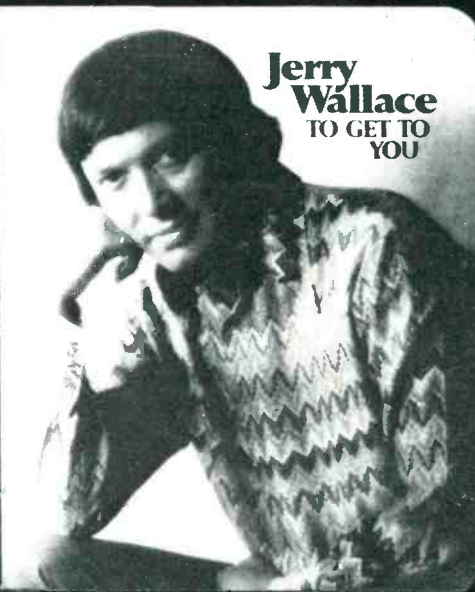
This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	BLESS YOUR HEART Freddie Hart, Capitol 3353 (Buckhorn, BMI)	8	39	41	RAIN FALLING ON ME Johnny Russell, RCA 74-0729 (Husky, BMI)	7
2	1	IT'S GONNA TAKE A LITTLE BIT LONGER Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	11	40	46	MISSING YOU Jim Reeves, RCA 74-0744 (Valley, BMI)	3
3	4	WOMAN (Sensuous Woman) Don Gibson, Hickory 1638 (Acoustic, BMI)	10	41	27	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca 32959 (MCA) (Mango/Run-A-Muck, BMI)	15
4	9	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	9	42	39	BIG BLUE DIAMOND Jacky Ward, Target 0146 (Mega) (Fort Knox, BMI)	10
5	25	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	4	43	51	IF IT AIN'T LOVE (Let's Leave It Alone) Connie Smith, RCA 74-0752 (Blue Crest, BMI)	2
6	6	DELTA DAWN Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)	14	44	54	YOU'VE GOTTA CRY GIRL Dave Dudley, Mercury 73309 (Six Days, BMI)	4
7	7	SWEET DREAM WOMAN Waylon Jennings, RCA 74-0716 (Blackwood/Back Road, BMI)	10	45	52	A WORLD WITHOUT MUSIC Porter Wagoner, RCA 72-0753 (Owepar, BMI)	2
8	10	BORROWED ANGEL Mel Street, Royal American 64 (Levisa, BMI)	12	46	53	UNEXPECTED GOODBYE Glenn Barber, Hickory 1645 (Acuff-Rose, BMI)	2
9	13	HERE I AM AGAIN Loretta Lynn, Decca 32974 (MCA) (Evil Eye, BMI)	6	47	49	IT MEANT NOTHING TO ME Diana Trask, Dot 17424 (Famous) (Green Apple/Sunbeam, BMI)	5
10	8	SOFT, SWEET & WARM David Houston, Epic 5-10870 (CBS) (Algee, BMI)	10	48	48	I'M IN LOVE Buddy Alan, Capitol 3346 (Blue Book, BMI)	8
11	11	LONELY WEEKENDS Jerry Lee Lewis, Mercury 73296 (Knox, BMI)	9	49	29	ELEVEN ROSES Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)	16
12	12	LOVE IS A GOOD THING Johnny Paycheck, Epic 5-10876 (CBS) (Jack & Bill, ASCAP)	8	50	—	WASHDAY BLUES Dolly Parton, RCA 74-0757 (Owepar, BMI)	1
13	17	I'M GONNA KNOCK AT YOUR DOOR Billy "Crash" Craddock, Cartwheel 216 (Anne-Rachel, ASCAP)	7	51	—	WHAT'S GONE WRONG WITH OUR LOVE Jack Greene & Jeannie Seely, Decca 32991 (MCA) (Tree, BMI)	1
14	20	THE CEREMONY Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	6	52	47	PRIDE Jeannie Seely, Decca 32964 (MCA) (Cedarwood, BMI)	9
15	15	I'VE GOT TO HAVE YOU Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	9	53	55	ALWAYS ON MY MIND Brenda Lee, Decca 32975 (MCA) (Press/Rose Bridge, BMI)	6
16	19	ASHES OF LOVE Dickie Lee, RCA 74-0710 (Acuff-Rose, BMI)	9	54	64	GOODBYE David Rogers, Columbia 4-45642 (Pix Russ, ASCAP)	2
17	18	THE ROADMASTER Freddy Weller, Columbia 4-45624 (Young World/Central Star, BMI)	8	55	—	I AIN'T NEVER Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	1
18	21	IF YOU TOUCH ME (You've Got to Love Me) Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	9	56	59	BEAUTIFUL PEOPLE Pat Daisy, RCA 74-0743 (Ismael/Coors, BMI)	3
19	23	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	4	57	—	LAST TIME I CALLED SOMEBODY DARLIN' Roy Drusky, Mercury 73314 (Blue Crest, BMI)	1
20	22	THE MONKEY THAT BECAME PRESIDENT Tom T. Hall, Mercury 73297 (Hallnote, BMI)	6	58	58	I'M GONNA BE A SWINGER Webb Pierce, Decca 32973 (MCA) (Brandywine, ASCAP)	5
21	24	AIN'T IT ALL WORTH LIVING Tompall & the Glaser Brothers, MGM 14390 (Milene, ASCAP)	9	59	60	DADDY, DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	5
22	5	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia 4-45615 (Jasperilla, ASCAP)	10	60	62	HAPPY EVERYTHING Bonnie Guitar, Columbia 4-45643 (Duchess, BMI)	2
23	16	A SEED BEFORE THE ROSE Tommy Overstreet, Dot 17418 (Famous) (Terrace, ASCAP)	13	61	63	OLD FASHIONED LOVE SONG Jeris Ross, Cartwheel 214 (Almo, ASCAP)	8
24	2	LOVING YOU COULD NEVER BE BETTER George Jones, Epic 5-10858 (CBS) (Altam, BMI)	13	62	65	IF THIS IS GOODBYE Carl Smith, Columbia 4-45648 (Sea View, BMI)	2
25	28	A WHOLE LOT OF SOMETHIN' Tony Booth, Capitol 3356 (Blue Book, BMI)	6	63	66	NEVER BEEN TO SPAIN Ronnie Sessions, MGM 14394 (Lady Jane, BMI)	2
26	14	REACH OUT YOUR HAND Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)	13	64	—	I THINK THEY CALL IT LOVE Don Gibson & Sue Thompson, Hickory 1646 (Acuff-Rose, BMI)	1
27	33	THAT CERTAIN ONE Tommy Cash, Epic 5-10885 (CBS) (House of Cash, BMI)	5	65	68	CALL ON ME Jeanne Pruett, Decca 32977 (MCA) (Moss-Ross, BMI)	2
28	36	I CAN'T STOP LOVING YOU Conway Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	3	66	69	NORTH CAROLINA Dallas Frazier, RCA 74-0748 (Blue Crest/Hill & Range, BMI)	3
29	34	THIS LITTLE GIRL OF MINE Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	4	67	67	RAIN—RAIN Lois Johnson, MGM 14401 (Acoustic, BMI)	5
30	32	IF I HAD A HAMMER Johnny Cash & June Carter, Columbia 4-45631 (Tro-Ludlow, BMI)	5	68	74	YOU'RE BURNIN' MY HOUSE DOWN Warner Mack, Decca 32982 (MCA) (Page Boy, SESAC)	2
31	40	LOOKING BACK TO SEE Buck Owens & Susan Raye, Capitol 3368 (Dandelion, BMI)	5	69	73	LUCY Eddy Arnold, RCA 74-0747 (United Artists, ASCAP)	2
32	35	STONIN' AROUND Dick Curless, Capitol 6537 (Cedarwood/Sawgrass, BMI)	7	70	—	JUST BECAUSE I'M STILL IN LOVE WITH YOU Bobby Wright, Decca 32985 (MCA) (Blue Crest, BMI)	1
33	38	I'M SO LONESOME I COULD CRY Charlie McCoy, Monument 8546 (CBS) (Rose, BMI)	6	71	71	200 LBS. O'SLINGIN' HOUND Billy Ed Wheeler, RCA 74-0739 (United Artists, ASCAP)	3
34	26	MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol 3327 (Screen Gems-Columbia/Mandan, BMI)	12	72	72	TORN FROM THE PAGES OF LIFE Stonewall Jackson, Columbia 4-45632 (Algee, BMI)	3
35	37	I WANT YOU Johnny Carver, Epic 5-10872 (CBS) (Green Grass, BMI)	8	73	—	ASTROLOGY Liz Anderson, Epic 5-10896 (CBS) (Greenback Music, Inc., BMI)	1
36	30	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	21	74	75	I DON'T MIND GOIN' UNDER (If It'll Get Me Over to You) Charlie Walker, RCA 74-0730 (Hill & Range/Blue Crest, BMI)	2
37	45	WHISKEY RIVER Johnny Bush, RCA 74-0745 (Nelson, BMI)	4	75	—	YOU BABE Lefty Frizzell, Columbia 4-45652 (Blue Crest, BMI)	1
38	44	ALABAMA WILD MAN Jerry Reed, RCA 74-0738 (Vector, BMI)	5				

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Country Music

Nashville Scene

• Continued from page 45

Jerry Clower, one of the funniest humorists ever, has signed an ad pact with the McCullough Chain Saw people. The commercials will run nationwide. . . . Stan Hitchcock, always the showman, appeared as a guest on a TV show. When the host didn't make it, he took over and steered the live program through its paces. . . . The new Kenni Husky tune, "Hollywood and Vine," was written by Bob and Faye Morris, one of the best husband-and-wife songwriting teams going. . . . Billy Walker produced his own new release, which was part of the agreement which kept him at MGM.

The Perry Sisters of Oakville, Conn., who record for Raven Records of Sacramento, are enroute to Nashville. They've done several shows with Dick Curless. Ray Weiman, also of Raven, also is Nashville-bound. . . . Archie Campbell played another benefit golf tournament, this one in Cincinnati, with proceeds going to St. George Hospital. . . . Artist/songwriter Lawton Williams has resigned WBAP, Fort Worth, to devote full time to business activities. . . . Songwriter Ben Peters has checked into Vanderbilt Hospital for major surgery. He's the writer of two No. 1 hits this year, and co-author of coming singles by Freddie Hart, David Houston and Barbara Mandrell.

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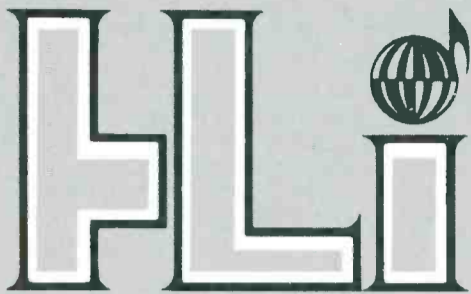
Billboard Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 8/12/72

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

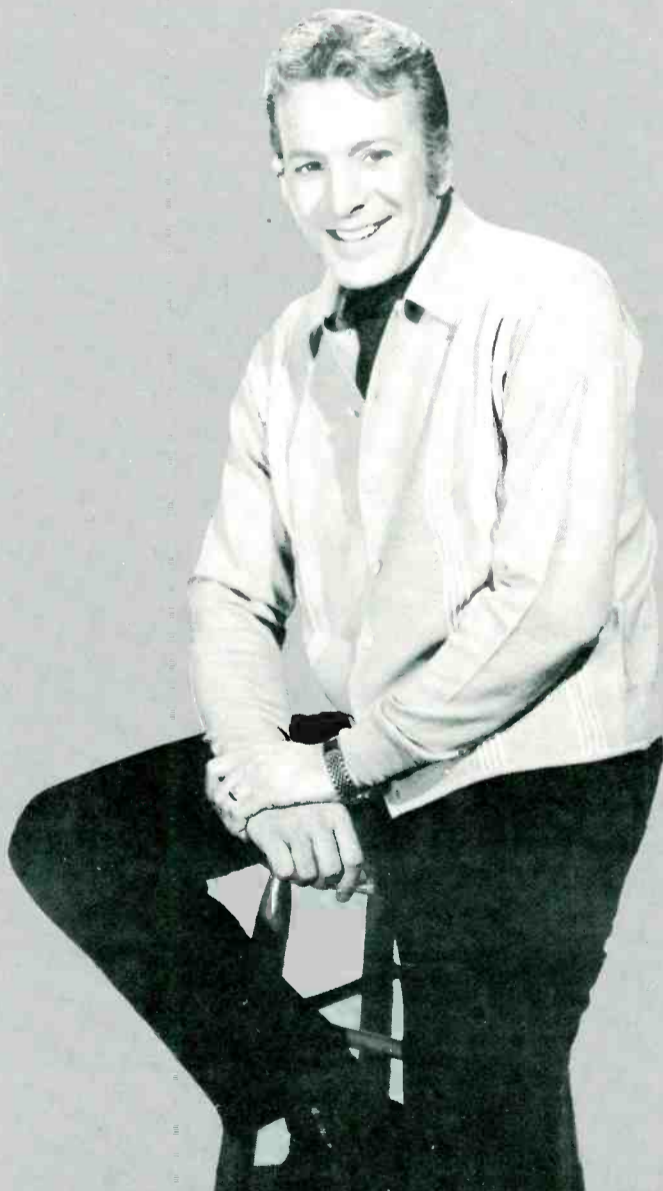
This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	2	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	5
2	1	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	21
3	3	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	20
4	4	BEST OF JERRY REED RCA LSP-4729	7
5	6	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	7
6	9	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	7
7	5	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	10
8	7	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	16
9	8	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	14
10	10	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	16
11	11	CRY Lynn Anderson, Columbia KC 31316	19
12	18	GOD BLESS AMERICA AGAIN Loretta Lynn, Decca DL7-5351 (MCA)	7
13	22	THE KEYS IN THE MAILBOX Tony Booth, Capitol ST 11076	6
14	14	THE DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	14
15	20	CAB DRIVER Hank Thompson, Dot DOS 25996 (Famous)	4
16	21	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	3
17	12	GEORGE JONES Epic KE 31321 (CBS)	12
18	13	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	10
19	28	"IF IT AIN'T LOVE" AND OTHER GREAT DALLAS FRAZIER SONGS Connie Smith, RCA LSP 4748	4
20	23	LONESOMEST LONESOME Ray Price, Columbia KCP 31546	2
21	23	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL7-5352 (MCA)	6
22	15	SINGS FOR ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca DL7-4344 (MCA)	10
23	16	HANK WILLIAMS, JR.'S GREATEST HITS, VOL. 2 MGM SE 4822	11
24	17	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	19
25	25	ASHES OF LOVE Dickie Lee, RCA LSP 4715	8
26	27	BALLADS OF LOVE Porter Wagoner, RCA LSP 4734	6
27	31	ROY CLARK COUNTRY Dot DOS 25997 (Famous)	3
28	19	ORIGINAL TRAVELIN' MAN Dave Dudley, Mercury SR 61365	10
29	24	WHAT AM I GONNA DO Bobby Bare, Mercury SR 61363	10
30	34	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia KC 31594	2
31	26	THIS IS JERRY WALLACE Decca DL 75294 (MCA)	17
32	30	FOR THE GOOD TIMES Ray Price, Columbia C 30105	102
33	29	SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE Sammi Smith, Mega M31-1011	13
34	—	BEST OF BUCK OWENS & SUSAN RAYE Capitol ST 11048	1
35	37	LIVE IN PERSON Danny Davis & The Nashville Brass, RCA LSP 4720	6
36	32	MY HANG UP IS YOU Freddie Hart, Capitol ST 11014	23
37	41	STONEY EDWARDS Capitol ST 11090	2
38	36	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	20
39	43	THE BEST OF JOHNNY BUSH Million 1001	2
40	35	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	19
41	44	ELVIS LIVE AT MADISON SQUARE GARDEN Elvis Presley, RCA LSP 4776	3
42	42	ME & CHET Chet Atkins & Jerry Reed, RCA LSP 4704	14
43	40	MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol ST 11055	9
44	—	THE WILLIE WAY Willie Nelson, RCA LSP 4760	1
45	38	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	17

HUBERT LONG INTERNATIONAL



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YES, WE BOOK SIMON, TOO!

Capitol #3415

George Wilson Propounds His Potent Programming Technique

• Continued from page 20

what happened with KTLN. I got fired.

HALL: Because of the amoeba stunt?

WILSON: No. For drinking. I was doing KRIZ in Phoenix and KTLN at the same time . . . for Dick Wheeler . . . and my drinking became a problem.

HALL: What caused you to drink?

WILSON: We don't have enough time to discuss that. But a while back, I spent 35 days in the most wonderful place I've ever seen . . . called Hazelton . . . in Minnesota. A place for alcoholics and dopers. Just a magnificent place.

HALL: What did they do there?

WILSON: It would take a long time to really explain it. I don't know that I could tell you everything that they do except that they help you understand why you drink or why you take dope or whatever it is that your hangup is. But anybody that I feel any warmth toward, whether they ever drunk a drop in their life or took anything, I'd like for them to have the chance of spending 30 days in Hazelton, because I'm sure they'd come out a much better person.

HALL: I only have this problem with beer. But I'm curious: Do you think your program better now than you did then . . . or do you know?

WILSON: Like I said earlier . . . I don't know if I've ever been a good programmer, but I've been able to get a lot out of my people. If you motivate people so they get the most out of themselves, then you're a success.

HALL: I want to ask a weird question: Do you think you could make a country music station work in New York City? Where it failed before?

WILSON: I think you can make any type of format in any city successful as long as you have your sights set properly going in. If you're saying could I make a country station No. 1 in New York, I would doubt it seriously. If you're saying could we make it financially worthwhile . . . well, that's one thing all of the people in our company consider . . . well, we program for the bottom line. We're not interested in being No. 1 in all categories. We're interested in being No. 1 in the category for that time of day that is salable for our sales department and our advertising representative. I think we could make a profitable country station in New York. Yes.

HALL: Well, could you do the same thing with a progressive rock station . . . say, an album cut station . . . in a major market?

WILSON: Sure, you could make any format, that you set your mind on, successful to some extent. The thing that bothered me about the progressive format stations, in spite of the fact that many of them are good and there is a market for what they do. But I think that people thought they were more than what they really are. Sure, you could make a profitable progressive rock station in a major market. There's one in Cleveland. WNCN-FM. They're very successful. They don't make the gross dollars that maybe the big AM daddy station makes, but the criterion of success of any station is the profit margin. Any station, if you set your mind on it, can be made profitable and I think that's the whole ball game. For your ego, you'd like to be No. 1 . . . everybody likes to be No. 1. Anybody who says that being No. 1 is not important is either crazy or lying. But you have to realize your limitations and adjust to become a successful and profitable operation.

HALL: You let the air personalities at WOKY pick their own music out of the playlists?

WILSON: They have categories. I guess there would be three categories from which they make choices but the choices they can make are limited . . . they can only

choose from records that are there for them to choose from.

HALL: The records are pulled from the library for them?

WILSON: Every record that's in the control room has been put there for them. They can choose from A, B, C, or D, possibly, depending on the hour of the day.

HALL: At night, those records would change then.

WILSON: No. Those records change all day long. I'm telling you some trade secrets. We program strictly for day-parts . . . who's available to listen to your radio station . . . and go after them.

HALL: Well, that's Mike Joseph's theory. And one of his stations is now a competitor of yours—WZUU in Milwaukee.

WILSON: I think his philosophies are much like ours. I have a great deal of respect for Mike Joseph.

HALL: The comment that I hear from men in middle-of-the-road radio is that their format is the format of the future. Because they play all of the records that a Top 40 station does except the ones that irritate. In addition, they have the stronger personalities. Does that argument hold up?

WILSON: Certainly doesn't hold up in Milwaukee and San Diego, where our stations do quite well. And partially in Miami.

HALL: Why have so many Top 40 stations gone to shorter and shorter playlists?

WILSON: I've thought that the short playlist was caused by program directors who didn't bother to do enough research on their market.

HALL: They feel the long playlist won't work anymore.

WILSON: I don't even feel we should think in terms of short or long. There are two very specific reasons why we don't play new records on our FM stations, but I don't want to discuss them because I believe it would affect the stations. But, regarding our AM stations or any Top 40 station, if a music director gets a record and he feels it should be on his station and he doesn't play it because his station is only supposed to play 30 or 35 records, that's completely stupid. If he feels it belongs on his station, he's silly not to play it. Whether it's by a new untried artist or not.

HALL: Bill Drake has the theory that you should never play a new untested record unless you can sandwich it in between two proven and familiar hits. He feels that you would lose your audience.

WILSON: I feel that way. There's at least the possibility. But, regarding theories, Buzz Bennett has the theory that you should try to eliminate as many tuneout fac-

tors as possible. And one of the biggest tuneout factors, far above everything else, is a commercial. So . . . ? A rep would dearly love reading that. There was a theory a year ago that singles were a tuneout factor. But I never believed that. We've never stopped using jingles. I think the problem was that in almost every market you heard almost the same jingle. All of the radio stations were into that "more music, KCBQ" jingle thing and that probably offended people in the long run . . . the overuse, not the jingle itself.

HALL: Whose jingles do you use?

WILSON: We use some from everybody. The latest set, we bought from Tom Merryman . . . TM Productions in Dallas.

HALL: How often do you change jingle sets?

WILSON: About every six months, we freshen up. But we don't actually change them, per se, because we want to maintain the same sound.

