

The booming blank tape business

Spotlighted in this issue

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• NEWSPAPER

• NEWSPAPER

Billboard

AUGUST 26, 1972 • \$1.25

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SEVENTY-EIGHTH YEAR

The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 38

HOT 100 PAGE 78

TOP LP'S PAGES 80, 82

1st U.S. Anti-Piracy Arrest

WASHINGTON — The Justice Department made a historic first arrest last week for anti-piracy violation in connection with its own prosecution of record bootlegging of post-Feb. 15, copyrighted records (Billboard, Aug. 19). The arrest, made in Marietta, Ga., involved an order for stamper plates to master Bill Withers' album hit, "Still Bill," on Sussex label.

Justice spokesman said the alleged violator was Walter Ronald Matthews, who was apprehended by the FBI on a warrant issued by the U.S. Assistant District Attorney in Atlanta.

According to the complaint filed and FBI reports, Matthews allegedly went to the Vistel Sound Corp. and ordered two stamper plates and a master to be made from a tape. The Vistel people recognized the music as the Bill Withers album, and checked it with a bona fide Sussex album, which

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Franchise Chain Begins O & O's

By JOHN SIPPEL

HOUSTON — The burgeoning two-year old Budget Records & Tapes stores, the national franchise retail chain founded by Cleve Howard, will open its first "18 owned-and-operated stores before November."

Howard said he feels the need to open his own stores for a number of reasons. Researchers from the University of Texas provided Howard with a national report, specifying areas where he had no franchised stores, but where stores might prove successful. Howard would not divulge the entire study, but he did state that two provisions were for towns with, at least, 15,000 college students or a city of more than 300,000 population. Howard said he will open first stores in major cities and will also go into hinterland towns, like Cedar Rapids, Ia., and Missoula, Mont. His new store expansion will take him east into New York state and heaviest into the mid-South, where he will open first stores in

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Racks In Price Confab; Discuss RIAA Survey

By PAUL ACKERMAN and EARL PAIGE

NEW YORK—Key rackjobbers, seeking an answer to narrower profit margins resulting from price increases imposed by manufacturers, convened for an exploratory rap session Wednesday (9) at the Regency O'Hare Hyatt House in Chicago.

Present were the creme de la creme of the rackjobber segment of the record business, including Amos Heilicher, Lou Laventhal, Jim Schwartz, Johnny Kaplan (representing the Handleman Com-

pany), David Lieberman, Norman Hausfater, Milt Salstone, David Press, Jesse Selter and others, including Jules Malamud, NARM executive director. Malamud recently issued a statement terming the manufacturers' moves a backward step. His comments followed closely on the heels of statements in Billboard by Heilicher, Norman Wienstroer and Lieberman who protested the price increases as unjustified.

Along with a consideration of

what, if anything, can be done by the rackjobbers to counteract the price schedules, it was revealed at the Chicago meeting that the Record Industry Association of America had completed a survey of its membership's views with regard to what they thought of the NARM convention and manufacturer participation therein. Did the RIAA members feel they were getting a good return for their partici-

(Continued on page 84)

Foley's Puts CTV In Disk Dept.

By BOB KIRSCH

LOS ANGELES — Videotape, both blank and prerecorded, will be bought and sold through the record and tape department of Foley's in Houston, and vice president, sales promotion, Lee Dubow feels the tape will have to be channeled through established software distribution if it is to be successful.

"Software in video will have to be a mass market item if you don't want to limit your audience," Dubow said, "and I see people, such as the rackjobbers, also doing the big job with the item."

Dubow also said Foley's will sell all videotape in the record and

tape department and added, "The record buyer will be the buyer for all videotape, not the hardware man. The television buyer will buy the hardware."

"The record and tape buyer," he continued, "is the man who

knows what's happening in software, so he's the logical choice to purchase it. The same holds true in hardware for the TV buyer."

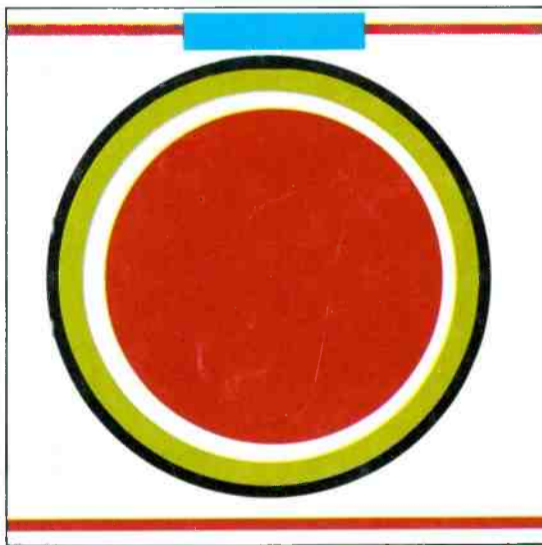
Foley's is handling Cartrivision (Continued on page 40)

VidExpo Eyes Retail Thrust

NEW YORK—Ramifications of VidExpo here at the Roosevelt Hotel this week go far beyond the educational / industrial orientation of exhibitors and panelists. One reason is that retail firms such as Polk Bros. in Chicago are promoting the heretofore school and business slanted Sony U-Matic to consumers.

Put another way, it can be said that innovative retailers are growing more aware of systems with

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You've Come A Long Way Baby—BOB SEGER, SMOKIN' O.P.'s—Now Saturating Boston, Houston, Dallas, Seattle, Los Angeles, San Francisco, Chicago, Miami, and Detroit. You Get A Lot to Like With Bob Seger, on Palladium, Now Distributed By Warner/Reprise. MS 2109. (Advertisement)

Moss Traces A&M Rise to Eminence

By NAT FREEDLAND

LOS ANGELES—A&M Records doesn't want to be the No. 1 label, just to maintain "a goodly share of the market," according to Jerry Moss. The A&M president said, "When you're No. 1, everybody is trying to knock you off. We're perfectly happy hitting a lot of home runs with No. 1 artists."

A&M has been hitting enough home runs to make the No. 4 position in Billboard's chart action for both singles and albums during the first six months of 1972 (Billboard, Aug. 5). Moss was back at the A&M offices for a one-week break in his summer vacation at the south of France, to set up 10th anniversary festivities for the company.

"At least after 10 years, the competition has stopped saying A&M is a one-shot label that can't last," said Moss. "We expect our next 10 years to be twice as exciting . . . and hopefully twice as profitable."

A&M is now the largest record-tape producer selling through independent distributors, rather than owning its own branches. "We've always preferred to work with people who are working for themselves, and who make

(Continued on page 84)

(Advertisement)

20TH CENTURY RECORDS

A NEW BEGINNING



Album cover can be assembled into a genuine cigar box, stash box, cash box, or whatever kind of box you happen to get off on.



FTR-1007

Jefferson Airplane
 Jack Casady • Bass
 Paul Kantner • Vocals, Guitar
 Jorma Kaukonen • Vocals, Lead Guitar
 Grace Slick • Vocals, Piano
 Papa John Creach • Violin
 John Barbata • Drums, Cheek
 Rip Torn as Long John Silver

The Jefferson Airplane will appear:
 Aug. 21st • Rubber Bowl, Akron, Ohio
 Aug. 22nd • Cobo Hall, Detroit, Mich.
 Aug. 24th, 25th • Auditorium Theater, Chicago, Ill.
 Sept. 3rd • Hollywood Bowl, Hollywood, Calif.
 Sept. 7th • International Sports Arena, San Diego, Calif.
 Sept. 8th • Community Center, Tucson, Arizona
 Sept. 10th • Albuquerque City Arena, Albuquerque, New Mexico
 Sept. 15th, 16th • Winterland, San Francisco, Calif.

GRUNT

RECORDS TAPES

Manufactured & Distributed by RCA Records

Wexler & Jacobs Perk Air Summit

LOS ANGELES—Dual keynoters stressed the need for originality, innovation and a greater mix of recorded product to a record turnout of over 500 at the Fifth Annual Billboard Radio Programming Forum here at the Century Plaza Hotel Friday (18).

Jerry Wexler, executive vice president, Atlantic records, urged a "love and respect of music" and blasted the rapidly eroding play list. Wexler envisioned a "one-record playlist," with a different label getting the single record every quarter. "If black and other root music isn't played, it will damage the corpus," Wexler noted that independent labels injected energy into radio with consistent release of r&b, gospel and country. He regretted the passing of the era when men like Ahmet Ertegun, the late Leonard Chess "did the whole number from producing the record to getting out on the road to promote it."

Wexler derisively commented on "the new breed of millionaire revolutionaries," referring to some record acts and their outlandish demands. He also spoke scathingly of some of the rock press, who, when taken on a foreign promotion junket, end up holding a "rump meeting to protest about how the record business is being run." He called the present era one of "excess," comparing how he and Ertegun had to call the home office years ago to check if they could go a half-hour overtime with a five-piece band. Wexler said he had just finished a junket to Texas

with Sir Douglas Sahn, wherein he felt progressive country is "one of the hopes."

"There are not enough KSA's. If there were more, our culture would be better," he said.

Ron Jacobs, program director of KGB, San Diego, flayed radio for its lack of courage. "It's insecure for everyone to look over everyone else's shoulder. Forty records over and over again is intellectual constipation." He urged that radio "orchestrate for a week, not just an hour. If you want to

(Continued on page 4)

NATRA Payola Stand; Shriver Conf. Address

PHILADELPHIA — The National Association of Radio & Television Announcers (NATRA) has taken a decisive stand against payola in the broadcasting industry.

In a statement issued here at the opening of the association's seventh annual convention by NATRA's president, Curtis Shaw, NATRA stressed that the inequities of the industry can in no way justify the practices of payola.

The statement, approved by the association's executive board, continues: "NATRA will continue to use its energies and influences to accelerate its efforts in upgrading the general welfare of the black broadcaster."

So deep is the organization's concern over the continuing rumors of payola, that it has scheduled several meetings, workshops and seminars to explore the roots of industry ills that spawn the payola problem, and tackle the situation at its grass roots.

Meanwhile Democratic vice presidential candidate, Sargent Shriver, was scheduled to address the conference, Aug. 18. It was the first time in the organization's history that someone of this political caliber had addressed one of its conferences.

Shriver's presence at the NATRA convention brought a tightening of security as FBI and undercover agents were present among delegates.

The entire 17th anniversary meeting is geared towards unification of the organization which had been plagued by innumerable ills throughout its growth period.

This year's NATRA convention was based on the theme "In your hands we place the dream" and, according to Lucky Cordell, the

(Continued on page 84)

\$630G ASCAP Writer Awards

NEW YORK — The American Society of Composers, Authors and Publishers has completed the 11th annual meeting of the Special Awards panels for the year 1972-1973. The awards, totaling \$630,000, are designed to recognize and to offer financial encouragement to ASCAP's newer writers, as well as to established composers. Society president Stanley Adams noted that the awards are over and above the regular distribution of royalties paid by the organization.

The list of award winners includes Pulitzer Prize winner Jacob Druckman, John Guare, co-writer with Galt MacDermott of "Two Gentlemen Of Verona," Nashville writers Jerry Foster and Bill Rice, jazz artists Billy Taylor, Dizzy Gillespie and Mary Lou Williams; and contemporary writer/artists Carly Simon, Booker T. Jones, Jackie DeShannon and Harry Chapin.

Writers named to pop awards include Jackson Browne, "Take It Easy" and "Rock Me On The

MGM Stages GOP Concerts

By ELIOT TIEGEL

MIAMI—The White House has called upon MGM Records to develop a series of contemporary music concerts to run during the GOP convention here starting Monday (21). MGM label president Mike Curb and his associate Mike Viner, have put together two shows to follow a nostalgia concert which precedes the convention on Sunday.

Appearing gratis for the audience of Young Voters For the President on Tuesday evening (22) at the outdoor Miami Marine Stadium are: Don Costa, Mike Curb and the Mike Curb Congregation, Sammy Davis Jr., Bobby Goldsboro, Solomon Burke, Patricia Caulfield and Frijid Pink.

With two substitutions, this same package will perform on Wednesday evening (23) at the Americana Hotel. Jesse James and the River City Street Band will appear in place of Sammy Davis and Frijid

(Continued on page 4)

TOP LP CHART ABSORBS SOUL

LOS ANGELES — The Top LP chart is and has been reflecting dealer sales response of soul LP's for sometime. Therefore, effective immediately, the Soul LP chart has been absorbed as an ingredient in tabulating and positioning the Top LP chart.

It is intended that this change will better reflect the soul LP product as it spreads heavily into the pop field, and to allow for better editorial coverage of soul product.

Cutouts Prove Store's Success

By JIM MELANSON

NEW YORK—Retailing cutouts and overstock "has proven so successful" for Michael Adler, sole owner of the Wholesale Record Outlet, that current product will not enter into his future retailing plans.

The Wholesale Record Outlet, located in the north end of Philadelphia and a division of Scorpio Music Distributors, has a weekly sales volume from \$4,500 to \$7,500 in cutouts, and according to Adler, this represents 90 percent of the outlet's business. Purchasing the cutouts from major manufacturers and rack jobbers, "who often expect 25-50 percent return on some lines," Adler features mono and stereo selections at 47 cents, 99 cents, \$1.98 and \$3.69.

He said that he has arrangements with manufacturers whereby LP's by the trailer are picked up by the parent company, Scorpio Music Distributors, at a price ranging from 20 to 30 cents per LP.

The store has 1,500 square feet of space and all selections are laid out in low browsing racks for easy customer accessibility and for management control. Adler stated that the stock on hand usually runs from 10,000 to 12,000 LP's. The outlet does not handle tapes.

The store is open seven days a week and employs four persons, including a security guard. The average customer is 20-30 years of age, usually a collector, and this plus the low racks, he continued, are the main reasons for the "non-existent" problem of theft.

Included in the store's catalog are LP's by David Frye, Mungo Jerry, James Brown, Aretha Franklin, Judy Garland, Dionne War-

wicke, the Four Tops, Iron Butterfly, Herbie Mann, John Mayall, B.B. King, Jerry Butler, Diana Ross and the Supremes, Cannonball Adderley and Junior Mance.

"An unusual situation," Adler stated, "is the fact that quite often 10 percent of our volume is in soundtracks, even from pictures never released." He also noted that \$20-\$40 package sales are "quite common."

Adler attributes a large part of his success to advertising and he quoted a figure of \$3,000 as the initial monthly budget for spots in local papers and the trades. One of the "greatest" advertisements, he continued, "is the word of mouth phenomenon generated by our customers, which brings new customers to the store each day."

Adler also has an interest in another local retail operation in that he handles, what he calls, "the junk department" of the store. The arrangement calls for Adler to receive the profits from the 'junk' while profits from current product go to the owner. He said that he plans to open another "full line 'junk' shop in the fall."

The parent company, Scorpio Record Distributors, was formed in October 1969, and services over 800 accounts in 11 countries. The warehouse encompasses 12,000 square feet, clear span, and a stock of 250,000 LP's. Under a recent agreement, Scorpio has been franchised as a distributor of the Spivey Blues label, and according to F.J. Philipp, operations manager, "this is just the first step in acquiring small labels for distribution. We feel that we can provide sales and exposure for quality, minor label product."

TVC Software Picture Bright—Tied to Players

By KEN WINSLOW

NEW YORK—The Research Institute Investor's Service says opportunities for television cartridge program producers "seem well-nigh limitless. . . . The software sector appears to present the greatest possibilities for explosive growth . . . nevertheless the ultimate success of software depends on hardware.

Currently, the proliferation of "true" TV cartridge systems (operating through TV sets) continues. Moreover, several firms are going into self-contained rear projection film cartridge/cassette systems, using everything from 8mm to 70mm.

In order to even review the four types of TV cartridge systems it almost requires a score card, yet there is software now available, or being planned, in all areas. The film system, most prominently identified with EVR, has about 800 titles available through Motorola Teleprogram. Kodak, though, has built a "feasibility model" film TVC player and several European super 8mm TVC player systems are in distribution.

The tape TVC systems include 1/2-in. Cartrivision, 3/4-in. U (Sony, Panasonic, JVC, Concord, so on), 1/2-in. EIAJ (Panasonic, JVC, Shibaden, Ampex, others), 3/4-in. MagTape (RCA, Bell & Howell, Magnavox) and the "Americanized" 1/2-in. European Norelco VCR. All are noninterchangeable; however, an electrical dub may be made from one system to another quite easily.

The remaining two systems—video disk and holographic tape—are still developmental.

Tape systems, since they afford record and play, are somewhat

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Industry Veteran Abner Pacing Gordy Firms' 2-Way Realignment

LOS ANGELES — The Gordy family of labels has completed the geographical and personnel realignment from its original Detroit base to Southern California, with President Berry Gordy naming E. G. Abner III as vice president in charge of marketing for the record side. Abner has acted as chief of Multimedia Management Corp., the labels' management wing, for the past five years, and will also continue that post.

"We intend to maintain the diversification of our labels and activity of our personnel, a trend that started over three years ago when

Mr. Gordy started making sporadic trips here and eventually decided to make this his base," Abner stated. Abner, the man who powered the late Vee-Jay label into national contention from a minor soul label in the early '60's, explained that Motown/Tamla and the other labels will now be represented across the country, rather than basing the executive and regional staffs in Detroit as before.

"Just as Mr. Gordy has extended the scope of his activity from the recording studio to the TV and motion picture studio, we have rearranged our sales and promotion

staffs to more quickly reach their sources. We are reaching out to contact the consumer, too, for we must know the trends more quickly," Abner added. He said that he is presently interviewing market researchers and agencies, hoping to set up an in-house or agency affiliation which would study record buyers habits. He visualizes a three-person department to start.

Abner, who set some kind of a distance record for travel in contacting distributors and radio while at Vee-Jay, said he and national sales manager Phil Jones would soon start a whirlwind two-month series of trips nationally, completely canvassing distribution, major accounts and radio. He is also basing regional personnel in the center

(Continued on page 6)

Galt MacDermott, and Stephen Schwartz, "Pippin."

Among the writer members in the standard field who received awards are Paul Cooper, Donald Keats, William Kraft, Roy E. Travis, Harold Farberman and Jacob Druckman, for "Windows."

Other award winners with premieres this year are Benjamin Lees, "The Trumpet of the Swan," John La Montaine, "Wilderness Journal," Carlisle Floyd, "Flower and Hawk," Nikolai Lopatnikoff, "Fourth Symphony," David Levy, "Triologue," Verne Reynolds, "Scenes for Wind Ensemble," and Robert Morgan, who writes for chamber and vocal groups.

The popular awards panel consists of T. Edward Rambleton, managing director of APA, Phoenix, Father Norman O'Connor, first vice president of NARAS, Associate Justice Haydn Proctor of the Supreme Court of New Jersey, and William B. Williams, WNEW radio personality.

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E.G. Abner, left and Dick Etlinger.

For More Late News
See Page 84

1st Yr. Smash

'Soul Train's' 45-Mkt. \$1 Mil Backing

By JOHN SIPPEL

LOS ANGELES—"Soul Train," the one-year-old syndicated weekly hour-long show, based on black music, has sewn up its largest full-year advertiser and the show's originator-producer-MC Don Cornelius is taking out his own name act pilot package in mid-September.

George Johnson, president of Johnson Products, Chicago, 18-year-old cosmetics maker considered the largest grossing black manufacturing entity in the U.S., reportedly has taken over a million dollars worth of time on the show over the next 12 months. Johnson said that his expenditure on the show is the largest ever for his firm. "Soul Train" delivers such a preponderance of the market we

are interested in, that it makes TV affordable. We also advertise on it because it's such a terrific interest for our market. It just deserves national exposure," Johnson stated. Johnson has always been an energetic merchandiser and advertiser. Prior to his record "Soul Train" appropriation, Johnson had bankrolled two hour-long specials, "And Beautiful (I & II)," which featured black recorded talent.

"Soul Train," which is syndicated by Media Affiliates, Omaha, is now seen in over 30 markets, with Cornelius reporting the shows will be seen in over 40 markets by early fall. Sears, Roebuck and Co. buy spots weekly on the show in the second half-hour. Johnson

Products sponsors fully the first half-hour.

Through Teddy Powell of TP Prodn., New York, Cornelius is packaging a show, which he will host, in pilot one-day stops in Cincinnati, Cleveland and Detroit, Sept. 15-17. Cast will include: Bobby Womack, the Chi-Lites, the Dramatics and the O'Jays, and two couples from among the many talented "regulars" who dance on the show.

Cornelius also has established Soul Train Products, Inc., a merchandising wing which is already selling ready to wear, such as sport shirts, T shirts and jeans, and stationery items.

Record Firms Help

"Motown, Stax, Columbia, Atlantic, Mercury and UA have been most helpful," Cornelius said when asked about providing talent. He acts as his own talent coordinator. The four shows for the month are normally taped here at Metromedia, Hollywood, on the third weekend of the month. Acts, who work the show, can fly in early the morning of the single day they work and be out later that afternoon. The average one-hour show takes three-and-a-half hours to produce. Cornelius said, "I don't need record acts with top hits on the charts as basis for the show. I need a variety of types of acts, including acts solely for entertainment;

(Continued on page 24)

A&M S. Calif. TV Spots For Billy Preston's 'Wrote'

LOS ANGELES — The first A&M Records television advertising campaign in the Southern California market is being held Aug. 18-31, with 54 thirty-second spots selling Billy Preston's "I Wrote a Simple Song" album.

The spots announce an album discount price of \$2.99 at one of seven participating dealers. Dealer tags will alternate on the commercials, relating a retailer to the most appropriate show for his market.

Participating retailers are: Dolphins of Hollywood Target Records, Tower Records, Warehouse, Sears, Two Guys and Discount Record Center. The spots will be aired on the Dick Cavett Show, Head Shop, Soul Train, Boss City, American Bandstand, Rollin' on the River and various movies.

The campaign ties in with the success of Preston's single, "Outta Space," his Troubadour appearance for six days starting Tuesday (29) and supporting radio spots over KGFJ, a soul station, and KMET-FM, an undergrounder.

Format of the spot is quick cuts between the album cover and Preston in the studio recording it. Pro-

ducer-director was Clare Baren of the A&M creative services department. Filming was by Chuck Braverman.

According to Barbara Gosa, A&M advertising director, the Billy Preston spot will be telecast in Houston and St. Louis too. Previous TV ad campaigns by A&M sold Procol Harum in Canada and Carroll O'Connor's "Remembering You" LP in New York and Seattle.

