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The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 18

HOT 100 PAGE 52

TOP LP'S PAGES 54, 56

Lear Gets \$1 Mil in 2 Royalty Victories

By RADCLIFFE JOE

TUCSON, Ariz.—The Lear Jet Stereo Corp., in a major breakthrough in its continuing battle for royalty payments on its 8-track player and cartridge patents, has received an estimated \$1 million in back royalties from Japanese electronics giants, the Pioneer Corp. and the Clarion Corp.

Pioneer's capitulation developed out of a successful patent infringement suit filed last spring against the U.S.-based Craig Corp., largest American private label customer of Pioneer.

Craig recently gave in to Lear Jet Stereo by allowing its court appeal options to lapse, and paying Lear in excess of \$50,000 in legal claims.

Lear Jet's agreements with Pio-

neer, Japan's largest manufacturer of 8-track equipment, and Clarion, which holds the No. 2 spot, bring to 53 the number of Japan-based 8-track player manufacturers that are paying continuing royalties to Lear.

On the home front, Lear Jet Stereo is involved in litigation and continuing negotiations with Motorola Systems, another major U.S. manufacturer of 8-track equipment, and holder of several patents in the field. The firm is also involved in negotiations with several other American hardware manufacturers.

Lear, which also holds patents on 8-track cartridges, has mounted an intensive drive to collect royalties from all manufacturers of 8-

(Continued on page 21)

**Billboard's Radio Forum
Seen Photographically**
in this issue

Delsener, Stein to Beef Up 2 N.Y. Concert Facilities

By SAM SUTHERLAND

NEW YORK—Production quality will be the major goal for New York rock promoters Ron Delsener and Howard Stein during the upcoming fall concert season. To compete for the allegiance of area rock audiences, Delsener and Stein have both unveiled major production renovations for the Felt Forum and the Academy of Music, where the respective promoters will present rock acts.

The announcements of improvements in production facilities coincided with Richard Morganstern's decision to cancel the reopening of the Fillmore. Bob Aiss, recently named manager of the Fillmore, announced the decision and cited the accelerating competition as a major factor in the booking difficulties which forced the closing.

Delsener has entered a one-year contract with Madison Square Garden which will bring a minimum of 30 Delsener productions into the Felt Forum. In return for those bookings Delsener's operation will be provided with a newly redesigned hall, highlighted by a new sound system, newly renovated stage and a lighting system designed and directed by Joshua White. Delsener is supervising the renovation, while Michael Crowley of Madison Square Garden Productions is coordinating the project for the Garden.

Delsener also noted that the hall's staff during rock productions will assume a more low-keyed approach to handling crowds in an effort to avert antagonism of the

(Continued on page 10)

802 in B'way & Music Hall Job Battles

By PAUL ACKERMAN

NEW YORK—Local 802, American Federation of Musicians, is battling to preserve members' jobs in Broadway theaters and in the Radio City Music Hall. Two sets of negotiations, one with the League of New York Theaters representing the Broadway managers and producers, and one with the Music Hall, are deadlocked. Max Arons, Local 802 president, expects the negotiations to be resumed shortly. Current contracts with the Broadway houses and Music Hall expire after Labor Day.

In the case of the Broadway theaters contract, some 300 jobs are involved. The League of Theaters in its initial talks took the view that the union's concept of employment minimums was archaic, and that musical productions should be permitted to use as many or as few musicians as is deemed necessary. Thus, a rock musical production might argue that it requires a five-man group,

(Continued on page 58)

JBL 2-LP Set To Explain How Disks Are Made

By BOB KIRSCH

LOS ANGELES — James B. Lansing Sound Co. will offer a two-record set to its franchised dealers sometime this fall which will describe how contemporary music is made, from rough studio takes to finished product.

According to Dick Rosmini, a JBL consultant who co-produced the record with JBL national sales manager Larry Phillips, side one of the set contains three "legitimate tunes," with an announcer taking each tune apart before it plays, describing each instrument and how it was recorded. Side two features short runs of various instruments.

Side three is a recording of an actual session from take one to take 14, while side four explains

(Continued on page 58)

Pickwick's Ira Moss Hits Manufacturers On Cutout Dumping

By ROBERT SOBEL

NEW YORK — Manufacturers who recklessly dump cutouts into the marketplace came under severe criticism last week by Ira Moss, head of Pickwick Intl., U.S.A., a leading budget label.

"These manufacturers see only the quick buck, not the long pull and create a marketplace of deep confusion and instability . . . and in the long run hurt themselves and the industry as a whole," Moss said.

Moss said the wide price structure between cutout merchandise and regularly priced items confuses the buyer. "He may find an act on a cutout LP for \$1.00 and yet see a regularly channeled LP by the same act priced at \$3.89. How can he possibly help but be confused? This, in turn, makes him lose faith in what he is buying. Result: Perhaps a lost customer, and, more important, an unstable industry atmosphere is created." Also, cutouts, he said, are usually offered on a first-come, first-served basis to suppliers and dealers, with a heavy-weighted assortment which, in a quality sense, is across the board and not salable in many cases.

On the other hand, he said, Pickwick offers a stable and staple item and a cross section of quality product. "The retailer and jobber know they are getting consistency and continuity of product, planned and put together sometimes eight months in advance. In this way we create an orderly marketplace—a product for everyone in a particular category. This gives the buyer the stability of choice he needs."

Moss holds no brief with the cutout suppliers or the stores which carry cutouts. "They're in business to make a profit, of course, but in an entirely different way. . . . But it is the manufacturer who should be taken to task for his lack of foresight and his unwillingness to realize that he is creating a disorderly market. This kind of shortsightedness hinders our business, hurts our profits and prevents the industry from growing the way it should.

"Finding solutions are difficult. Tighter a&r control, perhaps. Or a twice yearly sale—in June and after the yule season—to dispose of the product," Moss said.

Discount Adds 2 Stores

By JIM MELANSON

NEW YORK — The Discount Stores chain will open outlets in Tulsa, Okla., and Greensboro, N.C., Sept. 17. It's understood that the chain is also eyeing a site in Portland, Ore. According to Bruce Wilson, national director of advertising for the chain, the new openings will bring the chain's total number of retail outlets to 60.

The Greensboro outlet, located at the University of North Carolina, will encompass 3,000 square feet of space and, as all Discount Stores, will carry a full-line inventory. The store, to be managed by Meryl Mullane, will employ five full-time and four part-time employees, and, according to Wilson, will have, as will the Tulsa outlet, "at least" 60,000 pieces, in-

cluding a "substantial backup," on hand. He also stated that plans are to add audio equipment to the Greensboro store in the near future.

The Tulsa outlet, managed by Steve Byers, will encompass 1,600 square feet of space and will also have 10 employees. It will be located in the downtown district.

While the problems of theft exist in all of the chain's store, Wilson stated that the emphasis is on "prevention rather than prosecution" and that both new outlets will have turnstiles and an "alert" staff, which would be aware of the preventative measures stressed by management.

Wilson added that classical product, accounting for 20-30 percent of the "average" store's business, will be displayed on library shelves, while other product will be in racks and bins.

To coincide with the opening of both stores, there will be special sales within each store, as well as advertisements in the trades, local newspapers and radio spots on both AM and FM stations, according to Wilson.

Japanese in Biggest Record Sales Drive

By HIDEO EGUCHI

TOKYO — The biggest record sales campaign ever to be held in Japan got under way Sept. 1 for a six-month run.

Launched by the Japan Record Association, for implementation by its member manufacturers, the campaign follows last month's findings by the association that record sales had increased only 3 percent in this year's first half compared with the corresponding six-month period of 1971 — the lowest rate of growth since the 6 percent rise in 1966.

Total sales of 71,222,998 singles and albums amounted to 34,741,033,662 yen (about \$112,800,000) in the January-June 1972 period, according to the Japanese record manufacturers' association, a mere 2 percent increase in production and 3 percent rise in sales over the 33,793,428,626 yen (about \$109,700,000) sales of singles and albums in the first half of 1971.

Worse still, total sales of 9,501,945 music tapes came to 14,531,878,681 yen (about \$47,181,000) in the January-June 1972 period, showing a 7 percent decrease in production and a 15 percent drop in sales compared with the same period of last year, according to the association.

Fortunately, however, scores of classical and jazz recording artists are due to perform in Japan in the September-December 1972 period. Their live performances are expected to give the six-month record sales campaign a rousing kick-off and help the Japanese manufacturers to boost production and sales by this year-end.

The classical orchestras and chamber groups scheduled to appear in Japan between Sept. 25 and Dec. 15 include the Kodaly Quartet of Hungary, the State Symphony Orchestra of the USSR with conductors Evgeny Svetlanov and

Dmitry Kitaenko, violinist Valery Klimov, pianist Nicolai Petrov and mezzo-soprano Larisa Avdeeva, the Amadeus String Quartet from England, the Salzburg Mozarteum Orchestra, the Los Angeles Philharmonic with Zubin Mehta conducting, and the Warsaw Philharmonic Chamber Orchestra conducted by Karol Teutsch.

Classical Recitals

Classical soloists expected to give recitals in Japan between Sept. 8 and Dec. 11 include the German pianist Helmut Roloff, the Russian bass vocalist Artur Eisen, the Chilean pianist Claudio Arrau, the American pianist Agustin Anievas, the German pianist Dieter Zechlin, the Spanish soprano Victoria de Los Angeles, the German pianist Wilhelm Kempff, the Russian pianist Evgeny Malinin, the Russian violinist Leonid Kogan, the expatriate Russian pianist Vladimir Ashkenazy, the French cellist Mau-

rice Gendron, the French pianist Vlado Perlemuter, the Russian mezzo-soprano Elena Obraztsova, the French pianist Michael Beroff, and the American pianist Allan Sternfield.

Japan's biggest record sales campaign to date will also get an unexpected boost in the first two weeks of October when the fourth annual Newport Jazz Festival in Tokyo is held with alto saxist Cannonball Adderley, organist Jimmy Smith and pianist Dave Brubeck leading their respective groups.

Besides playing four sessions in Tokyo, the visiting American jazz stars are expected to perform in Osaka, Japan's second largest city, and in Sapporo.

Other Stars

Other popular recording stars in Japan at the launching of the record sales drive are the Ventures

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DJ INTRO ON CONTACT LINE

NEW YORK — New artists on the re-activated Contact label will have a biographical introduction included in the first cut of the album. The label, now devoted to soul artists, has a Charlie Brown album. "Why Is Everyone Pickin' on the reactivated Contact with the narrative spoken by WBLS-FM disk jockey Frankie Crocker.

Label chief Bob Thiele intends to use the device for all of his new artists on the label.

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The Black Retailer

He's Looked Upon Differently Now by Distributors

NEW YORK—Sweeping changes in music industry practices relating to the black marketplace are responsible for the remarkable sales emergence of black artists, believe Roy and Julie Rifkind, co-owners of the Spring label.

"Distributors finally started to open up the credit lines for retailers in the black community," said Julie Rifkind. "In the past, it used to be practically an all cash business with black retailers. The record companies were afraid

these stores would go out of business tomorrow. So black retailers had to do the bulk of their ordering from one-stops, which raised their prices."

Spring Records is distributed via Polydor and UDC. The label's artist roster includes Joe Simon and Millie Jackson, both consistent hit-makers. Roy Rifkind began as a promotion man with MGM and his brother, Julie, was a manager who handled Flip Wilson for some ten years.

"Distributors and labels need black salesmen who understand this special market, as well as all their black promotion men who've been doing such a good job with the soul stations," explains Roy.

"Everybody knows that blacks are the hippest and most loyal music audience," Julie adds. "Black retailers have been particularly effective with in-store play, to the point of telling steady customers, 'Hey, listen to the new release by

this artist whose last record you bought."

The black album buyer demands more for his money," said Roy, "he won't stand for an LP with one hit and a bunch of filler cuts. You notice that's why most radio spots for soul albums will sample four or five cuts. The buyer insists on knowing what's in the album."

Both Rifkin brothers are quick to give credit to Berry Gordy for first expanding soul artist's appeal to white radio and record-buying

audiences. "The Motown sound proved black artists could sell on equal terms with whites once and for all," Julie says. "It also was a more sophisticated, contemporary appealing music than earlier r&b."

Having established their three-year-old Spring label as a viable soul market force, the Rifkinds are now reactivating their pop label, Event. First new release is "Wisdom of Solomon," by Mancini & Fox, a Brooklyn duo who sing, write and are multi-instrumentalists.

Silver Urges \$250,000 Act Development Budget; 4 LP Plan

By NAT FREEDLAND

LOS ANGELES—The organization of the music business still lags far behind the realities of building artist careers in today's marketplace, according to Creative Management Associates vice president Roy Silver.

"An example of the way nobody thinks about building an artist anymore, is that hardly any club owners or concert promoters even bother trying to get options on the acts they book," Silver said. "They're satisfied just trying to get whatever is the hottest act of the moment."

Now in charge of the music and concert departments of CMA, Silver has been both a manager (Bill Cosby, Fanny) and a record label chief (Tetragrammaton) previously. During the approximately six months he has been with the agency, Silver has reorganized his department to more closely reflect what he feels are changing market needs.

"We have one agent who specializes in nothing but 'stay alive' gigs, jobs under \$500 for acts that are breaking in," he said. "Not only do our agents have their own client list, they are also assigned a beat of specific record companies. It's their responsibility to know what kinds of acts a label is in the market for and what their executives are doing."

Silver admits getting to the point where he feels an act's manager may be more important than the artist himself. "I'll sign any act brought to me by one of the top half-dozen managers sight unseen," he said. "If somebody on the level of a David Geffen believes enough to invest himself in an artist, that's good enough for me." On the other hand, Silver won't sign an artist without a manager, feeling

the odds are "astronomical" against such an act succeeding.

\$250,000 Budget to Break

"The trouble with most record companies is that they still don't recognize the investment in time and money to break an artist today," said Silver. "It usually takes about three albums, two years and a quarter of a million dollars. Just signing a guy, who comes in from somewhere and can sing good, isn't enough. That first album will die unless it's part of an overall career plan."

Silver feels that the record company has taken on the function of the classic movie studio with its stable of carefully groomed contract players. He won't okay a label contract unless the artist is guaranteed four album releases.

"Look at how irrelevant the standard record contract is," said Silver. "The usual terms are two albums a year, with options to five years. Why two albums a year, what has that got to do with chart performance? The fact is that it's two albums a year for the winter and summer line, just as if we were in the garment business of 40 years ago."

In the long-time argument as to whether a larger or smaller agency is effective, Silver's opinion is, "It's all favor time when you're trying to break in a new act anyway. Let's face it, when you're negotiating with somebody about an unknown artist and they know that next time around it could be a booking for Carole King, you've got a little more leverage there."

CMA decided on a common leadership for both its music and concert departments because the two functions must work so closely together to build a career effectively, Silver said. "It's possible to predict almost exactly how much

an act will earn during its first two years, and to estimate how much the act needs for support at home and on the road. These are logistic realities you have to live with and it takes concerted effort to raise an artist through these early hurdles."

CMA Music Firms

CMA has established BMI and ASCAP publishing houses, CMA Music and Cremanasso Music, a talent agency first, in order to offer clients a more complete service.

"Another thing we might as well start getting ready for is that the television and film stars of the '70s will be coming more and more from rock," said Silver. "This means that intermedia representation on a high level of professionalism will be more important to the artist than ever."

Senate Okays The Paris Act

NEW YORK—The U.S. Senate has approved the Paris Act, revising the Universal Copy Convention, by a vote of 66 to 0. The final vote was taken Aug. 14.

The revision will come into effect three months after the deposit of 12 instruments of ratification, acceptance or accession.

The Paris Act, revising the Berne Convention, will come into effect, both as to its substantive provisions and the Appendix relative to developing countries, after ratification by five countries and ratification of the UCC revision by France, Spain, the U.K. and the U.S. (U.K. has already ratified the UCC.)



MAX CALLISON, veteran Capitol Records marketing executive, third from left, retired after 26 years of service recently, so Billboard publisher Hal Cook, extreme left, presented him with a top of the charts award on his favorite expression, "I've Got News For You." Capitol merchandising director Fred Rice looks on as does Mrs. Caroline Cook.

Hayes & Bell Promote Housing

MEMPHIS, TENN. — Isaac Hayes and Stax executive vice president Al Bell are leading a group of black businessmen sponsoring a \$100 million housing program for low income families throughout the U.S.

Some 20,000 people will be living in the program's garden apart-

ment communities within the next five years Housing and Urban Development Department funds will be involved in the construction.

Hayes has already financed a \$8 million, 250-unit development in St. Croix, Virgin Islands. The 20-acre community is called Lorraine Village.

NARAS Meet Sept. 15

NEW YORK—Twenty-four national trustees of NARAS, plus national officers, executive directors and other key personnel will hold a three-day meeting, to cover present and future NARAS activities, at the Hilton Inn in Tarrytown, N.Y. Sept. 15.

According to national president Wesley Rose, the meeting will include discussions of next year's television special, public relations, a proposed NARAS hall of fame, a review of the academy's financial posture, creation of a national awards committee, and the possi-

ble revision of balloting schedules.

Among those expected to attend are John Hammond, Bill Lowery, Bob Schiff, Bill Denny, Marilyn Jackson, Father Norman O'Connor, Paul Weston, Phil Ramone and Manny Albam.

NARAS personnel in attendance will include Christine Farnon, national manager, Richard Jablow, legal counsel, George Simon, consultant, executive directors Mary Tallent, Charlotte Caesar, Betty Jones, Emily Bradshaw and Jean Kaplow, Robin McBride, national secretary, and John Scott Trotter, national treasurer.

Cap Sets \$1.98 4-Channel SQ LPs

LOS ANGELES—Capitol Records will enter the 4-channel disk market later this month with seven LP's in the SQ matrix mode. The albums will carry a suggested list price of \$1.98 and are meant to be used "mainly as premium items at the retail level," according to sales vice president Marvin Beisel.

"We want to try to discover the 4-channel market and find out what the consumer wants. We want to determine what's out there through a retail offering of the merchandise."

The seven releases were originally available only through special accounts to the creative products department.

Most of the releases will be middle of the road with artists including Peggy Lee, Glen Campbell, Bobbi Gentry, Matt Monroe, Al Martino, the Hollyridge Strings and several studio groups.

The disks include: "Great Songs of Bacharach and David," "Great Songs of the Beatles," "The New

Country Pop Favorites," "Great Songs of Fiddler on the Roof/Love Themes," "Hits of John Morell," "Songs of the Seventies," and "The New Brass Sound of the Hits."

Beisel adds that Capitol plans to release "current contemporary product in 4-channel in the early part of 1973."

Capitol has released one 4-channel product previously, an 8-track tape of John Lennon's "Imagine."

Capitol's move continues the so far slow trend of major record label's moving into the 4-channel disk field. At present, all three systems—the Columbia-Sony SQ matrix, Sansui's QS matrix and the RCA-JVC-Panasonic discrete method—are represented.

The SQ system is presently being used by Columbia, Epic, Monument, EMI, Vanguard and Creative World, Inc. among others. Titles in the various catalogs number more than 75. At the moment, it is the SQ system of matrixing

that boasts the largest assortment of software.

Sansui is the proponent of the other matrixing system, with Project 3 one of the major label's currently producing 4-channel disks under this method. Advocates of this system cite "truer" recording ability and "availability" as major advantages over the other techniques.

RCA is just now getting set to market its first two discrete disks, Hugo Montenegro's "Love Theme From The Godfather" and "The Fantastic Philadelphians," with Eugene Ormandy and the Philadelphia Orchestra.

For More Late News

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Ross Hunter Seeks Pre-Sell Ideas For 'Lost Horizon' Film Music

By NAT FREEDLAND

LOS ANGELES — Film producer Ross Hunter has a track record of effectively using records to pre-sell his movies, dating back to "Tammy." With his latest effort, the musical remake of "Lost Horizon," for Columbia Pictures, Hunter has stronger raw material to work with than ever before.

Burt Bacharach and Hal David wrote an 11-song score for "Lost

Horizon," which is being marketed on an unusually intensive scale through Screen Gems Music. Lester Sill, Screen Gems president, has circulated a disk of the "Lost Horizon" score in rough mix from the movie, as reported previously in Billboard.

Songs are performed by Bacharach or by the film's stars; Peter Finch, Sally Kellerman, Bobby Van and George Kennedy.

This audition disk has gone to all reputable independent producers and a&r departments. In addition, several thousand condensed lead sheets have been photocopied for distribution to interested artists and producers on request. An early September release date has been set for availability of the songs.

"I have always felt that the public must know the songs before they see the movie especially for an original film musical," said Hunter. "It's a bit too early to tell exactly how wide a record coverage we'll get for the 'Lost Horizon' score, but I'm already assured that television variety shows will be giving a lot of play to the songs this fall."

Hunter has always promoted

records of his film theme songs. And even though the music for "Airport," or "Pillow Talk" weren't hits like the million-selling "Tammy" or "Thoroughly Modern Millie," he credits the airplay obtained by these records as factors in successful promoting of his films.

"We didn't throw out any of the Bacharach-David songs, which is very unusual," Hunter said. "All 11 that they submitted are being used in the film, as opposed to the usual 10-to-1 ration in most scores. But of course, they spent five months getting those songs just right."

"Lost Horizon" filming has been completed and the movie will be in release for the Easter holidays. Bacharach conducts and composed the entire score, as well as the 11 songs.

"I asked Burt for something more comfortable than typical Bacharach melodies," Hunter said, "songs the people could hum even before they come into the theater. And he delivered."

Hunter's next project will probably be another original musical, "Hollywood, Hollywood," a parody of 1930's films.

Canadian Co. In U.S. Lease

LOS ANGELES — Avenue of America Recording, Ltd. has made its first American leasing deal, with Buddha handling a single by Abraham's Children.

The tune is "Goodbye Farewell (My Lady Friend)" with the flip side "Hot Love" which was recently released in Canada as one of Capt. Midnite's Dirty Feet. Capt. Midnite, a Toronto rock band, has been renamed Abraham's Children for the American market.

Gary Salter, general manager of the publicity held Toronto-based firm, is currently developing an artist roster for Avenue's rock label subsidiary, G.A.S. He will be recording a new Neal Hefti-Stan Styne song, "I Knew Jesus Before He Was a Star" this week in Toronto with vocalist/pianist Carl Simmons. He has just signed 17-year old vocalist/writer Ann Arnett.

G.A.S. is presently represented in the Canadian market with Robert Blyth's "There's Still Time" which was produced by Shel Saf-

Redd Evans, Writer, Pub, Dies at 60 After Illness

NEW YORK—Redd L. Evans, well-known songwriter and independent music publisher, died at the age of 60 in the New Rochelle Hospital, New Rochelle, N.Y. His death followed a long illness.

Evans, head of the Redd Evans

Music Publishing Co., Valiant Music Publishing and Jefferson Music Publishing, was active, in the 40's and 50's, in campaigning for equitable ASCAP distribution systems.

Best known for his songwriting ability, Evans' credits include "There I've Said it Again," "American Beauty Rose," "No Moon at All," "Don't Go to Strangers," "I've Only Myself to Blame," "Ballerina," which earned him a national award in 1948, "Too Young," which received the Michael Award for the best radio and television song in 1952, "This Is the Night," and John Fitzgerald Kennedy's campaign song, "Walking Down to Washington." His chief collaborator through the years was David Mann.

He is survived by his wife, Vivian, and two sons and two daughters. Funeral services were held at Riverside Chapel, Mt. Vernon, N.Y.

UA Acquires Masters of Alan Douglas Collection

NEW YORK—United Artists Records has bought the masters from the Alan Douglas Collection, a series of albums originally produced by Douglas in 1962 for Solid State, which was distributed by Blue Note in the early '60's, said Michael Stewart, president of UA.

Douglas will supervise the reissue and repackaging of the series of recordings, which includes performances from such artists as Billie Holiday, Duke Ellington, King Pleasure, Charlie Mingus, Art Blakey, Max Roach, Jim Hall, Bill Evans, John Coltrane, Cecil Taylor, Jackie McLean, Bobby Timmons, Freddie Hubbard, Herbie Mann, Willie Bobo and Betty Carter. UA has set September or October as the release date for the Douglas Collection, with five LP's scheduled for each month.

The new packages are being released with an eye toward today's contemporary market, with its increasing utilization of horns and increasing emphasis upon improvisation. UA is repackaging each album in avant-garde 1972 fashion.

Stewart and Douglas feel that the original recordings incorporate the roots and sources of the major trends in today's music and vividly dramatize the evolution of music during the past decade.

Alan Douglas is founder and president of Douglas Records, for which he recently produced the Last Poets and John McLaughlin. The Douglas label was formerly distributed by Liberty/UA Records.

Audiofidelity New Discount, Distributors

NEW YORK—Audiofidelity Enterprises, Inc. is offering a 5 percent discount to its distributors on end of the month payments—not 55 percent as reported in last week's issue.

Big State, Dallas, Central Music, Denver, Eric Mainland, San Francisco, and One-Stop Distributors, East Hartford, Conn., have been added to the list of distributors for Milestone, Audio Fidelity and Thimble.

Knight Files \$15 Million Countersuit

NEW YORK — Manager/producer Terry Knight has filed a \$15 million countersuit against Mark Farner, Donald Brewer, Melvin Schacher, John Eastman, and the law firm of Eastman & Eastman, denying earlier charges of trademark infringement, breach of contract and conspiracy made against him by the group.

The suit, filed in U.S. Federal Court here, by Knight's attorneys, Marshall, Bratter, Greene, Allison & Tucker, demands 19 categories of judgement including dismissal, with costs, of the original charges against Knight.

Knight is also asking the Court, on behalf of GFR Enterprises, Ltd., to enjoin Farner, Brewer, Schacher, John Eastman, and Eastman & Eastman, from promoting, using or asserting ownership of the service marks and trade names "Grand Funk" and "Grand Funk Railroad," in connection with any business enterprise.

Executive Turntable

Mike Lipton has been upped to president of UDC Distributing after having been executive vice president since 1970. Lipton retains his post as marketing vice president of UA Records. Previously, Mike Stewart, president of UA Records had also maintained the post of UDC president.

★ ★ ★

George Simon has been named as a special consultant to the national office of NARAS. He had recently resigned his New York chapter executive directorship in order to devote more time to his literary activities. . . . John Walsh has resigned as managing coordinator for Epic a&r. His resignation was prompted by recent injuries and illness. While recuperating, Walsh is setting plans for a move to the West Coast. . . . Sharryn Watts has joined the publicity firm of Gibson & Stromberg as an account executive. Formerly with the Capitol a&r department, she has also freelanced for a number of black publications



PROUDMAN



KORIYAMA

Bill Varyan has been named west coast director of artist relations for Atlantic Records. He will report to Vic O'Gilvie artist relations director, Bob Rolontz, vice president of advertising and publicity, and Dick Krizman, West Coast general manager. . . . Gordon S. Van Horn has been appointed distribution center manager, Niles, Ill., for Capitol Industries. He replaced Jerry Hughes, who has left the company. Van Horn has been with Capitol since 1955 and was most recently warehouse supervisor in Bethlehem for Capitol Records Distributing Corp. . . . Stan DeSzameit, formerly manager of Superscope Chicago, has been named Mid-West regional sales manager for the company. Dick Bloom has been named to replace DeSzameit, as manager, in the Chicago office. Henry Werch is now branch sales manager in the office. The moves are part of Superscope's reorganization of its subsidiary offices in the U.S. . . . Harry Proudman, Sony national sales manager for all video product, and Shiro Koriyama, assuming the responsibility of marketing manager, have been promoted to assistant vice presidents within Sony's video tape product department. They will both report to Richard O'Brien, vice president of the VTR division. . . . Dino Orlando has been named to head the fashion department at Words & Music.

★ ★ ★

Dick Wooley has joined Capricorn Records as national promotion director. . . . Bunky Odum has been appointed vice president of Phil Walden and Associates, Capricorn's management wing. Prior to joining the firm, Bunky was with the Paragon Booking Agency. . . . Ovie Sparks has been named chief engineer at the Capricorn sound studios, and will report to Johnny Sandlin, vice president of a&r at Capricorn. . . . Meryl Mullane, Tulsa, Okla. and Steve Byers, Greensboro, N.C., have been named as store managers for the Discount Stores' new outlets. . . . Errol Sobel has been named general manager and Mary Tempo professional manager of Playboy Music-After Dark Music. They replace John Mahan and Jeff Janning, who resigned to pursue other interests. Sober had been West Coast professional manager of April/Blackwood Music and Miss Tempo did independent promotion for Columbia. . . . F. Edward Benko has been appointed visual arts director of Greene Mountain Rec-

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Hot Country Albums		

**Now that
Mac Davis has caught everyone's ear
he's never gonna give it back.**



**MAC DAVIS
BABY DON'T GET
HOOKED ON ME**

Baby Spread Your Love On Me
Dream Me Home
The Words Don't Come Easy
Naughty Girl
Friend, Lover, Woman, Wife
Everybody Loves A Love Song
Baby Don't Get Hooked On Me
Poor Boy Boogie
Whoever Finds This, I Love You
The Lonesomest Lonesome
Half And Half (Song For Sarah)

Not many Top-5 singles have more sheer talent behind them than "Baby Don't Get Hooked on Me."

If you've been following Mac Davis' career in these pages you already know that he's the writer of such hits as "In the Ghetto," "Watching Scotty Grow," "The Lonesomest Lonesome," "Friend, Lover, Woman, Wife," and "I Believe in Music."

And you may remember how his college concerts have been SRO for over a year now. And you know about his two, earlier, highly acclaimed Columbia albums.

But until now, few people were aware of exactly who Mac Davis is.

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Vol. 84 No. 38

GRT TABBED

SAN FRANCISCO—Western financial analysts named GRT Corp., prerecorded tape manufacturer, among their baby Blue Chips in a poll conducted for California Business, a financial journal.

GRT, which won the poll two years ago, received several votes this year. Analysts were asked to pick the Western-based companies they felt stood the best chance of becoming Blue Chips in the future.

Telecor also received votes in the poll.

GRT, which has snapped back to a profitable posture after a brief stint in red ink, recently bolstered its image by signing Dot/Paramount and Fantasy Records to exclusive tape duplicating/marketing contracts and re-signing ABC/Dunhill Records on an exclusive basis.

ABC/Dunhill previously had non-exclusive tape contracts with both GRT and Ampex Corp. Before its new arrangement with GRT, Fantasy also had an exclusive contract with Ampex.

Earnings Reports

AMPX CORP.

1st qtr. to	1972	a1971
July 29		
Revenues	\$ 68,809,000	
Net loss	3,155,000	
Per share loss	.29	
a—Comparative figures unavailable because of accounting changes.		

RECOTON CORP.

6 mo. to	1972	1971
June 30		
Net sales	\$ 2,259,000	\$ 1,963,000
Net income	77,000	39,000
Per share	.21	.11

MATTEL INC.

6 mo. to	1972	a1971
July 29		
Sales	\$144,787,000	\$127,707,000
Net con. oper.	6,085,000	b7,116,000
Loss dis. oper.		216,000
Net income	6,085,000	6,900,000
Per share	.37	.43
Shares	16,550,563	16,212,794
a—Restated. b—Equal to 44 cents a share.		

CRAIG CORP.

Year to	1972	1971
June 30:		
Net sales	\$ 47,390,000	\$ 56,670,000
Oper. income	714,000	d2,844,000
Tax credit	500,000	
Net income	b1,214,000	d2,844,000
Per share	a.23	d.93
a—Based on income before tax credit. b—Equal to 38 cents a share. d—Loss.		

SAM GOODY, INC.

6 Mo. to	1972	1971
June 30		
Net sales	\$ 12,357,560	\$ 11,785,597
Net inc. (loss)	(40,563)	105,449
Per share	.15	.15

NIPPON ELECTRIC CO.

6 Mo. to	1972	1971
March 31		
Sales	\$514,789,000	\$524,740,000
Net income	12,104,000	17,935,000
a-Per share	.28	.57
a-Per American Depositary Share.		

ABKCO INDUSTRIES, INC.

3rd qtr. to	1972	1971
June 30		
Revenues	\$ 2,071,984	\$ 1,324,209
Net income	a611,084	2,325
Oper. income	114,808	2,325
Per share	b.47	

Nine-month to June 30

Revenues	\$ 7,727,084	\$ 7,111,036
Oper. income	694,057	559,367
Net income	a1,190,333	559,367
Per share	b.92	.43

a—Includes extraordinary items of \$496,276, or 38 cents a share in 1972, none in 1971. Extraordinary items included \$246,276 for income from disposition of outstanding differences between the Rolling Stones and Abkco, a gain of \$525,000 on sales of Abkco Industries' interest in a private company, a \$350,000 writedown to approximate value of Abkco's investment in MGM common stock, and utilization of capital loss carry-forward. b—Adjusted to reflect special 3 percent stock dividend paid February, 1972.

Pickwick Net Up 25.4% in 3 Months

NEW YORK—Pickwick International's net income, for the three months ended July 31, 1972, rose 25.4 percent to \$1,041,873 from \$831,032 during the previous period in 1971, according to chairman Cy Leslie.

Net sales for the same period were up 21.4 percent to \$27,019,180 as compared with \$22,246,242 in 1971. Earnings per share increased 19 percent to 25 cents, as against 21 cents.

Financial News

Market Quotations

As of closing, Thursday, August 31, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	2669	16	14 1/4	14 1/4	- 1/2
AAZ Corp.	15 3/8	16 7/8	30	12 7/8	12 1/8	12 1/8	- 5/8
ABC	8 1/2	25	186	7 3/4	7 3/4	7 3/4	- 1/8
Ampex	25 7/8	6 1/8	622	6 1/2	6 1/4	6 1/4	- 1/4
Automatic Radio	14 1/4	5	114	6 3/4	6	6 1/2	+ 1/2
Avco Corp.	20 7/8	12 1/2	351	17	15 1/2	15 3/4	- 1 1/4
Avnet	15 1/8	8 1/4	516	12 1/8	11 5/8	12 1/8	- 1/8
Bell & Howell	73 3/8	32 1/8	173	67 1/4	65 1/8	66 1/8	+ 1/8
Capitol Ind.	21 7/8	6 1/4	83	8 1/2	7 3/4	7 7/8	- 5/8
Certron	8 3/8	2 1/8	197	3 1/2	3 1/4	3 1/4	Unch.
CBS	63	30 1/8	619	60 1/2	58	58 1/4	- 1 3/4
Columbia Pictures	17 3/8	6 3/8	191	11	10 3/8	11	+ 1/4
Craig Corp.	9	2 3/8	218	6 1/4	5 1/4	5 7/8	+ 1/4
Creative Management	17 3/4	7 5/8	44	11 1/8	10	10 7/8	+ 7/8
Disney, Walt	201 3/4	77	481	188	183 3/8	187 3/4	+ 4
EMI	6	3	121	4 5/8	4 1/2	4 5/8	+ 1/8
General Electric	70 1/4	52 7/8	1946	67 1/2	64 5/8	66 1/2	+ 1 5/8
Gulf + Western	44 3/4	19	596	36 3/4	35 1/4	36	- 7/8
Hammond Corp.	13 7/8	8 1/2	824	13 3/8	12 3/4	13 3/8	+ 5/8
Handleman	47	12 1/8	886	11 7/8	10 7/8	11 1/8	- 3/4
Harvey Group	8 7/8	3 3/8	487	6 3/8	5 5/8	5 7/8	- 1/4
Instruments System	12	3 7/8	244	4 1/2	4 1/8	4 1/4	Unch.
ITT	67 3/8	45 7/8	2568	55 7/8	54	55 1/4	+ 3/8
Matsushita Electric Ind.	28 5/8	16 1/4	1234	24	22 3/4	23 3/8	- 5/8
Mattel Inc.	52 1/4	14	1709	16 1/8	14 3/8	14 3/8	- 1 3/8
MCA	35 3/4	17 3/4	36	26	25 5/8	25 5/8	- 3/8
Memorex	79 1/2	17 5/8	1617	18 7/8	16 1/2	17 1/4	- 1 1/8
MGM	26 7/8	15 1/2	250	21 3/4	20 7/8	21 3/4	+ 7/8
Metromedia	39	17 3/4	77	37 3/8	36 3/8	37	- 5/8
3M	85 3/4	74 3/4	215	79 7/8	77 1/2	79 7/8	+ 1 1/8
Motorola	129 7/8	51 1/2	414	121	115	120 1/2	+ 2 1/2
No. American Philips	39 3/4	21 7/8	72	37 1/8	35 1/8	35 3/4	- 1 3/8
Pickwick International	51 1/2	32	54	42 3/4	42 3/8	42 3/4	+ 1/2
Playboy Enterprises	25 1/8	16 1/2	317	19 3/8	18 1/2	18 5/8	Unch.
RCA	45	26	1744	36 1/4	35 1/8	36 1/8	+ 1/2
Sony Corp.	48 3/8	14 1/4	2534	45 1/4	42 3/8	45	+ 3/4
Superscope	32 3/8	9 1/8	67	14 1/2	13 3/8	14 1/2	+ 7/8
Tandy Corp.	49	30 3/8	787	37	35 1/2	37	+ 1 1/2
Telex	22 3/8	6 1/8	949	8 1/4	7 3/8	8 1/4	+ 3/4
Tenna Corp.	11 1/2	4 1/4	130	7 7/8	7 1/8	7 3/8	- 1/8
Transamerica	22 1/2	13 7/8	1373	19	18	18	- 5/8
Triangle	22 3/4	14 3/8	35	16 3/4	16 1/8	16 1/8	- 1/2
20th Century-Fox	17	7 5/8	1795	11 1/4	9 1/2	10 7/8	+ 1 3/8
Viewlex	12 7/8	5 5/8	176	7 1/4	6 5/8	6 7/8	- 3/8
Warner Communications	50 1/4	25 7/8	1316	45	42 1/4	42 7/8	- 2 3/8
Wurflitzer	20 1/4	10 1/8	123	18 1/8	16 5/8	18 1/8	+ 1 1/2
Zenith	54 7/8	36 3/8	292	43 3/8	42	43 3/8	+ 1 1/2

Another \$3.1 Million Loss Discovered at Ampex Corp.

SAN FRANCISCO—Ampex Corp., which previously had reported a net loss for the year ended April 29, 1972, of \$89,660,000, announced a loss of \$3,155,000, or 29 cents a share, on sales of \$68,809,000 for the first quarter ended July 29.

Arthur H. Hausman, president and chief executive officer, said comparison to year earlier figures would not be meaningful because of accounting changes in fiscal 1971 and 1972.

He did say, however, that "the loss for the first quarter was less than had been expected from the operational plan developed at the beginning of the year."</

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But right now, we'd like you to listen. Listen to what's happening on the Motown family of labels.
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HERMAN LUBINSKY, seated, signs Rock Ferrante Jr. right, to a Savoy Records contract as the artist's father Capt. Ferrante of the Newark, N.J., police department stands by. At the left is Fred Mendelsohn, longtime executive with Savoy. Rock Ferrante, who has scored highly in Yamaha organ contests, is a youthful prodigy who is well-known locally. He is regarded as one of the present day virtuosos on many instruments, including organ, piano, accordion, trumpet, synthesizer and clarinet.

'Midnight' TV Show Draws Young Eyes Across Nation

LOS ANGELES—NBC-TV has discovered there is an audience across the country for late, late evening programming geared toward teens and young adults. Overnight ratings of the recent experimental 90-minute contemporary music show "The Midnight Special" for New York and Los

Angeles pulled 5.7 and 4.9 shares respectively.

Translated, this means that around 3.5 million homes were turned into the show, explains its producer Burt Sugarman. And that may translate into between eight and 10 million people watching, Sugarman continues. In both cities, the viewing audience doubled over that watching the week before at the same 1 a.m. to 2:30 period.

Sugarman has a meeting with NBC in New York next week to discuss the possibility of the program going on the network at a regular feature. The answer will come when the national Nielson ratings are released this week.

"Just imagine what would happen if eight to 10 million people bought an album," Sugarman reflects. Sugarman's idea for a contemporary music program has prompted NBC to consider other shows during the post midnight period. Mentioned is a show with the title "Tomorrow" which would have a talk format.

For his own program, Sugarman is now thinking of a rotating host for "Midnight" rather than one permanent figure as had been the case on the pilot show.

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Gold Awards

The Carpenters' LP, "A Song for You" (A&M), Humble Pie's LP, "Smokin'" (A&M), Procol Harum's LP, "Live With the Edmonton Symphony" (A&M), and Billy Preston's single "Outa-Space" (A&M) have been certified gold by the RIAA.

Donna Fargo's single "The Happiest Girl in the Whole U.S.A." (Dot) has been certified gold by the RIAA.

Suit over VJ Masters Ends

LOS ANGELES—An almost three-year suit involving distribution rights to VeeJay masters has ended. Under terms of the settlement developed out of court, both Springboard International Records of Linden, N.J. and Modern Distributors of Los Angeles, will distribute VeeJay product.

According to Springboard attorney Fredric Gershon, the budget product will be packaged in a non-competitive fashion by both firms during the next six and one-half years.

Participants in the suit included Ampex-Rendezvous, Springboard, Trip Records, Modern Distributors, Betty Chiapetta, Dante Pugliese, Buddah and Viewlex.

Campus News

What's Happening

By SAM SUTHERLAND

Film Flashes: Adelphi Films is handling distribution for "The Revolution Is In Your Head," a color documentary detailing the counter-inaugural activities in Jan., '69, as organized by the Mobilization Committee to End the War in Vietnam. The film was produced by Eugene Rosenthal, and is described as "a local community effort in the best sense of the phrase," via the loan of equipment and the donation of film stock and personnel.

The film features Phil Ochs, the Fugs, Paul Krassner and members of various political groups, and is available from Adelphi Films Distributors at 516 East Indian Spring Drive, Silver Spring, Maryland 20901.

National Film Service, at 14-20 Glenwood Ave., Raleigh, N.C., notes a list of new releases that offers a number of recent theatrical releases. Among available titles are Richard Lester's "Petulia," with George C. Scott and Julie Christie; "Reflections in a Golden Eye," with Elizabeth Taylor and Marlon Brando; "Bullitt," with Steve McQueen; "To Sir With Love" with Sidney Poitier and Judy Geeson; "There's A Girl In My Soup," with Peter Sellers and Goldie Hawn; "Marooned" with Gregory Peck and Richard Crenna; Francis Ford Coppola's "You're A Big Boy Now," with Elizabeth Hartman and Peter Kastner; and "Up The Down Staircase" with Sandy Dennis and Patrick Bedford.

★ ★ ★

Service Station: From Curtom Records and "Jack the Rapper" comes the invitation to correspond with that individual regarding service. That individual is also known as Jack Gibson, and he can be reached at Curtom's offices at 5915 North Lincoln Ave., Chicago, Ill. 60659.

★ ★ ★

PICKS AND PLAYS: SOUTH—Texas—KSMU, Southern Methodist University, Dallas, Bill Harwell reporting: "#1 Record," (LP), Big Star, Ardent; "The Slider," (LP), T. Rex, Reprise; "All The Young Dudes," Mott the Hoople, Columbia. . . . Tennessee—WUTM-FM, U. of Tennessee at Martin, Dave Nichols reporting: "Naturally," (LP), J.J. Cale, Shelter; "Sun Down Lady," (LP), Lani Hall, A&M; "Himself," (LP), Gilbert O'Sullivan, MAM. . . . Virginia—WUVT, WUVT-FM, Virginia Polytechnic Institute, Blacksburg, Janette Fontanier reporting: "Jackie Wilson Said," Van Morrison, Warner Bros.; "Full Moon Ride," Black Oak Arkansas, Atco; "Witchy Woman," Eagles, Asylum. . . . Louisiana—WLPI, Louisiana Polytechnic Institute, Ruston, Andy Fullerton reporting: "Geronimo's Cadillac," Michael Murphey, A&M; "Tight Rope," Leon Russell, Shelter; "Looking Glass," (LP), Looking Glass, Epic. . . . Maryland—WJHU, Johns Hopkins U., Baltimore, George Wicke reporting: "It's The Same," (LP) cut, John David Souther, J. D. Souther, Asylum; "O'Keefe," (LP), Danny O'Keefe, Signpost; "Familiar Songs," (LP), Tom Rapp, Reprise.

★ ★ ★

WEST—Washington—KUGR, KUGR-FM, Washington State U., Pullman, John Watson reporting: "St. Giles Cripplegate," (LP), Jack Nitzsche, Warner Bros.; "David Elliot," (LP), David Elliot, Atlantic; "For Love Or Money," (LP), Highway Robbery, RCA. . . . Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Rock of Ages," (LP), The Band, Capitol; "#1 Record," (LP), Big Star, Ardent; "All Good Men," (LP), Beaver & Krause, Warner Bros.

★ ★ ★

EAST—New York—WRFH, Hunter College, New York City, Paul Vasquez reporting: "Ramatom," (LP), Ramatom, Atlantic; "Lori Lieberman," (LP), Lori Lieberman, Capitol; "Lisa," (LP) cut, I'm A Lover, Not A Fool, Randy Burns, Polydor. . . . WGSU-FM, State U. College at Geneseo, John A. Davlin reporting: "St. Dominic's Preview," (LP), Van Morrison, Warner Bros.; "The Greatest Hits of Bach," (LP), Various artists, Columbia; "Fantasy," Country Joe McDonald, Vanguard. . . . WBAU-FM, Adelphi U., Garden City, Joe Lewis reporting: "Live," (LP), Rory Gallagher, Polydor; "Nursery Cryme," (LP), Genesis, Buddah; "Captain Beyond," (LP), Captain Beyond, Capricorn. . . . Connecticut—WHUS, WHUS-FM, U. of Connecticut, Storrs, Les Morrell reporting: "Burning Love," Elvis Presley, RCA; "Radio Dinner," (LP), National Lampoon, Blue Thumb/Banana; "All The Young Dudes," Mott the Hoople, Columbia. . . . WSHU-FM, Sacred Heart U., Bridgeport, Ron Cap reporting: "Roy Buchanan," (LP), Roy Buchanan, Polydor; "Tenterfield Saddle," (LP), Peter Allen, Metromedia; "Tight Rope," Leon Russell, Shelter. . . . Pennsylvania—WKDU, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "I'll Make You Music," Beverly Bremers, Scepter; "I Believe In Music," Gallery, Sussex; "Tall Order For A Short Guy," Jonathan King, UK; "Pretty Thing," Gary Criss, Avco. . . . WFWT-FM, Philadelphia Wireless Technical Institute, Philadelphia, Edward Cromwell reporting: "My Ding-a-Ling," Chuck Berry, Chess; "If I Could Reach You," The Fifth Dimension, Bell; "From the Beginning," (LP) cut, Trilogy, Emerson, Lake and Palmer. . . . Massachusetts—WRBB, WRBB-FM, Northwestern U., Boston, Donna Hochheiser reporting: "Summer Breeze," (LP), Seals and Crofts Warner Bros.; "The Slider," (LP), T. Rex, Reprise; "Pleasure Pudding," (LP), Sweet Pie, ESP. . . . New Hampshire—WCAC, New Hampshire College, Manchester: "Sleeping Dog," Sutherland Bros. Band, Island; "New Orleans Piano," (LP), Professor Longhair, Atlantic; "Fillmore Shuffle," Pilot, RCA. . . . New Jersey—WFDU-FM, Fairleigh-Dickinson U., Teaneck, Tony Loving reporting: "Roy Buchanan," (LP), Roy Buchanan, Polydor; "Rock of Ages," (LP), The Band, Capitol; "Cities," Moody Blues, Threshold.

SEPTEMBER, 9, 1972, BILLBOARD

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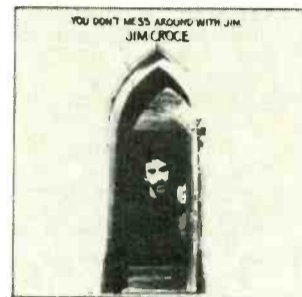
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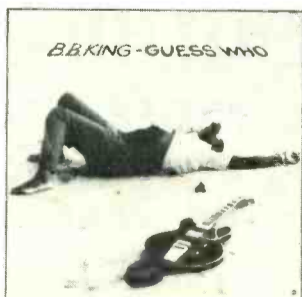
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Production Quality To Get Beefed Up

• Continued from page 1

audience. Smoking and cameras will both be permitted in the hall, as in the Garden, and Delsener is hoping to provide additional services, such as a health food concession.

At the Academy of Music, Howard Stein Enterprises, Inc. is completing its renovation of that hall. The entire interior has been repainted, new carpeting has been laid, and three ramps have been constructed to facilitate closer contact between artists and audience. Newly decorated dressing rooms, a special staff caterer who will arrange for food and beverages desired by the artists, souvenir programs, and live entertainment between acts will also be featured.

Regarding the closing of the

Fillmore, Bob Aiss revealed that the hall's new operators had encountered a great deal of friction from several of the major booking agents. Aiss noted that some bookers appeared reluctant to bring talent into the hall, although no specific criticisms regarding the Fillmore operation had been provided.

While previous fall bookings have limited Delsener's initial bookings at the Felt Forum, he anticipates having the series fully underway by winter. Among the first Delsener productions under the new agreement with the Felt Forum will be Frank Zappa on Sept. 22-23, the Eagles and Jackson Browne (29), and Ike & Tina Turner on Oct. 8-9.

At the Academy of Music, initial concerts will include T. Rex, Argent and the Doobie Bros. on Sept. 14; the J. Geils Band and Frampton's Camel (16); Ten Years After on Oct. 1; the Byrds, Commander Cody and his Lost Planet Airmen, and Henry Gross (6); John Mayall, Jim Price and Delbert & Glenn (20); Hot Tuna (27-28); and Procol Harum and Steeleye Span on Nov. 8.

Hendricks Tops Bill at Monterey

MONTEREY, Calif.—The 15th annual Monterey Jazz Festival will feature Jon Hendricks, always a favorite of Monterey crowds who will appear Saturday (16) with his evolution of the blues song program. Appearing with him will be Jimmy Witherspoon, Eddie (Cleanhead) Vinson, the Seaside Gospel Singers and Bessie Griffin, among others.

Sonny Rollins is scheduled for that evening's bill along with the Herbie Hancock septet, Joe Williams, Mary Lou Williams, Thelonious Monk, Art Blakey, Clark Terry, Kai Windling, Al McKibbon and Sonny Stitt.

Opening the weekend Friday evening (15) are the Modern Jazz Quartet, Laurindo Almeida, George Benson, Elvin Jones quartet and the Stan Kenton orchestra making its debut at the event.