HALL: Do you believe in clustering commercials?

WILSON: Absolutely not. But we try to hold to a 70-second limit.

HALL: How come you don't cluster, when clustering commercials seems to be the trend?

WILSON: I'll answer that with a question. Do you know of any station that improved their ratings because they went to clusters? Do you know of any stations that went to clusters that lost a lot of ratings? I'll tell you why I never went to clusters . . . because it doesn't work.

HALL: You mentioned earlier about having soem great managers at your stations.

WILSON: Yes. The manager at WMYQ-FM in Miami is Russ Wittberger, whom you know. Hap Trout is manager of KCBQ in San Diego. Ralph Barnes at WOKY in Milwaukee. Joe Kelly will manage the new KSLQ-FM in St. Louis when it goes on the air. A fine group of managers.

Robins 'Q' Adapter

• Continued from page 38

the adapter derives two additional channels of sound from two channel stereo materials by making use of different phase relationships of the two signals.

Friedland feels that the popularly-priced synthesizer will help speed four channel acceptance at the consumer level, by helping prospective quadrasonic customers to get a taste of the new sound concept without a major outlay of cash.

A deluxe version of the unit, complete with volume and balance controls sells for \$9.95.



KMET-FM AIR PERSONALITY JEFF GONZER was the focus point for the exposure of the new Seals & Crofts LP "Summer Breeze" on Warner Bros. Records and their appearance at the Troubadour in Los Angeles. From left: Steve Segal and Zack Zenor of KMET-FM, Dash Crofts, KMET-FM's Richard Kimball, Jim Seals, and bass player Bobby Lichtig (seated) of Seals & Crofts.

Classical Music

Recordings Are Issued on Beethoven Sketch Books

By EVAN SENIOR

LONDON—First recordings are out of music from the famous sketch books left by Beethoven. Last year, the Tunbridge Wells recording company, Discourses, announced a series of combined performance-and-explanation performances by pianist Denis Matthews, professor of music at Newcastle University.

Mozart Award Winners Listed

VIENNA—Once again the Vienna Mozart society has been awarded the Wiener Floetenuhr 1972 award. The presentation is made to the record industry for the best musical and technical quality of Mozart records.

The prize winners were Amadeo for the "Complete Works for Two Pianos and Four Hands," played by Joerg Demus and Paul Badura-Skoda; DGG for "Klaviersonaten," played by Emil Gileles and "Posthornserenade and Serenata Notturna" by the Berlin Philharmonic orchestra conducted by Karl Boehm; the Musical Heritage Society for "Concert for Two Pianos and Three Pianos" by the Vienna Chamber orchestra and conductor Edgar Seitenbusch; Philips for "Saemtliche Serenaden Und Divertimenti Fur Blaeser Niederlaendisches Blaeserensemble," under Eduard de Weart; Teldec for the Vienna Mozart Ensemble's recording of "Divertimento Und Cassation" with conductor Willi Boskowsky; and Supraphon for "Serenade and Divertimento" by Tschschisches Philharmonic Blasinstrumenten ensemble.

Previn, LSO New Pact

LONDON—London Symphony Orchestra chief conductor Andre Previn, due to begin in September a new three-year period with the orchestra, has had his contract extended indefinitely, it was revealed this week by LSO general manager Harold Lawrence.

"The board of directors has decided that Previn should stay with us, without waiting for the start of the new contract period," said Lawrence. "This new contract is open-ended. It is an expression of our confidence in Previn and of the deep rapport that he has developed with the players."

Previn became LSO chief conductor in 1968, contract extensions since then having brought his leadership to the end of this season when the new three-year period was due to begin. He has since conducted most of the orchestra's important concerts. One recent BBC 1 Previn "Music Night" notched a viewer total of six million, a record for a classical music TV broadcast apart from the final night of the Proms.

'Messiah' Rock Debuts

LONDON — Columbia Records previewed excerpts from a rock version of Handel's "Messiah" at the opening session of the annual convention in London. The recording is planned to be released in September.

The rock version of Handel's masterpiece was arranged and conducted by Andy Belling, following the idea of Red Shepard of presenting the "Messiah" through the medium of rock music.

A 54-piece orchestra (which included a rock band and members of the Los Angeles Philharmonic)

First three of the series are now available. The first contains "The Composer at Work," showing how Beethoven developed from initial ideas for Symphonies Nos. 3, 5, 7 and 9 and on some of his quartets. All five piano concertos, the triple concerto and the violin concerto are dealt with on the second album while the third is devoted to the famous Symphony No. 3, the "Eroica."

Matthews plays and explains the original ideas, and Discourses has arranged with EMI to use excerpts from some of their full performances to illustrate the final result of Beethoven's work. The "Eroica" excerpts will come from Sir John Barbirolli's 1968 recording with the BBC Symphony Orchestra.

Discourses' John Walton told Billboard, "We have planned eight LP's in all, and the others will follow depending on the results from this first issue. Full sleeve notes will explain what is being done, and we feel that the series will be of immense value to musicologists, music students and the music-loving public." Disks will retail at \$5.36.

Col's August Releases In Stereo and in SQ

LONDON — Columbia Masterworks releases for August will be simultaneously issued in stereo and quadraphonic disc, Columbia's convention in London announced last week. August releases include artists such as Leonard Bernstein and the London Symphony, Isaac Stern, playing Chopin, E. Power Biggs, Daniel Barenboim as conductor,

and an all-star cast, including Jim Nabors, Marilyn Horne and Richard Tucker, performing "The Man of La Mancha."

Also, Anthony Newman, young harpsichord-organ performer, will make his conducting debut with the SQ recording of the complete "Brandenburg Concertos."

A Pierre Boulez release has him conducting the New York Philharmonic in performances of Bartok's "The Miraculous Mandarin" (complete) and "Dance Suite."

Odyssey Records, Columbia's low-priced classical line, previewed five albums featuring piano and orchestra at the convention. The LP's featured concertos of Brahms, Bach, Mozart, Mendelssohn, Chopin and Liszt, performed by such artists as Charles Rosen, Alexander Brailowsky and the Casadesu family. Columbia Masterworks will re-issue a number of multidisc, including Bernstein's complete Mahler symphonies, and a six-record set of legendary performances by violinist Joseph Szigeti.

Next season, Previn takes the LSO to the Salzburg and Edinburgh festivals, on a three-week U.S. tour, and to Norway, Sweden, Denmark and Finland. In the 1974-75 season he will make his Covent Garden debut conducting a revival of Sir William Walton's opera Troilus and Cressida.

Previn now has an exclusive EMI recording contract with provision for some outside recording. He has finished his RCA series of Vaughan Williams symphonies for RCA, and is to make recordings for Decca with the LSO with violinist Kyung-Wha Chung and pianist Radu Lupu. For EMI he has scheduled a series of recordings probably including Prokofiev's "Peter and the Wolf" and Britten's "Young Person's Guide to the Orchestra" and a complete Prokofiev "Romeo and Juliet" ballet score. He also goes overseas soon to conduct the Philadelphia Orchestra, the Orchestre de Paris, the Stockholm Philharmonic and to the Prague Festival next May to conduct the Czech Philharmonic.

The rock version of the "Messiah" combines elements of rock and classical music.

'Wolfgang' Winners Announced

LONDON—The recipients of Columbia Records' 1972 "Wolfgang" awards were announced at a special Classical Merchandising Department luncheon held during the Columbia Convention in London. The awards were presented to one member of the national staff from each of the four main regions for his outstanding contribution to classical product sales.

The award winners, Milt Goldstein, New York branch; Denny Yarbrough, Atlanta branch; Bernie Kramer, Minneapolis branch; and Don DeGraf, San Francisco branch; were presented with a small statue of Wolfgang Amadeus Mozart.

The luncheon, held Friday (28), was hosted by Pierre Bourdain, director of merchandising, Masterworks Albums, Original Cast and Soundtrack Catalog. Delegates and guests included salesmen and branch managers with large classical accounts and executives from the classical a&r department, plus representatives from international affiliates with large classical markets.

and an all-star cast, including Jim Nabors, Marilyn Horne and Richard Tucker, performing "The Man of La Mancha."

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Nero to Conduct American Unit

NEW YORK—Peter Nero, composer, pianist and Columbia artist, will conduct the American Symphony Orchestra at the Garden State Art Center, Holmdel, N.J., Aug. 21 and 22.

Nero's program will include excerpts from "Jesus Christ Superstar," Gershwin, Bacharach and the overture from his own work, "The Diary of Anne Frank" a symphonic-rock opera.

Other concerts and festivals which have been set for Nero this month are the Concord Summer Music Festival, Concord, Calif.—an all Gershwin concert—Friday (6) Broadmoor International Theatre, Colorado Springs—Monday and Tuesday (7 & 8); Lake Side Theatre, East Meadow, L.I.—Aug. 19; Amphitheatre, Chautauqua, N.Y., Aug. 23.

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.

WEEKS ON CHART	WEEKS TO NO. 1	WEEKS TO NO. 2	WEEKS TO NO. 3	WEEKS TO NO. 4	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	WEEKS ON CHART
1	1	2	1	2	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP)	10
2	3	17	19	19	WHEN YOU SAY LOVE Sonny & Cher, Kapp 2176 (MCA) (Jack & Bill, ASCAP)	5
3	2	3	4	4	SEALED WITH A KISS Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP)	11
4	14	20	33	33	GOODBYE TO LOVE Carpenters, A&M 1367 (Almo/Hammer & Nails, ASCAP)	4
5	8	16	17	17	POPCORN Hot Butter, Musicor 1458 (Bourne, ASCAP)	7
6	6	7	7	7	GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	13
7	7	8	8	8	THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima-Donna/Algee, BMI)	10
8	9	9	10	10	DAY BY DAY Godspell, Bell 45-210 (Valando/New Cadenz, ASCAP)	11
9	11	14	14	14	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	9
10	10	10	11	11	BRANDY (You're a Fine Girl) Looking Glass, Epic 5-10874 (CBS) (Evie/Spruce Run/Chappel, ASCAP)	7
11	5	2	1	1	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antasia, ASCAP)	10
12	12	13	13	13	MY GUY Petula Clark, MGM 14392 (Jobete, ASCAP)	11
13	16	30	—	—	GIUITAR MAN Bread, Elektra 45803 (Screen Gems-Columbia, BMI)	3
14	24	29	—	—	BEAUTIFUL SUNDAY Daniel Boone, Mercury 73281 (Page Full of Hits, ASCAP)	3
15	15	21	27	27	MOTORCYCLE MAMA Sailcat, Elektra 45782 (Singing Wire, BMI)	6
16	18	19	21	21	SWEET INSPIRATIONS/WHERE YOU LEAD Barbra Streisand, Columbia 4-45626 (Press/Screen Gems-Columbia, BMI)	6
17	17	18	20	20	SIMPLE MAN Lobo, Big Tree 141 (Bell) (Kaiser-Famous, ASCAP)	6
18	20	22	25	25	MAKE IT EASY ON YOURSELF Johnny Mathis, Columbia 4-45635 (Famous, ASCAP)	5
19	4	4	5	5	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	12
20	13	6	6	6	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	8
21	19	5	3	3	DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	15
22	26	35	40	40	YOU DON'T MESS AROUND WITH JIM Jim Croce, ABC 11328 (Blendingwell/Wingate, ASCAP)	4
23	23	23	24	24	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	7
24	29	—	—	—	IN TIME Engelbert Humperdinck, Parrot 40071 (London) (C.A.M.-U.S.A., BMI)	2
25	36	—	—	—	A SUNDAY KIND OF LOVE Lenny Welch, Atco 6894 (Leeds, ASCAP)	2
26	—	—	—	—	GARDEN PARTY Rick Nelson, Decca 32980 (MCA) (Matragun, BMI)	1
27	27	28	30	30	CIRCLES New Seekers, Elektra 45787 (Ampco, ASCAP)	7
28	—	—	—	—	CITY OF NEW ORLEANS Arlo Guthrie, Reprise 1103 (Kama Rippa/Turnpike Tom, ASCAP)	1
29	—	—	—	—	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	1
30	33	33	35	35	DUNCAN Paul Simon, Columbia 4-45638 (Charing Cross, BMI)	4
31	32	34	36	36	GOODBYE AGAIN John Denver, RCA 74-0737 (Cherry Lane, ASCAP)	4
32	30	32	34	34	BREAKING UP IS HARD TO DO Partridge Family, Bell 45-235 (Screen Gems-Columbia, BMI)	4
33	34	—	—	—	MacARTHUR PARK Andy Williams, Columbia 4-45647 (Canopy, ASCAP)	2
34	35	36	—	—	IN THE QUIET MORNING Joan Baez, A&M 1362 (Almo/Chandos, ASCAP)	3
35	37	37	—	—	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London) (Jec, BMI)	3
36	40	—	—	—	RUN TO ME Bee Gees, Atco 6896 (WB, ASCAP/Casserole, BMI)	2
37	38	39	—	—	HOW DO YOU DO Mouth & MacNeal, Philips (Mercury) (WB, ASCAP)	3
38	31	31	32	32	BIG HURT Vikki Carr, Columbia 4-45622 (Gladys, ASCAP)	7
39	39	40	—	—	THAT'S WHAT FRIENDS ARE FOR B.J. Thomas, Scepter 12354 (Almo, ASCAP)	3
40	—	—	—	—	PLAY ME Neil Diamond, Uni 55346 (MCA) (Prophet, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 8/12/72

AUGUST 12, 1972, BILLBOARD

International News Reports

Cube to Leave EMI; Polydor In Pressing-Distrib Deal

LONDON—Effective the end of August, the Essex Music Group's Cube Label leaves EMI, following the signing of a new pressing-distribution deal with Polydor. The deal, concluded by John Fruin and Olav Wyper, is the first of this type to be taken on by Polydor which in the past has only entered into licensing arrangements.

The new agreement completes the link which already exists between Polydor and Cube throughout the world outside North America.

Commenting on the change in policy, Fruin told the sales force at the Polydor conference here last week, "I have consistently stood out against buy-sell distribution deals as there is a very small margin of profit and a lot of work involved."

"However, with the growth of a European operation, we are organizing ourselves into working as one market and if we have licensing of a label in the rest of Europe we are prepared to enter into a distribution deal in the U.K."

"But to take on a distributed line without European or rest-of-the-world involvement merely helps the opposition to grow and crush you with no credits to compensate."

Fruin also revealed that at the end of July Polydor was just over 50 percent up on budgeted sales, giving the company the best seven months in its history.

Polydor Growth

Other statistics of Polydor's growth given to the meeting included the disclosure of a 200 percent improvement during July over the same month in 1971, plus improved classical sales giving Deutsche Grammophon a 20 percent market share. Over-all, the U.K. company now rates third place in group turnover behind Germany and France. In the U.K. market, Polydor claims fourth place, after EMI, CBS and Decca—but is still short of its 15 percent market share objective. However, coupled with Phonogram, the two companies' combined turnover puts the Polygram group in second place to EMI.

Also announced at the conference was an increase in the price of singles, full-price pop and classical albums and musicassettes, coinciding with an increase in the profit margin on tapes to 30 percent.

From Oct. 1, singles will go to \$1.25, bringing the company into line with Phonogram, CBS and WEA. Deluxe category albums will cost \$5.80, compared with \$5.50, Standard classical \$4.90 (\$4.60), with musicassettes retailing for a

recommended \$6.25 (pop) and \$6.55 (classical), a rise of 50¢ in each case.

Fall campaigns will include the release of a \$2.49 Stax sampler and a drive on Melanie's Buddha material.

Stax Sampler

The Stax sampler will coincide with a promotional thrust on the label in general and will include tracks by Isaac Hayes, Frederick Knight, Staple Singers, Jean Knight and William Bell. It will be available in packs of 15, and dealers ordering one pack plus 10 full-price Stax albums will be allowed to select one free album.

The Melanie double album, "Four Sides of Melanie" will be out in September coinciding with competitions being run on Radio Luxembourg and in a national daily newspaper offering free weekend trips to Luxembourg.

General marketing manager Tim Harrold revealed that the loss of the Atlantic label—which accounted for 22.5 percent of 1971 turnover—had not had the depressing result on volume predicted in "some of the more pessimistic forecasts."

It had served as a stimulus to selling Polydor's own product—domestic material accounted for 30.4 percent of turnover in the first six months of 1972, compared with a 15.7 percent share for the whole of 1971—and had also improved sales on the main U.S. labels which had increased their share of total business from 10 percent in 1971 to 15 percent this year.

Harrold also had good news about Polydor's collaboration with the World Record and Readers Digest mail order clubs on James Last and Bert Kaempfert boxed sets. Two six-album sets marketed by World Record Club had sold a total of 73,000 copies—with further sales expected following a fall mailing to 450,000 people—while a Readers Digest test mailing on a nine-album package had attracted orders for 7,500 sets, with a potential of 68,000 sets anticipated following a further mailing next January.

"We look like leading Europe in this respect," commented Harrold. "Readers Digest in Switzerland has already gone ahead with the U.K. package and many other territories have expressed interest."

Macaulay Pact Ruled Void; Schroeder Cleared of Fraud

LONDON — Songwriter Tony Macaulay was granted a declaration in the High Court that his contract with Schroeder Music was void. Macaulay had complained that he had received insufficient royalties—but afterwards Aaron Schroeder announced his intention to appeal against the verdict.

Schroeder told Billboard that he disagreed with that part of the decision voiding the contract. "I maintain that the contract was fair and reasonable and that it conforms to the standard terms contained in contracts of this kind throughout the music industry."

Unless the judgment is reversed, it could establish a damaging precedent which could void many exclusive songwriters' agreements in England, even if the publisher had successfully promoted and worked the songs as Schroeder Music did with Macaulay's compositions.

Macaulay whose composing credits include "Love Grows," "Home Lovin' Man," and "Build Me Up Buttercup," told Justice Plowman that at a time when he was consistently composing U.K. Top 10 hits he had to borrow money to go on holiday.

Although giving judgment against

the company, the judge rejected a charge of fraud which had been made and awarded Macaulay half his costs.

The judge said that Macaulay's contract with the publishers imposed on them no obligation, either express or implied, to publish his songs or do anything to promote them if published. The company was under no duty to further his interests in any way.

"To my mind it is totally one-sided," he said. "If he had not been successful, he might have written song after song which, in duty bound, he send to the defendants who, for one reason or another, did nothing but put them in a drawer."

"He would have had no remedy, because they were under no obligation to do anything, nor could he exploit his songs elsewhere. In such circumstances, his talents would be sterilised and his living as a songwriter would be lost."

The judge found the agreement was so unfair as to be oppressive and contrary to public policy. He said that had he not made that finding he would have held that the contract had been repudiated by the company.

They had agreed that some term should be implied that they would not send the subpublishing of Macaulay's songs "around the houses" so as to defeat his claim. They had contracted not to artificially diminish their receipts, and hence Macaulay's income, by any subpublishing agreements which they might make. In breach of that contract they had interposed the American Co., January Music Corp., between themselves and foreign subpublishers on terms which adversely affected Macaulay, according to the judge.

Baltic Contest To Kuoppamaki

HELSINKI—Finnish artist Jukka Kuoppamaki won the 11th Baltic Sea Song Contest held at Rostock, East Germany, on July 15. Kuoppamaki, who also won last year's event, sang his own composition, "Blue and White."

Second in the contest was Russia's Olga Sorokina with "Tears," and third was Jurgen Walther of East Germany, singing "Do I Have to Be a Clown?"

From The Music Capitals of the World

LONDON

Eric Easton, formerly connected with Andrew Oldham in the management of the Rolling Stones, is bringing a High Court action against Oldham, Nankerphelge Music, British Decca Records, London Records of New York and Allen Klein. In the action, expected to be heard in October, Easton alleges infringement of copyright, breach of contract and wrongful interference with his contract. This is being denied. . . . Maxi-singles featuring four of the artists who appeared at last week's Wembley Rock Concert have been issued on the Chess, Atlantic and Warner labels. The Chess disk has four vintage tracks by Chuck Berry and Bo Diddley while Atlantic is issuing "Gotta Keep a Rockin'" by Lord Sutch. Little Richard is featured on "Mockingbird Sally" on

Warner Bros. At the same time, Atlantic issues two other maxi-singles containing three tracks each: "They Call it Rock 'n' Roll Music" by Delaney and Bonnie and J. Geils Band's "Pack Fair and Square." . . . Roger Greenway and Roger Cook through their Grenyoco Music firm have secured K.K. and Eire representation to Neil Diamond's Profit Stonebridge Music catalog. The deal is for one year from July 1 and is on an option basis. KPM, who previously handled the catalog, retains some of the copyrights including "Holly Holy," "Cracklin' Rosie" and "Sweet Caroline." Grenyoco has most of the tracks on the just-released Moods album and some on a new album, his last for MCA before he moves to Columbia, which Diamond is currently preparing. . . . Stuart Reid, head of

(Continued on page 52)

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TONY STRATTON-Smith, seated, head of Charisma, signs a five-year licensing agreement for his product with Phonogram International. The deal covers all world territories except the U.K., U.S. and Canada. With Stratton-Smith are, left to right Piet Schellevis, president Phonogram International; Marty Machat, Charisma attorney; Ben Bunders, a&r manager, Phonogram International; and Graeme Walker, European manager, Charisma.