Pickwick Int'l Budget Soul

NEW YORK — Harlem Hit Parade, an economy-priced soul label, has been formed, according to Ira Moss, president of Pickwick International, Inc. (USA).

Harlem Hit Parade will be distributed, exclusively, through black one-stops, keying the sales, marketing and merchandising program for the label in urban areas.

Initial product from the new label contains 12 LP's featuring soul of the 1950's, jazz, gospel and blues in the original performances by name black artists. Included in the label's first package are "Funky Fifties," "R&B Hitmakers" and "R&R Superstars," with each LP featuring 10 artists, and individual LP's by the Five Keys, Fats Domino, Ravens, Harptones, King Curtis, the Staple Singers, Swan Silverstones, Rev. James Cleveland & the Cleveland Singers, and the Gospel Harmonettes. Moss added that an additional 12 LP's are now in preparation.

Moss stated that, "the ability of black music to stand on its own and grow without benefit of 'cross-over,' the era when a black artist could not sell beyond a certain

amount of LP's without pop 'cross-over' is rapidly disappearing.

"Black music is one of the most reliable and viable areas of music today, with sales telling the story. We believe the soul market for top quality economy-priced black music is untapped. We're going to apply our merchandising experience and energy to this market."

Joe Kennedy, former personal manager for soul acts, record producer and concert promoter, is the general manager of the label.

Knight Gains \$1 Mil Order

NEW YORK—Terry Knight has been granted a \$1 million order of attachment against Donald Brewer, Mark Farner and Mel Schacher of Grand Funk Railroad. The order, handed down by Justice Harry B. Frank of the New York Supreme Court, specifies that each of the three members of the group contribute one-third of the total amount.

The court order stated that the local or county sheriff "levy upon such property in which the said defendants have an interest and upon such debts owing to said defendants as will satisfy the plaintiff's demand of \$1 million, together with interest, sheriff's fees and expenses."

Sanford & Son Clean-up Contest

CHICAGO—Taylor Electric Co., RCA distributor here, promoted a Sanford & Son Neighborhood Clean-up Competition, capitalizing on the junkyard theme of the TV show, and incidentally, promoting the Redd Foxx-Demond Wilson RCA album.

Cooperating in the contest held August 14-16 were three community houses on Chicago's south side, Beacon House, Firman House West, and Firman House Middle. Prizes included an RCA 20-inch black and white TV, an RCA AM/FM stereo multiplex record player, and an RCA AM/FM stereo radio. The kids participating were rewarded with hamburgers and pop.

Also participating in the competition were personalities from WVON and WGRT.

Executive Turntable

Barry Oslander has been appointed professional general manager of the 20th Century-Fox music firms, based in Los Angeles. He will work under Herb Eiseman, president of the publishing wing, overseeing offices in Nashville and New York. Oslander had been Eastern professional manager for April-Blackwood for the past year, prior to that he was an independent producer.

... E.G. Abner III, former president of Vee-Jay Records, and more recently chief of Multimedia Management, the Motown management office, continues in that post and assumed the title of vice president in charge of marketing for the Gordy family of labels. (See separate story.)

★ ★ ★

Dick Williams, Memphis area, Don Wasley, Dallas and Oklahoma areas, Steve Baker, Florida region; and David Vaughn, St. Louis and Kansas City areas, are the new promotion men just added to the staff of MCA Records. All will report to Pat Pipolo, vice president of the label and director of promotion.

Raul Montano has been named national classical sales manager for Capitol Records, Inc., succeeding Fred Sepanlou, who has left the company. Montano will headquarter in Hollywood and will be responsible for the direction and coordination of all sales and promotional activities on behalf of Capitol's three classical labels—Angel, Meloydia/Angel and Seraphim—as well as the newly launched Capitol International Series. Montano was previously Midwest classical sales and promotion manager, headquartered in Chicago.

... George L. Parkhill has been appointed director, professional artist programs, for RCA Records. Most recently, he has been identified with the sales and merchandising of Elvis Presley product and has headed artist relations, from the West Coast.

... Bennett H. Hunter has been named executive vice president of Radio Shack, a Tandy Corp. company. Hunter, who had been vice president and regional manager of Radio Shack's central region, now assumes responsibility for the establishment and execution of operating policies and procedures for the chain. He succeeds G.R. Nugent, who has joined the executive group of Tandy Corp.

... Robert R. Owen has been named vice president and general manager of Akai America, Ltd. Owen is a former vice president and general manager of the instrumental division of Ampex Corp. Also at Akai, George Simpson has been named director of operations.

... Gwen Flora Duhaime has joined Audio-Video Communications, Inc., as director of creative services. She will also be working as a consultant and producer in the firm's recording studio. Duhaime was formerly with Mattel, Inc., in the research and design department.

★ ★ ★

*Marcy Lasker, daughter of Jay Lasker, president of ABC/Dunhill, is one of the founders of Harmony Media Services, Los Angeles public relations firm. Co-founder is Jack Goldwater, most recently publisher of "On Stage," a concert giveaway. The 21-year-old Miss Lasker worked at the label's home office over the past six years.



LASKER



RED

Robert F. Pierce has joined Zenith Sales Company as product

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Gamble Disks To Columbia

NEW YORK — Columbia Records has signed an agreement to distribute Gamble Records.

Previously distributed by various independents, Gamble is currently rush-releasing The Intruder's latest single, "Win, Place or Show, (She's A Winner)" in order that Epic/Columbia can continue the "successful" reception which the record is now receiving, stated Henry Gamble, president of Gamble.

Gamble and Leon Huff's Columbia-distributed Philadelphia International label currently has hits with the O'Jays, Harold Melvin and the Blue Notes.

Sonny and Cher Sue To Kayo Sahara Pact

LOS ANGELES — Sonny and Cher filed suit in Federal District Court here to have their contract with the Hotel Sahara in Las Vegas declared invalid, on the grounds that the hotel didn't pick up their option in time.

At stake is a six-to-eight-week engagement at \$65,000 a week plus \$1,750 a week for musicians and free accommodations.

GOP Concert Set

• Continued from page 3

Pink. Portions of the concerts will be televised according to Viner. Curb and his singers will do the national anthem to open the Monday evening convention session which will also be televised.

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Dr. Hook is coming to get you. (Again.)

"Carry Me, Carrie!" The next hit single from the inimitable, Dr. Hook And The Medicine Show.

It's a wailing, rocking real-life plea from Skid Row America that reunites Dr. Hook and writer Shel Silverstein: the same combo that made "Sylvia's Mother" a household commodity and a number-one single.

Dr. Hook's been called "truly the most innovative new group to come along this year."

So do come along. Again.



"Carry Me, Carrie." By Dr. Hook And The Medicine Show.

On Columbia Records

Billboard®

The International Music-Record-Tape Newsweekly

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Vol. 84 No. 35

General News

Magtec Pacts RCA Open-Reel

LOS ANGELES—Magnetic Tape Engineering Corp. (Magtec), has been named RCA's exclusive reel-to-reel tape manufacturer-distributor in the U.S.

The agreement calls for Magtec to manufacture reel-to-reel music titles and distribute them through its Stereotape division.

Initial release of RCA product manufactured by Magtec will be 50 titles, with suggested retail prices of \$7.95 for pop and classical selections and \$8.95 for original cast Broadway shows. First delivery is set for Oct. 1. RCA previously manufactured its own reel-to-reel product.

Abner Paces Motown Team

• Continued from page 3

of their promotional and sales area, instead of the former Motown method, where they based primarily in Detroit.

Dick Etlinger, who has been in the industry since 1963 when he joined RCA as house counsel and most recently was vice president of business affairs and administration for Playboy records and music, has been named Abner's executive assistant. Jones, national sales manager, along with Gordon Prince, national single sales, and Al Di-Noble, formerly co-manager of the Rare Earth label, and now director of promotion, have moved here from Detroit. Mel DeKroob, national accounts sales manager, remains in Detroit.

Weldon McDougal, special projects chief, remains based in Philadelphia, working primarily the East. Stan Fantich, based in Houston, will helm southwest promotion. Abner said he will soon appoint regional promotion heads for the Midwest, East, South and West. Ralph Thompson, midwest sales, Chicago; Mike Lushka, eastern sales, New York; and Alvin R. (Skip) Miller, western sales, Los Angeles, will soon be joined by a southern sales manager, yet to be appointed.

Other Executive Moves

Also making the executive move from Detroit are Ralph Seltzer, vice president of corporate affairs and executive assistant to the president; Amos Wilder, vice president and general manager of manufacturing; and John Britton of the public relations department. Wayne Withers, a local accounting executive, has joined the firm as vice president of finance. Mike Roshkind, vice president of public relations, has moved here from New York. Bob Jones continues as a member of the public relations staff here.

Guy Costa, director of studio facilities, which includes the Mo-West studios here and the Hitsville and Golden World studios, Detroit, will be based in the Hollywood headquarters. Abner emphasized that the labels will be recording nationally, as has been an increasing trend on the part of the Gordy labels.

ASCAP Awards

• Continued from page 3

The standard awards panel consists of Professor Donald E. Brown, director of the School of Music of Parrington College, R.I., and executive vice president of the National Church Music Fellowship, Donald Engle, professional president of the Minneapolis Orchestra Association, Dr. Frederick Fennell, conductor of the Miami Symphony Orchestra, Walter Hendl, director of the Eastman School of Music at the University of Rochester, and Dr. Louis G. Wersen, director of music in the Philadelphia public schools.

Bureau Formed to Aid Blind Talent

NEW YORK—LBF Artists Bureau has been formed for the management and placement of blind performers, "as a positive response to the negative attitudes of both record companies and management agencies when it comes to recognizing the talents and needs of blind musicians," according to Josephine Whitford president of the non-profit Louis Braille Foundation For Blind Musicians.

Sheldon Freund, manager of artist services for the foundation, added that "the majority of the industry just is not interested in helping, even in the smallest way." In the past, he continued, "we have approached labels in seeking aid and all they do is excuse themselves out of the picture on business grounds, neglecting the idea that many blind artists are extremely capable performers. They cite the success of a Feliciano and a Charles, but they refuse to see the need and the potential of many artists, who because of their blindness are passed by."

Freund said that, with George Shearing, Frank Sinatra, Richard Tucker, Peter Nero and other well-known artists on the advisory board of directors, the neglect is not one of completeness. "But," he continued, "the industry as a whole is failing the blind musician." He also stated that the bureau plans to contact ASCAP and BMI for assistance, even advisory, in the bureau's future endeavors.

The foundation itself, depending solely on public donations, has a policy whereby it will aid "any" blind musician or performer to achieve professional status and to acquire employment. Without charge, the foundation provides any initial counseling and guidance for the individual, instruments in cases of need, as well as repairs, union dues, braille music sheets, scholarships, especially with the cooperation from the Manhattan School of Music, and free public concerts, enabling the performer to gain confidence in front of an audience as well as a salary for his work.

In promotion and management, the bureau will concentrate on classical, jazz, folk and country artists. Freund mentioned that two of the foundation's artists, pianist Nicholas Constantinidi and violinist Rubin Varga, both have already demonstrated their abilities and are receiving a variety of bookings with symphony orchestras around the world. The bureau also welcomes any demos from blind musicians for career guidance and placement.

Werner Landshoff, music educator and cellist, will serve as bureau director.

Lennon Heads Charity Concert For Retarded

NEW YORK—John Lennon and Yoko Ono will be among the performers to appear at The Concert to Free the Children of Willowbrook, slated to be held at Madison Square Garden Aug. 30. The announcement was made at a joint press conference with Lennon at City Hall, where Mayor John V. Lindsay issued an official proclamation naming that date "One-to-One" Day in the City of New York.

The Madison Square Garden event will also feature Stevie Wonder, Sha Na Na, the Isley Brothers, Richard Kiley and many surprise guests. The concert will climax a day of festivities, which will find 15,000 mentally retarded people matched by an equal number of volunteer workers, who will escort them through scheduled games and entertainment at Central Park's Sheep Meadow. Refreshments, parades, a fire department hook and ladder, a hot air balloon, and music by David Peel, Mandrill and

(Continued on page 84)

Executive Turntable

• Continued from page 4

manager, audio products. He left Broadmoor Industries where he was general manager, special markets. . . . **Roy Vetzner**, Vaco Products, Chicago, has been elected president of the Electronic Industry Show Corporation, for the coming year. . . . **Nick Grillo**, former business manager for the Beach Boys and their related companies from 1967 through March, 1972, is acting as business manager for Happy Tiger Records, Los Angeles. He was also associated in the management of Buffalo Springfield and Etta James. . . . **Bobby Red**, who has been with James Brown Enterprises for the past years, has been appointed director of promotion and publicity for the West. Red will be working out of the Polydor Los Angeles office. Red was program director and air personality at XEGM, San Diego, prior to joining Brown. . . . **Dave Strom**, pioneer executive in rack jobbing with the Handelman organization, is retiring. Strom is dean of mass merchandiser buyers in the rack industry. His successor is not known. . . . **Cheryl Weeks** has been appointed executive director of Invincible Records. Her duties will include the handling of new labels talent, in addition to running the New York office. She was previously assistant business manager for the company. . . . **Richard Tamburro** has been named Northeast regional sales and promotion manager for Metromedia Records. Tamburro was formerly associated with Universal Distributors in Philadelphia. He succeeds **Steve Jack**, who was recently named Southern regional manager for Metromedia Records. . . . **Stacey Rocklin**, formerly with **Ren Crevatt Associates** in New York, has joined Hysko Productions of Hollywood as their publicity director. . . . **Joe Ruffino** of Playboy Records has added responsibilities of international administrator to his position of production manager. . . . **Roy Silver**, CMA vice president in charge of the music division, has been named to head the agency's international concert department. **Irv Dinkin** who previously held the concert post in Los Angeles, has been transferred to New York. . . . **Ed Hamilton**, one time Louisiana disk jockey, has been promoted to director of operations and assistant to the president of MECA Records and Tapes, Inc. He formerly was with United Artists and **Bobby Goldsboro** Productions. Since early this year, he had been national country promotion manager of MECA.

Stages: *Escargots Daurguy*
 Bisque of Lobster au Sherry - Union
 Consommé with Pasta - Vichy Noire ~ \$ 8.75
 Entrées:
 Fresh Filet of Sole sauté Meunière 9.25
 Poached Fresh Filet of Striped Bass Hollandaise 9.50
 Louisiana Frog Legs sauté Provençal 9.25
 Supreme of Capon à la Marechale 9.5
 Escalopes of Baby Veal sauté au Madire, Forestiere 9.5
 Pal's Liver sauté à l'Anglaise with Bacon 9.5
 Braised Sweetbreads au Madire under Bell 10
 Broiled Double Baby Lamb Chops, Vert Pré 10
 Entrée cote au Foire or Broiled Maître d'Hotel 10
 Chateaubriand for (2) Sauce Bernaise 10
 Braised Beef à la Mode, Bourgeoise 10
 Desserts:
 Mousse au Sabayon - Macédoine of Fresh Fruit
 Peach Melba - Pear Helene - Coupe aux Mar
 Chocolat - Assorted Ice Cream
 Cherries Jubilee's
 Sauce \$1.5

It takes more than Chateaubriand, potatoes Lyonnaise, and Dom Perignon to make a hit.

There's a Famous team who spend more time planning hits than planning lunches. Herb Gordon is one of those guys. He realizes it's not who you know, it's what you know. Hits take thought. Lots of it. And hits take teamwork, with people like Dino Barbis in San Francisco, Larry Baunach in Nashville, Vicky Cooper and Dale White in Los Angeles, Gary Gawinek in Detroit, Joe Isgro in Philadelphia, Tony Tamburrano in Houston, Richard Taub in Dallas,

Ed Esserman in Atlanta, Diana Sousa in New York, and Gerry Thompson in Baltimore/Washington, giving it their all. Hits take guts. Not luck. Or lunch. Luck doesn't take Donna Fargo's "Happiest Girl In The Whole U.S.A." and carry it to the top of the country charts, and then to the top of the pop charts. Lunch doesn't make a jazz-rock group like The Crusaders meet heavy sales and chart success. To break unusual new acts, it takes tight organization, brainpower, and it doesn't hurt

to have a man like Kal Rudman believing in your product. (When Kal heard Donna Fargo and The Crusaders, he knew he was hearing hit material, and he let people know it. Judging from the charts, Kal was right on the money.) Somewhere along the line, the Famous team decided to pay less attention to wine labels, and more attention to record labels. Like Commander Cody on Paramount, The Fabulous Rhinestones on Just Sunshine, Billy Joel on Family, and Melanie on Neighborhood. Not a bad menu.

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Off the Ticker

Telecor Inc., Los Angeles, has decided not to file an offering of 250,000 common shares due to general market conditions. . . . **Marvin Josephson Associates**, which postponed its planned combination offering of 354,883 common shares because of market conditions, ended its fiscal year June 30 with a record net income of \$1,252,400, or \$1.21 a share, compared to \$918,400, or \$1.03 a share. . . . **Bell & Howell Co.**, Chicago, agreed with outside estimates of a 20 percent increase in earnings for 1972, to the \$2.90 to \$3 per share range. Donald Frey, chairman, said the company is entering a period of growth in newly expanding product areas, including institutional closed-circuit pay-tv (in partnership with **Twentieth Century-Fox** and **Primary Medical Communications**). . . . **Superscope's** six-month profit increased to \$1,705,000, or 74 cents a share, from \$1,362,000, or 65 cents a share, a year earlier. Company spokesmen said the gain came from its **Marantz** line of equipment, which contributed \$10,500,000 in gross compared to \$4 million a year ago, and 17 cents per

share profits. The remainder of the gross and per share profits came from **Sony** products, which Superscope distributes exclusively in the U.S. . . . **Telecor Inc.**, Los Angeles, plans to seek Big Board listing. . . . **Koss Corp.**, Milwaukee, said it registered 225,000 common shares with the SEC for a combination public offering having a current market value of about \$2.3 million. Of the total, John Koss, president, is offering 100,000 shares. Sale proceeds from the remaining 125,000 shares, to be offered by the company, will be used for debt retirement and plant expansion. . . . **Soundesign Corp.** voted 3-for-2 stock split on common, payable Sept. 21 record Aug. 28. . . . **Harrah's** said it intends to file in September with SEC public offer of about 450,000 common shares. Company said 30 percent of offering will be new shares with balance sold by Bill Harrah, chairman and principal stockholder. . . . **Lafayette Radio Electronics Corp.**, New York, said it intends to open 15 to 20 company-owned retail stores during the fiscal year ending next June 30. The retailer opened 15 stores during fiscal 1972 bringing the total stores in the chain to 61 outlets in 12 states. Besides the company-owned stores, Lafayette Radio has franchised 320 "associate" stores, with hopes of adding 50 to 60 franchises during fiscal 1973. . . . **3M** declared quarterly dividend 24 1/2 cents a share, payable Sept. 12 record Aug. 25. Equal to the 48 1/10 paid before a 2-for-1 stock split paid June 15.

Hoffman Electronics Corp., El Monte, Calif., has an agreement in principle to acquire **Advanced Systems Inc.**, Elk Grove Village, Ill., producer and distributor of audio-visual programs. Terms call for giving Hoffman stock valued at between \$10 million and \$12 million. . . . **Orrox Corp.**, Opelika, Ala., manufacturer of magnetic iron oxides for the recording tape industry, is continuing negotiations to acquire **Barger Corp.**, Sunnyvale, Calif., manufacturer of magnetic tape equipment. Orrox is aiming at an entry into the video cassette business, and Barger produces video heads, special purpose tape and is competent in video duplication technologies, according to a statement by Orrox. . . . **Walt Disney Productions** declared a quarterly cash dividend of 5 cents a share payable Oct. 1 record Sept. 11. . . . From Gordon Stulberg, president and chief operating officer of **20th Century-Fox Film Corp.**, on the company's expansion in music: "We hope in the next several months to become increasingly active in the music publishing area. We are also presently in discussion with a number of companies who have record capabilities, and also with record executives in an effort to revitalize and to have growth and enlarge our record operation."