Sunday's program includes the afternoon presentation of jazz today and tomorrow with Oliver Nelson, Clark Terry, Louie Bellson, Mundell Lowe and three high school bands. The evening bill showcases Roberta Flack, Quincy Jones and an all-star band, Dizzy Gillespie, the Cal Tjader quintet and Willie Bobo.

DIAMOND IN 1-MAN SHOW

NEW YORK—The Shubert Organization will present Neil Diamond in a one-man show at its Winter Garden Theatre here starting in October for a limited booking.

Diamond's representatives had originally discussed renting the Winter Garden, but the Shuberts chose to present the singer after witnessing his record-shattering 10-day stand at the Greek Theatre, Los Angeles.

Prior to his Broadway date, Diamond will headline 10 solo concerts around the country.

Signings

Quincy Jones has renewed his artist contract with A&M. In addition, he is forming a production company in partnership with Ray Brown to release other talent through A&M. . . . Bjorn & Penny, a Swedish duo, have signed with Playboy Records. Their first U.S. single is "People Need Love." . . . Perry Goldberg has signed with Reprise Records. Goldberg, one of the founders of the Electric Flag, will shortly debut on Reprise with a single produced by Jerry Goffin and Russ Titelman. . . . Jimmy Arthur Orde has signed a three-year recording contract with Caoko Records of Nashville and Toronto. His first LP, produced by Ed Le Buick and Ray Griff, will be released in mid-September. . . . Bobby Scott has signed with Playboy Records. His first single under the label, "Witness to a War," has just been released. . . . The Hoodoo Rhythm Devils, featuring Joe Crane, John Rewind, Glenn Walters, Dexter C. Plates, and Roger Clark, have signed with Famous Music's Blue Thumb label. . . . Pearls Before Swine have also signed with Blue Thumb. The group, consisting of Art Ellis, Bill Rollins and Harry Orlove, is currently in Nashville recording their first LP. . . . Junior Mance has signed an exclusive recording contract with Polydor Records. His first LP under the label, "Doing It," is scheduled for release in the near future.

Lorber in Expansion

NEW YORK—Arranger Alan Lorber of Alan Lorber Productions will expand his activities to once again include free-lance arranging assignments.

Lorber had suspended his outside activities when he formed ALP, since then he has been arranging and producing exclusively for the firm, with product appearing on labels such as MGM, United Artists, Atlantic, Chess/Janus and Bell.

His previous freelance credits include chart hits by Johnny Cymbal, Lovin' Spoonful, Shirelles, Chuck Jackson, Neil Sedaka and Lenny Welch.

Dr. Hook Aids In VD Fight

NEW YORK—Dr. Hook (Columbia) will be part of a 90-minute documentary, aimed at combating venereal disease, to be aired nationally on public television Oct. 9.

The group, performing at Sausalito, Calif., will be utilized to break up the stern documentary aspects of the show.

Made possible by a \$105,000 grant from the 3M Co., the show will be aired in Puerto Rico, American Samoa, and to over 200 outlets throughout the country.

From The Music Capitals of the World

DOMESTIC

NEW YORK

Singer-composer John Denver will make his Carnegie Hall debut Sept. 30, with a one-night concert promoted by Jerry Weintraub and Sid Bernstein of Management Three. Denver's latest single "Goodbye Again" has been released by RCA. . . . The Moody Blues, returning to the U.S. for their second tour here this year, will include among their dates: the Coliseum, Hampton Roads, Va. Oct. 21, the Civic Center, Baltimore, Md. (22), Madison Square Garden, N.Y. (23), the Spectrum, Philadelphia, Pa. (24), and the Boston Garden, Boston, Mass. (25). . . . Erroll Garner will appear in concert at the Wolftrap Foundation in Vienna, Va. Monday (4). . . . Music publisher Stanley Mills and wife Judy have a second son, Michael Scott, born Aug. 18. . . . Jazz cornetist Ruby Braff and his International Jazz Quartet are in an extended engagement at Tony's Place. . . . "Live at the Delacorte," a special program of jazz presented by Joseph Papp and the New York Shakespeare Festival at the Delacorte Theater in Central Park Sept. 11 will, feature M'Boom Re: Percussion, the New York Bass Violin Choir and the Piano Choir. . . . Metromedia's Hillside Singers have recorded the title song from the ecology film "Ah Man, Look What You've Done." . . . Steve Reinhardt, assistant musical director of the "Godspell" film, can be heard as the lead vocal on the new Godspell single, "On the Willows." "The Birds," a rock musical based on the Aristophanes comedy, will open on Broadway in December. . . . The Softtones are continuing their New York-to-Canada tour following the release of "My Dreams" (Avco Embassy). . . . The Allman Brothers Band, on a vacation from personal appearances, will soon record their fifth LP with a release date tentatively set in January. . . . The Eric Quincy Tate Group, on concert tour, are heading East following the release of their single, "Brown Sugar." . . . Mabel Mercer will return to St. Regis Room in the Regis Hotel Thursday (7). . . . Mel Torme will open the season for the Maisonette of the St. Regis Hotel Wednesday (6). Subsequent performances at the Maisonette will include Lisa Kirk Sept. 25-Oct. 7, Lorna Luft Oct. 9-21, Erroll Garner Oct. 23-Nov. 11, and Ed McMahon Nov. 13-25.

JIM MELANSON

LOS ANGELES

Atlantic's Pete Senoff hosted a festival of classic rock'n'roll TV shows. . . . Grace Slick and Paul Kantner of Jefferson Airplane charged by Arkon police following onstage incident. The tour continues. . . . "Fly Jonathan Fly" by Randy Pearson on A&M, the first record inspired by best-sellers "Jonathan Livingston Seagull." . . . Eddie Fisher reopens the Westside Room Sept. 19.

Van Morrison protesting release of old Them records to Federal Trade Commission. . . . Decca promoting the Alan Parker "Band of Angels" album with 30,000 posters in L.A. and San Francisco just giving artists' photo and name. . . . Sylvester of the Whiskey A Go Go. . . . Bobby Goldsboro to guest solo with the Cincinnati Symphony Nov. 26. . . . Flash Cadillac judging the First Annual Topless Twist Contest at Santa Cruz Chateau. . . . Hank Williams Jr. hailed in Congressional Record. . . . 5th Dimension to appear on Fred Astaire TV special. . . . Melvin Van Peebles will tour in one-man show, reading and singing. . . . Lori Lieberman month on National Airlines has her Capitol LP played on all flights.

Hoyt Axton, signed to A&M has his first song folio released by Warner Bros. Music. . . . Carole King completed recording the new album. . . . Beaver & Krause cut a Eubie Blake album at the Berkeley Ragtime Jazz Fest with Mike Bloomfield sitting in. . . . Shelter released 20,000 mini albums of their roster in Scandinavia to familiarize the market with other label talent besides Leon Russell, featured on the disk. . . . Ode grossed \$1.4 million the week of Aug. 4. . . . Cher doing TV spots for the Alaska Native Enrollment plan getting the Eskimos to register for a piece of the billion-dollar U.S. land settlement. . . . Chicago broke the records for a five-day SRO stand at Pine Knob Theater, Detroit.

Osmonds lost all their equipment in a truck accident. . . . Swedish duo with a hit in Japan, Bjorn & Benny, signed to Playboy. . . . Nashville writers Don Tweedy and Ben Peters scoring "Steel Arena" about auto daredevils. . . . Paul Williams to the Troubadour to promo his "Life Goes On" LP. . . . John Denver to headline Carnegie Hall. . . . Phlorescent

(Continued on page 12)

Midnight Rock Concert In Comeback in Texas

HOUSTON—Midnight rock concerts are making a comeback in Texas, presented in theaters instead of at auditoriums and coliseums. MAC Productions, headed by Mark Golob, first started midnight rock shows at the Metropolitan Theater, operated by ABC Interstate Theaters, Inc. in downtown Houston, with success. The shows have now been expanded to the 2,300-seat Majestic Theater in Dallas.

MAC Productions now has contracts with ABC Interstate Theaters Inc., to present two midnight shows monthly at the Metropolitan here and the Majestic in Dallas. In the near future, midnight Saturday rock performances will be scheduled for ABC Interstate Theaters, Inc., theaters in San Antonio (Majestic), Paramount in Austin, Plaza in El Paso and the Saenger in New Orleans, La.

Admission to the rock concerts are \$4 per person. There is careful security at each performance and the crowd seems orderly. Prior to

each performance, a member of the MAC Productions staff appears on stage and announces to the audience that if they like what is being presented then they should react in an orderly manner and the program will be continued.

FILLMORE S. FOR HOUSTON

HOUSTON — A Fillmore South is scheduled to be opened here by Louis Gavrel and Ted Mousadakis as a concert hall housed in the old Golden Fleece in Market Square.

Gavrel has booked an all-girl rock group to open Sept. 1-2, followed by Country Joe MacDonald, Sept. 3-4. Others to follow include Seals and Croft, Sept. (22-23) and a tentative date of the Allman Brothers engagement for Sept. 17.

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Newport Jazz Festival, Tea Council Hunt

NEW YORK—The Newport Jazz Festival and the Tea Council of the USA, Inc. have launched an eight-month talent search, "Young Discoveries in Tea & Jazz," for youthful artists.

George Wein, president of Festival Productions, Inc., who will be coordinating the talent search, said, "The union of tea and jazz is a very natural one. This is something I've been thinking about for quite awhile—making a thorough search of our musically rich country to find the best young talent and give it real recognition by showcasing it at next year's festival in New York."

With special concentration being given to 20 major market areas, FPI will screen submitted tapes prior to announcing the national winners, who will be booked to perform at special tea concerts in the 1973 Newport Jazz Festival in New York.

From the Music Capitals Of the World

• Continued from page 10

Leech & Eddie to tour Europe. . . Southwest's Stinky Felix at the Whisky. . . Johnny Carson added to Valley Music Theater bookings. . . Billy Eckstine at Hong Kong Bar. . . Bobby Womack at Hollywood Palladium.

NAT FREEDLAND

MIAMI

Joe Lambusta of E. B. S. Productions presented a three-act concert at Pirates World, with Columbia recording artists "It's A Beautiful Day," Epic's "Argent," and Paramount's "Commander Cody." . . . Howard Stein Enterprises announced the beginning of a fall series for the Miami-Hollywood Sportatorium. Included in the lineup are "Yes, Sept. 15; Ten Years After, Oct. 14; and Black Sabbath, Nov. 25 . . . Al Green and Bobby Womack played a recent gig at the Miami Jai Ali Fronton . . . Quick-silver Messenger Service, the Chambers Brothers, Bob Seeger and the Phlorescent Leech and Eddie played the Fronton Aug. 12 . . . Flash, Capitol Records group, played the Memorial Coliseum in Jacksonville, Aug. 13 and also included in their Florida concert tour dates at Fort Myers and St. Petersburg . . . Cheech & Chong, Ode Records, played the Tampa Jai Alai Fronton, Aug. 25-26 at the Miami facility, headlining a concert presented by Leas Campbell which also included Dan Hicks and His Hot Licks and a new group, Whole Oats. Campbell recently presented Fishbone Ash, Crazy Horse, Captain Beyond and Speed Wagon . . . The Flick is currently presenting Megon McDonner and Jonathan Hound . . . Dr. Hook will appear at the Tampa Fronton, Sept. 1 and in Miami, Sept. 2 . . .

Mushroom, an environmental rock theater debuted at the Hollywood Sportatorium for three weeks. The company, comprised of some 20 performers, are now being booked on a college concert tour throughout the state. Mushroom's aim is to create a "living total audience participation, experience with rock music, films, lights, dancing and song. Words and music were composed by John Aman who will be represented Off-Broadway this fall with a new musical satire "Zing!" . . .

Bill Bernardi in town for a special weekend engagement Aug. 11 at the Miami Playboy Club. Booked with him was Donna Cel-

(Continued on page 14)

Talent

Talent In Action

FOGHAT CHRISTOPHER MILK

Whiskey A Go Go, Los Angeles

Does the world really need yet another exciting, immodestly talented British rock band? The answer in the case of Foghat is a resounding affirmative! Spawned by Savoy Brown (all were members except guitarist Rod Price) they commanded a rapturous reception from the traditionally stand-offish Whiskey audience.

Their first set seemed unusually abbreviated yet they managed to imbue those six songs with a richly extensive instrumental acuity and vocal exuberance. Basically, their music is a neatly distilled blend of British blues and southern funk. Roger Earl's percussive assuredness provides and excellent back beat for Lonesome Dave's and Rod Price's stinging guitar riffs while elfin Tone Stevens lays down strongly imploring bass lines.

Following a lengthy and boring tune-up which left the audience merely indifferent, Christopher Milk performed a set that managed to induce open hostility and an odd feeling that bordered on nausea. They claim to be rock satirists but fail to produce anything but excessively loud uninspired music and banal sophomoric lyrics.

SHELLY HEBER

PEARLS BEFORE SWINE SINFUL STREET

Max's Kansas City, New York

At the outset, it must be noted that Pearls Before Swine played superbly: that lushness of acoustic textures, graced with mellow string lines and sparkling, unexpected dapples of glockenspiel and recorder, underscored Tom Rapp's vocals beautifully. His songs, old and new, evoked those same idiomatic vignettes of body and spirit that first captured attention of Pearls' first RSF releases.

Unfortunately, Pearls Before Swine operates at a low-keyed level that just couldn't follow the opening act. For subtle, delicate stylings and dry, often self-effacing monolog just couldn't score with an audience just coming down from a strong shot of insanity from the opening act.

That being Sinful Street, a trio composed of Paula Lockhart's vocals, piano, kazoo and acoustic miscellany; David Lisker's acoustic guitar, vocals and eyebrows; and Mike Bresler's acoustic and electric Everything Else.

The sonic cartoon is a deceptively simple craft, one demanding a strong sense of the absurd and a willingness to present that sense dramatically. Sinful Street has succeeded in building a brace of these doodlings and presenting them with a still growing stage presence. "My Heart Belongs To Daddy" and "You'd Be So Nice To Come Home To" both displayed Miss Lockhart's lovely, sugar-coated deadpan, while other tunes offered a group vocal style that suggested the Hi-Lo's impersonating the Andrews Sisters. Even Lisker has his time warp, that being a vocal delivery that leans closer to Bob Eberle than Rod Stewart.

Sinful Street stole the show, as they say, which reflects their very obvious potential. Still, it would be nice to see Tom Rapp and Pearls in a booking where the audience would be properly appreciative of Rapp's imposing powers.

SAM SUTHERLAND

BUZZY LINHART RAUN MacKINNON

Max's Kansas City, New York

L. A. has its version of tacos, Boston has its scrod and New York has Buzzy. That latter delicacy hasn't traveled well in the past, however, due primarily to a lack of sustained live exposure outside Gotham proper.

At Max's, Linhart offered a taste of the Changes To Come, those being college performances far afield. As part of a college booking package with Raun MacKinnon, Linhart will now try to bring his particular style of certified sub-conscious boogie to a broader audience. And, judging from the response his live work continues to elicit, Linhart might just do it this time around.

His music remains graphic, fluid, righteously funky with his older standards now joined by fruits of the last year's work, notably "You Got What It Takes," "Take Me To The Pilot," and "Don't Pay Me No Mind," all of which cook nicely. His present back-up is properly raunchy, yet solid, underscoring his crazed raps and growling vocals with a strong rhythmic sense.

Linhart records for Kama Sutra.

Just as vital to the proposed package is Raun MacKinnon, a veteran writer and performer whose abilities are indeed well-defined: Her material alone might suffice, for her writing is consistently fresh, supple and inventive, but her vocals and piano are also first-rate, characterized by a vitality that is free from pretension.

SAM SUTHERLAND

CHICAGO

Greek Theatre, Los Angeles

Chicago's intensity, its hard-driving rock base and its actual use of jazz improvisations, kept an opening night audience Aug. 28 on the alert.

In making its debut in this outdoor setting, the band showed a happy mood in its playing, and its ability to generate many colorations carried it above the norm of quasi rock/jazz bands appearing today with increased frequency.

The main intensity throughout the evening was one of explosiveness, of a constant propulsion in the demanding drum patterns of Danny Seraphine and the scathing, often dissonant guitar licks of Terry Kath.

Chicago patterns itself after Blood, Sweat & Tears in terms of ensemble format. The horn line plays a supporting role to the guitar-bass-drums front and to the vocal combinations of keyboard man Robert Lamm, bassist Peter Cetera and Kath. All material was

(Continued on page 16)

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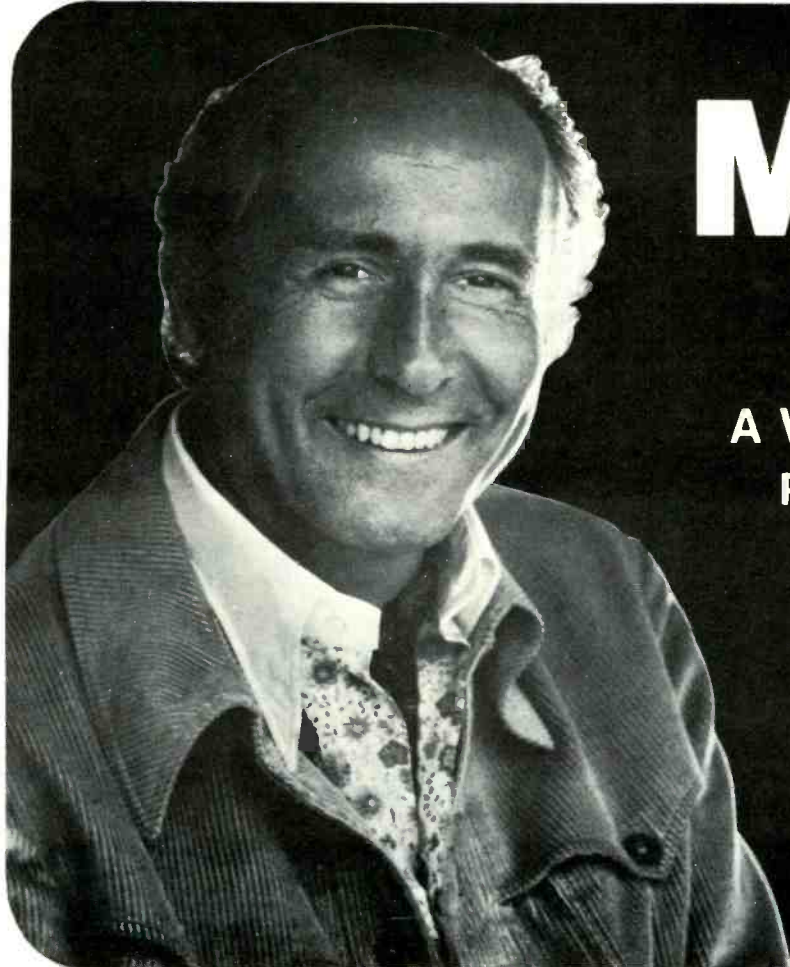
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From The Music Capitals of the World

•Continued from page 12

lini who recently returned from a European singing tour. . . .

Joe Simon was in the Miami area doing a series of one-nighters, Aug. 25 to 27. . . . Country western singer, **Del Reeves**, slated for Curtis Hixon Convention Center, Tampa, Sept. 29 and West Palm Beach Auditorium, Sept. 30.

T. Rex Bows Tour of N.A.

NEW YORK—T. Rex, Reprise group, began North American tour, Sept. 8 with a concert at Pierre Fontes Arena in Montreal. The group will be accompanied on the 24-city tour by the Doobie Brothers, Warner artists.

Following Montreal, T. Rex and the Doobie Brothers will perform in Toronto Sept. 9; Syracuse, N. Y., (10); Boston (12); New York (14); Washington, D. C. (17); Miami (19); St. Petersburg, Fla. (20); New Orleans (22); Atlanta, Ga. (23); Charleston, W. Va. (24); Pittsburgh (27); Cleveland (28); Detroit (29); Chicago (30).

On Oct. 3, T. Rex and the Doobie Brothers will appear at St. Louis, followed by performances at the Music Hall, Kansas City (4); Oklahoma City, (5); Community Center, San Antonio (6); Arlington, Tex. (8); Terrace Ballroom, Salt Lake City (11); Long Beach, Calif. (14); and San Francisco (15).

Barnett Signs Anita Kerr, KABC and Brazil

Russ Barnett, President of Programming Aids and Services, has announced an exclusive agreement with Anita Kerr for the production of Radio ID jingles. Miss Kerr has produced jingles for Mr. Barnett's former station, KMPC, as well as WLS, WIOD, KMBZ and many others.

Negotiations are under way through Mr. Barnett with the Bonneville Program Service. The talented Miss Kerr is also scoring a major Motion Picture and is the first woman ever to do so.

PA & S has announced a consulting association with Radio TOMOIO and TUPU in Rio De Janeiro, and Mr. Barnett has just completed a consulting assignment for KABC. Further negotiations are under way for consultation services with a major U.S. Radio Chain.

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(213) 874-5411

Joy Martel and Trudy Lawrence known as **The Two of Us** just concluded a successful engagement at the Hawaiian Isle. Joy's coming out with an internationally released recording on the Jemko label.

Tony Ross, new singing star, is getting good reviews from his appearance at the Gigi Room in the Fontainebleau Hotel. Ross recently appeared at the Sahara in Las Vegas and toured top spots in Europe. . . .

Sally Jessy's AM Miami TV show on Ch. 10 has had good representation of show business people and those affiliated with the industry. Recent guests include: **Mack Emerman**, Criteria Recording Studios, and Atlantic Records' **Jerry Wexler**; **Mitch Miller**; **Rod McKuen**; **Earl Hines**; **Kaye Stevens**; **McKendree Spring**; **Dennis James**; **Ron and Howard Albert**, Criteria engineers and head of A & A Productions. . . . **C. T. Taylor's** "Black Is" moving to prime time on Ch. 4 at 10:30 p. m. beginning in September. . . . Radio and TV personality **Larry King** now heard daily over WOCN in a three-hour evening interview show. . . . Fort Lauderdale song-writing detective, **Harrison Friese**, to be profiled in a national magazine. His song "He Cares" is getting air play in several Florida cities. . . .

Wayne Cochran with an 18-piece band recording at Criteria Recording Studios in Studio A. **Stephen Stills** is recording a new LP in Studio B with **Ron and Howie Albert** handling engineering. Black Oak Arkansas concluding a session at the Miami facility. . . . **Alston Bair**, singer, holding forth at the Fontainebleau. Australian singer, **Lana Cantrell** concluded a week at Bachelor's III nightclub in Fort Lauderdale. . . .

SARA LANE

CINCINNATI

Burt Farber, for years pianist-leader of the orchestra at New York's Plaza Hotel Persian Room, and wife **Pauline**, who have been spending the summer here, return to New York this week, where Burt takes over the orchestra in the Maisonette of the St. Regis Hotel Sept. 6. . . . Belkin Productions has set **Yes**, **Malo** and **Eggs Over Easy** for a single showing at Cincinnati Gardens Sept. 19.

Warner Bros.' English rockers **T. Rex** are making two Ohio stops on their second U.S. concert tour. Led by singer **Marc Bolan**, band headlines here Sept. 26, and two nights later shows the Allen Theater, Cleveland. . . . **Jethro Tull**, Reprise Records group, makes only one Ohio stop in its final U.S. concert trek—an Oct. 21 date at Public Auditorium, Cleveland.

BILL SACHS

Automation Pitched By Quad-Eight

By ELIOT TIEGEL

LOS ANGELES — Quad-Eight Electronics is offering eight studios around the country a special "deal" on its Compumix recall mixing system.

The automated equipment allows a producer or engineer to recall the exact settings after they have been made. Under terms of the introductory offer to studios who "have helped Quad-Eight become successful," the electronics house guarantees each studio of being first in its area to have automation, delivery of the \$18,000 system on or by December 1 and be included in all promotional ads exploiting the system.

Incorporated in the system, explains Quad-Eight's president Bud Bennett, are a controller and processor. The initial version of the system is designed to work with 16-track equipment, but there are eight additional automated inputs plus eight auxiliary inputs for echo and tape delay effects.

The equipment can be used in mixing down stereo or 4-channel signals. The recall DC voltages are converted to digital signals which are put through the processor and recorded on a memory bank which can be a multi-track tape machine. When this memory tape is played back, the impulses position the equipment at the appropriate settings.

Quad-Eight has been working on the concept one year and has spent eight months in executing the concept, in Bennett's own words. The Compumix system is the first known to utilize automation recall capabilities.

Thus far none of the studios has committed themselves to the offer. They are in New York, Nashville, Chicago, Minneapolis, San Francisco and Los Angeles.

Engineers around the country believe sophisticated automated equipment will speed up the process of mixing down an album. Now, depending on the project and the skill of the producer and engineer, a mixdown can very greatly in time.

One studio chieftain, admitting the breakthrough created by automation, finds himself in the uncomfortable position of realizing that the machinery will reduce the amount of time a client works in his facility. And since he rents time along with equipment, he might be cutting off a source of revenue.

Atl Holds 8 Meets for WEA

NEW YORK—Eight regional sales meetings will be held by Atlantic Records for company staff and members of the WEA Corp.'s national sales, promotion and field staff during the last week of September.

The meetings will be held by two teams from the Atlantic group's New York office. Dave Glew, vice president, marketing and Sal Uterano, album sales manager, will conduct meets in Philadelphia, Dallas and Los Angeles and a team headed by Rick Willard, merchandising manager, and Bob Kornheiser, vice president, tape sales, will convene in Boston, Chicago, Cleveland and New York.

Col to Record 'Dude,' Musical

NEW YORK—Columbia Records will record the original cast album of the musical "Dude," set to open on Broadway this month. Created by Jerome Ragni and Galt McDermott, authors of "Hair," and produced by Rocco Buffano, the score contains some 40 pieces. Kip Cohn, vice president of east coast a&r for Columbia Records, will work with Tom Shepard, director of Masterworks and original cast a&r, in producing the album.

Studio Track

By SAM SUTHERLAND

Some days you eat the bear, and some days the bear eats you: **Steve Katz** has provided information regarding the fire at **Sound Exchange Studio** in New York. The tragedy struck a few weeks back, but the full extent of fire damage to the studio, smoke damage in the control room, and water damage throughout has not been fully determined.

Katz has already initiated plans for the rebuilding and re-opening the facility as soon as possible, but, in the interim, he's finishing mixes for existing product, including tapes by **Jerry Jeff Walker** and **McKendree Spring**.

Intermedia Sound in Boston has been quietly chalking up some fine sessions, and **Gunther Weil** has now released a few of the better bits. **Charles Lloyd** has been in, working on sessions for A&M, and he received background vocal assistance from the **Beach Boys**. That group apparently ended up sweetening some of their Amsterdam tracks at Intermedia as well. **Richard "Berred" Oulette** engineered both the Lloyd sessions and the BB overdubs.

Tony Williams is expected in shortly, with **Ben Sidran** scheduled to produce for Polydor. Sidran will also be producing a single by **Paul Pena** for Intermedia Productions and Capitol Records. Also in is **Roger Powell**, ARP synthesist, with sessions produced by **Dave Baker**, while Boston's **Peter Casperson** and **Castle Music**, long associated with sessions at Intermedia, is bringing in **McKinney** and **Travis Shook**. **Bob Runstein** is engineering both sessions. **Adrian Barber** is sharing production duties with **Michael Kamen** of the New York Rock Ensemble, who is continuing work on his first solo album there.

Meanwhile, Intermedia Productions, the studio's in-house operation, has handled sessions with **Alice Lilly**, **Charles Greene**, and the **Ronnie Inghram Concert Choir**, and a new album with **Charles Mariano** is slated for production.

Also hopping: An advanced synthesizer course being conducted there has led Weil to comment that Boston may well develop a distinctive musical personality as a center for electronic music. Weil points to the activities of musicians, students, and equipment research and development operations as possible indications of such a trend.

George Klabin of **Sound Ideas**, the New York studio operation that recently opened a second, streamlined room, reports recent dates that suggest the new operation is moving ahead smoothly. **Chris McCloud** and **Transcontinental Productions** have brought the **Johnstons** in, with **Rick Rowe** engineering. Rowe is also engineering sessions with **Janie and Dennis**, produced for **Neighborhood Records** by **Ron Frangipane**;

and with **Bob Gerald** and **Irv Speiss** Productions. Meanwhile, **Klabin** has engineered **Jimmy Chandler's** dates for **J-City Records**, and **Chris Montez's** CBS International sessions, produced by **Billy Michel**.

★ ★ ★

A few blocks north, at **A & R Recording Studios**, **Chris Dedrick**, former leader, writer, producer and arranger for **Free Design** on **Project 3 Records**, is producing sessions there for **Fat Lady Productions**, his production operation. **Donny Hahn** is engineering the sessions.

Dedrick has also been working as an arranger on an eyebrow-raising project downtown at **Vanguard's** 23rd St. Studio: **Mort Ross** is producing a record by **Artie Kaplan** with the endearing title, "Confessions of a Male Chauvinist Pig."

No comment.

★ ★ ★

project as yet undisclosed, but apparently involving a new band of Texans.

Meanwhile, at the visible level, **Brians** will be producing and engineering the second **Gladstone** album for **Dunhill**.

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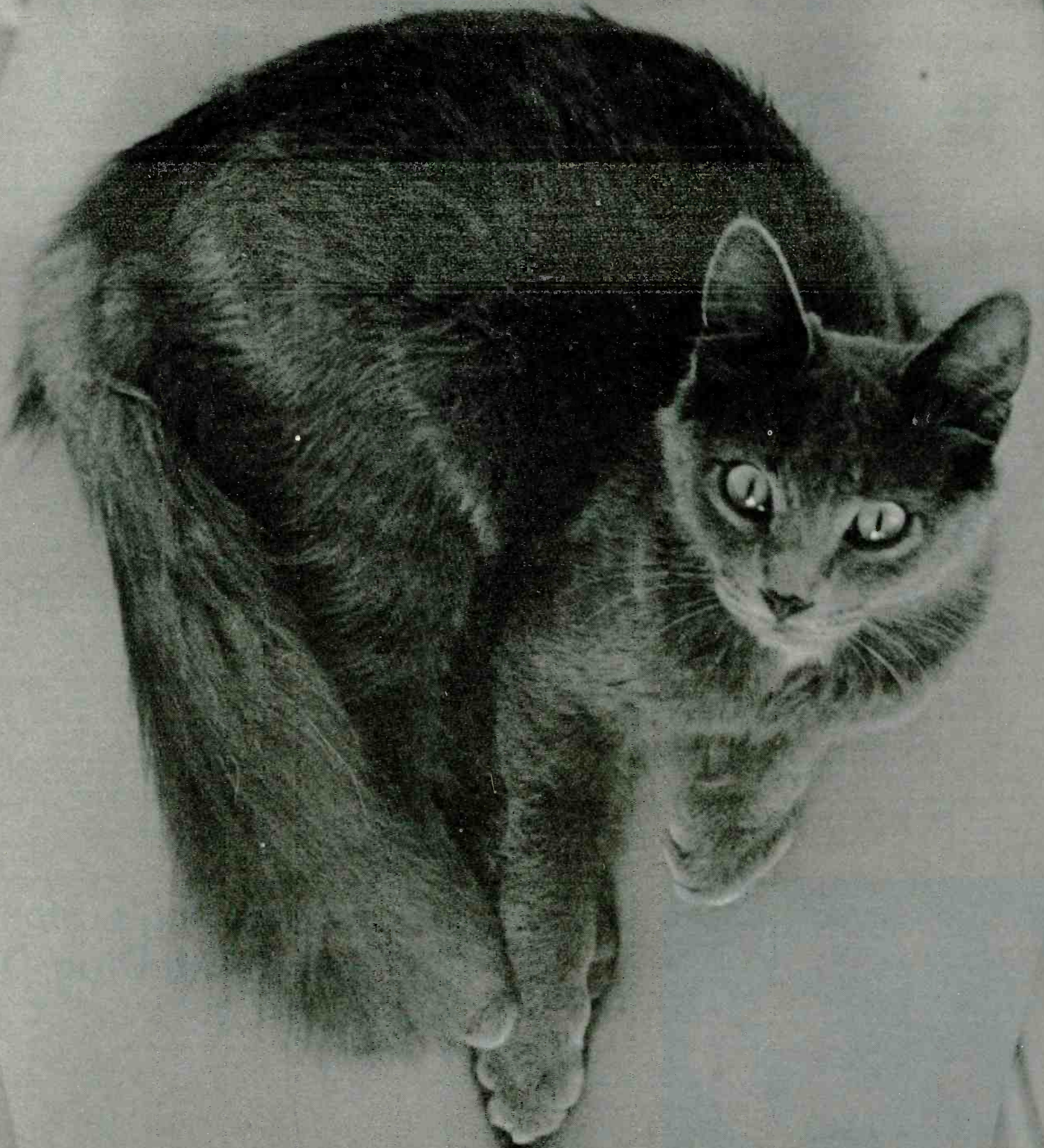
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**BEST NEW ALBUM
OF THE WEEK:**

**"LOVE, PEACE
& SOUL"**

HONEY COME

(Hot Wax)

By JULIAN COLEMAN

NATRA AWARDS

The National Association of Television and Radio Announcers presented its 1972 convention awards Aug. 19. In addition to the awards regularly designated for artists, records and key industry figures, the presentation included several newly created awards.

Following the performance of the convention's theme "'72 Is the Year for NATRA," composed and conducted by Thom Bell, NATRA honored Isaac Hayes' soundtrack for "Shaft" (Enterprise/MGM) as Album of the Year, while "Have You Seen Her," by Brunswick's Chi-Lites was Single of the Year.

Other artists honored were Roberta Flack, named best female vocalist; Al Green, male vocalist; The Honey Cone, female group; The Jackson Five, male group; B.B. King, blues singer; Roberta Flack & Donny Hathaway, best duo; Millie Jackson, most promising female vocalist; Luther Ingram, most promising male vocalist; Love Unlimited, new female vocal group; The Stylistics, new male group; and the Staple Singers, best combination group.

Other records receiving recognition were "Scorpio" recorded by Dennis Boffey and the Detroit Guitar Band (Sussex Records) named best instrumental record; and "Truth Is On Its Way," Nikki Giovanni's Right On Records Album, best spoken word. Also honored was Marion Williams' "Standing Here Wondering Which Way to Go," which was named best gospel song.

Among the special awards was the Superstar of the Year to Aretha Franklin, who performed. Special achievement awards for best continuous performance were given to Brenda and the Tabulations (Epic), female group; the Isley Brothers (T-Neck), male group; Barbara Mason, female vocalist; and Curtis Mayfield, male vocalist. Gospel awards went to Rev. Maceo Williams, as leader of the best choir and to the Dixie Hummingbirds of Philadelphia, best gospel group.

The first annual Tommy Smalls Memorial Award, named for one of NATRA's founding members, was presented to William Boye Brown of KJET, Beaumont, Tex. NATRA also named C. Delores Tucker, Secretary of the Commonwealth of Pennsylvania, as woman of the year, while Noble Blackwell of WCAU, Philadelphia, was named man of the year.

The award for producer of the year was declared a tie, with awards going to both Thom Bell and Willie Mitchell. Promotion executive was Red Dowd of All-Platinum Records, while Joe Robinson, also of All-Platinum, was named record executive. Lucky Cordell of WVON, Chicago, was named radio executive, while E. Rodney Jones of WVON was named best air personality.

The Outstanding Community Service Award went to Mary Mason of WDAS-FM, the station which NATRA named FM Station of the Year. Named as AM Station of the Year were WVON in Chicago, and WDIA in Memphis.



SINGER DORIS TROY, who recently signed with Polydor Records, Britain, has also signed a long-term agreement with Sparta Florida Music. Pictured after the inking are, l. to r., Trevor Timmers, Polydor Pop Marketing Manager; Sparta's Hal Shaper; Wayne Bickerton, Polydor Creative Manager; and Miss Troy. Her records will be released on the Mojo label.

Billboard SPECIAL SURVEY For Week Ending 9/9/72

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	2	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	10	25	30	(Win, Place or Show) SHE'S A WINNER Intruders, Gamble 672 (Assorted, BMI)	4
2	1	POWER OF LOVE Joe Simon, Spring 128 (Polydor) (Assorted/Gaucha/Belinda, BMI)	9	26	15	IN THE GHETTO Candi Staton, Fame 91000 (United Artists) (Screen Gems/Columbia/Presley, BMI)	12
3	6	GOOD FOOT, Part 1 James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	5	27	38	WOMAN DON'T GO ASTRAY King Floyd, Chimneyville 443 (Cotillion) (Malaco-Roffignac, BMI)	3
4	8	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	9	28	16	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	13
5	5	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown 1205 (Jobete, ASCAP)	8	29	34	TOAST TO THE FOOL Dramatics, Volt 4082 (Conquistador, ASCAP/Groovesville, BMI)	4
6	7	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	10	30	37	HONEY I STILL LOVE YOU Mark IV, Mercury 73319 (Alga/Johnson-Hammond, BMI)	4
7	9	THIS WORLD Staple Singers, Stax 0137 (Sunbeam, BMI)	6	31	27	I ONLY MEANT TO WET MY FEET Whispers, Janus 184 (Equant/Talk & Tell, BMI)	8
8	3	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London), (Jec, BMI)	9	32	35	SOMEBODY'S ON YOUR CASE Ann Peebles, Hi 2219 (London), (Jec, BMI)	6
9	10	(They Long To Be) CLOSE TO YOU Jerry Butler featuring Brenda Lee Eager, Mercury 73301 (U.S. Songs/Blue Seas/Jac, ASCAP)	7	33	41	YOU'RE STILL A YOUNG MAN Tower of Power, Warner Bros. 7612 (Kupfello, ASCAP)	3
10	13	MY MAN IS A SWEET MAN Millie Jackson, Spring 127 (Polydor) (Gaucha/Belinda, BMI)	6	34	39	FOOL'S PARADISE Sylvers, Pride 1001 (MGMM) (Lion's Track, BMI)	2
11	12	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	9	35	—	(It's the Way) NATURE PLANNED IT Four Tops, Motown 1210 (Stone Agate, BMI/Jobete, ASCAP)	1
12	4	POP THAT THANG Isley Brothers, T-Neck 935 (Buddah) (Triple Three/Eden, BMI)	11	36	—	GUESS WHO B.B. King, ABC 11330 (Michele, BMI)	1
13	21	FREDDIE'S DEAD (Theme From "Super Fly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	5	37	—	ALWAYS HAVE YOU THERE Doug Gibbs, Oak 108 (Playboy, ASCAP) (Mandrill/Intersong/Chappel, ASCAP)	1
14	11	THE COLDEST DAYS OF MY LIFE (Part 1) Chi-Lites, Brunswick 55478 (Julio-Brian, BMI)	8	38	—	GET IT ALL Mandrill, Polydor 14142	1
15	20	DON'T TAKE MY KINDNESS FOR WEAKNESS Soul Children, Stax 0132 (East/Memphis, BMI)	7	39	40	I'LL PLAY THE BLUES FOR YOU Albert King, Stax 0135 (East/Memphis/Rogan, BMI)	4
16	32	USE ME Bill Withers, Sussex 241 (Buddah) (Interior, BMI)	2	40	—	MY MIND KEEPS TELLING ME Eddie Holman, CSF 6873 (Namolh, BMI)	1
17	17	ZING WENT THE STRINGS OF MY HEART Trammps, Buddah 306 (Warner Brothers, ASCAP)	11	41	46	SWEET CAROLINE Bobby Womack & Peace, United Artists 50946 (Stonebridge, ASCAP)	3
18	18	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (CBS) (Assorted, BMI)	13	42	44	I'M SO TIRED Bobby Bland, Duke 477 (Don, BMI)	3
19	24	BEN Michael Jackson, Motown 1207 (Jobete, ASCAP)	4	43	45	SINCERELY Moonglows, RCA 74-0759 (Arc, BMI)	3
20	25	HOW COULD I LET YOU GET AWAY Spinners, Atlantic 2904 (Bellboy, BMI)	4	44	47	SLIPPIN' INTO DARKNESS Ramsey Lewis, Columbia 4-45634 (Far Out, ASCAP)	2
21	26	OPEN HOUSE AT MY HOUSE Little Johnny Taylor, Ronn 64 (Jewel) (Su-Ma/Rogan, BMI)	5	45	48	ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King) (Fort Knox-Manhattan, BMI)	2
22	22	YOUR WONDERFUL SWEET, SWEET LOVE Supremes, Motown 1206 (Jobete, ASCAP)	5	46	49	SECOND CHANCE Z.Z. Hill, Mankind 12012 (Nashboro) (Jerry Williams/Exellorec, BMI)	3
23	23	I COULD NEVER BE HAPPY Emotions, Volt 4083 (Stax) (East/Memphis, BMI)	9	47	—	WHY CAN'T WE BE LOVERS Lamont Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	1
24	14	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	15	48	—	SLOW MOTION (Part 1) Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	1
				49	—	I'LL FIND A WAY Black Ivory, Today 1511 (Perception) (Bradley, BMI)	1
				50	50	WHOLLY HOLY Aretha Franklin with James Cleveland, Atlantic 2901 (Jobete, ASCAP)	2

Talent In Action

•Continued from page 12

from their Columbia LP's—current and catalog.

There are some interesting polyphonic effects which come out of the horns—trumpeter Lee Loughnane; trombonist James Pankow and sax/flutist Walt Parazaider. Many of the vocals are muddled by the ensemble sound so that the voices become another melody instrument. This is thinking music or an exercise in brain power.

ELIOT TIEGEL

Swamp Dog's 'Stone' 45, Spurs Anti-Drug Drive

LOS ANGELES—"Sam Stone," a drug addiction ballad written by John Prine and recorded un-noticed by the composer several years ago, has surfaced by another artist as a good chart possibility and base for community action.

Renny Roker of Cream Records here reports that Swamp Dog's recording of the song, which deals with the plight of a Viet Nam veteran who returns with a heavy drug habit, has sold over 17,000 in Philadelphia. Swamp Dog recently worked a 38,000-attendance gospel show at the Robin Hood Dell there as special added attraction because of the single's power there. Swamp Dog and Roker are set for two appearances on Target, a two-time-per-day show over WPVI-TV, Philadelphia.

Roker singled out WDAS-AM and FM, WFIL and WIBG as stations in Philadelphia which kicked off the record. Roker claims to have 75 stations cross country doing community features, based on the single, including such important outlets as WVON, Chicago; KFRC, San Francisco; KRLA here; WWIN, Baltimore; WAOK, Atlanta and WRBD, Fort Lauderdale.

Spots Litigation

LOS ANGELES—Mount Wilson FM Broadcasters has filed suit in local Superior Court against Soul City One-Stop and Sam Bellis, claiming the one-stop hasn't paid \$9,000 for a series of radio commercial airings.

“Any station involving itself in an anti-drug campaign is really involving itself in the betterment of the community.”

*Jimmy Bishop
WDAS-Philadelphia*

“All stations should be involved in their community for the benefit of the station as well as the people it serves. The search for Sam Stone is a perfect example how to do just that.”

*Jay Butler
WJLB-Detroit*

“You figure out what the people really care about and, at this point, it seems to be about the same everywhere, people care about the drug problem, so a radio station has to do something about the drug problem, a radio station has to do something to make the people have a better understanding of the drugs they're confronted with.”

*Buzz Bennett interview (Part III)
in the Bob Hamilton Report*

“SAM STONE”

CR-9009

by SWAMP DOGG



THE FOLLOWING STATIONS AGREE

- | | | | |
|---------|---------|---------|---------|
| WOL | WAOK | WMC-FM | KCAT |
| WOOK | WIGO | WLOK | WDAS-FM |
| WEAM | WXAP | WDIA | WHAT |
| WKTK-FM | WHUR-FM | KALO | WMMR |
| WAYE-FM | CKO-FM | WEDR | WDAS |
| WWIN | WRBO | WBUS | KGB |
| WEBB | KMET-FM | WMBM | KSEA |
| WSID | KPPC-FM | WSHE | KPRI |
| WLPL | KEZY | WAWA | KDIA |
| WXOK | KPXM | WNOV | KSAN |
| WJLD | KAFY | KXUL | WSOK |
| WBCN | KTRB | KYEA | KATZ |
| WILD | KTYM-FM | WWRL | KWK |
| WIDU | KRLA | WNEW-FM | WKLR |
| WAAA | WLOU | WBLS-FM | WNJR |
| WLE | WIBB | KBYE | WTOY |
| WYNN | | | |
| WPAL | | | |
| WESY | | | |
| WVON | | | |
| WNCR-FM | | | |
| WMMS-FM | | | |
| WVCO | | | |
| WDAO | | | |
| KNOK | | | |
| WABX-FM | | | |
| WJR-FM | | | |
| WJLB | | | |
| WCHB | | | |
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| KCOH | | | |
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| KPXE | | | |
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Tape/Audio/Video

ITA TESTIFIES ON ED BILL

NEW YORK — Fourteen members of the International Tape Association (ITA), will testify at a special Congressional hearing, Sept. 13, on a bill designed to improve educational quality through effective utilization of educational technology.

The meeting will be held before the Select Subcommittee on Education, at the Rayburn House office building, Washington. It will be chaired by Congressman John Brademas (D-Ind).

Following testimonies, the meeting will be opened to questions from members of Congress. A demonstration of existing video player equipment will follow.

Precision, Shell 'Tourist Tapes'; U.K. Expansion

LONDON — The Shellsound Guide series of spoken word tapes featuring personalities talking about various beauty spots throughout the British Isles is being launched nationwide following an extensive test marketing campaign in Hampshire last year. The series has been jointly produced by Precision and the Shell oil company.

The initial batch of five Shellsound tapes cover Christchurch and the New Forest, Dartmoor, The Wye Valley, the Lake District and Stratford-on-Avon. The tapes are available in both cassette and cartridge form, priced \$3.34 and \$3.94 respectively, and are supplied complete with a map covering the area being talked about.

In addition to Precision's usual accounts, the tapes are being offered through 200 Shell service stations all over the country. Further additions to the series will be made in the autumn.

Shell has also agreed to sell at the 200 filling stations a special tape pack comprising 55 specially-selected cassettes and cartridges from the Precision catalog—a major breakthrough for Precision, which like all manufacturers, is extremely anxious to try garages as outlets for tape product. In conjunction with the Precision pack, Shell is also offering a Hanimex car player at a special price of \$65—a saving on the normal recommended retail price of the unit of nearly \$12.

MGA Unit at VidExpo '72

NEW YORK—VidExpo '72 became the first U.S. showcase for a Japanese EVR system manufactured by Mitsubishi. The unit which was displayed at Mitsubishi's (MGA) booth at the three-day exposition and conference, is expected to vie with U.S. made Motorola models, on the international market.

The unit will carry a list price of \$995 and will be available for sale and rental later this year.

According to Gordon MacDonald, vice president of MGA, the player will accept either U.S. 60-cycle cartridges or European 50-cycle cartridges. The unit can also be set for continuous unattended play.

Prerecorded Reel-to-Reel Is Alive & Well at Magtec

By BOB KIRSCH

LOS ANGELES — Prerecorded reel-to-reel music is far from being a dead item, and suburban Magnetic Tape Engineering Corp. (Magtec) is proving this fact.

The firm, which counts Warner Bros., Reprise, the MCA group, Elektra, the UA family among its licensees and has an agreement with RCA, is buying producing two channel reel-to-reel tapes through its Stereotype Division and will enter the 4-channel market in the fall.

Sasch Rubinstein, general manager of Magtec's Stereotype Division, said, "The demand for prerecorded reels has grown over the past few years at a rapid rate. One reason is that a number of manufacturers who had never been in the reel-to-reel market have come out with reel-to-reel units. The models run from intermediate to the esoteric high-end. This is responsive to a consumer who is already very demanding."

What type of consumer buys reel-to-reel hardware and software? "This consumer is generally

male," Rubinstein said, and knows more about the technology of his product than most electronics consumers. His age runs from 18 to 28, then comes a gap as a family and home is established. At the age of 40, when things are more settled, the consumer gets involved again, or for the first time. This explains the differences in musical tastes, running from contemporary to classical, and the tremendous growth in contemporary music sales in the past few years."

Why aren't some distributors and rack jobbers more aggressive in reel-to-reel software? "There isn't the romance of a new product involved," Rubinstein said. "As far as I'm concerned, I don't think there's such a thing as an old LP or tape. For the person first hearing it, it's a new tape. The distributor should know who the buyer is, his demands, how tape should be displayed and what should be displayed. It's also important to realize a reel-to-reel tape will remain popular longer than an LP. We're still selling tapes

that are long off the charts, Rubinstein continued.

Appeal

"We define whom the music will appeal to. "If it appeals to the technologically-oriented, well educated, musically sophisticated person, we will probably release it. If the music appeals to those we've defined as our consumers, then the LP will probably be released on tape. The tape must also have the possibility of longevity. We are the ones who make the decision on what to release from the firms we deal with. We try for as close to simultaneous release as possible, but this is almost physically impossible with reels. We wait until the LP is ready because we take the graphic from the cover and we want to make sure our cover and theirs is the same. We also wait for the master to do the timings."

One important step Magtec has taken is the move to 7½ ips mode, with the exception of twin packs. This is primarily in the interest of fidelity. The tapes carry suggested list prices of \$7.95 and \$8.95, depending on the content and length.

Talking about new avenues of distribution, Rubinstein said, "We're keenly aware of the functions a rackjobber or distributor can serve, and if this isn't working in certain areas of the country, and if our type of consumer is there, then we will supplement the existing methods of distribution. This can be done through sales directly to the retailer and, if necessary, directly to the consumer through mail order."

On quality control, Magtec sees that each tape coming out of the Stereotype Division is coded so it can be traced back to a particular slave if QC becomes alert to a problem. One of ten tapes is tested partially during the duplicating process. Rubinstein added that there is little possibility of any one slave going bad because all the slaves are operated by one amplifier.

Both Rubinstein and firm president Gerry Stone had comments on 4-channel plans.

Reels 'Ideal'

"We've felt a continually increasing interest in 4-channel reels," Rubinstein said. "Now there is little software available to support components, but we feel reels are the ideal configuration for this. We will do 4-channel at 7½ ips and the parts for our duplicators are being manufactured now. There should be a product announcement by October."

"List prices will be \$9.95 and \$10.95, depending on the content and length of the tape, and we plan both contemporary and classical program. We're also planning a 4-channel demo tape."

Rubinstein also feels that 4-channel will stimulate all reel-to-reel product because of the increased tape deck sales.