From The Music Capitals of the World

• Continued from page 51

Chappell Music's pop division has concluded a deal with **Lou Levy** for representation of the Lou Levy Music catalog for the world outside the U.S. and Canada. . . . The American ecology musical Mother Earth makes its first appearance outside the U.S. when it opens in London at the Roundhouse on Sept. 19. Former Hair cast-members **Peter Straker** and **Helen Chap-pell** will star. The revue is to be produced by **Gordon Mills** and **Harold Davison** for MAM and **Sidney Terry** in association with **John Kean** for Triosk Enterprises. **Terry Palmer**, who was involved with two productions at the Edinburgh Festival in 1969, will direct. . . . Released by EMI on Aug. 19 is an album on the Studio 2 label featuring favorite TV commercial themes titled "Take a Break." EMI is pushing the disk with mobiles and other promotional aids for retailers. Produced by **John Burgess** of AIR London, the album features the **Robert James Orchestra**. . . . Four executive directors have been appointed to the board of Lugton's, part of the BIRD network of record distributors. They are **Walter Collins** (administration), **Fred Herzog** (domestic department), **James Herzog** (industrial department) and **Gordon Hewitt**. A new post has been created of general field sales manager and this has been filled by former sales representative **John Sully**. . . . Under an agreement reached in the High Court last week Deacon Records (1971) and **Syad** and **Margaret Ali** gave a permanent undertaking not to sell, offer for sale or deal with albums under the title "Pick of the Pops." Pickwick International, which markets records under the brand name Pick of the Pops, agreed to abandon its claim against the defendants for an inquiry as to damages. . . . Following the success of "Seaside Shuffle" by **Terry Dactyl** and the **Dynosaurs**, Sonet will reissue an album titled "Brett Marvin and the Thunder-Bolts Alias Terry Dactyl, from which the single was taken. "Seaside Shuffle" was licensed to **Jonathan King** for release on his UK Records. . . . To coincide with a tour by the **Cyril Stapleton Orchestra**, Pye will market an album, "Cyril Stapleton Plays **Glen Miller**," at a special price of \$2.40. The offer stands until Dec. 31, when the album reverts to its original price of \$4.80. . . . **Bob Newby** has been promoted to business affairs manager of ATV-Kirshner Music. He will be responsible for royalty statements, co-ordination of overseas contracts and copyright activities. . . . **Terry O'Neill**, previously with ABC-Dunhill's British promotion team has joined A&M, where he will be in charge of radio promotion. He reports direct to managing director **Larry Yaskiel**. . . . Formerly a merchandising executive with S. H. Benson, **Derek Phelan** has joined Saga as sales promotion manager. He will oversee the company's expansion into multiples and supermarkets.

PHILIP PALMER

MONTEVIDEO

Three of Montevideo's four television channels recently celebrated their anniversaries: TV 5 (Sodre, official), TV 5 (Montecarlo) and TV 12 (Teledoce). TV 12, as part of a special format for the occasion, included specials of **Engelbert Humperdinck** and **Domenico Modugno**. **Jorge Barrel**, former bassist with the progressive rock-blues group **Opus Alfa**, has gone solo, playing folk guitar and singing his own compositions. He has also arranged **Leo Antunez's** LP for **Macondo**.

Ten Yeras After totals six LP's released locally with the releases of "A Space in Time" (CBS) and

"**Stonhenge** (Deram). Edisa has lost the license of **Atlantic Records** in Uruguay, leaving the Kinney group without any representation in the country. Sondor is recording LP's by local singers **Eduardo Darnauchans** and **Jesus Figueroa**. As part of its first South American tour, the orchestra of **ORTF (Organization Radio-Television Francaise)** played two concerts at Montevideo's Teatro Solis. Formed in 1934 and under the direction of **Jean Marinon** since 1968, the orchestra's LP's have received the Grand Prix du Disque 29 times. **Macondo** has released an LP by pianist and director **Cesar Zagnoli**. Candombe-rock group **El Sindykato** has recorded an album and has released a single on the Macondo label. Two versions of "Son of My Father" have been released, one by the **Chicory Tip** (Columbia) and the other by **Giorgio** (Probe). **Clave Iemsa** has released the first LP from the British label Greenwich, a subsidiary of British Decca. **Edisa** and **Columbia** have released LP's by **Louis Armstrong**.

Argentinian folk singer **Mercedes Sosa** played a series of concerts at the Teatro Nuevo Stella as well as appearing on TV 5's "Club 737." **Ediciones Tacuabe** has released the second LP of singer composer **Paco Ibanez**. Sondor has released **Barbara Streisand's** LP, "Where You Lead" (Columbia). Philips Argentinian folk singer **Julia Elena Davalos** played a concert at the Teatro Solis and made a special for TV 5. **R&R Gioscia** has released a new Hispa Vox LP by **Miguel Rios**, **Amigos**. **Arcoiris**, a progressive group, has had two albums released with "Suite No. 1" (RCA) and "Tiempo de Resurreccion" (MH).

CARLOS ALBERTO MARTINS

TORONTO

The **Mike and Tom Show**, WEA's weekly hype sheet has ceased publication. It will be replaced by an as yet unnamed information piece. . . . Gulf Oil is offering a special six album, 60-selection set **James Last** special to its credit card holders for \$19.98. . . . RCA will distribute the newly-formed Arpeggio label, owned by **Gary Buck** and **John Arpin**. Label will concentrate on Canadian product. . . . According to Statistics Canada, the federal government's statistical body, phonograph production hit 4,465,608 this May as compared with 3,016,184 in the same month last year.

The **Stampereders'** manager, **Mel Shaw**, in Europe completing details of a 10-country European tour set for this fall. Their current single, "Wild Eyes," is nearing the Gold Leaf Award mark. . . . Little David's **George Carlin** in for a successful O'Keefe Centre appearance. The comedian's "AM and FM" set still going strong. . . . **Cathy Young**, who held the role of Mary Magdalene in "Jesus Christ Superstar," has signed a recording deal with **Shel Safran**.

Toronto Sound Studios is offering a special half price deal to get customers acquainted with their newest acquisition, Engineer, **David Slagter**. . . . Country artist, **Honey West** put on a good show and drew respectable crowds for her Beverly Hills Hotel Trophy Room appearance. . . . **Charlie Chamberlain**, widely-known for his CBC Television work over a period of decades, died of a heart attack, July 16. . . . England's the **Johnstones** into Grumbles Coffee House for a week-long stint. . . . RCA's **Pierre Bellemare** co-ordinated a large-scale **Elvis Presley** promotion including an eight-hour Elvis special over CJMS, Montreal, tied in with in-store display work in major retailers. . . . Rock showband **Jason** performed for the Hamilton Sertoma Club's charity raiser last

week. More than 25,000 were in attendance.

London Records took advantage of the Toronto **Rolling Stones** concert to push their various catalog items at the retail level. **Vince Lasch** co-ordinated a couple of impressive Stones displays in the downtown Toronto area. . . . Columbia has picked up distribution rights to the Monument line. Initial effort consists of a concentrated push on Monument catalog items including **Kris Kristofferson** and **Roy Orbison**.

Vancouver's **Studio 3** hosted a reception at its Vancouver studios to show off the facilities. Bash drew radio and press types as well as producers, artists and retailers. . . . In spite of the freedom with which American radio personalities are allowed to enter and work in Canada, CKGM's **Donny Burns** found it to be a one-way street when he tried to move on to WLS Chicago. Government action, sooner or later, is anticipated. . . . Polydor will not release **Donny Osmond's** "Lonely Boy" shattering the hopes of Osmond-eager programmers who already had the tune charted. **RITCHIE YORKE**

LENINGRAD

Druzhba, one of the most successful national pop song male vocal groups, starring singer **Edita Piekha**, is back from six-week concert tour of Rumania and Bulgaria. **Druzhba** was featured in two-night open-air gala show at the stadium here July 22-23. In the show sponsored by Lenconcert agency were featured also **Singing Guitars** and **Pesniary** rock groups, among other groups and artists. . . . "Electro 72," an international exhibition dedicated to modern electrical equipment with over 25 nations participating was held in Moscow's biggest park, Sokolniki, July 12-26. Consumer electronics were widely presented on several countries' stands. . . . Leningrad Dixieland jazz band is invited to play at this year's International jazz festival, Prague, in October. . . . Hungarian industry has presented a wide choice of brand new models of portable measuring instruments for repair consumer electronics (video, radio and tape equipment) at the Radioelectronics Measuring Instruments fair in Moscow, with five East European countries participating. . . . A leading Bolshoi's opera vocalist, **Elena Obraztsova** participated in the Versailles art festival, in France. . . . Balkanton Records, the only national company, is setting new recording studio. All studio equipment will be imported from Czechoslovakia and Italy. . . . **Eduard Kolmanovsky**, a well-known Soviet composer, received a golden disk from Finley record company, Finland, when over 30,000 records (singles) with his song "I Love You, Life," were sold in Finland. The single was released by popular Finnish singer **Kauko Kayhko**. 30,000 is a great sales figure for a four-million country, like Finland.

VADIM YURCHENKOV

MEXICO CITY

Polydor SA has divided its international a&r department into two groups—Polydor and Philips, directed, respectively, by **Herbe Pompeyo** and **Rafael Gonzales**. Each group has its own salesmen, headed by commercial manager **Enrique de Noriega**. Two departments of Polydor have also been created for radio promotion, advertising and public relations. **Jose Camacho** is in charge of these for Polydor, **Jorge Diaz** for Philips. General manager **Luis Baston** visited Europe to confer with the main companies. . . . A monument to the founders of the Society of Authors and Composers of Mexico, **Alfonso Espartz Oteo**, **Ignacio Fernandez Esperon** (**Tata Nacho**) and **Mario Talavera**, was unveiled by president and general director, **Consuelito Velazquez**. **Carlos Gomez Barrera** unveiled the monument, sculpted by **Humberto Peraza**. . . . Italian singer **Emilio Pericoli** returned to Mexico for nightclub and television work. . . . Sing-

er **Antonio Prieto** and his wife are vacationing in Mexico.

Brazilian singer **Orlando** has settled in Mexico and will record for Apolo Records. His first song is "Viento" (Wind). . . . Discos Tizoc has started a budget line. **Aristos Records**. . . . Argentinian composer **Marianito Morea** and his show arrived here for a season of productions on TV Channel 8. . . . Capitol has released a Spain-recorded album by **Cesar Costa**. . . . **Middle of the Road** made their Mexico debut, playing at El Patio and appearing on television. . . . Brazilian singer **Elias Regina** arrived here for a short season. . . . **Vikki Carr's** album, recorded in Spanish, and supervised by CBS' **Jaime Ortiz Pino** in Los Angeles, is finally finished. . . . Mursart Records introduced singer **Carlos Lico** to the label with a new album.

Victor Yteurbe (Piruli) went to No. 1 in Mexico with Mexican song, "Veronica," written by **Carlos Blanco**. The label is Polydor. . . . Gamma introduced singer-composer **Ricardo**'s first album for the label. Ricardo wrote, produced and arranged the material with an eye for international sales. . . . Gamma released the new **Rolling Stones** album with imported covers. . . . RCA is repackaging material by its best sellers **Jose Jose**, **Roberto Jordan** and **Juan Gabriel**. . . . **Estels Nunez** (RCA) cut a new single, **Juan Gabriel's** song, "Iremos De La Mano" (Getting Out of Hand). . . . CBS released a new album by **Enrique Caceras**, ex-lead singer with **Los Panchos**, made in Argentina. . . . Spanish singer **Julio Iglesias** and Argentinian composer-singer **Alberto Cortez** are set for October tours in Mexico.

ENRIQUE ORTIZ

ZURICH

Roberta Flack is due to give her only concert on the European continent in Montreux (Aug. 5). . . . **Jasmin**, formerly known as lead-singer Gaby Gyr with the now broken-up Jazz Rock Experience, has started a solo-career with a German version of the **Tom Jones**' hit "The Young Mexican Puppeteer." . . . On June 29, **Charles Robadey** of "Chaîne du Bonheur," a Swiss relief fund for children, was presented with a 3,836 francs check from **Pick Records**, originating from the sales of the LP "Kinder helfen Kinder" by the **Happy Young Swinging Singers**. . . . **Jorge Carfune**, Argentinian singer, sang in Luzern (July 1). . . . **Edi Baer**, Swiss folklore harmonica player, will play every Tuesday and Friday night at the traditional "Ausfascht" in Au (on the shore of the Zurich lake) during this summer. . . . Metronome Records released 10 albums of the rock-anthology "Rock Generation" on the BYG label, dealing with so-far unreleased material of the British pop scene during 1962 and 1967. The series has been edited by **Giorgio Gomelsky**.

MANILA

Alpha Recording System issued its first double-jacket album, "Mga Awitin Ng Puso," by **Nora Aunor**. The album contains love songs in the Tagalog dialect. It is Aunor's second LP of native material. . . . Alpha also issued the first album of **Ermar Duet** (VIP). It is "Pinagbigyan," which is also the best-selling recorded song of the duet. **Amapola** (Pioneer), now keeping dates in Hawaii, renewed contract with Vicor Music Corp. by mail. She is exclusively committed to Vicor till 1975. . . . Mareco is being deluged with orders for "Diary" by **Bread** (Elektra).

Another naughty album is in the market. The provocative cover shows 12 nude girls with artist **Boy Sullivan** (Bomba). Album title is "Haring Solomon." . . . Station DZSA improved its format in initiating "Rock Day," which is purely devoted to domestic rock productions. "Rock Day" is Sunday. **Deejay Nick Mendoza** was instrumental in overhauling the station's format. It uses "the station with sex appeal" ID. . . . Negotiations

are on between MBC Channel 11 and Vicor Music Corp. for an exchange-deal live TV program. The proposed weekly slot aims at featuring the recording artists of Vicor. Disc jockey **Ben Hernandez** is being eyed by Vicor for program host.

The **Ambivalent Crowd** (Pioneer) is working on a new LP of Philippine native material, a first for the mixed chorus. The choral group has been identified with recorded songs in English, mostly cover versions of foreign hits. . . . Pioneer artist **Joey Gamara** is reviving "You're My Everything" for his second single with Vicor. . . . **Eddie Mesa**, best male singer in last year's Awit academy award, is back in Vicor's roster of artists. He was signed to a two-year contract. An album is being prepared for the comeback.

The Hi-Jacks, mainstay of D'Flame, has been acquired by Sunshine, the rock division of Vicor. The electronic band has been in the business for more than 10 years now. It has recorded for several companies and has kept dates in foreign countries. . . . **Joe Lewis** of Joelfina Records in New York City, has been laying ground for an LP production for **Pilita Corrales**, a major artist from the Philippines. Corrales is now in the U.S. keeping dates. Lewis plans to include "Black Angel" and "Wings Like a Dove" in the LP. . . . Corrales' LP, "Soul of the Philippines," has been included in the music library of the American Forces Radio and Television Service for use in production of 80 hours of programs distributed each week. The cut, "Sapagka't Kami Ay Tao Lamang," written by the late Filipino **Tony Maiquez**, is in the Latino program.

Cover versions of "First Time Ever I Saw Your Face" are mushrooming. Latest additions are by **Carmena Patena** and **Victor Laurel** of Pioneer label. . . . Dial soap signed Vicor artist **Victor Wood** to a \$12,000 contract for print-radio-film commercials. It is a record high in the soap endorsement business. Last year, Dial used Alpha artist **Nora Aunor**.

OSKAR SALAZAR

DUBLIN

Following a visit to the U.S. West Coast, promoter **Jim Aiken** said **Johnny Cash** will appear in Dublin during October, but so far nothing has been set regarding Irish appearance by **Van Morrison**. . . . The **Who** likely to appear in concert at the Royal Dublin Society concert hall in December. . . . The new **David McWilliams'** album "Lord Offaly" is his first for Dawn label. . . . Three Irish girl vocalists will have TV series during the next few months. **Dana's** shows start on Oct. 3. **Margo's** series will be screened from Nov. 14, while **Anna McGoldrick's** next RTE television television series begins in January. All the shows will be produced by **Bil Keating**. . . . The latest single on **Tony Johnston's** Flame label is a peace song called "She Wept for the Fighting of Orange and Green" by Derry girl **Geraldine**, who made her debut last year with an album on Beltona. Said Johnston: "It presents simply and sympathetically the present plight of the northern people." . . . Pye issued "Golden Hour of Irish Ballads," a 22-track album that includes such artists as **Bridie Gallagher**, **Johnny McEvoy**, the **Cotton Mill Boys**, **John Kelly**, the **Ludlows**, **John Kerr**, **Sean Dunphy** and the **Hoe-downers** and **Paddy Day**. . . . **Sandie Jones**, **Joe O'Toole** and the **Dixie's** follow-up to their recent No. 1 hit, "What Do I Do," will be the San Remo Contest song "Lookin' for Love," which was discovered by **Brian Finley** of the **Mighty Avons** while on holiday in Italy. The single is on the Play label. . . . **Alma Carroll** will make a 12-week series for RTE television for screening from October. . . . **Frankie McBride** is making an album for the Release Group; the first under his five-year contract with the company. . . . Dublin group **Ned Spooone**, which includes

(Continued on page 54)

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GRAVAÇÕES ELÉTRICAS S/A - DISCOS CONTINENTAL

From The Music Capitals of the World

• Continued from page 52

two ex-members of **Love Street**, has covered the **James Gang's** U.S. hit "Walk Away." **Ned Spooone's** single is on **Pye**.

KEN STEWART

AMSTERDAM

U.K. group **Trapeze** made a concert tour through Holland July 28-Aug. 6, and **Phonogram** tied in with the release of the group's latest album and single. . . . Dutch duo **Mouth & McNeal** received a gold disk from the **Belgian State Broadcasting Co.** to mark more than 100,000 sales of their single, "Hello-A." The duo have signed a new four-year contract with **Phonogram**. . . . Singer **Julio Euson** is making a South American concert tour. . . . **Polydor** has signed long-term contracts with cabaret artist **Herman Van Veen**, pop group **Earth & Fire** and the duo **Greenfield & Cook**. . . . Composer/guitarist/singer/producer **Martin Dowser** has been signed by **Ariola-Eurodisc Benelux**. The company has also signed the Dutch groups **Mayfly, Tagrag** and **Lap Dog Tally**. . . . **BASF Nederland** is marketing the **Byg Records** series, "Rock Generation," a 10-album package with recordings by the **Animals, Yardbirds, Graham Bond, Julie Driscoll** and **Soft Machine**. . . . **Phonogram** has signed exclusive contracts with arranger **Bert Paige**, singer **Bonnie St. Claire** and group **Unit Gloria**. . . . **RUDY Bennett's** group, **Jupiter**, are set for a concert tour of Spain in September. . . . **Associated Artists International** has acquired Dutch subpublishing rights of "Amazing Grace." **AAI** has also signed to produce a series of albums and singles for **BASF-Nederland**, and has acquired representation of **Starlet Records** in Holland. . . . **BASF-Nederland** has signed **Wally Tax**, former leader of the groups **Outsiders** and **Tax Free**. . . . According to the poll of the 270,000-circulation pop magazine **Pop Foto**, **Melanie** and **Rod Stewart** are, respectively, the top girl and top male singer in the international category, with **Creedence Clearwater Revival** the top group. National counterparts are **Jerney Kaagman, Barry Hay** and **Golden Earring**.

BAS HAGEMAN

the fact that this is a contest for songs, not singers, some of the top national artists took part including **Jana Kocuz, Gyorgy Korda, Janos Koos** and **Tereza Harangozo**. Directed by **Gian Carlo Del Monaco** with an orchestra led by **Lamberto Gardelli** the highlight of this season's open air events was a presentation, in Italian, of **Verdi's "Attila"**. It was performed on the stage of **Marguerite Island** which is on the **Danube**. . . . "Oratorio In Memory of **Lajos Kassak**," written by young composer **Sandor Balassa** and commissioned by the **Hungarian Radio Corporation** has won this year's **International Tribune of Music** award presented by **UNESCO**. It has also been chosen to appear at next year's **World Music Festival** in **Switzerland**, performed by original interpreters: the **Orchestra of the Hungarian Radio and Television**, chorus and soloists, conducted by **Gyorgy Lehel**. . . . The recent **Light Music Olympiade** in which 15 radio stations each presented a 30-minute light program was won by an entry from **Britain** edited by **Brian Matthews**. He receives two round-trip air tickets to **Budapest** and two weeks in a luxury hotel.

PAUL GYONGY

SAN JUAN

Donna Theodore (Scepter-Jubilee) appeared at **Club Tropico** of **El San Juan Hotel**. . . . **Lana Cantrell** (**RCA-Metromedia**) played the **Flamboyant Hotel** followed by **Fran Jeffries** (**Monument**). Local recording talent: **Roberto Ledesma** (**Gema**) and **Blanca Rosa Gil** (**Benson**) at **Hipocampo Club**. . . . **Eddie Palmieri** and his orchestra (**Tico**) gave a concert at **University of Puerto Rico**. . . . **Clarissa** (**Hit Parade**) at **Ocho Puertas Club** and **Awilda** (**Borinquen**) in the **Dominican Republic's Chantilly Club**. . . . **Jose M. Class** (**El Gallito**) with another hit in **Neliz Records** titled "Sube y Baja."