LITTLE ELMO IS COMING



Watch This Magazine

Market Quotations

As of closing, Thursday, August 17, 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	784	17	15 5/8	16 3/8	+ 5/8
A&E Plastik Pak Co.	127 1/2	3 3/8	93	61 1/8	57 1/8	6	Unch.
ABC	81 1/2	25	1055	79 1/2	77 3/8	78 7/8	+ 1 1/8
Ampex	25 3/8	6 1/8	916	6 5/8	6 1/4	6 1/4	Unch.
Automatic Radio	14 1/4	5	42	6 7/8	6 1/8	6 1/4	+ 1/8
ARA	187	117	167	187	179 1/2	185 1/4	+ 4
Avco Corp.	20 7/8	12 1/2	497	17 1/4	16 3/4	17	+ 1/4
Avnet	15 5/8	8 1/4	1232	12 3/4	11 1/8	11 1/4	- 1/4
Bell & Howell	73 3/8	32 1/8	296	72 7/8	70	70 1/2	- 2 1/4
Capitol Ind.	21 7/8	6 1/4	50	8 1/2	7 1/2	7 1/2	- 7/8
Certron	8 3/8	2 1/8	275	3 5/8	3 1/8	3 3/8	+ 3/8
CBS	63	30 1/8	526	63	61 3/8	61 3/8	- 1
Columbia Pictures	17 3/8	6 5/8	409	11 1/2	10 1/8	10 1/2	+ 1/4
Craig Corp.	9	2 5/8	128	6 5/8	6 1/8	6 1/4	- 1/4
Creative Management	17 3/4	7 5/8	64	11	10 1/4	10 1/2	- 1/8
Disney, Walt	201 3/4	77	553	200 7/8	192	196 1/2	- 3 1/4
EMI	6	3	213	4 3/4	4 3/8	4 1/2	+ 1/8
General Electric	70 1/4	52 7/8	2295	70	68 1/4	67	- 1 5/8
Gulf + Western	44 3/4	19	498	38 1/2	37 1/4	37 1/4	- 1 1/8
Hammond Corp.	13 7/8	8 1/2	1180	13 1/8	12	12 1/8	- 3/8
Handleman	47	12 1/8	652	13 7/8	13	13 1/4	+ 1/4
Harvey Group	8 7/8	3 1/8	133	4 5/8	4	4	- 5/8
Instruments Systems	12	3 7/8	492	5 1/4	4 3/8	4 1/2	Unch.
ITT	67 3/8	45 7/8	2777	55	51 7/8	52 1/8	- 2 3/8
Interstate United	13 1/2	6	193	8 7/8	8 1/8	8 1/2	+ 1/8
Macke	16 1/2	8 3/8	39	13 1/4	12 1/2	13	- 3/8
Matsushita Electric Ind.	28 5/8	16 1/4	902	25 1/4	24 7/8	24 7/8	- 1/4
Mattel Inc.	52 1/4	14	1750	16 1/4	14	15 1/8	- 5/8
MCA	35 3/4	17 3/4	97	27	25 1/2	25 3/8	- 1 1/8
Memorex	79 1/2	17 5/8	812	21 3/4	19 1/2	19 3/4	- 1 1/2
MGM	26 7/8	15 1/2	674	21 3/8	17 3/4	21	+ 3 3/8
Metromedia	39	17 3/4	506	38	35 1/2	37 7/8	+ 1 7/8
3M	85 3/4	74 3/4	1191	85 3/4	83 1/4	84 1/2	+ 1 1/2
Motorola	129 7/8	51 1/2	1547	128 3/4	119 1/8	120	- 8 1/2
No. American Philips	39 3/4	21 7/8	193	37 7/8	33 1/2	37 1/2	+ 2 1/4
Pickwick International	51 1/2	32	557	45 7/8	41	43 1/4	- 2 3/4
Playboy Enterprises	25 1/8	16 3/4	148	18 1/8	16 7/8	17	- 7/8
RCA	45	26	1719	38	36 1/4	36 3/8	Unch.
Servmat	40 1/4	25 1/2	289	28 3/8	26 3/8	26 3/8	- 1 5/8
Sony Corp.	48 1/8	14 1/4	1406	48 1/8	46 1/4	46 1/2	- 1/2
Superscope	32 5/8	9 1/8	270	15 1/2	13 1/2	14	- 1 1/8
Tandy Corp.	49	30 3/8	1482	38 3/4	34 1/4	35 7/8	+ 1 7/8
Telex	22 3/8	6 1/8	1335	8 1/4	7 1/4	7 1/2	- 3/8
Tenna Corp.	11 1/2	4 1/4	208	8 1/4	7	8 1/4	+ 1 1/4
Transamerica	22 1/2	13 7/8	1207	19 7/8	19 1/2	19 1/2	- 1/8
Triangle	22 3/4	14 3/8	70	15 7/8	15	15 7/8	+ 7/8
20th Century-Fox	17	7 5/8	732	10 1/2	9 1/4	9 3/4	+ 3/8
Vendo	19 1/2	9 7/8	67	16 1/4	15 1/8	16	+ 3/4
Viewlex	12 7/8	5 5/8	261	6 7/8	6	6 1/2	+ 3/8
Warner Communications	50 1/4	25 7/8	1748	49 3/4	46 1/8	47	+ 3/4
Wurlitzer	20 1/4	10 1/8	49	16 1/2	16	16 1/8	Unch.
Zenith	54 7/8	36 3/8	904	46 5/8	43 1/4	43 7/8	+ 7/8

As of closing, Thursday, August 17, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	7 1/2	7	6 1/2	Integrity Entertain.	5 1/4	5	5
Bally Mfg. Corp.	51 3/4	48 3/4	47 1/2	Koss Electronics	10 1/2	10 1/4	11
Cartridge TV	29	26 3/4	10 1/8	Magnetic Tape Eng.	4 5/8	3 3/8	3 1/4
Data Packaging	6 1/4	5 1/8	5 7/8	Mills Music	13 1/2	13 1/2	13 1/8
GRT Corp.	3	3 1/8	3	NMC	10 1/4	9 1/8	10 1/4
Gates Learjet	13 3/8	12 3/4	12 3/4	Recoton	4	3 7/8	3 5/8
Goody, Sam	7	6 3/4	7 1/8	Telecor, Inc.	25 3/4	21 1/2	23
				Teletronics Int.	13 3/4	13	13 3/4

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

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

'71 RCA Records Set All-Time Sales Mark

LOS ANGELES—Sales volume of RCA Records reached an all-time high in 1971, with total sales up 7 percent over the previous year, according to the company's annual report.

The report listed five reasons why the division achieved its gains, including:

—Overseas expansion with new licensee operations in three countries and establishment of a subsidiary company in West Germany.

—Its own domestic distribution in Los Angeles, San Francisco, St. Louis and the Cleveland-Pittsburgh area.

—Classical music sales achieved the greatest increase in a decade.

—Plans to produce compatible, discrete 4-channel disks.

In a summary on 1971 operating results, RCA reported that "sales of home products and other commercial products and services increased \$167 million, or 10 percent, over 1970; net profit increased \$34.5 million, up 84 percent from 1970."

The report stated that "a major portion of the sales increase was concentrated in color television,

records and recorded tape (RCA Records) and the consumer and commercial activities of RCA Service Company.

In remarks to shareholders, Robert W. Sarnoff, chairman, said RCA's SelectaVision MagTape video tape system, "is scheduled for the consumer market late in 1973."

According to Sarnoff, "Two other companies, Bell & Howell and Magnavox plan to market products based on the Selecta-Vision Magtape system.

"Bell & Howell also will manufacture a precision tape transport for the system and will make it available to others in the industry," he said.

"We are exploring another potential new business in the making and selling of prerecorded tapes to be played on the MagTape system. Initially, we plan to sell blank tape cartridges.

RCA is continuing its research and development of other Selecta-Vision products, such as holographic tape and video disks, which may lead to simple and inexpensive playback only machines for specialized markets, Sarnoff said.

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Woffman



Superstar Gross \$62 Mil

NEW YORK—The Robert Stigwood production of "Jesus Christ Superstar" has grossed over \$62 million in both box office receipts and the sale of original cast recordings in the U.S. alone, according to figures released by the Stigwood office.

The Decca LP has grossed more than \$35 million in U.S. sales alone.

The Broadway production of the rock opera has not only recouped its investment, but has also accumulated a gross of \$4,450,546.

The original concert version of the show has played 454 performances in 155 cities across the U.S., grossing more than \$8,241,000. Another concert version, mounted last fall by the Stigwood Organization, has played 100 cities in 39 weeks for a total gross of \$4,340,245.

On an international level, "J.C. Superstar" will open Wednesday (9) at the West End Palace Theatre in London. Jim Sharman, who staged the Sydney production in Australia, will produce the London show.

Other countries in which "Superstar" is now playing or has already played include Australia, Brazil, Denmark, West Germany, France, Sweden, Norway, Yugoslavia and Rhodesia.

Preparations are being made for staging the show in Finland, Austria, Switzerland, Belgium, Argentina, Chile, Venezuela, New Zealand, Hong Kong, Holland and Italy.

A film version of the show, to be produced by Norman Jewison and Robert Stigwood, with Jewison directing, will be shot on location in Israel.

100 Percent Gross On Stones' U.S. Tour

NEW YORK—The Rolling Stones American tour grossed over \$4 million, and played to more than three quarters of a million fans, according to Peter Rudge, coordinator for the tour. Rudge stated that there was a 100 percent gross, due to advance sellouts for every concert.

He also noted that the Rolling Stones "took between 60 and 70 percent of that amount, but that was a gross figure, not net. All expenses came out of the Stone's earnings. And we spent a lot of

money to put on good shows, everywhere."

The tour began June 3 and, by its completion at Madison Square Garden in New York on July 26, included 53 performances in 32 cities.

According to Rudge, the Rolling Stones will definitely tour the U.S. again, and possibly Europe, although it was suggested such activities would not follow soon. No specific dates were disclosed, but Rudge admitted "the next tour won't be as long as this one."

Talent In Action

OLIVER

Hong Kong Bar, Century Plaza Hotel, Los Angeles

Oliver, whose career skyrocketed early with "Good Morning, Starshine," and "Jean," is in process of funk up his clean balladic image for the current youth market. He has grown a beard and moved from the Century Plaza's big Westside Room to their more intimate Hong Kong Bar, generally reserved for jazz attractions. He accompanies himself on guitar with a trio, shedding the tux and orchestra of his last visit to the hotel.

The new package seems more at home to Oliver and he's an effective entertainer with a strong, sweet voice and winning manner. He should find a welcome at the folk-rock coffeehouse and club circuit he now seems to be aiming for. **NAT FREEDLAND**

MEGAN McDONOUGH

Earl of Old Town, Chicago

This diminutive yet strong-voiced performer may well endure herself to half the housewives in America with her song, "Dirty Dishes." In fact, just to announce that you've written this song about dirty dishes and how you came from a family of seven children and that every time you're back in Crystal Lake, Ill., your mother is griping about dirty dishes—well, that takes guts. It's understood too that Miss McDonough fought hard to have the song included in her next Wooden Nickel LP.

Miss McDonough moves easily through a series of songs that evoke various feelings, as widely separated as one depicting her sexual awareness, "Guitar Picker" (where she first realized "hit on you means make a pass") to "Kevan Jane" (about her sister who died at 18, an experience that did not leave Megan bitter because she saw "so much love in between").

Perhaps not working with her regular piano accompanist caused Miss McDonough to be a little edgy in her between-song patter, but by the end of her dozen numbers the crowded folk club patrons clapped heartily. **EARL PAIGE**

MERRY CLAYTON DAVID AKLES

Bitter End, New York

Frustration for the audience as well as the artist is usually the scene when mikes fail in the middle of a number—not so with A&M artist Merry Clayton and audience, with her opening number of "Steam Roller Blues." The mikes died, but Clayton's voice stayed on, reverberating, rich and strong, throughout the room. She stopped midway, waiting for the necessary repairs, and it was pleasantly chilling knowing that she really didn't need amplification.

Together again with the "system," she sang "Grandma's Hands," "You've Got a Friend" and a rousing finale with "Gimme Shelter." Nice energy levels happen with Clayton, especially so with sensitivity and quality sound in her performances. Special mention also for the group accompanying her.

David Akles (Elektra) completed the program. He is reviewed in this section. **JIM MELANSON**

JESSE COLIN YOUNG J. D. SOUTHER JEFFREY CAIN

Bitter End, New York

His voice was always the warm hook that pulled audiences into the Youngbloods' music. And that band's live concerts have always

generated a sense of communal well-being that is truly remarkable in the wake of the last few years of disillusionment, suggesting that maybe all that flower power wasn't a total shuck.

For his first solo outing at the Bitter End, Jesse Colin Young (Raccoon Records) provided that same warmth, but the sheer physical closeness of the crowd, and Young's relaxed enjoyment of that intimacy, amplified that feeling beautifully. His songs ranged from virtually every phase of his career, from his first solo efforts on the New York folk circuit ("Four in the Morning"), through the Youngbloods ("Sunshine," "It's a Lovely Day") and right into his current side-trip ("Together," "Good Times"), with an emphasis throughout on the oldest but most durable of themes, human love.

John David Souther, (Asylum Records), was second-billed but promises to assume first-rate status. As a solo artist, his performing skills are somewhat limited, but that problem derives from the rich possibilities offered by his excellent original material. With a small back-up, Souther's hybrid of country, blues and rock 'n' roll, here only implied in solid rhythmic underpinnings, could blossom magnificently.

Also on the bill was Jeffrey Cain (Raccoon Records) artist whose blues-tinged guitar and vocals offered a distinct style that still demands some work from the listener. With time and confidence, Cain's gifts should surface more clearly. **SAM SUTHERLAND**

FIFTH DIMENSION

Greek Theatre, Los Angeles

New groupings within the winsome quintet marked their opening in their home town Monday (24) as evidence of new explorations and an enthusiasm to seek new sounds.

Rather than merely work the majority of the members together and then get into individual solos, as has been the past mold, the group presented many more works outside their normal spectrum.

Thus there was a greater emphasis on songs not associated with the group, and that led to Billy Davis working with Marilyn McGoo Davis and Florence LaRue Gordon.

Davis, offered a very slow, very intense reading of John Lennon's "Imagine" which presented a new side to his abilities, accompanying himself on guitar. And then Florence sang a gutsy, heated "In the Ghetto" and Marilyn began "Baby I'm a Want You" slowly which led into all three developing delicate but beautiful harmonies.

Ron Townson, usually the tough Eli in "Eli's Comin'," offered his own new side with a gentle "Theme From Love Story" while Lamonte McLemore added the fifth bit of dash on the ensemble numbers.

The group's quartet provided a driving pulse to the theater's orchestra, replete with strings and French horns. Other new tunes included "Leave a Little Room," "I Don't Know How to Love" *(Continued on page 14)*

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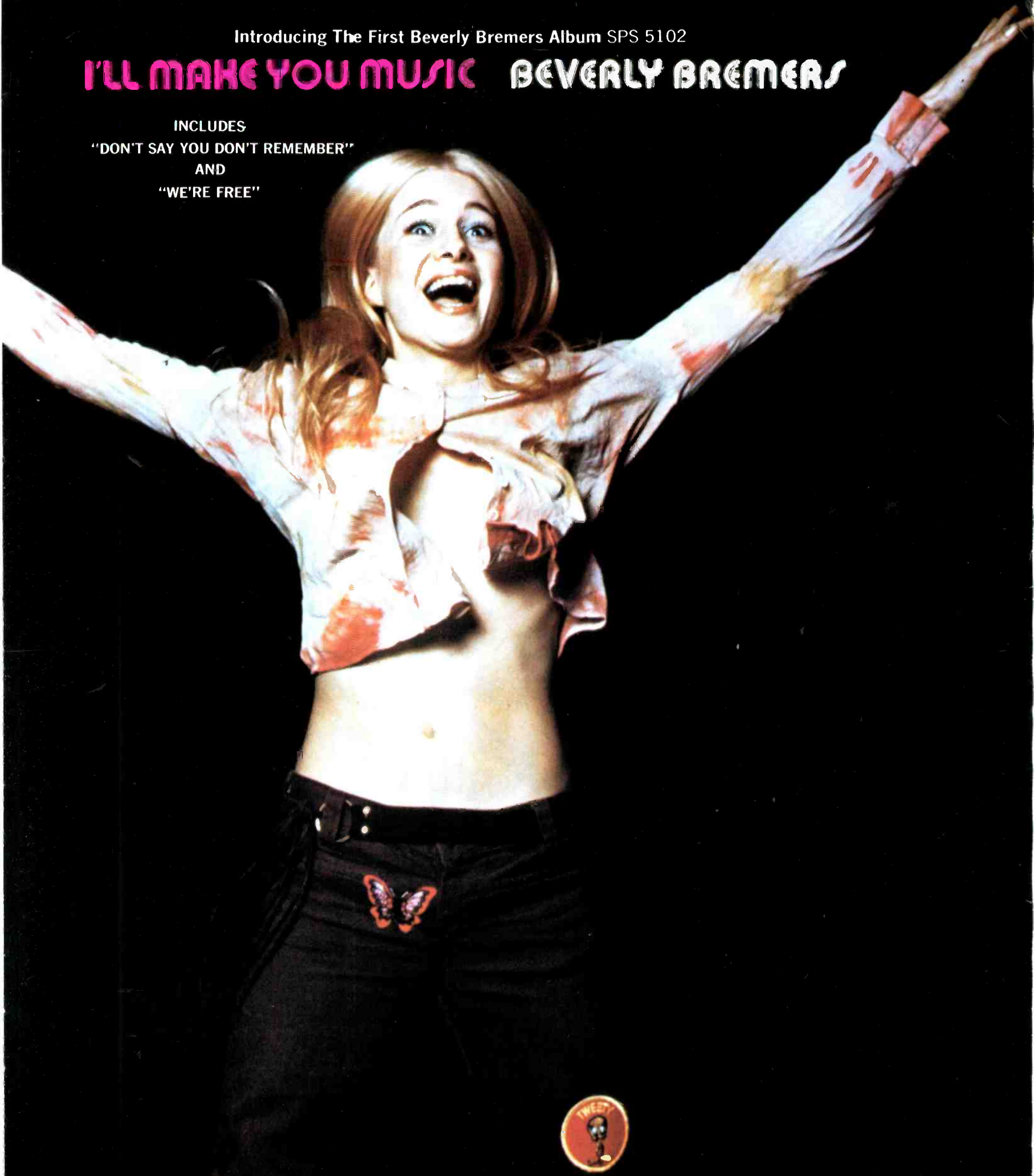
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Chicago's Aragon Room To Expose Local Talent

By ANNE DUSTON

CHICAGO, Ill. — The Aragon here will inaugurate a "Growing Talent Night" for up-and-coming local and national rock groups, Sept. 8.

Jan Winn Enterprises, exclusive promoter for the Aragon, is instituting the "Growing Talent Night" to bring exposure to Chicago talent and to bring national groups to Chicago audiences, according to Rick Felt, public relations director for Winn, who would not comment on his operation.

Felt sees rock concerts achieving rapid popularity as the place where kids go. "Three years ago Chicago couldn't have supported as many rock concert promoters as we now have in Chicago, and most concerts are sold out," he said.

The Sept. 8 bill includes the Chicago group Styx, whose album (Styx, Wooden Nickel-RCA) has been getting local play on WCFL and WBBM-FM; the Overland Stage, with their first album on Epic, and who are produced by Lee Productions, a local company owned by John Galobich, Bob Destocki and Frank Rand; Sailcat, with a single "Motorcycle Mama," Elektra, on Billboard's Hot 100; and Gooseneck Symphony.

Chicago now has five rock concert promoters, not including the open air Ravinia summer concerts.

Jan Winn, formerly manager of the Chicago Ticketron office, formed the Jan Winn Enterprises May 15, and obtained an exclusive lease to the old Aragon ballroom for rock concerts. Four concerts have been held, and two have been sold out: the opening

June 23, with It's A Beautiful Day, Spirit and Ever; and the Aug. 4 concert, with Canned Heat, Pure Food & Drug Act, REO Speedwagon and Eric Quincy Tate.

Other concerts were July 7, New Riders of the Purple Sage and the Fabulous Rhinestones; and July 21, the Doors, Dr. John, the Night Tripper, and Phluorescent Leech and Eddie.

Winn uses the same concept of creating an environment for kids where they can meet and have freedom of movement that Bill Graham followed in the Fillmore East in New York.

To avoid the problems that closed the Aragon two years ago, Winn hired his own internal security force, who are compatible in age and life style to the rest of the audience, but are identifiable by T-shirts with the logo "Aragon" across the front.

"The kids are cooperating, and we haven't had any problems," Felt stated.

Other reasons for the hall's success are the easy atmosphere, easy availability and parking, and the policy of general admission, Felt reported. The hall accommodates 5,000, and tickets are \$5. Also, a sound system designed by Continental Sound Co. can be modified for any type of act.

Several concerts have been filmed or taped for other media. The Doors set was taped for future play by WGLD-FM here. Scott Doneen, producer, Channel 44, filmed the August 4 Canned Heat concert for the Chuck Collins Underground show and syndication to Cable TV.

Signings

King Floyd (Atlantic) has signed a new agency agreement with Paragon Agency. Alex Hodges, president of the agency, said that plans are being made for an extensive Eastern markets tour for Floyd. . . . Sonny Til and The Orioles have returned from a New Zealand tour and have signed a singles recording agreement with Clown Records. Til's first release is "Not for Her." . . . Vicki Gellman and Wendy Gell have signed with Dramatis Music Corp. The first song recorded under the new deal is "At My Place," by Scepter's Beverly Bremers. . . . Baxter has become the first group to sign with Ultra-Sonic Productions, according to John Linde, president of the firm.

Rock Continues At New Jersey Music Fair

NEW YORK—The Garden State Summer Music Fair will follow the recent record-breaking Alice Cooper show with an Aug. 19, Saturday evening performance by the Beach Boys, Kinks and Looking Glass.

The series, sponsored by John Scher and Al Hayward, has been shifted from Roosevelt Stadium, Jersey City, to the New Jersey State Fairgrounds, Hamilton Township site. It was at Roosevelt Stadium that an audience of over 1,700 paid a record gross \$84,000 for the Alice Cooper show, according to Scher. The previous record had been set two weeks before by

(Continued on page 14)

Japan Talent Recording In L.A. for U.S. Mkt.

LOS ANGELES—In a new move toward breaking Japanese acts in the U.S. market, Kunihiko Murai, top Tokyo writer-producer, is currently recording two of Japan's best-known artists in Hollywood studios for release on MGM and Bell.

Izumi Yukimura, a singer who has been featured regularly in Las Vegas during recent years, was brought by Murai to Bell's Larry Uttal during a Japanese visit earlier this year. Her album is being produced by Bob Alcivar at Western Sound.

Mike Curb decided to sign the Red Birds during his last visit to Japan. The MOR group, with five men and two girls, is being produced by Murai at MGM studios.

Each album will be sung in English for the U.S. release, with a Japanese version for the home market. According to Murai, both Izumi and the Red Birds sing with excellent English pronunciation. Toshiba will release the Red Birds record in Japan and Bell's CBS-Sony distributorship deal will handle Izumi's album there. American back-up musicians are laying on both albums.

Murai's Alfa Music, which includes a production company and record label of the same name, is

one of Japan's most important independent music operations. As a ballad writer, Murai has had a consistent series of No. 1 records on the Japanese charts. His material will be featured on both albums.

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Talent In Action

• Continued from page 10

Him," "Day by Day," and "About to Get Me Down" which complemented the usual Fifth ring of hits medley. Exciting choreography augmented by visuals on a back screen added a strong touch of theatrics to the act.

ELIOT TIEGEL

BOBBIE GENTRY

Landmark, Las Vegas

This show is Miss Gentry's best. It's a fast-moving, tight package. She retains her barefoot, un-snapped blue jean entrance singing "Joe Make a Woman Out of Me" and her red-clad, sexy "Fancy" number. Assisted by dancers Richard Larsen and Carlos Bas she sings and dances her way through music of the '30's, '40's and '50's.

She features the five-piece group Jericho spotlighting lead singer Jericho James who both solos during Miss Gentry's seven costume changes and duets with the lady. She is backed by the Tommy Martin orchestra.

LAURA DENI

DAVE VAN RONK

Max's Kansas City, New York

When performing artists, through no fault of their own, all begin to sound like the same repetitive note, the prescription calls for Dave Van Ronk, raspily bumping and grinding—even seated—with a sound and style that is rich and unique unto itself.

He opened the set with "Bird on the Wire," and moved on to "Golden Apples in the Sun," "Green Rocky Road," "He Was a Friend of Mine," and the "Luang

Pra Bang Song," a war casualty's lament.