Stone feels 4-channel is "absolutely stimulating. We've gone with the prices announced because we don't want to price ourselves out of a market we're looking to penetrate. Our packaging will also be distinctive."

"An important point," said Stone, "is that we are servicing our own business. We have the technology, the selection of the product, the reel and the packaging."

Stone sees education as an important part of Magtec's future, particularly through Cassette Productions, Inc. (CPI), a wholly owned subsidiary of Magtec.

"We feel this will be a big movement as far as the overall corporation is concerned. I would define education as anything that is non-musical. Our educational orientation comes through CPI."

(Continued on page 49)

TV Magazine For Japanese Living Overseas

TOKYO — Japanese expatriates in the U. S., Germany and other countries will soon have the opportunity to keep abreast of events here via a new videocassette magazine with emphasis on entertainment.

The program is designed primarily for Japanese nationals working on Japanese owned, or subsidized projects abroad, and is aimed at cutting down on the high turnover among expatriate Japanese workers grown homesick after protracted periods away from their home and families.

Sponsors of the project include those companies affected by the turnover. Executives of these firms feel that the program would not only help to build employe morale, but would also save them money now being lost by the employe turnover.

Initial recipients of the programs, which will be made available in the formats of existing CTV hardware, will be Japanese oil drillers residing in various Persian Gulf countries. The project will later be expanded to include expatriates in Los Angeles and Chicago in the U.S., and Dusseldorf in Germany.

It is hoped that the project can, in the near future, be further expanded to include American expatriates residing in this country, and who, because of language barriers, are now being cut off from various sources of Japanese entertainment.

AES Show Sept. 12-15 In New York

NEW YORK—A phalanx of major tape hardware and software manufacturers will display their wares at the 43rd convention of (AES) scheduled for Sept. 12-15 at the Waldorf-Astoria hotel.

The list of exhibitors includes JVC America, Inc., BASF Systems, Ampex Corp., Maxell Corp. of America, North American Philips Corp., Audio Devices, Inc., Dolby Laboratories Inc., the 3M Co., Sansui Electric Co. Ltd., and Crown International.

Seminars at the convention will explore such areas as tape duplicating, quadrasonics, a day with magnetic recordings, disk recordings, a forum on the state of the art, electronic music instruments and others.

The traditional AES Awards banquet will be held Sept. 14 in the Starlight Room of the hotel. Among those scheduled to be honored at this function is Manfred R. Schroeder, professor of physics at University at Gottingen, Germany, and formerly of Bell Telephone Laboratories. He will receive the Society's Gold Medal Award.

The AES medal will go to Johan (Continued on page 21)

Kenwood Receiver

LOS ANGELES—Kenwood has introduced the model KR-5200 AM-FM receiver, selling at \$349.95.

Features on the unit include direct coupling, terminals for two tape decks, input for two auxiliary sources, front panel microphone jack and separate preamp output connections on the rear panel.

Other features include an FM section incorporating two FET's combined with four tuned circuits, three permanent filter elements, a multi-function IC and a double-switching demodulator in the MPX stage.

SEPTEMBER, 9, 1972, BILLBOARD



GORDON McDONALD, director of marketing, MGA (second from right) chats with Richard J. Gailfoyle, H. L. Sturges & Son, Hingham, Mass. at VidExpo which drew over 900 during four days at the Roosevelt Hotel, New York City. MGA and Motorola were two firms exhibiting EVR television cartridge units.

Stand-Alone Player Is Unveiled by CTI

By RADCLIFFE JOE

NEW YORK—Cartridge Television Inc., has unveiled its long-awaited stand-alone Cartrivision player, designed for the consumer market. The unit carries a price tag of \$700 and will be available to the mass market through CTI licensees by March 1973.

The unit will play prerecorded videocassettes through the antenna terminals of any standard television set in either color or black and white. To demonstrate this point, CTI used 12 different color television brands at its unveiling ceremony.

CTI is also developing a play-back and record unit that will be released within 90 days of the stand-alone player. The play and record unit will sell for about \$900.

Meanwhile, Don Johnson, vice president marketing, CTI, has disclosed that his company will ship an estimated 35,000 Cartrivision decks to OEM customers by the end of this year. The decks will be incorporated into console models for sale by such CTI licensees as Sears, Roebuck, Admiral, and Teledyne-Packard Bell.

Further strengthening CTI's position as producer of videocassette systems for the home entertainment market is the disclosure, by Johnson, that hundreds of retailers across the U.S. will be offering Cartrivision units for sale by the middle of this month.

Among retailers who have al-

ready structured, or are in the process of structuring, aggressive merchandising programs for the system are Macy's, Gimbels, Burdine's, The Emporium, Stix, Baer & Fuller, Davidson's, Wansmaker's, Bamberger's, Abraham & Straus, J.L. Hudson, Foley's and BBDA, a retail buying group located in New Jersey.

Cities in which retail sales will be focused include New York, Philadelphia, Houston, Detroit, Los Angeles, Miami, Dallas, Atlanta, Boston, St. Louis, Baltimore, Washington, Tucson, San Francisco, Tampa, Denver, Seattle, Portland, Norfolk, Albuquerque, Spokane, and Kansas City.

CTI has estimated that because of this massive consumer push an estimated 20,000 Cartrivision units will be in homes across the nation by the end of this year.

To cope with the anticipated demand, CTI is beefing up its production facilities to achieve a manufacturing rate of 20,000 Cartrivision decks by 1973. The firm now produces about 100 decks daily.

Meanwhile, Magnasonic Canada Ltd. has become one of the first foreign licensees of CTI. The firm which manufactures and distributes a wide range of electronic home equipment products will incorporate the Cartrivision player into certain models of its lines of television sets, and will distribute the consoles to the Canadian consumer market.

Pilferage Spares Milwaukee Store

By BENN OLLMAN

MILWAUKEE, Wis.—Pilferage is "no problem at all," in the new 1812 Overture store, located in the heart of Brady Street—Milwaukee's "old town" where 90 percent of the consumer traffic is made up of youthful, aware customers.

The owners, brothers Alan and Mark Dulberger—24 and 25 years old, respectively—who recently shifted the business they founded 2½ years ago into this former A & P store, also report a sharp increase in 8-track sales here. And they are confident that their tape volume is destined to climb even higher than its present figure. Currently tapes amount to slightly more than 10 percent of total volume. The boost is attributed in large part to their unique, simple open merchandise displays. The out-in-the-open display technique permits customers to view but not handle over 1,000 8-track albums attractively spread out on two walls of the store.

In its first week of business only 25 8-track albums were sold. Increases since that opening week have been startling: They moved more than 3,000 8-tracks in the first month, along with more than 15,000 LP's.

1812 Overture's sales power is fostered by spotlighting LP's and 8-track tapes on walls behind sales counters. In sight, but out of reach.

"You'd have to be at least 12 feet tall to stand in front of the counters and pick one of the 8-tracks off the wall," claims Alan Dulberger. "Nevertheless one of our clerks is always assigned to keep his eye on the walls. As soon as a displayed item is sold, it is replaced with another to fill the empty spot on the wall. All of us are tuned to watching those walls, for those empty spots. So far our pilferage losses have been very low. It wasn't that way at all, however, in the old store. Even though it was a lot smaller, we lost a lot of tapes and LPs too, to shoplifters."

Until recently 1812 Overture's 8-track needs were supplied by a local one-stop. Now the store has begun to buy most of its volume items direct since the supplier couldn't handle the demand caused by the store's rapid growth.

Remodeling Job

An extensive, dramatic remodeling job transformed this former food market into a 4,000 sq. ft. record and tape shop. Space has been provided for several compatible stores in the arcade created by dividing the building in half. Customers can shop in this unique building for blue jeans and underground comic books as well as their records and tapes.

An old barn on a farm 150 miles north of Milwaukee was torn down to provide boards and beams for the eye-filling interior and exterior paneling. Store fixtures were custom designed and built from the same weather worn lumber. Counter tops were fashioned from hard, smooth oak slabs found in an abandoned mine shaft.

All in all, the store brought a distinctive, rustic flavor to the flourishing counter culture shops on Brady Street.

Tapes are arranged alphabetically on the walls, according to artist. Each 8-track is supported by a small, flat wooden base. "Why hide all the beautiful 8-track packages?" the brothers asked when designing their new store. "The labels obviously invest tremendous amounts of money in the art work, so we decided to make everything visible out in the open instead of keeping the 8-tracks under lock and key. This type of display, in addition to the best sound background we could afford, sets the mood and atmosphere for our store. We hope customers get the feeling that they are in an art gallery while shopping here."

The 1812 Overture record and tape store was founded by Alan Dulberger, just 2½ years ago. Brother Mark joined him after the store was a year old. According to company president Alan, the original store opened with boxes

of records on the floor and no cash register.

Producers

The brothers are also active as

concert producers under the Day Dream Productions name, with tickets for their promotions handled in the store. Successful book-

ings to date have included appearances by Roberta Flack and Frank Zappa.

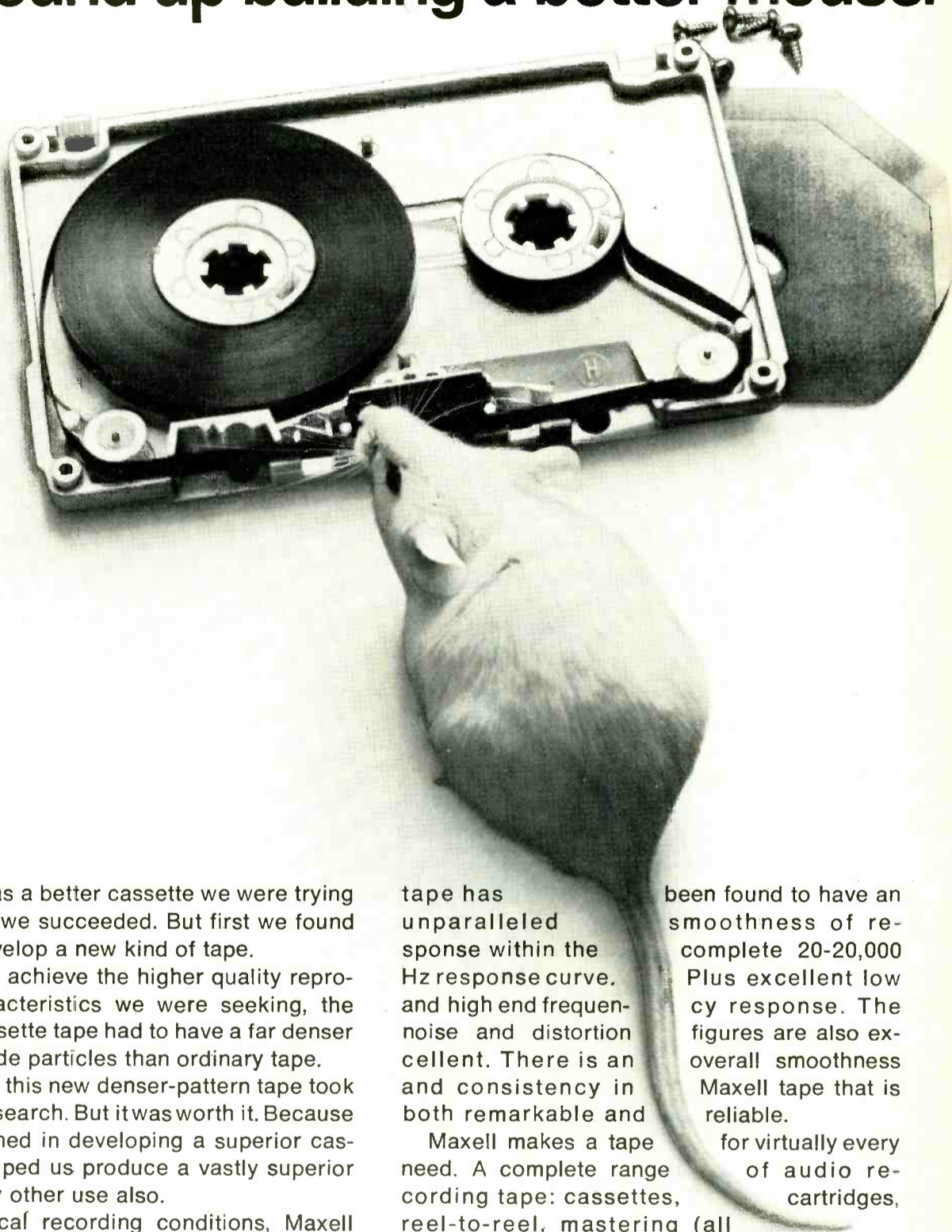
The move into larger quarters has enabled 1812 Overture's owners to boost emphasis on accessories. An earphone listening post in the middle of the store resulted in the sale of 35 Koss earphones

in the first month after the store opened.

Unique promotional stunts have been effective in building store traffic. Recent promotions have included offers of an organic peanut butter sandwich with each 8-track or LP purchase.

(Continued on page 49)

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Equipment Makers Buoy TV Cartridge Producers

By EARL PAIGE

NEW YORK—Producers of TV cartridge software for the home consumer are being encouraged by equipment manufacturers to be less concerned about the lack of standardization in hardware. This was a predominant theme during the recent VidExpo '72 here where so many experts stressed that standardization will come slowly and software can be adapted to many formats.

The concerns, and indeed, negativism, that erupted during a session on consumer TV cartridge, cannot be expected to dissolve. Software producers are concerned not only about which format to con-

sider but as well about where the financing will come from.

Moreover, producers aiming at the home market cannot always relate to those successfully supplying the institutional markets. It was on this point that many analogies were disputed. One example is the strong optimism of producers such as Edward Rogers, VSP, Yonkers, N.Y., who like many, stress the fact that many different formats exist in the institutional market and yet producers are not inhibited.

Rogers' strong views were challenged by Donald Segall, president, Cable Shows/Video, Inc., who said VSP is not concerned with consumer video. But the dilemma many producers aiming for the home market express is heightened by the seeming ambivalence of those pioneering in consumer markets. For example, Segall said he believes there will be a home market for TV cartridge, "But I happen to believe that the real impact of video cassette will come through the media of cable (with CATV systems utilizing banks of cartridges and cassettes)."

Many experts exceedingly conscious of the challenges facing software producers are just as aware of the tremendous possibilities inherent in TV cartridge. P. Kevin O'Sullivan, director of professional development, National Audio/Visual Association, discussed the costs of program material. "We know that these programming costs are very expensive, and most expensive of all, is the

(Continued on page 49)

Tape Happenings

The marketing division of the Mallory Battery Co., has released an in-depth analysis of the market for blank cassette tape, with special reference to supermarkets and other chains. The 16-page study touches on all aspects of the fast-growing cassette market, and predicts that blank cassette volume through supermarket outlets alone is expected to reach the \$100 million mark by 1975. A copy of the study can be obtained from the Mallory Battery Co., South Broadway, Tarrytown, N.Y.

Vidtronic TV Singles Push

LONDON—The American-based Vidtronic Co. will develop short promotional video programs of leading recording artists, as a merchandising idea to support the release of new singles.

Vidtronic is working in collaboration with Hilary Music to sell the idea to record companies, managers and artists, and according to Ron Kass, managing director of Hilary Music, several organizations have already shown interest in the plan.

Vidtronic has already processed a number of promotional videotapes for various artists including four 3½ minute clips featuring Wings, playing their current, "Mary Had a Little Lamb" single; and a clip featuring the Who playing "Join Together." In both cases the clips were shot on videotape and transferred to film for screening on television networks both in this country and the United States.

Explaining his company's reason for utilizing a videotape format, Kass said: "Apart from being considerably cheaper than film, videotape is far easier for artists to record on because they can immediately playback what they have shot, and see whether they like it or not."

Vidtronic is a division of the Technicolor company, and has a plant at Marmondsworth, Middlesex. The firm was responsible for processing Frank Zappa's film, "200 Motels," which was shot entirely on videotape. Harry Saltzman, noted film producer, has substantial interests in both Vidtronic and Hilary Music.

4,000 Sony TV Units to Ford

NEW YORK—The Ford Motor Co. will utilize some 4,000 Sony U-Matic videocassette players for use in upgrading communications with its Ford and Lincoln-Mercury dealership personnel and customers in North America.

The Sony U-Matic players will be hooked into Philco 19-inch color television sets and will be packaged under the title; "Ford Video Network."

Ford's prerecorded communications programs, in videocassette form, will cover such areas as sales training, executive communications and demonstration of Ford's products to consumers.

The cassettes will contain dual soundtracks to facilitate the use of foreign languages, like French in certain parts of Canada.

Ford is hoping that, in time, the color videocassette will totally replace the slide films now used in its training programs.

Ford had been experimenting with videotape formats for more than a year in several of its district sales offices, and in some dealerships. The 4,000 players ordered will go to a similar number of dealers who account for more than 85 percent of the company's truck and car sales generated in the U.S. and Canada.

Camelot Opens 14th Tape & Record Store

By JOANNE OLIVER

NORTH CANTON, Ohio—Camelot Music has opened its 14th tape and record retail store, at Northgate Mall, Cincinnati. The outlet is the latest in the firm's long-range goal of eight to 10 new shops annually.

The store spans 2,000 square feet of space, and is Camelot's first in the greater Cincinnati area. Camelot's first retail outlet was opened six years ago in Mellett Mall here.

According to Phil Shannon, general manager of Stark Record and Tape Service, Inc., parent company of Camelot Music, the chain will open its 15th store in October on 2,140 square feet of space in Fashion Square, Saginaw, Mich. "We are also negotiating for six to seven additional mall locations," he added.

Camelot will also open three leased departments at Fisher's Big Wheels, Vermillion, Ohio; Butler, Pa.; and Waynesburg, Pa.

Although stock varies slightly according to area, Shannon said that Camelot Music outlets generally carry 3,000-4,000 titles in 8-track tapes, about 1,000 titles in cassettes and "... a limited quantity—about 400" in open reel. "We're just starting back into open reel now," Shannon added.

Camelot also carries about 5,000 titles in albums and 300 in singles. "About the largest selection of singles of any retailer," Shannon asserted. He added, "There's little available in 4-channel at this time, but we handle anything we can get our hands on. Customers are asking for it," the general manager said.

Shannon also gave an estimated breakdown of sales, by configuration, noting that these vary with the location: 25-40 percent—tape (8-track, cassette, open reel); 40-50 percent—albums; 8-15 percent—singles; 5-10 percent—sheet music. The proportion of tape sales includes "... quite a lot of blank tape in 8-track and cassettes."

Stock, arranged alphabetically according to music category, is re-ordered from a three-month catalog, which is updated with new release sheets. "The catalog has 12 columns, one for each week of the three-month period. You can

see exactly what was sold for any album in our catalog," Shannon said. Stock is purchased weekly from Music Retailers Rack Service, a division of Hansen.

Camelot Music stores also carry a complete music book department, as well as record and tape accessories, including carrying and storage cases, black lights, posters, hook-up plugs/outlets, needles and phono cartridges, cleaning devices, etc.

"The stores run pretty smoothly with not too many problems," Shannon continued. "The most bothersome problems are returns, defectives and shoplifting. Of course, bootlegging is hurting us all. It's worse in large cities. We've had counterfeit tapes brought into us for exchange. It escapes some clerks, but, if we detect it, we refuse to take it back. However, some of it is done so well that we don't find out until we send it back to the manufacturer. From outside appearances, it looks like a legitimate tape."

Promotion

Camelot openings are promoted with full-page newspaper ads, along with radio advertising. While their customary advertising budget is two percent of volume, to 5 per-

(Continued on page 49)

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Lending Libraries Stir U.K. Copyright **AES Show Set Sept. 12-15**

LONDON—The proliferation of tape lending libraries in the U.K. is causing a loss in copyright royalties, according to managing director Bertram Pratt of the Mechanical Copyright Protection Society (MCPS).

The MCPS is extremely concerned at the idea of a supposedly non-wearing tape being sent to library members without any provision for copyright royalties on product loaned out.

Various ideas for rectifying this loss have been put forward. Last year MCPS wrote to major record and tape companies suggesting that they should pay substantially higher royalties on cassettes and cartridges sold to swap-a-tape clubs but the manufacturers took the view that if any extra royalties were due, they should be paid by the libraries themselves. Consequently nothing came of the move.

A Working Party on Public Lending Rights, headed by Lord Eccles and set up primarily to examine the similar problem that exists with book libraries, published a report earlier this year which agreed that authors whose works were loaned out by libraries should be compensated for the loss of royalties. It is likely that any steps taken to ensure payment of a royalty on books loaned from lib-

raries will also cover records and tapes.

"There is nothing in law that we can do at the moment," Pratt commented. "We would like to see a change in the law and the situation is concerning us quite a lot as,

I believe, it is the record companies. After a tape is sold, there's no control over it. The owner receives his original royalty on the sale after which it doesn't matter how many times it is lent out, he receives nothing."

• Continued from page 18

I. Ooms, Polygram B.V., while Irving L. Joel, A&R Recording, will receive the AES Citation. Honorary membership will be presented to Winston E. Kock, Bendix

Corp.; and Percy Wilson, Oxford, England, AES Fellowships will go to Murray G. Crosby, David Hafler, and Peter Scheiber.

This is the first technical meeting and exposition ever held at the hotel.

Video Courses Set at NYU

NEW YORK—New York University's School of Continuing Education will take an in-depth look at the new videocassette medium when it sponsors two special courses on the A to Z of TV scheduled for this fall.

The first course, "Videotape Workshop," is designed as a practical course in the production and use of 1/2-inch videotape, and is being offered to students interested in familiarizing themselves with basic equipment and production techniques through small group instruction.

The course will pay attention to videocassettes, one and two-inch videotapes, cable TV, camera and sound techniques, and on the building of competence to produce effective tapes.

The workshop will meet in two sections, Sept. 19 to Jan. 9, on Tuesdays from 6:10 p.m. to 9 p.m.; and Sept. 20 to Jan. 10, on Wednesdays from 6:10 p.m. to 9 p.m. Enrollment is limited. An interview is required before registration.

The second course, "What's on TV Tomorrow?" takes the form of a discussion series, and features such guest lecturers as the New York Times television critic John O'Connor and artist Andy Warhol.

The course will explore the potential of television in topics such as the creative artist and television, videocassettes, cable TV, public access channels, and television's impact on developing countries and advertising economics.

This course will meet on Thursdays from 8:10 p.m. to 10 p.m., and will run from Sept. 28 to Dec. 7.

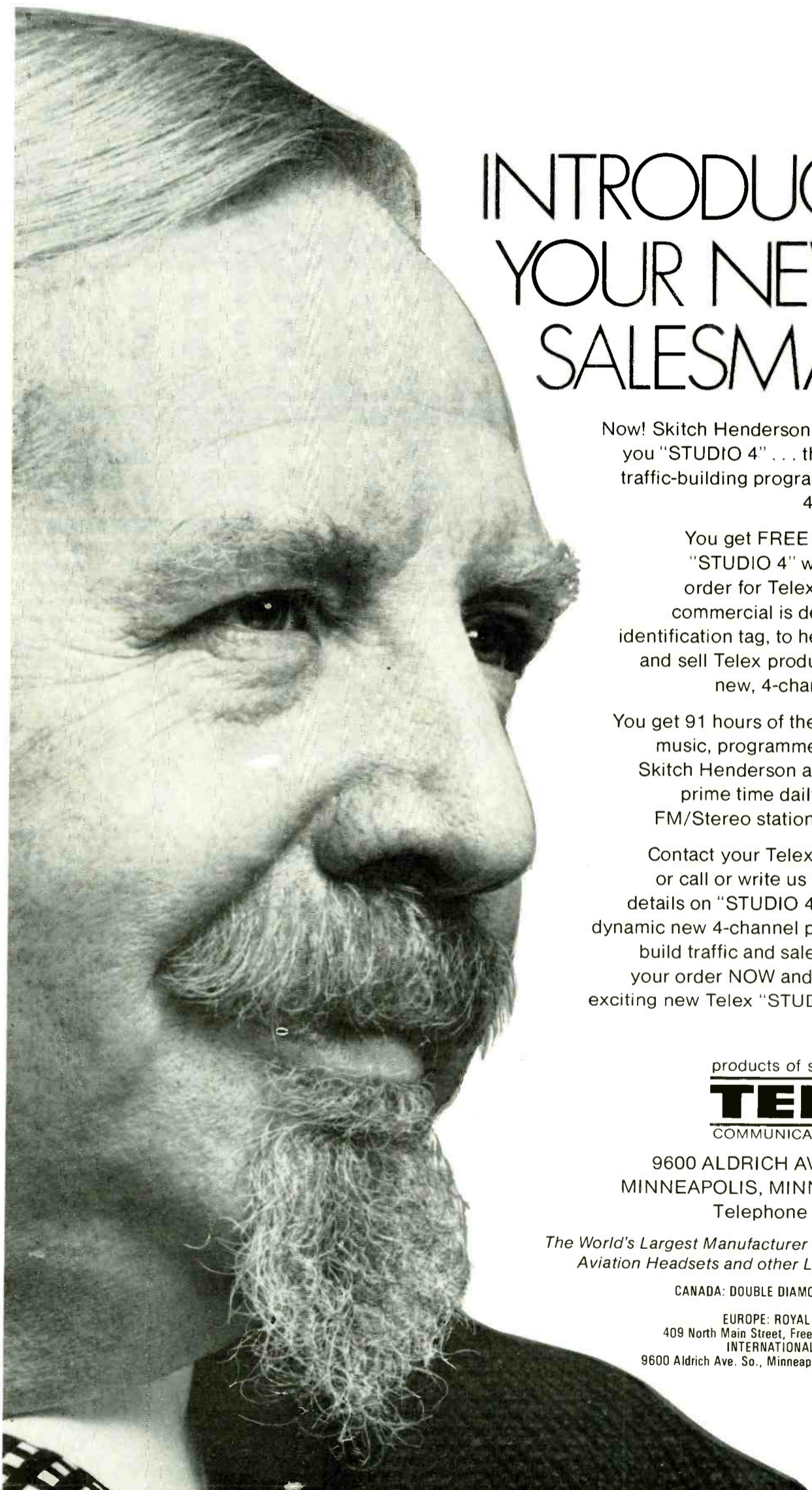
Lear Jet Gets Million

• Continued from page 1

track cartridges both here and abroad.

According to Ed Campbell, president of Lear Jet Stereo, his company now intends to push aggressively the 8-track royalty payments issue. "We were slowed by the Craig litigation," he said, "but now that it is out of the way, we can actively pursue our royalty payments program."

Campbell denied that Lear was being paid royalties of between 40 and 50 cents per player by patent users, but declined to reveal the exact figure. "All I can say is that it is much lower than the figures being circulated."



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Radio-TV programming



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HIGHLIGHTS

of the

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Aug. 17-19

Los Angeles



Hall, Wexler, Jacobs fielding questions.



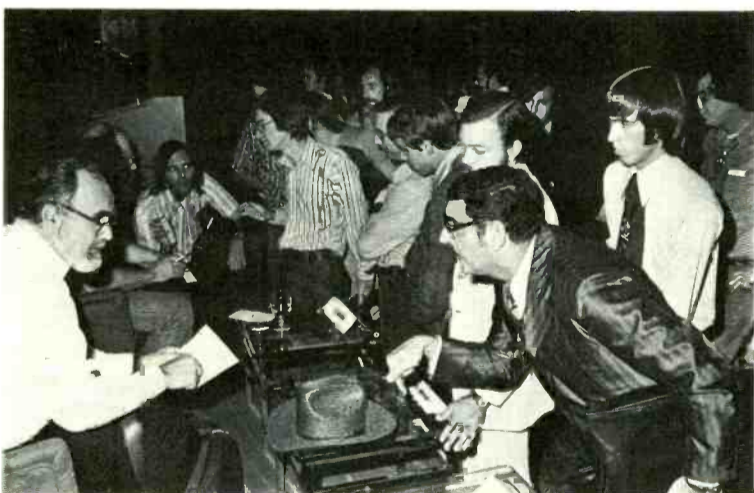
Hal Cook



Jerry Wexler on music.



Claude Hall



Audience throngs around speakers. In glasses, front right is Jose Mauro, Brazil.

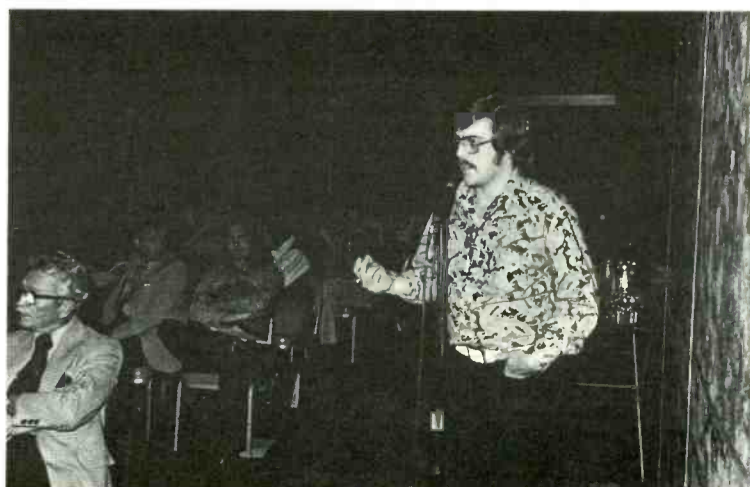
More than 600 leading executives of the radio and radio industries gathered for the opening session (top left) of the fifth annual Billboard Radio Programming Forum. The international event drew radio men from the U.S., Canada, England, New Zealand, Japan, Peru, Brazil, Hong Kong, and Puerto Rico. After greetings from Hal Cook, publisher of the Billboard, the three-day meeting launched into high gear with speeches by Jerry Wexler, executive vice president of Atlantic Records, and Ron Jacobs, program director of KGB, San Diego. Claude Hall, radio-TV editor of Billboard, chaired the session. A key aspect of the Forum was the interchange of ideas between everyone, including the audience. And this educational atmosphere permeated from beginning to the end of the Forum, the most successful in the history of the Billboard.



Ron Jacobs on radio.



Andre Perry fires a question from the floor.

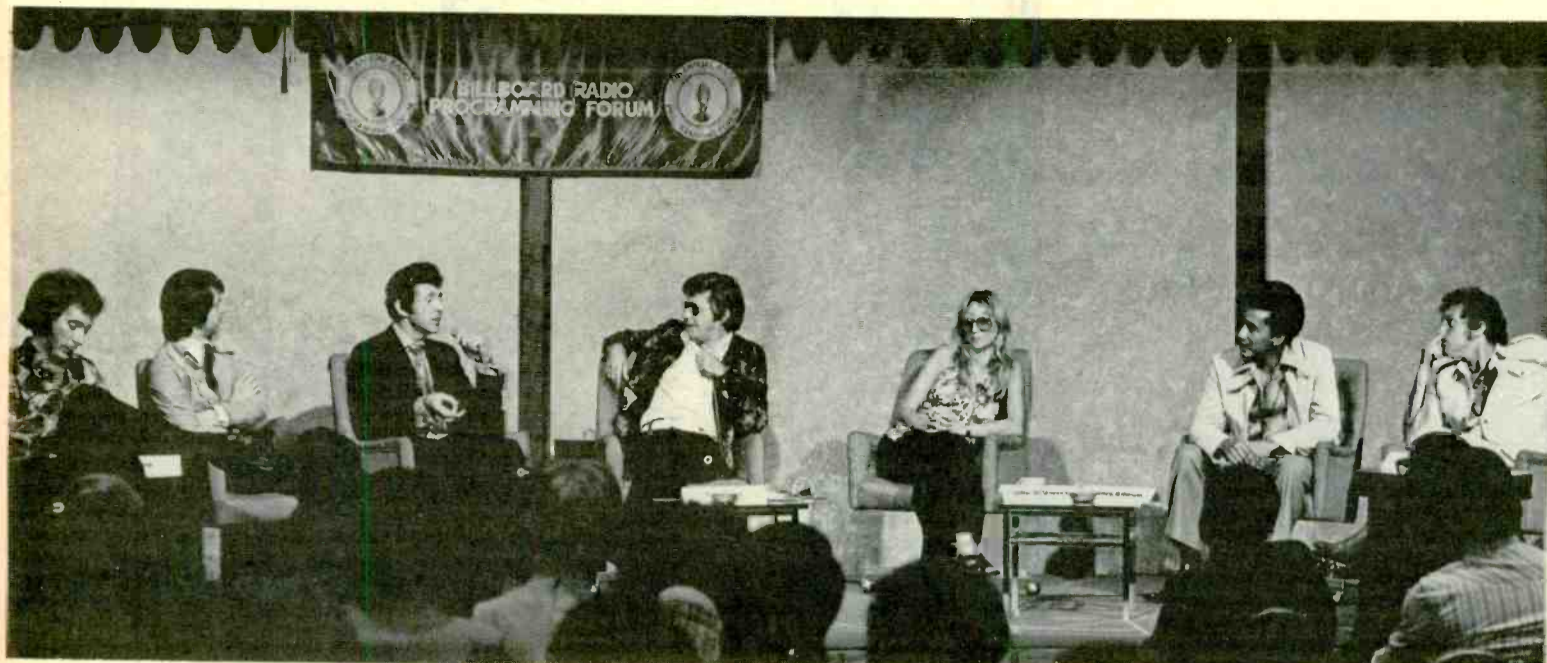


Gene Taylor makes a point from the audience.



Mike Joseph adds his view.

Radio Programming Forum Highlights



Session 2: Voicing their opinions on radio programming, from left: Jeff Barry, Mike Curb, Sonny James; chairman Don Ovens, director of charts and reviews for the Billboard; Jackie DeShannon, Smokey Robinson, and Bobby Vinton.



Session 3: Chairman George Wilson fields questions for Dr. Tom Turicchi, center, and Allen Klein, right.



Session 4: From left, chairman Tom Campbell and Tom McMurray and Bernie Armstrong. Atmosphere of entire Forum was casual, intimate.



Session 5: Gary Allyn relates the growth of FM at podium while Tom Donahue, center, and chairman David Moorhead listen.



Session 6: Sonny Melendrez, using a taped presentation, described how promotions can build ratings. Bruce Wexler is at right, chairman Ernie Farrell in center.



Session 7: Both Jim Long and chairman Dan Clayton listen while Bill Meeks discusses jingles past and present.



Session 8: Julian Breen talks about the short, short playlist while chairwoman Jan Bashan and Paul Drew await the barrage of questions that permeated each session.

William Ray talks about the "do's" and "don'ts" of broadcasting with some radio men after his talk (photo at right.) Topics discussed during the six morning workshops ranged from "The Future—or Death—of Progressive Radio" to "Oldies in a Form—How, Why, How Much." Three workshops

were held concurrently and registrants pretty much had their choice of topics. The Drew-Breen session drew a packed SRO audience. Many of the sessions featured especially-prepared tape presentations created just for the Forum.



To a packed luncheon crowd, William Ray of the Federal Communications Commission's complaints and compliances division urged radio and record executives to "join us and the Justice Department in getting rid of the bad apples" involved in payola. "It is certainly not to your interest to let the finger of suspicion," he told the audience at right, "be pointed at every radio station, disk jockey, program or music director, record promotion man or record company because of the actions of a relatively small number of persons."

Radio Programming Forum Highlights



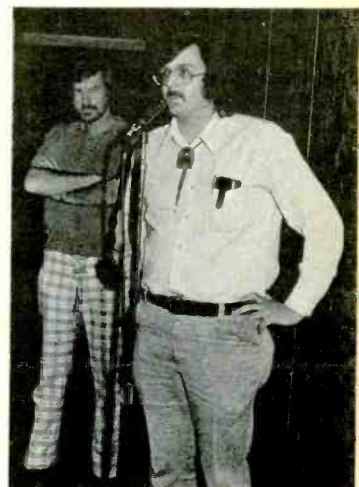
Session 9: Chuck Blore ponders a question from the audience while chairman Col. Robert Cranston, left, and Jack Thayer take mental notes. (Photo at far left.) Firing the question is one of the members of the audience. Every session was well-attended and drew both comments and questions from those in the audience.



Session 10: Listening to a statement from the floor, from left: George Davies, chairman George Williams, Alden Diehl.



Session 11: Speaker Don Graham sits at edge of stage while chairman Joey Reynolds and Tom Stafford, right, also enjoy tape presentation of KGB, San Diego, "recycling" format project.



Bill Rock makes a point from the floor at one of the sessions.

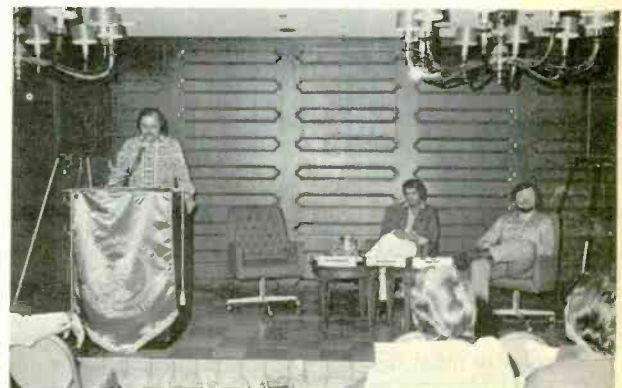
Session 12: From left: Chairman Tony Richland, Steve Popovich, Pat Pipolo, Jerry Sharell, Ben Scotti, Harold Childs. This session started right on time but stretched far past normal closing time as both speakers and audience refused to call it quits. It was here that promotion man Red Schwartz commented from the floor that the promotion men themselves had made monsters out of the tipsheets and it was time to get back to the basics of promotion.



Session 13: Bill Robinson talks of albums in country music radio. Chairman George Furness, center, and speaker Bob Kieve listen.



Session 14: Dick Orkin, famous for his "Chickenman" series, is at podium. Chairman Gene Taylor, center, and Tom Adams take mental notes.



Session 15: While chairman Jerry Stevens, center, and Willis Duff listen, general manager Jim Davenport talks on management's role in programming.



Session 16: Pat O'Day presents his views on a teen-adult music mix while chairman Wolfman Jack, center, and Roland Bynum listen.



Session 17: Charlie Tuna, at podium, discusses the development of personality, while chairman Jim Connors, center, and Ric Libby listen.



Session 18: Betty Breneman, left, and Elma Greer, right, are pinned down by a series of questions from chairman Don Ovens.

Radio Programming Forum Highlights



Session 19 & 20: Bruce Johnson, at podium, introduces speakers Lew Witz, center, and Tracy Westen. Westen's speech drew much repartee from the audience. In the photo at near left, Lou Dorren makes a point on matrix and discrete quadrasonic broadcasting. George Burns is at right, chairman Jim Gabbert at left.

ARTIST APPRECIATION PARTY



From left: Programmer Bill Stewart, record man Morris Diamond, actor Telly Savalas, performer Mac Davis.



From left: Record promotion executive Pete Bennett, MGM Records researcher Barbara Wood, performer Bobby Vinton, and Linda Valencia.



Shiro Yamazaki of FM Tokyo, Japan, and Tsuneo O'Mori, right, Japanese critic.



Performer Andy Kim, left; performer Johnny Mathis, center and Mac Davis.



From left: Jim Benci, Bruce Wendell, Don Ovens, Sam Neely, and Rudy Durand.



Ira Trachter of MGM Records chats with Larry Douglas of RCA Records, center, and Marion Orr, Billboard record research department.



Don Ellis, who performed with his band one night of the Forum, chats with Hal Cook, publisher of the Billboard, who sat in as drummer during the performance.

Smokey Robinson, one of the speakers during the Forum, also attends the cocktail party honoring record artists. Here, he chats with Rick Springfield, left.



Pete Garris, a record man with Brunswick Records, talks with Andy Kim, a Uni Records artist, left.



AWARDS—RECORD PROMOTION

Plaques went to:

Pete Bennett, Apple National Promotion Director
Buck Reingold, Buddah Northeast Promotion Man
Don McGregor, Warner Bros. Southeast Promotion Man
Tim Kehr, CBS Midwest Promotion Man
Dave Urso, Warner Bros. West Coast Promotion Man
Tony Richland Independent Promotion Man
Don Graham, Chess/Janus Staff Promotion Man

Certificates went to:

National level—Ron Saul, Warner Bros.; Steve Popovich, Columbia; Jerry Sharell, Buddah; Pat Pipolo, MCA Records; Larry Douglas, RCA.

Eastern area—Dan Kelly, Atlantic; Jim Taylor, A&M; Joe Senkiewicz, CBS; Zim Zemarel, CBS; and Joe Bilello, Buddah.

Southeastern area — Ken Van Durand, RCA; Larry Baunach, Dot; Al Monet, MCA; Wade Pepper, Capitol; and Dave Mack, RCA.

Midwestern area — Russ Yerge, CBS; Jack Hakim, Buddah; Roy Chiovari, Warner Bros.; Pete Gideon, MCA; Gene Denonovich, CBS.

West Coast area—Ray Anderson, RCA; Stan Najolia, Buddah; Mike Atkinson, Epic; Don Whittemore, RCA; and Lou Galliani, RCA.

Independent promotion men — Tom Gilardi, midwestern area; Paul Gallis, midwestern area.

AWARDS—RADIO PERSONALITIES

Plaques went to:

Top 40

Sonny Melendrez KTSA San Antonio Large Market
Pat Patterson WKIX Raleigh, N.C. Medium Market
Ronald (Shane) Gibson WLEE Richmond, Va. Medium Market
Art Duly KWOS Jefferson City, Mo. Small Market

MOR

Tom Adams WIOD Miami Large Market
Gary Owens KMPC Los Angeles Large Market
Bob Raleigh KNEW San Francisco Large Market
Lee Sommers WABY Albany, N.Y. Medium Market
Johnny London WICH Norwich, Conn. Small Market
Craig Mollison KARM Fresno, Calif. Small Market

Soul

Melvin Jones WAWA Milwaukee Large Market
No one qualified for a plaque from a medium market.
Hill Johnson WAMM Flint, Mich. Small Market

Country Music

Jim Beedle KCKN Kansas City, Mo. Large Market
Phil Gardner KITY-FM San Antonio Large Market
Craig Scott WSLR Akron, Ohio Medium Market
Bob Steele KTTS Springfield, Mo. Small Market

Progressive

Ron McCoy KNAC-FM Los Angeles Large Market
Jack Hayes KBPI-FM Denver Large Market
G. Horton WCOS-FM Columbia, S.C. Medium Market
Jim Reeves WKAI-FM McComb, Ill. Small Market

Classical

Paul Werth KFAC Los Angeles

Military

S/Sgt. Bob Meuser AFN Kaiserslautern, Germany
Sgt. Ray Ross AFRT Guam

Syndicated Shows

Dick Summer "The Lovin' Touch" Boston
Scott Ross "The Scott Ross Show" Freeville, N.Y.

Japan

Shiro Yamazaki KBC Radio Fukuoka Best Air Personality
Mitsuoki Ichikawa Nippon Hoso Best Producer Program: "All Night Nippon"/ "Viva Kame Show"

Canada

Jack Cullen CKNW New Westminster, B.C.

Certificates went to:

Top 40—Doug Brooks, WHKP, Hendersonville, N.C.; Nick Arama, WTRX, Flint, Mich.; Mickey Robinson, WAML, Laurel, Miss.; Phil Murphy, WSPT, Stevens Point, Wis.; Andy Barber, KUDL, Kansas City, Mo.; Bob Ray, KLIV, San Jose, Calif.; Harry Myers, WSSB, Durham, N.C.; Red Jones, WFOM, Marietta, Ga.; Steve Lunicy, KFRC, San Francisco; Bobby Rich, KSTT, Davenport, Iowa; Michael O'Conner, WLCS, Baton Rouge; Jim Quinn, KMEN, San Bernardino, Calif.; Steve Roddy, WKIX, Raleigh, N.C.; Cleveland Wheeler, WAPE, Jacksonville, Fla.; Gary M. Knight, WKBO, Harrisburg, Pa.; Ron Tanner, KONO, San Antonio; Gil Hole, WERK, Muncie, Ind.; Rich Kees, WKIX, Raleigh, N.C.; Tommy Knight, KROY, Sacramento; Harold Martin, KTFS, Texarkana, Tex.; Ed Woloson, KGGF, Coffeyville, Kan.

MOR—Joe Rosenthal, WRAN, Dover, N.J.; Ted Nabors, KPEL, Lafayette, La.; Bruce Allen, KGGF, Coffeyville, Kan.; Al Anderson, WGAN, Portland, Me.; Stoney Richards, WGAN, Cleveland; Bill Sterling, WSPR, Springfield, Mass.; Robert D. Davis, WNAV, Annapolis, Md.; Pat Banks, WRNL, Richmond, Va.; Lou Sherman, WFBM, Indianapolis; Norm Dyn, WFMD, Frederick, Md.; Bruce Miller, WOAI, San Antonio; Bruce Fischer, KRNT, Des Moines, Iowa; and John Lannigan, WGAR, Cleveland.

Soul — Lee Frazier, KCOH, Houston; Jim Wood, KGFJ, Los Angeles; Tom Reed, XPRS, Los Angeles; Henry Harrison III, KUDL-FM, Kansas City, Mo.; Roland Bynum, KGFJ, Los Angeles; Gladys Hill, KCOH, Houston; Wash Allen, KCOH, Houston; Bobby Jay, WWRL, New York; and Gary Byrd, WWRL, New York.

Country Music—Bill Robinson, WIRE, Indianapolis; Stu Bowers, KCMO, Kansas City, Mo.; Tom Rittner, WELW-FM, Cleveland; Arlin Miller, KIEV, Glendale, Calif.; Rick Taylor, WHOO, Orlando, Fla.; Mike Burger, WHOO, Orlando, Fla.; Ron Jones, WSLR, Akron, Ohio; Bill Hart, WSLR, Akron, Ohio.

Progressive — Moise Benvenuti, WDBS-FM, Raleigh, N.C.

Canadian radio—Scott Carpenter, CHUM, Toronto; Wayne McAteer, CJOE, London, Ont.

FORUM ADVISORS

These men devoted considerable time to the organization and the agenda of the fifth annual Billboard Radio Programming Forum and without their aid the three-day international meeting would not have been possible.

RADIO

George Wilson National Program Director Bartell Broadcasting Detroit

Don Nelson General Manager WIRE Indianapolis

Jerry Stevens Program Director WMMR-FM Philadelphia

Dick Starr Programming Consultant Miami

Dale Andrews Program Director WCBM Baltimore

Roland Bynum Program Director KGFJ Los Angeles

RECORDS

Harold Childs National Promotion Director A&M Records Los Angeles

Steve Popovich National Promotion Director Columbia Records New York

Don Graham Director, West Coast Promotions Chess/Janus Records Los Angeles

Jerry Sharell National Promotion Director Buddah Records New York

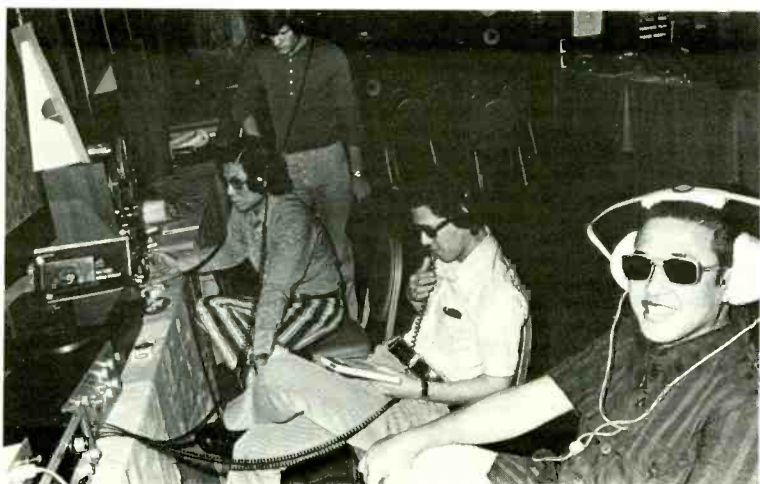
Ben Scotti Vice President, Promotion MGM Records Los Angeles

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I'm sitting here thinking about the Radio Programming Forum and how well it went and how I wish that everyone in radio could have been there. Frankly, Jerry Wexler was so enormous as music keynote speaker and I was so mesmerized that I almost let the great sage continue talking the rest of the afternoon, and I sort of wish I could have. An hour for him and Ron Jacobs just simply wasn't enough time. Next year, I'll have to provide a full hour for speakers like that. Incidentally, Jerry played a collector's item tape of one of the early, early recordings of Ray Charles during his presentation. I learned later that Jerry Wexler may have been the man, when he was on Billboard, who originated the column. Maybe one day I'll dig out one of those columns and reprint it, just for old-time's sake. One of the highlights of his speech, at least to me, was the announcement that Jerry's now producing some progressive country. In fact, before flying in to give his speech at the Forum, he was down in Tyler, Tex., at Robin Hood Studios producing Freda & the Firedogs, an Austin, Tex., group with co-producer Sir Douglas Sahm. And for the Forum, Jerry was still wearing his Texas hat and a Lone Star Beer cowboy shirt. Anyway, Jerry set the tone of the entire Forum, and from there on things moved smoothly and dramatically. . . . I also should mention that Sonny James not only gave up a night's work in Connecticut to speak at the Forum but had to fly all night in order to get back for his next night's performance. As a rule, many of the other speakers also made sacrifices of one kind or another, in order to speak at the Forum and I'm eternally grateful. Many of the speakers, incidentally, got standing ovations. . . . One of the sessions—the one featuring Tony Richland, Steve Popovich, Jerry Sharell, Harold Childs, Pat Pipolo and Ben Scotti—stretched on into the evening as both the audience and the panelists got steamed up and didn't want to stop. . . . Sonny Melendrez, Chuck Blore and Don Graham all brought specially

prepared audio tape presentations. . . . Joey Reynolds came close to having lunch (at least the dessert part) during his session. . . . That Thursday evening, several people attended the third annual Whatever Happened to Don Imus Dinner (no one attended the first two, not even Imus) and David Morehead was seen delivering prone bodies home early that dawn. . . . One of the great events has to be the Awards Luncheon when Gary Owens pinned a few record people with verbal puns to the left and right and then Don Imus presented the radio awards in the guise of his Rev. Billy Sol Hargis character, backed up a soul gospel group and music and praying and healing (Hargis was intent on healing the hole in a Wolfman Jack single available at the dinner). And, courtesy of Imus and RCA Records, everyone attending the luncheon received a special Bible and you'll have to ask someone who was there for the rest of the details. . . . Without doubt, this was the biggest and the best Forum I've ever held, largely due to all of the speakers and the chairmen who worked so damned hard to make it successful. Among those who helped me line up speakers and chairmen were Ernie Farrell of MGM Records and David Moorhead of KMET-FM, Los Angeles. George Furness of Atlantic Records provided much advice. But nearly everyone, near and far, contributed to the success of the Forum because the debates from the floor got hot and heavy in many of the sessions and that's all part of learning. . . . I should also mention that the physical debate in the lobby between Johnny Bond and Buzz Bennett had little educational value to it. Neither man was registered for the Forum. I'm sorry it happened, even though I don't know either man that well. But I'd hate for that kind of image to be associated with the radio and record industry overall. Just because of two people who couldn't settle their differences on a higher level. A shame. . . . Still, in spite of that, the Forum was a tremendous success and, I hope, of value to everyone attending.