Nydia Caro, Puerto Rican singer formerly with **Hit Parade Records**, will cut her next album, singing only in English, in **New York** under the direction of **Alfred V. Brown**. **Brown**, who produced **Lena Horne's** "Nature Baby" LP for **Buddah Records**, may place **Caro's** album with either **CBS** or **Polydor** for distribution. . . . **Nilsa**, singer with **Mericana Records** has an LP that includes "Vives Dudando" (**You Live Doubling**) by Puerto Rican composer **Curet Alonso** that will no doubt carry this album in the Puerto Rican markets.

The **Lettermen** (**Capitol**) and **Chucho Avellanet** (**UA Latino**) were the only two entertainers in the **Miss Universe Pageant** held for the first time at **Cerromar Hotel**

CRTC OK's DJ's as Politicians

OTTAWA — The Canadian Radio-Television Commission, has ruled in favor of two candidates for federal office who also hold positions as on-air personalities. Both **Jim Fleming**, a Liberal candidate for **Toronto's York-West** district, and **Rod Baker**, also a Liberal candidate for **Montreal's Lachine**, were thought to be in contravention of a 1968 **CRTC** ruling prohibiting broadcasters from remaining on-air if they are candidates for an upcoming election. Complaints from opposition parties lead to a **CRTC** inquiry of the situation.

In letters to the complainants, **CRTC** Chairman, **Pierre Juneau**, pointed out that in **Fleming's** case, it would be an undue hardship for him to remain off the air from the time of his announced candidacy last March to the election this coming October. Since such a length of time was involved, **Juneau** ruled that **Fleming**, who had

been removed from his position by **CFTO TV** in **Toronto**, should be reinstated immediately and that he would only have to be absent himself from the airwaves for the period eight weeks prior to the election itself.

In **Montreal**, the situation was slightly different, with **Baker**, of radio station **CJAD**, listed as a candidate for the federal election, which has not as yet been formally announced. **Juneau** stated that

since no official election campaign is underway, **Baker** is free to continue his association with **CJAD**, with the proviso, however, that **CJAD** ensure that **Baker** makes no partisan statements or takes unfair advantage of his privileged position. If **Baker** was thought to be using the airwaves as a stump, the station would immediately have to provide an equal period of air-time to each of the other candidates in the running.

Denon Exports to U.S. Ended

• Continued from page 1

had been making poor profits, partly because of a weak sales network and low brand appeal to American consumers.

Saddled with a deficit of about \$22 million, **Nippon Columbia** also faces stiff competition in depending mainly on the Japanese market.

In quadrasonics, for instance, **Nippon Columbia** went all out to promote its **QX (QuadXtra)** dual triphonic matrix system, based on the circuitry devised by **Dr. D. H. Cooper** of **Illinois University**, for both hardware and software. Now, the manufacturer will have to convince dealers and consumers that the **QX** system conforms to the "regular matrix" (**RM**) standard set by the **Electronic Industries Association** of **Japan** and adopted by the **Japanese Record Manufacturers' Association** (**Record Kyokai**).

Along with an over-all decline in the sales of disks throughout **Japan** recently, **Nippon Columbia** is competing against **Crown Records**, part-owned by giant **Mitsubishi Electric**, and **Canyon Records**, affiliated with the **Tokyo Broadcasting System (TBS)**. The staffs of both companies include ex-**Nippon Columbia** recording executives.

Castlebar Gets Peak Tune Entry

DUBLIN — The organizers of the **Castlebar International Song Contest** received a record total of 1,242 songs for this year's contest, which will begin on Oct. 2.

A total of 36 songs—nine in each section—will go forward to the finals. There are sections for pop, folk and ballads, country and straight songs. Entries have been received from 16 countries, including the **United States, Canada, Cyprus, England, Gibraltar, Brazil** and **Wales**.

The prize money now exceeds \$6,250. The contest's winner will receive \$2,500 together with a trophy. The second and third prizes are \$625 and \$375. An additional prize of \$375, donated by the **Gael-Linn** label, will be given to the winning songwriter if the lyrics are in Gaelic.

Among the sponsors of the contest are the **Guinness** brewery, the **Irish Tourist Board** and **Castlebar** businessmen **Duffy** and **Michael McDermott**. The contest is organized by the **Castlebar Chamber of Commerce**.

in the **Dorado** section of **Puerto Rico**.

Tro Los Panchos, Mexican vocal-guitar group of **CBS Caytronics** records, recently returned from another tour of **Japan**. **Alfredo (Guero) Gil** of **Los Panchos** will soon record as soloist backed by orchestra and directed by **Gilberto Para** of **CBS Mexicana**, in **Mexico City**. . . . **Chuco Avellanet** (**UA**)

(Continued on page 56)

Bell Surges In U.K. Charts With 8 Disks

NEW YORK—**Bell Records'** independent British label **Bell Records**, formed Jan. 1, is enjoying a surge of chart successes in the U.K. Four chart singles and four chart albums reflect this progress.

The label's first six months of operation have resulted in current chart singles "Rock and Roll, Part 2" by **Gary Glitter**, currently at the number six spot on the **Music Week** chart (Aug. 5); "Breaking Up Is Hard to Do" by the **Partridge Family**, charted at No. 5; "Could It Be Forever" by **David Cassidy**; and a new entry, "Too Busy Thinking About My Baby" by **Mardi Gras**.

Chart albums in the U.K. are "Up to Date" and "Sound Magazine" by the **Partridge Family**; "Cherish" by **David Cassidy**; and the original cast album of "Godspell."

Under the general management of **Dick Leahy**, **Bell's** U.K. operation has signed local talent, made production agreements with local producers, and is expanding its staff.

With its fall release schedule of six LP's, **Bell Records (U.K.)** will release the largest number of albums to date.

Charisma In Deals

LONDON — Conclusion of a new five-year licensing agreement with **Phonogram International** completes **Tony Stratton-Smith's** plan to give his **Charisma** label its own worldwide identity.

The contract, signed in **London** last week by **Stratton-Smith & Phonogram International** president **Piet Schellevis** follows a two-year arrangement under which **Charisma** was released on the **Philips** label, and covers the world outside the U.S. and **Canada**, where **Charisma** is handled by **Buddah**, and the U.K., where distribution is by **EMI** and **B & C**.

Charisma will be unveiled later this year, backed by heavy promotion, and additionally **Stratton-Smith** and **Phonogram International** plan to collaborate on special projects, such as the acquisition of established talent.

Concurrent with the new deal, **Graeme Walker**, formerly with **Island** and **Trojan**, has been appointed **Charisma's** European manager, with special responsibilities for liaison with **Phonogram** companies.

Ember Forms New Division

LONDON—**Jeffrey S. Kruger**, president, **Ember Records**, has formed a new division here, **Ember Concert Attractions** which will specialize in concerts, club engagements and other live appearances by major artists. It will replace an earlier **Ember Agency**, **Nucleus Entertainments Ltd.** **Stu Dingley**, former **Nucleus** director, will also head the new division.

In past years, **Kruger** has helped with appearances of **Led Zeppelin**, the late **Jimi Hendrix**, the **Moody Blues** and **Billy Eckstine**. He is negotiating return tours by **Glen Campbell** and **Charley Pride**.

Rosenboom & Lucas in Tie

NEW YORK — **David Rosenboom**, composer and artist noted for his involvement with research and development of electronic and computerized musical techniques, has been named an affiliate producer in **Toronto** for **David Lucas Associates**, the **New York** production house.

CTI, KUDU TO EUROPE

PARIS—The **CTI** and **KUDU** concert show, which recently toured major cities in the U.S., will make concert appearances in **Europe** this month.

The **CTI/KUDU** caravan, billed as **Olympic Jazz**, appears at **Holland's International Jazz Festival Loosrecht** on **Friday (11)**, followed by the "Jazz Now" festival in **Munich** on **Aug. 20** and the **Chateau Villon** in **Nice, France**, on **Aug. 23**. The concerts will be filmed in each country.

Olympic Jazz features **Esther Phillips**, **Freddie Hubbard**, **Stanley Turrentine**, **Hank Crawford**, **Grover Washington Jr.**, **George Benson**, **Johnny Hammond**, **Hubert Laws**, **Joe Farrell**, **Jack DeJohnette** and **Jackie & Roy**.

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SIR JOSEPH Lockwood, head of the EMI group, made his first visit to Denmark for eight years when he flew to Copenhagen to meet with EMI Denmark chief, Kurt Hviid-Mikkelsen. Sir Joseph also visited the headquarters of the FONA radio and television retail chain which EMI acquired a year ago. Sir Joseph is, right, with EMI Denmark's Mikkelsen.

Deals Made On Raspberries

NEW YORK — Negotiations have been completed for the release of Raspberries' (Capitol) recordings and subpublishing throughout the world, according to Vittorio Benedetto of CAM-USA.

Chappel Manager

PARIS—After three years as chief production manager of Phonogram France, during which period he signed such talent as Michel Sardou and Severine and acquired the original French cast albums of "Hair" and "Godspell," Gerard Davoust has been appointed general manager of Chappel France.

Foreign subpublishers named for the group are: Melograf SRL, Argentina; Herman Brauer New Music Corp., Belgium; Editora Mundo Musical SA, Brazil; CAM London, England; Editions Musicales Claude Pascal, France; Melodie Der Welt, Germany; Veronica Music Editions, Holland; CAM-SPA, Italy; Japan CAM Co. Ltd., Japan; Editorial Mexicana De Musica De Cv, Mexico; Edicoes Musicais Triunfo, Portugal; April Forlags AB, Sweden; Editions Musicales Campana, Suisa, Deiciones Musicales Belter, Spain; and Intersong PTY. Ltd., South Africa.

STEELEYE SPAN TO TOUR U.S.

LONDON — Steeleye Span, the U.K. folk group, contrary to a recent note in Billboard, are still together as a group and are set for a U.S. tour in November.

Meanwhile, the group, now signed to the Chrysalis label, are appearing in "Kidnapped" at the Royal Lyceum in Edinburgh, Scotland. Prior to their U.S. trip, they will make a major tour of the U.K.

Hong Kong Piracy Raids

By RAY CORDEIRO

HONG KONG—In a continuing crackdown against record pirates, inspectors of the Commerce and Industry Department and the Hong Kong police raided a factory dealing in pirated product at Tongyan San Village, Yuen Long, on the outskirts of Hong Kong.

The raid uncovered about 1,000 allegedly pirated records, 15,000 record labels, 5,560 album covers, four master copies, and two hydraulic presses. Along with confiscated goods were LPs by Connie Francis, Tom Jones, Cliff Richard and the Bee Gees.

It was believed that the factory was one of the major producers of illegal product in the Colony. John West, area director of the International Federation of the Phonographic Industry, said that he was "gratified" with the government's efforts and the Hong Kong government's promise to modify the English Copyright Ordinance of 1956 to better suit the existing conditions in Hong Kong.

Pori Jazz Festival—Peak Weather, People

HELSINKI—The seventh Pori Jazz Festival proved to be the most successful, blessed with fine weather, pleasant surroundings, a cooling sea breeze, record-breaking audiences and some top-class jazz artists.

Attendance figures neared the 35,000 mark for the first time, in contrast to the 900 people who went to the first festival in 1966. Pori festival managing director Jyrki Kangas stated that this year's

audience seemed an ideal figure, although a section of them paid little attention to the jazz itself.

The budget for the event this year was \$50,000, which was comfortably covered by ticket sales, income from broadcasting rights and guarantees provided by the city of Pori and the Finnish Cultural Ministry.

Artist fees accounted for about 70 percent of the budget, and the figure for the Cannonball Adderley Quintet alone was rumored to be \$10,000. The organizers also incurred some additional expenses for welfare, camping and transportation facilities, and a jazz composition contest, organized by the Finnish Jazz Federation, which disappointed by attracting only seven entries.

Outstanding from an artistic point were the Adderley Quintet, the Leo Wright and Tete Montoliu Trio and the Chick Corea Quintet. Cannonball, televised live on Saturday, swung well, and the Corea Quintet scored best in the uptempo Latin numbers during their three-hour set at the Pori Theater.

Don Byas was unable to appear due to illness, and was replaced by Leo Wright (alto sax and flute), backed by the Tete Montoliu Trio.

Other attractions included the Yusef Lateef Quartet, Jazz Q Praha, and the Umeo Big Band with Slide Hampton. The number of musicians involved was 170, with the cream of Finnish jazz talent participating despite last-minute controversy over appearance fees which, according to some comments, were "unfavorable" and "childishly low."

Bleu Blanc Rouge's Summer Campaign*

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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.

AUSTIN: KRMH-FM, Jim Lucher
BALTIMORE: WKTK-FM, Pete Larkin
BOSTON: WVBF-FM, Bill Heizer
CHICAGO: WGLD-FM, Ed Shane
CLEVELAND: WMMS-FM, Bill Bass
DALLAS: KNUS-FM, Tom Kramer
DAYTON: WVUD-FM, Jeff Silbermann
DENVER: KFML-FM, Bill Ashford

HARTFORD: WHCN-FM, Ron Berger
KANSAS CITY: KUDL-FM, Larry Miller
LONG BEACH: KNAC-FM, Ron McCoy
MEMPHIS: WMC-FM, Ron Michaels
MIAMI BEACH: WBUS-FM, Sandy Thompson
NEW ORLEANS: WRNO-FM, Hugh Dillard
NEW YORK: WNEW-FM, Dennis Elsas
PROVIDENCE: WBRU-FM, Jon Rodman
RACINE, WIS.: WRKR-FM, Joey Sands

ROCHESTER: WCMP-FM, Bernie Kimball
SACRAMENTO: KZAP-FM, Robert Williams
SAN ANTONIO: KEEZ-FM, Ted Stecker
SEATTLE: KOL-FM, Darryl Despie
TORONTO: CHUM-FM, Benjy Karch
TUCSON: KWFM-FM, Allan Browning
VALDOSTA, GA.: WVVS-FM, Bill Tullis
WASHINGTON, D.C.: WHUR-FM, Andre Perry

Hot Action Albums

JEFFERSON AIRPLANE, "Long John Silver," Grunt
Stations: WRKR-FM, KOL-FM, WBUS-FM, KFML-FM, KZAP-FM, WVVS-FM, KEEZ-FM, WMC-FM, KRMH-FM, WNEW-FM, WCMF-FM, WKTK-FM

ROD STEWART, "Never a Dull Moment," Mercury
Cuts: All.
Stations: KEEZ-FM, CHUM-FM, WKTK-FM, WHCN-FM, KNUS-FM, KFML-FM, KZAP-FM, WRNO-FM, KUDL-FM, WVBF-FM, WVUD-FM, WMMS-FM

RORY GALLAGHER, "Live," Polydor
Cuts: All.
Stations: WVVS-FM, KEEZ-FM, WMC-FM, WNEW-FM, WRKR-FM, KOL-FM, KFML-FM, WMMS-FM

T. REX, "The Slider," Reprise
Cuts: All.
Stations: KFML-FM, WGLD-FM, WMC-FM, KNAC-FM, WNEW-FM, KOL-FM, WBUS-FM

Also Recommended

ATOMIC ROOSTER, "Blow by Blow Account," Elektra
Stations: WVVS-FM, KWFM-FM

THE DOORS, "Full Circle," Elektra
Cuts: "The Piano Bird," "Good Rocking," "Verdillac."
Stations: KWFM-FM, KUDL-FM, WKTK-FM, WHCN-FM

KUTI AND THE AFRICA '70 WITH GINGER BAKER, "Fela Ransome," Signpost
Cuts: "Let's Start," "Black Man's Cry."
Stations: WKTK-FM, WHCN-FM, WNEW-FM, WHUR-FM

MICHAEL PERLITCH, "Keyboard Tales," Atlantic
Cuts: "America," "Captain Zanzibar."
Station: KWFM-FM

SKYLARK, "Skylark," Capitol
Cuts: All.
Station: WGLD-FM

DAVID AXELFORD, "The Auction," Decca
Cuts: "The Auction," "Freedom," "The Debt."
Stations: KOL-FM, KNAC-FM, KRMH-FM, WCMF-FM

EARTH AND FIRE, "Song of the Marching Children," Warner Bros. (Single)
Station: CHUM-FM

LORI LIEBERMAN, "Lori Lieberman," Capitol
Cuts: All.
Station: WNEW-FM

JIM PRICE, "Sundego's Traveling Order," Dunhill
Station: WMMS-FM

SLADE, "Slade Alive," Polydor
Cuts: All.
Stations: CHUM-FM, WVBF-FM

DAVID BASKIN, "David Baskin," Epic
Cuts: "Softly Rocking," "The Winter Comes."
Station: KUDL-FM

HENRY FRANKLIN, "The Skipper," Black Jazz
Station: WMMS-FM

COUNTRY JOE McDONALD, "Fantasy," Vanguard (Single)
Stations: WVVS-FM, KEEZ-FM

RAMATAM, "Ramatam," Atlantic
Cuts: All.
Stations: KOL-FM, WBUS-FM

SMALL FACES, "Early Faces," Pride
Stations: KEEZ-FM, WBUS-FM, KUDL-FM

BONES, "Bones," Signpost
Cuts: "Good Luck," "Roberta," "Bustin' My Heart."
Station: WKTK-FM

GUESS WHO, "Live at the Paramount," RCA
Cuts: "American Woman," "Runnin' Back to Saskatoon."
Station: WKTK-FM

GARY MCFARLAND, "Requiem for Gary McFarland," Cobblestone
Cuts: All.
Station: KOL-FM

KENNY RANKIN, "Like a Seed," Little David
Cuts: All.
Station: WNEW-FM

SOFT MACHINE, "Five," CBS (Import)
Cuts: All.
Station: WBUS-FM

JACKSON BROWNE, "Rock Me On the Water," Asylum (single)
Stations: CHUM-FM, WVBF-FM

LANI HALL, "Sundown Lady," A&M
Cuts: All.
Station: WCMF-FM

CURTIS MAYFIELD, "Superfly," Curtom
Cuts: All.
Stations: WAMO-FM, WMMS-FM, KFML-FM

TOM RAPP, "Tom Rapp," Reprise
Cuts: All.
Station: CHUM-FM

TEMPTATIONS, "All Directions," Gordy
Cuts: All.
Station: WNEW-FM

CAPABILITY BROWN, "From Scratch," Kama Sutra
Cuts: "Beautiful Scarlet," "Do You Believe."
Station: WHCN-FM

IAN & SYLVIA, "You Were on My Mind," Columbia
Station: WMMS-FM

ZUBIN MEHTA, "Hits From the Hollywood Bowl," London
Cuts: All.
Station: KNAC-FM

ANTHONY REEBOP KWAKA BAAH, "Reebop," Island
Cuts: All.
Stations: CHUM-FM, WRNO-FM

THREE DOG NIGHT, "Seven Separate Fools," Dunhill
Station: KNUS-FM

CASHMAN AND WEST, "A Song Or Two," ABC/Dunhill
Cuts: All.
Station: WNEW-FM

JERMAINE JACKSON, "Jermaine," Motown
Cut: "That's How Love Goes."
Station: WAMO-FM

VAN MORRISON, "Saint Dominic's Preview," Warner Bros.
Cuts: All.
Stations: WKTK-FM, WMMS-FM, WVUD-FM, KUDL-FM, WVUD-FM

ROAD, "Road," Natural Resources
Cuts: "I'm Trying," "Going Down to the Country," "Mushroom Man."
Stations: WVVS-FM, WMMS-FM

ALLEN TOUSSAINT, "Life, Love and Faith," Warner Bros.
Cuts: All.
Station: WBRU-FM

CHICAGO, "Chicago V"
Cuts: "Dialogue," "All Is Well."
Stations: KNUS-FM, WRNO-FM

MILLIE JACKSON, "Millie Jackson," Spring
Cuts: All.
Station: WAMO-FM

NATIONAL LAMPOON, "Radio Dinner," Blue Thumb/Bananna
Cuts: All.
Stations: KOL-FM, WCMF-FM

FREDDIE ROBINSON, "At the Drive-In," Stax
Cuts: All.
Station: KFML-FM

STANLEY TURRENTINE AND MILT JACKSON, "Cherry," CTI
Cuts: "Cherry," "Introspective," "Sister Sanctified."
Stations: WKTK-FM, WBRO-FM, KZAP-FM, WHUR-FM

CRUSADERS, "Hollywood," Mo-West
Cuts: All.
Station: KOL-FM

JUDAS JUMP, "Scorch," Pride
Cuts: "John Brown's Body," "Medley."
Stations: WVVS-FM, KEEZ-FM

NITZINGER, "Nitzinger," Capitol
Cuts: All.
Stations: WHCN-FM, KNUS-FM

SEALS AND CROFTS, "Summer Breeze," Warner Bros.
Cuts: "Summer Breeze," "Hummingbird," "The Euphrates."
Stations: WKTK-FM, WRNO-FM, WVUD-FM

UNIVERSAL JONES, "Vol. 1," MGM
Cuts: All.
Station: KRMH-FM

CURVED AIR, "Phantasmagoria," Warner Bros.
Cuts: "Marie Antoinette," "Phantasmagoria," "Not Quite the Same."
Station: WHCN-FM

ROBIN KENYATTA, "Girl From Martinique," ECM (Import)
Cuts: All.
Station: KFML-FM

DANNY O'KEEFE, "O'Keefe," Signpost
Cuts: All.
Stations: WHCN-FM, WBUS-FM, KFML-FM

SEANOR AND KOSS, "Seanor and Koss," Warner Bros.
Cuts: "She Keeps It Hidden," "Iceland Annie."
Stations: WHCN-FM, KUDL-FM

VARIOUS ARTISTS, "Chicago Anthology," Chess/Janus
Cuts: All.
Station: KNAC-FM

ZULEMA CUSSEAU, "Zulema," Sussex
Cuts: "I Leave It Up to You," "Maybe I'm Ashamed," "American Fruit," "African Roots."
Station: WBRU-FM

DENNY KING, "Evil Wind Is Blowing," Specialty
Station: WMMS-FM

ORPHAN, "Everyone Lives to Sing," London
Cuts: "Everyone Lives to Sing," "Lonely Day," "Look at Her."
Stations: WBRU-FM, WCMF-FM

VALERIE SIMPSON, "Valerie Simpson," Tamla
Cuts: "Fix It Alright," "Keep It Coming," "Genius II."
Stations: WBRU-FM, WHUR-FM

JIMMY WEBB, "Letters," Warner Bros.
Cuts: All.
Station: KOL-FM

THE DOOBIE BROTHERS, "Toulouse Street," Warner Bros.
Cuts: All.
Stations: WHCN-FM, WRNO-FM, WVVD-FM

JOHN KOERNER, "Music Is Just a Bunch of Notes," SJL
Cuts: All.
Station: KFML-FM

JUNIOR PARKER, "Love Ain't Nothing But a Business Going On," Groove Merchant (Single)
Station: WGLD-FM

WHITE WITCH, "White Witch," Capricorn
Cuts: "Sleepwalk," "You're the One," "Illusion," "Don't Close Your Mind."
Stations: WKTK-FM, WRKR-FM, WRNO-FM

WISHBONE ASH, "An Evening Program," Decca
Cuts: All.
Station: KEEZ-FM

Billboard Album Reviews

AUGUST 12, 1972



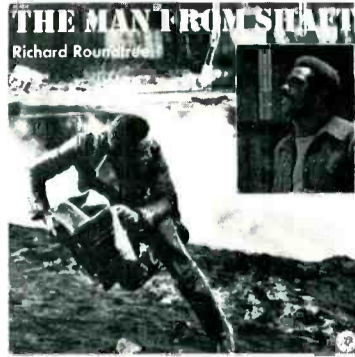
POP
GILBERT O'SULLIVAN—Himself.
 MAM 4 (London)
 Currently topping the Hot 100 chart with "Alone Again (Naturally)," the Britisher will meet with much the same sales success on the LP chart with this dynamic package. Repackaged to include the hit, O'Sullivan also offers his giant English chart hit, "Nothing Rhymed," along with other top programmers such as "Matrimony," "Too Much Attention," and "If I Don't Get You Back Again." Super package to induce more dealer customer traffic!