Interlacing the set with his "princely manners" and a true feel for the material, Van Ronk demonstrated the calm vibrancy which has typified his performances through the years, especially so when you consider the often direct influence that he has been for many a folk-singer, past and present. He shared a "wee-bit of the Irish" with the audience, and, more important, a good draught of his music.

JIM MELANSON

PERRY COMO

Hilton Hotel, Las Vegas

Perry Como as smooth as gin and tonic took total command of the Hilton's mammoth showroom with an entirely new show featuring nine new songs.

The 12 Ray Charles Singers, looking and sounding good, opened the bill. They are cute with a tribute to women's lib and other sprightly songs. They move well and their personalities project to the capacity crowds.

RCA's Perry Como, who will soon be recording in Nashville, was in fantastic form in a show appealing to everyone. Como's talents are timeless, his voice rich and his low-keyed humor timed to perfection.

The selection of songs ranged from "Joy to the World" to his record medley. The arrangement for "Temptation" was fiery and exciting. Constantly interrupted by applause he's romantic with "Something" and "Close to You." His special material, "I Can Almost Read Your Mind," is becoming classic.

His arrangements are fantastic and up to date, the lighting correlating the moods of the songs. He works well with the Ray Charles Singers. Special honors to Nick Perito conducting the Joe Guericco orchestra.

LAURI DENI

FLASH CADILLAC & HIS CONTINENTAL KIDS ERIC QUINCY TATE

Whiskey A Go Go, Los Angeles

Once upon a time not so very long ago there existed within the boundaries of these United States an era that possessed a penchant for a strange kind of violence and an even stranger sort of purity and innocence. The years were 1955-1960 and the catchwords were d.a. and j.d., switchblades and pony-tails and most importantly rock & roll. At last youth had established a musical form so alien to the adult establishment as to prove positively scandalizing. Flash Cadillac & His Continental Kids have encapsulated the essence of the Fifties and enshrined the texts such as "Chantilly Lace," "Tell Laura I Love Her" and "Hello Mary Lou," etc., that had the bobby soxers of yesterday bobbin' & hoppin'. Only passable musicians and singers, they are, however, great showmen never failing to please a public that longs for a return to less complicated days. Garbed a la leather jacket and letter sweater, and coifed in the Jimmy Dean manner they wisely refrain from performing any but the established brand of "oldies but goodies." Their onstage witticisms and movements are all totally accurate and convey a deep understanding of the days of yesteryear.

Eric Quincy Tate is a Good, loud, funky, down home southern rock band in the tradition of the Allman Brothers who put on a mighty fine show. Performing largely original material they really started simmering on "Brown Sugar" (Mayall's version) and "Texas Sand."

JIMMY DAMON

River Room, Rivermont, Memphis

Jimmy Damon's homecoming was an auspicious one as the native Memphian, gone eight years, played to a full-house on opening (Monday) night of a three week stand. He was equal to the occasion.

Damon opened strong, finished that way, and never let up in the middle. He has all the showmanship moves, the proper timing, and, above all, an incredibly good voice and choice of repertoire.

Beginning with the hand-clapping "I Feel the Earth Move," he quickly segued into a series of ballads which included "Rainy Day Feeling," "Natural Man," and "I'd Like to Make It With You," the latter showing his strong range.

Damon utilized a minimum of talk (what he did say related to what he was singing), and kept the crowd going with "I Didn't Get to Sleep at All," "The Summer Sky," and then back to a handclapping (again) medley of "Put Your Hand in the Hand" and "Joy To The World." In his encore, he included "My Way" and "Everything Is Beautiful."

The applause was spontaneous and plentiful, and it was obvious that he would continue to fill the 350-seat room. He was backed by the voices of Pat Kiefer and Pam Corrigan, and the class instrumentation of the Mugwumps.

BILL WILLIAMS

New Jersey Fair

• Continued from page 13

the Grateful Dead, also at Roosevelt Stadium.

The music fair will continue with the Allman Brothers Band, Saturday, Sept. 2. David Cassidy, Sunday (3) and will conclude with the Leon Russell Group (17).

From The Music Capitals of the World

DOMESTIC

NEW YORK

Percussionists Billy Miles and Ginger Baker will begin their "Battle of the Bands" tour with a two-night engagement at the Schaefer Festival, Central Park, Sept. 1-2. The tour will take them to over 30 cities, coast-to-coast, covering both primary and secondary markets.

Peter Nero will conduct the American Symphony Orchestra and introduce the overture to his own work, "Diary of Anne Frank," at the Garden State Arts Center, Holmdel, N.J., Monday (21). The program will include selections from Gershwin, Bacharach and "Jesus Christ Superstar."

A&M artist Michael Murphy, on his first tour, will be appearing at the Bitter End, New York, Aug. 15-20. A&M has just released his first LP, "Geronimo's Cadillac."

Joe Lauer, producer of the Columbia LP "Everything You Always Wanted to Know About the Godfather... But Don't Ask," has set a series of guest appearances for members of the Crazy Gang, heard on the LP. Chuck McCann and Steve Landesberg will perform skits from the LP on the Merv Griffin Show, Aug. 22 and the Mike Douglas Show, Aug. 30. Mike Preminger, another member

of the group, appeared on the Dick Cavett Show, Aug. 11. . . . At the personal invitation of Vice President Spiro Agnew, Ethel Ennis, will sing the National Anthem at the closing session of the Republican National Convention in Miami Beach, Fla., Aug. 23. She will be accompanied by a 37-piece orchestra under the direction of Ray Block. . . . The Persian Room of the Plaza Hotel will re-open with a new name and a new talent and price policy, Sept. 15. John Craver, vice president and general manager of the hotel, said that the room, now known as "The Persian Room Presents Showcase '73," will feature self-contained acts and will have a \$3 cover charge. Frank Musiello of Associated Booking Corp. will serve as a consultant to the Plaza in talent screening. . . . Duke Ellington will be honored with a special exhibit at the New York Jazz Museum, Aug. 22-Oct. 22. The exhibit will consist of photos and memorabilia tracing Ellington's careers in music "The Mexican Suite," a film by Gary Keys and featuring Ellington and band in Mexico, will also be presented. . . . Yale University has also announced plans to establish a formal aca-

Continued on page 16

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AUGUST 26, 1972, BILLBOARD

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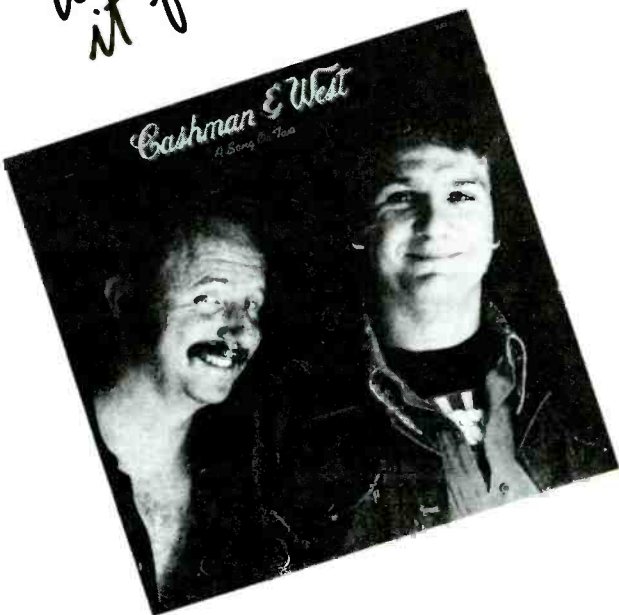
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Studio Track

By SAM SUTHERLAND

From correspondent Dick Fricker in Tulsa comes the first report on increased recording activity in Oklahoma and the Southwest.

Derrick Recording Studios, Tulsa's largest walk-in facility for musicians, has announced plans to install a full 16-track operation by mid-September. The studio is owned by Granada Enterprises, Inc., and operated by Granada's corporate officers, **Dale Watts** and **Bill Davis**, school teachers by trade who have sustained Derrick during its seven-year history through various other jobs.

Currently, the facility has a quad-eight console with 16 channels in, but only four out, but the new 16-track operation will utilize MCI equipment for full multi-channel operation. At present, Derrick caters primarily to local artists for cutting demos, but the studio's operators anticipate increased commercial recording once the studio is fully converted to 16 tracks. Religious albums have been a mainstay as well, as have singles and albums produced for local sales only, with most of the latter work being produced by Watts and Davis and distributed by customers themselves.

Derrick began seven years ago as primarily a learning operation, handled from Davis' garage. While some records were recorded there, the studio had to move first to a second temporary location and then to its present location before the volume of sessions began to pick up substantially. Watts recalls that during that learning period, they lost money not only from equipment investments and a lack of business, but also from handling several groups that, in some instances, refused to promote their own work produced at Derrick.

At present, however, Watts is very optimistic about the future: at a recent staff meeting, he stated that more sessions had been produced during the first half of '72 than during the preceding three years, and the facility now handles the majority of walk-in business. When asked to comment on existing plans for studios operated by the Jim Halsey Company and by Leon Russell, Watts and Davis felt that those new rooms would only generate more business, increasing trade and permitting the three operations to maintain a good working relationship.

Watts says he has faith in the Tulsa area and its potential growth, as well as in the strength of Tulsa musicians. Derrick itself harbors a house musician staff consisting of about 25 local personnel such as **Don White**, **John LaVan**, **Tommy Gayle** of Sonata Records, **Vernon Howard** and **Chuck DeWalt**, who doubles as a staff engineer, working with Derrick's **Mark Thomas**, **Jerry Summers** and **Davis**.

Quad-Eight Electronics has unveiled the final design for their all electronic **Compumix(TM)** computerized mixing system, and that outfit's product information outline details the capabilities of the line level design, which is suited for addition to existing consoles or

mixers to afford fully automated mix-down.

As the engineer changes positions on faders and/or switches to obtain a mix, the unit makes a real-time recording of those functions, along with various pulses to facilitate sync and timing. That recording is made on any ordinary multi-track audio recorder.

The recorded information is then reconverted to control voltages which automatically perform all level, mixing and switching functions previously performed manually by the engineer. Any errors or alterations in level or switching may then be updated, either individually or on a particular set of channels, without affecting the rest of the mix. The preceding mix is always retained, thus further minimizing errors.

Michael D. Collins of **Mega Sound Studios** in Wilson, N. C. has described the activity behind that new facility's birth. Collins notes that the studio has been set in Wilson primarily as an outgrowth of the operators' close working relationship with LAM, a management company that is handling six new Southern bands, **Temper**, **Clouds**, **Lew Childre**, **Hotspur**, **Clay Root** and **Warehouse**. Mega Sound will be used for all production work for those groups, but Collins points out that Mega will also be open for other artists seeking that country atmosphere.

Dave Harrison of **Studio Supply** in Nashville is taking charge of electronic design and installation for the facility, which will include Harrison's personalized MCI console and Scully recorders, all 16-track. The studio will also be equipped with a Moog, as well as with a healthy complement of other instruments.

A futuristic lakeside bungalow is also on the drawing board, and customers will be able to stay there at minimal cost while recording.

Bill Robinson has provided a quick glimpse of sessions at **Sunset Sound Recorders** in Hollywood, where new addition **John Haeny** seems to be working in nicely: Haeny's sessions have included work on the new **Tom Jones** album for London Records, with **Gordon Mills** producing; an album for Warner Bros. produced by **Ian Samwell**; and **John Boylan's** production of **Linda Ronstadt's** sessions for Asylum Records.

Tommy LiPuma is producing the next **Arthur Adams** tracks there, with **Al Schmitt** engineering those dates for Blue Thumb; Schmitt is also working with producer **Les Brown, Jr.** on Gold Dust Productions of **Jerry McGee** and **John Martin**; **David Anderle** is producing and engineering solo albums by **Rita Coolidge** and **Rick Roberts**, assisted by engineer **Kent Nebergal**; and **Tom Harvey** and **Michael Jackson** are engineering and producing **Paul Williams'** latest A&M efforts.

At the **Record Plants**, business as usual includes sessions in New York with Canadian writer and performer **Murray McLaughlan**, being produced by **Ed Freeman** for Epic of Canada and engineered by **Tom Flye**; **Ellerine Harding**, produced for Mainstream by **Wade Marcus**, with **Roy Cicala** engineering; **Paul Jeffrey**, also for Mainstream and produced by **Bob Shad**, with **Carmine Rubino** now mixing; **Shad's** Mainstream production of **Mel Dancy**, with **Cicala** engineering; **Oarland Jeffries'** debut effort for Atlantic Records, produced by **Michael Cuseuna**, with **Cicala** engineering; **Tidbits** in for Home Grown Music, now being mixed by **Danny Turbeville**; and **Alice Cooper**, again produced by **Bob Ezrin** and engineered by **Shelly Yakus** and **Jack Douglas**.

In Los Angeles, dates have included **America**, produced and engineered by **Bill Halverson** for Warner Bros.; **Sarah Vaughan**, produced for Mainstream by **Bob Shad**, with **John Stronach** engineering; and **Bobby Whitlock**, produced by **Jimmy Miller** and engineered by **Joe Zagarino** for Jimmy Miller Productions, Ltd.

From the Music Capitals Of the World

• Continued from page 14

demic program. Afro-American music, in the name of Ellington. . . . "An Evening on the Hudson With Stan Getz and Friends Duke Ellington and Dizzy Gillespie" will be held at Lyndhurst, N.Y., Saturday (19). The proceeds from the performance will go to the **Brian Sheldrake** Fund, a personal friend of Getz' son who lost both arms in a recent accident. . . . Singer **Don Anthony** will appear at the Montemarte Hotel, Miami Beach, Fla., during the Labor Day weekend. . . . **Lou Brecker**, mentor of Roseland Dance City, N.Y., has booked **Count Basie**, **Lionel Hampton**, **Glenn Miller** and **Tommy Dorsey** as part of the 1973 agenda. . . . Israeli accordionist **Uri Nadorov** has begun an extended engagement at the El Avram Club.

JIM MELANSON

CINCINNATI

Comic **Woody Woodbury** in town Aug. 14-16 to host "The Paul Dixon Show" heard each morning over Avco Broadcasting's four-city hook-up via WLW-T here, while Dixon vacationed. . . . **Dan Clayton**, recently named WLW's program director, has been replaced in the station's afternoon drive-time slot by **Bob Beasley**, who made the shift from WMAQ, Chicago. . . . **Jack Sheldon**, formerly for seven years at WKRC Radio here and later in news at WCOL, Columbus, Ohio, has joined WCNW-AM and WFOL-FM in nearby Fairfield, Ohio, to handle sales and production. He's working under the name of **Jack Levy**.

Elvis Presley's concert date Nov. 11 last drew the biggest crowd for a one-nighter at Cincinnati Gardens for the fiscal year ended June 30. Presley attracted a sell-out crowd of 13,208 for a gross of \$124,396, another Gardens record. In the same fiscal period the Gardens housed 209 events with a total attendance of 144,696, a record for the building. Overall crowd average was 4,520. The Syrian Temple Shrine Circus and "Disney On Parade" were the two best-attended long-run shows, with the former pulling 88,942, and the latter, 86,905.

The **James Gang**, comprising **Jim Fox**, drums and piano; **Dale Peters**, bass guitar; **Don Troiano**, lead guitar, and **Roy Kenner**, congas and lead singer, made a concert stand at Cincinnati Gardens Sunday (20), with **Finnegan and Wood** appearing as added starters. . . . **Jefferson Airplane's** lone appearance in Ohio this season will be Aug. 21 at the Rubber Bowl, Akron. They'll feature their "Long John Silver" album material. . . . **Steve Kirk**, morning deejay on WING, Dayton, Ohio, is doubling as host of the all-night movies at WLW-T, replacing **Bob Shreve**, who has served in that capacity at WCPO-TV and WLW-T the last nine years. Shreve continues as host of the all-night movies at WHIO-TV, Dayton, Ohio.

BILL SACHS

Campus News

What's Happening

By SAM SUTHERLAND

Service Station: Filling in some lamentable gaps, take note that St. Louis has yet another college rock format via weekend programming over **KWMU-FM, University of Missouri-St. Louis**. **Ronald Popp** of the KWMU-FM, staff notes that the emphasis is on "Total creativity among air personalities." Service and any inquiries should be referred to Popp at the station, 8001 Natural Bridge Rd., St. Louis, Mo. 63121.

★ ★ ★

Film Flashes: More catalog information is flowing, and first at bat is the **Em Gee Film Library**, a small growing film distributor in Encino, Calif. **Murray Glass**, manager, has provided two supplements to the firm's catalog, and the titles reveal the firm's involvement in the development of a historical collection of early films, most of them silent. Included are directorial efforts ranging from **D. W. Griffith**, **Mack Sennett**, **Fritz Lang**, and **King Vidor**, among others, along with the one of the rarest **Chaplin** keystones, "The Fatal Mallet" (1914). The collection offers some interesting jazz films featuring **Cab Calloway**, **Duke Ellington**, **Louis Armstrong**, **Jimmy Dorsey** and others; a number of early comedy films; and **Bela Lugosi**, **Gene Autry's** "Radio Ranch," **Douglas Fairbanks**, **Ken Maynard**, **Tom Mix** and **John Barrymore**.

Canyon Cinema Cooperative in Sausalito, Calif., is a non-profit distribution outfit formed six years ago by a small group of filmmakers. In the interim, the operation has expanded its library of available films, as well as its legion of involved filmmakers. Established film programs on campus are already well aware of Canyon's activities, but students and faculty interested in learning more about the group would do well to contact them at Room 220 Industrial Center Building, Sausalito, Calif. 94965. The cooperative's catalog is available with a modest donation, and is supplemented by a bi-monthly newsletter.

★ ★ ★

Gary Cohen, originator of College Radio Report, campus columnist for Record World, and definitely one of the prime intermediaries between campus radio and the music industry, has terminated publication of CRR. While **Arnie Handwerker** has gone on to a post as assistant manager of college promotion for Columbia Records, working under that division's new manager, **Ron McCarrell**, Cohen has not announced definite plans regarding his future involvement with campus music.

College radio obviously has benefited from Cohen's contributions, and he will have the support and best wishes of many campus and industry friends in what future role he decides to take. As for Handwerker, he will be bringing Columbia a strong background in college music that should be beneficial for both.

★ ★ ★

PICKS AND PLAYS: Canada—University of Toronto Radio, U. of Toronto, Richard Morchove reporting: "Go All the Way," **Raspberries**, Capitol; "Easy Livin'," **Uriah Heep**, Mercury; "Jesabel," **The English Congregation**, Signpost. . . . Radio Western, U. of Western Ontario, London, Tom Leparskas reporting: "Fables," (LP), **England Dan & John Ford Coley**, A&M; "Zippy Stardust," (LP), **David Bowie**, RA; "Big Bambu," (LP), **Cheech & Chong**, A&M.

★ ★ ★

SOUTH—Texas—KSMU, Southern Methodist U., Dallas, Bill Harwell reporting: "Hold On to Me," (LP), **Bonnie Koloc**, Ovation; "O'Keefe," (LP), **Danny O'Keefe**, Signpost; "Fantasy," (LP), **Joe McDonald**, Vanguard. . . . BCS-FM, Texas A&M U., Bryan, Randy Durham reporting: "Ramadan," (LP), **Jayson Lindh**, CTI. . . . Virginia—WMRA-FM, Madison College, Harrisonburg, Anthony Segraves reporting: "Come Back Charleston Blue," **Donny Hathaway** with **Margie Joseph**, Acto; "Stand by Me," **Atomic Rooster**, Elektra; "Magnolia," **Jose Feliciano**, RCA. . . . WUVT, WUVT-FM, Virginia Tech, Blacksburg, Jannette Fontanier reporting: "America," **Yes**, Atlantic; "I'd Be So Happy," **Lighthouse**, Evolution; "Power of Love," **Joe Simon**, Spring. . . . Florida—WUSP-FM, U. of South Florida, Tampa, Dave Dial reporting: "The Auction," (LP), **David Axelrod**, Decca; "Three Friends," (LP), **Gentle Giant**, Columbia; "Sparks," (LP), **Sparks**, Bearsville. . . . South Carolina—WUSC, U. of South Carolina, Columbia, Alan Reames reporting: "Radio Dinner," **National Lampoon**, Banana/Blue Thumb; "Live," (LP), **Rory Gallagher**, Polydor; "Saint Dominic's Preview," (LP), **Van Morrison**, Warner Bros. . . . Tennessee—WUTM-FM, U. of Tennessee at Martin, David Nichols reporting: "Jenny-Lynne," (LP cut, Looking Glass), **Looking Glass**, Epic; "California Man," **The Move**, United Artists; "Garden Party," **Rick Nelson**, Decca. . . . Alabama—WGL-FM, Auburn U., Auburn, "From the Beginning," **Emerson, Lake & Palmer**, Cotillion; "Honky Cat," **Elton John**, Uni; "Long John Silver," (LP) **Jefferson Airplane**, Grunt. . . . Maryland—WJHU, Johns Hopkins U., Baltimore, George Wicke reporting: "And the Hits Just Keep on Coming," (LP), **Michael Nesmith & the Second National Band**, RCA; "Johnny Lee," (LP), **John Lee Hooker**, Greene Bottle; "Angel From Montgomery," **Bonnie Koloc**, Ovation.

★ ★ ★

WEST—KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance reporting: "Rhythm & Poetry," (LP), **Charles Wright**, Warner Bros.; "Sundown Lady," (LP), **Lani Hall**, A&M; "Ballad of Spider John/Muskkrat Candle," **Willis Alan Ramsey**, Shelter. . . . KZSU, KZSU-FM, Stanford U., Stanford, Calif., Wendy Kruman reporting: "Years," (LP), **Marc Jonson**, Vanguard; "Academy in Peril," (LP), **John Cale**, Warner Bros.; "Choice Cuts," (LP), Pure Food & Drug Act, Columbia.

★ ★ ★

EAST—New York—WUSA, State U. at Albany, Albany: "O'Keefe," (LP), **Danny O'Keefe**, Signpost; "The Auction," (LP), **David Axelrod**, Decca; "Rebop," (LP) **Anthony Reebop Kwaku** (Continued on page 74)

AUGUST 26, 1972, BILLBOARD

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Radio-TV programming

Lee (Baby) Simms Tells 12-Years' Tribulations

EDITOR'S NOTE: Lee (Baby) Simms is a 28-year-old air personality at KRLA, Los Angeles. Among program directors he's an air personality's personality. Every job in radio, he's fallen "happily" into, but in 10 years has developed a reputation of alleged infamy that he feels most people don't fully understand. He's been hired by and fired or quit from, numerous stations throughout the nation for, as he stated, very legitimate reason. He started on WTMA, Charleston, S. C., and has been at KRLA for the past year and a half. His career spans talk and MOR, as well as rock. This interview was conducted by Jay Ehler, Billboard correspondent.