Japanese contingent (American, too) found the Burwen exhibit fascinating. Here, several men listen to the Burwen noise reduction broadcast system.

AWARD CEREMONIES



At left, Pete Bennett displays his award for being the top national record promotion man in the nation this year. From left in the photo are: Hal Cook, publisher of the Billboard; Bennett, national promotion director of Apple Records; Mickey Addy, Billboard salesman, New York; Lee Zhito, editor-in-chief of the Billboard. Below, in photo at left, emcee Gary Owens, air personality on KMPC in Los Angeles, presents award to Don McGregor, Warner Bros. Records. In other photo, Tony Richland accepts his award for best independent promotion man in the industry while Owens looks on.



Don Graham, left, accepts his award for best staff promotion man from Gary Owens.



Jerry Sharell, national promotion director of Buddah accepts award for Buck Reingold.



Steve Popovich, national promotion director of Columbia Records, accepts award for Tim Kehr.



Dave Urso, Warner Bros. Records, accepts his award as best West Coast promotion man.



Isao Tani, chief secretariat, Tokyo Music Festival, of Japan invites everyone attending the Billboard Forum to visit the music festival in Japan.



Luis Serrano extends cordial invitation for Forum registrants to also attend a music festival in Brazil.



Kenny Rogers, left, presents \$1,000 bill to Stan Roth, KFOG-FM in San Francisco. Roth won the prize in a hotel-wide treasure hunt sponsored by Rogers' Jolly Rogers Records label.



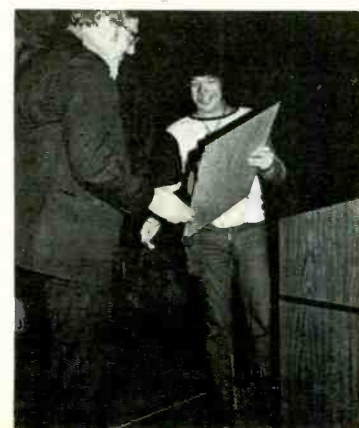
Awards Luncheon audience gives Janet and Bill Gavin of The Bill Gavin Record Report a rousing ovation for their outstanding contributions over the years to the record and radio industries.

Wolfman Jack receives a public service award for his efforts on behalf of recruiting for the U.S. Air Force from Gen. Conrad Allman, commander of the air force recruiting services.



Roger Carrol accepts award on behalf of his public service contributions to air force recruiting from Gen. Conrad Allman, commander of the U.S. air force recruiting services.

Claude Hall, radio-TV editor of the Billboard, accepts "Stiff" award from the Southern California Record Promotion Men's Un-association. Presenting is Stu Yahm, right, of Capitol Records on behalf of the promotion men's organization.



Radio Programming Forum Highlights



Henry Drennen, left, of the Billboard Magazine in Japan announces that Shiro Yamazaki who does "Shiro's Music Town" program on KBC radio in Fukuoka, Japan, has won a plaque for best air personality in Japan. Yamazaki is literally up-in-arms over the award.



The Rev. Billy Sol Hargus, otherwise known as Don Imus, WNBC, New York, gets into a song about the plastic Jesus riding on the dashboard of his car. Imus combined a show with his presentations of the radio personality awards.



And one of the early winners announced was Gary Owens, KMPC, Los Angeles, who'd earlier presented the record promotion awards. Here, Owens, left, starts to lay some skin on the reverend.



Pat Patterson, WKIX, Raleigh, receives his Top 40 award from the reverend.



Col. Robert Cranston, commander, American Forces Radio and Television Services, accepts award for Sgt. Ray Ross, AFRT, Guam.



Imus presents Top 40 awards to Ronald (Shane) Gibson, WLEE, Richmond, Va.



Receiving: Art Duly, KWOS, Jefferson City, Mo.



Receiving: Hill Johnson, WAMM, Flint, Mich.



Jack Hayes, KBPI-FM, Denver, receives progressive radio award.



Lee Sommers, WABY, Albany, N.Y., receives MOR plaque.



Receiving country award is Bob Steele, KTTS, Springfield, Mo.



Jim Beedle, KCKN, Kansas City, accepts his country award.



Craig Mollison, KARM, Fresno, Calif., receives his MOR plaque.



Sonny Melendrez, KTSA, San Antonio, takes Top 40 plaque.



Paul Werth wins plaque in classical music for KFAC, Los Angeles show.



Bob Raleigh, KNEW, San Francisco, receives MOR plaque.



Phil Gardner wins country award for KITY-FM, San Antonio show.



Jack Cullen, CKNW, New Westminster, B.C. is top Canadian air personality.

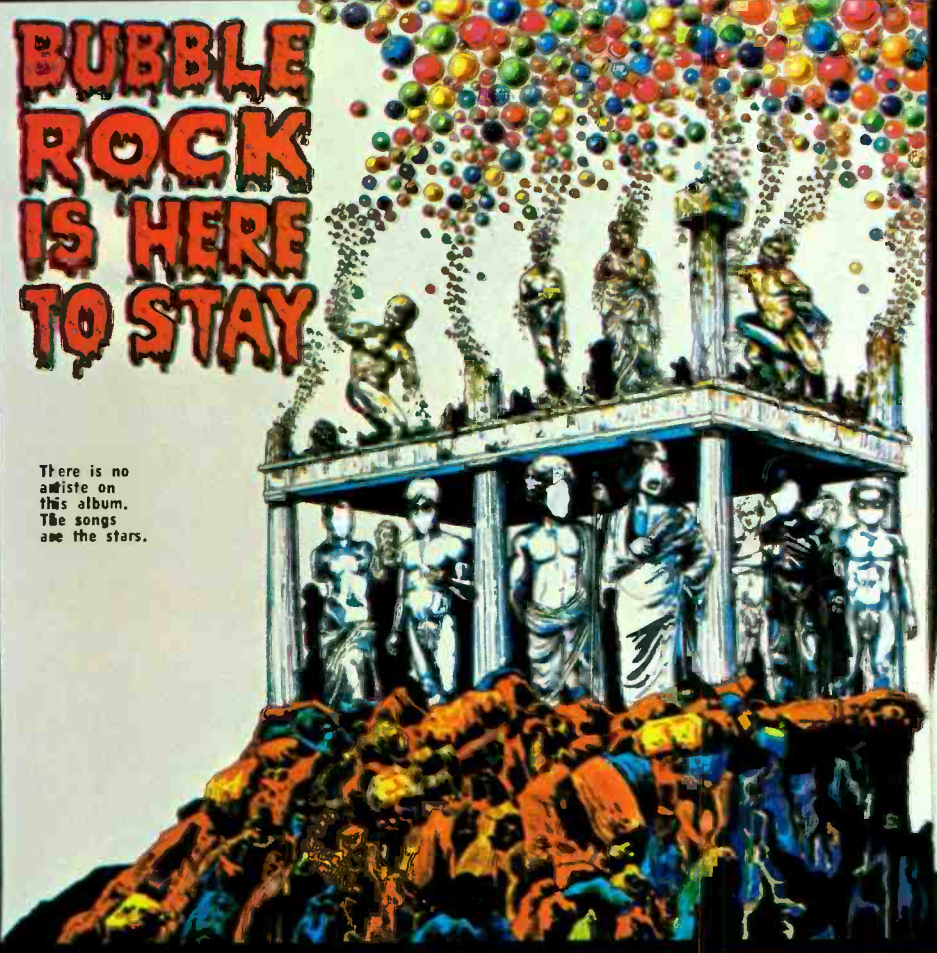


Ron McCoy, KNAC-FM, Long Beach, wins progressive plaque.



Tom Adams, WIOD, Miami, receives MOR plaque.

DO NOT READ THESE WORDS
 Unless you have a copy of 'THIS IS REGGAE'
 BY THE PIGLETS (UK 49001)
 on the turntable



**BUBBLE
 ROCK
 IS HERE
 TO STAY**

There is no
 artiste on
 this album.
 The songs
 are the stars.

It's the easiest thing in the world to look back on a great old sound and remember how much you loved it. They weren't they? In fact, you know some of them so well that a re-hearing can only bring nostalgia—there are no new notes or phrases to be discovered.

Which is why the music industry has given birth to "bubblerock is here to stay".

The multi million sellers—as never heard before. Fabulous old wines in beautiful new bottles! Would you believe "Rock around the Clock Waltz"? Would you imagine "Twist and Shout" with a string quartet? Have you heard "It's my Party" with a string quartet? "Wanderer" rocking with violin and mouth organ? "Have I the Right?" guitar freakout and "The Night Has a Thousand Eyes" rock and roll? "Reflections" squashed into the "Whole Lotta Love" bass riff. "It's Sweet" as a whispered instrumental. "Sweets for my violins." "Rain and Tears" (the European giant) with organ and mandolin?

This is a new experience for you! Together—in all their original versions—these songs have sold millions never before. Throb to "Satisfaction" Country style! And wonder, as you bask in the pleasure of this truly magnificent album, why nobody ever thought of recording "Mr. Tambourine Man" with an orchestra of 15 tambourines before.

There is no artiste on this album. The songs are the stars.

'It's a tall order for a short guy' JONATHAN KING UK 49002
 'The Official Munich Olympic Games Theme 1972'?
 THE ATHLETES FOOT UK 49004

The Worst Record Ever Made! →

'Sea Side Shuffle' TERRY DACTYL and the DYNOSAURS
 UK 49003

RECORD MIRROR
 DAVID BOWIE
 HOT BUTTER
 ROLLING STONES
 IN THIS WEEK'S ISSUE

MUSIC WEEK
TOP 50

2008

AUGUST

RADIO LUXEMBOURG BRITISH TOP THIRTY CHART
 FOR WEEK COMMENCING—TUESDAY AUGUST 14 1972.

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST
1	1	4	SEASIDE SHUFFLE
2	3	4	SCHOOL'S OUT
3	8	4	SILVER MACHINE
4	2	5	BREAKING UP(SHARD TO DO)
5	12	3	POPCORN
6	11	4	AUTOMATICALLY
7	4	7	SUNSHINE
8	5	6	PUPPY LOVE
9	17	4	SYLVIA'S MOTHER
10	7	4	RY GUY
11			TERRY DACTYL & DYNOSAURS
12			ALICE COOPER
13			HAWKWIND
14			PARTRIDGE FAMILY
15			HOT BUTTER
16			SUPREMES
17			DONNY OSMOND
18			DR. HOOR'S MEDICINE SHOW
19			MARY WELLS

My God these UK Records are good!

UK
 RECORDS

DISTRIBUTED BY LONDON RECORDS

Well, it started in Jamaica a long time ago-
Now they're dancing to the rhythm in San Francisco.
They are lifting their boots: they are stomping their feet
'Cause they just can't resist this inescapable beat

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh!

First it moved over to England across the sea
And got picked up by the kids there, like you and like me.

J.A. added some strings to the overall sound
Now that goddamned Reggae rhythm is rocking the ground baby.

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh!

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh!

■ can see you all shuffling and lurching along
As you dance the Reggae rhythm to this happy Reggae song.

Just you shake all your shoulders - stamp your boots on the floor
'Cause this happy Reggae band is gonna give you some more, man!

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh!

This is Reggae uh-huh! huh! yeah! yeah!

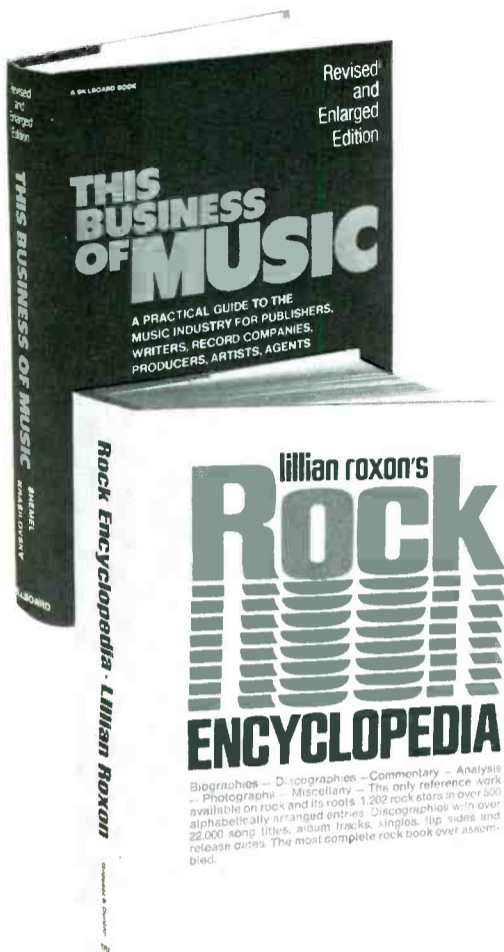
This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh! huh! yeah! yeah!

This is Reggae uh-huh!

THE BILLBOARD BOOKSHELF

RECOMMENDED BOOKS FOR BILLBOARD READERS



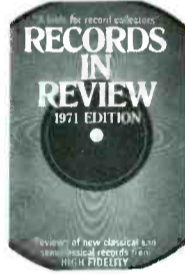
THIS BUSINESS OF MUSIC

Revised and Enlarged Edition

By Sidney Shemel and William Krasilovsky. Edited by Paul Ackerman. A practical guide to the music industry for publishers, writers, producers, record companies, artists, and agents which *The New York Times* calls "a bill of rights." This new edition has been updated to include all facets of the contemporary music scene with eight new chapters and fully one third more material. "A magnificent job in presenting the body of knowledge of such a dynamic industry as music and recording."—David Lease, National Administrator, National Academy of Recording Arts & Sciences (NARAS). "A veritable gold mine of information."—John K. Maitland, Vice President, MCA, Inc. 544 pages. 6 1/8 x 9 1/4. 180 pages of appendices. (Federal and International laws, statutes, contracts, agreements, etc.). \$15.00

ROCK ENCYCLOPEDIA

By Lillian Roxon. Biographies, discographies, commentary, analysis, photographs, miscellany . . . the only reference work available on rock and its roots. 1,202 rock stars in over 500 alphabetically arranged entries. Discographies with over 22,000 song titles, album tracks, singles, flip sides, and release dates. "It tells everything and it tells it in an informative and personalized way . . . worth its weight in gold to anyone concerned with the rock phenomenon . . . an invaluable aid to researchers in years to come."—*Billboard* 611 pages. 6 1/4 x 9 1/4. \$9.95



GREAT SONGS OF THE SIXTIES Edited by Milton Okun. Introduction by Tom Wicker. Compilation of 82 songs (words and music) providing insight into the historical, political, social, and cultural attitudes of our society. 320 pages. 9 x 11. 82 songs. \$17.50

THE SOUND OF SOUL By Phyl Garland. Spirituals, the blues, hard rock, and their foundations—deprivation and discrimination—these are the stuff of *The Sound of Soul*. What emerges is an account, both entertaining and informative, of a cultural force that is also a multimillion dollar business. It is destined to remain the standard authority for years to come. 246 pages. 5 1/2 x 8 1/4. \$5.95

SIMON SAYS The Sights and Sounds of the Swing Era 1935-1955. By George T. Simon. Selected from *Metronome* magazine, this book contains the best writing of George T. Simon on the bands, singers, and musicians of the Golden Age of popular music and jazz. Includes Records of the Year, 1936-40, a massive index of 4,000 people, songs, and recordings, and much, much more. 492 pages 9 1/4 x 12 1/4. 225 photos. \$19.95

THE SOUND OF THE CITY The Rise of Rock and Roll By Charlie Gillett. Traces the sources of rock and roll; examines regional contributions; and brings its history up to the present day. Play List. Bibliography. Index. 5 3/4 x 8 1/2. \$6.95

THE NASHVILLE SOUND Bright Lights and Country Music By Paul Hemphill. The definitive description of what Country and Western music is, where it came from, where it's going, and what it means to the tens of millions of Americans who listen to it and to the several thousand people who make their livings off it. 289 pages. 5 1/2 x 8 1/4. \$5.95

RECORDS IN REVIEW 1971 Edition. Reviews of new classical and semi-classical records from *High Fidelity*. 544 pages. 5 1/2 x 8 1/4. \$9.95

THE RECORDINGS OF BEETHOVEN. These critiques, originally published in *High Fidelity* cover all the available recordings of the works of Beethoven. 184 pages. 5 3/4 x 8 1/2. \$6.95

THE 1972 WORLD RADIO-TV HANDBOOK. A complete directory of international radio and television stations. 384 pages. 6 x 9. Paperback. \$6.95

NATRA Adopts Code & Constitution After 17 Yrs

PHILADELPHIA — After 17 years, the National Association of Television and Radio Announcers (NATRA) truly became of age with the adoption of a constitution and code of regulations for the very first time.

Curtis Shaw, NATRA president, hailed the action as "the most important fruits of the national convention," which concluded its 17th annual sessions last Sunday (August 20) at the Marriott Hotel here. At the concluding session on Sunday, the traditional Presidential Luncheon, Curtis characterized the constitutional move as bringing NATRA to "the cutting edge of a non-violent communications revolution."

"We have a new NATRA with new directions," said Shaw. "For

the first time, NATRA is going to do what the members want and what has to be done. What has gone on before does not matter anymore. We will be judged by what happens now. We will be judged not by sayings or phrases, but by deeds."

The constitution, adopted during the closing hours of the convention with copies to be sent to the entire membership, will provide the guidelines for the future administration of the association. Curtis explained that according to the constitution, the governing body for the association will be the national convention and its delegates.

"From here on in," said Curtis, "it means that the conventions, apart from its many social aspects, will be working conventions. You, as the delegates, will tell us what to do and how to do it."

The attainment by the association of constitutional stature was hailed by Carl Stokes, news anchor man at WNBC-TV in New York and former mayor of Cleveland, Ohio, who was the guest speaker at the Presidential Luncheon.

"In adopting a formal constitution," said Stokes, "the association will now be able to serve as an official voice for all blacks in the media. The future of all blacks in the industry depends on your being organized. And with a strong organization, constitutionally-constituted, NATRA's president can talk to the Federal Communications Commission and go before any governmental agency in Washington, and say that he speaks for blacks in the industry."

Membership in NATRA will now mean constitutional administration for the association and adherence by its members to a code of regulations adopted. Presiding at the closing luncheon was William (Boy) Brown, of KJET, Beaumont, Texas. It was announced the '73 convention will be held in Los Angeles.

Opryland Tops Quota 1 Year In Advance

NASHVILLE—Opryland U.S.A., the music-theme park owned and operated by the National Life and Accident Insurance Company here, reached its 1 millionth paid admission mark last Wednesday (16) nearly a year ahead of the projected figure.

The park, which features all styles of American music, utilizing some 150 live musicians plus dancers and actors, opened its gates officially early this summer.

At the same time, Dan Brooks, an official of National Life, announced that Opryland would undergo a \$2 million expansion program, to begin at once. Details of the expansion were not disclosed.

Since the opening, at the demand of patrons, live "Grand Ole Opry" acts have been added to the park shows daily.

King Forms U.K. Records

NEW YORK—British record producer Jonathan King has formed U.K. Records and opened a U.S. office. Distribution will be through London Records in the U.S.—in the U.K. the label is distributed by British Decca.

Fred Ruppert, previously national promotion head at Elektra Records, has joined the label in the U.S. and running U.K. Records in Britain is Chris Denning, formerly head of promotion for both Decca and Bell Records there. Shirley Jones has been named as King's personal assistant, based in New York. She was formerly with Apple Records.

King stated that he intends to keep U.K. Records as "a world wide small label" and his initial release includes singles from Terry Dactyl and the Dinosaurs—who have a major U.K. hit with

"Sea Side Shuffle," the Piglets, Tina Harvey and King himself.

In the U.K. King has produced 10 Top 30 singles in the past 12 months.

PIP Distribute De Lite Records

NEW YORK—PIP Records will distribute De Lite Records on a long term basis as the result of a deal reached between the two companies. Fred Fioto, president of De Lite, said that the deal will give the label increased sales and exposure for their talent roster due to PIP's merchandising network.

Among the artists listed in the agreement are Reggie Saddler, the New Cymbals and Kool & The Gang with a current album "Music Is The Message."

Federal Court KO's Motion

SAN FRANCISCO—In the San Francisco Federal District Court action brought by Royalty Control Corporation, as agent for Thomas Coke Escovedo and Jose Rico Reyes, for copyright infringement of Escovedo's one-half interest in

the song, "No One to Depend On," and for Reyes' one-third interest in the composition, "Guajira," and for conspiracy and misrepresentation against Santana's music publishing company, Petra Music, the group's corporation Sanco, Inc., its manager, Stan Marcum, and accountant Sidney Frank, (Billboard, May 6), the defendant's motion to dismiss the action for lack of federal jurisdiction, has been denied.

U.S. District Judge Harris, after hearing arguments presented by both sides, held that the defendant's position claiming that the case does not present federal copyright issues is not legally or logically correct and that an adequate basis for federal jurisdiction has been established by the plaintiffs.

The plaintiff's contention, upheld by the court, was that their action involves issues relating to the interpretation and construction of the copyright act as well as to the question of the renewal rights to copyrights and as such comes under federal court jurisdiction.

Col. Sign 40th SQ Licensee

NEW YORK—Two new SQ licensees, H.H. Scott, Inc. and Telex Corporation, have been signed by Columbia Records. The total number of consumer audio equipment brands in the SQ family is now 40.

H.H. Scott, Inc., Maynard, Mass., is involved in the design, development and manufacturing of high fidelity components and systems. The Telex Corporation, Minneapolis, Minn., and their wholly-owned subsidiary, Waters Conley Company, Inc., are manufacturers and marketers of a broad line of popular-priced audio components and systems, sold under the Telex brand and private labels.

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Classical Music

Budget Classics on Tape Launched in U.K. by CBS

By EVAN SENIOR
Staff Member, Music Week

LONDON—A big boost for classical tape sales could come from new CBS budget issues planned to begin on Oct. 6 with the first issue of 13 titles based on best-selling classical disk releases.

U.K. classical manager Bob Walker told Billboard "The new budget line tapes will be in cassette and cartridge format, both retailing at \$5 as against normal top-price classics at \$6.25. All issues will be based on the disk releases which have sold extraordinarily well, and we expect a similar response to these tape issues."

First issue includes classical issues which have all the marks of high sales. Among them are a Ravel "concert" by the New York Philharmonic under Bernstein including the "Bolero," "La Valse" and the "Rhapsodie Espagnole"; Philippe Entremont as soloist with the Philadelphia Orchestra under Ormandy in Grieg's "Piano Concerto" and Rachmaninoff's "Paganini

Rhapsody"; the same orchestra and conductor in Mussorgsky's "Pictures at an Exhibition" and "Night on Bald Mountain"; Bernstein and the New York Philharmonic in Mendelssohn's "Italian Symphony" and Schubert's "Unfinished"; Dvorak's "New World Symphony" by the London Symphony Orchestra under Ormandy; Mahler's "Symphony No. 4" by the Cleveland Orchestra under Szell; Bernstein and the New York Philharmonic in a concert of popular Rossini overtures; Zino Francescatti with the New York Philharmonic under Thomas Schippers in the Max Bruch and Mendelssohn violin concertos; Bernstein and the New York Philharmonic playing Bizet's "Symphony in C," Dukas' "The Sorcerer's Apprentice" and Prokofiev's "Classical Symphony"; the same orchestra and conductor in a program of popular marches titled "Pomp and Circumstance."

CBS is now planning to complete its tape issues of all nine of the completed Mahler symphonies conducted by Bernstein, for the time being on cassette only. Six—Nos. 1, 3, 4, 5, 6 and 8—are already out. Last week came No. 9, coupled with the "Das Knaben Wunderhorn" song cycle with Walter Berry and Christa Ludwig. No. 7 is due on Sept. 1 and No. 2 on Oct. 6, when the cycle will be complete on cassettes, all under one conductor. "Individual disk issues have sold extremely well," said Walker, "and sales of the already-issued tape versions have been very encouraging."

It is also possible that later on the completed nine symphonies may be augmented by a tape issue of the unfinished No. 10, completed by Deryck Cooke and already issued by CBS on disks played by the Philadelphia Orchestra under Ormandy.

London Records 2 Ives Works

NEW YORK—Two new recordings of Charles Ives material have been released by London Records, according to Ronald Freed, director of the Peer-Southern Organization Serious Music Department.

Recorded in London, both albums feature the London Symphony Orchestra. "Charles Ives Second Orchestral Set" is conducted by Leopold Stokowski, and features the London Symphony Chorus, conducted by Arthur Oldham. This record has been selected as the Classical Selection of the month (September) by the Capitol Record Club. The second album, "Charles Ives: Symphony No. 2," is conducted by Bernard Herrmann.

EMI in Opera Program

LONDON—With its recording of Rossini's "William Tell" at last completed, EMI is busy over the next few weeks with three major opera recordings being made here, adding to this summer's RCA recordings of "Tosca" and "Norma" and British Decca's "Turandot."

EMI is recording two operas for U.S. Westminster and one for itself. EMI's own is Verdi's little-known "Giovanna d'Arco" (Joan of Arc), starring Montserrat Caballe, who is also singing in RCA's "Norma" and as Liu in Decca's "Turandot." Placido Domingo is her co-star in the Verdi with baritone Sherrill Milnes. Opera is being conducted by Metropolitan Opera chief conductor James Le-

vine, who makes his recording debut here this month, conducting the Caballe-Domingo duet from "Manon Lescaut" on the DGG "Bing Gala" disk. Producer is EMI's Ronald Kinloch Anderson.

Two opera recordings for Westminster Donizetti's "Anna Bolena" and Offenbach's "Tales of Hoffman," both star Beverly Sills. Ann Bolena has Shirley Verrett as Janes Seymour and Paul Plisenka as Henry VIII. Conductor is New York City Opera's Julius Rudel for both operas. EMI's David Mottley producing for Anna Bolena and Christopher Bishop for Hoffman, which has Welsh tenor Stuart Burrows as Hoffman. London Symphony Orchestra plays for all three operas.

MUSICUES' TV SCORING

NEW YORK — Musicues Inc., distributor of the Chappell-Sonaura background music library, has completed the scoring of Metromedia promotion for their fall television season, according to Milton B. Kaye, general manager of Musicues.

Solo Series At Texas U.

AUSTIN, Tex. — The 1972-73 Solo Artist Series at the University of Texas will include: Oct. 17, Metropolitan Opera baritone Sherrill Milnes; Nov. 1, pianist Rudolf Firkusny; (10) soprano Evelyn Lear; Jan. 30, Israeli violinist Pinchas Zukerman and Feb. 20, Austrian pianist Alfred Brendel.

The series is sponsored by the University of Texas Austin Music Department in cooperation with the Cultural Entertainment Committee. Performances will be in Hogg Auditorium.

Season tickets will be \$10 for adults, \$7 for University of Texas faculty and staff members and \$4 for students. University of Texas students who pay the optional student activity fee will be able to obtain free tickets. Single admission tickets at \$3 each will be available at the door on the night of each performance.

Dandee Records, Publishing Forms

OKLAHOMA CITY — Dandee Records has been formed here by Bob Hammer of Hammer Productions, and Tom Hartman, formerly with Tree International Publishing Co., Los Angeles. The duo have also established a BMI publishing company, Airmail Music, and an ASCAP firm.

First artist to the Dandee label is Linda Wright who is already in the process of recording her first album. Hartman, a BMI writer, has prepared special material for Miss Wright, and is producing her album in Nashville. The disk is slated for a September release.

Talun Records Into Radio I.d.s.

INDIANAPOLIS — Talun Record Corp. has opened two new wings: music publishing and broadcasting jingles. Talun Productions handles jingles for stations in the Midwest and ad agencies. It draws its creative people from record producers and writers who have done work for several pop acts.

Among the artists working out of the Talun umbrella in the pop idiom are the Chosen Few, Eddie Ray, Scherrie St. James, Reformation and Life, a country-oriented band.

The publishing firm, Slingshot Music, replaces a former company, Tupco Music, which was owned by a previous management. Michael Schatzlein is chairman of the parent TRC firm, with Jerry Graybill president and Gary Schatzlein the marketing director.

Optigan Bows TV Ad Drive

LOS ANGELES — Optigan is launching a 10-week television ad campaign in 36 major markets this fall. Believed by the company to be the biggest TV campaign ever mounted for any musical instrument, the 30-second spots will be seen by more than 60 percent of all U.S. TV households.

Theme of the spots is "Make Your Own Kind of Music." The Optigan is an instrument played (Continued on page 49)

Billboard TOP 40 Easy Listening

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

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	2	6	8	GUITAR MAN Bread, Elektra 45803 (Screen Gems-Columbia, BMI)	7
2	3	3	3	GOODBYE TO LOVE Carpenters, A&M 1367 (Almo/Hammer & Nails, ASCAP)	8
3	5	5	6	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	13
4	4	4	4	POPCORN Hot Butter, Musicor 1458 (Bourne, ASCAP)	11
5	7	9	27	PLAY ME Neil Diamond, Uni 55346 (MCA) (Prophet, ASCAP)	5
6	6	18	20	RUN TO ME Bee Gees, Atco 6896 (WB, ASCAP/Casserole, BMI)	6
7	8	8	10	BEAUTIFUL SUNDAY Daniel Boone, Mercury 73281 (Page Full of Hits, ASCAP)	7
8	1	1	1	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP)	14
9	9	10	15	YOU DON'T MESS WITH JIM Jim Croce, ABC 11328 (Blendingwell/Wingate, ASCAP)	8
10	10	11	23	CITY OF NEW ORLEANS Arlo Guthrie, Reprise 1103 (Kama Rippa/Turnpike Tom, ASCAP)	5
11	13	14	21	GARDEN PARTY Rick Nelson, Decca 32980 (MCA) (Matragun, BMI)	5
12	12	13	19	IN TIME Engelbert Humperdinck, Parrot 40071 (London) (C.A.M.-U.S.A., BMI)	6
13	19	25	31	SATURDAY IN THE PARK Chicago, Columbia 4-45657 (Big Elk, ASCAP)	4
14	11	2	2	WHEN YOU SAY LOVE Sonny & Cher, Kapp 2176 (MCA) (Jack & Bill, ASCAP)	9
15	20	23	25	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	5
16	16	17	18	MAKE IT EASY ON YOURSELF Johnny Mathis, Columbia 4-45635 (Famous, ASCAP)	9
17	14	7	9	BRANDY (You're a Fine Girl) Looking Glass, Epic 5-10874 (CBS) (Evie/Spruce Run/Chappell, ASCAP)	11
18	18	20	33	I BELIEVE IN MUSIC Gallery, Sussex 239 (Buddah) (Screen Gems-Columbia/Songpainter, BMI)	4
19	17	12	12	MOTORCYCLE MAMA Sailcat, Elektra 45782 (Singing Wire, BMI)	10
20	25	31	—	WE CAN MAKE IT TOGETHER Steve & Eydie, MGM 14383 (Kolob, BMI)	3
21	21	21	22	A SUNDAY KIND OF LOVE Lenny Welch, Atco 6894 (Leeds, ASCAP)	6
22	22	23	—	I'LL NEVER PASS THIS WAY AGAIN Glen Campbell, Capitol 3411 (Vegas Music Int'l., BMI)	3
23	24	24	29	GOODBYE AGAIN John Denver, RCA 74-0737 (Cherry Lane, ASCAP)	8
24	27	36	—	IT'S A MATTER OF TIME/BURNING LOVE Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	3
25	15	15	16	SWEET INSPIRATION/WHERE YOU LEAD Barbra Streisand, Columbia 4-45626 (Press/Screen Gems-Columbia, BMI)	10
26	29	—	—	BEN Michael Jackson, Motown 1207 (Jobete, ASCAP)	2
27	32	37	40	BLACK & WHITE Three Dog Night, Dunhill 4317 (Templeton, ASCAP)	4
28	31	40	—	HONKY CAT Elton John, Uni 55343 (MCA) (James, BMI)	3
29	—	—	—	IF I COULD REACH YOU 5th Dimension, Bell 45-261 (Hello There!, ASCAP)	1
30	33	—	—	SPEAK TO THE SKY Rick Springfield, Capitol 3340 (Binder/Porter, ASCAP)	2
31	30	32	34	SUMMER SUN Jamestown Massacre, Warner Bros. 7603 (Nine Mile, BMI)	4
32	—	—	—	I CAN SEE CLEARLY NOW Johnny Nash, Epic 45-10902 (CBS) (Cayman, ASCAP)	1
33	34	34	35	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London) (Jec, BMI)	7
34	36	—	—	GOODTIME CHARLIE HAS GOT THE BLUES Danny O'Keefe, Asylum 70006 (Atlantic) (Cotillion/Road Canon, BMI)	2
35	—	—	—	ONE MORE CHANCE Ocean, Kama Sutra 556 (Buddah) (Cockaway, BMI)	1
36	—	—	—	USE ME Bill Withers, Sussex 556 (Buddah) (Interior, BMI)	1
37	37	39	—	I'VE GOT TO HAVE YOU Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	3
38	39	—	—	ONLY LOVE CAN BREAK YOUR HEART Jackie DeShannon, Atlantic 2871 (Silver Fiddle, BMI)	2
39	40	—	—	VIRGINIA Vigrass & Osborne, Uni 55344 (MCA) (Wayne/Duchess, BMI)	2
40	—	—	—	LOVE SONG Tommy James, Roulette 7130 (Mandarn, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 9/9/72



DISPLAY shows complete "Ring" set released by Seraphim, Angel Records low-price classical line. The set was prepared in 1953 for broadcast by Italian Radio. Wilhelm Furtwangler is conductor. Suggested list is \$56.62.

Jukebox programming

Oldies, Better Music Can Bring 25¢ Play

By IRENE CLEPPER

RAPID CITY, S.D.—Jukebox business people heard a prediction—25-cent play; a suggestion for programming—get those oldies on the boxes; and a plea for more salesmanship—make every location just a little bit better than before; when Les Montooth spoke here recently.

Addressing the Music & Vending Association of South Dakota, the former Music Operators of America (MOA) president of Peoria, Ill., said: "A jukebox must, as a minimum, take in its present worth in a year's time—18 months if it's a new machine. That is, if a machine is worth \$200, my income from it, before record costs, must be \$200 in a year—this is our aim."

Montooth, who operates over 400 jukeboxes, likes to replace every machine once a year. He finds that the best spot for a jukebox is "between two rest rooms."

As part of his continuing effort to "make every location better," he makes a lot of calls himself at night, checking the acoustics for "dead spots" and analyzing reaction to record choices. "I try to figure ways to motivate the route," he said. The addition of oldies to the programming has been a stimulus and has the added advantage of requiring little or no changing. "I may change one or two now and then," he said, "but mostly, they are just left on. Oldies are grouped on the right. In many instances this programming means that people are playing jukeboxes who wouldn't be playing them if the oldies—big band sounds and others—weren't there."

No Albums

Montooth said he is using no albums. "There's just no play on them." This was an opinion generally shared by the South Dakota group, which saw the new Seeburg Olympian, a unit that for the second year, is not touted as a two-speed machine (see separate story). One explanation offered here for the poor play on albums was that an album "is more music

by one person or group than the listener wants to hear."

Montooth has nine employees. Each man takes care of 60 to 80 machines (the firm is one of the few in America operating jukeboxes only), which means that he is checking 30-40 machines per week. The men drive their own cars and pay expenses on them, but Montooth pays \$50 on their liability insurance and each man includes Montooth on the policy. This is a wise precaution, he said, since, if an accident occurs while the man is on duty, the other party could sue the man's employer as well. Montooth pays hospital insurance premiums and gives each man a quarterly bonus as business conditions indicate.

Machines are depreciated on a double declining balance (this is permissible on new equipment) and Montooth buys new machines each year in an amount equivalent to that year's total depreciation.

Quarter play? Well, Montooth pioneered with two for a quarter and has almost the entire string at that figure (up from the traditional three for a quarter).

He didn't say how far along he is on one for 25 cents but he will probably be one of the first there too.

Propose Rate—Background Music Wiring

RAPID CITY, S.D.—Jukebox business people here have come up with a new telephone line rate proposal for background music, subject of debate here at an association meeting.

The proposal is for a one-rate loop, a flat fee for every line within the city limits (a fee which would represent the telephone company's cost—plus 8 percent) instead of the present rate based on quarter-mile increments.

Members involved in background music were delegated to obtain information and appear at the hearings scheduled in Pierre.

Several operators decried the entire field of background music: "It's killing the jukebox," one said. "You can't compete with something that's given away. The only place where the jukebox and background music work together is where the background music is so bad they play the jukebox to cancel it out." Some noted background music sells good but jukeboxes sell liquor while others said background is a way to open spots and work from there. But one said relatively maintenance free background units are like "clipping coupons" in terms of how easy the money is.

Columbia Records In Jukebox Push

NEW YORK—Columbia Records jukebox product coordinator Ron Braswell is making sure the label is one of the most aggressive in promoting to the jukebox singles market. The label, one of three signed so far to the exhibit at the Chicago jukebox convention, is soliciting names of jukebox programmers not determined by a survey conducted by Music Operators of America (MOA).

MOA, through efforts of its president, John Trucano, surveyed its entire membership to solicit names of programmers and one-third replied. Braswell has ap-

pealed to the other two-thirds to fill out a Columbia questionnaire.

Columbia, which along with RCA, MGM, and the Country Music Association, will exhibit at MOA Sept. 14-16, mails samples of new releases along with title strips and data explaining facts about the releases. Many labels have recently requested the MOA membership roster book available for \$15.

However, the book does not list programmers and Trucano has repeatedly said samples often do not come to the programmers' attention. Thus the survey and Columbia's added efforts.

PROGRAMMING CONSIDERED

Announce VVC Mechanics Class

By EARL PAIGE

CITY OF INDUSTRY, Calif.—Within two weeks time two separate training programs for jukebox mechanics have been announced. The newest will be conducted at the Valley Vocational Center (VVC) here starting Sept. 11 and curriculum consultant Don Fisher said he is considering adding some element of jukebox programming to the course.

Fisher, professor of vending technology at Los Angeles Trade Tech College, stressed that the program at VVC is tax supported and thus tuition free. There will be 1,440 hours or 46 actual weeks of training in street equipment including cigarette machines and games as well. All four domestic brands of jukeboxes and the NSM import model will be involved.

VVC, established in 1956 by trustees of the Hacienda-LaPuente high school district, is approved by Western Association of Schools and Colleges, Veterans Administration, Manpower Development Training Act, Vocational Education Act, State Department of Rehabilitation with courses approved by the California State Department of Education and the Bureau of Adult Education.

Business leaders such as Henry Leyser, president of the California Music Merchants, Inc., the state group of operators, and distributor principals, make up the advisory committee for the VVC program. Fisher is technical advisor, Vending magazine, a Billboard publication.

The other program announced recently is set to start the same day, Sept. 11, at Coin Machine Technical Training Institute, Ltd. Comprising 21 weeks or 630 training hours, it costs \$1,650 and teaches maintenance of jukeboxes and games. The school, located in Fort Morgan, Colo., is headed by Sidney L. Spears and Barbara J. Frank, both formerly affiliated with a Denver school. Unlike the Denver school, both programs will recruit students and not depend on operators sending them, though operators can.

Students normally learn programming oriented methods relating to record defect caused down time and so forth, but Fisher said more complete instruction on programming might be worthwhile.

Coin Machine World

RED MONEY TAX DEDUCTIBLE

Several members of the South Dakota Music and Vending Association told their location owners of an IRS letter, advising that, if the location owner keeps a regular record of the money that he puts in the jukebox for free play, he may claim that as an income tax deduction at year's end.

S. D. ASSN SALUTED

The nation's oldest music and vending association has one of the newest meeting formats, a method which Fred Granger, Music Operators of America executive vice president said other associations may wish to follow. The group meets on Sunday and Monday.

The Music and Vending Association of South Dakota holds four meetings a year, conducts the sessions in seminars with a single subject assigned to each, such as "Background Music," or "Jukebox." "Everybody speaks his piece and joins in the discussion," said

Duane Reiners of Watertown, president. "The information we share this way is extremely helpful. And by having just one subject per seminar, it assures that members attend only the sessions of particular interest to them."

IRENE CLEPPER

MONTANA'S BRINCK STOPS VANDALISM

The nation's elder statesman of distributors, Harry B. Brinck, 79, of Butte, attended the Montana meeting recently and reported that although half of his locations in Montana and Idaho have closed this past year, he is taking in more money. He said, "Since the law allowed younger people (19) in bars, play increased, and that's helped a little." Brinck, who has eight employees in Butte, has also cut down on vandalism. "We used to have two or three cases a week. We've eliminated it. We shipped in burglar machines with sirens outside. We haven't had a robbery in three months," the energetic Brinck related. LAURA DENI

(Continued on page 35)

LP PLAY NOT STRESSED

New Shape Seeburg With Added Power

RAPID CITY, S.D.—Seeburg Corp. rushed its Olympian 160 jukebox to the state association meeting here recently where operators viewed a dramatically different-shaped machine, and as last year, one that is not touted as two-speed (distributor personnel said it can play 33 1/3 rpm albums). Equally dramatic is the increased music power—via a 100 watt stereo amp.

Deceptively low, the 160-selection unit is 51 1/2-in. tall, 40 3/16-in. wide and 28-in. deep. Rich curved chrome, filigreed black and fuchsia color patterns highlight the machine. Though the brochure mentions no album capability, it contains details on the consolettes (wall boxes) where album play is pictured.

South Dakota Meeting



JUKEBOX businessmen and women met recently in Rapid City, S.D. for the election meeting of the Music & Vending Association of South Dakota, oldest and regarded as most successful group of its kind in the U.S. Co-host Buzz Oligmiller (and his family, second picture from left) operates Rushmore Amusement Co. Legislator candidate and operator Duane Riedel of Aberdeen is getting political mileage out of a water skiing

accident (note cast). Former Music Operators of America (MOA) president Les Montooth, Peoria, Ill. (black suit) has attention of MOA executive director Fred Granger, Chicago. New president Duane Reiners of Watertown (left) and his look-alike, secretary-treasurer Mac Hasvold. Reiners and MOA president John Trucano (right), co-host for the convention.

Coin Machine World

• Continued from page 34

TEXAS AGENCY REORGANIZED

In its recent special session the Texas Legislature appropriated the number two man in the controversial Texas Vending Commission cut of a job. He is **Herbert L. Storch**, a 20-year veteran of the state comptroller's department who became acting executive director of the vending commission when it was created last Sept. 1. Storch then became assistant director when **Ivan Williams**, a former assistant attorney general and local municipal judge, was hired by the commission as executive director last March 1. The commission recently lost two of its members when the Senate refused to confirm the appointment of **L.C. Butler** of Houston and chairman **R.B. Williams** of Dallas resigned

because the Senate was going to refuse to confirm him. The commission asked the legislature to make Storch's job a \$16,000-a-year line item position in its 1973 fiscal year budget. Storch was being paid \$15,000 this year.

Williams said that apparently the legislature decided that such a small agency did not need an assistant director. He said the legislature gave the commission the \$15,000 that had been used for Storch's salary as part of a lump sum for classified salaries, leaving out the requested position of assistant director and creating an \$8,000-a-year classified job of administrative assistant. About \$5,000 more of the \$15,000 will be eaten up by 6.8 percent pay raises for other commission employees, which the legislature authorized but did not provide other money for, Williams said. He added that there would be about \$2,000 left.

BARRY CANDY

6 Jukebox Brands At Innovative MOA

RAPID CITY, S.D.—This year's jukebox industry convention is new in numerous ways, members of the state association here were told recently. Music Operators of America (MOA), sponsoring organization, will open the Sept. 14-16 show on a Thursday (one day earlier than usual) and in a new hotel. Chicago's Conrad Hilton. For the first time also in recent years, six brands of jukeboxes will be on display.

MOA executive vice president **Fred Granger** told the group here that exhibit space is very crowded. Aside from the usual four domestic jukebox brands and the NSM German-made unit, the French-made Jupiter line will be shown this year.

Advance hotel reservation cards show these typical rates: singles, minimum—\$18-\$21; average \$23-\$25-\$27; superior \$29-\$31-\$33; doubles and twins range from \$33 to \$43.

What's Playing?

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

AKRON, O.: HIGH SCHOOL AGE LOCATIONS

J.P. Malick
G & M Music Co.

New purchases: "Saturday in the Park," Chicago; "Beautiful Sunday," Daniel Boone; "Play Me," Neil Diamond, Uni 55346. Spinning meters: "Beautiful Sunday," "Alone Again (Naturally)," Gilbert O'Sullivan; "Black & White," Three Dog Night. Cover: "My Ding-A-Ling," Chuck Berry, Chess 2131.

BUCHANAN, MICH.: CAMPUS/ YOUNG ADULT LOCATIONS

Frank Fabiano
Fabiano Amusement Co.

New purchases: "If Loving You Is Wrong I Don't Want to Be Right," Luther Ingram; "Long Cool Woman," Hollies; "Hold Your Head Up," Argent. Cover: "Black & White," Three Dog Night. Spinning meters: "Brandy," Looking Glass; "I'm Still in Love with You," Al Green; "You Don't Mess Around With Jim," Jim Croce;

CHICAGO: SOUL LOCATIONS



Billy McInain
Eastern Music Co.

New purchases: "How Could I Let You Get Away," Spinners, Atlantic 2904; "I Remember," Tommy Tate, Koko 2112; "Friendship Train," Undisputed Truth, Gordy 7117; "Everybody Plays the Fool," Main Ingredient; "Zing Went the Strings of My Heart," Trammps, Budda 306; "Open House at My House," Little Johnny Taylor, Ronn 64.

OSCEOLA, IOWA: COUNTRY LOCATIONS

Jack Jeffreys
Jeffrey's Amusement Co.

New purchases: "Play Me," Neil Diamond; "Fock & Roll Part 2," Gary Glitter; "Run to Me," Bee Gees, Atco 6896. Spinning meters: "Baby, Don't Get Hooked on Me," "You Don't Mess Around With Jim"; "Black & White," Three Dog Night. Oldies: "Green-Eyed Lady," Sugarloaf; "I Hear a Symphony," Supremes.

FARGO, N.D.: HIGH SCHOOL AGE LOCATIONS



Gerold W. Staska
United Music Co.

New purchases: "Geronimo's Cadillac," Michael Murphy, A&M 1368; "America," Yes, Atlantic 2899; "Ben," Michael Jackson, Motown 1207. Spinning meters: "Alone Again (Naturally)," Gilbert O'Sullivan; "Brandy," Looking Glass; "Baby, Don't Get Hooked on Me," Mac Davis. Oldies: "Joy to the World," Three Dog Night; "Knock Three Times," Dawn.

PENSACOLA, FLA.: SOUL LOCATIONS

John R. Britt
Blalock Music Co.

New purchases: "Woman (Sensuous) Woman," Don Gibson, Hickory 1638; "Happy," Rolling Stones, Rolling Stones 19104; "Play Me," Neil Diamond, Uni 55346; Cover: "Burning Love," Elvis Presley, RCA 74-0769; Spinning meters: "Long Cool Woman," Hollies; "Wholy Holy," Aretha Franklin, Atlantic 2001.

WAVERLY, MO.: COUNTRY LOCATIONS



Dwight Hilbrenner
Hilbrenner Coin Equip. Co.

New purchases: "Washday Blues," Dolly Parton, RCA 74-0757; "I Ain't Never," Mel Tillis & The Statelickers, MGM 1418; "Crystal Chandeliers," Charley Pride, RCA 447-0921; Spinning meters: "I Can't Stop Loving You," Conway Twitty, Decca 32986; "When the Snow Is on the Roses," Sonny James, Columbia 4-45644; "Here I Am Again," Loretta Lynn, Decca 32974; Oldies: "Easy Lovin'," Freddie Hart; "For the Good Times," Ray Price.

GREAT FALLS, MCNT.: COUNTRY LOCATIONS



Barb Damon
American Music Co.

New purchases: "When the Snow Is on the Roses," Sonny James, Columbia 45344; "If You Touch Me You've Got to Love Me," Joe Stampley, Dot 17421; "Beautiful People," Pat Daisey, Victor 74-0743. Cover: "Rain, Rain," Lois Johnson, MGM 14901; "Nothing Can Stop My Loving You," Patsy Slettl, MGM 615-0083; "You Don't Mess Around With Jim," Jim Croce; Spinning meters: "There's A Party Going On," Jody Miller, Epic 10878; "Happies: Girl in the Whole U.S.A.," Donna Fargo; "A Whole Lot of Something," Tony Booth; "I'm So Lonesome I Could Cry," Charlie McCoy; "Today I Started Loving You," Charlie McCoy; "Why Don't We Go Somewhere and Love," Sandy Posey, Columbia 45596; Oldies: "For the Good Times," Ray Price; "The Taker," Waylon Jennings; "Rose Garden" and "Cry," Lynn Anderson; "Keys in The Mailbox," Tony Booth; "Four in The Morning," Faron Young.

PORTLAND, ORE.: EASY LISTENING LOCATIONS



Don Anderson
A & A Amusement Co.

Margaret A. Barnes,
programmer.

New purchases: "Play Me," Neil Diamond, Uni 55346; "Make It Easy on Yourself," Johnny Mathis, Columbia 4-45635; "That's What Friends Are For," B. J. Thomas, Scepter 12354; Cover: "Play Me," Neil Diamond; Spinning meters: "Alone Again (Naturally)," Gilbert O'Sullivan; "When You Say Love," Sonny & Cher; "Goodbye to Love," Carpenters; Oldies: "Last Date," Floyd Cramer; "Begin the Beguine," Pete Fountain.

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ALL NEW EXPO '72

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Conrad Hilton Hotel, Chicago September 14-15-16

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The Exposition will open Thursday morning, September 14. There will be a Ladies Luncheon and Program at Noon and an All Industry Seminar in the late afternoon. Hospitality Suites will be open in the evening. Exhibit hours are 9:00 A.M. to 3:00 P.M.

On Friday, the second day, there will be a General Membership meeting and luncheon at 11:30 A.M. Hospitality Suites will be open in the evening. Exhibit hours are 10:00 A.M. to 6:00 P.M.