POP
SMOKEY ROBINSON & THE MIRACLES—Flying High Together.
 Tamla T 318L
 This is probably the last LP of current recordings from the group and it is indeed another link in the musical legacy that Smokey and his Miracles have left us. Super work done on the title tune, "It Will Be Alright," "We Had a Love So Strong," Beautiful reading on "Betcha By Golly Wow." An example of superb musicianship. Also includes their current single "We've Gone Too Far To End It Now."



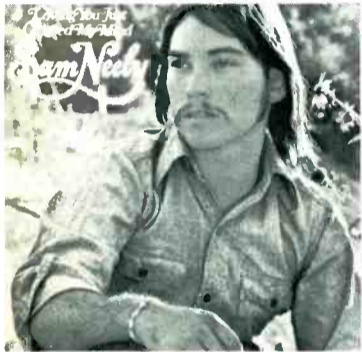
POP
THELMA HOUSTON—The Power of Her Love.
 MoWest MW 102 L (Motown)
 The powerful driving voice of Thelma Houston is at its best on this delightful debut album for MoWest. The artist's originality coupled with the superb Joe Porter production make this package an instant winner. The gospel rocker "There Is A God" is a highlight while other standouts are "Do Something About It," "What If" and "Black California."



POP
RICHARD ROUNDTREE—The Man From Shaft.
 MGM SE 4836
 Richard Roundtree of "Shaft" fame makes an impressive bid as vocalist with both soul & MOR chart potential. A bevy of top drawer players and singers render a gritty accompaniment on the new single "Street Brother" and on the album's title cut "The Man From Shaft."



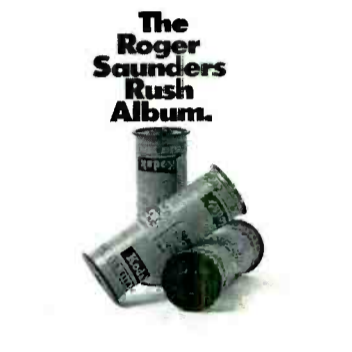
POP
FRANK ZAPPA—Waka/Jawaka-Hot Rats.
 Reprise MS 2094
 The ubiquitous Mr. Zappa has produced an album that should amaze and delight friend and foe alike. Motherless (save Aynsley Dunbar and Don Preston) the magical workings of the fiendish thingie that is Zappa's brain casts itself upon realms of atonality and general weirdness. Who can describe the utter rapture on first hearing of "Your Mouth" or "Waka/Jawaka" or most especially the laudable "Big Swifty."



POP
SAM NEELY—Loving You Just Crossed My Mind.
 Capitol ST 11097
 Out of the Texas area comes a powerful debut of composer-performer Neely with this initial LP which includes his current single, "Loving You Just Crossed My Mind." His material is basic and meaningful with the flavor of country-pop-rock and blues. Strong programming cuts include "Long Road to Texas," "Blue Time," "Cry Me a Song" and "Before Your Eyes." Label has a winner in this new find.



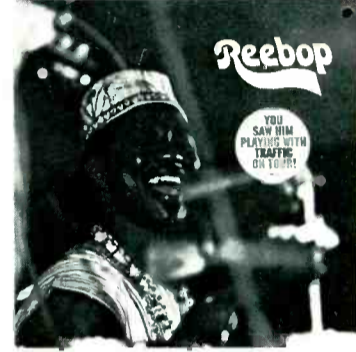
POP
LOVE PEACE & HAPPINESS—Here 'Tis.
 RCA LSP 4721
 It's great to hear a new group that doesn't have such a dull repetitive sound. Life, Peace & Happiness have a lot of life in their tunes, hence it's this musical spirit which makes their offerings sharp and inviting. Such familiar as "I Don't Want To Do Wrong" and "Don't Knock My Love" take on an appealing new flavor in their hands. A chart winner.



POP
ROGER SAUNDERS BUSH ALBUM—
 Warner Bros. BS 2601
 Saunders is a member of the British rock group Freedom who is recording solo while remaining in the group. He's come up with an original, descriptive and melodic set that often sounds like Cat Stevens, with lush orchestration and fine vocals. All cuts are AM and FM possibilities, with "Thanks," "Gentle Violet" and "Unanswered Question" among the standouts.



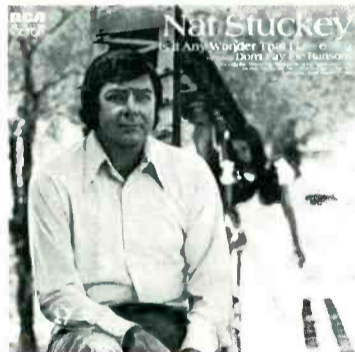
POP
CURVED AIR—Phantasmagoria.
 Warner Bros. BS 2628
 Curved Air are creators of music that whirls in spirals, drifts into climes of effortless enchantment and never fails to delight. They are subscribers to other-worldly impressionistically oriented music. The spherical sounds delve deep into the listeners' consciousness producing strangely eerie effects. Enjoy the lovely synthesis that is "Once A Ghost," "Marie Antoinette" and "Ultra-Vivaldi."



POP
REEBOP—You Saw Him Playing With Traffic On Top.
 Island SW 9304 (Capitol)
 Anthony Reebop Kwaku first came to prominence when he joined Traffic. Reebop wrote all the material especially for this his first album of a solo nature. The riffs have a fluid, concise jazz feel to them and he is a master of African drum playing. Joined on several of the cuts by Traffic men Steve Winwood and Chris Wood, exceptional tracks include "Softly Weeping," "If You Want To Go" and "Problems."



COUNTRY
FARON YOUNG—This Little Girl of Mine.
 Mercury SR 61364
 Super package sure to be a smash in the Faron Young tradition. Includes dynamite readings on songs like "Such a Waste of Mind," "Fools," "A Woman's Touch" and "Forever Was the Name of Our Sunshine." The title tune, his current hit, and "One of My Sad Days" are standout cuts, will prove favorites with programmers. Top production work by Jerry Kennedy.



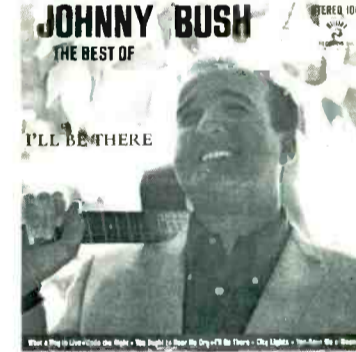
COUNTRY
NAT STUCKEY—Is It Any Wonder That I Love You.
 RCA LSP 4743
 Nat Stuckey scores with "Is It Any Wonder That I Love You," the title tune, as well as "Delta Dawn" and "She's All I Got." Radio station program directors should also give "I Sure Do Enjoy Loving You" a listen. "Don't Pay the Ransom" is also featured. In any case, Nat Stuckey has another strong sales item with this LP.



COUNTRY
KENNY PRICE—You Almost Slipped My Mind.
 RCA LSP 4763
 With "You Almost Slipped My Mind" leading the sales impetus, Kenny Price will have no trouble getting high on the chart with this LP. Two other tunes that strike the mind into a frenzy of emotion are "A Poor Man's Gold" and "Front of the Bus, Back of the Church." Price has never been better, nor scoring with more impact.



COUNTRY
ANITA CARTER—So Much Love.
 Capitol ST 11085
 Ms. Carter emerges from the family with this dynamite package which will establish her as a solo star. Pete Drake produced and such cuts as "Once Around the Brier Patch," "When Love Dies," "Walk on Out of My Mind" and "There's So Much Love Left Over" spotlight the fine talent of Anita. Standout cut is "How To Be a Woman." Strong entry.



COUNTRY
JOHNNY BUSH—The Best of I'll Be There.
 Million 1001
 Johnny Bush continues to gain stature in the world of country music and this LP on the recently-formed Million label is a tribute to his artistry. "You Gave Me a Mountain" is power-packed, as is "You Ought to Hear Me Cry" and "My Cup Runneth Over." This LP is a guaranteed winner for the dealer.



SOUL
ALLEN TOUSSAINT—Life, Love and Faith.
 Reprise MS 2062
 Multi-talented Allen Toussaint's debut album for Reprise is musically much like anything he's done in the past—superior! As liner notes observe Toussaint is largely responsible for the rich "New Orleans Sound." Writer of many hit songs, some of his fine compositions included here are "Am I Expecting Too Much," "Soul Sister" and "I've Got To Convince Myself" and "My Baby Is the Real Thing."



CLASSICAL
HITS FROM THE HOLLYWOOD BOWL—
 Zubin Mehta with the Los Angeles Philharmonic Orchestra.
 London XPS 613
 Currently the rage on the classical scene, Maestro Mehta is deserving of every word of praise heaped upon him. Recorded live at the Hollywood Bowl, the Philharmonic offers superb readings of "Carmen," Ravel's "Bolero" and a splendid performance of Verdi's "La Forza Del Destino Overture." Chalk up another classical smash for Mehta and the Los Angeles Philharmonic.



CLASSICAL
ZUKERMAN PLAYS KREISLER—
 Columbia M 31378
 A great young violinist captures all the charm and lyricism of the popular composer-musician's best-known songs and transcriptions. Fritz Kreisler's music is reborn on this recording.



JAZZ
DUKE ELLINGTON & HIS ORCHESTRA—Latin American Suite.
 Fantasy 8419
 Duke Ellington and his band made their first visit to Latin America in 1968. Duke was so impressed by the vigor of the people, that he attempted to transmit a little of his own feelings into this lovely suite. There is a deep, pervading admiration intrinsic to all the melody lines. Immediate mind-grabbers are "Ocupaca," "Brasilliance" and "The Sleeping Lady and the Giant Who Watches Over Her."



JAZZ
FELA RANSOME-KUTI & THE AFRICA '70 with GINGER BAKER—
 Signpost SP 8401 (Atlantic)
 Ginger Baker was at one time considered the world's most proficient drummer (genre: rock) his roots however lay in the less restricted sphere of jazz improvisations. Fela Ransome-Kuti and Africa '70 are imaginative stylists and the coupling of Baker's skills with their already ample talents results in some very nice listening. Especially interesting are "Egbe Mi O (Cary Me I Want To Die)" and "Black Man's Cry."

Director—DON OVENS

Hot Chart Action

NUMBER OF SINGLES REVIEWED
THIS WEEK
82
LAST WEEK
79

GOODBYE TO LOVE—Carpenters (*12 from 22) . . . duo moved into the top 20, their 5th week on the Hot 100, with a heavy increase noted in top 15 dealer response. Sales action reported in all 21 markets polled with substantial top 15 sales reports showing in L.A., Boston, Dallas, Atlanta, Chicago and Houston. Top 40 radio showing a pick-up in St. Louis, Syracuse, Fargo and Providence bringing the total to 36 of the 40 markets checked with WABC, Pittsburgh, New Orleans, San Diego, Louisville and Des Moines still missing.

YOU DON'T MESS AROUND WITH JIM—Jim Croce (*17 from 21) . . . another mover into the top 20 is Croce's debut with all top 40 radio re-

porting action with the exception of Phoenix and Fargo. Added this week in San Francisco, Pittsburgh, Oklahoma City, Syracuse, Louisville and Albany. Dealer sales reports now coming from all 21 markets checked with heavy increases noted in Chicago, Boston, Baltimore and Atlanta.

BABY DON'T GET HOOKED ON ME—Mac Davis (*27 from 35) . . . strong gains in top 40 radio noted here from Cleveland, Dallas, Seattle, Nashville, Houston (top 10), Denver, Louisville, Fargo (#2) and Salt Lake City with new additions noted in KHJ, Miami, Providence and Phoenix bringing the total listings to 27 of the 40 markets checked. Heavy dealer sales reports noted in L.A., Minneapolis, Houston, Nashville, Dallas and Washington bringing the total to 20 of the 21 markets checked reporting action.

Breaking

BACK STABBERS—O'Jays (*37 from 50) . . . substantial top 40 radio pickup noted with the addition this week from KHJ, San Francisco, St. Louis, Nashville, Indianapolis, Hartford, Syracuse, Omaha and Salt Lake City. Moved top 10 in Cleveland and Detroit and into the teens in Miami and Birmingham radio. Strong sales action showing in Chicago,

Detroit, Cleveland, St. Louis, Miami, Atlanta and 14 other markets of the 21 polled.

REGIONAL BREAKOUTS

BOSTON: Chi Coltrane "Thunder and Lightning" (Columbia) . . . starting to spread into Baltimore, Washington, Minneapolis and Houston, dealer sales reports as well.

***DETROIT:** Sylvers "Fool's Paradise" (Pride/MGM) . . . starting to move into Philly and Houston.

DETROIT: Andy Kim "Who Has the Answers" (Nni) . . . heavy dealer sales reports for past two weeks and starting to spread into Cleveland and Minneapolis.

RADIO

Strong movement in introducing new records and artists is found in the programming and listings of WNDR in Syracuse (Jerry Grady) and KIIS in Los Angeles (Don Elliot). Congratulations to both for giving new product a boost.

Pop

DONNY OSMOND—WHY (2:45)

(prod: Mike Curb & Don Costa) (writers: D'Angelis-Marcucci) (Debar, ASCAP) Radio demand cut from his current LP chart climber "Too Young" is a top updating of Frankie Avalon's 1960 #1 hit. . . strong for MOR as well as top 40. Flip an equally strong cut. Flip: "Lonely Boy" (2:54) (Spanka, BMI) MGM 14424
RADIO ACTION: KYA (San Francisco); KCBQ (San Diego)

ELVIS PRESLEY—BURNING LOVE/IT'S A MATTER OF TIME (2:48/2:57)

(writers: Linde/Westlake) (Combine, BMI/Gladys, ASCAP) RCA 74-0769

DIONNE WARWICKE—I'M YOUR PUPPET (3:02)

(prod: Burt Bacharach-Hal David) (writers: Penn-Oldham) (Fame, BMI) From her past "Soulful" LP, a strong re-doing of the top 10 James and Bobby Purify ballad hit of 1966. Flip: "Don't Make Me Over" (2:51) (Blue Seas/Jac, ASCAP) SCEPTER 12352

LEON RUSSELL—TIGHT ROPE (2:59)

(prod: Denny Cordell & Leon Russell) (writer: Russell) (Skyhill, BMI) Radio demand rack ballad cut from his smash chart LP, "Carney." Flip: "This Masquerade" (2:59) (Skyhill, BMI) SHELTER 7325 (Capitol)
RADIO ACTION: WBBM-FM (Chicago)

CARLOS SANTANA & BUDDY MILES—EVIL WAYS (3:18)

(prod: Carlos Santana & Buddy Miles) (writer: Henry) (Sah, BMI) Radio demand cut from their current top 10 LP smash. Flip: "Them Changes" (4:47) (Miles Ahead, ASCAP) COLUMBIA 4-54666
RADIO ACTION: WBBM-FM (Chicago)

TOMMY ROE—MEAN LITTLE WOMAN, ROSALIE (2:50)

(prod: Troupe One Prod) (writer: Laws) (Low-Twi, BMI) First for the new label, Roe has much top 40 potential in this infectious rhythm ballad. Flip: No info available. MGM SOUTH 7001

TYRONE DAVIS—COME AND GET THIS RING (2:50)

(prod: Willie E. Henderson) (writer: Parker) (Julio-Brian, BMI) Flip: No info available. DAKAR 4510 (Brunswick)

BOBBIE GENTRY—THE GIRL FROM CINCINNATI (3:31)

(prod: Bobbie Gentry and John Guess) (writers: Millis-Ducey-Lascelles) (Blackwood/Joel Sill & Friends, BMI) Back in her strong story telling bag, this potent rack ballad was introduced on the new Bobby Darin TV show. Flip: No info available. CAPITOL 3413

JEAN KNIGHT—Helping Man (2:53) (prod: Wardell Quezzerque) (writers: Harris-Williams) (Malaco/Music Store, BMI) STAX 0136

MARK IV—Honey I Still Love You (3:06) (prod: Roy C. Prod) (writer: Hammond) (Alga/Johnson-Hammond, BMI) MERCURY 73319

MOTT THE HOPPLE—All the Young Dudes (3:33) (prod: David Bowie) (writer: Bowie) (Titan/Chrysalis, ASCAP) COLUMBIA 4-45659

THEM featuring Van Morrison—Gloria (2:38) (writer: Morrison) (Bernice, BMI) PARROT 365 (London)

LORELEI—S.T.O.P. (2:35) (prod: Emil LaViola/Don Oriolo/Paul Vanderbeck) (Hael, BMI) COLUMBIA 4-45629

BOBBY ARVON—Forgotten Child (3:22) (prod: Al Kasha) (writer: Arvon-Reed) (Fifth Floor/Silver House, ASCAP) MGM 14416

100 PROOF (Aged In Soul)—DON'T SCRATCH WHERE IT DON'T ITCH (3:09)

(prod: Greg Perry, General Johnson) (writers: Johnson-Perry-Bond) (Gold Forever, BMI) Flip: No info available. HOT WAX 7206 (Buddah)

BOBBY WOMACK & PEACE—SWEET CAROLINE (3:07)

(prod: Bobby Womack) (writer: Diamond) (Our Own Thing/Stonebridge, ASCAP) Super soulful reading of Neil Diamond's giant. Flip: No info available. UNITED ARTISTS 50946

ANDY & DAVID WILLIAMS—I WON'T LAST A DAY WITHOUT YOU (3:02)

(prod: Jackie Mills) (writers: Williams-Nichols) (Almo, ASCAP) The young nephew of Andy Williams score with their initial entry . . . a rhythm ballad beauty by Paul Williams and loaded with MOR and top 40 potential. Flip: "I'll Love You" (3:08) (Language of Sound/Brianhead, ASCAP) KAPP 2179 (MCA)

ADAM MILLER—MAN OF MY WORD (2:58)

(prod: Wes Farrell) (writer: Miller) (Every Little Tune/Etteilla Ents, ASCAP) Flip: No info available. CHELSEA 78-0104 (RCA)

KAREN WYMAN—Somebody Waiting (3:04) (prod: Paul Leka) (writer: Nichols-Williams) (Almo, ASCAP) COLUMBIA 4-45653

VIKki CARR—Grande, Grande, Grande (3:42) (prod: Jack Gold) (writer: Friedman-Testa-Tonyrenis) (Peer International, BMI) COLUMBIA 4-45658

SUGAR—Dancing In The Streets (3:32) (prod: Willy Hutch) (writer: Stevenson-Hunter-Gaye) (Jobete, ASCAP) ROCKY ROAD 30-063 (Bell)

BROWNSVILLE STATION—Rock With The Music (3:16) (prod: Eric Stevens) (writer: M. Lutz) (Big Leaf, ASCAP) BIG TREE 144 (Bell)

FIVE MAN ELECTRICAL BAND—Money Back Guarantee (3:25) (prod: Dallas Smith) (writer: Emmerson) (4 Star, BMI) LION 127 (MGM)