EHLER: When did you become interested in being a disk jockey?

SIMMS: Probably right when I became one. I'd never thought about it before. I dropped out of high school at 16 because I felt I could learn more somewhere else, and I was right. I had a friend from high school and he was a singer and had a little band in 1961. Eddie Fisher was his hero. He had a TV show in Charleston, plus he had a Saturday night show on WTMA and a Sunday morning and Sunday afternoon show. His name was Fred Hart. He works for the post office there now. So, the gig was too much for him to do all weekend long and do his TV show, too. The radio station told him to go find someone to do the Saturday night thing. He came and found me. I was always on the same damn street corner.

EHLER: Were you into music at all?

SIMMS: No. I hardly even listened to the radio, I remember a couple of songs, but I really wasn't a radio fan. I didn't listen to disk jockeys. But I did prefer rock at the time. I remember the Coasters, Presley and all that.

EHLER: You didn't have any deejay idols that you wanted to pattern yourself after?

SIMMS: No, I didn't even know any. So Hart asked me if I wanted to do Saturday from 6-12. I told him, no. I was happy just kind of hanging out. Then he said, well, it pays like a dollar an hour.

EHLER: That seems awfully low.

SIMMS: Well, that was '61 and nobody in the South was making any money in radio anyway. So I told him, OK, I'd let him know. I went and told all my buddies that I camped out on the corner with. They thought it would be far out if I was on the radio cause I could play all their favorite records, and I could talk about them. So I said, OK, and did it. I started in November 1961 and finally they wanted me to do the Sunday morning, too, so I did that. Then, something else happened where Fred left and I did the Sunday night, too. So then I had his whole trip. I worked 27 hours on Saturday and Sunday.

EHLER: Who was the program director there?

SIMMS: George Wilson. George was the guy who hired me. He's probably one of the coolest guys I know, a good program director.

EHLER: Is he still there?

SIMMS: No. He's with Bartell now, WOKY-AM in Milwaukee, and FM stations in Miami and Detroit and KCBQ in San Diego. He's been a program director all his life.

EHLER: How did you learn to be a disk jockey? Experience, first hand?

SIMMS: Yeah, I just went on the radio one Saturday night. I was doing exactly what I wanted to do. I'd play the records for my friends and I'd talk about what we were doing and chicks I dug and stuff like that. I worked the phones and dedicated records to chicks. I had

to follow the format. They said to play one from the Top 40 and one from the bottom 40 or whatever it was, play this jingle here. I remembered to do all that. I produced the show, did my own board, everything. They still do there, as far as I know.

EHLER: How did that progress?

SIMMS: I did that until December, then there was another change. Somebody left or something but the 9-midnight spot became available. By then I was into it, I was on my way, digging it and so I said 'OK I'll do it.' Then I quit there. George left and went to

Spartanburg, S. C., in January and a new program director came and he didn't like me and I didn't like him and so one night I quit and George offered me a job in Spartanburg, so I went to Spartanburg. I did the night show. And you know I've been falling into it ever since. For 10 years I've just been falling into this, the whole thing. I didn't really think about it a whole lot. I stayed in Spartanburg for about three months. The station later became WZOO. All the guys had weird names. It was, like, the ZOO. George was "Snake" Wil-

(Continued on page 22)

Beautiful & MOR Music Top FM

NEW YORK — Although a greater percentage of FM radio stations program middle-of-the-road music than any other kind—21.4 percent—there seems to be a gentle decline in the overall popularity of the format. Not because of any slackening in the popularity of the music, but merely because other formats continue to grow stronger. Beautiful music stations increased to 19.3 percent, up from 13.7 percent discovered in a 1970 survey of the National Association of FM Broadcasters. MOR stations, incidentally, were 23.9.

Country music has now climbed into its place as a dominant FM format with 10.6 of the stations reporting this as their format. It ranks third among all of the formats reporting. The odd thing is that the percentage of stations

reporting hasn't climbed significantly, since 10.5 percent reported using this format in 1970.

Block programming on FM continues to be a factor in small and some medium markets, with 6.8 percent of the stations reporting this kind of programming.

Top 40 increased in significance, with 5.7 percent reporting this kind of format as compared to 3.3 percent in 1970. Progressive rock hung in with about the same percent—4.1 percent as compared to 3.9 percent in 1970—but the report stated: "It is generally believed in the industry that the progressive rock format ranks higher in dominance than is reported in this survey. The evolutionary aspects of radio programming (rock in particular) and a definition of

terms may account for this distinction."

Religious programming was featured on 3.7 percent of the FM stations responding to the NAFMB survey, the same as 1970. Classical music stations remained about the same—2.8 percent. Jazz and soul stations, lumped together, came to 1.7 percent. Or, if you prefer a breakdown, only .2 percent of the FM stations responding listed a jazz format, only .4 percent soul. Big Band formats showed up this year, for the first time, on two FM stations in the survey.

Of the 1,016 stations responding, 70.2 percent said they broadcast in stereo, but the survey felt this figure was a little higher than actual, based on the fact that

(Continued on page 20)

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Billboard FM ACTION

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

AUSTIN, TEX.: KRMH-FM, Jim Lucher
BALTIMORE: WKTK-FM, Pete Larkin
DAYTON: WVUD-FM, Jeff Silberman
HARTFORD: WHCN-FM, Ron Berger
ITHACA: WVBR, Chris Lucas

ITHACA: WVBR-FM, Chris Lucas
MEMPHIS: WMC-FM, Ron Michaels
NEW ORLEANS: WRNO-FM, Hugh Dillard
ROCHESTER: WCMF-FM, Bernie Kimball

SAN ANTONIO: KEEZ-FM, Ted Stecker
SEATTLE: KOL-FM, Darryl Despie
ST. LOUIS: KSHE-FM, Shelly Grafman
TORONTO: CHUM-FM, Benjy Karch
TUCSON: KWFM-FM, Allan Browning

Hot Action Albums

MARC BENNO, "Ambush," A&M
Cuts: All
Stations: KOL-FM, WVUD-FM, WRNO-FM, KWFM-FM

GLASS HARP, "It Makes Me Glad," Decca
Cuts: "Sea And You," "David And Goliath," "I'm Going Home," "Let's Live Together," "Sailing on the River."
Stations: WRNO-FM, KEEZ-FM, WKTK-FM, CHUM-FM

JOHN DAVID SOUTHER, "John David Souther," Asylum
Cuts: "The Fast One," "Kite Woman," "Out To See."
Stations: KWFM-FM, KEEZ-FM, WKTK-FM, CHUM-FM

T-REX, "The Slider," Reprise
Cuts: All
Stations: WVUD-FM, KEEZ-FM, WVBR-FM, CHUM-FM

Also Recommended

PETER ALLEN, "Tenterfield Saddle," Metromedia
Cuts: All
Station: WKTK-FM

THE AWAKENING, "The Awakening-Hear Sense and Feel," Black: Jazz
Cuts: All
Stations: KRME-FM

JOHN BALDRY & ROD STEWART, "Mother Ain't Dead," Warner Bros.
Cuts: —
Station: WVBR-FM

BANANA & THE BUNCH, "Mid Mountain Ranch," Racoon
Cuts: "Back in the U.S.A.," "New Sail Away Ladies."
Station: WHCN-FM

BIG STAR, "Big Star Number One Record," Ardent
Cuts: All
Stations: KRMH-FM, WMC-FM

RAY BUCHANAN, "Ray Buchanan," Polydor
Cuts: "Sweet Dreams," "Haunted House," "The Messiah Will Come Again."
Station: WHCN-FM

KENNY BURRELL, "Cool Cooking," Chess
Cuts: All
Station: KOL-FM

JOHN CALE, "The Academy In Peril," Warner Bros.
Cuts: All
Station: CHUM-FM

CAPTAIN BEYOND, "Captain Beyond," Capricorn
Cuts: All
Station: CHUM-FM

CASEMAN & WEST, "A Song Or Two," Dunhill
Cuts: "Six-Man Song Band," "All Around Town."
Stations: WRNO-FM, KEEZ-FM

CATALYST, "Catalyst," Cobblestone
Cuts: All
Station: KRMH-FM

CHI COLTRANE, "Chi Coltrane," Columbia
Cuts: All
Station: CHUM-FM

COMMANDER CODY AND LOST PLANET AIRMEN, "Hot Licks and Cold Steel," Paramount
Cuts: All
Station: KOL-FM

LARRY CORYELL, "Offering," Vanguard
Cuts: "Fourplay," "Offering," "Meditation of November 8th."
Station: WKTK-FM

JACKIE DeSHANNON, "Vanilla Olay," Atlantic
Cuts: —
Station: WHCN-FM

DOOBIE BROS., "Toulouse Street," Warner Bros.
Cuts: "Listen to the Music," "Mama Loy," "Rock Down the Highway."
Stations: WHCN-FM, WVUD-FM, KEEZ-FM

EAGLES, "Witchy Woman," Asylum
Cuts: —
Station: KRMH-FM

DAVID ELLIOT, "David Elliott," Atlantic
Cuts: "Down to My Last Dime," "Open the Door," "Lover."
Station: WKTK-FM

EMERSON, LAKE AND PALMER, "From The Beginning," Cotillion
Cuts: —
Station: KRMH-FM

FIVE DOLLAR SHOES, "Five Dollar Shoes," Neighborhood
Cuts: All
Station: WCKF-FM

HENRY FRANKLIN, "The Skipper," Black:Jazz
Cuts: All
Station: KRMH-FM

GENTLE GIANT, "Three Friends," Columbia
Cuts: "Prologue," "Peel The Paint."
Stations: WHCN-FM, KSHE-FM, WCMF-FM

GUESS WHO, "Live at The Paramount," RCA
Cuts: "American Woman-Trucking Off Across The Sky."
Stations: KWFM-FM, WCMF-FM, CHUM-FM

HELP YOURSELF, "Strange Affair," United Artists
Cuts: All
Station: WMC-FM

HIGH VOLTAGE, "High Voltage," Columbia
Cuts: "Save Me Crumbs Off The Table," "Country Road."
Station: WKTK-FM

KINKS, "Everybody's in Show Biz," RCA
Cuts: "Supersonic Rocket Ship," "Celluloid Heroes," "Motorway," "Skin & Bones."
Stations: WKTK-FM, WHCN-FM, KOL-FM

MACONDO, "Macando," Atlantic
Cuts: "Cayvco."
Station: KWFM-FM

PAT MARTINO, "The Visit," Cobblestone
Cuts: All
Station: KRMH-FM

NATIONAL LAMPOON, "Radio Dinner," Banana/Blue Thumb
Cuts: "Deteriorater," "Those Fabulous '60's," "Tregroef."
Station: WHCN-FM

ORPHON, "Everyone Loves To Sing," London
Cuts: "Everyone Loves To Sing," "Take a Look Around You," "I Know the Way."
Station: WKTK-FM

OVERLAND STAGE, "Overland Stage," Epic
Cuts: "Salvation," "It's Just Life," "Indian."
Stations: WHCN-FM, WCMF-FM

ALAN PARKER, "Band of Angels," Decca
Cuts: All
Station: KEEZ-FM

PATCHWORK, "Patchwork," RCA
Cuts: All
Station: KEEZ-FM

JIM POST, "Slow to 20," Fantasy
Cuts: "Sing," "More Back In," "Home Made Music."
Station: WHCN-FM

BILL PRESTON, "Encouraging Words," Apple
Cuts: All
Station: KOL-FM

BILL PRESTON, "God Loves You," A&M
Cuts: —
Station: WCMF-FM

RAMATAN, "Ramatan," Atlantic
Cuts: All
Stations: CHUM-FM, WVUD-FM, KEEZ-FM

KEN RANKIN, "Like a Seed," Little David
Cuts: "Like a Seed," "Bad Times Make You Strong," "Sometimes."
Station: WKTK-FM

ROAD, "Road," Natural Resources
Cuts: "I'm Trying," "Road."
Station: KSHE-FM

FREDDIE ROBINSON, "At The Drive-In," Enterprise
Cuts: All
Station: KRMH-FM

STYX, "Styx," Wooden Nickel
Cuts: "Quick as the Beat of My Heart."
Station: KWFM-FM

TOBIAS, "Dream Number Two," MGM
Cuts: All
Stations: CHUM-FM, WVBR-FM

TOWER OF POWER, "East Grease Bay," San Francisco
Cuts: "Back on The Street Again."
Station: WKTK-FM

URSA MAJOR, "Ursa Major," RCA
Cuts: All
Station: WMC-FM

VINEGAR JOE, "Vinegar Joe," Atco
Cuts: "See the World," "Rusty Red Armour," "Avinu Malkenu."
Station: WHCN-FM

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I'm about as systemized as an Australian mongoose, thus I forgot to mention a couple of weeks ago that Lee Sherwood was the new program manager for WRC, Washington. Lee has been consulting the past year; on the phone, he told me that he'd made more money consulting this past year than in any years as a program director and his career spans WFIL, Philadelphia, WQAM, Miami, and WKNR, Detroit. He was last consulting WDSU in New Orleans. . . . Harvey Lynch is the new general manager of WKW, St. Louis; he'd been general manager of WLOK, Memphis. . . . Steve Riddleberger has been elected executive vice president of Bartell Broadcasting. He's been with Robert E. Eastman & Co., national advertising representative firm in New York, for the past three years, and before that was a VIP in NBC radio.

★ ★ ★
Dan Crafton, 415-648-5123, wants to work in Europe. . . . George Duncan is now officially president of Metromedia Radio and he's still general manager of WNEW, New York. . . . KYSM, Mankato, Minn., Top 40 station, is again printing a weekly music

survey. Write to Brent Lawrence if you'd like to get on the mailing list. Lawrence adds: "I'm finding I have a surprisingly large adult audience for my nightly rock show. I lay off the progressive rock, and it seems to be hitting all age groups. This is good news, perhaps indicating a new trend in audience reaction and acceptance to rock music."

★ ★ ★
The lineup at WNCT, Greenville, N.C., now includes Roy Smith, program director Gene Trent, Gus Pistolis, Richard Wayne Leagan, and Bob Lang, with Wilson Alsbrook and Bob Cannon filling in on weekends. The station aired "The History of Rock and Roll" in July and plans to feature an Aretha Franklin story in August. . . . Dan O'Shea has been appointed general manager of WMPX, Midland, Mich. He'd been an air personality at WCAR, Detroit. . . . A note from Gwen Glenn Webb: "Thought you'd get a kick out of the attached press release. It is rather a switch with the computer-automation trend we're going through in broadcasting. If you remember, I was formerly at WYLO in New Orleans (and at the Gavin Convention in

New Orleans Larry McKinley objected to the fact that a 'white broad' would be capable of programming a Black station). One of the embarrassing moments in life! At any rate, Rounsaville has transferred me to our newly acquired station in Jacksonville, Fla., an MOR station. But if you check the latest ARB, WYLD had clobbered WBOK." Her press release revealed that general manager Elton Chick had replaced the automation equipment with live personalities, including program director Al Blake, Tommy Harper, Tom Daren, Mike Bonts, and Bill Berry.

★ ★ ★
Tony James writes that he's now at KARL-FM, Carlsbad, Calif., as general manager; he'd been at WBAB, Long Island, N.Y. "We've changed the format from good music to a contemporary sound with an adult approach." And the new lineup includes Jay Kay 6-9 a.m., Brian Scott until 1 a.m., Dennis Moore 1-5 p.m., Tim Daniels 5-9 p.m., Fred Dupre

9-midnight "and we're going 24 hours in September. P.S. Mike Jeffries may also be joining us soon. He says hello." Hello what? . . . Bill Taylor, program director of WINA, 5,000-watt station in Charlottesville, Va., pleads for both Top 40 and MOR singles. Guarantees airplay and promises to write any record company about audience reaction on their product. Don't you, Bill? Send to him at P.O. Box 1230.

★ ★ ★
Maybe network radio is going to make a comeback, one shape or

another. I say "shape" with purpose, because Bill Ballance has shot to great prominence via leaning on only those listeners with shape and now his KGBS will be broadcast live simultaneously in San Diego and San Francisco, fed by high-priced phone lines from Los Angeles. In San Diego, the station is KSDO and in San Francisco it's KNEW. Other things that I can't tell you about yet are in the works for Ballance via the Dick Clark organization. It's great to see an air personality really make it big.

Beautiful & MOR Top FM

• Continued from page 18

NAFMB members are more aggressive and progressive-minded than the total of broadcasters who own and operate FM stations and thus would be more prone to be broadcasting in stereo. In a Sept. 1971 study based on listings in Spot Radio Rates and Data, for example, the report pointed out that only about 40 percent of all FM stations were broadcasting in stereo.

FM stations still remain "un-

cluttered" in regards to commercial load, with stations reporting an average of 7 minutes of commercials an hour and an average of 10 spots per hour. Classical stations had about 5 minutes per hour, beautiful music 6.5 per hour, MOR stations 8 per hour, progressive stations 7, Top 40 8.5, country 9.

Most of the stations reported the policy of the station was to limit the commercial load.

The full report of the NAFMB is available for \$5 and includes station listings.

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By


TERRY KNIGHT

Lee (Baby) Simms Tells 12-Year's Tribulations

• Continued from page 18

son; I was "Leo the Lion," and other guys were "Jungle Jim," and "Buffalo Bill." It was weird, but we did it. As a promotion, we used to give away chickens—the listeners were just downhome country people who in this textile town didn't have a whole lot of money. Spartanburg was like the textile company town. The whole place was run by the textile mill. And anything free to them was out-sight. Anything. We had all these frozen, crated chickens that we bought. And if the people listened to us, on Saturday they could come down and get their free chicken. We bought 50 crates with 25 chickens to a crate. We told the people to come on down. It was just a mad dash. It was like Macy's on a Saturday afternoon. Because of those weird things, we got known in the area. Then I went to Greenville and that was a couple of bucks extra a week and a trade-out for an apartment.

EHLER: Was it the money and apartment that instigated the switch?

SIMMS: No, George fired me so I could go somewhere else and learn from some other people besides him because I was really into him. I thought at the time that all of the things that he said were right, 100 percent. He was like my hero because he had saved me from the Navy yard in Charleston or the Army. I had to either get a job or join the Army.

EHLER: Is he or was he your favorite program director all through?

SIMMS: Yeah. He taught me "feel." He taught me how to be a radio man. He taught me all that. I've learned a little bit more from people down the line. But George was my great inspirational guide, I guess. It's because I worked with him, off and on, for, like, the first three or four years I was in radio.

EHLER: When you say, "a radioman" what do you mean?

SIMMS: I'm not good at explaining that. It's just a feel. George taught me how to get people to listen to me; he taught me how to relate to them, and he taught me entertainment in radio. He fired me in Spartanburg, but he got me the job in Greenville, S. C., at WQOK, another rocker. He wanted to farm me out so I could learn from those guys. Then, I got fired in Greenville.

EHLER: Why was that?

SIMMS: Greenville was very uptight. I went on the air and told my listeners that I was really feeling good, that I had been drinking high-test gasoline and buttermilk, which was a joke. And there was a lady manager of the radio station, and lady managers are lady managers. She didn't like the approach I used on the air. She didn't like her disk jockeys saying high-test gasoline and buttermilk, so they fired me. I was there six weeks.

EHLER: What kind of person were you then? Did you have any preparation for your shows? Did you want to be "No. 1 disk jockey?"

SIMMS: Then, I started to listen to other disk jockeys, after I got into the gig. I listened to WLS in Chicago. At the time, Clark Webber was doing the all-night show. I heard him a lot and dug him. I was listening to a lot of other stations throughout the country, the ones that I could pick up in South Carolina.

EHLER: Did you think about working for a major market station?

SIMMS: By then, I'd heard that those guys made a lot of bread. They were very famous and then I started saying, "Well, out-sight, maybe this will work into something." I worked pretty hard. I was always hanging around a radio station, and cleaning up and filing records and stuff like that.

EHLER: Where from Greenville?

SIMMS: Went back to Spartanburg, George hired me back. Then something changed with management there and George left. I left

and hung out for awhile in Philadelphia. Then George hired me again at WMBR in Jacksonville, Fla. All Top 40 rockers. The gig there lasted for about three or four months, and I got fired there because I did something else that was out of line. I went to WLOF in Orlando. Originally it was to fill in for someone on vacation, but after two weeks, they decided they liked me and hired me full-time.

EHLER: You seemed to have done what you wanted to do, right?

SIMMS: I used to. Then.

EHLER: Your many reputed firings from various stations seem unprecedented?

SIMMS: All these firings. . . .

EHLER: I think it's funny, that it would make great reading. Do you think it outrageous or detrimental?

SIMMS: Oh, no, not at all. The industry has a thing, or had a thing, if you worked for a lot of radio stations something is wrong. You're not a stable, family man, church go-er type. Well, I was never any of that kind of stuff. I wasn't really that outrageous, and I didn't do anything that brought scorn on the industry as a whole. For awhile, I had a very bad reputation and no one would hire me.

EHLER: Why was that?

SIMMS: Because I was always getting fired. But that didn't have anything to do with it really, because there were always legitimate reasons why I was fired: I was fired in Spartanburg because George wanted to farm me out. And the lady manager at WQOK was a "southern lady" and I was a crazy kid. I was freaking out and screaming and yelling and playing 40 James Brown records in a row. We were cooking, man, and I was getting off. I wasn't doing anything awful. Then in Spartanburg when George split . . . you know, I was 18 and George was my hero and so, I didn't get along with the new program director because I didn't think what he was doing was right. And so I was fired there, and I was fired in Jacksonville at WMBR. It was a legitimate reason.

EHLER: On the air?