The Gala Banquet and Show will be held in the Grand Ballroom of Saturday night, with a new arrangement of the stage so that everyone will be closer to the action. Exhibit hours are 10:00 A.M. to 4:00 P.M.

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Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1970. Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page. For further information contact:

Dennis Hyland,
Corporate Research Division,
Billboard Publications,
165 W. 46th Street,
New York, N.Y. 10036. tfn

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog—(404) 876-4474. H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

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PATCHES \$2.40 A DOZEN. 1000 OTHER NOW Items. House of Ripps, 38 N. Mac Questen Parkway, Mt. Vernon, New York 10550. se30

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Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

POSITIONS WANTED

Personality Jock who can humor and communicate without ramming it down anybody's throat. Recent college grad in broadcasting but no beginner. Medium market experience. Hot or productive. Assistant radio instructor. Seeking air and production duties in contemporary MOR or Rock. Marlon Podschwitz 3822 7th Ave., Rock Island, Ill. 61021. PH. (309) 786-5088. 9/9/72

I've been taking life easy, free-lancing at a 50,000 watt flagship station, but will need a permanent staff position by September or soon thereafter. An intelligent disc-jockey with an M.A. and top references, I add a nice dimension to adult rock, contemporary or classical radio. Drop a line or give a call to Steve Sullivan, an equal opportunity employee, at 16-B Allen Drive, Saratoga Springs, N.Y. 12866. (518) 584-5623. 9/9

I've won three top Billboard awards in as many years for my major market air personality work. So why do I get stuck working at stations that knife me with a smile? I'm looking for a stable home at any major (MOR, personality rock, country) that come close to, meet, or better the four bills a week I pull down now. Write quickly, Box 526, Radio-TV Job Mart, Billboard, 165 West 46 St., New York, N.Y. 10036. 9/16

Two Veterans Consult Radio

LOS ANGELES—Programming Aids and Services, a new radio consulting and production firm, has been launched here by Russ Barnett, who until recently, has been program director for many years of KMPC, the figurehead middle-of-the-road station here. Roger Christian, another well-known program director and air personality, will be working with Barnett in the firm, which will specialize in consulting, advising on promotions, creating station IDs, helping in production, and advising in operation station operations. Christian was an air personality on such stations as KFNB, KHJ, KRLA and KGBS here. Barnett, before KMPC, helped set up the nation's first all-new operation for Gordon McLendon and prior to that worked in radio as both air personality and newsmen. The firm, which will be marketing a new jingles set by Anita Kerr, will also be involved in aiding stations on FCC license applications and renewals. First two clients have already been signed, including a Brazilian radio firm. PA&S, 3620 Barham Blvd., Los Angeles, Calif. 90068. (213) 874-5411. 9/9

More Radio-TV Mart
See Page 44

Country Music

Reveal Official Slate of Events For Oct. 18-22 'Nashville Week'

NASHVILLE—The official agenda for the 47th Birthday Celebration of the "Grand Ole Opry" has been announced by officials of WSM.

Few changes have been made from recent conventions, and unofficial functions also are similar to those of the past several years.

The official agenda:

Oct. 18: Early Bird Bluegrass Concert (Opry House) 7:30.

Oct. 19: WSM luncheon &

"Opry" Spectacular, 11:30 a.m.; CMA International Country Music Show, 3:30 p.m.; United Artists party and show, 9:00 p.m.

Oct. 20: Artist/DJ tape session—DJ's only, 9:00 a.m.; Dot Records Luncheon and show, 1:00 p.m.; Decca Records Party & Show, 4:30 p.m.; Friday Night "Opry"—Open House, 7:30 p.m.

Oct. 21: RCA Breakfast and Show, 8:00 a.m.; Capitol Luncheon & show, 12:00 noon; Columbia party and show, 5:00 p.m.; "Grand

Ole Opry Birthday Celebration"—Opry House, 9:30 p.m.

Atlas Artists Bureau dance, 10:00 p.m.

Oct. 22: Opryland USA, at Opryland, 10:00 a.m.

All events not otherwise designated will be held at the Municipal Auditorium.

In addition to these official functions, the Music City Pro-Celebrity Golf Tournament will be held Oct. 14-15, at the new Crockett Springs golf club. The Country Music Association Awards Show will be televised live on CBS from the Opry House at 9 p.m., on the 16th. Private invitation-only parties will be hosted by BMI (17th) at the Belle Meade Country Club, by ASCAP (18th) at the Hillwood Country Club, and by SESAC (18th) at the Woodland Country Club.

The general membership meeting of the CMA and election of board members takes place on the 19th at the Municipal Auditorium at 9:30 a.m.

Iowa Label Promotes Midwestern Talent

DES MOINES—An all-Iowa recording and publishing company, formed to provide midwest artists an opportunity to get national distribution, has signed three Iowa artists in an expansion of the label.

Harold Luick, president of Kajac Records of nearby Carlisle, Ia., announced the signing of Larry Jensen, Larry Heaberlin and Shirley Ramus.

Kajac has its own recording studio, and owns Tall Corn Music Publishing. The firm offers such services as tapes of all sorts, record pressing, printed album jackets and promotional materials. It also has a distribution service for both contracted artists and custom clients.

Jansen, a native Iowan who worked the West Coast for some time, has done sessions with country artists and was associated with Liberty Records as a composer-arranger. In April of this year he joined the "Hoedown U.S.A. Show" in Des Moines. His first releases are written by a Des Moines composer, Polly Haerer.

Heaberlin has long been an entertainer and disk jockey. He currently is music director for KWKY, Des Moines. He originated the "Hoedown U.S.A." program. He has recorded in the past with Clark Records and K-Ark.

Miss Remus, the featured female vocalist with "Hoedown" also is an Iowa native.

Preservation of Ryman Pushed

NASHVILLE—The question of trying to "save" the Grand Ole Opry House has been raised again, this time by a group from Sunland, Calif.

The plan was immediately shot down as a "pipe dream" by officials here.

Calling itself the "Committee to Save the Opry," the organization is headed by Alan Bock, and includes disk jockey Corky Mayberry of KBBQ, Burbank, Calif. and Steve Goldstein, who is associated with a New York-based magazine.

William C. Weaver Jr., president of the National Life and Accident Insurance Co., the parent firm of the "Opry," again outlined the many reasons why it is not feasible to retain the structure as it now exists. It will, however, be retained in a different form.

Originally a gospel tabernacle, the old Ryman Auditorium became a showplace for many years. In 1941, officials of WSM and National Life began renting it for staging the "Opry" show. In the early 1950's, the building was offered for sale, and it was turned down by virtually everyone, since it was losing money. Its only income was rental from the "Opry." WSM finally purchased the building, and it has housed the show ever since.

However, its ancient structure made air-conditioning and other comforts impossible, so plans were made for some time back to build a new Opry House at Opryland USA, the music-park complex built here. Fire insurance alone, Weaver pointed out, makes it economically unsound to keep the structure standing.

Instead, much of it will be preserved in another form. Most of the bricks from the original building will be used to build a non-denominational chapel at Opryland, and the building thus will revert to its original purpose. Other bricks will be used for facing in the the new Opry House structure. The stage of the current building will be moved intact to the new building. Many of the pews in the old tabernacle will be moved also, and used in the wings of the stage. The stained-glass windows will be preserved. Thus there will be no demolition, but rather a practical transfer of the physical structure to more proper surroundings.

Bock said he and his committee plan to go ahead with efforts to try to preserve the original structure, and will carry out a fund-raising project to do so.

CMA Nominees for Revised Election Procedure Named

NASHVILLE — Nominations have been announced for directors to the 13 categories of membership on the board of the Country Music Association.

The election occurs Oct. 19 (see separate story).

Due to the splitting of the category involving managers, bookers, promoters, agents and ballroom operators, there are now two categories, artist manager or agent and talent buyer promoter. Therefore, two directors must be elected this year for the first category, and one for the talent buyer-promoter.

In another change this year, at-large directors will serve a two-year term instead of one-year. The three nominees who receive the greatest number of votes will serve for two years, the three receiving the next greatest number will serve for one year.

Members who cannot attend the meeting can assign a proxy by filling out the proper form.

Category Nominees

Those nominees who have agreed to serve if elected are:

Advertising: Bill Lucas, Bob McIntyre; Artists: George Hamilton IV, Hank Williams Jr., Tex Ritter; Artists Mgr. or Agent: Jack McFadden, Jack Johnson, Don Light, Lucky Moeller, Buddy Lee, E.O. Stacy; Composer: Bob Tubert, Hank Levine, Billy Edd Wheeler; Disk Jockeys: Bill Bailey, Sammy Taylor, Ralph Emery, International: Mervyn Conn, Harold Moon, John Mills; Promoter: Hap Peebles, Ed Leidig; Publications: Bob Woltering, Bob Austin; Radio-TV: Dan McKinnon, Don Sabatke, Dave Stoner; Record Companies: Ron Bledsoe, Chick Doherty, Jack Wiedenmann; Record Merchandisers: Jim Schwartz, John Jossey; Publishers: Buddy Killen, Bill Denny, Mary Reeves; At-Large: Bill Farr, Jack Loetz, Joe Talbot, Stanley Adams, Charles Scully, Janet Gavin, Clifflie Stone, Roy Horton, Frank Mancini, Bill Williams, Bettie Azevedo, Jerry Purcell, Bill Porter, Chuck Chellman, John Sturdivant, Johnny Bond, Wally Cochran, Larry Baunach.

Nashville Scene

By BILL WILLIAMS

What with the state fairs and all, exhaustion is taking its toll among the artists. Earlier it was **Webb Pierce**. This time **Jerry Lee Lewis** collapsed and was hospitalized. **Danny Davis** and the **Nashville Brass** went to the rescue and substituted at the Missouri State Fair. Pierce, by the way, was found to have the old fashioned gout along with his other problems. . . . **Carl Smith's** Great Dane has been selected for some dog food commercials. . . . Mayor **W. Bruce Teachey Jr.** proclaimed a **Tompall** and the **Glaser Brothers** Day in Jacksonville, N.C.

Liz Anderson set new attendance records at Bristol, Conn. when 15,000 came through the turnstiles. . . . **Faron Young's** "Four in the Morning" has gone into the top ten in the Record Mirror-BBC chart in England. It's the only country record there in the top 50. . . . Dot has signed **Pat Roberts** to a contract, with an immediate release coming up. The native of the northwest is managed by **Jack Roberts**. . . . The current hit single by **Mel Tillis** was one he wrote, in collaboration with **Webb Pierce**, in 1959. . . . **Larry Garner**, a new discovery of **Buck Owens**, has recorded an old **Johnny Horton** tune for Capitol, "I'm a One Woman Man."

Carl Perkins' new release, "The Trip" is geared for the back-to-school movement in September. . . . **Rosie Hart's** debut release for

Prize Records has a couple of fair country writers going for it. One side is by **Freddie Hart**, the other by **Curley Putman**. . . . **Buddy Alan** has reached back into the 1960's and pop music for his new release, "Things," written by **Bobby Darin**. . . . Not long ago, **Jim Weatherly** was a great quarterback at Ole Miss. Now he's trying to get people to forget it. He's a talented writer-singer now, and he wants to be thought of in that manner. He has just done a con-

(Continued on page 40)



THE FOUR GUYS display an engraved calendar clock, presented by their International Fan Club. It will become the first decorative fixture in their newly-purchased touring bus. Left to right are the Cutlass Record artists: Gary Buck, Brent Burkett, Rich Garratt and Sam Wellington. The fan club president is Miss Terry Robinson of Roseville, Cal.



WALTER AND JERRY SMITH, owners of Papa Joe's Records, discuss their new Ranwood distribution agreement with George Cooper III, president and owner of Country Collage, who negotiated the deal.

SEPTEMBER, 9, 1972, BILLBOARD

"THE BIG THREE" ON AMERICAN HERITAGE RECORDS

"Livin' My Life With A Cheater"

BY SHERWIN LINTON

"Almost Dawn in Denver"

BY JIMMY SNYDER

"I'll Break Out Again"

BY DARRELL McCALL

Dist. By Shelby Singleton
DJ's Needing a Copy Write
LITTLE RITCHE JOHNSON
Belen, New Mexico

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

"LUCIUS GRINDER"
Ray Sanders—(United Artist)

"THIS GLASS I HOLD"—Gene Harris—(Adonda)
"JOHNNY B. GOOD"—Larry Lake—(Oweman)
"VALLEY OF SORROW"—B.J. Johnson—(River City)
"I'M FAR FROM OVER YOU"—Brad Miller—(Michelle)
"WOMAN"—Dave Waldroop—(Rosewood)
"NOW IS LOVE"—Otis G. Johnson—(Manfield)
"LET IT BE NOW"—Jeannie Gold—(Zonk)
"THE MOST IMPORTANT PART OF ME"—Charle Roi—(Oweman)
"PETIN DAY"—Hillbilly John—(Nashville Sound)
"SUSAN'S FLOOR"—Mac Wiseman—(RCA)
"WHY DO I LOVE YOU LIKE I DO"—Hank Phillips—(Country Pride)
ALBUM OF THE WEEK:
"PENNY"—Penny DeHaven—(United Artist)

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BOBBY JOHNSON

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 9/9/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	8	39	44	LAST TIME I CALLED SOMEBODY DARLIN' Roy Drusky, Mercury 73314 (Blue Crest, BMI)	5
2	3	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	8	40	42	NEVER BEEN TO SPAIN Ronnie Sessions, MGM 14394 (Lady Jane, BMI)	6
3	4	HERE I AM AGAIN Loretta Lynn, Decca 32974 (MCA) (Evil Eye, BMI)	10	41	43	I THINK THEY CALL IT LOVE Don Gibson & Sue Thompson, Hickory 1646 (Acuff-Rose, BMI)	5
4	1	WOMAN (Sensuous Woman) Don Gibson, Hickory 1638 (Acoustic, BMI)	14	42	49	THE LAWRENCE WELK—HEE HAW COUNTER—REVOLUTION POLKA Roy Clark, Dot 17426 (Famous) (Happy-Go-Lucky, ASCAP)	4
5	6	I'M GONNA KNOCK AT YOUR DOOR Billy "Crash" Craddock, Cartwheel 216 (Anne-Rachel, ASCAP)	11	43	51	DON'T PAY THE RANSOM Nat Stuckey, RCA 74-0761 (Cedarwood, BMI)	4
6	7	THE CEREMONY Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	10	44	50	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA 74-0773 (Owepar, BMI)	2
7	9	I CAN'T STOP LOVING YOU Conway Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	7	45	52	SMILE SOMEBODY LOVES YOU Linda Gail Lewis, Mercury 49814 (Full Swing, ASCAP)	4
8	5	BLESS YOUR HEART Freddie Hart, Capitol 3353 (Buckhorn, BMI)	12	46	46	NORTH CAROLINA Dallas Frazier, RCA 74-0748 (Blue Crest/Hill & Range, BMI)	7
9	10	IF YOU TOUCH ME (You've Got to Love Me) Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	13	47	56	SYLVIA'S MOTHER Bobby Bare, Mercury 73317 (Evil Eye, BMI)	3
10	12	THIS LITTLE GIRL OF MINE Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	8	48	53	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	3
11	11	THE MONKEY THAT BECAME PRESIDENT Tom T. Hall, Mercury 73297 (Hallnote, BMI)	10	49	45	ALWAYS ON MY MIND Brenda Lee, Decca 32975 (MCA) (Press/Rose Bridge, BMI)	10
12	19	I AIN'T NEVER Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	5	50	48	BEAUTIFUL PEOPLE Pat Daisey, RCA 74-0743 (Ismawl/Coors, BMI)	7
13	13	I'VE GOT TO HAVE YOU Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	13	51	62	CLAUDETTE Compton Brothers, Dot 17427 (Famous) (Acuff-Rose, BMI)	3
14	20	IF IT AIN'T LOVE (Let's Leave It Alone) Connie Smith, RCA 74-0752 (Blue Crest, BMI)	6	52	55	JUST LIKE WALKIN' IN THE SUNSHINE Jean Shepard, Capitol 3395 (Central Songs, BMI)	4
15	15	AIN'T IT ALL WORTH LIVING Tompall & the Glaser Brothers, MGM 14390 (Milene, ASCAP)	13	53	64	TAKE IT ON HOME Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	3
16	17	LOOKING BACK TO SEE Buck Owens & Susan Raye, Capitol 3368 (Dandelion, BMI)	9	54	54	HAPPY EVERYTHING Bonnie Guitar, Columbia 4-45643 (Duchess, BMI)	6
17	21	WHISKEY RIVER Johnny Bush, RCA 74-0745 (Nelson, BMI)	8	55	57	IF THIS IS GOODBYE Carl Smith, Columbia 4-45648 (Sea View, BMI)	6
18	18	A WHOLE LOT OF SOMETHIN' Tony Booth, Capitol 3356 (Blue Book, BMI)	10	56	71	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	2
19	23	MISSING YOU Jim Reeves, RCA 74-0744 (Valley, BMI)	7	57	74	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol 3419 (Tree, BMI)	2
20	28	YOU'VE GOT TO CRY GIRL Dave Dudley, Mercury 73309 (Six Days, BMI)	8	58	58	OLD FASHIONED LOVE SONG Jeris Ross, Cartwheel 214 (Almo, ASCAP)	12
21	27	A WORLD WITHOUT MUSIC Porter Wagoner, RCA 74-0753 (Owepar, BMI)	6	59	59	YOU'RE BURNING MY HOUSE DOWN Warner Mack, Decca 32982 (MCA) (Page Boy, SESAC)	6
22	22	THAT CERTAIN ONE Tommy Cash, Epic 5-10885 (CBS) (House of Cash, BMI)	9	60	70	TRACES Sonny James, Capitol 3398 (Low-Sal, BMI)	2
23	25	ALABAMA WILD MAN Jerry Reed, RCA 74-0738 (Vector, BMI)	9	61	68	I'LL NEVER PASS THIS WAY AGAIN Glen Campbell, Capitol 3411 (Vegas Music International, BMI)	3
24	24	I'M SO LONESOME I COULD CRY Charlie McCoy, Monument 8546 (CBS) (Rose, BMI)	10	62	72	I JUST COULDN'T LET HER WALK AWAY Dorsey Burnette, Capitol 3404 (Glenwood, ASCAP/Central Songs, BMI)	2
25	8	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	13	63	—	DON'T SHE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	1
26	14	IT'S GONNA TAKE A LITTLE BIT LONGER Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	15	64	65	YOU BABE Lefty Frizzell, Columbia 4-45652 (Blue Crest, BMI)	5
27	16	BORROWED ANGEL Mel Street, Royal American 64 (Levisa, BMI)	16	65	—	RINGS FOR SALE Roger Miller, Mercury 73321 (Tree, BMI)	1
28	34	WASHDAY BLUES Dolly Parton, RCA 74-0757 (Owepar, BMI)	5	66	60	JUST BECAUSE I'M STILL IN LOVE WITH YOU Bobby Wright, Decca 32985 (MCA) (Blue Crest, BMI)	5
29	32	UNEXPECTED GOODBYE Glenn Barber, Hickory 1645 (Acuff-Rose, BMI)	6	67	—	HOW COULD YOU BE ANYTHING BUT LOVE Ferlin Huskey, Capitol 3415 (Blue Crest/Hill & Range, BMI)	1
30	41	ONEY Johnny Cash, Columbia 4-45660 (House of Cash, BMI)	3	68	—	IT'S A MATTER OF TIME Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	1
31	38	THE CLASS OF '57 Statler Brothers, Mercury 73315 (House of Cash, BMI)	4	69	73	TAKE IT EASY Billy Mize, United Artists 50945 (Benchmark, ASCAP)	2
32	26	ASHES OF LOVE Dickie Lee, RCA 74-0710 (Acuff-Rose, BMI)	13	70	66	BABY WHAT'S WRONG WITH US Charlie Louvin & Melba Montgomery, Capitol 3388 (Window/Empher, BMI)	4
33	47	FUNNY FACE Donna Fargo, Dot 17409 (Famous) (Prima Donna, BMI)	2	71	—	LUCIUS GRINDER Ray Sanders, United Artists 50933 (Danor, BMI)	1
34	35	IT MEANT NOTHING TO ME Diana Trask, Dot 17424 (Famous) (Green Apple/Sunbeam, BMI)	9	72	75	WHAT EVERY WOMAN WANTS TO HEAR Claude Gray, Million 18 (Vanjo, BMI)	2
35	37	WHAT'S WRONG WITH OUR LOVE Jack Greene & Jeannie Seely, Decca 32991 (MCA) (Tree, BMI)	5	73	—	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia 4-45668 (Rose, BMI)	1
36	36	RAIN FALLING ON ME Johnny Russell, RCA 74-0729 (Husky, BMI)	11	74	—	TRAVELIN' LIGHT George Hamilton IV, RCA 74-0776 (Acoustic, BMI)	1
37	30	THE ROADMASTER Freddie Weller, Columbia 4-45624 (Young World/Central Star, BMI)	12	75	—	NOTHING CAN STOP MY LOVING YOU Patsy Sledd, Mega 615-0085 (Fort Knox, BMI)	1
38	40	GOODBYE David Rogers, Columbia 4-45642 (Pix Russ, ASCAP)	6				

WHEEL OF FORTUNE SUSAN RAYE



Posey Session Cut by Perry

NASHVILLE—Richard Perry, cutting his first sides here, has produced a series of songs with Sandy Posey for Columbia at his own request.

Perry, who has produced Barbra Streisand, Fats Domino, Ella Fitzgerald and Tiny Tim, among others, said he specifically asked Columbia president Clive Davis if he could cut Miss Posey.

"I wanted to record a female artist with broad-based appeal, and she had it," Perry said. "I also had one particular song which was just right for her. So in her I had the perfect combination of artist and song. Her potential hasn't begun to be tapped."

Miss Posey, formerly of Mem-

phis, had a string of hit records on MGM, and then worked as a back-up singer for Chips Moman at his American Studio, which has since moved to Atlanta. She recently signed with Columbia, and has had three releases as a country artist.

"Her new songs will be pop-country," Perry said. "It will be both old and new material, some of which she wrote herself."

Saying Nashville was the only major recording center at which he hadn't yet worked, Perry expressed excitement about the assignment. It was given to him by Davis, after Perry's call to the Columbia leader.

Kirby Johnson has done all the arrangements.

Raintree Label All Country

NASHVILLE—Mega Records and Tapes, Inc., has formed Raintree Records, a new label.

Mega president Brad McCuen said that, with a new label, new distribution opportunities will become available. It will be used to showcase country artists exclusively, while Mega will continue to be total concept.

Raintree's first release is "Heavy On Your Mind," by Shirley Ray Sands, who was discovered at the Music Cabaret, Ft. Lauderdale, Fla.

All phases of production, promotion, distribution and administration will be under the direction of Mega staff personnel.

Gospel Move By Lee Office

NASHVILLE—Buddy Lee Attractions, Inc., has made its first move into the gospel field with the signing of the Sego Brothers and Naomi, one of the nation's best known groups.

The Sego Brothers and Naomi, a group consisting of 8 entertainers, records for the Heart Warm-

ing/Impact labels. One of their singles, "Sorry I Never Knew You" has, according to the label, sold more than 1½ million copies. Their album by the same title is approaching the million figure, it is claimed.

The group has its own syndicated television and radio show.

Nashville Scene

• Continued from page 37

temporary country album for RCA which should be a winner, as he is in college. . . . **George Jones** is recovering from minor nose surgery in Florida. . . . **Bobby Austin** is now recording for Triune Records, and has a top producer in **Joe Melson**. . . . **Ginger Mede** and her husband-manager **Joe Walt**, are back from an 18-month overseas tour that took them almost around the world. She had two records released, one in New Zealand, the other in Japan. . . .

Bobby Lee Trammell of Sounco is on a promotional tour of ten states, pushing a single from his album, "Love Isn't Love." . . . During the October convention, Brite Star promotions will broadcast several radio shows, promoting the firm's artists. . . . **Brenda Lee** leaves on a five-week tour of England Oct. 13. . . . Five consecutive capacity crowds packed the Ak-Sar-Ben auditorium in Omaha for a Nashville package. It featured **Jeannie C. Riley**, **Sonny James** and the **Southern Gentlemen**, **Danny Davis** and the **Nashville Brass**, and **Ronnie Prophet**. Talent coordinator **Don Romeo** said more than 7,000 a night showed up. It was one of the most successful packages ever there. . . . The Philadelphia Inquirer carried a column which included a request from a lady saying the only thing she wanted for her birthday was an autographed picture of **George Jones**. **Shorty Lavender** provided it. . . . **William B. Moore** of Raven Records, Sacramento, has signed new artist **Jerry McClendon**, and will record him at the **Buck Owens** studio in Bakersfield. . . .

The Skyland Musical Instrument Co. presented its first guitar in its new Spartan series to **Del Reeves** backstage at the "Opry." While **Jack Greene** and **Jeannie Seely** were doing a show for convicts at Fort Leavenworth, Decca's **Jerry Clower** was doing the same for inmates at Parchman, Miss. . . . **Jim Ed Brown** flew in from an Atlanta show to sing at the wedding of the daughter of club owner **Donnie Smith** in Pierceton, Ind. It was a surprise arranged for her. . . . **KLAC** in Los Angeles, in recognition of the 75th anniversary of the birth of **Jimmie Rodgers** Sept. 8th, will broadcast a special one-hour tribute to the "father of country music" on that date. It was written and produced by **Hugh Cherry**. . . .

Billy Linneman's Hilltop Recording Studios have undergone a real face-lift. The new decorations, including an entirely new ceiling, should draw many comments. . . . **Pat Boone** will return to Nashville this month to record a gospel album. . . . **Tommy Cash** will headline this year's Ak-Sar-Ben World Championship Rodeo for 10 days beginning Sept. 22. He and his band, the **Tomcats**, will appear at all ten performances of the rodeo.

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Poppa Joe To Ranwood

NASHVILLE—Poppa Joe Records has completed a distribution pact with Ranwood in a move to get wider album sales.

Poppa Joe earlier this year made a lease arrangement with Ranwood for its first LP by the Magic Organ, and plan their second LP release this week.

Ranwood will handle distribution for all single and LP product carrying the Poppa Joe label for acts which include The Harden Trio, Bobby Harden, Poppa Joe's Music Box and Jimmy Capps.

Arrangements for the agreement were set up by George Cooper III, president of Country College. He has been retained by Ranwood to handle country promotion for both labels.

Hot Country LP's

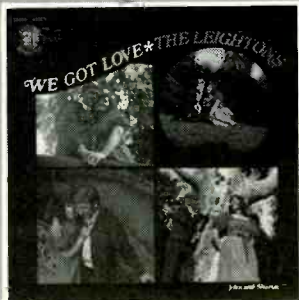
Billboard SPECIAL SURVEY for Week Ending 9/9/72

★ 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	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	11
2	4	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	4
3	1	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	9
4	5	LONESOMEST LONESOME Ray Price, Columbia KCP 31546	6
5	3	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	11
6	6	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	25
7	8	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	7
8	7	BEST OF JERRY REED RCA LSP 4729	11
9	9	GOD BLESS AMERICA AGAIN Loretta Lynn, Decca DL7-5351 (MCA)	11
10	10	REAL MCCOY Charlie McCoy, Monument Z 31329 (CBS)	24
11	12	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	7
12	11	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL7-5352 (MCA)	10
13	24	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	3
14	14	"IF IT AIN'T LOVE" AND OTHER GREAT DALLAS FRAZIER SONGS Connie Smith, RCA LSP 4748	9
15	18	BEST OF BUCK OWENS & SUSAN RAYE Capitol ST 11048	5
16	17	ASHES OF LOVE Dickie Lee, RCA LSP 4715	12
17	19	SINGS THIS LITTLE GIRL OF MINE Faron Young, Mercury SR 61364	4
18	21	ME AND THE FIRST LADY George Jones & Tammy Wynette, Epic E 31554 (CBS)	4
19	13	CRY Lynn Anderson, Columbia KC 31316	23
20	16	CAB DRIVER Hank Thompson, Dot DOS 25996 (Famous)	8
21	32	AMERICA: A 200-YEAR SALUTE IN STORY AND SONG 2 Johnny Cash, Columbia KC 31645	2
22	20	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	14
23	36	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	2
24	27	ELVIS LIVE AT MADISON SQUARE GARDEN Elvis Presley, RCA LSP 4776	7
25	15	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	20
26	25	THE KEY'S IN THE MAILBOX Tony Booth, Capitol ST 11076	10
27	22	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	18
28	26	GEORGE JONES Epic KE 31321 (CBS)	16
29	28	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	14
30	—	MISSING YOU Jim Reeves, RCA LSP 4749	1
31	33	FOR THE GOOD TIMES Ray Price, Columbia C 30105	106
32	30	HANK WILLIAMS JR.'S GREATEST HITS, VOL. 2 MGM SE 4822	15
33	31	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia KC 31594	6
34	—	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	1
35	23	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	20
36	27	THE DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	18
37	39	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	23
38	38	THE BEST OF JOHNNY BUSH Million 1001	6
39	45	WOMAN (Sensuous Woman) Don Gibson, Hickory LPS 166	2
40	42	THERE'S A PARTY GOIN' ON Jody Miller, Epic KE 31706 (CBS)	2
41	—	COUNTRY MUSIC THEN AND NOW Statler Brothers, Mercury SR 61367	1
42	40	THIS IS JERRY WALLACE Decca DL 75294 (MCA)	21
43	43	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	24
44	37	YOU ALMOST SLIPPED MY MIND Kenny Price, RCA LSP 4763	4
45	41	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	21

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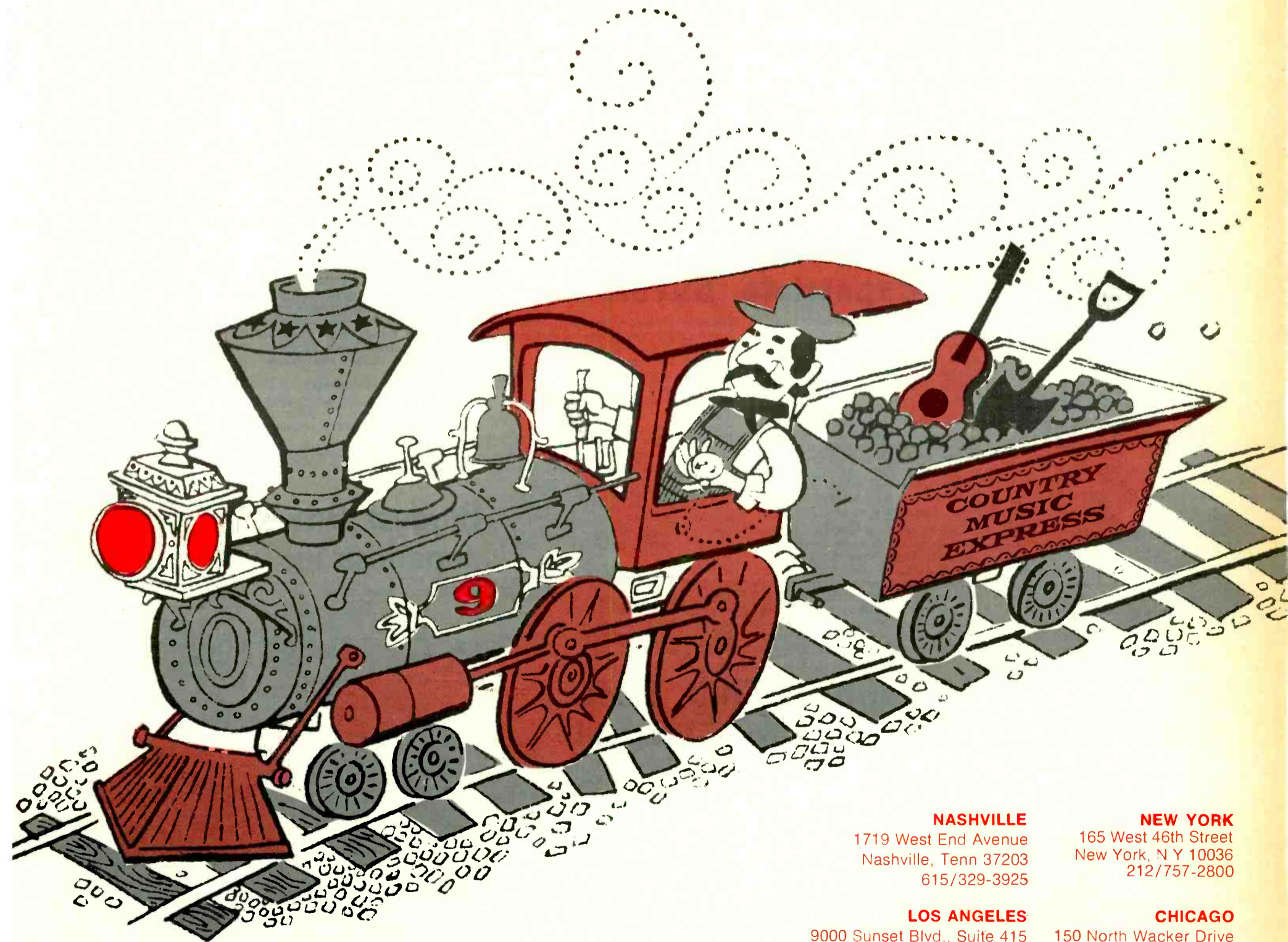
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International News Reports

WEA of Canada Slates Promotion Men Meeting

TORONTO—WEA Music of Canada has scheduled its first meeting of promotional men, to take place in conjunction with Communication 4 in Montreal. National promotion director, Tom Williams, said that manage-

ment felt that regional promotion men should be able to gain valuable insight on the over-all Canadian market.

At the same time, Williams said that Brian Perry has been named Ontario promotion representative. Perry will work with Bob Krol and will be primarily responsible for the Elektra label in Toronto as well as promoting all WEA-affiliated labels outside of the city.

"This move is part of a general overall strengthening of our promotion staff across Canada. We now have what I believe is the strongest promotion department in Canada," Williams said.

The WEA promotion team includes Don Boas in Vancouver, Rod Stitt in Calgary, Don Coward in Winnipeg, Krol and Perry in Ontario, Graham Powers and Roger Desjardins in Quebec and David Read in the Atlantic provinces.

H.P. & Bell Pact With Cap

TORONTO—Capitol of Canada has acquired Canadian manufacturing rights to product from H.P. and Bell Productions. The first albums to be released under the new deal are by Lighthouse lead singer, Bob McBride, and the Australian group, the Flying Circus. Capitol plans extensive promotion and merchandising campaigns to support the single and album releases by H.P. & Bell artists.

Capitol also signed Bear Productions' group, New Potatoes. The three-man group just completed a 30-day one-nighter tour of Ontario with top Capitol act, Edward Bear. New Potatoes will be recording their first sides for Capitol later this month. The group will make a cross-country college tour later in the year.

Mounties In Raids On Pirates

TORONTO—The Royal Canadian Mounted Police has seized thousands of pirate 8-track tapes in a series of more than 100 raids across Canada, according to the Canadian Recording Manufacturers' Association.

Charges are in progress against the unauthorized dealers and distributors involved.

Under Canadian law, it is an offense through infringement of copyright to make, import, distribute, offer for sale, lease or sell an unauthorized 8-track tape.

Vanguard, Hopi Deal

TORONTO—Hopi Records has concluded a label distribution agreement with Vanguard Records. Vanguard will handle the U.S. distribution of the Hopi label, while all foreign licensing and tape agreements are being handled directly by Hopi.

London Records of Canada will handle distribution in this market.

Vanguard is reported to have embarked on a major promotional campaign on the first Hopi release, "Brand New Sunny Day" by James Robert Ambrose, a current Canadian hit.

Fall releases on Hopi, according to Mike Levine, include an album by Ambrose, a single and album by Arte Kaplan, and singles by Lana Cantrell, Leigh Ashford, Motherlode, Godfrey and Roger Bruno.



PHONOGRAM HAVE signed Vanity Fare, English chart group, for worldwide release apart from North America and Canada. The deal was tied up by Easterby/Champ Productions and Roland Rennie, Creative Director of Phonogram. First single, "I'm In Love With The World," was written by Giorgio, with English lyrics from Jack Fishman. Group's previous hits with the Page One label were "Early In The Morning," and "Hitchin' A Ride." Picture shows standing, left to right, Des Champ, Michael Levy (accountant for Easterby/Champ), Mike Lennox (disk jockey), Roland Rennie; (seated), Steve Gottlieb, executive chairman, Phonogram; Roger Easterby.

U.S. Firm into Disk TV Promotion

LONDON—Following on the K-Tel and Arcade concept of packaging 20 hits by the original artists in one album comes a new compilation LP from Ronco U.K., an offshoot of the U.S. Ronco Tele-products firm which has been in television promotion for eight years.

The new album is to be backed up with a total promotion budget of \$840,000 with \$720,000 of this being spent on extensive television advertising.

To avoid running into pressing problems Ronco is to stagger the campaign throughout the country.

Pressing will be by several plants and distribution is to be by mail through a special arrangement with the GPO. Dealer orders are to be restricted to a minimum of one box containing 25 records.

Tracks for the album have been acquired from RCA, Island Dawn, Pye, Chrysalis, A and M and Trojan and include product from Cat Stevens, Middle of the Road, Mott the Hoople, Greyhound, Sweet, Atomic Rooster, Buffy St. Marie, Jethro Tull, Laurie Stivers, Lindisfarne, Procol Harum, Joan Baez, Free, Labi Siffre, Band of the Royal Scots Dragoon Guards,

Mungo Jerry, Traffic, Blue Haze, Scott English and Olivia Newton John.

Ronco, headed in the U.K. by managing director Tony Gouldstone, is confident of sales around 750,000. The album will be released on Sept. 28.

GRT Seeks Gold Award

TORONTO—GRT of Canada has applied for platinum disk certification of its "Century Gold" album. The two-record set features eight Canadian country artists. It was marketed through All Records under a unique arrangement.

President Ross Reynolds said that sales of the package have now exceeded 100,000. Artists featured include Jack Bailey, Stan Farlow, Simone and Nora Hart, Ron Dykoff, Jimmy Nolan and James Lewis.

Reynolds also revealed that GRT and All Records are putting together a half-hour TV program featuring these artists for syndication.

Reynolds said that a second "Country Gold" album is being prepared.

Biggest Drive Japanese in

• Continued from page 1

and the Brothers Four. They are being followed by the Kingston Trio, Cliff Richard, B.B. King, the James Gang, Caravelli & His Magnificent Strings, Cat Stevens, Vicky and Charles Aznavour.

Due in October are the Glenn Miller Orchestra, Nancy Wilson, Michael Legrand & His Orchestra, James Taylor, Alfred Hause & His Orchestra, Nina Simone, James Last & His Orchestra, and Gigliola Cinquetti. They will be followed by Adamo, Paul Mauriat & His Orchestra, and the Three Suns in November, according to their respective booking agents. Due in December and next January are Neil Diamond, John Denver, Neil Sedaka, the New Seekers and trumpet soloist Nino Rosso.

The galaxy of stars due to appear during the first phase of the record sales campaign augurs well for the Japanese record manufacturers. They have every opportunity of setting new highs in production and sales for the second half of this year.

Philippine Club Aims At Expatriate Buyers

MANILA—The Music Bank, operator of the first music-record-tape club in the Philippines, has started servicing overseas Filipinos mostly concentrated in California, Hawaii, New York City and Chicago.

The "bank," using the phrase "The No. 1 Source of Philippine Records," entertains mail orders of locally produced records and tapes at privilege discounts. The outfit carries all labels, artists and types (folk, vernacular and English). It issues a monthly catalog for free.

The number of Filipinos overseas is estimated to be more than 500,000. More than 340,000 are living in the United States. Concentration areas and corresponding numbers of Filipino residents are as follows: California—138,859; Hawaii—93,915; New York City—14,279; Illinois—12,654 and Washington—11,462. There are Filipino

residents in every American state. Vermont has the lowest concentration with 53 residents.

There are very few outlets of Philippine-produced records in the United States. Until the entry of the international department of The Music Bank, the principal source of locally produced records is L.R. Villar. The Villar outlet exports and entertains mail orders. Villar Records has the biggest catalog of Philippine music, followed by Mico Industries, Vicor Music and Wilear's. There are about 500 albums in the active Philippine music catalog. Some 100 albums are in English, sung by Filipino artists.

The Music Bank was founded by Billboard correspondent Oskar Salazar a year ago. It services 85,000 subscribers in the Philippines. It operates on a one-stop. Mailing address is P.O. Box 3739, Manila.

Supraphon Club Series Is Geared to Classical

PRAGUE—Supraphon's record club, which has just reached its 14th edition, now has 150,000 members. The latest edition is exclusively devoted to classical music and offers 80 albums including recordings from 14 foreign companies including Ariola, Harmonia Mundi, HMV, Columbia, DGG and Deutsche Schallplatten.

Among the complete opera recordings are EMI's version of Gounod's "Faust And Marguerite" featuring Victoria de los Angeles and Nicolai Gedda, EMI and Melodia's "Eugen Onegin" under Rostropovitch and Karajan con-

ducting "Meistersinger" on Eterna.

Local product will include Supraphon recordings of Honegger's "Jean D'Arc" by the Czech Philharmonic Orchestra under Serge Baudo, Antonio Pedrotti's recording of Respighi's "Pini di Roma" and "La Boutique Fantasque" and Stravinsky's "Pulcinella" and "Orpheus" by Oscar Danon with the CPO.

Deadline for subscriptions for this new series is this month and it is expected that the orders will reach a new high. During the past 12 months members ordered almost one million albums.

From the Music Capitals Of the World

TORONTO

Jim Rudnick has joined Shining Star Associates of Hamilton as advertising and public relations manager. He was formerly associated with Martin Onrot Associates. Direction South Management Ltd. and Crowbar. . . . Dr. Music has just wound up a successful Western tour, culminating in an appearance before 6,000 people at Regina's Buffalo Days. The group returns to the studios this week to cut a second album which Bell in the U.S. will release in the fall. . . . Edward George and Harding packed George's for the fifth time this month.

Boot Records has signed Chris Scott with a first single, "Now That I'm Back," scheduled for immediate release. . . . Capitol's Roly Legault setting up a large promotion campaign on the new Band album, "Rock of Ages." . . . Sonny and Cher into Toronto for the CME show with the Stampeders (2). . . . Crowbar returned from 40-day national tour this week and played a back-home show to 8,000 fans at the CNE. The group has been booked to appear with Alice Cooper at Varsity Stadium (2).

Polydor has reissued the Bells' single of "Maxwell's Silver Hammer." . . . Mowest's Celebration at the Elmwood Casino, Windsor (Oct. 3-14), and the Vancouver Coliseum (25). . . . Bobby Darin plays the CNE (30) and Pink Floyd play one Canadian date on their latest North American tour—Vancouver on Sept. 30. . . . GRT releasing a new Funkadelic single, "A Joyful Process," which is Canadian content. The label is also issuing the Mainline "Live at the Victory Theater—the Bump and Grind Revue" album. . . . Latest Joshua single is called "Come on Home." . . . A&M and A&A tied in for a Jazz on A&M month. . . . Guess Who, is in Toronto this week with manager Don Hunter to play the CNE (31).

MANILA

Dyna Products is now the licensee in the Philippines of Jade label.

Home Industries issued four new albums; "Rachel" by Rachel (Decca), "Pure Devotion" by Lindy Stevens (Decca), "McKendree's String 3" by McKendree's String 3 (Decca) and "Portrait" by The Walker Bros. (MCA). . . . Super released five new LPs, "Organized" by Chris Waxman, "Two Lovers Everywhere" by Mantovani & His Ork, "Gypsy" by Werner Muller, "Tom Jones Live at Caesar's Palace, Vols. 1 & 2," and "Togetherness" by Ronnie Aldrich, all on London label. . . . New albums from Dyna Products are "Tapestry" by Don McLean (UA), "Primal Roots" by Sergio Mendes (A&M), "Peace Man's Farm" by Noah (Dunhill) and "Judee Sills" on Asylum. . . . Dyna entered Carmen Soriano into a one-year recording contract. . . . First LP of Bits N' Pieces, an electronic

(Continued on page 43)

Osmond Cartoon TV in U.K.

LONDON—Three major Independent Television regions are to screen the 17-part Osmond series, beginning on Sept. 16. The Osmonds, a cartoon series based on the American pop group, closely follows the format used in the recent Jackson Five series.

The Osmonds will be shown by London Weekend, ATV and Scottish Television. Although the series has originated from the United States, the Osmonds' graphics—like the Jackson Five series—has been created in London. The group's voices will be used on the soundtrack.

OUTPUT UP IN CANADA

OTTAWA — Latest figures from Statistics Canada demonstrate a continuing growth in the year's sales.

For June, Canadian manufacturers produced 4,331,977 records compared with 3,198,559 in June of 1971.

Tape production was up from 331,050 units to 743,946.

NO. 1 IN SPAIN

SINGLES

No. 1

"ALGO DE MI"

BY

CAMILO SESTO

Producer: Juan Pardo

L.P.s

No. 1

"NATURAL"

BY

JUAN PARDO

Producer: David Pardo



ERIKA MUSICAL S.A. ERIKA PRODUCTIONS S.A.

JUAN HURTADO DE MENDOZA, 5, MADRID 16

TEL. 259-7302

Stampede Set For Foreign Tour

TORONTO—Mel Shaw, manager of Canadian group the Stampede, returned this week from a three-week, six-country visit to Europe, where he set up a U.K. and European tour for the group. The tour opens Oct. 5 in Holland, and proceeds through Belgium (13-14), France (18-20), Switzerland (21), and Britain (24-Nov. 3).

Shaw said that his visit was as a result of the favorable reaction gained by the Stampede during the Maple Music Junket. "The purpose was to follow up the press coverage of the Stampede, to talk to our recording affiliates, Phillips

and EMI, and to set up dates with various promoters."

As a result, the Stampede's second album, "Carryin' On," will be released in all European markets, along with the current Canadian hit, "Wild Eyes."

Shaw also made subpublishing deals with Anagon (Holland and Belgium), Melodie Der Welt (Germany) and Sonet (Scandinavian countries).

He said that he had been corresponding with various industry people in Europe since 1965, but this was the first time in which he was able to make on-the-spot contact.

In the Netherlands, Shaw had extensive discussions with Wim Skipper and Cathy Oudemans of Phillips. In Paris, he had meetings with Patrick Taton, international director of Phillips.

Shaw feels that the Maple Junket helped the European industry know about the existence of a Canadian music scene, in addition to turning it on to specific artists.

"Enough of the journalists who came to Canada wrote something on the Stampede that I was able to go over and find immediate enthusiasm for the group. Of course the fact that we had a big record in the U.S. 'Sweet City Woman' probably didn't do any harm either," Shaw said.

Shaw revealed that he had hired Mary-Lynn Ryalen as international publicity coordinator. Miss Ryalen was formerly with Quality Records Ltd. "We've printed 3,500 glossies and 300 color transparencies," Shaw said, "and Mary-Lynn will spend her time liaising with publicity contacts."

Shaw also announced that the Stampede will play Hawaii (Nov. 25-27) and Japan early next year.

U.K. Singles Show 20 Percent Rise

LONDON — Record production rose by 14 percent in May this year compared with May 1971, with singles registering a healthy increase of 20 percent, double the rise registered by albums during the month.

Total May production was 10 million records as opposed to 8.8 million in May 1971, and their total value was over \$7.8 million, also representing an increase of 14 percent over May last year. Home sales climbed by 19 percent to a value of \$7 million, but exports dipped by 10 percent.

Production of singles numbered 4,065,000 compared with 3,392,000 in May last year, and the 10 percent increase in album pressing resulted in the figure of 5,918,000.

Production in the first five months of this year was 2 percent up on the corresponding period last year, and sales for the January-May period were 14 percent higher than in 1971.

YORKE ON RIO SONG PANEL

TORONTO—Billboard's Canadian editor, Ritchie Yorke, has been selected as one of the panel of judges for the 7th Rio International Song Festival. The festival will take place in Rio de Janeiro between Sept. 22 and Oct. 1.

Artists from Canada who will perform include the Stampede and Christopher Kearney. Yorke will join a panel of judges including Richard Harris and Virna Lisi.

From The Music Capitals of the World

• Continued from page 42

band, on Dyna will be titled "Only the Beginning." The band plays nightly at D'Flame.

Villar Records signed the Howlers, an electronic band playing nightly at D'Flame. First single release is "You Don't Know What You Mean to Me." . . . Mareco released these new albums: "Standing Ovation" by Gladys Knight & The Pips (Soul), "Islands" by King Crimson (Atlantic), "Bing n' Basie" by Bing Crosby & Count Basie (Daybreak) "His Way!" by Frank Sinatra, Jr. (Daybreak), Donny Hathaway Live" on Atco and "The Best of Everything" by Laurindo Almeida (Daybreak).

Vicor artist Florence Aguilar will assume first movie leading role with comedian Chiquito. Aguilar has also received movie offers from Tagalog Ilang-Ilang and Liberty Productions to team up with Eddie Peregrina (D'Swan) and Victor Wood (Vicor). Wood's new movie is "Trobadour," opposite Rossanna Ortiz. OSKAR SALAZAR

ZURICH

East of Eden toured Switzerland from Aug. 25 to 27. . . . Musikvertrieb released the new Jefferson Airplane-LP "Long John Silver" in its original American sleeve, representing a wooden cigar-box. . . . The same company has appointed Guido Capecchi, formerly with CBS Records in Zug, as promotion-manager. Capecchi will handle the promotion for Ariola, Decca and RCA. The WEA-labels will now be promoted by Peter Zumsteg who previously was in charge of the entire Musikvertrieb rock catalog. . . . Spanish singer Carmela is touring this country

from Sept. 22 to Dec. 2 together with Albert Lahiani and Frederic Ben Attar. . . . Arthur Brown's Kingdome Come and Guru Guru played at the Volkshaus Zurich, Aug. 11. . . . Phonag has added the following labels to their catalog: Global, Black Lion, Freedom, Jupiter and Fan. . . . Pinchas Zukerman performed in Ascona, Aug. 18.