TONI WINE—Long Distance Kissin' (2:44) (prod: Chips Moman) (writer: Wine) (Baby Chick, BMI) ENTRANCE 7510 (CBS)

Also Recommended

FOUR TOPS—(It's The Way) NATURE PLANNED IT (3:50) (prod: Frank Wilson) (writers: Wilson-Sawyer) (Stone Agate, BMI/Jobete, ASCAP) MOTOWN 1210

JEFFERSON AIRPLANE—Long John Silver (3:55) (prod: Jefferson Airplane) (writers: Casady-Slick) (Fish-Scent/Mole, BMI) GRUNT 65-0506 (RCA)

Country

JOHNNY CASH—ONEY (2:58)

(prod: Larry Butler) (writer: J. Chestnut) (Passkey, BMI) Flip: "Country Trash" (House of Cash, BMI) COLUMBIA 4-45660

PORTER WAGONER & DOLLY PARTON—TOGETHER ALWAYS (2:12)

(prod: Bob Ferguson) (writer: Parton) (Owepar, BMI) Flip: "Love's All Over" (3:06) (Owepar, BMI) RCA 74-0773

Also Recommended

DANNY DAVIS & NASHVILLE BRASS—From Dixie With Love (3:14) (prod: Bob Ferguson) (writer: Public Domain) (Daydan, ASCAP) RCA 74-0760

BOBBY BARE—SYLVIA'S MOTHER (3:50)

(prod: Jerry Kennedy) (writer: Silverstein) (Evil Eye, BMI) Dynamite country reading of the recent pop smash by Dr. Hook. Flip: "Music City, U.S.A." (Return, BMI) MERCURY 73317

COMPTON BROTHERS—CLAUDETTE (2:05)

(prod: Henry Hurt) (writer: Orbison) (Acuff Rose, BMI) Flip: "It Happens All the Time" (2:55) (Brothers Two, ASCAP) DOT 17-427 (Famous)

FERLIN HUSKY—HOW COULD YOU BE ANYTHING BUT LOVE (2:40)

(prod: Bill Walker) (writers: Frazier-Owens) (Blue Crest/Hill & Range, BMI) Infectious and clever rhythm ballad penned by Dallas Frazier and A.L. Owens with a top Husky pop-country reading. Flip: "I'd Walk A Mile For A Smile" (2:43) (Con Brio, BMI) CAPITOL 3415

TY WHITNEY—All American Boy (3:25) (prod: Whitney) (writer: Whitney) (Dotted Lion/Whizzel, ASCAP) MGM 14423

BUCK TRENT—Goin' Home (2:01) (prod: Bob Ferguson & Porter Wagoner) (writer: Wagoner-Trent) (Owepar, BMI) RCA 74-0767

HANK CAPPS—BOWLING GREEN (2:06)

(prod: Cliffe Stone) (writers: Everly-Slater) (Bowling Green, BMI) Top country reading of the Everly Bros. past pop hit. Flip: "Roll Mississippi Roll" (Rocksmith, ASCAP) CAPITOL 3416

BILLY MIZE—TAKE IT EASY (2:48)

(prod: Doug Gilmore) (writers: Browne-Frey) (Benchmark, ASCAP) Strong country treatment of the current pop winner by the Eagles. Top production by Doug Gilmore. Flip: "Susan's Floor" (2:40) (Jack, BMI) UNITED ARTISTS 50945

BUD BREWER—SWEET COUNTRY MUSIC (2:20)

(prod: Jerry Bradley) (writer: Lordi) (Speckled Bird/Outragious, BMI) Flip: "White Line Fever" (3:03) (Blue Book, BMI) RCA 74-0765

BOBBY PENN—Sunshine Lady (2:15) (prod: Howard & Fields) (writers: Fields/Riis) (Hilltop Acres, ASCAP) 50 STATES 8 (Royal American)

DAVE WARNER—Simple Way of Life (2:40) (prod: Azevedo Warner) (writer: Azevedo/Warner) (Shade Tree, BMI) DAZY 101

Soul

TYRONE DAVIS—COME AND GET THIS RING (See Pop Pick)

BOBBY WOMACK & PEACE—SWEET CAROLINE (See Pop Pick)

100 PROOF (Aged In Soul)—DON'T SCRATCH WHERE IT DON'T ITCH (See Pop Pick)

JEAN KNIGHT—HELPING MAN (See Pop Pick)

FOUR TOPS—(It's the Way) NATURE PLANNED IT (See Pop Pick)

MARK IV—HONEY I STILL LOVE YOU (See Pop Pick)

Also Recommended

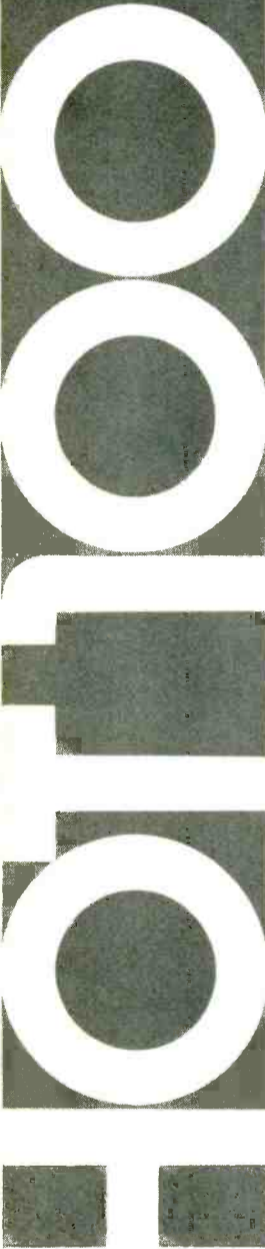
BEN E. KING—Take Me To The Pilot (3:16) (prod: Bob Gallo) (writers: John/Taupin) (James, BMI) MANDALA 2512 (Starday-King)

LORELEI—S.T.O.P. (See Pop Pick)

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." (Goal indicated by asterisk.)

For Week Ending August 12, 1972



Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	ALONE AGAIN (Naturally) 9	Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London)
2	2	BRANDY (You're A Fine Girl) 9	Looking Glass (Mike Gershman-Bob Lipton-Looking Glass), Epic 5-10874 (CBS)
3	3	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT 11	Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt)
4	4	DADDY, DON'T YOU WALK SO FAST 17	Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)
5	6	WHERE IS THE LOVE 10	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2879
6	9	LONG COOL WOMAN 8	Hollies (Ron Richard & the Hollies), Epic 5-10871 (CBS)
7	15	I'M STILL IN LOVE WITH YOU 6	Al Green (Willie Mitchell) Hi 2216 (London)
8	5	TOO LATE TO TURN BACK NOW 12	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910
9	8	HOW DO YOU DO 16	Mouth & MacNeal (Hans Van Hemart), Philips 40715 (Mercury)
10	7	SCHOOL'S OUT 11	Alice Cooper (Bob Ezrin), Warner Bros. 7596
11	12	COCONUT 10	Nilsson (Richard Perry), RCA 74-0718
12	22	GOODBYE TO LOVE 5	Carpenters (Jack Daugherty), A&M 1367
13	16	THE HAPPIEST GIRL IN THE WHOLE U.S.A. 13	Donna Fargo (Stan Silver), Dot 17409 (Famous)
14	14	HOLD HER TIGHT 7	Osmonds (Alan Osmond & Michael Lloyd), MGM 14405
15	11	LEAN ON ME 17	Bill Withers (Bill Withers), Sussex 235 (Buddah)
16	10	LAYLA 25	Derek & the Dominos (Tom Dowd and the Dominos), Atco 6809
17	21	YOU DON'T MESS AROUND WITH JIM 7	Jim Croce (Terry Cashman & Tommy West), ABC 11328
18	20	HOLD YOUR HEAD UP 9	Argent (Rod Argent & Chris White), Epic 5-10852 (CBS)
19	13	DAY BY DAY 13	Godspell (Steven Schwartz), Bell 45-210
20	24	MOTORCYCLE MAMA 10	Sailcat (Pete Carr), Elektra 45782
21	23	SEALED WITH A KISS 10	Bobby Vinton (Bobby Vinton), Epic 5-10861 (CBS)
22	29	LOOKIN' THROUGH THE WINDOWS 5	Jackson 5 (Hal Davis), Motown 1205
23	28	HAPPY 5	Rolling Stones (Jimmy Miller), Rolling Stones 19104 (Atlantic)
24	25	GONE 12	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387
25	34	ROCK AND ROLL, Part 2 4	Gary Glitter (Mike Leander), Bell 45-237
26	39	THE GUITAR MAN 3	Bread (David Gates), Elektra 45803
27	35	BABY DON'T GET HOOKED ON ME 7	Mac Davis (Rick Hall), Columbia 4-45618
28	38	JOIN TOGETHER 4	Who (Who/Glyn Johns), Decca 32983 (MCA)
29	32	BREAKING UP IS HARD TO DO 7	Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-235
30	31	BABY LET ME TAKE YOU (IN MY ARMS) 11	Detroit Emeralds (A. Katouzian Prod.), Westbound 203 (Chess/Janus)
31	40	BEAUTIFUL SUNDAY 11	Daniel Boone (Larry Page), Mercury 73281
32	33	SMALL BEGINNINGS 8	Flash (Derek Lawrence), Capitol 3345

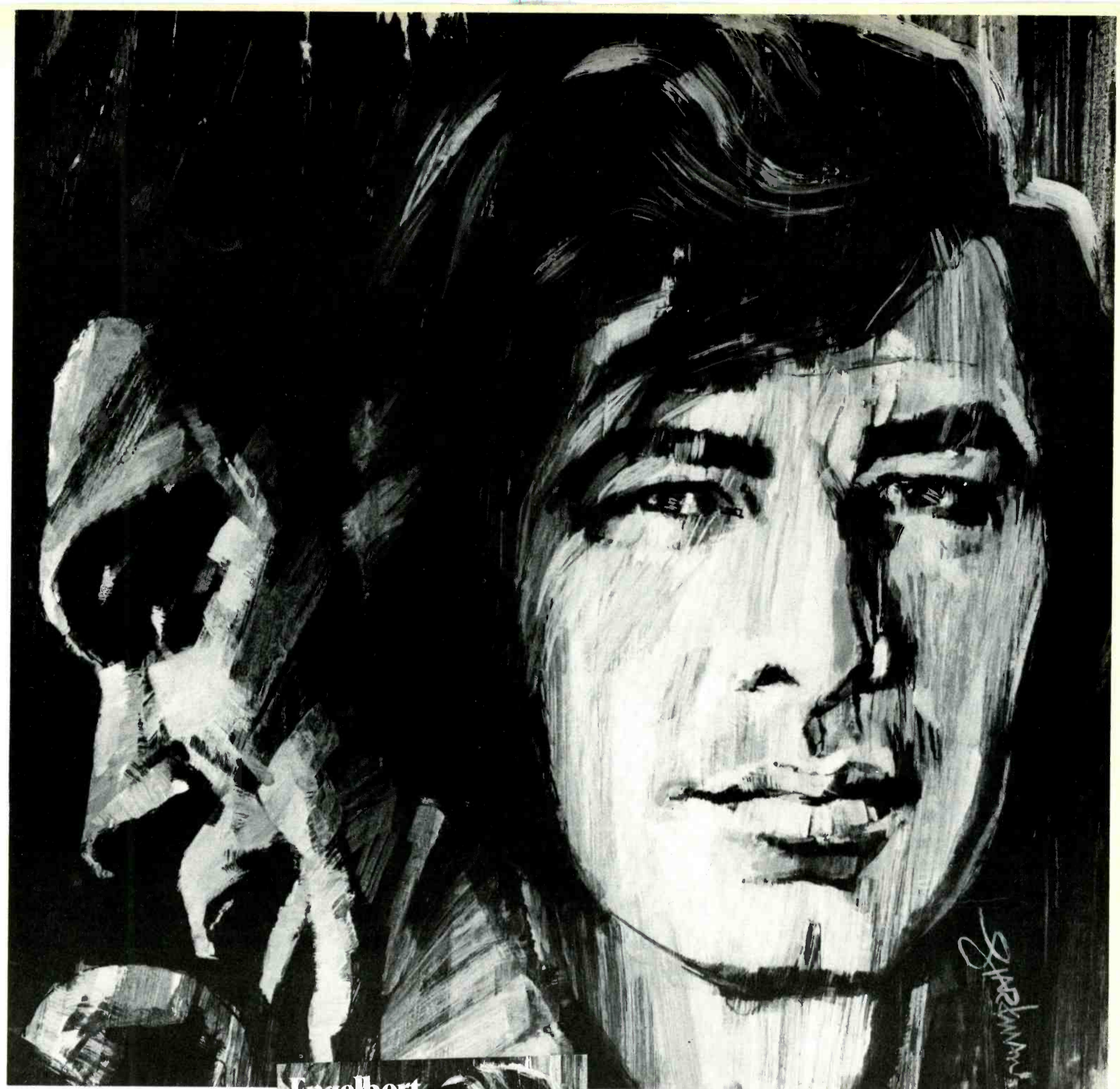
THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
33	36	WHEN YOU SAY LOVE 6	Sonny & Cher (Snuff Garrett), Kapp 2176 (MCA)
34	17	CONQUISTADOR 14	Procol Harum (Chris Thomas), A&M 1347
35	18	ROCKET MAN 15	Elton John (Gus Dudgeon), Uni 55328 (MCA)
36	27	OUTA SPACE 17	Billy Preston (Billy Preston), A&M 1320
37	50	BACK STABBERS 4	O'Jay's (Gamble-Huff Prod), Philadelphia International 3517 (CBS)
38	19	TAKE IT EASY 11	Eagles (Glyn Johns), Asylum 11005 (Atlantic)
39	41	SWEET INSPIRATION/WHERE YOU LEAD 8	Barbra Streisand (Richard Perry), Columbia 4-45626
40	60	SATURDAY IN THE PARK 2	Chicago (James William Guericco), Columbia 4-45657
41	62	POP THAT THANG 7	Isley Brothers (Isleys), T-Neck 935 (Buddah)
42	51	POWER OF LOVE 6	Joe Simon (Staff), Spring 128 (Polydor)
43	43	I'M COMING HOME 8	Stories (Stories), Kama Sutra 545 (Buddah)
44	47	POPCORN 6	Hot Butter (R. Talmadge, D. Jordan & Bill & Steve Jerome, M.T.L.), Musicor 01458
45	57	GO ALL THE WAY 7	Raspberries (Jimmy Ienner), Capitol 3348
46	46	WE'VE COME TOO FAR TO END IT NOW 8	Smokey Robinson & The Miracles (Johnny Bristol), Tamla 54220 (Motown)
47	52	YOU'RE STILL A YOUNG MAN 5	Tower of Power (Ron Capone), Warner Bros. 7612
48	49	IN THE GHETTO 8	Candi Staton (Rick Hall), Fame 91000 (United Artists)
49	61	RUN TO ME 3	Bee Gees (Bee Gees & Robert Stigwood), Atco 6896
50	30	PEOPLE MAKE THE WORLD GO ROUND 11	Stylistics (Thom Bell), Avco 4595
51	71	THIS WORLD 2	Staple Singers (Al Bell), Stax 0137
52	53	DUNCAN 6	Paul Simon (Roy Halee & Paul Simon), Columbia 4-456381
53	54	COLDEST DAYS OF MY LIFE 5	Chi-Lites (Eugene Record), Brunswick 55478
54	55	PUT IT WHERE YOU WANT IT 5	Crusaders (Stewart Levine), Blue Thumb 208 (Famous)
55	56	STARTING ALL OVER AGAIN 6	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127
56	66	EVERTBODY PLAYS THE FOOL 5	Main Ingredient (Sylvester & Simmons), RCA 74-0731
57	59	A SIMPLE MAN 6	Lobo (Phil Gernhard), Big Tree 141 (Bell)
58	58	I MISS YOU 7	Harold Melvin & the Blue Notes (Gamble & Huff Prod.), Philadelphia International 3516 (CBS)
59	63	THE CITY OF NEW ORLEANS 3	Arlo Guthrie (Lenny Waronker & John Pilla), Reprise 1103
60	45	THE RUNWAY 9	Grass Roots (Steve Barri with Rob Grill & Warren Entner), Dunhill 4316
61	—	BLACK & WHITE 1	Three Dog Night (Richard Podolor) Dunhill 4317
62	89	SPEAK TO THE SKY 2	Rick Springfield (Robie Porter), Capitol 3340
63	—	HONKY CAT 1	Elton John (Gus Dudgeon) UNI 55343 (MCA)
64	44	HONKY TONK, Part 1 8	James Brown (James Brown), Polydor 14129
65	75	EASY LIVIN' 3	Uriah Heep (Gerry Bron), Mercury 73307
66	70	ALABAMA WILD MAN 5	Jerry Reed (Chet Atkins & Jerry Reed), RCA 74-0738

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	67	ZING WENT THE STRINGS OF MY HEART 6	Trammps (Baker-Harris-Young), Buddah 306
68	69	STARMAN 7	David Bowie (Ken Scott & David Bowie), RCA 74-0719
69	78	THAT'S THE WAY GOD PLANNED IT 6	Billy Preston (George Harrison), Apple 1808
70	73	ROCK ME ON THE WATER 2	Jackson Browne (Richard Sanford Orshoff), Asylum 11006 (Atlantic)
71	68	RIP OFF 10	Laura Lee (William Weatherspoon/Stagecoach Productions), Hot Wax 7204 (Buddah)
72	83	GOOD FOOT, Part 1 2	James Brown (James Brown), Polydor 14139
73	76	MY GUY 10	Petula Clark (Mike Curb & Don Costa), MGM 14392
74	74	THAT'S WHAT FRIENDS ARE FOR 5	B.J. Thomas (Steve Tyrell & Al Gorgoni), Scepter 12354
75	85	BEN 2	Michael Jackson (Corporation), Mofown 1207
76	79	MY MAN IS A SWEET MAN 2	Millie Jackson (Raeford Gerald), Spring 127 (Polydor)
77	77	IF I WERE A CARPENTER 7	Bob Seger (Punch & Cass), Palladium 1079
78	80	YOUR WONDERFUL SWEET SWEET LOVE 2	Supremes (Smokey), Motown 1206
79	82	IN THE QUIET MORNING 3	Joan Baez (Joan Baez/Norbert Putnam), A&M 1362
80	86	IN TIME 2	Engelbert Humperdinck (Gordon Mills), Parrot 40071
81	81	BEAT ME DADDY EIGHT TO THE BAR 4	Commander Cody and His Lost Planet Airmen (Dale Lear & Lefty Black), Paramount 0169 (Famous)
82	99	MY DING-A-LING 2	Chuck Berry (Esmond Edwards), Chess 2131
83	84	WHAT A WONDERFUL THING WE HAVE 2	Fabulous Rhinestones (Fabulous Rhinestones), Just Sunshine 500 (Famous)
84	65	LOOK WHAT THEY'VE DONE TO MY SONG, MA 6	Ray Charles (Ray Charles), ABC/TRC 11329
85	90	GERONIMO'S CADILLAC 2	Michael Murphey (Bob Johnston), A&M 1368
86	—	AMERICA 1	Yes (Yes & Eddie Offord), Atlantic 2899
87	—	PLAY ME 1	Neil Diamond (Tom Catalano & Neil Diamond), Uni 55346 (MCA)
88	96	GARDEN PARTY 3	Rick Nelson (Rick Nelson), Decca 32980 (MCA)
89	100	NIGHTS IN WHITE SATIN 2	Moody Blues (Tony Clarke), Deram 85023 (London)
90	—	MELISSA 1	Allman Brothers Band (Tom Dowd), Capricorn 0007 (Warner Bros.)
91	91	GOODBYE AGAIN 4	John Denver (Milton Okun), RCA 74-0737
92	87	CIRCLES 5	New Seekers (David Mackay), Elektra 45787
93	97	DOWN BY THE RIVER 4	Albert Hammond (Don Atfield & Albert Hammond), MUMS 6009 (CBS)
94	94	I NEVER COULD BE HAPPY 4	Emotions (Homer Banck, Carl Hampton, Raymond Jackson & Pervis Staples), Volt 4083
95	72	DELTA DAWN 7	Tanya Tucker (Billy Sherrill), Columbia 4-45588
96	—	SUMMER SUN 1	James Town Massacre (Myland Bogden & Guy Marasco), Warner Bros. 7603
97	—	I BELIEVE IN MUSIC 1	Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)
98	98	SITTIN' ON A TIME BOMB (Waitin' for the Hurt to Come) 3	Honey Cone (Greg Perry), Hot Wax 7205 (Buddah)
99	—	SOUTHBOUND TRAIN 1	Graham Nash & David Crosby (David Crosby/Graham Nash/Bill Halverson) Atlantic 2892
100	—	A SUNDAY KIND OF LOVE 1	Lenny Welch (Hank Medrees & Dave Appell), Atco 6894

HOT 100 A-Z (Publisher-Licenses)