SIMMS: Yeah. They fired me there for that. At WLOF I worked for a week, then got fired. In Orlando, I was fired for something George Wilson had told me was a great success. I went on the air, I was doing the morning show, and I said, "If you would like a five dollar bill, send me your name and address with a return envelope or something." George had told me that someone had done it in '57 and it was a giant success. I wasn't thinking that I'd screw these guys (audience) over, and get complaints from the FCC. I was just doing something that had been heavy in the past, stealing an idea, which is legitimate. The thing was that we didn't send them five dollars but sent them a bill for five dollars—"You owe me five dollars." The general manager of the radio station was Howard Kester and he heard me do the thing that morning and he was very excited about it, real happy. He thought it was funny. But the next day, here comes, like, three or four thousand letters from people in Orlando who wanted a five dollar bill. Howard took a look at the volume of mail and flashed that if we sent these people a bill for five dollars they're really going to be upset. And so he fired me for that. Then I went to New Orleans again with George.

EHLER: Are you still as closely associated today?

SIMMS: Not really. We're kind of separated now because he's way over there and I'm way over here. Both in geography and in our thoughts. Our lifestyles are different now. We thought that station in New Orleans, which was a "good" music station and at which George made me program director—he was manager—would be made into a rocker. But the funds never came. Then I met this girl, got married and had a child. I wanted to quit New Orleans, but I couldn't. George had left, and my attitude, while OK, was not what they wanted. Because, I had originally gone down there and was

very excited about changing it to a rock 'n' roll station because we'd been successful before.

EHLER: How did you do, rating-wise, as a disk jockey up to then? ARB and Pulse?

SIMMS: We always did well. It was George's programming. I knew what it was like to do well and be successful and get that feeling when you do well on the radio, and you get to people. So when we didn't change to rock in New Orleans, I was really disappointed. I was the program director and the change was going to come any moment and it never came. George had been giving me directions, but I was doing a little thing here that was mine and a little thing there and I was coming on to it. My disappointment showed in my attitude. I was still on time, and I still did my job playing "good" music. But they knew I wasn't going to fit it and so I was fired there. No big deal. From New Orleans I went to Charlotte, N.C., I worked for WIST for about six weeks. The management there had a lady friend who was another Southern lady who was into flower gardens. She had a garden club and had influence with the radio station. I was working the morning show. . . .

EHLER: Did you do a lot of them after the all-night shows?

SIMMS: I never did an all-night shift; that's the only shift I've never done. I did mostly early evening, the night show. I was doing the morning show cause I've always liked to talk to the people. Talk to the people, that's always been my trip. I've worked for some very tightly-formatted radio stations, which I can do as well as anybody else, but my thing is to talk to the people, I love it.

EHLER: What about the woman with the flower garden?

SIMMS: Right, she influenced the radio station to do a thing for the garden club. And so right in the middle of my morning show, like peak drive time from 8-1:15 every morning, we ran a 15 minute program on the flower garden rap, all the gossip, rhododendrons and all that—"We're having a tea in the garden of Mrs. Fauntleroy next Tuesday, and as you all know, Mrs. Fauntleroy has the prettiest azaleas in town"—and all of this kind of stuff in the morning. I couldn't handle it. It was bad radio. There is a place for garden club shows but not on a Top 40 rock 'n' roll radio station at 8 a.m. I knew by then that it was just bad and I wanted to win. I wanted to get those people out there listening to us. And we weren't winning. I knew as long as that went on, that sort of thing, I was opposed to that. And I let the managers know in no uncertain terms. I just let them know that I was vehemently opposed to that, that it was bad radio and as long as they did it, they weren't going to win. And so they said, "OK, You're fired." Then I went to Phoenix at KRIZ and was there for 13 months back in 1964.

EHLER: Is that your longest stint with a station?

SIMMS: No, I've been at KRLA for 18 months now. Anyway, I was playing rock 'n' roll and learning all the time—doing production, picking a record here and there, and just coming on to it.

EHLER: What was your rapport with other disk jockeys?

SIMMS: I've always gotten along well with other jocks. I don't know of a disk jockey in the country, that I worked with, who doesn't like me.

EHLER: What happened in Phoenix.

SIMMS: I got fired. Radio stations, when ratings come down, occasionally, and they're not all they should be for one reason or another, the station managers will say, 'OK, we've got to straighten up these jocks.' And the only way to straighten up these jocks is to scare the hell out of them. The Pulse came back and we hadn't done as well as everyone would have liked so they said, 'We've got to get the guys together so we're going to fire them all.' They went

down the line and fired every disk jockey on the station. He'd fire two this week, then he'd fire two more the next week and hire back the first two. He just wanted to scare the guys. Everyone was fired and in a few weeks' time, everyone was hired back. Most everyone, I was re-hired. I couldn't handle that and so I quit. I was doing the best I could. I was following their format. I wasn't working like I wanted to work. I had to follow their trip down the line, I didn't think that just because the ratings came up bad, that they should do such a number on me. Who the hell did they think they were?

EHLER: What is your opinion of ratings?

SIMMS: I think to a certain degree they're bull and to a certain degree they're right, like everything. But they are the criteria by which we base our business at the moment.

EHLER: Do you think this will change?

SIMMS: I'm sure it will.

EHLER: To what?

SIMMS: I don't know. They'll just keep coming up with more reliable ways. I'm not into ratings. I don't care how they do it. If it's accepted at the time, OK. But I always like to have good ratings. And so, I couldn't let KRIZ do that to me and still go on the air with integrity. When I'd been fired, I made a few inquiries here and there and found something happening in San Antonio at KONO. The guy said, 'Send me a tape.' I didn't really have one so I went back to work at KRIZ for a few days to make a tape. I sent it to KONO. He called me the next day and said come on down. So I quit KRIZ, and I told them why. I was 21 then. The guy, the manager at KRIZ, knew he was wrong when he was doing it, the fink. He didn't really get behind it, and understood when I left. At KONO I was there for nine months. I earned my stripes in San Antonio, I learned a lot, Texas radio is good for you.

EHLER: Any particular reason?

SIMMS: There's another thing of "feel" there. There's just been so many great radio men through the place.

EHLER: Where were your favorite radio stations?

SIMMS: Where I was given 100 percent freedom to do what I wanted. Total free-form format.

EHLER: Have you ever worked at an FM rocker station, free-form.

SIMMS: No, never worked at an FM station.

EHLER: Have you found free-form AM stations?

SIMMS: Two of them.

EHLER: Where they had no formats?

SIMMS: They had formats, but I could do exactly what I wanted to do and I wanted to do what they had coming down, what they prescribed. I wanted to put the 10 at the top of the hour, or the news here and the weather there or whatever. I liked it. At KONO they said, 'OK Lee, here's five hours—seven to midnight—go ahead.' They gave me the records and they gave me the commercials and they said do what you want to do, but if you don't win, we're throwing you out. I won. I went to No. 1 in my spot—highest ratings ever in San Antonio. This was in '65 and we got like 50's on the Pulse and there were, maybe, 14 stations in town. The whole station was cooking.

EHLER: What were some of the elements in your show that made it so successful?

SIMMS: I'm into a high entertainment factor. I always have been. I love to fantasize. I like to create situations on the air. Because I like to talk, I have to have something to talk about—little things to say and do. I involved them in my thing. I was involved in their thing. I was a kid and they were kids and we got off together. Play a lot of music and talk a lot, and entertain them. We did so well that Woody Roberts, the program director who was also the guy who gave me my name, "Baby."

Continued next week

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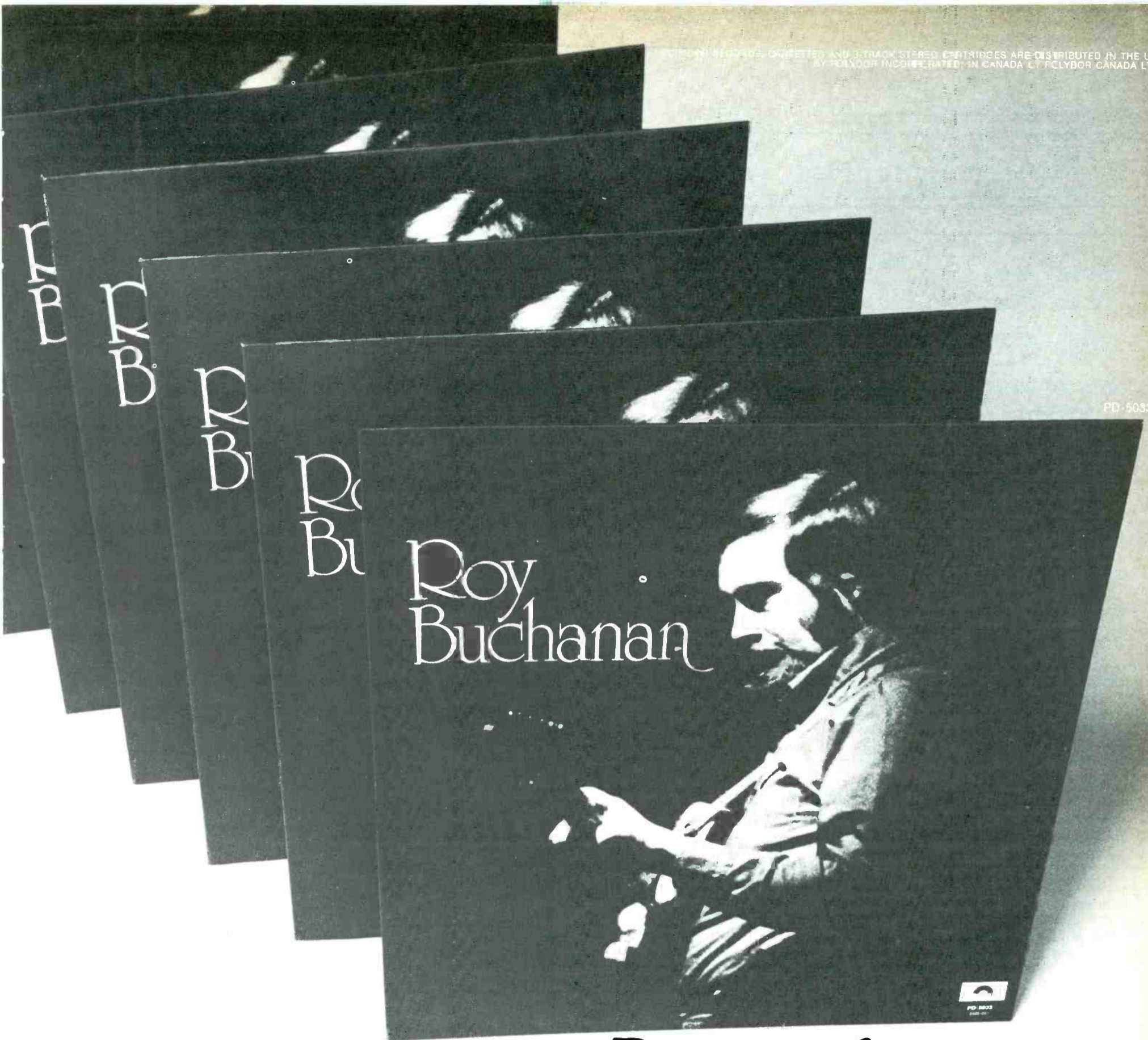
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BILL WITHERS
(SUSSEX)**

**BEST NEW ALBUM
OF THE WEEK:**

**"I CAN SEE
CLEARLY NOW"
JOHNNY NASH
(EPIC)**

By JULIAN COLEMAN

Richard Roundtree, who scores successfully as "The Man From Shaft," is adding new laurels to his acting career . . . that of a recording artist. While in New York last week, he made a whirlwind tour of New York radio stations doing interviews and publicizing and promoting his new MGM album release, "The Man From Shaft."

MOMS MABLEY, who has been with Mercury the past six years, moves to Stax very soon. Barry Oslander, her producer, will do her Stax sessions. Oslander has just joined 20th Century-Fox Music as general professional manager. . . . DON CORNELIUS, originator-producer-host of "Soul Train," has obtained a seven-figure advertising appropriation from Johnson Products, the largest black manufacturing entity in the U.S. to fund the next year of the weekly black music TV show (see separate story).

Bits and Pieces:

Currently at the Apollo Theatre, New York, Jerry Butler, The Main Ingredient, The O'Jays, and Chakachas. . . . Columbia Records artist O.C. Smith has just been signed to do the Dean Martin Show. Smith will tape the show October 27, for future viewing. . . . New single from the 100 Proof is "Don't Scratch Where It Don't Itch." . . . Mr. Soul, James Brown, will headline the Soul Bowl to be held at Braves Stadium, Atlanta, Ga., Sept. 4. All proceeds from the concert will benefit the Sickle Cell Anemia Foundation. Other acts include: The Stylistics, The Detroit Emeralds, Lynn Collins, Bobby Byrd, The Manhattans and The JB's. . . . Jazz Adventures Inc. will present its 2nd "Jazz on the River" cruise September 11 on the Circle Line of New York City. The Howard McGhee Big Band with Joe Carroll and guest artist, Ernie Wilkins, will be featured. A second group, "The John Oddo Trio" will also perform and continue at an after-the-cruise party at G.J. D'Arcys.

Soul Sauce Picks and Plays:

Billy Preston, "Slaughter," (A&M); Freda Payne, "Through the Memory of My Mind," (Invictus); Jackie Moore, "Time," (Atlantic); Tower of Power, "You're Still a Young Man," (Warner Bros.) Bobby Womack, "Sweet Caroline," (U.A.); Curtis Mayfield, "Freddie's Dead," (Curton); Michael Jackson, "Ben," (Motown); Dramatics, "Toast to the Fool," (Volt); Intruders, "She's a Winner," (Gamble); Little Johnny Taylor, "Open House at My House," (Ronn); Supremes, "Your Wonderful Sweet, Sweet Love," (Motown); Spinners, "How Could I Let You Get Away," (Atlantic); Moonglows, "Sincerely," (RCA); Bobby Bland, "I'm So Tired," (Duke), Lynn Collins, "Think," (People); Mel & Tim, "Starting All Over Again," (Stax); Eddie Kendricks, "If You Let Me," (Tamla); Grover Washington, "No Tears, In the End," (Kudu); Southern Fried, "Put It Where You Want It," (Cream); and Bobby Dukes, "Just To Be With You," (Calla).

Tangier-U.S. Music Festival Scheduled for September

NEW YORK—Tangier '72, subtitled "A Festival of African-American and Moorish Music," will be held in Tangier, Morocco, Sept. 1-3.

Conceived by drummer Max Roach and pianist Randy Weston, the festival is being presented, jointly, by the Friends of Rhythms and Colors, a committee of Moroccan businessmen and community

leaders, and African Rhythms West, Inc., a New York-based non-profit corporation encouraging cultural exchange between Africa and America.

Among the scheduled artists are Freddie Hubbard, Mandrill, Max Roach, Odette, Randy Weston, Joe Lee Wilson, Ahmed Abdul-Malik, Hubert Laws and Leon Thomas.

Air France has arranged a package tour, leaving N.Y. on Aug. 29, for those wishing to attend the festival.

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	POWER OF LOVE Joe Simon, Spring 128 (Polydor) (Assorted/Gauche/Belinda, BMI)	7	26	33	DON'T TAKE MY KINDNESS FOR WEAKNESS Soul Children, Stax 0132 (East/Memphis, BMI)	5
2	4	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	8	27	28	I ONLY MEANT TO WET MY FEET Whispers, Janus 184 (Equant/Talk & Tell, BMI)	6
3	1	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London), (Jec, BMI)	7	28	18	WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles, Tamla 5420 (Motown) (Jobete, ASCAP)	12
4	3	POP THAT THANG Isley Brothers, T-Neck 935 (Buddah) (Triple Three/Eden, BMI)	9	29	36	YOUR WONDERFUL SWEET, SWEET LOVE Supremes, Motown 1206 (Jobete, ASCAP)	3
5	5	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	13	30	37	OPEN HOUSE AT MY HOUSE Little Johnny Taylor, Ronn 64 (Jewel) (Su-Ma/Rogan, BMI)	3
6	6	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown 1205 (Jobete, ASCAP)	6	31	31	LOVE, LOVE, LOVE J.R. Bailey, Toy 3801 (Adish A Tunes/Two People, BMI)	9
7	7	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (CBS) (Assorted, BMI)	11	32	32	SWEET SWEET TOOTIE Lionie Youngblood, Turbo 026 (All Platinum) (Gambi, BMI)	6
8	9	THE COLDEST DAYS OF MY LIFE (Part 1) Chi-Lites, Brunswick 55478 (Julio-Brian, BMI)	6	33	34	SITTIN' ON A TIME BOMB (Waitin' For The Hurt To Come) Honey Cone, Hot Wax 7205 (Buddah) (Gold Forever, BMI)	5
9	11	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	8	34	39	FREDDIE'S DEAD (Theme From "Super Fly") Curtis Mayfield, Curton 1975 (Buddah) (Curton, BMI)	3
10	15	THIS WORLD Staple Singers, Stax 0137 (Sunbeam, BMI)	4	35	43	HOW COULD I LET YOU GET AWAY Spinners, Atlantic 2904 (Bellboy, BMI)	2
11	14	(They Long To Be) CLOSE TO YOU Jerry Butler featuring Brenda Lee Eager, Mercury 73301 (U.S. Songs/Blue Seas/Jac, ASCAP)	5	36	40	SOMEBODY'S ON YOUR CASE Ann Peebles, Hi 2219 (London) (Jec, BMI)	4
12	12	IN THE GHETTO Candi Staton, Fame 91000 (United Artists) (Screen Gems-Columbia/Presley, BMI)	10	37	44	(Win, Place or Show) SHE'S A WINNER Intruders, Gamble 672 (Assorted, BMI)	2
13	22	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	7	38	48	BEN Michael Jackson, Motown 1207 (Jobete, ASCAP)	2
14	8	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	11	39	49	TOAST TO THE FOOL Dramatics, Volt 4082 (Conquistador, ASCAP/Groovesville, BMI)	2
15	17	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	7	40	42	WE THE PEOPLE Soul Searchers, Sussex 236 (Buddah) (Interior/Fern Cliff/Sheriff, BMI)	5
16	10	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	12	41	41	I DON'T WANT TO DO WRONG Love, Peace & Happiness, RCA 74-0740 (Jobete, BMI)	3
17	27	GOOD FOOT, Part 1 James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	3	42	45	I'LL PLAY THE BLUES FOR YOU Albert King, Stax 0135 (East/Memphis/ Rogan, BMI)	2
18	16	BABY LET ME TAKE YOU (In My Arms) Detroit Emeralds, Westbound 203 (Chess/ Janus) (Bridgeport, BMI)	12	43	25	LOOK WHAT THEY'VE DONE TO MY SONG, MA Ray Charles, ABC TRC 11329 (Kama Rippa/Amelanie, ASCAP)	6
19	20	ZING WENT THE STRINGS OF MY HEART Trammps, Buddah 306 (Warner Brothers, ASCAP)	9	44	50	HONEY I STILL LOVE YOU Mark IV, Mercury 73319 (Alga/ Johnson-Hammond, BMI)	2
20	29	MY MAN IS A SWEET MAN Millie Jackson, Spring 127 (Polydor) (Gaucho/Belinda, BMI)	4	45	—	WOMAN DON'T GO ASTRAY King Floyd, Chimeville 443 (Cotillion) (Malaco-Roffignac, BMI)	1
21	13	HONKY TONK, Part 1 James Brown, Polydor 14129 (W & K Slip, BMI)	9	46	—	YOU'RE STILL A YOUNG MAN Tower of Power, Warner Bros. 7612 (Kuptillo, ASCAP)	1
22	23	SCHOOL OF LOVE Tommy Tate, KoKo 2112 (Stax/Volt) (Klon- dike, BMI)	10	47	—	SINCERELY Moonglows, RCA 74-0759 (Arc, BMI)	1
23	24	I COULD NEVER BE HAPPY Emotions, Volt 4083 (Stax) (East/Memphis, BMI)	7	48	—	SWEET CAROLINE Bobby Womack & Peace, United Artists 50946 (Our Own Thing/Stonebridge, ASCAP)	1
24	19	TOUCHING ME Ovations, Sounds of Memphis 708 (MGM) (Sounds of Memphis, BMI)	9	49	—	I'M SO TIRED Bobby Bland, Duke 477 (Don, BMI)	1
25	26	JUST BECAUSE HE WANTS TO MAKE LOVE (Doesn't Mean He Loves You) Moments, Stang 5041 (All Platinum) (Gambi, BMI)	6	50	—	SECOND CHANCE Z. Z. Hill, Mankind 12012 (Nashboro) (Jerry Williams/Exellorc, BMI)	1

'Soul Train' Gets Big Advertiser

• Continued from page 4

acts with great appeal that might not have a chart record, but acts that people know and respect."

Cornelius himself is an amazing success story. He sold insurance until 1967, when he decided to try to become a disk jockey. He admits he never got further than "swing man at WVON, Chicago," the city he still makes his headquarters. He got so frustrated by 1970 that he decided to pitch a daily black music show to WCIU, channel 26, Chicago, where he had been working an hour-long across-the-board news commentary show. Jerry Butler was his guest on the pilot and Cornelius credits the "Ice Man" for much of the attention the pilot got originally. Cornelius got the inspiration for the name of the show from a concept he developed while at WVON, where he would host a travelling soul

music show at four or five Chicago schools over a two-day period. The black-and-white show started daily on WCIU in April, 1970, and still continues, with a substitute host. Cornelius is still the packager. Sears, Wate-On, Joe Louis milk and Coca-Cola kept the show on TV the first year.

Kuhn Joins Venture

Cornelius contacted Tom Kuhn of Niefeld, Paley and Kuhn, which agency later merged with Bozell and Jacobs, because he was the account executive on the Johnson firm. He wanted to sell him time on the WCIU news show. Kuhn liked "Soul Train," and the two worked toward syndicating it. The first color, syndicated show aired in August, 1971.

Cornelius admits that his main interest is still more TV penetration. He has two more concepts of TV he wants syndicated or on the network, but he's not revealing

them. He also feels that one of these days, he will have either "Soul Train" or one of his unrevealed formats on the network.