Ivan Rebroff in Switzerland for four concerts (Sept. 2 to 10). . . . Titanic announced a Swiss-tour from Sept. 20 to 24. . . . FF&Z will be playing six concerts from Sept. 22 to 30. . . . Tony Christie guested at the Swiss exhibition for radio and TV FERA on Sept. 2. . . . Chris Barber toured Switzerland from July 29 to Aug. 6. . . . Curved Air (Sept. 12) and Brotherhood Of Breath (Sept. 16) are among the guests at the 22nd International Jazz Festival in Zurich (Sept. 11 to 16). Musikvertrieb is planning an extensive promotion campaign for the two groups. . . . Further concerts in Switzerland are planned by the Who (Sept. 5 in Wetzikon), by Manassas (Sept. 30 in Montreux), by Sweet (Oct. 6 to 8), by Led Zeppelin (Oct. 28/29 in Montreux) and by the Allman Brothers (Nov. 4).

BERNIE SIGG

HAMBURG

HAMBURG — A new 140-page catalog from Teldec offers 140 complete operatic recordings from Decca, RCA and Telefunken. . . . "Pop-corn," the instrumental million-seller in France, had by mid-August been covered via seven different versions in West Germany. . . . Chaperoned by their

(Continued on page 45)

Canada Executive Turntable

Bill Bannon appointed to the newly-created position of artist development and marketing coordinator, Capitol Records (Canada) Ltd., Toronto. Bannon's new duties will cover promotion, artist relations, marketing concepts, liaison and tour support coordination. He will also coordinate activity for Penny Farthing Records, and Island Records, and for new Canadian labels now being negotiated by the company.

During his 10 years with Capitol, Bannon has been Ontario promotion manager, sales representative, national product manager and national promotion manager.

HITS OF THE WORLD

ARGENTINA

(Courtesy: Escalera A La Fama)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------------|---|
| 1 | 4 | LA AVENTURA | Jose Maria Y Elena (RCA)*; Paulo Miro (M Hall)*; Stone & Erich (Fania/M Hall) |
| 2 | — | LOVE THEME FROM "THE GODFATHER" | Soundtrack (M Hall); Andy Williams (CBS); Alain Debray (RCA)*; Johnny Pearson (Penny); Roger Williams (MCA) |
| 3 | — | PALABRAS PALABRAS | Mina/A. Lupo (EMI); Silvana Di Lorenzo/O. Brandi (RCA)* |
| 4 | — | SI SUPERAS | Luisa M. Guell (M Hall); Julieta (CBS)*; Maria E. Lovero (RCA)* |
| 5 | — | POPCORN | Hot Butter (RCA); Anarchic System (CBS); Rod Hunter (Odeon) |
| 6 | — | YOU'LL NOTICE ME | Terry Winter—In English (EMI); Terry Winter—In Spanish (RCA); Acuarious Band (D Jockey) |
| 7 | — | SATURDAY MORNING | SATURDAY NIGHT—Ledbetter Possum (M Hall) |
| 8 | — | SLEEPY SHORES | Johnny Pearson (Penny); Ray Conniff (CBS); Alain Debray (RCA)* |
| 9 | — | ITCHY KOO KOO | Flash (CBS)*; Buzz (M Hall) |
| 10 | — | AMAR AMANDO | Elio Roca (Polydor); Ginamaria Hidalgo (Microfon)*; Irene Tapia (CBS)* |

BANGKOK

(Courtesy: Radlo HSA)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------|--------------------------------|
| 1 | — | SUMMERTIME DREAMING | Gene Pitney |
| 2 | — | CROSSWORD PUZZLE | Dana |
| 3 | — | AUTOMATICALLY SUNSHINE | The Supremes |
| 4 | — | GOT A FEELIN' IN MY BONES | Sacha Distel |
| 5 | — | THE CANDY MAN | Sammy Davis, Jr. |
| 6 | — | RUN TO ME | Bee Gees |
| 7 | — | MISTER SUNSHINE | Jimmy Young |
| 8 | — | WATCH ME | Labi Siffre |
| 9 | — | IN TIME | Engelbert Humperdinck |
| 10 | — | SEASIDE SHUFFLE | Terry Dactyl And The Dinosaurs |

BRITAIN

(Courtesy Record & Tape Retailer)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------------|--|
| 1 | 2 | YOU WEAR IT WELL | Rod Stewart, Mercury 6052 171 (G.H. Music) Rod Stewart |
| 2 | — | MAMA WE'RE ALL CRAZEE NOW | Slade, Polydor (Barn/Schroeder) Chas Chandler |
| 3 | 1 | SCHOOL'S OUT | Alice Cooper, Warner Bros. (Copyright Control) Bob Ezrin |
| 4 | 3 | SILVER MACHINE | Hawkwind United Artists (Copyright Control) Hawkwind/Dr. Technichal |
| 5 | 4 | ALL THE YOUNG DUDES | Mott the Hoople, CBS 8271 (Titanic/Chrysalis) David Bowie |
| 6 | 12 | IT'S FOUR IN THE MORNING | Faron Young, Mercury (Burlington) Jerry Kennedy |
| 7 | 7 | LAYLA | Derek & the Dominos, Polydor 2058 130 (Trojan) |
| 8 | 6 | POPCORN | Hot Butter Pye Prod. R. Talmadge, The Jeromes, Prod. D. Jordan |
| 9 | 14 | STANDING IN THE ROAD | Blackfoot Sue, DJM JAM 13 (Beano) Noel Walker |
| 10 | 5 | SEASIDE SHUFFLE | Terry Dactyl-The Dinosaurs UK (Sonet) |
| 11 | 13 | THE LOCOMOTION | Little Eva London (Screen Gems/Columbia) Jerry Goffin |
| 12 | 20 | SUGAR ME | Lynsey De Paul MAM (ATV Kirschner) Gordon Mills |
| 13 | 11 | RUN TO ME | Bee Gees Polydor (Abigail) Bee Gees/Robert Stigwood |
| 14 | 17 | I GET THE SWEETEST FEELING | Jackie Wilson (T.M. Music) |
| 15 | 9 | 10538 OVERTURE | Electric Light Orchestra Harvest (Carlin/R. Wood/Sugartown) R. Wood/J. Lynne |
| 16 | 8 | BREAKING UP IS HARD TO DO | Partridge Family, Bell (Screen Gems/Columbia) Wes Farrell |
| 17 | 10 | PUPPY LOVE | Donny Osmond MGM (MAM) Curb & Ruff |
| 18 | 26 | VIRGINIA PLAIN | Roxy Music Island (E.H. Music) Peter Sinfield |
| 19 | 15 | I CAN SEE CLEARLY NOW | Johnny Nash CBS (Rondor) Johnny Nash |
| 20 | 28 | AIN'T NO SUNSHINE | Michael Jackson Tamla Motown (United Artists) Berry |
| 21 | 22 | TOO BUSY THINKING ABOUT MY BABY | Mardi Gras, Bell BELL 1226 (Jobete/Carlin), Lou Pop |
| 22 | 24 | CONQUISTADOR | Procol Harum, Chrysalis CHS 2003 (Essex) Chris Thomas |
| 23 | 18 | ROCK AND ROLL PART I/II | Gary Glitter (Leeds) Mike Leander |
| 24 | 29 | JOURNEY | Duncan Browne RAK (RAK) Mickie Most |
| 25 | 27 | LEAN ON ME | Bill Withers, A&M AMS 7004 (United Artists) Withers/Jackson |

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|----|----|-----------------------------------|--|
| 26 | 16 | SYLVIA'S MOTHER | Dr. Hook & The Medicine Show CBS (Essex) Ron Haffkine |
| 27 | 25 | WORKING ON A BUILDING OF LOVE | Chairman Of The Board, Invictus (KPM), Holland-Dozier-Holland |
| 28 | 19 | CIRCLES | New Seekers (Ampar) David MacKay |
| 29 | 31 | WHERE IS THE LOVE | Roberta Flack/Donny Hathaway, Atlantic K 100202 (C. Shane) Joel Dorn/Arif Mardin |
| 30 | 44 | LIVING IN HARMONY | Cliff Richard Columbia (Mervyn) Norrie Paramor |
| 31 | 33 | HEYKENS SERENADE | (The Day Is Over)—Royal Scots Dragon Guards Band (Feldman/Sunbury) Pete Kerr |
| 32 | 21 | MAD ABOUT YOU | Bruce Ruffin Rhino (Creole) Bruce Anthony |
| 33 | 34 | MY GUY | Mary Wells, Tamla Motown (Carlin) Smokey Robinson |
| 34 | 23 | BETCHA BY GOLLY WOW | Stylistics Avco (Gamble Huff) Thom Bell |
| 35 | 41 | I'M STILL IN LOVE WITH YOU | Al Green London (Burlington) Willi Mitchell |
| 36 | 46 | COME ON OVER TO MY PLACE | Drifters Atlantic (Screen Gems/Columbia) Jerry Wexler/Bert Berns |
| 37 | 30 | AUTOMATICALLY SUNSHINE | Supremes, Tamla Motown (Jobete/Carlin) Smokey |
| 38 | 40 | WALK IN THE NIGHT | Jnr. Walker Tamla Motown (Jobete/Carlin) Johnny Bristol |
| 39 | 50 | BIG SIX | Judge Dread Big Shot (Bush) Bush Prod. |
| 40 | 43 | LOVE LOVE LOVE | Bobby Hebb Philips (Leeds) Jerry Ross |
| 41 | 39 | AMAZING GRACE | Royal Scots Dragon Guards Band RCA (Harmony) Pete Kerr |
| 42 | 32 | WATCH ME | Labi Siffre Pye (Groovy) Labi Siffre |
| 43 | 35 | STARMAN | David Bowie RCA (Titanic/Chrysalis) D. Bowie/K. Scott |
| 44 | — | LONG COOL WOMAN IN A BLACK DRESS | Hollies, Parlophone (Tintobe/Cook-away) Ron Richards/Hollies |
| 45 | 37 | LITTLE WILLY | Sweet (Chinnichap/RAK) Phil Whiman |
| 46 | — | SUZANNE BEWARE OF THE DEVIL | Dandy Livingstone, Horse Hoss 16 (Trojan) Robert Thompson |
| 47 | — | WHO WAS IT | Hurricane Smith, Columbia (MAM) Hurricane Smith |
| 48 | 36 | WALK WITH ME TALK WITH ME DARLING | Four Tops, Tamla Motown TMG 823 (Jobete/Carlin) Frank Wilson |
| 49 | 38 | SAMSON & DELILAH | Middle of the Road (Sunbury) G. Tosti |

GUATEMALA

(Courtesy: Radlo Internacional)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------------|-------------------------------|
| 1 | — | SUFRO PORQUE TE QUIERO | SI LAS FLORES PUDIERAN HABLAR |
| 2 | — | QUE ME QUEMEN TUS OJOS | YO NO SOY ESA |
| 3 | — | CORAZON DE ROCA | AMORCITO CHIQUITO |
| 4 | — | MIRAME | SABOR A MI |
| 5 | — | EN TODOS LOS ARBOLES DEL MUNDO | PERDONAME LOS CELOS |
| 6 | — | EL MILAGRO | EL ALFILER |

HOLLAND

(Courtesy: Radlo Veronlea and Bas Mul)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------------|---|
| 1 | 1 | POPCORN | Various Artists (various labels) Basart |
| 2 | 2 | UN CANTO A GALICIA | Julio Iglesias (Decca) Dayglow |
| 3 | 3 | SEALED WITH A KISS | Bobby Vinton (Epic) Altona |
| 4 | 5 | MARIO | Hanny en De Rekels (11 Provincien) Bospel |
| 5 | 8 | MICHAELA | Bata Illic (Polydor) Basart |
| 6 | — | MY REASON | Demis Roussos (Philips) |
| 7 | 4 | SING ALONG | Mac & Katie Kisson (Young Blood) Dayglow |
| 8 | 10 | MANDOLINEN IN NICOSIA | Zangeres Zonder Naam (Telstar) Benelux |
| 9 | 9 | THE FIRST TIME EVER I SAW YOUR FACE | Roberta Flack (Atlantic) Intersong/Basart |
| 10 | — | SOMEONE | Axis (Riviera) Veronica Music |

HONG KONG

(Courtesy: Radlo Hong Kong)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------|--------------------------------------|
| 1 | 1 | ALONE AGAIN | (NATURALLY)—Gilbert O'Sullivan (MAM) |
| 2 | 6 | GOODBYE TO LOVE | Carpenters (A & M) |
| 3 | 5 | JOIN TOGETHER | The Who (Polydor) |
| 4 | 4 | IN TIME | Engelbert Humperdinck (Decca) |

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|----|----|---|-----------------------------|
| 5 | 3 | NICE TO BE WITH YOU | Gallery (Sussex) |
| 6 | 2 | ROLL OVER/SKYLINE | PIGEON*—Sam Hui (Polydor) |
| 7 | 12 | BREAKING UP IS HARD TO DO | The Partridge Family (Bell) |
| 8 | 7 | CIRCLES | The New Seekers (Philips) |
| 9 | 11 | (LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL | The 5th Dimension (Bell) |
| 10 | 17 | RUN TO ME | The Bee Gees (Polydor) |
| 11 | 15 | DUNCAN | Paul Simon (CBS/Sony) |
| 12 | 8 | ROCKET MAN | Elton John (DJM) |
| 13 | 9 | AMERICAN TRILOGY | Elvis Presley (RCA) |
| 14 | 20 | THE GUITAR MAN | Bread (Elektra) |
| 15 | 10 | TOO YOUNG | Donny Osmond (MGM) |
| 16 | 14 | I NEED YOU | America (Warner Bros.) |
| 17 | — | OOH-WAKKA-DOO-WAKKA-DAY | Gilbert O'Sullivan (MAM) |
| 18 | — | PLAY ME | Neil Diamond (Uni) |
| 19 | 13 | TAKE ME BAK 'OME | Slade (Polydor) |
| 20 | — | LONG COOL WOMAN | The Hollies (Parlophone) |

JAPAN

(Courtesy: Music Labo, Inc.)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------------|--|
| 1 | — | TABI NO YADO | Takuro Yoshida (Odyssey) |
| 2 | — | SAYONARA O SURUTAMENI | Billy Banban (Kit) |
| 3 | — | LOVE THEME FROM "THE GODFATHER" | Andy Williams (CBS/Sony) |
| 4 | — | HIMAWARI NO KOMICHI | Cherish (Victor) |
| 5 | — | MEBAE | Megumi Asaoka (GAM) |
| 6 | — | DOUNIMO TAMARANI | Linda Yamamoto (Canyon) |
| 7 | — | ANATA DAKE DE II | Kenji Sawada (Polydor) |
| 8 | — | SEKISHOKU ELEGY | Morio Agata (Bell-Wood) |
| 9 | — | KOKORO NO HONO O MOYASHITA DAKEDU | "THE GODFATHER"—Kiyohiko Ozaki (Philips) |
| 10 | — | HITORI JA NAI NO | Mari Amachi (CBS/Sony) |
| 11 | — | LOVE THEME FROM "THE GODFATHER" | Original soundtrack (Paramount) |
| 12 | — | TEKYO O WATARUTO NAMIDA GA HAJIMARU | Shojo Ishibashi (Crown) |
| 13 | — | KYO NO NIWAKA AME | Rumiko Koyanagi (Reprise) |
| 14 | — | NATSU NO FUREAI | Four Leaves (CBS/Sony) |
| 15 | — | JUNKETSU | Saori Minami (CBS/Sony) |
| 16 | — | SENSEI | Masako Mori (Minoruphone) |
| 17 | — | OTOKO NO KO ONNA NO KO | Hirumi Goh (CBS/Sony) |
| 18 | — | FURIMUKANAIDE | Honey Nights (Union) |
| 19 | — | MATTEIRU ONNA | Hiroshi Itsuki (Minoruphone) |
| 20 | — | SETO NO HANAYOME | Rumiko Koyanagi (Reprise) |

MALAYSIA

(Courtesy: Radio Malaysia, Malaysia)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------|----------------------------|
| 1 | 2 | LET'S DANCE | The Cats (Col) |
| 2 | 1 | SAUSALITO | Western Union Band (Libra) |
| 3 | 3 | MELODY FAIR | Bee Gees (Polydor) |
| 4 | 4 | DON'T GO DOWN TO RENO | Tony Christie (MCA) |
| 5 | 5 | MARY HAD A LITTLE LAMB | Wings (Apple) |
| 6 | 6 | BABY BLUE | Badfinger (Apple) |
| 7 | 8 | COME WHAT MAY | Vicky Leandros (Philips) |
| 8 | 7 | WITHOUT YOU | Nilsson (RCA) |
| 9 | 9 | SEALED WITH A KISS | Bobby Vinton (CBS) |
| 10 | — | LITTLE WILLY | The Sweet (RCA) |

MALAYSIA

(Courtesy: Rediffusion, Malaysia)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------------------|--|
| 1 | 3 | SAUSALITO | Western Union Band (Libra) |
| 2 | 5 | DADDY DON'T YOU WALK SO FAST | Wayne Newton (Chesca) |
| 3 | 1 | SYLVIA'S MOTHER | Dr. Hook & The Medicine Show (CBS) |
| 4 | 6 | BRANDY (You're A Fine Girl) | Looking Glass (Epic) |
| 5 | 9 | EVERYTHING'S GONNA BE FINE | LITTLE BOY IN MOSCOW—Charles Tyler (Wax) |
| 6 | 2 | HOW DO YOU DO | Mouth & Mac Neal (Philips) |
| 7 | 8 | WHAT'S YOUR NAME | Chicory Tip (CBS) |
| 8 | 13 | THE HAPPIEST GIRL IN THE WHOLE U.S.A. | Donna Fargo (Dot) |

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|----|---|------------------------------|------------------|
| 9 | 7 | IT'S GOING TO TAKE SOME TIME | Carpenters (A&M) |
| 10 | 4 | ROCKET MAN | Elton John (DJM) |

SINGAPORE

(Courtesy: Rediffusion, Singapore)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------|---|
| 1 | 3 | LITTLE WILLY | Sweet (RCA) |
| 2 | 6 | SYLVIA'S MOTHER | Dr. Hook & The Medicine Show (Columbia) |
| 3 | 9 | TAKE IT EASY | Eagles (Asylum) |
| 4 | 1 | TAKE ME BACK 'OME | Slade (Polydor) |
| 5 | 2 | OOH-WAKKA-DOO-WAKKA-DAY | Gilbert O'Sullivan (MAM) |
| 6 | 8 | WHERE IS THE LOVE | Roberto Flack & Donny Hathaway (Atlantic) |
| 7 | 4 | SONG SUNG BLUE | Neil Diamond (MCA) |
| 8 | 5 | METAL GURU | T. Rex (T. Rex) |
| 9 | — | SCHOOL'S OUT | Alice Cooper (Warner Bros.) |
| 10 | — | COCONUT | Nilsson (RCA) |

SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers & Distributors)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------------|---|
| 1 | — | SUNDAY MONDAY TUESDAY | Jessica Jones (Nitty Gritty) EMI |
| 2 | — | SYLVIA'S MOTHER | Dr. Hook & The Medicine Show (Date) G.R.C. |
| 3 | — | COME WHAT MAY | Vicky Leandros (Philips) Trutone |
| 4 | — | I NEED SOMEONE | Alan Garrity (Gallo) Gallo |
| 5 | — | NICE TO BE WITH YOU | The Gallery (A&M) R.P.M. |
| 6 | — | SONG SUNG BLUE | Neil Diamond (MCA) Gallo |
| 7 | — | LONG COOL WOMAN IN A BLACK DRESS | The Hollies (Parlophone) EMI |
| 8 | — | VINCENT | Don McLean (Un Art) Teal |
| 9 | — | SOMEDAY NEVER COMES | Creedence Clearwater Revival (Fantasy) Teal |
| 10 | — | LITTLE WILLY | The Sweet (RCA) Teal |

SPAIN

(Courtesy: El Musical)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------|---------------------------|
| 1 | 1 | *ALGO DE MI | Camilo Sesto (Ariola) |
| 2 | 2 | *OH, OH JULY | Los Diablos (EMI) |
| 3 | 3 | AMARILLO | Tony Christie (Movieplay) |
| 4 | 6 | MARY HAD A LITTLE LAMB | Wings (EMI) |
| 5 | 4 | *VE CON EL | Basilio (Zafiro) |
| 6 | 7 | *SABADO, SABADO | Fuego (Columbia Espanola) |
| 7 | 10 | *WILD SAFARI | Barrabas (RCA) |
| 8 | 9 | IRON HORSE | Christie (CBS) |
| 9 | 5 | SI NO ESTAS TU | Nilsson (RCA) |
| 10 | 8 | *VACACIONES DE VERANO | Formula V (Philips) |

SWISS FRENCH

(Courtesy: Radio Suisse Romande)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------------|--|
| 1 | — | POPCORN | Anarchic System, Hot Butter, Mat Camison |
| 2 | — | TROP BELLE POUR RESTER SEULE | Ringo |
| 3 | — | BEAUTIFUL SUNDAY | Daniel Boone |
| 4 | — | QUI SAURA | Mike Brant |
| 5 | — | JE VOUDRAIS DORMIR PRES DE TOI | Frederic Francois |
| 6 | — | BONSOIR CLARA | Michel Sardou |
| 7 | — | I'VE FOUND MY FREEDOM | Mac & Katie Kisson |
| 8 | — | LA MUSICA | Patrick Juvet |
| 9 | — | TAKA TAKATA | Joe Dassin |
| 10 | — | UN JOUR SANS TOI | Crazy Horse |

SWISS (German)

(Courtesy: Swiss German Service, Swiss Broadcasting Corp.)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------|--------------------------------------|
| 1 | 3 | POP CORN | Hot Butter (Musicor) |
| 2 | 1 | SONG SUNG BLUE | Neil Diamond (Philips) |
| 3 | 2 | LET'S DANCE | The Cats (Columbia) |
| 4 | — | HELLO-A | Mouth & MacNeal (Philips) |
| 5 | 5 | MICHAELA | Bata Illic (Polydor) |
| 6 | 4 | LITTLE WILLY | The Sweet (RCA) |
| 7 | — | SYLVIA'S MOTHER | Dr. Hook and the Medicine Show (CBS) |
| 8 | 6 | ONE WAY WIND | The Cats (Columbia) |
| 9 | — | ICH HAB' DIE LIEBE GESEHN | Vicky Leandros (Philips) |
| 10 | 10 | JOIN TOGETHER | The Who (Track) |

WEST GERMANY

(Courtesy: Musikmarkt)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------|---------|
| 1 | 4 | HELLO-A | Mouth & |

From The Music Capitals of the World

• Continued from page 43

teacher, Hartmut Henning, the North German junior students group **The Hardy Kids** were invited to give a short performance during the Keel section of the Olympic Games—following their first album release.

Antenna, the pop public relations and promotion agency for West German Polydor subsidiary DG, has been reorganized, with some of the staff being incorporated into the marketing and A & R departments at DGG. The agency under the new head, **Horst Werner Petzold**, stays at Hansastrasse I, where it will concentrate on press, radio and TV publicity for DGG's artists.

Within six weeks, **Vicky Leandros** sold 109,000 of her new single "Ich Hab Die Liebe Gesehen" (I Have Seen The Love).

And summer sales of 5,000 daily from **Lena Valait** with her musical interpretation of "The Ten Commandments," sung in German.

Following the concept of paperback advertising in the States, West German publishers and advertising experts are discussing the use of record sleeves as advertisement media. The aim is to sell the jackets for ads, providing a guarantee of circulation.

WALTER MALLIN

MOSCOW

The international concert series, "Moscow Summer 72," closed Aug. 11. The four-week series featured groups and artists from seven East European countries and the USSR in **Susie Schuster**, **Mariesu Luki**, **Lads Kos**, **Karel Gall**, **Siefgrud Walende**, **Skaldown**, **Yuri Bogatikox** and **Ekaterina Shavrins**.

Oravella, a Georgian national song group, and Leningrad's **Druzhba** male vocal ensemble are in Munich for the current Olympic Games cultural program. Elektro 72 exhibition featured Super color television and new Satellite model 6002 radio. **Singing Guitars**, Leningrad rock song group, is currently in East Germany, making concert and television appearances. Conductor **Arvid Jansons**, instrumentalist **Bella Davidovitch** and Bolshoi vocalist **Pavel Lisitsyan** participated in the international seminar of conductors in Weimar, East Germany in July. Estonia opera and ballet theater has closed its stay in Moscow. **Sovetsky Kompozitor**, one of the three national music publishers, is issuing over 500 titles of music books, collections and critical books this year.

A pre-production batch of the Legend cassette recorder/player has been manufactured by the Arzamas plant. The new model provides a number of advantages, compared to Desna and Sputnik models, in that the work life of the cassette is four times longer and a miniature radio receiver tuned on radio Moscow and Mayak station frequencies provides two programs when put on the deck. Mass production is planned for 1972. Rock group **Pesniary** is recording their second LP for Melodiya. According to **Vladimir Mulavin**, the group's leader, their first LP has sold about 3,000,000 units to date. Near capacity crowds filled the 100,000 seat Kirov Stadium in Leningrad to see and hear many of the top entertainment acts in the country July 22-23. Among those performing were singer **Edita Piekha** and **Alexander Bronevitsky's Druzhba** male vocal ensemble, **Singing Guitars**, **Kalinka**, **Maiya Kristalinskaya**, **Nikolai Slitchenko**, **Makhmud Esambaev**, and **Palas Bjul-Bjul Ogly**, a star of national radio and television shows. The show was produced by **Gheorgi Tovstonogov**, a successful Leningrad theater stage director. The Radio and Music House, a recently opened retail store in Leningrad, ran a

special display/sales campaign for the three state-owned Czechoslovakian record companies, **Supraphone**, **Panton** and **Opus**, July 15-25. The campaign was presented through **Artia**, their sole foreign distributor, and presented about 30,000 pieces with over 100 LP title selections. There was some disappointment, though, on the small numbers of rock and jazz product available. The event was organized by **Artis** and **Mezhdunarodnaya Kniga** of the USSR-Czechoslovakia cultural exchange program. Japan's **Sharps and Flats** jazz band has made concert appearances in about five cities this summer, while **Dark Ducks** continue their extended tour of the country. Czechoslovakia's **Karel** is singing in Riga, Leningrad, Kiev and Moscow. Cuban baritone **Ramon Calsadilla** was featured in one-man concerts in Odessa. "Anna German Presents," a Polish touring show, starred by **Anna German**, presenting young Polish artists **Ewa Sosnicka**, **Krzysztof Cwynar** and **Anrzej Debrowski**, had their second month here, appearing in Siberia and Moscow. **YURCHENKOV**

TOKYO

Records and real estate don't mix. **Kyobashi-do**, one of Japan's leading record stores, is out by the equivalent of \$1,370,000 as a result of dabbling in real estate through a "sister" firm. Founded in 1930 and incorporated in 1948, **Kyobashi-do** decided to diversify into real estate after registering "record" sales of more than \$81,000 a month. The **Record Kyokai**, or Japanese association of record manufacturers, has decided to mount a sales campaign, starting this fall, with the slogan "Enjoy Records Every Sunday." Come Sept. the association will also launch a protest drive against a commodity tax scheduled to be imposed by the Japanese government on music tapes April 1, 1973.

Faced by continual competition from commercial stations, **Nippon Moso Kyokai**, the national government-sponsored network, featured **Raquel Welch**, **Adamo**, **The Jackson Five**, **Liza Minnelli**, and Japan's **Yoichi Sugawara** in the five July segments of its "World One-Man Show" color television series. For **Elvis Presley** fans who want to get away from it all, the **Fujita Travel Service** of Tokyo is arranging a summer tour to Las Vegas where they can see **Presley** on stage for three nights. The tour is being arranged in cooperation with the **Yamano** music store. Answering popular demand, the **Eugen Cicero** trio (MES) gave an extra "Sayonara" performance at the **Yamaha Hall** on the **Cinza**. **Deep Purple** (RCA) is currently touring Japan.

The **Brothers Four** (CBS) are soon to follow. Come September, stage concerts and, hopefully, some studio recording sessions in Japan are scheduled for the **Kingston Trio** (Capitol and Polydor), **Cliff Richard** (British Columbia), **B.B. King** (Bluesway), the **James Gang** (ABC), and **Caravelli** and **His Magnificent Strings** (CBS). Tokyo-based **Nippon Hoso** will commence broadcasting, in Oct., "The Beatles Story," a special British radio series of 13 one-hour programs, for some nostalgic listening to the old "Liverpool sound." Although the **Victor Co. of Japan** claims that its CD-4 quadraphonic equipment is selling, one major Japanese electric store says 4-channel stereo sets accounted for one percent of its total sales during the summer bonus season. King Records of Tokyo will launch a "kangaroo" sales campaign this month to promote new series of 20 stereo LP's at 3,200 yen each, with a bonus disk, "Doughnut." **Vicky**, **Cat Stevens** and **Charles Aznavour** are due for Sept. re-

(Continued on page 46)

German Audio Vid Co Forms

MUNICH — Videophon, the audio-visual company jointly set up by the German publishing giants **Bertelsmann** and **Gruner & Jahr**, is planning to use LP video disks in a multi-media encyclopaedia package covering various aspects of life and science.

The package will contain a 10-volume encyclopaedia, 14 volumes treating various topics—such as space travel—in depth and a boxed set of video illustrating certain major subjects.

The whole package will be known as a **Lexikothek**.

Asked whether the video disk would be that developed by **Teldec-Telefunken**, a Videophon spokesman said: "We are open to all systems."

So far **Teldec** has produced single video-disks giving black and white or color reproduction, but an LP video-disk has yet to be perfected.

Meanwhile **Videophon** is starting work on a series of 26 30-minute films called "The Life of Exotic Animals," directed by **Ivon Fors** who made the "Daktari" and "Flipper" TV series. These films will ultimately be transferred to video disk for the **Lexikothek**.

Japan Assn To Study LP Sleeves

TOKYO—Although some long-play microgroove phonograph disks have become thinner and lighter, record albums in Japan have become thicker and heavier. This has reduced the number of different items that can be stored in the record bins of the Japanese music stores.

It has also led the Japanese Record Manufacturers Association and major member manufacturers to study the possibilities of reducing the thickness, if not the number, of double jackets, outside "panel" albums and non-standard canned disks.

Simpler packaging, the Japanese record manufacturers admit, would offset the ever-rising production and transportation costs. One maker is seriously studying the use of stiff plastic sleeves for the regular monthly releases, if not laminated brown paper jackets for "historical" reissues of music originally recorded in the days of 78 rpm.

Record storage has long been a problem of Japanese consumers, whose homes are barely large enough to accommodate a stereo console.

A&M-U.K. Send Dealers Unsolicited Singles Pkgs.

LONDON—A&M this month is sending unsolicited packages of singles to selected dealers in certain key sales areas to ensure adequate stocks of "Lean on Me" by **Bill Withers** and "Outa-Space" by **Billy Preston**—both No. 1 hits in the U.S.

About 100 shops throughout the country have received the packages, containing five copies of both singles. "This is not a general practice on our part," **John Deacon**, the company's general manager, said. "We felt however, in this particular instance, that it would

be a good idea to send the singles to dealers.

"We're in the holiday period for the **Pye** factory and we didn't want demand to outstrip supply. Both singles have been hits in the U.S. and we felt it advisable to send them to dealers because of the British interest in both singles."

The singles have been sent on a sale-or-return basis, operative until Sept. 22. Under the Unsolicited Goods Act however, dealers are under no obligation to return the singles. "We're aware of the legal situation," said **Deacon**. "But we hope dealers understand and cooperate with us."

Radio Luxembourg—Cut 30 Percent More

LONDON—Europe's **Radio Luxembourg** will make a further 30 percent cut in the number of paid plugs which can be aired weekly. This follows the first 33 percent trimming of the number of plugs which record companies could buy back at the beginning of the year.

It is understood that the autumn reduction is the last step before the station adopts a policy of independent internal programming of records early next year.

The latest move reflects the growing importance of advertising revenue being attracted which no longer makes the system of allowing record companies to buy airtime for specific records an essential ingredient of financial stability.

Commented general manager **Alan Keen**: "Advertising support for **Radio Luxembourg** is increasing rapidly. In the first three months of 1972, the station attracted as much advertising revenue as during the whole of 1971."

The cutback on paid plays will inevitably cause problems for those record companies which have used their airtime allocation for sustained promotion to break records that have not won favorable reaction from the **BBC**. However, with more free airtime available, the opportunities from plugging at **Luxembourg** will improve accordingly.

Asked if the reduction in paid plays was the result of record companies using **Luxembourg** as a means of giving concentrated exposure to new acts with the resultant decline in airplay for established talent, **Keen** said that this was not the case.

"**Radio Luxembourg** is in business to operate profitably as a commercial radio station and not to be the promotional tool of the

record industry. However, I believe strongly that new talent should be given a fair hearing and records by newcomers will continue to be played on our program."

The station meanwhile, has announced a major increase in its average nightly listening audience. During the first six months of this year, the station has attracted an average audience of 12,871,000—a 15 percent increase, about one and a half million, over last year's audience figures.

Prague Fest Sets Music of 20th Century

PRAGUE—The seventh International Music Festival to be held in **Brno** from Sept. 22 to Oct. 1 will feature only 20 century music.

Among the composers whose works will be performed are **Berg**, **Milhaud**, **Marinu**, **Janacek** and **Webern**.

The **Nipponia Ensemble** will feature music by Japanese composers, and the **Moscow Radio** and **TV Chamber Orchestra** under **Alexander Kornejev** will play works by contemporary Russian composers.

Oliver Messiaen will take part in a discussion on his compositional work centered on his "Turangalia," which will be performed by the **Brno State Philharmonic Orchestra** conducted by **Daniel Sternfeld**, with **Jeanne** and **Yvonne Loriod** as soloists.

LONDON

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From The Music Capitals of the World

• Continued from page 45

Oct. performances include Nancy Wilson, Michel Legrand, James Last, the Glenn Miller Orchestra and Alfred Hause, who discovered Japanese vocalist Yoichi Sugawara. Adamo, Paul Mauriat and the Three Suns are scheduled for Nov., and Neil Sedaka and John Denver in Dec. The Japanese premiere of "The Concert For Bangladesh" will be held in Tokyo in early Sept. "Young People's Concert," featuring Leonard Bernstein, will be presented for 27 weeks, starting Aug. 5, by Yokohama-based TV Kanagawa, whose UHF network covers the most densely populated area in Japan. Rochelle Draizer, assistant first flutist of the Cincinnati Symphony Orchestra, appeared at the 10th Karuizawa Music Festival and at Tokyo's Little Playhouse Aug. 12. The second annual Mobil Music Award in the classical division will be presented, in Sept., to Takashi Asahina, the regular conductor and founder of the Osaka Philharmonic Orchestra. Orquesta Juan d'Arenzo presented its tango music to Japanese fans last month. The Record Manufacturers Association of Japan has agreed to give the fullest cooperation to the London-based International Federation of Phonograph Industries toward wiping out pirate recordings in Southeast Asia. "The World Popular Song Festival, '72" will be held in Tokyo Nov. 17-19. For the first time in Japan, a record dealer will sponsor a show instead of the manufacturer or associated music agency: Seiko-do will hold a "grand show of songs by top stars" in Tokyo Sept. 4, featuring the top ten recording artists of Warner Pioneer. Free tickets to the show are being given to customers at Seiko-do record stores. Sales of London, A&M, Barclay and Riviera open-reel music tapes in Japan are being pushed by King Records, through a nationwide chain of 115

record stores. The Tobu department store, located in a heavily travelled district, held a discount sale of imported classical and popular records July 27-Aug. 8 at half the price of Japanese pressings. HIDEO ECUCHI

GERMANY

Ireen Sheer, up-and-coming English singer, is to represent West Germany at the 15th International Sopot Festival in Poland. East Germany will be represented by Frank Schoebel. Singer-actor Ernest Busch, 72, who lives in East Germany was awarded a Lenin Price of Peace award

HOLLAND

Fantasy's Redwing are coming to Holland. They will give a concert in Amsterdam Sept. 30 and after that they will tour the rest of Holland for one week. Also the Canadian Stampedeers will be touring Holland in the first week of October. Now the contract between Motown and EMI has been renewed. Bovema will release a lot of new Motown albums in the coming months like Frankie Valli & Four Tops, Bobby Darin, Martha Reeves & Vandellas, Mary Wells, Diana Ross & Supremes & Temptations, etc. On Sept. 17 Frank Zappa will give a live appearance in The Hague, while from Sept. 22 tenorist Dexter Gordon will be touring Holland for a couple of weeks.

Anne Murray has a TV special on TROS TV on Sept. 23. Bovema released a series of double albums by famous Dutch artists, such as The Cats, Brainbox, Focus and Hammond Organ player Cor Steyn, which albums include two previously released LP's. In the coming months, Bovema group Solution will visit Germany (Sept. 19 and 20), Denmark (Sept. 21 to 30) and England (Nov. 30 to Dec. 10). Dizzy Man's Band will tour France from Oct. 12 to 15.

Folio Series Will Include Vinyl Record

NEW YORK—Cimino Publications, Inc. has released "Mrs. Music Makes It Easy," a simplified piano sheet music series which will include a seven-inch 33 1/3 vinyl record of instructions with each copy.

Created by Bob Reno, vice president of the Buddah Publishing Co., and Ed Cimino, vice president of Cimino Publishing, the series will retail for 95 cents and will have Melanie's "What Have They Done to My Song, Ma" as its first release.

Cimino said that the series will be promoted nationally with a special mailing to piano teachers, a display poster to be sent to over 10,000 record dealers and circulars to be mailed throughout the industry.

He added that plans are being conceived for the creation of a folio which will include a vinyl record of LP duration.

GSF Major Push Is Set

NEW YORK — GSF Records, with the release of its first two LP's, is planning a major marketing and promotion campaign according to Len Sachs vice president in charge of sales and promotion.

Sachs stated that the LP's, "One of These Days," by Bruce MacPherson, and "Dig a Hole," by the Hans Staymer Band, will receive trade and consumer publications, as well as in-store merchandising.

GSF has purchased its first master, "So Much Trouble in Mind," by Joe Quarterman and Free Soul, from Mantis Record Corp. Quarterman also signed a longterm recording contract with GSF.

Right On Arm Push

NEW YORK—Zanze Records, a subsidiary of Right On Records, will launch a major promotion campaign behind Ray Rivera's LP's "Ray Rivera From Puerto Rico to Soulsville" and "Big City Blues."

The campaign will include television guest spots, club dates and advertising spots. Sherman Ford of Lance Productions is readying a one-hour television special for Rivera, a composer/performer whose works have been recorded by Ramsey Lewis, Cal Tjader and Joe Williams.

Lucky Carle, general professional manager of the Peer-Southern Organization, will also be closely involved in the Rivera campaign and other future projects.

Paris Guilty Of Tax Evasion

NEW YORK — Composer-arranger Norman Paris has been found guilty on four counts of tax evasion by Federal Court Judge Charles H. Tenney, in a non-jury criminal case heard in U.S. District Court here.

The charges arose out of Paris' failure to report income of over \$179,000 to Internal Revenue Service officials over a four-year period from 1964 through 1967.

Paris, 46, christened Norman Pawlak, was musical conductor for the CBS television show "I've Got a Secret" during the years he failed to report his correct income. He was also the composer of numerous radio and television commercials, and penned the musical score for the film "David and Lisa."

Tenney has set sentencing for Oct. 5. Paris could receive up to five years in prison and a fine of \$10,000.

Letters To The Editor

• Continued from page 6

Not because of the song, but because of the tactics used to promote the song. They must think the American people are pretty stupid. When they realize they are dealing with the "UP Generation," then they will sell some records.

One more note. I am all for Women's Lib. Our company has almost as many female employees as male employees. And some of them make a Helluva lot better worker than the men. BUT I DON'T NEED HELEN REDDY TO TELL ME THAT ! ! ! !

Best Regards,
Robert MacNeil
Program Manager,
Gilmore Stations
WSVA-AM & FM

WILSON QUERIED

Dear Sir:

Congratulations on your excellent series of interviews with some top radio programmers; I've enjoyed all of them, but the George Wilson series raises some questions.

Mr. Wilson seems to feel that Top 40 stations which exercise judgment in selecting music are playing with fire. In this age of specialization a radio station which does not exercise this judgment is playing with fire. At a time when a #1 rating in the "18-49" category means little or nothing to aware time-buyers—and let's face it, those numbers aren't just so we can pat ourselves on the back—a radio station programming strictly by the numbers, letting the demographics fall where they may, is playing a dangerous game indeed. Through localized research and the help of the competent music reports available to us, we can program for our specific target audience, 18-34, and deliver balanced numbers across the entire spectrum. A station "playing the hits" may score well, but its numbers are going to be bigger at the young end of the scale, negating its effectiveness to a time-buyer who wants a more adult audience.

Regarding WABC being, in Mr. Wilson's opinion, the "best" Top 40 station in the nation: I have the utmost respect for the genius of Rick Sklar and his talented crew, and the ability of WABC to come up with the numbers consistently, but WABC is, I feel, not as easy to listen to over sustained periods of time as other stations. But why should it be? By stacking program elements vertically, Sklar can really sock it to his listener before that listener dial-switches, so he knows what he's been listening to. (Which, by the way, is why people know who Dan Ingram, et. al., are—one hears the name jingles almost as often as the logo.)

Even the strongest and best personalities in radio are becoming more and more aware of the fact that it's all well and good to be "entertaining," but most listeners in a mass-audience-appeal situation simply do not listen that closely—they're doing things other than sitting attentively in front of their radios waiting to be entertained! What all too often happens is that a listener, half-aware of the radio playing, hears someone talking without hearing what is being said. No matter how good the rap, this is death for a music radio station today.

I, too, lament the passing of "fun" radio; as radio becomes more specialized (and it must), there will be once again an opportunity for "fun," personality-oriented radio to appeal to a smaller, but more highly-motivated audience, and the bucks will be there to sustain it.

Thank you for your time.

Jay Mitchell
Station Manager and Program
Director, WBLI
Patchogue, L.I., N.Y.

Pride Lauded

Dear Sir:

All of us in Country Music should borrow a page from the Charley Pride Notebook on Country Music Achievement. Having started in some nameless night club, he now appears in the Big Room of the Las Vegas Hilton. In between were places like Conroe

Country Ballroom, Shelly's Night Club, etc., etc., etc. But, also in between, was a lot of guts, a lot of determination, a lot of love of Country Music, and a lot of talent.

When Charley opened in Las Vegas last week, he didn't open alone. He stood on that magnificent stage—his steel guitar to his right, his fiddle to his left, and his desire to sing Country Music out front. He made no compromise with the lush orchestra that backed him. He made no compromise with slick arrangements to hide his country theme. He stood there flat-footed and sang Country Music, and the first-nighters loved it.

I can't help but wonder, where are the apologists of Country Music—where are those that retreat to the pop charts? I don't know where they are, but Charley Pride's in the Big Room in Vegas. Three cheers and long life to Country Music. Hip, Hip, Hooray for RCA. Country Music's alive and well in Charley Pride.

Bill Bailey
Program Director
KIKK
Houston, Texas

PROJECT ORIGINATOR

Dear Sir:

A politician who blows his own horn is liable to lose votes. A record man who DOESN'T is liable to lose credit for innovations (or anything else) which might originate with him.

In your issue of Aug. 5, 1972, there is a story which deals, at some length, with a marketing-promotional tool known as a "talking bio." The concept, to quote from the article, was "... developed by Fat Kids Inc. and MCA Records" and the story goes on to chronicle the various uses to which this rather unique tool has been put. The article goes on to outline the not-inconsequential benefits which the concept has reaped for the parties concerned.

Now, personally, I am delighted that the "talking bio" is faring so well because (and here comes the "horn"), while in the course of my former duties as MCA Records Director of Publicity, I came up with the idea. All by myself. After selling the company on the validity of at least trying out the "talking bio" on an experimental basis, I then contacted my good friend and colleague, Warren Duffy, told him about the idea and suggested that Jimmy Carl and the boys would be the perfect "guinea pig" to test the concept. We took Jimmy into the studio, interviewed him at length and then proceeded to meld rap and music into what became the reality of my original concept. Warren, I should note, handled most of the technical aspects of the production and I doubt that the results would have been as satisfying without him.

To give additional credit where it is due, the entire Tower Records' trip detailed in your story was the zany (and obviously successful) brainchild of rock 'n roll wunderkind Sandy Szigeti. Sandy, ironically, is an ex-Decca recording artist. Had I been able to patent my idea, I might never have written this letter. I would have been (hopefully) too busy counting my royalties.

J. Michael Sherman
Director of Communications &
Artist Services,
Green Bottle Records, Inc.
Los Angeles

Act Uses Honolulu As Tryout for NY

HONOLULU—MGM artist Joey Heatherton used the Hilton Dome here to break in her act prior to heading for a Waldorf-Astoria engagement in New York in two weeks.

Two Mainlanders, Tommy Oliver and Tony Scotti wrote and produced the show, with Oliver conducting the 25-piece orchestra of locals with the vocalist's own rhythm section.

Artists generally use local clubs as a stop off place either going to the Orient or coming back. Miss Heatherton's utilization of a Honolulu location is a new approach to trying out an act "out of town."

Documentary LP Philippine First

By OSKAR SALAZAR

MANILA—Buddy de Vera, general manager of Alpha Recording System, has disclosed his company is plunging into its most ambitious LP production, possibly the first two-record set in the Philippines.

If realized, the semi-documentary set will have for title "The Nora Aunor Story." Aunor, now a living legend, is the most sensational and phenomenal recording artist and movie star ever to appear in Philip-

pine entertainment history. De Vera, Aunor's record producer, among others, believes the 19-year-old superstar is destined to be the greatest Filipino entertainment personality.

Her story is one of a poor country girl who made good in the big city. She started singing at an early age. The country took notice of her when for more than three months she held the "Tawag ng Tanghalan Amateur Contest" weekly crown. Though very unappealing in looks, the unglamorous girl, later, became the most celebrated, controversial and highest paid star in recording, cinema, radio, television and stage.

"The Nora Aunor Story," as envisioned, will contain the salient points in Aunor's entertainment life story. It will be highlighted by her gold records. The presentation will be narrative and will be spiced by comments, interviews, sounds, statistical infos, human interest episodes, fanfares and authoritative assessments.

With positive optimism, De Vera, who is all-out in pushing the project, said, "Ten years from now, every Filipino home with a record player will have this record set. The impact of this girl has gone to both extremes of the social strata. Her name has penetrated and rocked even the millionaires' row. She has been the most talked about Filipino girl ever to be born."

International Executive Turntable

Soren Nissen named manager, CBS Grammofoon Scandinavia, a position left vacant by the resignation of Sture Linden. Nissen, who officially joins CBS on Sept. 4, is a graduate of the Copenhagen School of Business, and since 1969 has been employed by Honeywell Bull. He also worked as a motion picture sound track engineer.



NISSSEN

POPULAR ARTISTS

ALLEN, PETER
Tenterfield Saddler
(LP) Metromedia KMD 1056

ALZO
Alzo
(LP) Bell
6079 12-445-0057-9 \$4.98

AMISH
Amish
(LP) Sussex
SBX57016 12-703-0024-7 \$5.98

AXELROD, DAVID
Auction
(LP) Decca
DL75355 12-423-1309-2 \$4.98
BT 65355 96-423-1309-6 \$6.98
CA C735355 92-423-1309-4 \$6.95

BANANA & THE BUNCH
Mid-Mountain Ranch
(LP) Warn. Bros.
BS2626 12-414-0329-1 \$5.98

BONES
Bones
(LP) Signpost
SP8402 12-802-1604-7 \$5.98

BURRELL, KENNY
Cool Cookin'
(LP) Cadet 2CA60019 (2 LP's)

BUSH, JOHNNY
Best Of I'll Be There
(LP) Million 1001

CALE, JOHN
Academy In Peril
(LP) Reprise
MS2079 12-415-0394-5 \$5.98

CAPABILITY BROWN
From Scratch
(LP) Charisma
CAS1056 12-717-5003-8 \$5.98

CAPTAIN BEYOND
Captain Beyond
(LP) Capricorn
CP0105 12-800-0114-0 \$5.98

CARTER, ANITA
So Much Love
(LP) Capitol
ST11085 12-150-1244-4 \$5.98

CARTER FAMILY
Travelin' Minstrel Band
(LP) Columbia
KC31454 12-100-2881-1 \$5.98
BT CA31454 96-100-2881-5 \$6.98

CASHMAN & WEST
Song Or Two
(LP) Dunhill
DSX50126 12-417-0135-8 \$5.98

CELEBRATION
Celebration
(LP) Mowest
MW1191 12-714-3008-0 \$5.98

CHACKSFIELD, FRANK
Music Of Cole Porter
(LP) Phase 4
SP44185 12-714-6225-9 \$5.98

COPPOLA, CARMEN
Godfather's Family Wedding Album
(LP) Paramount
PAS6034 12-714-5193-4 \$5.98

CORNELIUS BROS. & SISTER ROSE
Cornelius Bros. & Sister Rose
(LP) UA
UAS5568 12-407-0353-0 \$5.98

CORY, TROY
Today's Puzzle, v.2
(LP) Square Block SBS1687

CURVED AIR
Phantasmagoria
(LP) Warn. Bros.
BS2628 12-414-0330-4 \$5.98

DARIN, BOBBY
Darin, Bobby
(LP) Motown
M753L 12-409-0135-2 \$5.98

DOOBIE BROS.
Toulouse Street
(LP) Warn. Bros.
BS2634 12-414-0324-6 \$5.98

DOORS
Full Circle
(LP) Elektra
75038 12-405-0326-9 \$5.98

EAST
East
(LP) Capitol
ST11083 12-150-1247-7 \$5.98

EDWARDS, STONEY
Edwards, Stoney
(LP) Capitol
ST11090 12-150-1246-6 \$5.98

ELLIOTT, DAVID
Elliott, David
(LP) Atlantic
SD7222 12-140-0504-5 \$5.98

ELLIS, MATTHEW
Ellis, Matthew
(LP) Warn. Bros.
BS2610 12-414-0327-9 \$5.98

EMERSON, LAKE & PALMER
Trilogy
(LP) Cotillion
SD9903 12-404-0083-2 \$5.98

ENGLISH CONGREGATION
Jesabel
(LP) Signpost
SP8405 12-802-1605-8 \$5.98

GALLERY
Nice To Be With You
(LP) Sussex
SBX57017 12-703-0026-9 \$5.98
BT Ampex
87017M 96-110-6280-8 \$6.95
CA SUS
57017M 92-110-6280-6 \$6.95

GORE, LESLEY
Someplace Else Now
(LP) Mowest
MW117L 12-714-3005-7 \$5.98

GOTHAM
Pass the Butter
(LP) Natural Resources
NR104L 12-717-7004-7 \$5.98

GUESS WHO
Live At The Paramount
(LP) Victor
LSP4779 12-160-2516-9 \$5.98

HALL, LANI
Sundown Lady
(LP) A&M
SP4359 12-418-0283-4 \$5.98

HEAVEN BOUND
Breaking Up Is Hard To Do
(LP) MGM
SE4856 12-449-0383-2 \$5.98

HENDRIX, JIMI
Rare Hendrix
(LP) Tip
TLP9500 12-801-0726-7 \$5.98

HIGGINS, MONK
Heavyweight
(LP) UA
UAS5592 12-407-0351-8 \$5.98

HOPKINS, LINDA
Hopkins, Linda
(LP) Victor
LSP4756 12-160-2515-8 \$5.98

HOUSTON, THELMA
Houston, Thelma
(LP) Mowest
MW120L 12-714-3006-8 \$5.98

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The Music Industry Code (MIC) number, a universal numbering system, appears in bold face type following the manufacturer's number. The following configuration abbreviations are used in the listings: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 3/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q8—quadrasonic 8-track cartridge.