Alabama Wild Man (Vector, BMI) 66	Circles (Ampco, ASCAP) 92	Garden Party (Matraqua, BMI) 88	Pop That Thang (Triple Three/Eden, BMI) 41	Sittin' on a Time Bomb (Waitin' for the Hurt to Come) (Gold Forever, BMI) 98	That's What Friends Are For (Almo, ASCAP) 74
Alone Again (Naturally) (MAM, ASCAP) 1	City of New Orleans, The (Kama Rippa/Turnpike Tom, ASCAP) 59	Geronimo's Cadillac (Mystery, BMI) 85	Lean on Me (Inferior, BMI) 15	This World (Sunbeam, BMI) 51	Too Late to Turn Back Now (Blacklaw, ASCAP) 32
America (Charling Cross, BMI) 86	Colonel (Blackwood, BMI) 11	Go All the Way (C.A.M.-U.S.A., BMI) 45	Long Cool Woman (Yellow Dog, ASCAP) 6	We've Come Too Far to End It Now (Unart/Stagedoor, BMI) 8	We're Still a Young Man (Lookin' Through the Windows (Jobete, ASCAP) 22
Baby Don't Get Hooked on Me (Screen Gems-Columbia, BMI) 27	Coldest Days of My Life (Julio-Brain, BMI) 53	I Miss You (Assorted, BMI) 58	Look What They've Done to My Song, Ma (Kama Rippa/Amelian, ASCAP) 84	What a Wonderful Thing We Have (Higher/Rhinestones, ASCAP) 68	When You Say Love (Jack & Jill, ASCAP) 33
Baby Let Me Take You (In My Arms) (Bridgeport, BMI) 30	Goodbye to Love (Almo/Hammer & Nails, ASCAP) 12	I Never Could Be Happy (East/Memphis, BMI) 57	My Gung-a-Ling (Isales, BMI) 82	Where is the Love (Antisia, ASCAP) 96	Y'all Don't Mess Around with Jim (Blendingwell/Wingate, ASCAP) 17
Back Stabbers (Assorted, BMI) 37	Good Foot, Part 1 (Dynatone/Belinda, BMI) 72	If I Were a Carpenter (Faithful Virtue, BMI) 94	My Man Is a Sweet Man (Gaucho/Belinda, BMI) 76	Your Wonderful Sweet Sweet Love (Jobete, ASCAP) 78	You're Still a Young Man (Kupfilla, ASCAP) 47
Beat Me Daddy Eight to the Bar (MCA, ASCAP) 81	The Guitar Man (Screen Gems-Columbia, BMI) 26	If Loving You Is Wrong I Don't Want to Be Right (East/Memphis, BMI) 57	Nights in White Satin (Essex, BMI) 89	Zing Went the Strings of My Heart (Warner Bros., ASCAP) 67	
Beautiful Sunday (Page Full of Hits, ASCAP) 31	Happy (Promo, ASCAP) 23	Hold Her Tight (Kolob, BMI) 14	Outa Space (Irving/Wep, BMI) 36		
Ben (Jobete, ASCAP) 75	Hold Your Head Up (Mainstay, BMI) 18	Join Together (Track, BMI) 28	People Make the World Go Round (Belbov/Assorted, BMI) 50		
Black & White (Templeton, ASCAP) 61	How Do You Do (WB, ASCAP) 9		Round (Belbov/Assorted, BMI) 50		
Brandy (You're a Fine Girl) (Epic/Spruce Run/Chappel, ASCAP) 2	I Believe in Music (Songpainter, BMI) 97		Sealed With a Kiss (Post, ASCAP) 21		
Breaking Up is Hard to Do (Screen Gems-Columbia, BMI) 29	Breakin' Up is Hard to Do (Giant Enterprise, BMI) 56		Simple Man (Kaiser-Famous, ASCAP) 87		
			Take It Easy (Benchmark, ASCAP) 10		
			That's the Way God Planned It (Apple, ASCAP) 69		

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



IN TIME

The new LP by **ENGELBERT HUMPERDINCK**

XPAS 71056
Produced by Gordon Mills



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	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. NA Indicates not available	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot).	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
1	1	9	★	ELTON JOHN Honky Chateau Uni 93135 (MCA)			37	31	12	DONNY OSMOND Portrait Of Donny MGM SE 4820			73	73	25	★	STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002			
2	2	7		ALICE COOPER School's Out Warner Bros. BS 2623			38	38	21	★ STEVIE WONDER Music Of My Mind Tamla T 314 L (Motown)			74	84	7	★	ISLEYS Brother, Brother, Brother T-Neck TNS 3009 (Buddah)		NA	
3	9	3	★	CHICAGO V Columbia KC 31102			39	34	26	BILLY PRESTON I Wrote a Simple Song A&M SP 3507			75	75	18		DEEP PURPLE Machine Head Warner Bros. BS 2607			
4	6	6	★	CARPENTERS A Song For You A&M SP 3511			40	40	16	STEPHEN STILLS Manassas Atlantic SD 2-903			76	70	19		ANDY WILLIAMS Love Theme From "The Godfather" Columbia KC 31303			
5	5	7		SIMON & GARFUNKEL Greatest Hits Columbia KC 31350			41	35	16	SAMMY DAVIS, JR. Now MGM SE 4832			77	87	3	★	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568			
6	3	10		ROLLING STONES Exile on Main St. Rolling Stones COC 2-2900 (Atlantic)			42	42	37	ALICE COOPER Killer Warner Bros. BS 2567			78	71	28		BREAD Baby I'm-A Want You Elektra EKS 75015			
7	8	7	★	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)		NA	43	41	14	JEFF BECK GROUP Epic KE 31331 (CBS)			79	68	9		BOB WEIR Ace Warner Bros. BS 2627			
8	10	5	★	NEIL DIAMOND Moods Uni 93136 (MCA)			44	33	71	CAROLE KING Tapestry Ode SP 77009 (A&M)			80	57	16		DR. HOOK & THE MEDICINE SHOW Columbia C 30898			
9	7	11		JACKSON 5 Lookin' Through the Windows Motown M 750 L		NA	45	50	9	★ URIAH HEEP Demons & Wizards Mercury SRM 1-630			81	79	10		DILLARDS Roots & Branches Anthem ANS 5901 (United Artists)			
10	14	6	★	CARLOS SANTANA & BUDDY MILES Live Columbia KC 31308			46	48	9	WAYNE NEWTON Daddy Don't You Walk So Fast Chelsea CHE 1001 (RCA)			82	81	45		CAT STEVENS Teaser & the Firecat A&M SP 4313			
11	4	13		BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)		NA	47	59	5	★ VARIOUS ARTISTS Fillmore: The Last Days Fillmore 23X31390 (CBS) (Tapes Available Through Warner Brothers)			83	83	9		JAMES BROWN Soul Classics Polydor SC 5401		NA	
12	20	3	★	EMERSON, LAKE & PALMER Trilogy Cotillion SD 9903			48	49	7	JOHN & YOKO/PLASTIC ONO BAND Some Time In New York City Apple SVBB 3392			84	104	2	★	VAN MORRISON Saint Dominic's Preview Warner Bros. BS 2633			
13	11	13		JETHRO TULL Thick As A Brick Reprise MS 2072			49	55	7	PINK FLOYD Obscured by Clouds Harvest ST 11078 (Capitol)			85	108	2	★	DOORS Full Circle Elektra EKS 75038			
14	16	6		ELVIS PRESLEY Elvis Live At Madison Square Garden RCA LSP 4776			50	61	13	★ FLASH Capitol ST 11040			86	89	7		MOUTH & MacNEAL How Do You Do Philips PHS 700-000 (Mercury)		NA	
15	13	9		THE OSMONDS Live MGM 2SE 4826		NA	51	45	27	AL GREEN Let's Stay Together Hi SHL 32070 (London)			87	91	6		ELVIS PRESLEY Sings Hits From His Movies RCA Camden CAS 2567			
16	12	14		ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216			52	43	19	GODFATHER Soundtrack Paramount PAS 1003 (Famous)			88	88	30		YES Fragile Atlantic SD 7211			
17	21	5	★	LEON RUSSELL Carney Shelter SW 8911 (Capitol)		NA	53	53	39	WAR All Day Music United Artists UAS 5546			89	92	9		TOWER OF POWER Bump City Warner Bros. MS 2616			
18	15	14		PROCOL HARUM Live in Concert with the Edmonton Symphony Orchestra A&M SP 4335			54	46	12	JUDY COLLINS Colors of the Day/The Best of Elektra EKS 74030			90	100	3	★	BOBBY VINTON Sealed With a Kiss Epic KE 31642 (CBS)			
19	17	49		DEREK & THE DOMINOS Layla Atco SD 2-704			55	65	7	★ ARGENT All Together Now Epic KE 31556 (CBS)			91	96	8		RAMSEY LEWIS TRIO Upendo Ni Pamoja Columbia KC 31096		NA	
20	18	9		ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace Atlantic SD 2-906			56	56	12	JOAN BAEZ Come From the Shadows A&M SP 4339			92	86	8		GRASS ROOTS Move Along Dunhill DSX 50112		NA	
21	44	3	★	THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118			57	85	3	★ CHER Foxy Lady Kapp KR5 5514 (MCA)			93	93	7		FREDDIE HART Bless Your Heart Capitol ST 11073		NA	
22	27	4	★	NILSSON Son of Schmilsson RCA LSP 4717			58	58	11	BEACH BOYS Pet Sounds/Carl & the Passions— So Tough Reprise 2MS 2083			94	97	9		DAVID BOWIE Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702		NA	
23	28	4	★	DONNY OSMOND Too Young MGM SE 4854			59	67	8	BOBBY WOMACK Understanding United Artists UAS 5577			95	95	27		PAUL SIMON Columbia KC 30750			
24	26	22		ALLMAN BROS. Eat A Peach Capricorn 2CP 0102 (Warner Bros.)			60	63	7	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756			96	82	16		MANDRILL Mandrill Is Polydor PD 5025		NA	
25	32	10	★	CHUCK BERRY London Sessions Chess CH 60020		NA	61	47	17	JIMMY CASTOR BUNCH It's Just Begun RCA LSP 4640			97	120	7	★	NAT ADDERLEY SEXTET Soul Zodiac Capitol SVBB 11025		NA	
26	19	14		JANIS JOPLIN Joplin In Concert Columbia C2X 33160			62	51	17	GRAHAM NASH/DAVID CROSBY Atlantic SD 7220			98	98	22		HARRY CHAPIN Heads & Tales Elektra EKS 75023			
27	23	26		ROBERTA FLACK First Take Atlantic SD 8230			63	72	5	★ DONNA FARGO Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)			99	94	37		NILSSON Nilsson Schmilsson RCA LSP 4515		NA	
28	22	8		EAGLES Asylum SD 5054 (Atlantic)			64	62	26	GEORGE CARLIN FM-AM Little David LD 7214 (Atlantic)			100	80	9		STEPPENWOLF Rest In Peace Dunhill DSX 50124		NA	
29	—	1	★	ROD STEWART Never A Dull Moment Mercury SRM 1646			65	69	5	HOLLIES Distant Light Epic KE 30958 (CBS)			101	99	10		JOHNNY MATHIS First Time Ever (I Saw Your Face) Columbia KC 31342		NA	
30	30	24		DONNY HATHAWAY Live Atco SD 33-386		NA	66	64	9	TOM JONES Close Up Parrot XPAS 71055 (London)			102	77	17		JOE TEX I Gotcha Dial DL 6002 (Mercury)		NA	
31	24	18		HISTORY OF ERIC CLAPTON Atco SD 2-803			67	52	26	AMERICA Warner Bros. BS 2576			103	78	15		NEW RIDERS OF THE PURPLE SAGE Powerglide Columbia KC 31248		NA	
32	25	16		CHI-LITES A Lonely Man Brunswick BL 754179			68	54	20	HUMBLE PIE Smokin' A&M SP 4342			104	109	10		ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060			
33	39	32		ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7			69	66	9	JOHN MAYALL Jazz Blues Fusion Polydor PD 5027			105	105	10		FRANK SINATRA Greatest Hits, Vol. 2 Reprise FS 1034			
34	29	24		NEIL YOUNG Harvest Reprise MS 2032			70	60	14	★ GRAND FUNK RAILROAD Mark, Don & Mel, 1969-71 Capitol SABB 11042			106	101	32		GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385		NA	
35	37	44		GODSPELL Original Cast Bell 1102		NA	71	74	11	BLOODROCK Live Capitol SVBB 11038			107	—	1	★	GILBERT O'SULLIVAN Himself MAM 4 (London)		NA	
36	36	8		PIPES & DRUMS BAND Amazing Grace RCA LSP 4744		NA	72	76	6	JAMES BROWN There It Is Polydor PD 5028			108	107	14		MOUNTAIN Live—The Road Goes Ever On Windfall 5502 (Bell)		NA	

ABC/Dunhill, Dot/Paramount and Fantasy are three more record companies assigning exclusive tape rights to GRT...

here are the details and some good reasons why.

More and more recording companies today are discovering that GRT's a better way to go when it comes to tape. Our music and entertainment roster's growing larger with each passing day. Our current license with ABC/Dunhill becomes exclusive as of January 1, 1973 (and that contract runs until January 1, 1980). We're now exclusive with Famous Music's labels: Dot, Paramount and Neighborhood. And we've just entered into an exclusive tape manufacturing agreement with Fantasy Records (Fantasy will sell GRT manufactured product to Fantasy record distributors, while GRT will act as a master distributor selling our own distribution network). And the beat goes on. We offer contracts that are good—for both sides. Everybody makes money. But not at the expense of the other guy (those are the only contracts that last anyway).



A "hard-working" tradition

Why the big switch to GRT? Ever since entering the business—back in '65—GRT's worked hard to acquire the strongest labels and performing artists, to deliver a fair-priced product to market on time, and to back its entire catalog with highly personalized service and the very finest in sales promotion.

We're still small enough to care

We've never adopted a big company attitude toward our customers. Our strength has been our resourcefulness and our dedication to keeping in touch with people's specific problems. This "small company" attention to detail has put quite a few new members on our growing team. We are currently working with a catalog that's the best in the stereo tape business—8-track, cassette, and reel titles representing some 54 different record labels.

It all adds up to service plus

What happens when you join the GRT family? Plenty. For example:

- We see to it you get 98-99% fill. That's remarkable in this crazy business. But we keep on doing it—day in and day out. You get all the chartbusters when you need them. And our "no back-order" policy assures a prompt delivery cycle without cumbersome paperwork.

- We give you fast turn-around time. It almost never takes more than five working days to get our product. That means if you order on Monday, it's normally going to be in your hands by Friday, or sooner. We have a friendly computer and a factory full of experienced hands on our side.

- We deliver a quality product. Our special GRT "Module 8" cartridge employs tough, stretch-resistant tape with small particle oxide coating to reduce the noise level. Everything has been done to assure a properly tensioned, unbinding flow of tape, and a sound as close to the artist's original performance as is humanly possible to achieve.

- We have a fair and equitable return policy. Returns are a fact of life. But we have always attempted to be uniformly fair about it since we've been in business.

- We never abandon the product. We don't just turn our backs and forget the product once it's out the door. We are constantly involved with highly individualized and imaginative national sales promotions—and local programs—to support any new product right through to the end.

- We have the people to get the job done better. Our fourteen professional salesmen in the field aren't just selling tape. They're selling music on tape. And they're good at it. We have our own whiz of a research department giving us up-to-the-minute marketing data. And in sales and customer service, we maintain a staff of four girls fulltime to answer your questions in every geographic sector of the country.

We've got it all on tape

The future looks bright. We're looking forward eagerly to the days ahead. And we'd very much like you to share the view with us. For any additional information, feel free to call our friendly switchboard operator. She'll make sure you speak to the person most qualified to assist you. Call or write today to:



GRT Music Tapes
A Division of GRT Corporation
1286 Lawrence Station Road
Sunnyvale, Ca. 94086
(408) 734-2910



P.S. We're putting it all together on records, too! With the same enthusiastic spirit of growth, Chess/Janus Records, a division of GRT, is signing, recording, manufacturing, promoting, and selling a strong line-up of new and proved recording artists. For more information call or write:

Chess/Janus Records
1301 Avenue of the Americas
New York, N.Y. 10019
(212) 245-7100



ABC	CALLA	DUKE	JAY WALKING	NEIGHBORHOOD	SGC
AMARET	CARTWHEEL	DUNHILL	JUBILEE	OAK	SONDAY
AUDIO TREASURY	CHART	EVOLUTION	KING	PARAMOUNT	SOUND STAGE 7
BACKBEAT	CHECKER	FANTASY	LAURIE	PEACOCK	STARDAY
BANG	CHESS	GNP CRESCENDO	LION	PLANTATION	STORMY FOREST
BEVERLY HILLS	COMMAND	GROSS	LIONEL	RANWOOD	SUN
BLUESWAY	DE LITE	IMPULSE	MGM	RAW	VERVE
CADET	DORE	INCREASE	MARINA	ROULETTE	WESTBOUND
CADET CONCEPT	DOT	JANUS	MONUMENT	ROYAL AMERICAN	WINDFALL

Executive Turntable

• Continued from page 8

development representative for the Port of New York Authority. . . . **Jim McGraw**, formerly Los Angeles branch manager, has been made regional promotions manager, Western division, for TMC. **John Brown** replaces him, and **Ed Cook** is the new TMC branch manager in Denver. Cook was previously manager for TMC, Baltimore. **Larry Nunes**, senior vice president of merchandising, TMC, has been named consultant for the firm. . . . **Charley Schlang**, longtime rack jobbing executive, has exited TMC to operate Kester Marketing, Los Angeles with **Ed Barsky**. The company deals in surplus product merchandising. . . . **Wanda Batts**, who has worked for the Record Bar Chain for four years, has been appointed manager of the new Knoxville store. Miss Batts formerly operated the Columbia, S.C. outlet.

★ ★ ★
Steven J. Ross has been elected chairman of the board and chief executive officer of Warner Communications Inc. Ross succeeds **William V. Frankel**, who died in June. He will also continue as president of Warner Communications, a position he has held since the company was founded in 1961. At the same time, **Ted Ashley**, chairman of Warner Bros. Inc., the firm's subsidiary, has been elected chairman of the executive committee. . . . **George Hill** has been named to the newly created position of operations manager for the Musical Isle of America and Record Sales Corp. branches in Memphis. The companies represent the rackjobbing and record distributing operations in Memphis for United Artists' mass merchandising division. Hill, who will be in charge of all internal operations of the two branches, was most recently involved in handling special project assignments under **Russ Bach**, vice president of the mass merchandising division in the firm's California headquarters. . . . **Bruce Davidson**, assistant to the president of Mega Records and Tapes, has resigned to form an advertising agency in Nashville, called Music Media.

★ ★ ★
James S. Meek has been appointed marketing manager for Audio Designs and Manufacturing, Roseville, Mich. Meek will direct all marketing activities of the company, including field sales, advertising and sales promotion. He was previously associated with Telemation Inc. . . . **Len Rosen** has left the Bernie Ilson, Inc., public relations agency. Rosen, who has handled music, television, general entertainment and commercial accounts at the agency, will announce his plans shortly. . . . **Rick Abramson** has been named national promotion coordinator for GSF Records. Prior to joining GSF, Abramson held promotional positions with ABC/Command Probe, Colossus-Heritage Records. At GSF, he will promote all of the company's albums and singles. . . . **Steve Jack**, formerly eastern promotion and sales manager for Metromedia Records, has been appointed Southern promotion and sales manager for the label. . . . **John M. Hollywood** has joined Goldmark Communications Corp. as senior electronics engineer. Formerly with CBS Laboratories, Hollywood served as staff scientist for several years with **Dr. Peter C. Goldmark** when Dr. Goldmark headed CBS Laboratories. (Hollywood now reports to Dr. Goldmark at GCC) . . . **Dick Taylor** has joined Beverly Hills publicity firm Gershenson and Dingilian. He was previously entertainment director of the Ambassador Hotel's Grove.



MUSO

★ ★ ★
Johnny Musso has taken over leadership of Uni Records as well as Kapp Records for the parent firm of MCA Records. Musso, a vice president of MCA Records, thus assumes the duties vacated by Russ Regan, who recently left to head up 20th Century Records. Musso also serves in an a&r capacity with Decca Records, another MCA Records label. . . . **Micheline Rourke** has been named assistant to Playboy Records national promotion director Michael Papale. She was previously music director of WKMR, Detroit.

★ ★ ★
Gloria Clark, formerly with UA Records as pre-production chief, has joined 20th Century Records as assistant to president **Russ Regan**. . . . **Rudy Olivas** has been promoted to supervisor of international orders and services at MCA Records, Los Angeles. He previously performed the same duties on a local level.

What's Happening

• Continued from page 16

Michigan—WJMD, Kalamazoo College, Kalamazoo, John Hampel reporting: "Sundego's Traveling Orchestra" (LP), **Jim Price**, ABC; "The Visit" (LP), **Pat Martino**, Cobblestone; "Choice Cuts" (LP), **Pure Food and Drug Act**, Epic. . . . WKMX, Schoolcraft College, Livonia, Dennis Jackson reporting: "Guess Who," **B.B. King**, ABC; "Suffragette City" (LP cut, Ziggy Stardust & The Spiders From Mars), **David Bowie**, RCA; "City of New Orleans," **Arlo Guthrie**, Reprise. . . . Minnesota—WMMR, U. of Minnesota, Minneapolis, Michael Wild reporting: "Lady Eleanor," **Lindisfarne**, Elektra; "Skylark" (LP), **Skylark**, Capitol; "Summer Breeze" (LP), **Seals & Crofts**, Warner Bros. . . . Wisconsin—WSUW-FM, U. of Wisconsin, White-water, Dick Clayton reporting: "If an Angel Came to See You" (LP), **Black Oak Arkansas**, Atco; "Trilogy" (LP), **Emerson, Lake & Palmer**, Cotillion; "Honky Chateau" (LP), **Elton John**, Uni.