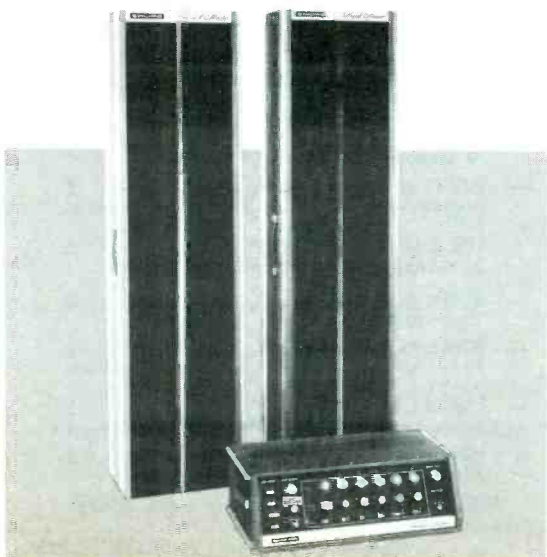
TOP LP CHART ABSORBS SOUL

LOS ANGELES—The Top LP chart is and has been reflecting dealer sales response of soul LP's for sometime. Therefore, effective immediately, the Soul LP chart has been absorbed as an ingredient in tabulating and positioning the Top LP chart.

It is intended that this change will better reflect the soul LP product as it spreads heavily into the pop field, and to allow for better editorial coverage of soul product.



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Classical Music

Polydor U.K.-DGG, Archiv Ann'y Releases

LONDON — Polydor celebrates two important anniversaries with special issues planned for September. Main classical label DGG's 75th anniversary is to be marked by a special Symphony Edition of boxed sets of complete symphonies by number of master composers and a sampler. More specialized label Archiv, to mark its 25th anniversary, will have a birthday issue of limited edition works, also with a sampler.

First four of the boxed DGG sets will be released in U.K. next month. All nine Beethoven symphonies, on nine LP's, are played by the Vienna Philharmonic Orchestra under Karl Bohm, boxed and with notes and booklet retailing at \$37.50. Bohm and the VPO also play the symphonies of Mozart on 15 LP's at \$61.25. Schumann's four symphonies come on three disks by the Berlin Philharmonic under Herbert von Karajan at \$14.30, and the cycle of 10 Bruckner symphonies will be on 12 disks, played by the Berlin Philharmonic and Bavarian Radio Symphony, all under Eugen Jochum at \$38.75.

Coming with the box issues is a \$2.50 sampler album containing Haydn's "Surprise Symphony" and Mozart's final one, No. 41, the "Jupiter."

Karajan Heads Berlin Classical Music School

BERLIN — New music school designed to give training for young orchestral musicians headed by recording conductor Herbert von Karajan has been founded in Berlin. Karajan has collected music and industrial sponsors to add this new school to his Karajan Foundation which already provides scholarships and competitions for young conductors.

Entry is open to young musicians anywhere, and it is hoped that the courses of three years will eventually bring new young blood into the Berlin Philharmonic Orchestra. The school is to be called

Archiv's anniversary is to be marked by first issues of the limited edition, a six-disk set of Bach's "Christmas Cantatas" out in good time for the Christmas trade, a five-record set of Mendelssohn's early symphonies, and a three-disk set of Heinrich Schütz's "The Psalms of David." Other releases before the end of the year include Mozart's "Haydn" Quartets (five LP's), a three-disk Wagner's "The Flying Dutchman," Rossini's "The Barber of Seville," and a 19-record set of the whole of Wagner's "Ring" which will include a 200-page explanatory booklet with texts and articles.

Avant Artist Signs on Island HELP Series Label

LONDON — Japanese avant-garde percussionist Stomu Yamash'ta, appearing in London this month, has signed a three-year contract with Island Records. First issue in October will be his album, "Floating Music," on the HELP series label retailing at \$3.34.

Yamash'ta, whose first U.K. appearances at the Edinburgh Festival in 1969 created a sensation

when he presented programmes of sound made from various "instruments" including parts of broken-up cars and different drums, put together and performed the sound background for Ken Russell's film "The Devils" and has done similar work for another new film, Robert Altman's "Images."

With his three-man group Come to the Edge, Yamash'ta performs at the Harrogate Festival this week and with the Red Buddha Theatre at the ICA in London. On Aug. 20 he is at the Roundhouse in London during the International Carnival of Experimental Sound. On Aug. 26 he joins Andre Previn in the South Bank Summer Festival for an improvisation of music to silent movies.

the Orchestra Academy of the Berlin Philharmonic Orchestra, and will be run in association with the famous Berlin High School of Music. Training is to be given by BPO leaders and principals, and courses will include taking part in BPO performances. In some cases grants will be available. Closing date for applications is Sept. 1, to be addressed to Herbert von Karajan Foundation, 1 Berlin 15, Bundesallee 1-12, or to EMI press officer Rachel Nelson at EMI House, Manchester Square, London W-1.

Hoelscher To EMI-U.K.

LONDON — Young German violinist Ulf Hoelscher, who made his U.K. debut last year in London's Wigmore Hall, has signed an exclusive recording contract with EMI. His first recording, date to be announced later, will probably be of a violin concerto.

Hoelscher is to give later this year the first German performance of the new violin concerto by Hans Werner Henze. He once studied under teacher Max Rostal, formerly well-known in Britain, and won scholarships that took him for further study to the Curtis Institute in America.

when he presented programmes of sound made from various "instruments" including parts of broken-up cars and different drums, put together and performed the sound background for Ken Russell's film "The Devils" and has done similar work for another new film, Robert Altman's "Images."

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Kipnis Inks 4-Year Pact

LOS ANGELES — Harpsichordist Igor Kipnis has been signed to an exclusive four-year contract with Angel Records. Brown Meggs, Capitol Records' vice president in charge of that company's classical labels, said that four solo recordings are planned during the first two years of the contract, and the first two have just been completed in New York City. The two long-play disks of French Baroque works and music by Johann Sebastian Bach are scheduled for October release.

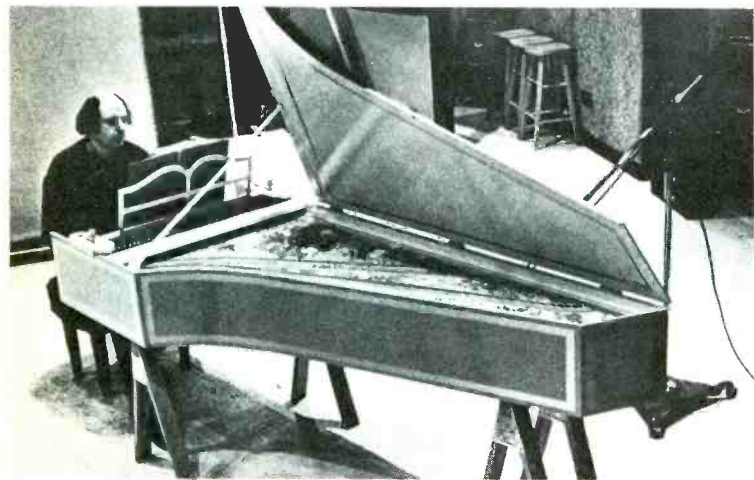
Producer of the recordings was George Sponhaltz, and Robert Arnold was engineer. The sessions took place in National Recording Studios' Edison Hotel ballroom studio in the Broadway theatre district, over a two-week period. Before his affiliation with Angel, Kipnis recorded for Epic and Columbia Masterworks. His most recent Columbia recording was released last spring, a collection of the English musicologist Thurston Dart.

London College Director Named

LONDON — Classical recording conductor David Wilcocks will be the new director of London's Royal College of Music when present director, former recording singer Sir Keith Falkner, retires in 1974.

Wilcocks, 53, conductor and organist, has made more than 50 recordings for different companies, including EMI, and also with the choir of King's College, Cambridge, where he has been director of music and lecturer since 1957.

When Wilcocks moves down to London for his new job, both the major music colleges, the Royal Academy and the Royal College, will have recording conductors as chiefs. The Academy's head, Sir Anthony Lewis, is already widely known as a Handel and Purcell conductor for recording.



HARPSICHORDIST Igor Kipnis at recording session for Angel Records' debut. Albums are scheduled for early fall release.



USHERS at the Ravinia Festival wearing Solti/Mahler body shirts as part of London Records promotion for Solti's recording of Mahler's Symphony No. 8, with the Chicago Symphony Orchestra.

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	1	1	1	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP)	12
2	2	2	3	WHEN YOU SAY LOVE Sonny & Cher, Kapp 2176 (MCA) (Jack & Bill, ASCAP)	7
3	3	4	14	GOODBYE TO LOVE Carpenters, A&M 1367 (Almo/Hammer & Nails, ASCAP)	6
4	4	5	8	POPCORN Hot Butter, Musicor 1458 (Bourne, ASCAP)	9
5	6	9	11	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems- Columbia, BMI)	11
6	8	13	16	GUITAR MAN Bread, Elektra 45803 (Screen Gems-Columbia, BMI)	5
7	9	10	10	BRANDY (You're a Fine Girl) Looking Glass, Epic 5-10874 (CBS) (Evie/ Spruce Run/Chappel, ASCAP)	9
8	10	14	24	BEAUTIFUL SUNDAY Daniel Boone, Mercury 73281 (Page Full of Hits, ASCAP)	5
9	27	40	—	PLAY ME Neil Diamond, Uni 55346 (MCA) (Prophet, ASCAP)	3
10	15	22	26	YOU DON'T MESS AROUND WITH JIM Jim Croce, ABC 11328 (Blendingwell/Wingate, ASCAP)	6
11	23	28	—	CITY OF NEW ORLEANS Arlo Guthrie, Reprise 1103 (Kama Rippa/ Turnpike Tom, ASCAP)	3
12	12	15	15	MOTORCYCLE MAMA Sailcat, Elektra 45782 (Singing Wire, BMI)	8
13	19	24	29	IN TIME Engelbert Humperdinck, Parrot 40071 (London) (C.A.M.-U.S.A., BMI)	4
14	21	26	—	GARDEN PARTY Rick Nelson, Decca 32980 (MCA) (Matragun, BMI)	3
15	16	16	18	SWEET INSPIRATIONS/WHERE YOU LEAD Barbra Streisand, Columbia 4-45626 (Press/Screen Gems-Columbia, BMI)	8
16	5	6	6	GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	15
17	18	18	20	MAKE IT EASY ON YOURSELF Johnny Mathis, Columbia 4-45635 (Famous, ASCAP)	7
18	20	36	40	RUN TO ME Bee Gees, Atco 6896 (WB, ASCAP/Casserole, BMI)	4
19	7	7	7	THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dor 17409 (Famous) (Prima-Donna/Algee, BMI)	12
20	33	—	—	I BELIEVE IN MUSIC Gallery, Sussex 239 (Buddah) (Screen Gems-Columbia/ Songpainter, BMI)	2
21	22	25	36	A SUNDAY KIND OF LOVE Lenny Welch, Atco 6894 (Leeds, ASCAP)	4
22	26	34	35	IN THE QUIET MORNING Joan Baez, A&M 1362 (Almo/Chandos, ASCAP)	5
23	25	29	—	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	3
24	29	31	32	GOODBYE AGAIN John Denver, RCA 74-0737 (Cherry Lane, ASCAP)	6
25	31	—	—	SATURDAY IN THE PARK Chicago, Columbia 4-45657 (Big Elk, ASCAP)	2
26	28	33	34	MacARTHUR PARK Andy Williams, Columbia 4-45647 (Canopy, ASCAP)	4
27	11	8	9	DAY BY DAY Godspell, Bell 45-210 (Valando/New Cadenz, ASCAP)	13
28	14	12	12	MY GUY Petula Clark, MGM 14392 (Jobete, ASCAP)	13
29	13	3	2	SEALED WITH A KISS Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP)	13
30	17	11	5	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	12
31	—	—	—	WE CAN MAKE IT TOGETHER Steve & Eydie, MGM 14383 (Kolob, BMI)	1
32	34	—	—	SUMMER SUN Jamestown Massacre, Warner Bros. 7603 (Nine Mile, BMI)	2
33	—	—	—	I'LL NEVER PASS THIS WAY AGAIN Glen Campbell, Capitol 3411 (Vegas Music Int'l, BMI)	1
34	35	35	37	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London) (Jec, BMI)	5
35	36	—	—	PUT IT WHERE YOU WANT IT Crusaders, Blue Thumb 208 (Famous) (Four Knights, BMI)	2
36	—	—	—	IT'S A MATTER OF TIME Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	1
37	40	—	—	BLACK & WHITE Three Dog Night, Dunhill 4317 (Templeton, ASCAP)	2
38	39	—	—	DOWN BY THE RIVER Albert Hammond, MUMS 6009 (CBS) (Landers-Roberts, ASCAP)	2
39	—	—	—	I'VE GOT TO HAVE YOU Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	1
40	—	—	—	HONKY CAT Elton John, Uni 55343 (MCA) (James, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 8/26/72

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I WANT OUT! Here I sit in the #3 market with almost 4 years of experience (on and off the air) and no place to go but... The company I'm with is dynamic but there's no room at the top right now. How about you? Are you looking for a Producer, P.D., O.D., M.D. or D.D.? Let's talk! College grad. (B.A. Mass Comm), 23, single, and ready for anywhere. Man does not live by bread alone... it's being creative that counts. Reply box 520, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 8/26

HELP! Outgrown present market. Feel stagnant at this location. Need to learn more. If you're a growing, contemporary organization that thrives on progress, looking for a young, ambitious, hard working talent, let's talk. Would eventually like to land permanent position in programming or management with right company. No beginner. Tape, Resume, picture on request. Box 523, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 8/26

I don't yell at my audience, or talk so fast that I sound like a train! I'm looking for a job on a rock station that wants personality, not a race. I'm calm, relaxed, and relaxing over the air. My major musical interests lie in progressive and underground rock as well as Folk and Blues. I know that somewhere out there is a radio station with that kind of format. My question is: Where? I have many ideas for running a show fitting that format, and it would be well worthwhile for you to tell me where you are. I have one and a half years of NYC College Radio experience as a DJ, Music Director and Program Director. I can handle any time slot, although my preference lies somewhere between midnight and 6 A.M. (That is ONLY a preference, NOT a restriction!) Send me the address of your station, and I will send you a tape, resume, and possible program outline. I have no preference re: Market size, and I will gladly relocate myself. Marc Mandela c/o Lenny Sigel, 33-65 14th St., LIC, N.Y. 11106. 8/26

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1971 journalism graduate with extensive musical entertainment background seeks musical entertainment writing job. Resume, writing samples: Ms. Shari Quest, 905 Cherry St., The Americana #206, Seattle, Washington 98104.

More Radio-TV Mart
On Page 72

Cartridge Television Production Jump

By RADCLIFFE JOE

NEW YORK — Cartridge Television, Inc., will increase its Cartrivision player production to 20,000 decks a month by next February, according to Samuel Gelfman vice president of programming and production for the company.

The accelerated production schedule is planned to coincide with the stepped-up distribution schedules of CTI licensees who are already servicing consumers in such major U.S. markets as New York, Chicago, Los Angeles, Hous-

ton, Detroit, Philadelphia and New Jersey.

CTI is also pushing to have player and player/recorder decks available to the consumer by March, 1973. According to retail price estimates released earlier by CTI, the player only decks would sell for about \$500, while a player/recorder will carry an estimated list price of about \$700. At this time, the Cartrivision system is available only in console models assembled by the firm's licensees.

Sale of the Cartrivision system is receiving another major push as Teledyne Packard Bell, a West Coast based company begins expansion with a major national marketing campaign, in which Cartrivision players are playing a significant part.

Among the stores in the New York-New Jersey area that are committed to carrying the Teledyne Packard Bell line, with Cartrivision consoles included, are Bamberger's in Newark, N.J., and Gimbel's, Macy's and Stern's in New York City.

Bamberger's will also push the Cartrivision system in its shops in such New Jersey suburbs as Monmouth, Willowbrook, Menlo Park and Paramus. The push coincides with an overall promotion on con-

(Continued on page 40)

play
by
the
numbers

VidExpo Focus Consumer Key; Polk Sony Ads

• Continued from page 1

deep penetration in education and industry and are searching for alternatives to the Cartridge Television, Inc. Cartrivision format, now becoming equally entrenched in home entertainment via Sears and others.

VidExpo, bringing together for the first time nearly all television cartridge (and non-cartridge) systems, plus panels on all phases of the burgeoning industry including home entertainment, should provide many insights.

Clearly, there is a lot of hardware (and software) going into education and industry. Year-end estimates of just Sony ¾-in. U-Matics in U.S. users' hands reach as high as 40,000 units (4,000 alone are slated for use by Ford's car dealer network). One expert sees 100,000 ½-in. EIAJ open-reel machines in use in America by year-end. There are over 9,000 1-in. VTR units in use. These are just three of many formats at VidExpo.

As for Polk Bros., its promotion is perhaps all the more interesting. A spokesman said the firm is taking names (Sony's player only lists at \$995) and promising delivery in six months. But the main purpose right now, a spokesman said, is to counter any discouragement over TV cartridge obsolescing normal TV sets. "We're saying Sony U-Matics fit any TV set we're selling now or will be selling," he said. Meanwhile, the giant retail chain hopes to sell a few TV cartridge units too.



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Big Chicago Chain Pushes Tape, Hi-Fi

By EARL PAIGE

CHICAGO—McKenna Industries' Stereo City chain has opened what it claims is the largest ever tape and record outlet comprising 27,000 square feet near the Belmont and Milwaukee avenue shopping area on the city's near northwest side. This tenth outlet also marks Stereo City's steady emphasis on hi-fi components, said Manny Green, president.

The firm in one month used 1,200 one-minute radio spots on eight stations and 12 full-page newspaper advertisements heralding the opening. The facility, with parking for 50 cars, has six installation bays. Green, who said supervisory personnel actually ran the store because of the rush to open during the peak summer sales period, claimed 27 cars were being fitted with players at one time on opening day. Hours: 10-10; 9-6 Saturday; 11-5 Sunday.

McKenna, which will move its corporate offices into the new facility as well as its repair headquarters and warehouse, now has four stores selling disks as well as tapes (Wabash in the Loop, Newtown on Broadway, Melrose Park where an 8,000-square-foot store was completely remodeled for emphasis on home equipment and the new outlet). Other Stereo City stores are in Lincolnwood, Park Forest, Riverside, Lombard, and Hometown near 79th., Skokie.

Showcasing lines such as Kenwood, Pioneer, JVC, Marantz, Craig, Superscope and others, Green said the company's philosophy is to move car players to home equipment fans and vice-versa. "Everything from low-fi to hi-fi," he said.

Tell UA Aims For Prerecorded Tape

By BOB KIRSCH

LOS ANGELES—Tape numbers that coincide with record numbers; at least ten 4-channel tapes; new colors and additional information on packages and an effort to get more company salesmen involved in tape; these are some of the objectives being set by Budd Dolinger, general manager of the tape division for United Artist Records.

Dolinger also feels that not every record product should be released on tape, and that when one is, 8-track should have priority based on today's market. He is also working towards "as close as possible" simultaneous releases of tapes with records.

"We will put a new numbering system into effect for both 8-track and cassette tapes sometime after January 1," Dolinger said. "We'll use a different prefix than that on the record album, but we will keep the same number. This will apply to releases after that date only, but it should make things a lot easier for both our sales people and the retail salesman."

'Q' Plans

Four-channel is also in the plans of UA's tape division. The firm already has five titles in the catalog: "Midnight Cowboy" by Ferrante and Teicher; "Everybody's Talkin'" by Leroy Holmes; "Hawaii Five-O" by the Ventures; "The

Best of Buddy Rich"; and "Nashville," by Vicki Carr.

"I'll go to my engineer first," Dolinger said. "He has to find out if a product we are considering for 4-channel was at least recorded in 8-track. Then we can go from there. We have no plans for this until the Fall at least, but we are thinking of at least 10 titles with a list price of \$6.98, a dollar higher than a stereo 8-track."

"We also plan a different packaging concept for 4-channel tapes. We want to make it something special. Maybe we'll put these tapes in white boxes with a blue or red dust cap."

UA and its family of labels is also planning changes in packaging and has recently color-coded its tape packs.

"Our 8-tracks now come in black boxes," Dolinger said. "The super paks and the twin paks are in red boxes, Blue Note is in blue boxes and Latino tapes will be in orange. Our new releases are now price coded, and we are listing the total time per program on all 8-track tapes as of now." Dolinger pointed out that one reason for this is so the consumer knows he does not have a defective tape. "There are several tapes," he said, "not only in our line but with a number of

(Continued on page 40)

U.K. Labels Report Tape Sales Booming

By RICHARD ROBSON

LONDON—There is no doubt that this summer is going to be the best-ever for tape in the U.K. With cassettes and cartridges now estimated to be accounting for between 12 and 15 percent of the total music market, some record companies are claiming they have sold more tape during the past couple of months than last November and December—the height of the Christmas selling period.

Unlike the sales pattern for records which normally dips during the summer months—although this year seems to be proving an exception—cassette and cartridge sales always show a sharp increase at this time of year.

Every record company is reporting a surge in tape business, and in fact RCA's tape sales during June hit their highest peak since the company started releasing albums on cassette and cartridge. Most companies say that tape business is at least double what it was this time last year while EMI claims a more than 200 percent increase.

In fact, producing enough tapes to fulfill orders

is continuing to be the biggest headache facing most manufacturers, although nearly every company has been expanding production facilities during the past few months.

Commented EMI tape marketing manager Barry Green: "Demand is still outstripping supply with us although when our new tape production plant at Hayes gets into full swing, the situation should ease considerably. The new plant will effectively triple our production capacity."

Decca, whose tape sales during the second quarter of this year were up by a staggering 270 percent over the same period in 1971, is also having to increase its production capacity to keep up with demand at the Bridgenorth factory.

Like most companies, Decca's cartridge business is growing far quicker than cassette. The firm's tape marketing manager Graham Smith said, "By the end of this year, I think most manufacturers will be selling as many 8-track as cassettes—some firms have even reached that stage already."

(Continued on page 60)

Calif. Mfrs. Optimistic About Car Cassette Prospects

LOS ANGELES — Representatives of three hardware manufacturing firms based in this area believe that car cassette is happening at last. One firm, TEAC, represents new involvement from the standpoint of a heretofore home equipment oriented company.

John Cook, advertising manager for TEAC, said "Car cassette sales are going quite well. One reason is that the industry is placing more emphasis on home units. People can record at home and play in the car. At the same time, people are buying car units because they can record at home. Automatic reverse is a good item for convenience and it helps sell the product. It also might be called a safety factor, because the user doesn't have to take his eyes off the road to change channels. TEAC introduced three units, the AT 5, AT 7 and AT 9 at \$139.50, \$129.50 and \$159.50. Fast forward and fast rewind are also important."

Why did TEAC, an audiophile firm, enter the car cassette market? "Because so many consumers now have a good home unit and can use the tapes they record there in the car," said Cook. "There are also more non-entertainment uses, such as more education, and more training programs within large companies. The future looks bright, especially with the growing correlation between the car and home."