HOWARD, TRUSTIN
Groove World Of
(LP) Horoscope HLP990

HUMPERDINCK, ENGELBERT
In Time
(LP) Parrot
XPAS71056 12-429-0048-6 \$5.98

IMPALAS
Live & Lively
(LP) Usana CZ1322

JACKSON, JERMAINE
Jermaine
(LP) Motown
M752L 12-409-0134-1 \$5.98

JANKOWSKI SINGERS
For Nightpeople Only
(LP) BASF 20824

JEFFERSON AIRPLANE
Long John Silver
(LP) Grunt
FTR1007 12-715-0006-1 \$5.98
BT PBR1007 96-715-0006-5 \$6.95
CA FKFT1007 92-715-0006-3 \$6.95

KANE, ARTIE
Mancini, Henry, Presents Artie Kane
Playing The Swinging Screen Scene
(LP) Victor
LSP4693 12-160-2522-7 \$5.98

KELLERMAN, SALLY
Roll With The Feelin'
(LP) Decca
DL75359 12-423-1310-5 \$4.98
BT 65359 96-423-1310-9 \$6.98

KOSTELANETZ, ANDRE
Plays Cole Porter, w. Douglas Fairbanks, Jr.
(LP) Columbia
KG31491 12-100-2911-0 \$6.98
BT GA31491 96-100-2911-4 \$7.98
CA GT31491 92-100-2911-2 \$7.98

LABELLE
Moon Shadow
(LP) Warn. Bros.
BS2618 12-414-0326-8 \$5.98

LAST, JAMES
Love Must Be The Reason
(LP) Polydor
PD5509 12-710-8152-7 \$5.98
BT 8F5509 96-710-8152-1 \$6.98
CA CF5509 92-710-8152-9 \$6.98

MACONDO
Macondo
(LP) Atlantic
SD7234 12-140-0503-4 \$5.98

MANLEY, HAZEL
Sings "It's Good Just To Know Him"
(LP) Bar-Will LP2501

MARINA STRINGS
Love Theme From Skyjacked
(LP) Marina
MRA2502 12-715-2002-5 \$5.98

MCKUEN, ROD
Conducts McKuen
(LP) Stanyan
9010 12-711-7036-5 \$5.98

MERRILL BUDDY
World Of Guitars
(LP) Ranwood
R8096 12-711-3105-5 \$4.98

MOM & DADS
Souvenirs
(LP) GNP Cres.
GNP52065 12-709-1102-8 \$4.98

MOORE, MELBA
Live
(LP) Merc
SRM1622 12-427-0469-3 \$5.98

MORRISON, VAN
Saint Dominic's Preview
(LP) Warn. Bros.
BS2633 12-414-0332-6 \$5.98

MULDAUR, GEOFF & MARIA
Sweet Potatoes
(LP) Reprise
MS2073 12-415-0381-0 \$5.98

NEELY, SAM
Loving You Just Crossed My Mind
(LP) Capitol
ST11097 12-150-1248-8 \$5.98

NESMITH, MICHAEL
And The Hits Just Keep On Coming
(LP) Victor
LSP 4695 12-160-2506-7 \$5.98
BT P8S1926 96-160-2506-1 \$6.95
CA PK1926 92-160-2506-9 \$6.95

NITZINGER
Nitzinger
(LP) Capitol
SMAS11091 92-150-2506-9 \$5.98

ORIGINAL TATTOOS
Original Tattoos
(LP) BASF 21143

ORPHAN
Everyone Lives To Sing
(LP) London
XP5614 12-170-1218-4 \$5.98

O'SULLIVAN, GILBERT
Himself
(LP) MAM
4 12-704-9004-9 \$5.98

PATTERSON, BOBBY
It's Just A Matter Of Time
(LP) Paula LPS2215

PAXTON, TOM
Peace Will Come
(LP) Reprise
MS2096 12-415-0393-4 \$5.98

PRICE, KENNY
You Almost Slipped My Mind
(LP) Victor
LSP4763 12-160-2507-8 \$5.98
BT P8S2026 96-160-2507-2 \$6.95

PRIDE, CHARLEY
Sunshiny Day With
(LP) Victor
LSP4742 12-160-2511-4 \$5.98

PROFESSOR LONGHAIR
New Orleans Piano
(LP) Atlantic
SD7225 12-140-0502-3 \$5.98

PURE FOOD & DRUG ACT
Choice Cuts
(LP) Epic
KE31401 12-400-0354-6 \$5.98

RANKIN, KENNY
Like A Seed
(LP) Little David
LD1001 12-801-9505-2 \$5.98

RANSOME, FELA, & THE AFRICA '70
Ransome, Fela, & The Africa '70, w. Baker, Ginger
(LP) Signpost
SP8401 12-802-1603-6 \$5.98

RAPP, TOM
Rapp, Tom
(LP) Reprise
MS2069 12-415-0389-8 \$5.98

REED, JERRY
Reed, Jerry
(LP) Victor
LSP4750 12-160-2517-0 \$5.98

REEVES, JIM
Missing You
(LP) Victor
LSP4749 12-160-2513-6 \$5.98

RENBOURNE, JOHN
Faro Annie
(LP) Reprise
MS2082 12-415-0390-1 \$5.98

ROAD
Road
(LP) Natural Resources
NR105L 12-717-7005-8 \$5.98

ROBINSON, SMOKEY, & THE MIRACLES
Flying High Together
(LP) Tamla
T318L 12-702-3073-3 \$5.98

ROY, BOBBIE
I'm Your Woman
(LP) Capitol
ST11080 12-150-1235-3 \$5.98

RUZICKA, BOB
What The World's All About
(LP) Signpost
SP8403 12-802-1602-5 \$5.98

SAUNDERS, ROGER
Bush Album
(LP) Warn. Bros.
BS2601 12-414-0328-0 \$5.98

SEALS & CROFTS
Summer Breeze
(LP) Warn. Bros.
BS2629 12-414-0331-5 \$5.98

SEANOR & KOSS
Seanor & Koss
(LP) Reprise
MS2091 12-415-0391-2 \$5.98

SEVERINSEN, DOC
Doc
(LP) Victor
LSP4669 12-160-2521-6 \$5.98

SIMPSON, VALERIE
Simpson, Valerie
(LP) Tamla
T317L 12-702-3072-2 \$5.98

SIMS, JERRY
He's My Dad
(LP) Bigg Tyme 101

SLADE
Alive
(LP) Polydor
2683 12-710-8153-8 \$4.98

SMITH, CARL
If This Is Goodbye
(LP) Columbia
KC31606 12-100-2914-3 \$5.98

SOUTHER, JOHN DAVID
Southern, John David
(LP) Asylum
SD5055 12-801-6808-2 \$5.98

SPARKS
Sparks
(LP) Bearsville
BV2048 12-801-7405-1 \$5.98

STUCKEY, NAT
Is It Any Wonder That I Love You
(LP) Victor
LSP4743 12-160-2508-9 \$5.98
BT P8S1998 96-160-2508-3 \$6.95
CA PK1998 92-160-2508-1 \$6.95

STYX
Styx
(LP) Wood Nick
WNS1008 12-701-8007-8 \$5.98

SWEET PIE
Pleasure Pudding
(LP) ESP-Disk
2004 12-709-7098-3 \$5.98

TEMPTATIONS
All Directions
(LP) Gordy
G962L 12-702-4068-0 \$5.98

THOM, PETER
Thom, Peter
(LP) US
UAS5587 12-407-0354-1 \$5.98

THOMPSON, LUCKY
Goodbye Yesterday
(LP) GMI GM508

TOUSSAINT, ALLEN
Live, Love & Faith
(LP) Reprise
MS2062 12-415-0388-7 \$5.98

TRAMMEL, BOBBY LEE
Love Isn't Love Til You Give It Away
(LP) Souncot SC1141

T. REX
Slider
(LP) Reprise
MS2095 12-415-0397-8 \$5.98

TROIANO, DOMENIC
Troiano, Domenic
(LP) Merc
SRM 1639 12-427-0464-8 \$5.98
BT MCR-1639 96-427-0464-2 \$6.95
CA MCR4-1639 92-427-0464-0 \$6.95

TROUT, JANET
I've Been There
(LP) Mark Five MV4727

TURNER, VELVERT
Turner, Velvert, Group
(LP) Family
FPS2704 12-800-8504-2 \$5.98

URSA MAJOR
Ursa Major
(LP) Victor
LSP4777 12-160-2512-5 \$5.98

VILLARD, MICHEL
Music From The Films Of Charlie Chaplin
(LP) GNP Cres.
GNP52064 12-709-1103-9 \$4.98

VINEGAR JOE
Vinegar Joe
(LP) Acto
SD7007 12-403-0166-9 \$5.98

VOLMAN, MARK, & HOWARD KAYLAN
Phlorescent Leech & Eddie
(LP) Reprise
MS2099 12-415-0396-7 \$5.98

WEATHERLY, JIM
Weatherly
(LP) Victor
LSP4747 12-160-2520-5 \$5.98

WFRB, JIM
Letters
(LP) Reprise
MS2055 12-415-0387-6 \$5.98

WHITE WITCH
White Witch
(LP) Capricorn
CP0107 12-800-0115-1 \$5.98

WILLIAMS, LEONA
Best Of
(LP) Hickory
LPS165 12-713-6081-6 \$5.98

WOLFE
Wolfe
(LP) Rare Earth
RS411 12-410-0048-5 \$5.98

WRIGHT, CHARLES
Rhythm & Poetry
(LP) Warn. Bros.
BS2620 12-414-0325-7 \$5.98

YOUNG, FARON
Sings "This Little Girl Of Mine"
(LP) Merc.
SR61364 12-427-0450-2 \$4.98

YOUNG, STEVE
Seven Bridges Road
(LP) Reprise
MS2081 12-415-0395-6 \$5.98

ZAPPA, FRANK
Waka/Jawaka/Hot Rats
(LP) Reprise
MS2094 12-415-0392-3 \$5.98

ZULEMA
Zulema
(LP) Sussex
SBX57015 12-703-0025-8 \$5.98

POPULAR COLLECTIONS

BLUES SOUNDS OF THE HASTINGS STREET
ERA
(LP) Fortune 3012

CHICAGO BLUES ANTHOLOGY
(LP) Chess 2CH60012 (2)

DECADE OF THE 30'S
(LP) Victor
VPM6058 (2) 12-160-2514-7 \$6.98

DECADE OF THE 40'S
(LP) Victor
VPM6059 (2) 12-160-2519-2 \$6.98

FIRSTA FAMILY
(LP) Poppy
PYS5706 12-713-1078-1 \$4.98

INTERNATIONAL ARTISTS

POLKAS
GUTOWSKI FRANK
Polkas By Request
(LP) Lemans LPC11

SZURKA, TONY
New Polkas
(LP) Lemans LPC12

SPANISH & LATIN AMERICAN

INDIOS TABAJARAS, LOS
Softly, As in a Morning Sunrise
(LP) Victor
FSP310 12-160-2518-1 \$3.98

RELIGIOUS & GOSPEL ARTISTS

ASHTON, BOB
Songs of Living Hope
(LP) Light
LS5531 12-702-7091-1 \$5.98

ATWOOD, RUDY
Incomparable
(LP) Word
WST8579 12-411-0367-2 \$5.98

CONTINENTAL SINGERS
It's Getting Late, w. New Hope & The
Jeremiah People
(LP) Light
LS5606 12-702-7090-0 \$5.98

GALILEANS
Plenty of Time
(LP) Rainbow R5000

MARY JAYNE
He Just Loves Me More & More
(LP) Word
WST8561 12-411-0366-1 \$5.98

LATINOS
Ten Thousand Angels
(LP) Rainbow R2083

LONG, DAVID
Anointed Piano Sounds
(LP) Rainbow R2091

McNiel, JIM
New Born Feeling, w. Cline, Bob, Singers
(LP) Rainbow R2095

NEWTON, WAYNE
Only Believe
(LP) Word
WST8586 12-411-0365-0 \$5.98

RANEY, SUE
People Tree
(LP) Light
LS5587 12-702-7092-2 \$5.98

SUMNER, J.D.
Something Special, w. Stamps Quartet
(LP) Impact
R3181 12-704-3084-6 \$4.95

THEATRE/FILMS/TV (MUSICAL)

PLAY IT AGAIN, SAM
Soundtrack
(LP) Param.
PAS1004 12-714-5192-3 \$6.98

CLASSICAL

BACH, JOHANN SEBASTIAN
Organ
Biggs, E. Power (Organ Favorites, v. 5)
(LP) Columbia
M31424 12-100-2908-5 \$5.98

BRAHMES, JOHANNES
Concerti for Piano Nos. 1 & 2
Serkin, Rudolf; Cleveland Orch.; Szell, George
(LP) Columbia
MG31421 (2) 12-100-2907-4 \$6.98

Sonata for Piano No. 1
Masseles, William/Schumann: Davidsbundler-
fanze
(LP) Red Seal
LSC3291 12-430-1143-9 \$5.98

COPLAND, AARON
Cat & Mouse/Four Blues/Passacaglia/Sonata
For Piano
Silverman, Robert
(LP) Orion
ORS7280 12-711-1124-0 \$5.98

HANDEL, GEORGE FRIDERIC
Messiah
Shaw, Robert, Chorale & Orch. (Great
Chorus From)
(LP) Red Seal
LSC3293 12-430-1148-4 \$5.98

HARBISON, JOHN
Parody Fantasia
Woodwind, Roger, Quintet/Pleskow: Baga-
tenes
(LP) CRI
SD293 12-456-0032-1 \$5.95

HODKINSON, SIDNEY
Music
Hodkinson, Sidney/Kraft Music
(LP) CRI
SD292 12-456-0033-2 \$5.95

KRAFT, LEO
Music
Kraft, Leo/Hodkinson: Music
(LP) CRI
SD292 12-456-0033-3 \$5.95

MOZART, WOLFGANG AMADEUS
Quartet for Oboe/Quintet for Piano/Quintet
for French Horn
(LP) Orion
ORS7281 12-711-1129-5 \$5.95

PLESKOW, RAOUL
Bagatelles No. 3/Movement for 9/Per Vege
Vierne
Woodwind, Roger, Quintet
(LP) CRI
SD293 12-456-0032-1 \$5.98

RACHMANINOFF, SERGEI
Concerti for Piano (4)
Ashkenazy, Vladimir; London Sym. Orch.;
Previn, Andre
(LP) London
CSA2311 (3) 12-170-1235-5 \$17.94

RUDHYAR, DANE
Piano
Sellers, Michael
(LP) Orion
ORS7285 12-711-1127-3 \$5.98

SCHUMANN, ROBERT
Davidsbundlerfanze
Masseles, William/Brahms: Son.
(LP) Red Seal
LSC3291 12-430-1143-9 \$5.98

STILL, WILLIAM GRANT
Ennanga
Carlson; Kaufman
(LP) Orion
ORS7278 12-711-1122-8 \$5.98

STRAUSS, RICHARD
Frau Ohne Schatten, Die
(LP) DDG
2711005 (4) 12-448-0687-8 \$27.92

ZADOR, EUGENE
Pieces for Orchestra (4)
(LP) Orion
ORS7279 12-711-1123-9 \$5.98

CLASSICAL COLLECTIONS

CALLIGARIS, SERGIO
Piano Music of South America: Works by
Chopin, Ravel, Schumann
(LP) Orion
ORS7286 12-711-1128-4 \$5.98

PRICE, PAUL
Song of Quetzalcoatl: Music for Percussion
Instruments
(LP) Orion
ORS7276 12-711-1120-6 \$5.98

COMEDY ARTISTS

MOORE, RUDY RAY
Dolemite for President
(LP) Kent
KST014 12-714-0104-7 \$5.98

NATIONAL LAMPOON
Radio Dinner
(LP) Banana/Blue Thumb
BTS38 12-717-2031-0 \$5.98

CHILDREN'S

GREAT CHILDREN'S FAVORITES
Fiedler, Arthur, & The Boston Pops
(LP) Red Seal
VCS7095 (2) 12-430-1149-5 \$6.98

JAZZ ARTISTS

BAYETTE (COCHRAN, TODD)
Worlds Around the Sun
(LP) Prestige PR10045

CATALYST
Catalyst
(LP) Cobblestone
ST4018 12-715-3019-8 \$5.98

CRUSADERS
Hollywood
(LP) MoWest
MW118L 12-714-3007-9 \$5.98

HARRIS, DON "SUGAR CANE"
Fiddler on the Rock
(LP) BASF 20878

LEVY, O'DONELL
Breeding of Minds
(LP) Groove Merchant GM507

McFARLAND, GARY
Requiem for
(LP) Cobblestone
CST9019 12-715-3020-1 \$5.98

MURPHY, TURK, JAZZ BAND
Many Faces of Ragtime
(LP) Atlantic
SD1613 12-140-0501-2 \$5.98

OUSLEY, HAROLD
Kid
(LP) Cobblestone
CST9017 12-715-3018-7 \$5.98

PIERCE, BOBBY
Introducing
(LP) Cobblestone
CST9016 12-715-3017-6 \$5.98

TURRENTINE, STANLEY
Cherry, w. Jackson, Milt
(LP) CTI 6017

Billboard Album Reviews

SEPTEMBER, 9, 1972



POP
JIMMY CASTOR BUNCH—
Phase Two.
RCA LSP 4783

The Jimmy Castor Bunch who seem to be paving their way to success via primeval caricatures make their second RCA offering. In addition to superb vocal work, Castor plays a pithy sax especially on "First Time Ever I Saw Your Face." "Luther The Anthropoid" is featured in the new package as well as "Party Life," "When" and the Bunch's tribute to the late Jimi Hendrix "Purple Haze/Foxy Lady."



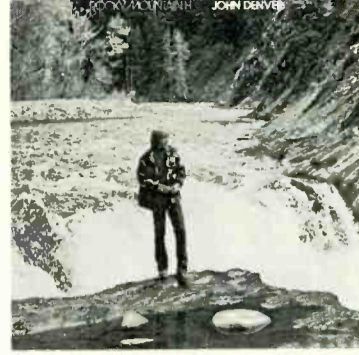
POP
O'JAYS—
Back Stabbers.
Philadelphia Int'l, KZ 31712
(CBS)

Featuring "Back Stabbers" the group's first big hit which is currently moving up the charts rapidly. The O'Jays have a winning album here. The Gamble-Huff production coupled with the topflight vocal styling of the trio is unrivaled on "Sunshine," "Love Train" and 6:09 treatment of "992 Arguments." Entry has what it takes.



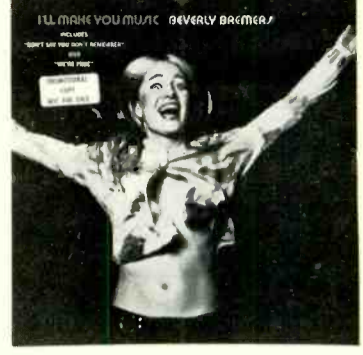
POP
B.B. KING—
Guess Who.
ABC ABCX 759

In case anyone had any doubts B.B. King interpretation of Jesse Belvin's classic "Guess Who" is a fine symbol of just how versatile the blues king can be. King takes "Summer in the City," "Better Lovin' Man" and "You Don't Know Nothin'" "About Love" among others and delivers them in convincing King style and the result is a superb album. His own "Shouldn't Have Left Me" is here, too.



POP
JOHN DENVER—
Rocky Mountain High.
RCA LSP 4731

Denver grows as a writer and performer with each new package, and he keeps topping himself as witnessed with this exceptional program! Along with his current chart single, "Goodbye Again," his "Rocky Mountain High," "Mother Nature's Son," and a superb "Season Suite" are highlights. Powerful material and performances.



POP
BEVERLY BREMERS—
I'll Make You Music.
Scepter SPS 5102

Dynamite sales package that includes her two hits, "Don't Say You Don't Remember," and "We're Free" as well as her new single, "I'll Make You Music." In her debut package, Beverly Bremers comes on equally strong with Johnny Rivers' "Poor Side of Town," and "A Guy Like You." LP is loaded with programming and sales appeal.



POP
HONEYCONE—
Love, Peace & Soul.
Hot Wax HA 713 (Buddah)

This trio has proved to be a consistent favorite since their "Want Ad" days. This, their latest, represents a slight change in repertoire with the ballad sound seemingly highlighted. Smokey Robinson's "O-O-O Baby, Baby" and "Who's Lovin' You" are simply wonderful. On the other hand "Innocent Til Proven Guilty" and "Ace In The Hole" are good up-tempo dance tunes which appear to be the winning path for them.



POP
MILLIE JACKSON—
Spring SPR 5703.
(Polydor)

Millie Jackson who has emerged as a most promising female vocalist has come up with a top-drawer debut album. Her vocal treatments range from the contralto styling of Laura Lee to the calm renditions that comes from Roberta Flack. "Ask Me What You Want" and "My Man, A Sweet Man" both earlier singles hit are included as well as "I Gotta Get Away (From My Own Self)," "If This Is Love" and "I Ain't Giving Up." This album should do nicely and rightly so.



POP
ROY BUCHANAN—
Cajun PD 5033

Roy Buchanan long a favorite of the hip New York intelligentsia of N.Y.C. breaks through with an album that should make him a nationally known figure. It is actually quite difficult to pinpoint just why he & his group are so exceptional but indeed they are. The music is an odd potpourri of country-jazz-rock etc. in fact just about every sound is present. Especially great are "Hey Good Lookin'," "Haunted House" and "Cajun."



POP
LA CROIX—
Epic KE 31555 (CBS)

Jerry La Croix was responsible for a good deal of the compelling excitement that was prevalent on Edgar Winter's "Roadwork" LP. Making it on his own now La Croix proves himself a vocalist of inestimable proportions. There is no canvassing of any new musical terrains here but every cut is totally comprehensible and vibrates with legitimate emotion. Strongest entrants include "On The Road," "Sexy Linda Lee" and "New Orleans Song."



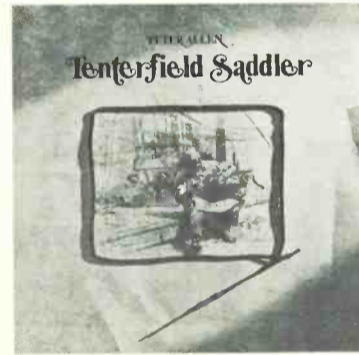
POP
ATOMIC ROOSTER—
Made In England.
Elektra EKS 75039

Although A.R. has previously only attracted a small following of self-proclaimed Anglophiles their future now appears bright and their destiny obvious. The acquisition of Chris Farlow as lead singer is a coup to be envied and admired. Farlow is no musical novice; his credentials are legion his successes legendary. Group organizer and organist Vincent Crane is again treading upon virgin musical territory. Best cuts are "Little Bit of Inner Air," and "Breathless."



POP
BIRTHA—
ABC/Dunhill DSX 50127

There is no getting around it Birtha has it! They're an all chick group and we all know that you've sort of got to make allowances . . . well forget it, they project more power and drive than most male groups with similar instrumentation. The intensity and proficiency they exhibit is total rapture excelling both instrumentally & vocally. Rock on with "Free Spirit," "Judgement Day" and "Feeling Lonely."



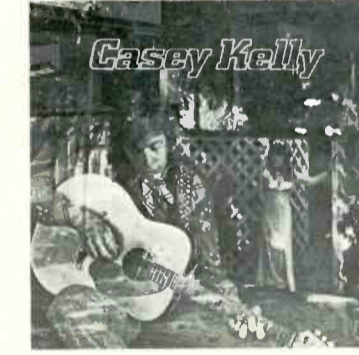
POP
PETER ALLEN—
Tenterfield Saddler.
Metromedia KMD 1056

Peter Allen truly comes into his own with this exceptionally well done program of material penned and performed by himself. The material displays much sensitivity and feeling and is strong for FM and Top 40 programming. Standout cuts include "More Than Like You," "Harbour," "Just Ask Me I Been There," and the title tune. Fine debut.



POP
ALZO—
Bell 6079

This is Alzo's second album and it is a richly expressive work. Alzo is a writer and singer of unembarrassingly pretty songs. His voice is terrifically melodious and he employs it to best effect achieving a genuine emotional communication. He may well make his break through the MOR circuit but his appeal is universal. Particularly enchanting are "Don't Ask Me Why," "That's Alright" and "Just Can't Get Along."



POP
CASEY KELLY—
Elektra EKS 75040

If 1972 has shown any strong musical leanings it would have to be in the resurgence of popularity shown for the solo artist. Heading this re-emergence is a nifty new lad Casey Kelly. He is master of gentle, languid stylings that meander and drift sailing upon warm sincere melodies. Richard Sanford Orshoff produced and it really is nice that our ears have so many pleasant alternatives such as "Poor Boy," "A Good Love Is Like A Good Song" and "Visiting An Old Friend."



POP
DAVID AXELROD—
The Auction.
Decca DL 7-5355 (MCA)

David Axelrod has brought into creation what is surely one of the finest totally conceptual albums of recent years. It is complete musical and emotional experience. Visually the implications are tremendously vivid each chord etching a line in an enormous audio tapestry. The production is by Axelrod and Julian "Cannonball" Adderley; the artist credits are voluminous let it suffice to say that each individual participant is excellent.



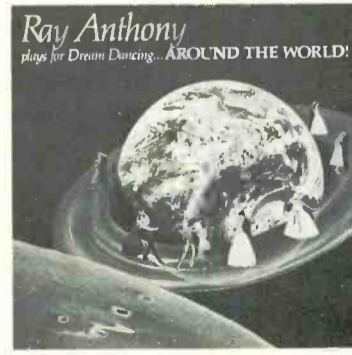
POP
BIG STAR—
#1 Record.
Ardent ADS 2803

Each and every cut on this album has the inherent potential to become a blockbuster single. The ramifications are positively awesome. Led by ex-Box Topper Alex Chilton their sound is full of attractive contrasts and just below the surface subtleties. If favorites must be chosen then let's mention "When My Baby's Beside Me," "Don't Lie To Me" and "The Ballad of El Goodo."



POP
BRUCE MacPHERSON—
One of These Days.
GSF S 1001

Boston based Bruce MacPherson is a charming new performer. His singing and playing are truly exhilarating; his upretentiousness and high level of believability a surprising asset. Apparent here is a gentle ragtimey flavor and a welcome feel of good time music. Uncommonly good are "Sow Your Seed," "I Believe" and "Imaging You."



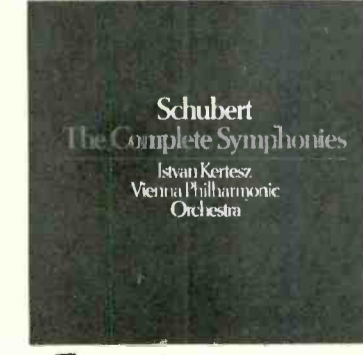
POP
RAY ANTHONY—
Plays For Dream Dancing/
Around the World.
Aero-Space RA 1007

Anthony's past Capitol packages of dream dancing mood programs proved heavy chart winners. This brand new package on his own label, handled by Ranwood, has all that potential to put him on the charts. Well planned program features such world wide hits as "Girl from Ipanema," "Japanese Love Song," "It's Impossible," and "To Be the One You Love."



CLASSICAL
WORLD'S FAVORITE GRAND OPERA—
Various Artists.
RCA LSC 3294

This is one of the keystones of RCA's series "A Basic Library of the Music America Loves Best," a title which is self explanatory. Single disk includes all-star renditions of the absolutely most familiar opera moments: Leontyne Price in the "Habanera" from Carmen. Robert Merrill as "Figaro," in "Barber of Seville."



CLASSICAL
SCHUBERT: THE COMPLETE SYMPHONIES—
Istvan Kertesz/Vienna Philharmonic Orchestra.
London CSP 6

A massive box containing five London albums with Istvan Kertesz and Vienna Philharmonic majestically plowing their way through the romantic lyricism of Schubert's nine symphonies. A fascinating opportunity to come to grips with the master's entire symphonic output.

SPECIAL MERIT PICKS

POP

FIVE DOLLAR SHOES—Neighborhood NRS 47002 (Famous)
Five Dollar Shoes has to its credit a sound full of agitated rhythms and turbulent vocals a proficiency at playing loud, raucous rock and a graphically exceptional album cover. Lead singer Mike Millius sings in a voice just bordering on the verge of hoarseness. Good of kind are "Chemical Lover" "Mitzi" and "Bad Dream."

AL GREEN—Bell 6076
While Green is currently making heavy dents on the charts with his Hi product, the Bell label has put together a package of earlier Green cuts including his hit, "Back Up Train." Also featured are "Don't Leave Me," "Guilty," and "Hot Wire."

URSA MAJOR—RCA LSP 4777
Ursa Major play with blinding ferocity, they are adherents to a school of rock which in less complex times was termed "psychedelic." The key to grasping this form of music is first play it very loud, second be ready for anything and everything. Vocalist Dick Wagoner is perfectly suited to the aspiring back-drops. Picks include "In My Darkest Hour," "Back to the Land" and "Stage Door Queen."

HANS STAYMER BAND—GSF S 1004
The musical evolution of Hans Staymer and his band is not readily apparent but their music is a cut above average and the album as a whole is rather a pleasant experience. The cuts virtually sizzle and sputter with a form of musical and vocal intensity that is indeed a delight. Grabbers are "The W.S. Walcott Medicine Show," "She Caught the Katy & Left Me A Mule To Ride" and "Dig A Hole."

CLASSICAL

BEETHOVEN: PIANO CONCERTO NO. 4—Claudio Arrau with the Concertgebouw Orchestra, Amsterdam (Haitink). Philips 6580 060
Arrau is in fine form for the regal demands of this mighty concerto. Album notes describe political conditions in Europe at the time of the concerto debut in 1806.

WAGNER: DER RING DES NIBELUNGEN HIGHLIGHTS—Georg Solti/Vienna Philharmonic Orchestra, London OSA 1440
If you can imagine a four-record boxed set that devotes one disk apiece to each of the four lengthy Wagnerian operas of the "Ring" cycle, here it is. Top interpreters of the familiar excerpts on hand include Birgit Nilsson, Windgassen and Fischer-Dieskau.

WORLD'S FAVORITE SYMPHONIES: BEETHOVEN'S FIFTH/SCHUBERT'S "UNFINISHED"—Fritz Reiner with the Chicago Symphony. RCA LSC 3295
Particularly strong performances of two great symphonic standards reissued as part of the RCA "Basic Library" series.

DVORAK: PIANO TRIOS IN B FLAT OP. 21 AND IN G MINOR, OP. 26—Beaux Arts Trio. Philips 802 916
Another unit in the admirable Philips series collecting the complete chamber works of Dvorak. The two piano trios here are particularly lovely, translucent pieces.

RAVEL: "DAPHNIS ET CHLOE" ADD "MA MERE L'OYE"—Concertgebouw Orchestra, Amsterdam (Haitink). Philips 6500 311
All the suave romanticism of Ravel's ballet efforts come through in Bernard Haitink's interpretation with the Amsterdam Concertgebouw.

16th CENTURY ITALIAN DANCE MUSIC—Musica Reservata. Philips 6500-102
A fascinating oddity, the rhythmic, driving country minstrel dances of Renaissance Italy, played by an aggregation which specializes in recreating the original sounds through fragmentary scores available.

★★★★
4 STAR
★★★★

POPULAR ★★★★★
NASHVILLE STRING BAND—World's Greatest Melodies. RA LSP 4771

SOUL ★★★★★
JUNIOR PARKER—Love Ain't Nothin' But A Business Goin' On. GMI GM 513

JAZZ ★★★★★
JOE HENDERSON—Black Is the Color. Milestone MSP 9040 (Audiofidelity)

BLUES ★★★★★
LITTLE WALTER—Boss Blues Harmonica. Chess 2 CH 60014

Optigan Bows Drive

• Continued from page 33

like a chord organ, but it produces the sounds of a wide variety of instruments pre-recorded on disks which can be inserted under the keyboard. First marketed in 1971. Optigan is a division of Mattel. Units are priced at \$399.

SEPTEMBER, 9, 1972, BILLBOARD

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There are no national breakouts this week.

ALBUMS

THE BAND . . . Rock of Ages, Capitol SABB 11045

REGIONAL BREAKOUTS

SINGLES

There Are No Regional Breakouts This Week.

ALBUMS

MICHAEL MURPHEY . . . Geronimo's Cadillac, A&M SP 4358 (DALLAS)

Bubbling Under The HOT 100

101. KEEP ON RUNNING . . . Stevie Wonder, Tamla 54223 (Motown)
102. DON'T TAKE MY KINDNESS FOR WEAKNESS . . . Soul Children, Stax 0132
103. GUILTY . . . Al Green, Bell 45-258
104. WHEN THE SNOW IS ON THE ROSES . . . Sonny James, Columbia 4-45644
105. COME BACK CHARLESTON BLUE . . . Donny Hathaway & Margie Joseph, Atco 6899
106. BUZZY BROWN . . . Tim Davis, Metromedia 253
107. IF YOU LET ME . . . Eddie Kendricks, Tamla 54222 (Motown)
108. BEST THING . . . Styx, Wooden Nickel 73-0106 (RCA)
109. IT'S TOO LATE . . . Bill Deal & the Rondells, Buddah 318
110. ONEY . . . Johnny Cash, Columbia 4-45660
111. HAPPIER THAN THE MORNING SUN . . . B.J. Thomas, Scepter 12364
112. WE CAN MAKE IT TOGETHER . . . Steve, Eydie & The Osmonds, MGM 14383
113. MEAN LITTLE WOMAN, ROSALIE . . . Tommy Roe, MGM South 7001
114. I'M YOUR PUPPET . . . Dionne Warwick, Scepter 12352
115. SPECIAL SOMEONE . . . Heywoods, Family 0911 (Famous)
116. TAKE ME BACK 'OME . . . Slade, Polydor 15046
117. RIVER . . . Universal Jones, Verve 10677 (MGM)

Bubbling Under The TOP LP'S

201. JERRY REED . . . RCA LSP 4750
202. AL GREEN . . . Bell 6076
203. PEGGY LEE . . . Norma Delores Egstrom, Capitol ST 11077
204. SKYLARK . . . Capitol ST 11048
205. COME BACK CHARLESTON BLUE . . . Soundtrack, Atco SD 7010
206. CHI COLTRANE . . . Columbia KC 31275
207. BONNIE KOLOC . . . Hold On To Me, Ovation OVOD 14-26
208. FELA RANSOME & AFRICA '70 with GINGER BAKER . . . Signpost SP 8401 (Atlantic)
209. ENGLISH CONGREGATION . . . Jesabel, Signpost SP 8405 (Atlantic)
210. SAM NEELY . . . Loving You Just Crossed My Mind, Capitol ST 11097
211. MILLIE JACKSON . . . Spring SPR 5703 (Polydor)
212. ORPHAN . . . Everyone Lives To Sing, London XPS 614
213. JOHNNY CASH . . . America: A 200-Year Salute In Story & Song, Columbia KC 31645
214. MARC BENNO . . . Ambush, A&M SP 4364
215. SONNY JAMES . . . When The Snow Is On The Roses, Columbia KC 31646

Equipment Makers Buoy TV Cartridge Producers

• Continued from page 20

money it takes to reach a market of 200,000 million people. A lot of companies that got into the business of selling software have instead found themselves getting into the merchandising business, into the franchising business, and they spend a lot of time shoring up their dealers without a whole lot of time left to produce programming."

TV Publishers

Yet O'Sullivan believes that TV cartridges will be one of "the most powerful multi-media devices." He suggested that television up to now has been largely a passive media. Programming strategy may involve not only cartridges but objects and materials to work with while viewing them, he said.

Among those attempting to show that standardization need not inhibit software producers was Jack G. Bondus, 3M Co., who pointed out that his firm makes 250 different kinds of magnetic tape.

James Porter, director marketing/planning, Cartridge Television, Inc., referred to Bondus when he said: "This point is that the soft-

ware which is produced, as I think Jack Bondus has pointed up, is capable of being issued in any of this media, and this will occur."

Porter prefers an analogy to book publishing. He said as regards TV cartridges, "You're talking about a production and release pattern here which is unlike anything that has been conceived in this industry." Another analogy he mentioned is feature films, where there are three levels: producers, distributors, exhibitors.

There will be publishers of TV cartridges he said, which will have the duplication and mass release capability. "There is a large expenditure of money at that point in inventories that have to be produced and marketing responsibilities which have to be financed."

Porter said TV cartridge represents a "highly segmented market." Software producers, he said, have never had the opportunity to consider such a segmented market. "I caught a little bit of despair among software producers because they couldn't find anyone to finance productions. There will be these people soon, both on a venture capital basis and by people who

Reel-to-Reel Is Alive at Magtec

• Continued from page 18

This is the creative arm of our entity. We have no thought of competing with our duplicating customers because the field is so wide it's virtually unlimited.

Tape Tours

"For example," Stone said, "we're now starting with tape tours and a number of 'what to' tours, such as first aid. Along with Stereotype, we feel CPI is the major excitement area. There is the possibility of offering some of the CPI product as premiums, especially the tape tours. This is one of the simplest ways for someone who has never been to a city to get information. We also have an associated map with the tour and the whole pack retails for \$5.00"

Stone added, "We feel that between our ability to manufacture product and the variety of product we have and our selectivity we can go a long way toward redeveloping the reel market."

On future plans, Stone said, "We think we have it all together within our three divisions now and expansion will take place within the divisions—duplicating, Stereotape and CPI. Going to 4-channel is one example. We're moving to an aggressive automation plan in duplication and in CPI we feel the world's at our doorstep. Here we fully expect to be in the international market."

Pilferage Spares

• Continued from page 19

Also: A 50-cent value underground comic book with each tape or disk purchase.

Also: A package of cigaret papers with each purchase. A tape trade-in club is also stirring interest. Customers receive one dollar credit on turning in a used 8-track when buying a new one.

Pricing Policy

The store's pricing policy on tapes is competitive. \$6.98 list 8-tracks are sold here at \$5.19. Customers who buy two or more 8-tracks can get them here at \$4.99 per unit.

Looking ahead, the Dulberger brothers are convinced that the future is bright for tape cassettes as soon as sufficient product is made available.

"We have a great deal less trouble with defective cassettes than with 8-tracks," they say. "Lately we've been hit by a lot of complaints on double sounds on 8-tracks."

What is their view on handling bootleg tapes?

"We're vehemently opposed to any kind of bootleg merchandise on the market. We won't handle tapes or LPs not produced by an established label. I guess we feel strongly about that because we're also performers and concert promoters. We're anti-rip offs of any kind."

Camlot Opens Store

• Continued from page 20

cent is spent during the first year for a new store. Grand opening emphasis is on price, with 40 to 50 percent off on albums for five days. The opening promotion may also include a give-away of free singles or free albums.

Camelot Music stores maintain the business hours of the malls in which they are located, adapting to special Sunday and seasonal hours. Each store manager is responsible for drafting work schedules which are handled on an individual basis, depending on the needs of each store.

Looking toward the future, Shannon stressed the search for mall locations. "We prefer malls because we have more leeway to do the things we want. The retail area is larger. And we definitely feel that regional malls are the way people want to shop," he opined.

"Television cartridges will be part of our future, too. We're ready for them and we'll definitely be handling them," Shannon said.



Dear FIND Dealer:

FIND had its biggest week order-wise last week. Hal Cook and myself have been out on the road talking with our dealers and have been writing many orders ourselves. It pays to get out and see you all!

We had many interested people inquiring into FIND at Billboard's Annual Radio Programming Forum. Many of the radio and record promotion men were enthused about the concept of FIND and felt it was a real selling point for the retail record dealer. Many had experienced promoting a record either to a dealer or a radio station and then not being able to get the record. Promotion of FIND through radio in hand with local retail record shops was an idea many of the radio and promotion men expressed.

Many of our FIND dealers who have tried this type of promotion of special orders have had great success with it and the radio station people can tell their audience with confidence where to get a desired record or tape they have played on the radio.

The new catalog is coming out on schedule with all the United Artist, Stax/Volt and London product included in this issue. This catalog will truly be a complete catalog for all available product for you and your customers in the special order department.

Remember, if you have any problems, questions or need further material, call or write FIND's all-girl team in Los Angeles: Shirley, Wendy or Candy at FIND! They are always there ready to serve and help you.

Rice Warrillow

FIND Service International
P.O. Box 775
Terre Haute, Indiana 47808
AC (812) 466-1282

and
FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
AC (213) 273-7040
Candy Tusken



Director—DON OVENS

Hot Chart Action

NUMBER OF SINGLES REVIEWED
THIS WEEK
80
LAST WEEK
87

BEN—Michael Jackson (Motown) (*26 from 43) . . . added this week in top 40 radio in Chicago, Cleveland, St. Louis, Pittsburgh, Phoenix, Buffalo, Birmingham, San Diego and Salt Lake City. Disc is #1 in D.C. and N.O., Top 10 in Milwaukee, Top 20 in Philly and Syracuse and riding in Baltimore, Dallas, Atlanta, Kansas City, Hartford and Albany. Sales response heavy in N.Y.C., Philly, D.C., N.O. with Top 15 mentions also in Chicago, L.A., Cleveland and Milwaukee. High on the Easy Listening chart at #26 this week with sales action and MOR play and #19 on the Soul chart with equally heavy sales and soul radio action.

BURNING LOVE—Elvis Presley (RCA) (*40 from 58) . . . Presley moves into the Top 40 this week with additions in Top 40 noted in Boston, Cleveland, Minneapolis, Indianapolis, Phoenix, Cincy, Buffalo, Albany and Salt Lake City . . . all added to markets

already on the record—Chicago, Philly, Baltimore, Dallas, Milwaukee, Seattle, Nashville, Memphis, Atlanta, Houston, Oklahoma City, Kansas City, Hartford, Birmingham, Louisville, Syracuse and Omaha. Top 15 dealers sales response noted in Chicago, Philly, Baltimore, Dallas, Seattle, Memphis and Houston with sales action noted in all but two of the 21 markets checked. Flip: "It's A Matter of Time" showing on the Easy Listening chart at #24 and on the Country chart at #68.

GARDEN PARTY—Rick Nelson (Decca) (*42 from 54) . . . Nelson's first smash in some time showing up strong in top 40 radio additions such as N.Y. (WOR-FM); Baltimore, Portland, Indianapolis, Cincy, San Diego, Syracuse, Fargo, Des Moines for a total of 22 of the 40 markets checked. Top 15 sales activity reflected in Dallas, Milwaukee, Houston and Atlanta with sales response coming from all but 2 of the 21 markets checked. Disc riding high on the Easy Listening chart at #11 with strong sales and MOR reports.

Breaking

WHY—Donny Osmond (MGM) (*43 from 62) . . . picked in Boston top 40 this week as well as Phoenix and added in S.F., Dallas, Kansas City and Louisville joining Baltimore, N.O., Milwaukee, Atlanta, Hartford, San Diego, Syracuse and Salt Lake

City. Seventeen of the 21 sales markets reporting action with Top 15 mentions noted in Baltimore, N.O. and N.Y. Top 40 stations WAKY, KCPX and KFJZ flipped to his backside "Lonely Boy."

YOU WEAR IT WELL—Rod Stewart (Mercury) (*45 from 62) . . . in a short three weeks disc moved across the chart with top 40 pick-ups in L.A.

(KHJ), Philly, Cleveland, Providence, Portland, Kansas City and Hartford for a total of 23 of the top 40 markets checked. Sales action coming from 17 of the 21 markets polled.

Notes: To be continued next week . . . there's a bomb scare in the building at press time and we're leaving despite the good releases this week.