AUGUST 12, 1972, BILLBOARD

SPECIAL MERIT PICKS

JAZZ SPECIAL MERIT

O'DONEL LEVY—Breeding of Mind. GM GM 507.

O'Donel Levy is one of those rare guitarists who can stand out in front of an orchestra or a small combo without appearing to dominate. Moving from pop tunes such as "We've Only Just Begun" to soul such as "Let's Stay Together" to jazzy originals like the title cut, Levy has come up with a set that has something for everyone, with his fluid guitar playing and fine writing abilities.

DON "SUGAR CANE" HARRIS—Fiddler on the Rock. BASF BASF 2087B

Very strong LP (on a new label) should start out with jazz reaction then move over pop for more acclaim and attention. LP personnel are Don "Sugar Cane" Harris, Harvey

Mandel, Larry Taylor and Paul Lagos and they offer dynamite readings on every cut, especially "Eleanor Rigby" and Harris' "So Alone."

RELIGIOUS

WAYNE NEWTON—Only Believe. Word WST 8586

Currently riding near the top of the pop charts, Newton returns to some of his early church work, where he first sang. Songs like "Shall We Gather at the River," "This Little Light of Mine" and "Sweet Hour of Prayer" showcase the fine talent he has for spiritual songs. Especially well done is "I Need You Every Hour."

COMEDY

VARIOUS ARTISTS—The Firsta Family. Poppy PYS 5706 (United Artists)

Another Godfather takeoff, but one that works completely. A series of sketches show what might happen if a mobster were elected president, with Jack De Leon as Papa Presidente and Jesse White as the campaign manager stealing the LP. Parodies such as "Mama Presidente's Tour," "Group Confessional" with Dick Clair and "The Hit" are highlights.

INTERNATIONAL

BWANA—Caytronics CYS 1312.

One of the leading Latin labels, Caytronics, comes up with a winner in this solid quintet that includes two lead vocals, Roberto Martinez and Roman Cerpas. Strong programming cuts for the Latin market include, "Tema de Bwana," "Motemba," "Todo es Real," and "La Jurumba." Label based in New York City.

★★★★
4 STAR
★★★★

COUNTRY ★★★★★

BEST OF LEONA WILLIAMS—Hickory LPS 165

RELIGIOUS ★★★★★

MARY JAYNE—He Just Loves Me More And More. Word WST 8561

J.D. SUMNER AND THE STAMPS QUARTET—Something Special. Heart Warming R 3181

BLUES ★★★★★

VARIOUS ARTISTS—Blues Sounds of the Hastings Street Era. Fortune 3012

POLKA ★★★★★

IMPALAS—Live & Lively. Usuna CZ 1322

ACTION Records

NATIONAL BREAKOUTS

SINGLES

BLACK & WHITE . . . Three Dog Night, Dunhill 4317 (Templeton, ASCAP)
HONKY CAT . . . Elton John, Uni 55343 (MCA) (James, BMI)

ALBUMS

ROD STEWART . . . Never A Dull Moment, Mercury SRM 1646
GILBERT O'SULLIVAN . . . Himself, MAM 4 (London)
SAILCAT . . . Motorcycle Mama, Elektra EKS 75029

REGIONAL BREAKOUTS

SINGLES

THUNDER & LIGHTNING . . . Chi Coltrane, Columbia 4-45640 (Chinick' ASCAP) (Boston)
WHO HAS THE ANSWERS . . . Andy Kim, Uni 55332 (MCA) (Joachim, BMI) (Detroit)

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

101. SLIPPIN INTO DARKNESS . . . Ramsey Lewis Trio, Columbia 4-45634
102. (They Long To Be) CLOSE TO YOU . . . Jerry Butler Featuring Brenda Lee Eager, Mercury 73301
103. MacARTHUR PARK . . . Andy Williams, Columbia 4-45647
104. MAKE IT EASY ON YOURSELF . . . Johnny Mathis, Columbia 4-45635
105. THINK (About It) . . . Lynn Collins, People 608 (Polydor)
106. GUESS WHO . . . B.B. King, ABC 11330
107. LUTHER THE ANTHROPOID . . . Jimmy Castor Bunch, RCA 74-0763
108. BIG HURT . . . Vikki Carr, Columbia 4-45622
109. JESHEL . . . English Congregation, Signpost 70004 (Atlantic)
110. HOW COULD I LET YOU GET AWAY . . . Spinners, Atlantic 2904
111. WHO HAS THE ANSWERS . . . Andy Kim, Uni 55332 (MCA)
112. IF YOU LEAVE ME TONIGHT I'LL CRY . . . Jerry Wallace, Decca 32989 (MCA)

Bubbling Under The TOP LP'S

201. CAPTAIN BEYOND . . . Capricorn CP 0105 (Warner Brothers)
202. LAURA LEE . . . Rip Off—Hot Wax HA 714 (Buddah)
203. GROUNDHOGS . . . Who Will Save The World?—United Artists UAS 5570
204. DOOBIE BROTHERS . . . Toulouse Street—Warner Brothers BS 2634
205. JIMMY WEBB . . . Letters—Reprise MS 2055
206. GARY OWENS . . . Put Your Head On My Finger—Pride PRD 0002 (MGM)



Dear FIND Dealers:

The initial FIND update section of 12 pages will be mailed to you the week of August 14th. This initial section will have all new release information since our May Catalog as well as all new label product added to FIND since our May Catalog.

You will be advised by letter (with this initial update section) that effective September 1st there will be several basic changes in FIND's policies as follows:

1. No further C.O.D. shipments will be made to FIND accounts. This means those FIND dealers presently ordering on a C.O.D. basis will either have to apply for open account or remit checks with their orders.
2. Minimum orders to FIND must be for 5 units or more. This does not mean 5 units per title; just 5 units in total on a dealer order.
3. FIND will cycle out all Revolving Accounts and this type of service to present FIND dealers will be transferred either to open account billing or dealers must remit with orders.
4. FIND will only accept orders for product listed in the FIND Catalog and FIND Update. Special orders for product not listed in either the FIND Catalog or FIND Updates will be returned to the dealers as Not Available.

All these changes are necessitated by heavy processing costs not in line with profit objectives of FIND. All of the above changes will enable FIND to give much faster service to participating accounts.

If you have any questions on the above, please contact Dean White, Operations Manager, FIND, Post Office Box 775, Terre Haute, Indiana 47808.

Bice Wanslow

FIND Service International
P.O. Box 775
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Candy Tusken

news

JBL Utilizing L.A.'s Troubadour As Experimental Audio Laboratory

By NAT FREEDLAND

LOS ANGELES—The Troubadour nightclub here is being used as test laboratory for all new James B. Lansing speakers and other sound equipment. Some \$15,000 in equipment has been installed at the West Hollywood club with about \$35,000 in labor costs to tune for peak sound.

The installation began at the start of 1972. The Troubadour now has some 25 Lansing speakers and three 8-channel mixers. The room was baffled and draped for maximum effectiveness of the system over a period of several months. All new applicable JBL products will be used at the Troubadour and the company will continually consult on the effectiveness with the nightclub staff.

Doug Weston, Troubadour owner, said, "The performance of the Lansing system so far has convinced us that our arrangement will keep the Troubadour at state-of-the-art sound reproduction from now on. We turned down a similar offer from another major manufacturer because JBL convinced us of the sophistication of their installation and maintenance approach."

Neither party would disclose full details of the financial arrangement between the Troubadour and JBL. But it seems likely that Weston is buying equipment and the manufacturer is providing labor. At each Tuesday Troubadour opening night, a representative of JBL's area maintenance contractor, Westlake Audio, is on hand through the sound rehearsal and opening set.

Lansing spokesman, Peter Semper, said, "JBL made its reputation with high-quality, speakers used mainly for classical music in the home. As the need for better pop music equipment devel-

oped, Lansing successfully started a professional products division four years ago and installed auditorium systems in halls like the Mormon Tabernacle and the Music Center here. Our 4310 speaker has also become widely used as a recording studio monitor. What we felt we needed now was a live performance laboratory that would provide a wide variety of different reproduction needs to test our equipment as fully as possible."

Weston began his first Troubadour location as a folkie coffee-house 15 years ago. "We started with one-man blues bands who carried their own 1932 amps, then came folksingers with \$20 microphones," he said. "Sound got a little more sophisticated with the folk groups that did a lot of harmonizing and guitar strumming, but the real new phase in amplification came with the start of rock, and the consciousness-expanding chemicals that made all music a more intensive experience and led to today's art songs."

Varied Needs

The Troubadour must now provide sound for at least five different kinds of acts; comedians, acoustic musicians, rock bands, country groups and vocal-instrumental entertainers. According to JBL's Semper, the club's existing sound system was much better than average, but it had simply grown by adding components as the need arose without any overall plan. Weston welcomed the opportunity to bring in a custom-planned system with entirely coordinated components.

The core of the Troubadour's JBL sound system is a pair of speaker clusters hanging on poles above the stage. Each cluster contains a 2205 bass speaker, a 4520 folding horn mid-range unit with

individually set enclosure baffling, 2440 and 2395 treble speakers. These clusters focus the sound as coming from the stage.

Between the clusters, a speaker is hung backwards as a stage monitor. Dead spots at the sides and balcony are filled by other hanging speakers. The familiar sponge-cubed fronts of the C-100 home version of the 4310 studio monitors are much in evidence elsewhere in the club. They transmit the show or taped music to the front bar and foyer. Upstairs in Weston's office and the main conference office, quadrasonic C-100 set-ups have been installed.

JBL's new 5600 mixers dominate the compact Troubadour light-sound control booth. The club has three of the 8-channel units, which can be expanded to 16 channels apiece. Michael Shere, Troubadour assistant manager in charge of technical services, said, "We can't use every channel simultaneously, but we have far more available microphones than ever before. With a large group like the Association, we can turn microphones on and off as they're needed and cut out the delays in changing set-ups onstage."

Shere said that the room's good natural acoustics eventually had to be entirely deadened to take fullest advantage of the JBL system. Insulation tile was placed behind the stage to cut echo and eventually covered the tile with drapery. The club went so far as to glue cork baffling around the air conditioner ducts so bare metal wouldn't bounce the sounds.

As yet, Lansing is still in the planning stages for manufacturing amplifiers and microphones, so other makes are used at the Troubadour. But as soon as new JBL lines are available, they will be added to the club's system.

Lansing is also in the earliest phases of exploiting its Troubadour tie-in. Prospective customers have been brought to the club to sample the sound and two new Northern California niteries have ordered complete JBL set-ups. Later this month a regional meeting of Lansing salesmen will drop in at the Troubadour for a special live demonstration.

In the future, Lansing will place signs and brochures at the Troubadour and feature the club in its advertising campaigns.

Bank Selling Satchmo Medal

NEW YORK—A special Louis Armstrong Memorial Medal has been released in limited edition by the American Negro Commemorative Society, and is being distributed exclusively by all branches of the Manufacturers Hanover Trust Co., until Friday (11).

One side of the medal shows a bust of the late jazz trumpeter; the other depicts Armstrong holding his horn and handkerchief, along with the inscription: "The King of Jazz, Loved and admired throughout the world."

The memorials, which are available in lucite display cases, sell at \$10 for the sterling silver, and \$3.95 for the bronze versions. All proceeds will go into the building fund of the Elmcree Community Cultural Center, New Orleans.

CAVALIERE TO MANAGE FUNK

NEW YORK—Andy Cavaliere will manage Grand Funk Railroad. Cavaliere, associated with the group for over two years as their road manager, will headquarter here.

The group, preparing for new recording sessions in Nashville, is scheduled for a fall concert tour to begin in October.

THE RECORD HUNTER

FIFTH AVENUE



RECORD HUNTER'S Fifth Avenue store display special sale offer on both records and tapes. Buyers may purchase items from Schwann catalog, whether in stock or not. "Godfather" poster is offered as giveaway.

Record Hunter Bows Push

• Continued from page 1

is to have it in the buyer's hands within a day, if at all possible. We have three men in our office who are on the phone constantly, talking to suppliers. We have also set up a communications system between the floor manager of each store and our purchasing manager

who apprise each other as to the availability of the records," he said.

As an added push, Record Hunter is giving away "Godfather" posters, and has set up large window displays announcing the sale and the giveaway. Maggid will also promote the program with consumer advertising. If the plan succeeds, Maggid intends to use it as a modus operandi.

Custom Label Smith Extols

• Continued from page 1

hat. Jesse Winchester and the Butterfield Blues Band.

Capricorn, Phil Walden's label based in Macon, Ga., has put out a series of hit albums with the Allman Bros. Captain Beyond, Alex Taylor and Livingston Taylor are other Capricorn artists.

The rest of Warner's custom label roster is: Bizarre/Straight, the Frank Zappa-Herb Cohen company which originally brought Alice Cooper into WB orbit; the Youngbloods' Raccoon label and the Beach Boys' Brother imprint.

Smith said, "We feel that Warner Bros. is in a strong position to attract important custom deals. There's our very strong marketing and distributing set-up with the WEA branches. We give a straight count and you can talk to us. We expect to compete with our custom labels to sign a hot new act, but there's no second-class status in the way we market and promote custom product."

However, many more topics besides the value of custom labels were covered by Smith. The new Warner president was in an expansive mood as the label showed the most profitable six-month period of its history. This summer's sales are twice what we had last year," said Smith.

Three Majors Coming

He painted the current WB chart success as based on breaking new acts, with America, Malo, Todd Rundgren and Tower of Power as prime examples, and on bringing through the veteran Alice Cooper group to their first gold albums. "We're having our best year ever," said Smith, "and some of our biggest-selling artists haven't even released their 1972 albums yet." Scheduled to be on the market with new product by the end of the year are James Taylor, Black Sabbath and Faces.

Smith became president of Warner Bros. several months ago when Mo Ostin received the title of board chairman. However, the pair worked together at what was then Warner-Reprise for some nine years. Smith credits Ostin with bringing him into the record industry from his previous career as a radio personality. "When Mo and I began running Warners in 1969 (after Mike Maitland moved to the presidency of MCA Records), 80 percent of the label's income came from Frank Sinatra. Dean Martin, Trini Lopez and Peter, Paul & Mary," he said. "There are new factors to our current success." Within the past year, Warner has

steadily built a soul marketing machine and begun feeding new product into it. Smith said the label is also exploring an expansion into the country market. "We'd like to develop a good, solid line of country artists like MCA or RCA," said Smith. WEA distribution strength in the South makes this a logical move, he explained.

"Warner has just under 100 artists and 52 of them are profit-makers, an average we're pretty proud of," Smith said. "Certainly we issue a lot more albums than we used to, but, in the past two years, our staff of promotion men has grown from 6 to 38 and every new album has three promotion men assigned to it as a primary assignment. We'll continually have to find new acts and keep pushing them for several albums till they begin to earn money. That's what the record business is about today."

'King' Film to Feature Track By Pool-Pah

NEW YORK—"Forbidden Under Censorship of the King," a full-length film slated for theatrical release within the next few months, will feature an original soundtrack performed by Pool-Pah, a New York rock group.

The film, a satire on abnormal sexuality, is produced, directed and written by Barry Kerr, who, with Michael Wright, has supervised the creation of the score. The recording at Groove Sound Studios was produced by Wright, a veteran engineer and producer formerly with Scepter Records. Distribution plans were undisclosed.

Kerr's previous film, "The Deviates," grossed \$300,000.

Fischer Mgt Three In Record Move?

NEW YORK—According to Jerry Weintraub, president of Management Three, negotiations by the firm to sign chess champion Bobby Fischer for recording purposes are "very much alive and continuing."

Hot Water in Deal

MEMPHIS—Hot Water Productions, the Jerry Phillips-Eddie Braddock production firm, has entered into a production deal with Enterprise Records, Stax subsidiary. The first single out is Louis Paul's "With a Little Bit of Love" b/w "Gotta Get Away."

NBC-TV Rock Voters' Drive

• Continued from page 1

Show" with Johnny Carson Friday, Aug. 18.

"The Midnight Special," airing from 1 to 2:30 a.m., marks the first pop program of this length to ever be shown on a network in that time slot other than a telethon.

"I want the program to reflect young people's tastes in music," explains Burt Sugarman, the executive producer, whose company, Burt Sugarman Inc., is the production firm putting the package together.

If the program is successful in terms of attracting young people to tune in TV—at a time when nothing is on which appeals to their musical tastes—then the show will be considered by NBC for a weekly early morning weekend slotting.

Sugarman and Stan Harris, his producer/director, are shooting for 20 artists to fill the 90 minutes. John Denver will host and perform three numbers. Sugarman has already lined up several sponsors, including 7 Up and Kodak, who support the idea of contemporary artists and voter registration.

The emphasis will be on name acts, but there will be five newcomers on the initial show. "We will try to break new acts nationally if the show goes weekly," Sugarman said. Thus far David Clayton-Thomas, Linda Ronstadt, Helen Reddy, the Everly Brothers, Mort Sahl, Mary Travers and Mama Cass have been signed. Two new comedy duos also appearing include Patchett and Tarses and the female team of Harrison and Tyler.

All the acts will get scale and there will be no lip synching. The show tapes at NBC's Burbank studio, Monday and Tuesday (14-15) for airing that early Saturday morning.

Sugarman is working with Frontlash on the registration involvement. There will be subtle men-

tions by Denver to the viewers to use their power at the polls. Frontlash will also help provide the audience for the taping, with 80 percent having to show proof of registration and the other 20 percent consisting of persons below 18.

Sugarman estimates that between five and seven million persons can view the program at that hour. The five owned and operated NBC stations are usually off the air after Carson exits, prompting Sugarman to comment: "We have opened the network to programming designed to appeal to young people. We have planned the show for late Friday night-early Saturday morning because it's a time when young people are home from their dates and can control the TV set."

Sugarman lauds record companies and three talent agencies, IFA, CMA and William Morris, for helping contact performers anent the show. Two ad agencies, J. Walter Thompson and Gray, have been alerting people to the show, with Thompson sending memos to rock stations this week.

Denver will appear on the "Tonight Show" on the evening of the telecast to promote the program. NBC estimates around 10-15 percent of the Carson audience will stay tuned for the special. "Tonight Show" officials have been helping Sugarman by contacting sponsors on their show about participating on "Midnight Special."

"If the show goes weekly, we want to have 3/5 established acts and 1/5 new names," Sugarman said. He keeps his eyes on the best-selling charts as barometer of what acts appeal to a young audience.

Sugarman has specialized in producing TV musical specials and has a forthcoming Henry Mancini series set for syndication in the fall. But this is the first time he's launched an early morning show based on rock music and its derivatives.

Welcome ANDY and DAVID

The arrival of Andy and David Williams into the recording industry and show business is another notch in the legend of the talented Williams family. We at MCA are proud of this initial association with the 13 year old identical twins, and along with this welcome message Kapp Records announces the release of:

Andy and David Williams I Won't Last A Day Without You I'll Love You

K 2179



Andy and David Williams Fan Club, P.O. Box 4188, No. Hollywood, Calif. 91607

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kapp
RECORDS
MCA Records, Inc.
K 2179

Well... don't just stand there!

MUSIC BY: ALAN CLARE
 & TONY CEDENOIRE

THAT TUNE

G⁷ A⁹ C⁹ M⁷ F⁷ B⁷
 THAT TUNE — THAT WAS LA DA DA DA DA AND
 B⁷ M⁷ C⁹ F⁷ B⁷ B⁷
 THEN — LA DA LA DA DADA DA A-GAN — LA DA DA
 B⁷ E⁷ A⁹ A⁷ D⁹ A⁹ D⁹
 DA DA DA DA THE WHOLE NIGHT THROUGH —
 G⁷ C⁹ F⁷ M⁷ G⁷ A⁷
 THAT WAS THE TUNE BUT THE WORDS I CAN'T RE-MEM-BER
 B⁷ E⁷ A⁹ A⁷ D⁹ A⁹ D⁹
 ALL THAT I KNOW IS THAT WE WENT ON DAN - CING
 D⁹ C⁹ F⁷ B⁷
 EV-ERY PLACE WE WENT WE HEARD THAT TUNE — SOMEHOW I JUST CAN'T RECALL THE

© COPYRIGHT 1972

LYRICS BY: SPIKE MILLIGAN
 & KENNY SYNCH

B⁷ M⁷ C⁹ F⁷ B⁷
 REST — THAT BIT OF LYR-IC WE LOVED THE BEST — I'D HEAR IT
 B⁷ E⁷ A⁹ A⁷ D⁹ A⁹ D⁹
 AN-Y-NISSE AND BE CLOSE TO YOU —
 G⁷ E⁷ F⁷ A⁷ A⁷
 LET'S START A-GAIN IT WAS O-VEE ALL THE
 D⁹ A⁹ G⁷ G⁷ G⁷ C⁹ C⁹
 SOON LET'S LOVE A-GAIN WE'LL COME TOGETHER
 F⁷ B⁷ E⁷ A⁹ A⁷ D⁹ A⁹ D⁹
 TUNE — THAT TUNE —

TAMUSICO, INC. (ASCAP)

Recorded by Ken Richards
 Capitol Records

PRODUCED BY

Tony Tamburello
 Tamusico

162 West 56th Street
 New York City 10019
 Telephone 212 489 8410