Pop

NILSSON—SPACE MAN (3:30)

(prod: Richard Perry) (writer: Nilsson) (Blackwood, EMI) Third cut from his "Son of Schmilsson" LP is another solid rock ballad. Flip: No info available. RCA 74-0788

RADIO ACTION: WBBM-FM (Chicago)

JERMAINE JACKSON—THAT'S HOW LOVE GOES (3:23)

(prod: Johnny Bristol) (writers: Jones-Brown-Bristol) (Jobete, ASCAP) The 17 year old member of the Jackson 5 with a potent rhythm cut from his smash "Jermaine" LP. Flip: No info available. MOTOWN 1201

PETULA CLARK—WEDDING SONG (There Is Love) (3:12)

(prod: Mike Curb & Don Costa) (writer: traditional) (P.D.) The p.d. ballad beauty is given a dynamite Pet Clark treatment and follow up to her chart winner "My Guy." Flip: No info available. MGM 14431

NEW SEEKERS—DANCE, DANCE, DANCE (2:02)

(prod: David Mackay) (writer: Young) (Cotillion/Broken Arrow, BMI) The Neil Young rhythm material is strong for the New Seekers loaded with top 40 and MOR potential. Flip: No info available. ELEKTRA 45805

GRAND FUNK RAILROAD—ROCK 'N ROLL SOUL (3:29)

(prod: Grand Funk Railroad) (writer: Farner) (Cram Renraff, BMI)

Their first single since "Upsetter" is a driving rocker with top 40 and FM potency. Flip: "Flight of the Phoenix" (3:36) (Cram Renraff, BMI) CAPITOL 3363

ERIC CLAPTON—LET IT RAIN (5:07)

(prod: Delaney Bramlett) (writers: Bramlett-Clapton) (Cotillion/Delbon/Casserole, BMI) Strong rhythm ballad cut from his "Eric Clapton at His Best" LP. Flip: No info available. POLYDOR 15049

ROBERT JOHN—THE WAY YOU DO THE THINGS YOU DO (2:50)

(prod: Hank Medress, Dave Appel & the Tokens) (writers: Robinson-Rogers) (Jobete, ASCAP) The "emptations" smash of 1964 is brought up to date with a powerful John treatment strong for top 40. Flip: No info available. ATLANTIC 2506

PEGGY LEE—LOVE SONG (3:22)

(prod: Tom Catalano) (writer: Durcan) (Blue Seas/Jac, ASCAP) The top stylist keeps returning to the charts with a hit single and the time is right for this strong reading of the Lesley Duncan rock ballad . . . a cut from the "Norma Deloris Egstrom" LP. For top 40 and MOR. Flip: "Someone Who Cares" has potential. CAPITOL 3439

FRANKIE VALLI & THE FOUR SEASONS—WALK ON DON'T LOOK BACK (2:55)

(prod: the Corporation) (writer: Corporation) (Jobete, ASCAP) Back in his winning rock ballad style, Valli leads the Seasons into what should prove a heavy chart item for top 40. Flip: No info available. MOWEST 5026 (Motown)

CASHMAN & WEST—AMERICAN CITY SUITE (7:35)

(prod: Steve Barri) (writers: Cashman-West) (Blendingwell, ASCAP) A

DAVID PATTON—People In Dallas Got Hair (2:45) (prod: Jim Golden & Barry Fasman) (writers: Patton-Walker) (Baron, BMI) WOODEN NICKEL 73-0107 (RCA)

BOBBY TAYLOR—There Are Roses Somewhere In The World (2:31) (prod: Bobby Taylor) (writers: David-Edelman) (Bealin/Feist, ASCAP) SUNFLOWER 126 (MGM)

LITTLE EVA—The Loco-Motion (2:12) (prod: Gerry Goffin) (writers: Goffin-King) (Screen Gems-Columbia, BMI) BELL 45-264

THE BLOBS—Son of Blob (2:29) (prod: Anthony Harris) (writer: Garson) (JTH, ASCAP) VERVE 10675 (MGM)

long cut but a beauty from start to finish. Could easily prove a giant. Flip: No info available. DUNHILL 4324

RADIO ACTION: WBBM-FM (Chicago)

MIKE SETTLE—FUNKY STREET BAND (2:47)

(prod: Bob Montgomery) (writer: Linde) (Combine, BMI) Settle comes up with his most commercial top 40 dance item in this infectious Dennis Linde swinger. Flip: No info available. Uni 55347 (MCA)

WOLFMAN JACK—I AIN'T NEVER SEEN A WHITE MAN (3:33)

(prod: Don Sciattorra & Dick Monda) (writer: Monda) (4 Star, BMI) Strong message material with an equally strong delivery by the popular L.A. D.J. Flip: No info available. WOODEN NICKEL 73-0108 (RCA) RADIO ACTION: WCAR (Detroit)

RUFUS THOMAS—ITCH AND SCRATCH (Part 1) (3:05)

(writers: Hayes-King) (Cape Anne, BMI) Thomas is back win his wild swinging dance bag and it's a total winner for pop and soul. Flip: No info available. STAX 1040

THE MOB—YOU GIVE ME THE STRENGTH (TO CARRY ON) (2:32)

(prod: The Mob) (writers: Bresnier-Holvay) (Lion Tracks/Brothers Two, BMI) Group makes a dynamite debut on the label with a wild rocker that has the flavor and feel of the Chicago and Blood, Sweat & Tears winners. Flip: No info available. MGM 14406

LABELLE—Ain't It Sad It's All Over (3:30) (prod: Vicki Wickham & Jack Adams) (writer: Hendryx) (Gospel Birds/Track, BMI) WARNER BROS 7624

TENNESSEE ERNIE FORD—The Pea Pickin' Cook (3:01) (prod: Jack Fascinato) (writer: Fascinato) (Bayshore, ASCAP) CAPITOL 3422

GEORGE WALLACE, JR.—Plastic Smile (2:25) (prod: T.C. Corbett) (writer: Wallace, Jr.) (TOBAC, BMI) SUNDI 711

INDEPENDENTS—I Just Want To Be There (3:23) (prod: Art Productions) (writers: Barge-Jiles) (Our Children's/Mr. T./Chenita, BMI) WAND 11249 (Scepter)

Also Recommended

HAWKWIND—Silver Machine (4:35) (prod: Hawkwind & Doctor Technical) (writers: Calvert-MacManus) (Unart, BMI) UNITED ARTISTS 50949

LOU REED—Walk And Talk It (3:24) (prod: Richard Robinson & Lou Reed) (writer: Reed) (Oakfield Avenue) RCA 74-0784

LU, PAUL & BRIAN (School Boys)—I Can't Wait Until Tomorrow (2:57) (prod: Gene Redd, Jr.) (writers: Miller-Atkins) (Metromedia, ASCAP) JANUS 193

Country

Also Recommended

RONI STONEMAN—You Make Me Feel Like Singing (2:30) (prod: Norris Wilson) (writers: Wilson-Walls) (Algee/Gallico, BM) DOT 17431 (Famous)

LeROY VAN DYKE—Yesterday Will Come Again Tonight (2:43) (writers: Ray-Stone) (Contention, SESAC) DECCA 32999 (MCA)

GEORGE JONES—WRAPPED AROUND HER FINGER (2:45)

(prod: "Pappy" Daily) (writers: Jones-Wynette) (Glad/Altam, BMI) Flip: "With Half A Heart" (2:15) (Glad, BMI) RCA 74-0792

SUSAN RAYE—WHEEL OF FORTUNE (2:24)

(writers: Benjamin-Weiss) (Valando, ASCAP) Flip: "My Heart Skips A Beat" (2:01) (Blue Book, BMI) CAPITOL 3438

CAROLE SANDS—One More Chance (2:55) (prod: George Richey) (writers: Richey-Sherrill) (Gallico/Algee, BM) COLUMBIA 4-45676

TENNESSEE ERNIE FORD—The Pea Pickin' Cook (See Pop Pick)

B.B. JASPER—(If Loving You Is Wrong) I Don't Want To Be Right (2:30) (prod: John E. Denney) (writers: Bank-Jackson-Hampton) (East/Memphis/Klondike, BMI) DOT 17435 (Famous)

JIM ED BROWN—ALL I HAD TO DO (3:20)

(prod: Bob Ferguson) (writers: Penney-Oates) (Chiplin, ASCAP) Flip: "Triangle" (3:02) (Show Biz, BM) RCA 74-0785

JOHNNY DUNCAN—HERE WE GO AGAIN (2:35)

(prod: Bob Montgomery) (writers: Steagall-Lanior) (Dirk, BMI) Flip: No info available. COLUMBIA 4-45674

LANA ROUSH—Don't Liberate Me (1:56) (prod: Hal Spencer) (writer: Roush) (Sunbury, ASCAP) RCA 74-0790

LARRY GARNER—I'm A One Woman Man (2:17) (writers: Horton-Franks) (Cedarwood, BMI) CAPITOL 3387

JOE SHINAL—Emergency (She's Calling Me Again) (2:17) (prod: Carl Queen/Joel Shinal) (writers: Shinal) (Affeiram, BM) API 1021

Soul

Also Recommended

FRIENDS OF DISTINCTION—Thumb Tripping (I'll Be Movin' On) (3:44) (prod: Ray Cork Jr. and the Friends of Distinction) (writers: Butler-Cork-Elston-Black) (Levine, ASCAP/Legation, BMI) RCA 74-0787

INDEPENDENTS—I JUST WANT TO BE THERE (See Pop Pick)

CAROLYN FRANKLIN—As Long As You Are There (3:14) (prod: Wade Marcus) (writer: Franklin) (Afghan, BMI) RCA 74-0783

FREDDIE HUGHES and the Chelles—I Just Found Out (2:49) (prod: Ron Carson) (writer: Davis) (Baby Ronda, ASCAP) JANUS 196

LABELLE—Ain't It Sad It's All Over (See Pop Pick)

Z.Z. HILL—IT AIN'T NO USE (3:15)

(prod: Jerry Williams, Jr.) (writers: Williams, Jr.-Bond-Hollinger) (Williams/Excelsior, BM) Flip: No info available. MANKIND 12015 (Nashboro)

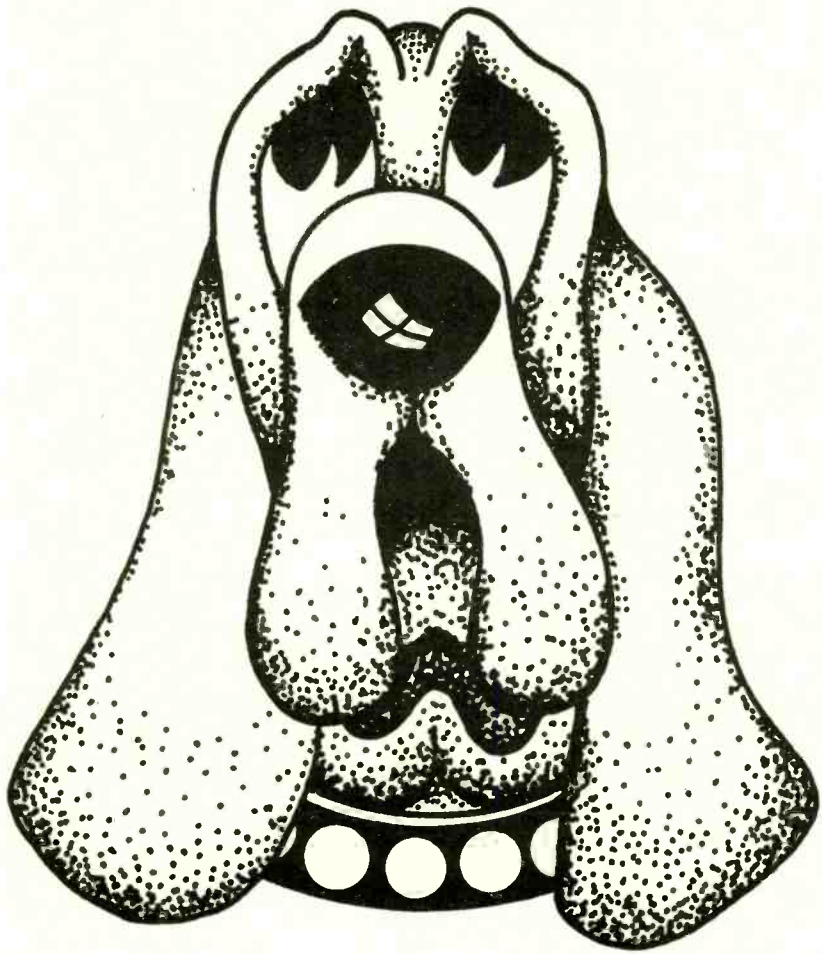
BOBBY TAYLOR—There Are Roses Somewhere In The World (See Pop Pick)

CLASSIC EXAMPLE—That's Groovy (3:10) (prod: William "Mickey" Stevenson) (writers: Steveson-Basemore-Nixon) (Access/Mikim, BMI) GSF 6875

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For Week Ending September 9, 1972



THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	ALONE AGAIN (Naturally) • 13	Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London)	35	24	BABY LET ME TAKE YOU (IN MY ARMS) 15	Detroit Emeralds (A. Katouzzion Prod.), Westbound 203 (Chess/Janus)	67	65	THAT'S THE WAY GOD PLANNED IT 10	Billy Preston (George Harrison), Apple 1808
2	2	LONG COOL WOMAN 12	Hollies (Ron Richard & the Hollies), Epic 5-10871 (CBS)	36	41	THE CITY OF NEW ORLEANS 7	Arlo Guthrie (Lenny Waronker & John Pilla), Reprise 1103	68	86	THUNDER AND LIGHTNING 2	Chi Coltrane (Toxey French), Columbia 4-45640
3	3	I'M STILL IN LOVE WITH YOU • 10	Al Green (Willie Mitchell), Hi 2216 (London)	37	46	GOOD FOOT, Part 1 6	James Brown (James Brown), Polydor 14139	69	69	IN THE QUIET MORNING 7	Joan Baez (Joan Baez/Norbert Putnam), A&M 1362
4	6	BABY DON'T GET HOOKED ON ME 11	Mac Davis (Rick Hall), Columbia 4-45618	38	38	THIS WORLD 6	Staple Singers (Al Bell), Stax 0137	70	87	GOOD TIME CHARLIE'S GOT THE BLUES 2	Danny O'Keefe (Arif Marden), Signpost 70006 (Atlantic)
5	4	BRANDY (You're A Fine Girl) • 13	Looking Glass (Mike Gershman-Bob Lipton-Looking Glass), Epic 5-10874 (CBS)	39	26	SEALED WITH A KISS 14	Bobby Vinton (Bobby Vinton), Epic 5-10861 (CBS)	71	—	IF I COULD REACH YOU 1	Fifth Dimension (Bones Howe), Bell 45-261
6	10	BACK STABBERS 8	O'Jay's (Gamble-Huff Prod.), Philadelphia International 3517 (CBS)	40	58	BURNING LOVE 4	Elvis Presley, RCA 74-0769	72	76	LOVE SONG 4	Tommy James (Tommy James & Bob King), Roulette 7130
7	9	ROCK AND ROLL, Part 2 8	Gary Glitter (Mike Leander), Bell 45-237	41	45	EASY LIVIN' 7	Uriah Heep (Gerry Bron), Mercury 73307	73	—	ROCK ME BABY 1	David Cassidy (Wes Farrell), Bell 45-260
8	8	YOU DONT MESS AROUND WITH JIM 11	Jim Croce (Terry Cashman & Tommy West), ABC 11328	42	54	GARDEN PARTY 7	Rick Nelson (Rick Nelson), Decca 32980 (MCA)	74	75	IN TIME 6	Engelbert Humperdinck (Gordon Mills), Parrot 40071 (London)
9	14	BLACK & WHITE 5	Three Dog Night (Richard Podolor), Dunhill 4317	43	62	WHY 3	Donny Osmond (Mike Curb & Don Costa), MGM 14424	75	88	LOVING YOU JUST CROSSED MY MIND 2	Sam Neely (Rudy Durand), Capitol 3381
10	15	SATURDAY IN THE PARK 6	Chicago (James William Guercio), Columbia 4-45657	44	49	STARTING ALL OVER AGAIN 10	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127	76	82	A PIECE OF PAPER 3	Gladstone (R.H.B. Prod.), ABC 11327
11	11	THE GUITAR MAN 7	Bread (David Gates), Elektra 45803	45	67	YOU WEAR IT WELL 3	Rod Stewart (Rod Stewart), Mercury 73330	77	84	HOW COULD I LET YOU GET AWAY 4	Spinners (Thom Bell), Atlantic 2904
12	5	HOLD YOUR HEAD UP 13	Argent (Rod Argent & Chris White), Epic 5-10852 (CBS)	46	48	AMERICA 5	Yes (Yes & Eddie Offord), Atlantic 2899	78	—	WITCHY WOMAN 1	Eagles (Glyn Johns), Asylum 11008 (Atlantic)
13	23	HONKY CAT 5	Efton John (Gus Dudgeon), Uni 55343 (MCA)	47	37	SWEET INSPIRATION/WHERE YOU LEAD 12	Barbra Streisand (Richard Perry), Columbia 4-45626	79	85	I WILL NEVER PASS THIS WAY AGAIN 3	Glen Campbell (Jimmy Bowen), Capitol 3411
14	7	GOODBYE TO LOVE 9	Carpenters (Jack Daugherty), A&M 1367	48	29	SMALL BEGINNINGS 12	Flash (Derek Lawrence), Capitol 3345	80	—	SLAUGHTER 1	Billy Preston (Billy Preston), A & M 1320
15	20	GO ALL THE WAY 11	Raspberries (Jimmy Tenner), Capitol 3348	49	60	TIGHT ROPE 3	Leon Russell (Denny Cordell & Leon Russell), Shelter 12352 (Capitol)	81	90	THINK (About It) 2	Lyn Collins (James Brown), People 608 (Polydor)
16	18	BEAUTIFUL SUNDAY 15	Daniel Boone (Larry Page), Mercury 73281	50	47	COLDEST DAYS OF MY LIFE 9	Chi-Lites (Eugene Record), Brunswick 55478	82	81	WHOLY HOLY 4	Aretha Franklin with James Cleveland (Jerry Wexler/Arif Marden/Artha Franklin), Atlantic 2001
17	19	JOIN TOGETHER 8	Who (Who/Glyn Johns), Decca 32983 (MCA)	51	56	ROCK ME ON THE WATER 6	Jackson Browne (Richard Sanford Orshoff), Asylum 11006 (Atlantic)	83	—	NATURE PLANNED IT 1	Four Tops (Frank Wilson), Motown 1210
18	22	POWER OF LOVE • 10	Joe Simon (Staff), Spring 128 (Polydor)	52	55	MY MAN IS A SWEET MAN 6	Millie Jackson (Raeford Gerald), Spring 127 (Polydor)	84	—	I CAN SEE CLEARLY NOW 1	Johnny Nash (Johnny Nash), Epic 5-0902 (CBS)
19	12	MOTORCYCLE MAMA 14	Sailcat (Pete Carr), Elektra 45782	53	79	FREDDIE'S DEAD (Theme From "Superfly") 4	Curtis Mayfield (Curtis Mayfield), Curtom 1975 (Buddah)	85	92	LIFE AND BREATH 2	Climax (Larry Cox), Rocky Road 30061 (Bell)
20	27	RUN TO ME 7	Bee Gees (Bee Gees & Robert Stigwood), Atco 6896	54	57	I BELIEVE IN MUSIC 5	Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)	86	94	TOAST TO THE FOOL 3	Dramatics (Arthur Snyder), Volt 4082
21	33	PLAY ME 5	Neil Diamond (Tom Catalano & Neil Diamond), Uni 55346 (MCA)	55	52	PUT IT WHERE YOU WANT IT 9	Crusaders (Stewart Levine), Blue Thumb 208 (Famous)	87	95	I'VE GOT TO HAVE YOU 3	Sammi Smith (Jim Malloy), Mega 615-0079
22	32	EVERYBODY PLAYS THE FOOL 9	Main Ingredient (Sylvester & Simmons), RCA 74-0731	56	63	IF YOU LEAVE ME TONIGHT I'LL CRY 4	Jerry Wallace (Joe E. Johnson), Decca 32989 (MCA)	88	—	SUMMER BREEZE 1	Seals & Crofts (Louie Shelton), Warner Bros. 7606
23	28	POPCORN 10	Hot Butter (R. Talmadge, D. Jordan & Bill & Steve Jerome, M.T.L.), Musicor 01458	57	80	DON'T EVER BE LONELY (A Poor Little Fool Like Me) 2	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50954	89	—	MONEY BACK GUARANTEE 1	Five Man Electrical Band (Dallas Smith), Lion 127 (MGM)
24	13	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT 15	Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt)	58	71	GERONIMO'S CADILLAC 6	Michael Murphey (Bob Johnston), A&M 1368	90	93	SUMMER SUN 4	James Town Massacre (Myland Bogden & Guy Marasco), Warner Bros. 7603
25	30	POP THAT THANG 11	Isley Brothers (Isleys), T-Neck 935 (Buddah)	59	66	YOUR WONDERFUL SWEET SWEET LOVE 6	Supremes (Smokey), Motown 1206	91	98	LADY ELEANOR 2	Lindisfarne (John Anthony), Elektra 45799
26	43	BEN 6	Michael Jackson (Corporation), Motown 1207	60	78	FOR EMILY, WHENEVER I MAY FIND HER 2 2	Simon & Garfunkel (Paul Simon, Art Garfunkel & Roy Halee), Columbia 4-45663	92	—	CARRY ME, CARRIE 1	Dr. Hook & the Medicine Show (Ron Baffkin), Columbia 4-45667
27	16	LOOKIN' THROUGH THE WINDOWS 9	Jackson 5 (Hal Davis), Motown 1205	61	68	JACKIE WILSON SAID 4	Van Morrison (Van Morrison), Warner Bros. 7616	93	—	COLORADO 1	Danny Holien (Bill Szymczyk), Tumbleweed 1004 (Famous)
28	39	NIGHTS IN WHITE SATIN 6	Moody Blues (Tony Clarke), Deram 85023 (London)	62	89	LISTEN TO THE MUSIC 2	Doobie Brothers (Ted Templeman), Warner Bros. 7619	94	—	DON'T HIDE YOUR LOVE 1	Cher (Sonny Bono & Snuff Garrett), Kapp 2184 (MCA)
29	35	SPEAK TO THE SKY 6	Rick Springfield (Robie Porter), Capitol 3340	63	73	SWEET CAROLINE 3	Bobby Womack & Peace (Bobby Womack), United Artists 50946	95	97	GUESS WHO 4	B.B. King (Joe Zagarino), ABC 11330
30	34	YOU'RE STILL A YOUNG MAN 9	Tower of Power (Ron Capone), Warner Bros. 7612	64	64	ZING WENT THE STRINGS OF MY HEART 10	Trammps (Baker-Harris-Young), Buddah 306	96	100	WHATEVER TURNS YOU ON 2	Travis Wammack (Rick Hall), Fame 91001 (United Artists)
31	42	MY DING-A-LING 6	Chuck Berry (Esmond Edwards), Chess 2131	65	40	WHEN YOU SAY LOVE 10	Sonny & Cher (Snuff Garrett), Kapp 2176 (MCA)	97	99	FOOL'S PARADISE 2	Sylvers (Jerry Butler), Pride 1001 (MGM)
32	17	COCONUT 14	Nilsson (Richard Perry), RCA 74-0718	66	77	FROM THE BEGINNING 3	Emerson, Lake & Palmer (Greg Lake), Cotillion 44158	98	96	A SUNDAY KIND OF LOVE 5	Lenny Welch (Hank Medress & Dave Appell), Atco 6894
33	53	USE ME 3	Bill Withers (Bill Withers & R. Jackson), Sussex 241 (Buddah)	67	—			99	—	(They Long to Be) CLOSE TO YOU 1	Jerry Butler & Brenda Lee Eager (Samuel F. Brown III), Mercury 73301
34	21	THE HAPPIEST GIRL IN THE WHOLE U.S.A. 17	Donna Fargo (Stan Silver), Dot 17409 (Famous)	68	—			100	—	EVIL WAYS 1	Carlos Santana & Buddy Miles (Carlos Santana & Buddy Miles), Columbia 4-54666

HOT 100 A-Z - (Publisher-Licensee)

Alone Again (Naturally) (MAM, BMI)	1	Coldest Days of My Life (Julio Brian, BMI)	46	Garden Party (Matraque, BMI)	42	Play Me (Prophet, ASCAP)	21	Speak to the Sky (Bilder/Porter, ASCAP)	29	Toast to the Fool (Conquistador, ASCAP/Groovesville, BMI)	86
America (Charing Cross, BMI)	46	Colorado (Laf Mama/Famous, ASCAP)	50	Geromimo's Cadillac (Mystery, BMI)	42	Popcorn (Bourne, ASCAP)	23	Starting All Over Again (Muscle Shoals Sound, BMI)	44	Use Me (Interior, BMI)	33
Baby Don't Get Hooked on Me (Screen Gems-Columbia, BMI)	46	Go All the Way (C.A.M.-U.S.A., BMI)	58	I Can See Clearly Now (Cayman, ASCAP)	58	Pop That Thang (Triple Threat, Edin, BMI)	25	Summer Breeze (Dawn Breaker, BMI)	44	Whatever Turns You On (Fame, BMI)	96
Baby Let Me Take You (In My Arms) (Bridgeport, BMI)	4	I Will Never Pass This Way Again (Vegas Int., BMI)	15	I've Got to Have You (Buckhorn, BMI)	87	Power of Love (Assorted/ASCAP)	18	Summer Sun (Nine Mile, ASCAP)	90	When You Say Love (Jack & Bill, ASCAP)	65
Back Stabbers (Assorted, BMI)	35	Goodbye to Love (Almo/Hammer & Nails, ASCAP)	14	If I Could Reach You (Hello There, ASCAP)	79	Long Cool Woman (Yellow Dog, ASCAP)	84	Sweet Caroline (Stonebridge, ASCAP)	63	Why (Debar, ASCAP)	43
Beautiful Sunday (Page Full of Hits, ASCAP)	16	Good Foot, Part 1 (Dynamite/Belinda, BMI)	37	Low Song (Mandann, BMI)	84	Lookin' Through the Windows (Jobete, ASCAP)	27	Sweet Inspiration/Where You Lead (Press/Screen Gems-Columbia, BMI)	47	Witchy Woman (Kicking Bare/Bench Mark, ASCAP)	78
Ben (Jobete, ASCAP)	26	Good Time Charlie's Got the Blues (Cotillion/Road Canon, BMI)	37	My Man Is a Sweet Man (Mind Seven Iron, BMI)	75	Motorcycle Mama (Singing Wire, BMI)	89	That's the Way God Planned It (Apple, ASCAP)	67	You Don't Mess Around With Jim (Blendingwell/Wingate, ASCAP)	8
Black & White (Templeton, ASCAP)	9	Happy Girl in the Whole U.S.A. (Prima Donna/Algee, BMI)	34	My Ding-a-Ling (Isales, BMI)	31	My Man Is a Sweet Man (Cauch/Belinda, BMI)	52	(They Long to Be) Close to You (U.S. Songs/Blue Seas/Jac, ASCAP)	99	Your Wonderful Sweet Sweet Love (Jobete, ASCAP)	59
Brandy (You're a Fine Girl) (Epic/Spruce Run/Chappel, ASCAP)	9	Happiest Girl in the Whole U.S.A. (Prima Donna/Algee, BMI)	34	My Man Is a Sweet Man (Cauch/Belinda, BMI)	52	Run to Me (WB, ASCAP/Casseroles, BMI)	19	This World (Sunbeam, BMI)	38	You're Still a Young Man (Kupflich, ASCAP)	30
Burning Love (Columbia, BMI)	5	Hold Your Head Up (Mainstay, BMI)	12	Nature Planned It (Stone Agate, BMI/Jobete, ASCAP)	69	Saturday in the Park (Big Elk, ASCAP)	20	Thunder and Lightning (Chinick, ASCAP)	68	Zing Went the Strings of My Heart (Warner Bros., ASCAP)	64
Carry Me, Carrie (Evil Eye, BMI)	92	Honky Cat (James, BMI)	13	Nights in White Satin (Essex, ASCAP)	74	Sealed With a Kiss (Post, ASCAP)	10	Tight Rope (Skyhill, BMI)	49		
City of New Orleans, The (Kama Rippa/Turnpike Tom, ASCAP)	36	Join Together (Track, BMI)	13	Rock Me on the Water (Opera Window, BMI)	19	Small Beginnings (Colgems/Blackclaw, ASCAP)	48				

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

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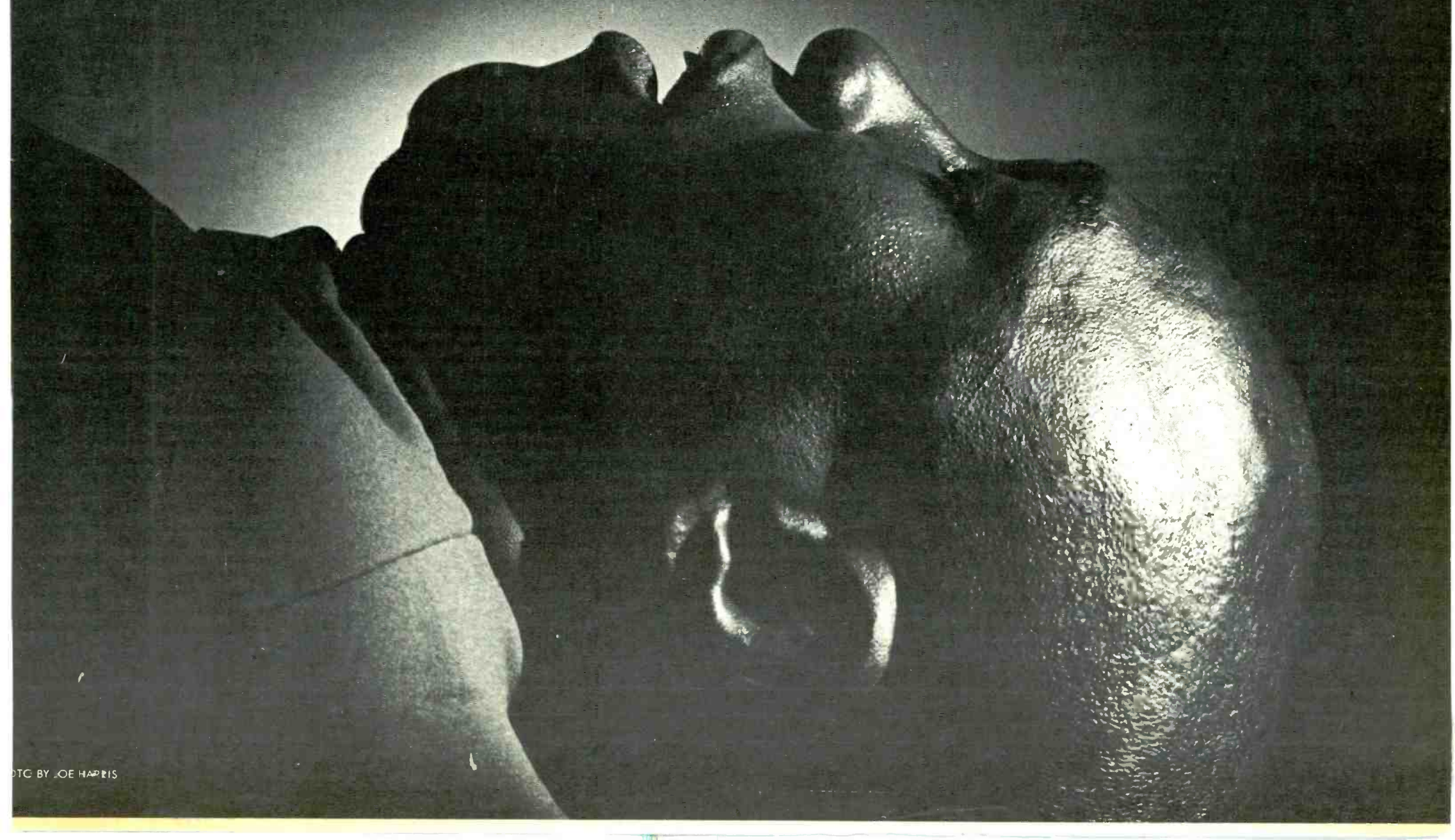
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THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE								
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL						
106	106	21	GRAHAM NASH/DAVID CROSBY Atlantic SD 7220			NA	137	128	20	RAY CHARLES Message From the People ABC/TRC ABCX 755									
107	110	10	BLACK OAK ARKANSAS If An Angel Came to See You, Would You Make Her Feel at Home Atco SD 7008				138	131	31	J.J. CALE Naturally Shelter SW 0898 (Capitol)			NA						
108	108	34	YES Fragile Atlantic SD 7211				139	160	4	CHARLEY PRIDE A Sunshiny Day RCA LSP 4742			NA						
109	107	13	JOHN MAYALL Jazz Blues Fusion Polydor PD 5027			NA	140	132	16	FREE At Last A&M SP 4349			NA						
110	105	13	BOB WEIR Ace Warner Bros. BS 2627				141	144	12	JOHNNY MATHIS All Time Greatest Hits Columbia KG 31345			NA						
111	104	22	DEEP PURPLE Machine Head Warner Bros. BS 2607				142	159	3	RORY GALLAGHER Live Polydor PD 5513			NA						
112	112	36	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385			NA	143	150	3	SHAFT'S BIG SCORE Soundtrack MGM 1SE 36 ST			NA						
113	113	20	MANDRILL Mandrill Is Polydor PD 5025			NA	144	145	13	FUNKADELIC America Eats Its Young Westbound 2020 (Chess/Janus)			NA						
114	109	10	ELVIS PRESLEY Sings Hits From His Movies RCA Camden CAS 2567				145	—	1	O'JAYS Back Stabbers Philadelphia International KZ 31712 (CBS)			NA						
115	134	2	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629				146	143	26	CABARET Soundtrack ABC ABCD 752			NA						
116	117	9	JERRY REED The Best Of RCA LSP 4729			NA	147	149	7	RAY PRICE Lonesomest Lonesome Columbia KCP 31546			NA						
117	115	31	PAUL SIMON Columbia KC 30750				148	148	11	STAN KENTON Today Phase 4 B 44179-80 (London)			NA						
118	123	3	TOWER OF POWER East Bay Grease San Francisco SD 2-4 (Atlantic)				149	135	18	MEET THE BRADY BUNCH Paramount PAS 6032 (Famous)			NA						
119	125	7	ROY CLARK Country! Dot DOS 25997 (Famous)			NA	150	151	21	FLEETWOOD MAC Bare Trees Reprise MS 2080			NA						
120	137	2	JIMI HENDRIX Rare Hendrix Trip 9500			NA	151	146	12	VIKKI CARR First Time Ever (I Saw Your Face) Columbia KC 31453			NA						
121	121	51	CHEECH & CHONG Ode SP 77010 (A&M)			NA	152	153	40	CAROLE KING Music Ode SP 77013 (A&M)			NA						
122	119	14	FRANK SINATRA Greatest Hits, Vol. 2 Reprise FS 1034				153	142	30	ARETHA FRANKLIN Young, Gifted & Black Atlantic SD 8213			NA						
123	127	49	ROBERTA FLACK Quiet Fire Atlantic SD 5194			NA	154	156	8	THEM featuring VAN MORRISON Parrot BP 71053/4 (London)			NA						
124	129	11	LOOKING GLASS Epic KE 31320 (CBS)			NA	155	155	7	REDD FOX & DESMOND WILSON Sanford & Son RCA LPM 4739			NA						
125	118	41	NILSSON Nilsson Schmilsson RCA LSP 4515			NA	156	158	11	SHA NA NA Night Is Still Young Kama Sutra KSBS 2050 (Buddah)			NA						
126	120	11	FREDDIE HART Bless Your Heart Capitol ST 11073			NA	157	157	28	CRUSADERS I Blue Thumb BTS 6001 (Famous)			NA						
127	111	20	DR. HOOK & THE MEDICINE SHOW Columbia C 30898				158	152	29	SONNY & CHER All I Ever Need Is You Kapp KRS 5560 (MCA)			NA						
128	126	20	CREEDENCE CLEARWATER REVIVAL Mardi Gras Fantasy 9404				159	165	3	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634			NA						
129	114	12	GRASS ROOTS Move Along Dunhill DSX 50112			NA	160	162	8	IKE & TINA TURNER Feel Good United Artists UAS 5598			NA						
130	139	56	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)			NA	161	—	1	VIKKI CARR En Espanol Columbia KC 31470			NA						
131	116	26	HARRY CHAPIN Heads & Tales Elektra EKS 75023				162	163	3	VALERIE SIMPSON Tamlia T 317 L (Motown)			NA						
132	122	14	JOHNNY MATHIS First Time Ever (I Saw Your Face) Columbia KC 31342			NA	163	—	1	ROY BUCHANAN Polydor PD 5033			NA						
133	140	44	DON McLEAN American Pie United Artists UAS 5535				164	170	4	CAPTAIN BEYOND Capricorn CP 0105 (Warner Bros.)			NA						
134	124	21	JOE TEX I Gotcha Dial DL 6002 (Mercury)			NA	165	154	33	OSMONDS Phase III MGM SE 4796			NA						
135	136	42	ELTON JOHN Madman Across the Water Uni 93120 (MCA)				166	166	9	NEW SEEKERS Circles Elektra EKS 75034			NA						
136	130	46	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900				167	168	11	TONY BENNETT With Love Columbia KC 31406			NA						
							169	169	37	JACKSON 5 Greatest Hits Motown M 741 L			NA						
													169	171	9	ERIC ANDERSEN Blue River Columbia KC 31062			NA
													170	—	1	B.B. KING Guess Who ABC ABCX 759			NA
													171	175	13	RANDY NEWMAN Sail Away Reprise MS 2064			
													172	181	41	LED ZEPPELIN Atlantic SD 7208			
													173	174	11	SARAH VAUGHAN/MICHEL LeGRAND Mainstream M 361			
													174	—	1	COMMANDER CODY & HIS LOST PLANET AIRMEN Hot Licks, Cold Steel & Truckers Favorites Paramount PAS 6031 (Famous)			NA
													176	133	18	MOUNTAIN Live—The Road Goes Ever On Windfall 5502 (Bell)			NA
													177	167	27	BLOOD, SWEAT & TEARS Greatest Hits Columbia KC 31170			
													178	182	24	FIFTH DIMENSION Individually & Collectively Bell 6073			NA
													179	186	5	DAVID ACKLES American Gothic Elektra EKS 75032			
													180	—	1	SONNY & CHER The Two of Us Atco SD 2-804			NA
													181	178	7	LIGHTHOUSE Live Evolution 3014 (Stereo Dimension)			NA
													182	183	6	SMALL FACES Early Faces Pride PRD 0001 (MGM)			NA
													183	188	2	NITZINGER Capitol SMAS 11091			NA
													184	—	1	RAY PRICE All Time Greatest Hits Columbia G 31364			NA
													185	190	8	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
													186	187	8	BOB SEGER w/TEEGARDEN & VAN WINKLE Smokin' O. P.'s Palladium P 1006 (Warner Bros.)			NA
													187	138	31	MALO Warner Bros. BS 2584			
													188	192	5	SYREETA MoWest MW 1132 (Motown)			NA
													189	197	2	NATIONAL LAMPOON Radio Dinner Banana/Blue Thumb BTS 38 (Famous)			NA
													190	198	95	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)			
													191	191	3	TOM PAXTON Peace Will Come Reprise MS 2096			
													192	199	2	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (CBS)			NA
													193	196	2	RAMATAM Atlantic SD 7236			NA
													194	200	2	DANNY O'KEEFE Signpost SP 8404 (Atlantic)			NA
													195	141	13	CARROLL O'CONNOR Remembering You A&M SP 4340			NA
													196	—	1	LYNN ANDERSON Listen to a Country Song Columbia KC 31647			
													197	147	13	STEPPENWOLF Rest In Peace Dunhill DSX 50124			NA
													198	—	1	FRANK ZAPPA Waka/Jawaka—Hot Rats Reprise MS 2094			
													199	—	1	GROVER WASHINGTON, JR. All the King's Horses Kudu KU-07 (CTI)			NA
													200	—	1	KENNY RANKIN Like a Seed Little David LD1003 (Atlantic)			NA

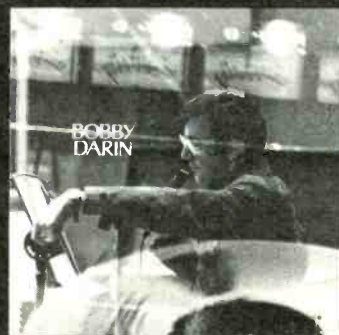
TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

David Ackles	179	Cher	45	Funkadelic	144	Lighthouse	181	Elvis Presley	11, 114	Staple Singers	82
Nat Adderley	81	Chicago	1	Rory Gallagher	142	Looking Glass	124	Billy Preston	57	Steppenwolf	197
Allman Brothers	28	Chi-Lites	42	Gallery	77	Charlie McCoy	199	Ray Price	147, 184	Cat Stevens	98
America	97	Eric Clapton	32	Grand Funk Railroad	87	Don McLean	133	Charley Pride	139	Rod Stewart	2
Eric Andersen	196	Roy Clark	119	Eric Crooke	129	Main Ingredient	185	Procol Harum	25	Stephen Stills	61
Argent	29	Judy Collins	89	Grass Roots	129	Malo	187			Syreeta	188
Joan Baez	62	Commander Cody	175	Al Green	52	Mandrill	113	Ramatam	193		
Band	100	Alice Cooper	16	Arlo Guthrie	74	Johnny Mathis	132, 141	Kenny Rankin	200	Tempations	56
Beach Boys	91	Cornelius Bros. & Sister Rose	48	George Harrison & Friends	112	John Mayall	109	Raspberries	68	Joe Tex	134
Jeff Beck Group	73	Creedence Clearwater Revival	128	Donny Hathaway	44	Harold Melvin & The Blue Notes	192	Jerry Reed	116	THEM featuring Van Morrison	64
Tony Bennett	167	Mardi Gras	94	Jimi Hendrix	120	Moody Blues	92	The Miracles	75	Three Dog Night	9
Chuck Berry	20	Fantasy 9404	157	Hollies	23	Van Morrison	17	Rolling Stones	18, 31	Tower of Power	94, 118
Black Oak Arkansas	107	Crusaders	157	Humble Pie	84	Moody Blues	92	T. Rex	72	Ike & Tina Turner	160
Bloodrock	80	Sammy Davis Jr.	69	Engelbert Humperdinck	85	Mountain	176	Royal Scots Dragoon Guards	79	Uriah Heep	36
Blood, Sweat & Tears	177	Deep Purple	111	Isley Brothers	38	Mouth & MacNeal	86	Leon Russell	6		
David Bowie	104	Derek & The Dominos	27	Jermaine Jackson	60	Graham Nash & David Crosby	106	Sailcat	46	Various Artists	
Brady Bunch	149	Neil Diamond	5	Michael Jackson	76	National Lampoon	189	Carlos Santana & Buddy Miles	8	Last Days of the Fillmore	41
James Brown	102	Dillards	96	Jackson 5	21, 168	Randy Newman	171	Seals & Crofts	115	Sarah Vaughan & Michel Legrand	173
Roy Buchanan	64, 101	Dr. Hook & The Medicine Show	127	Jefferson Airplane	35	New Seekers	166	Sha Na Na	156	Bobby Vinton	78
Jerry Butler	163	Doobie Brothers	70	Jesus Christ, Superstar	190	Wayne Newton	166	Bob Seger	186	War	71
J.J. Cale	138	Doors	70	Jethro Tull	22	Nilsson	14, 125	Paul Simon	117	Grover Washington	199
Captain Beyond	164	Eagles	43	John & Yoko	88	Nitzinger	183	Simon & Garfunkel	10	Bob Weir	110
		Emerson, Lake & Palmer	1	Elton John	4, 135	Carroll O'Connor	195	Valerie Simpson	162	Andy Williams	105
		Donna Fargo	47	Tom Jones	90	Danny O'Keefe	194	Frank Sinatra	122	Edgar Winter's White Trash	174
		Fifth Dimension	178	Stan Kenton	148	Original Cast		Godspell	40	Bill Withers	19
		Roberta Flack	30, 123	B.B. King</							

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'Soul St.' TV Show Runs Into Record Co. Apathy

CINCINNATI—Ron DeMoraes, talent coordinator for the recently begun "Soul Street" syndicated TV show, produced here, has received very little cooperation from record companies in obtaining talent for the 30-market show. The cast is all-black recorded soul talent.

Producer Jim Welch, who previously did the Nick Clooney video show on WCPO-TV here for two years, tapes the hour-long weekly shows every other week on Tuesdays and Wednesdays at WKRC-

TV studios here. Tommy Russell, air personality at WDAO, Dayton soul station, is emcee.

Syndicator and packager is General American Productions, which is an outgrowth of General American records, based here after starting in Chicago. Jim Mills is president of both companies.

"Soul Street," which is a barter show, with four one-minute built-in commercials, and room for a similar amount of commercial fill from the station carrying it, started June 26 with a showing over KHJ-TV, Los Angeles.

JBL LP Explains Disks

• Continued from page 1

how the material on side three is reduced to the two-track finished product.

"This is a stereo record of how you make a record today," Rosmini said. "We want to show where the instruments are placed and why today's sessions are different than a rehearsed group going in to record 'live' in the studio on one mike. We want to

show the way music is thought of today and how musicians develop in this atmosphere. This is another way of making music than in other days.

New Studio Usage

"The studio is not a recording instrument in the old sense of the word. Rather, we want to show that today's studio is much like an artist's studio, where the artist does not have everything all thought out when he enters. Things can be done over and people take advantage of this."

Most of the artists used on the record, including Alex Richman and Alex Harvey, are Capitol artists, and the record was done at Capitol's Hollywood studios.

The album, an inside-outside four-fold set, will be distributed by JBL through its franchise holders including hardware dealers, music and professional dealers. JBL will sell the set to dealers and plans call for the record to be used as a consumer premium.

Rosmini said a "large number" of records will come out of the initial pressing, with target date for the finished product set for Oct. 15, coinciding with the Prima L25 loudspeaker from JBL. Custom Fidelity will manufacture the disk, which was recorded between May 15 and July 14.

Rosmini pointed out that many studios use JBL monitors and this is the ad push behind the recording, for consumers to hear music on the same equipment on which it was recorded. "It's a promotion for JBL speakers, but we also want to show the involvement of music as part of a culture. Also, there has never, to my knowledge, been a really contemporary demonstration record."

Other artists on the disk include Hoyt Axton, Paul Parrish and the Ruskin-Rosmini Guitar Band.

Lone Star Anti-Piracy Arrest

BRENNAN, Tex.—Alvis Howell, an employee of Better Music Stereo Tape Co. of Mobile, Ala., was arrested here Aug. 10 for allegedly selling counterfeit and bootleg tapes and LP's to a local dealer. Howell was released on \$500 bond. Trial is set for Oct. 14.

Howell was arrested under Article 1137R of the Texas Penal Code, which prohibits the reproduction and offering for sale of any recorded product without consent of the owner.

According to Bill Emerson, Jr., attorney representing the Southwest Association of Record Merchandisers, Howell was in the area selling allegedly unlicensed tapes and LP's. The organization asked for and received letters from Columbia, RCA, A&M, MCA and Warner Bros. stating Better Music Stereo Tape Co. had no permission to reproduce their material. When Howell returned to the area, a dealer contacted SWARM saying a purchase had been arranged. Arrest was made at the time of the purchase.

Writer/Publ. Hospitalized

NASHVILLE—Vaughn Horton, songwriter-publisher of many years, was hospitalized here in intensive care following a coronary.

Horton, 60, author of "Mockingbird Hill" and dozens of other hit songs, is in Baptist Hospital.

He suffered the heart attack following a series of trips east and to Florida, and while planning to

take part in a special Truck Driver's Jamboree at Wheeling, W.Va., this past weekend. His brother, Roy Horton of the Peer-Southern organization, filled in for him in that capacity.

Horton currently has a song on the Billboard country chart, the Roy Clark version of "The Lawrence Welk-Hee Haw-Counter Revolution Polka," on Dot.

Black Gospel DJ's Convene At Pa. Site

LOS ANGELES—The Gospel Announcers' Guild, an off-shoot of the Gospel Workshop of America (Billboard, Sept. 2), will hold its second annual convention Nov. 17-18 at the Holiday Inn, New Castle, Pa. The guild, composed of the nation's black gospel announcers, is headed by Willie McKinstry, WJLD, Birmingham, Ala.

Other officers include Eugene Forrest, formerly with WUST, Washington, vice president; Miss Syl Morgan, Denver, Colo., recording secretary; Al (Bishop) Hobbs, WTLC, Indianapolis, treasurer; Bertha Harris, WCHB, Detroit, financial secretary, and Mrs. Pauline Wells, WSID, Baltimore, coordinator.

Group presently has 26 members, with approximately a dozen new members expected at the convention, McKinstry stated. The group will discuss improved record service for all members from the handful of companies producing black gospel music and how to better serve and upgrade black gospel music in each community.

NATRA Gives Out Awards to 'Best'

BALA CYNWYD, Pa. — The National Association of Television and Radio Announcers (NATRA) presented its 1972 convention awards Aug. 19. The awards were made at a gala dinner at the Marriott Motor Inn, during the 1972 convention.

In addition to the awards regularly designated for artists, records and key industry figures, the presentation included several newly-created awards.

Following the performance of the convention's theme, "72 Is The Year For NATRA," composed and conducted by Thom Bell, NATRA honored Isaac Hayes' soundtrack for "Shaft" (Enterprise/MGM) as Album of the Year, while "Have You Seen Her," by Brunswick's artists, the Chi-Lites, was Single of the Year.

Other artists honored were: Roberta Flack, named best female vocalist; Al Green, male vocalist; The Honey Cone, female group; The Jackson Five, male group; B.B. King, blues singer; Roberta Flack and Donny Hathaway, duo; Millie Jackson, most promising female vocalist; Luther Ingram, most promising male vocalist; Love Unlimited, new female vocal group; The Stylistics, new male group; and the Staple Singers, combination group.

Other records receiving recognition were "Scorpio," recorded by Dennis Coffey and the Detroit Guitar Band (Sussex Records) named best instrumental record; and "Truth Is On Its Way," Nikki Giovanni's Right On Records album, judged best spoken word record. Also honored was Marion Williams' "Standing Here Wondering Which Way To Go," which was named best gospel song.

Aretha Franklin

Among the special awards was Superstar of the Year, to Aretha Franklin, who performed. Special achievement awards for best continuous performance, Brenda and the Tabulations (Epic), female group; the Isley Brothers (T-Neck), male group; Barbara Mason, female vocalist; and Curtis Mayfield, male vocalist. Gospel awards went to Rev. Maceo Williams, as leader of the best choir, and to the Dixie Hummingbirds of Philadelphia, best group.

The First Annual Tommy Smalls Memorial Award, named for one of NATRA's founding members,

Musicians Local 802

• Continued from page 1

no more. Currently, Arons stated, the union's contract provides for a minimum of 25 men plus leader in Broadway musicals. Arons added that the union has a 35-year-old tradition of maintaining and creating employment. "What was good then is good now," Arons said, adding, "just like such old shows as 'No No Nanette' are good now."

Moral Point

Arons stressed that an important

Cover Goes On The Manne-Hole

LOS ANGELES—A major shift in jazz rooms here has taken place with the dissolved partnership of Shelly's Manne-Hole. Rudy Onderwyzer, who managed the club from the first, has bought the Lighthouse in Hermosa Beach from the widow and son of late owner John Levine.

Meanwhile, the Manne-Hole closed at its current location Sept. 3 and Manne will seek a larger room with better parking facilities.

Meanwhile, long-time Lighthouse artistic manager Howard Rumsey opened his own new jazz club on the Redondo Beach Pier. Concerts by the Sea.

moral point is involved in the present negotiations. He explained: "It is improper to cut the number of jobs when Federal wage controls are in effect."

A similar situation holds in the negotiations with the Music Hall management, Arons remarked. This theater, which holds a unique position in the world of entertainment, now has an employment role of 72 musicians. The management wishes to reduce this quota by 21 whereas 802 is seeking to negotiate for the entire roster.

Arons stated: "We have not, in both the Broadway theater and Music Hall talks, considered the matter of pay scales. The saving of jobs we consider to be of top priority, especially when wages are under Federal control."

NATRA Aids Voter Drive

By RADCLIFFE JOE

PHILADELPHIA—The National Association of Radio & Television Announcers (NATRA) has been urged by key political and community figures to mount a voter registration drive that would bring blacks and other minorities to the polls in 1972, as well as encourage these groups to work towards change in the democratic structure by utilizing the machinery of the system.

Among those spearheading the drive are Democratic Vice-Presidential candidate R. Sargeant Shriver; Federal Communications Commission Comm. L. Benjamin Hooks; Pennsylvania Gov. Milton J. Shapp; C. Delores Tucker, secretary of the Commonwealth of Pennsylvania; and Rev. Jesse Jackson, head of Operation PUSH.

The group feels that with more than 200 black-oriented radio stations around the nation, and with most of the personnel of these stations being members of NATRA, the association has the power to reach its audience with positive messages on the power of the ballot.

Rev. Jackson said that "hands that picked cotton in 1964 can pick presidents in 1972." He also said that NATRA could reach minorities to learn the language of the system and utilize it to their advantage.

Mrs. Tucker urged "Adopt the month of September as 'Voter Registration Month' in the communities you serve. Use your medium to get minorities to cast the ballot, for the ballot has enough power to liberate us all."

Supporting the NATRA voter registration drive, Hooks said, "The resources of the black broadcaster are needed to bring about change in this country." Hooks foresaw the approach of a non-violent revolution in this country, with blacks and other minorities playing a major role, and urged that all concerned, especially the black broadcaster, take a new and in-depth look at life in this country.

Shriver, in stressing the importance of a NATRA-sponsored voter registration drive, assured the support of the McGovern/Shriver camp, and told his audience: "Let the history of the United States recall in years to come, that here in this room we met the challenge."

Shriver added, "We all are alive in times of doubt and suspicion, and we must work together for the preservation of human dignity, human rights and human freedom."

Participating record industry executives at the 17th annual NATRA convention held here included Ahmet Ertegun, president, Atlantic Records; Jerry Schoenbaum, president, Polydor Records; Bruce Lundvall, vice president, marketing, CBS Records; Al Bell, vice president, Stax/Volt Records; and E. G. Abner III, vice president, marketing, Gordy family of labels.

Newport Jazz Fest Check to Urban League

NEW YORK—The Newport Jazz Festival, held this year for the first time, has presented a check for \$5,924.28 to the national and New York Urban Leagues. The check represents 50 percent of the proceeds after expenses from the festival's July 1-9 engagement.

Festival producer George Wein said, "We are happy to make this contribution to the Urban League. It is a near-miracle that in a pioneer venture, such as was the first Newport Jazz Festival in New York, we could even show a modest profit, considering the budget of more than \$600,000."

"The approximately \$516,000 received in ticket sales," continued Wein, "and the \$100,000 from our sponsors were the main factors in enabling us to show a profit."

Wein set June 29-July 8 as the tentative dates for the return of the Newport Jazz Festival to New York in 1973.

Executive Turntable

• Continued from page 4

ords, as a freelance artist, he has provided illustrations for Charles Greene projects for five years. . . . John Horn has been named mid-east regional marketing director of Mercury Records. He formerly was with Midwest Distributors in Cleveland. . . .

Lawrence Yaskiel has resigned as head of A&M's English operation, due to "philosophical difficulties within the structure of the company." John Deacon, general manager of the London office, will be temporary director. . . . Ellen Anderson has joined Polydor's r&b staff, as an administrative assistant. She will report to Joe Medlin.

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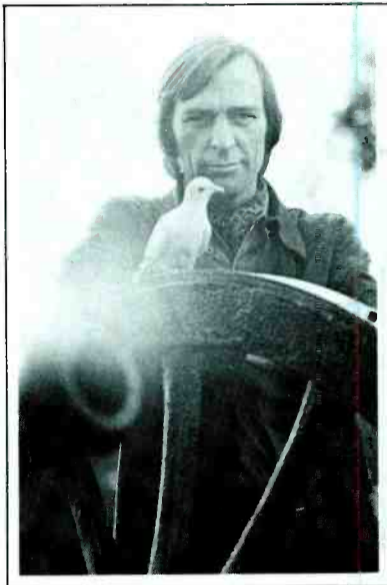


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