Harry Adler, Muntz, said, "Car cassette is happening very big for us right now, especially in the border towns around Arizona and New Mexico. One of the reasons for this is that so many car players are sold in that area or in Mexico." He noted as an example model 940 with automatic reverse, selling at \$79.95. "We can't get enough to fill the orders on this and Clarion is even flying some in to combat the Japanese dock strike and to help fill orders. This business is up tremendously for us." One reason he noted is the generally healthy attitude in the economy; another is the improved quality of the cassettes themselves, even to the layman's ears.

"Automatic reverse seems to be more important than ever, even more important than fast forward and fast reverse. It means continuous play. We have the 940 in the line now and will be introducing two more models in September, the 650 with auto reverse and FM radio at \$129.95, and the 651 with auto reverse and AM radio at \$109.95. All three units are in-dash models with face plates for every car. As far as I can see, the car cassette business is definitely here to stay," Adler said.

In-Dash

Lauren Davies, Craig, noted that there is good activity in car cassettes, especially in the in-dash models. "The car cassette is still a small portion of our over-all volume, but we've taken a strong position in this field." Craig now

has four models ranging in suggested price from \$84.95 to \$154.95, with another "more exotic" cassette planned for later in the year. "Floor-mount, under-dash and in-dash are all important. Auto-reverse, fast forward and fast

rewind are also sought-after features, as well as FM radio." Craig will also show an additional unit with a pushbutton radio.

Davies sees the cassette car stereo developing as an after-market for the improved home units,

as a kind of reverse of the 8-track home unit developing as an aftermath of the 8-track car unit. "We see the car cassette as a playback model. Primary use will be entertainment, although there will be some educational use. Also,

size of the units are appealing—smaller units can go in various places in the car." Davies also noted the improved sound quality, complemented by car acoustics that should please the audiophile.

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GE Gives Radios To Flood Victims

NEW YORK—The Audio Electronics Division of General Electric has donated 1,000 radios to flood stricken residents of New York, Pennsylvania and Virginia.

The units which include 600 pocket-size and 500 clock radios, are being distributed for GE by American Red Cross Chapters in Syracuse, Rochester, eastern Pennsylvania and Richmond, Va.

GE officials hope that the units will help flood victims isolated in areas where communications links have not yet been restored, keep in touch with developments in the outside world.

Salesmen and field representatives of GE's Audio Electronics Division, who are assigned to the flood areas are working with dealers and service centers to clean out water-damaged goods, estimate losses and replace merchandise as quickly as possible.

Emergency supplies of replacement parts and technical literature have already been rushed to the service centers.

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Cartridge Television Production Jump

• Continued from page 38

sumer electronics titled, "Sight and Sound '73."

The Cartrivision system is also being marketed in New York by Emerson, at Abraham & Straus stores in Brooklyn, and Gelfman disclosed that other chains in this area will soon place the unit on sale.

With distribution patterns setting an even pace in this country, CTI is beginning to look abroad for new licensees, and Gelfman revealed that his company is in the middle of negotiations with Japanese manufacturers for the estab-

lishment of licensees for that market, and with European manufacturers for the development of a PAL type unit.

To assure that a comprehensive library of software is available for the anticipated influx of Cartrivision owners, Gelfman is concentrating attention on expanding CTI's software catalog.

The CTI library which offers cartridges for sale only, already has 110 titles, and Gelfman hopes to add at least 100 more by early fall. In its efforts to do this, the company has acquired rights to many of the feature films which

were committed to the old Optonics Libraries catalog, but which lapsed following that company's shakeup earlier this year. Among the films acquired by CTI from the Optonics catalog are features from the Russ Meyers and Sov-Export libraries.

CTI is also negotiating with major TV network operations for rights to transfer some of their programming to the Cartrivision cartridge. Independent producers with original material are also being sought by the company.

CTI's fall catalog will feature a few musical cartridges featuring popular rock groups, however, Gelfman confessed that the life expectancy of today's pop groups and tunes was so short that his company had to be extra cautious in acquiring and selling material in this format.

"At this point," said Gelfman, "we are looking for groups with some measure of longevity as well as groups that are on their way up the rungs of the popularity ladder."

Tex. Dept. Store Puts Videotape With Disks

• Continued from page 1

with the Teledyne Packard Bell Television unit, and Dubow said response has been "good so far. Delivery is now set for late August or September. This is when we'll begin stocking and advertising the tapes."

Dubow brought out several other points concerning videotape. "First, we have to find out how to market the tapes. The mechanics of this are literally overwhelming.

"As far as movies are concerned, we will sell them, not rent them. You have to look at the investment and the titles and determine how it should be done. We've decided on selling movies because it should be a lot less complicated.

"Blank tape," he went on, "will be extremely important. For one thing, there is the convenience factor. You don't have to shoot it, return it to the store for developing

and then return again to pick it up like you do with film. Tape is instant. There is also the erasability factor. These two points help make it so exciting.

"Our preliminary orders in blank tape will be heavy," Dubow said, "and we feel the 30 and 60-minute lengths should be big sellers. There is no pricing structure yet, but that will come shortly.

"You can almost equate this with blank audio cassettes. If dollars are put behind blank videotape, the response should be good. We're certainly not ignoring prerecorded tape," he added. "We will pick the key titles and push them. But plans for the blanks now call for special fixtures, which our display director is working on now, and special ads for blank tape."

Dubow had comments concerning the hardware, also. "We have the units in our stores now, but they're not constantly running. We will offer a demonstration to anyone who asks, but we won't have total promotion until we can promise a delivery date.

"A big point in the selling of Cartrivision will be the ability to set the timer," he added. "Now a person can go about his business and still see a show he enjoys even if he isn't at home."

Packard Bell Assists

The local Packard Bell branch will handle the servicing of all the hardware units, and Foley's salespeople have received a course from Packard Bell for demonstrating the hardware. "Every salesperson involved in the actual selling took a four-hour course," Dubow said, "and was required to study a manual. Then a test was given. Anyone not scoring 100 percent was sent back to take the test until he could score 100. I never want to hear a salesperson say, 'I don't know' when a consumer asks a question concerning this material."

In addition, every consumer purchasing a system will receive an educational manual. "It's not really that difficult," Dubow said. "If you can operate a tape deck, you should be able to work one of these."

Dubow said that all types of outlets, from mass merchants to department stores to independents, should be able to sell the hardware. "I see it as a true mass merchandising item when it reaches the \$795 to \$895 price level. Here you can equate it with the color console which also included phonograph and tape deck and which is already a mass item. I think there's a great market for this on the consumer level in the future and a certain market now, particularly that group that is interested in all new products. What we're selling now is a concept, since we can't promise the hardware or software, but it's working out well."

Foley's, which is selling the unit with black-and-white camera for around \$1,700, has used in the past and will continue to use TV, radio and newspaper ads to promote hardware.

Tell UA Aims for Prerecorded Tape

• Continued from page 38

firms, where there is a blank spot for a minute or two. This is necessary for programming, but the consumer may not know this. Now if he is in doubt, he can check the time.

"We've also gotten away from the big title on the front of the tape. Most dealers still merchan-

dise tape with the spine showing, so we have put the important information on the spine."

UA is also discontinuing the use of the numeral "8" on its new cartridge releases. "I think most people recognize an 8-track by now," Dolinger said, "and this is another way to give the tape cover a less cluttered look."

Sales Newsletter

On getting UA salespeople more involved in tape, Dolinger is planning to send out a newsletter concentrating on tape. "This letter will tell our people which tapes are selling well and what is coming out, out, and it will also try to explain why a tape is selling well in a certain area. We will also deal with 4-channel through a brochure, and we hope to have chief engineer Dino Lappas do a lot of the writing in this area."

As for whether an album should be released on tape, Dolinger said, "We have a marketing committee which decides whether a release should be put on tape. If it is going to, it will go on 8-track first and possibly on cassette.

On simultaneous release of tape and records, Dolinger said, "The new colors will help here. We can tell the art department what the coloring will be and when the tape is ready to go. This will speed things up. We are also going to let the salemen know ahead of time when a tape is coming out. Even if it is not a simultaneous release, he can take orders for the tape at the same time as the record. At the moment, simultaneous release is easy if you're planning a release months ahead of time. If not, if it's a rush release, then it's difficult."

Dolinger offered some other comments concerning tape. "One thing I have done is visit local dealers and ask if they have any suggestions on how we can improve packaging. In October, I'll be out on the road, and I can get some more national opinions.

"It's also very important to double check all sequencing on tapes, especially a hit tape. On the first run of Don McLean's "American Pie" 8-track, the title cut was broken up. This was caught pretty quickly, but it is an important tape. This has happened several times throughout the industry, and it is very important to make sure a top cut is not broken up."

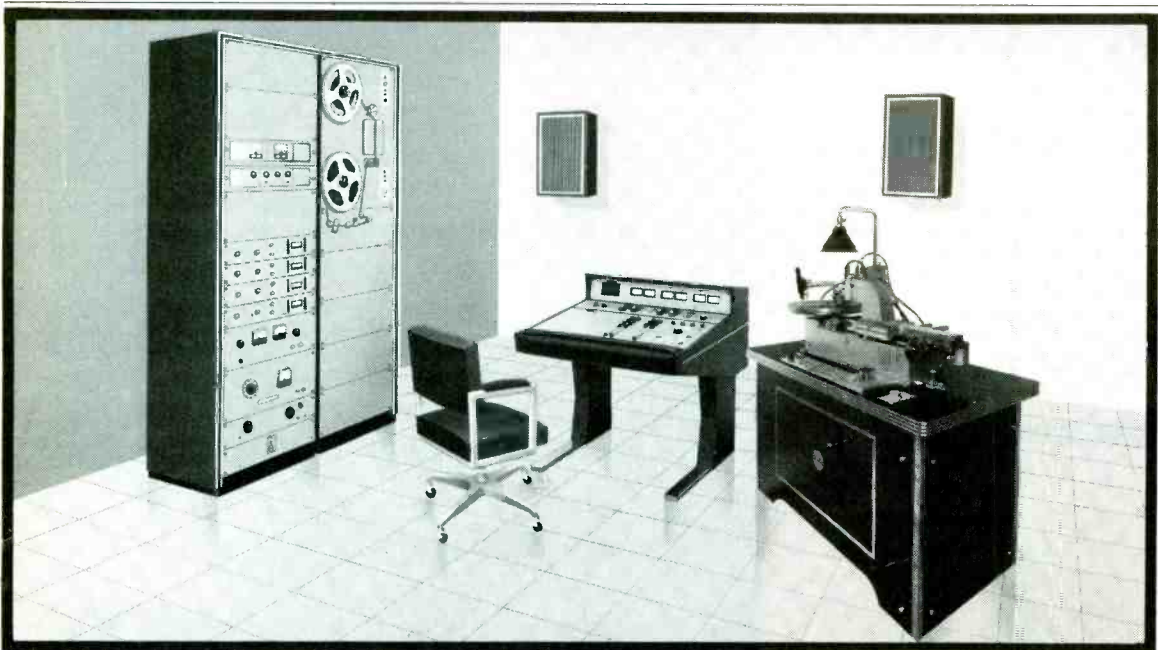
Dolinger also added that UA packaging, with a dust cap for 8-tracks and a snap-in case for cassettes, has met with wide approval and he has no plans to change.

In the Fall, UA will distribute a "tape catalog with all of the new releases and some of the older ones for giveaway at the retail level."

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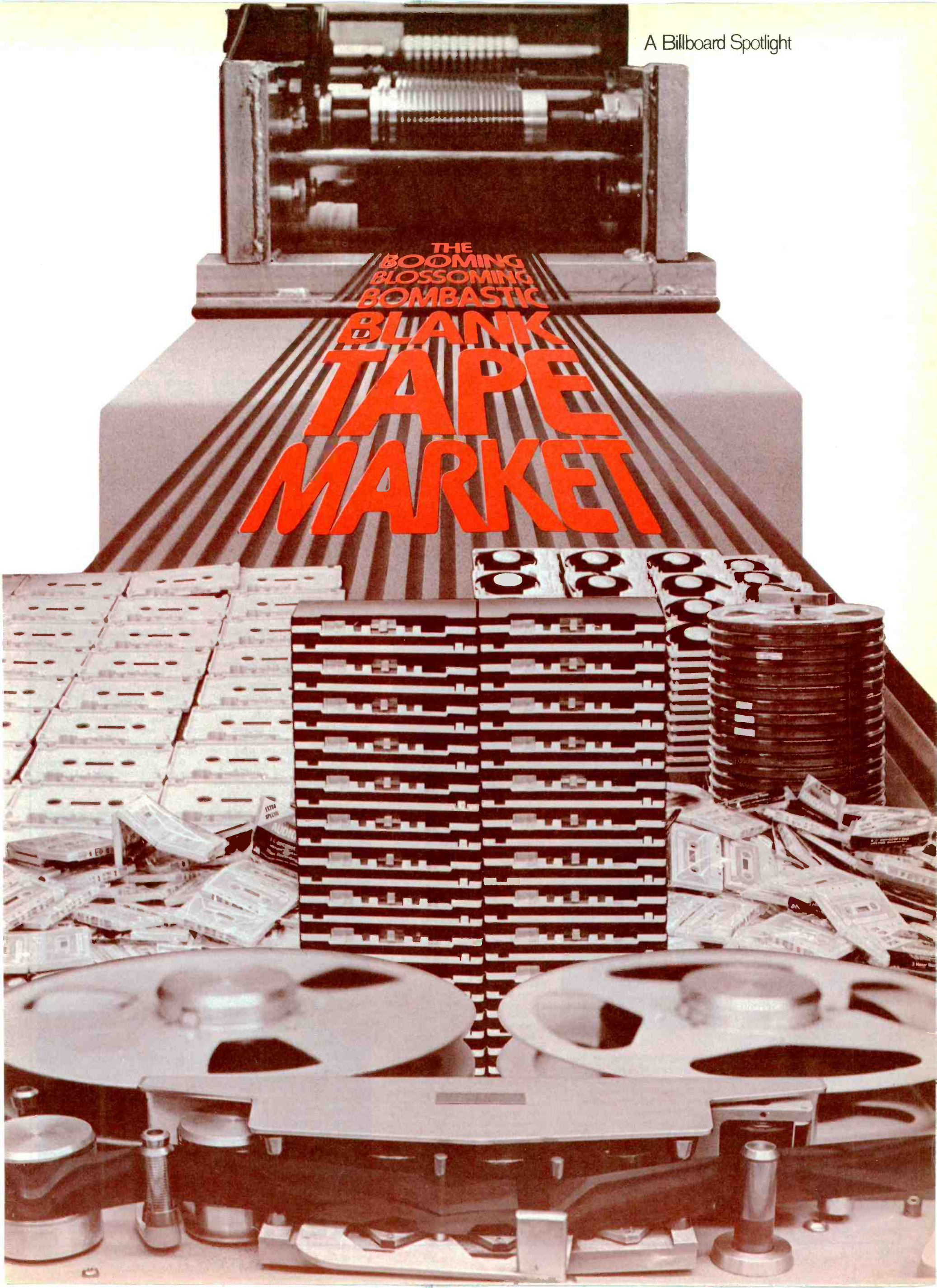
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Don't Look Blankly At The Blank Audio Tape Field.

It's Booming. And Video Promises More Mushrooming Growth.

By Earl Paige



tape marketers have pulled back (Bell & Howell and RCA sold manufacturing facilities and Gillette bowed out all together), new companies are entering the fray. The newest is Longines Symphonette Society.

At the same time, many firms are expanding into the marketing of blank videotape and still others are diversifying into all areas of the music business, as in the case of BASF, which now produces prerecorded tape and even hardware. In back of all this activity, is the corresponding unparalleled attempt to adopt standardizations and probe still further into marketing research.

One tip-off to the new promotional energy in blank tape was the lavish exhibits by blank tape firms at the recent Consumer Electronics Show. An outstanding example was Ampex's booth with models tossing plastic baseballs and the theme: "It's a brand new ball game," a sort of double entendre considering the company's recent financial problems, but good enough to land Ampex a big spread in a local paper just based on the ball tossing gimmick.

CES was a kick-off for many types of promotions. Any number of firms were promoting accessory items as well. Ampex, for instance, is marketing a cordless head cleaner/demagnetizer. Mallory has built a head cleaner inside its blank tape. Still other firms continue with the tried and proven promotion: i.e. dealer price incentives, as with Audio Devices, which offered a free

C-90 with every three C-60's as one example.

The many merchandising displays are another part of the promotion push. TDK, for instance, is offering two display units. One holds 308 blank cassettes, 24 cartridges and 80 open reel blanks; another holds 542 cassettes, 42 cartridges, 144 open reel. Acknowledging the rack jobber interest, Ampex's displays include self-merchandising cartons and pegboard racks and Audio Devices' Stak-Pak is a display drawer that can be used for storage of inventory as well.

Many blank tape marketers are also offering home storage units of various design. Dynasound has what it calls the "Stow-Away," a stackable unit on a rotary base. Maxell Corp. has Library Packs, which can be fastened to automobile dashboards or on walls. And so it goes.

The new emphasis on time length, with Audio Magnetics counting on C-40 while Memorex believes C-45 is the better size, is not limited to cassette either. Audio Magnetics has also changed the lengths of its blank 8-track line from 32 and 72 minutes to 40 and 80 minutes to better accommodate the customer transferring disks to tapes.

Audio Magnetics has also launched its own branded Tracs line. Thus, it will compete on the shelves with tape the company manufacturers for dozens of other marketers.

One of the newest brand names in blank tapes, Longines (Continued on page 45)

Marketers of blank audio and videotape don't agree on exact sales projection figures, but they do universally arrive at one conclusion — the business is booming.

As just one example, the International Tape Assn. (ITA) projects a 1972 estimated sale of 400 million blank cassettes alone; 200 million in the U. S. This isn't far off Audio Magnetics' estimate for this year of 172 million units of blank cassettes in the U. S. After this year, projections soar.

By 1974, estimates for just the U. S. and just blank cassettes is 265 million units. Projections on 8-track blanks are more hazy, according to ITA executive director Larry Findley and others, but again, the outlook is highly optimistic.

As for blank videotape, estimates are even more sketchy, especially in the home entertainment area, but the expectations are that this new segment of the business will only add to the mushrooming growth of blank audio tape.

All the excitement surrounding blank tape, of course, isn't restricted to sales projections. One of the most intriguing area for marketers is in the proliferation of retail outlets handling blank tape. In fact, there is the popu-



Finished cassettes are readied for the mass market (above), while they roll down a conveyor belt in another process (left).

lar cliché: blank tape is being sold everywhere except in the supermarkets and even there. Now that rack jobbers are becoming increasingly involved in blank tape because it is such an impulse item in mass merchandising outlets, the emphasis on packaging, display and promotion, is as unprecedented as the sales projections.

Packaging concepts are revolutionary and run all the way from Certron's blank cassettes in a tin can to Dynasound's use of the outside wrapping for diagrams on frequency response and

copious notes on other characteristics of the product. As for display, it is virtually de rigueur for companies to furnish any number of store units. Promotions are as varied as are the retail outlets for the product, with some companies, Audio Magnetics for one, even going to Top 40 radio in an effort to reach the young consumer, now seen by many marketers as a prime target buyer.

Meanwhile, other aspects of the blank tape boom are equally revolutionary. For one thing, there are coatings such as chromium dioxide, Coboloy, cobalt all being variously touted for extending the frequency range, and not just in cassettes. TDK Electronics is marketing what it calls a high energy blank 8-track line. Still another revolutionary area is time lengths with much emphasis aimed at the 40- and 45-minute length suitable for recording music.

More and more companies, again on an unprecedented scale, are looking at the international market. Also, though a few blank



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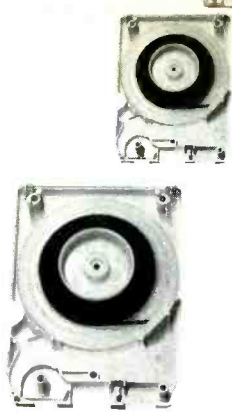


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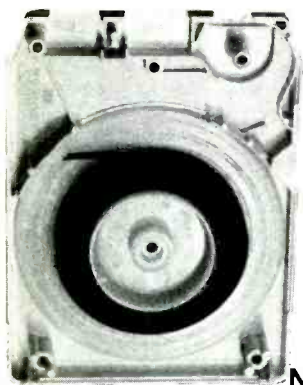
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NE
OF THE MOST IMMEDIATE RESULTS of the blank tape "explosion" has been a changing philosophy from manufacturer, supplier, retailer and consumer concerning the playing time of tape—in both 8-track and cassette.

The majority of major blank tape manufacturers and suppliers have made changes in time lengths this year, dropping one or more old lengths in cassette in favor of new ones and doing the same in 8-track.

In cassette, the obvious reason for extending the playing time from 30 to 40 or 45 minutes is the seasoning used by those involved in tape—the average album is 40 to 45 minutes long and the consumer is now able to record an LP to fit almost exactly on a single tape. The same thoughts are behind the changes in 8-track lengths—generally from 32 or 64 minutes to the now dominant 40 and 80 minute recording times.

Duplication of music, however, is not the only cause behind the changing tape lengths. Educational, business and industrial usages are also playing a primary role in blank tape marketing, especially in the cassette.

Tape manufacturers and suppliers cite college and high school lectures as one major reason in changing the times of the cassette. The average lecture runs 40 to 45 minutes, and more and more students are recording lectures. In addition, teachers and professors often record their lectures and leave them on file in the school library.

The educational and industrial market in the cassette, however, is far greater than the single consumer purchase. Most manufacturers will custom-make tapes from five to 55 minutes to sell through specialized distributors to these markets.

The 8-track blank tape market is still primarily one of duplicating music, but other uses are also appearing—often in the form of business memos and circulars sent within a firm to employees already owning 8-track equipment. Several professional associations are also employing the 8-track as a voice medium.

Possibly the major factor in the upsurge in blank 8-track tape, which many manufacturers and retailers feel is growing as fast as the cassette, is the proliferation of "reasonably" priced 8-track playback/record units now on the retail floor.

While most of the discussion

in new tape playing lengths in cassette has centered around the dropping of the C-30 in favor of the C-40 or C-45, at least one manufacturer is on the marketplace with a C-180 and is talking about a C-240. This concept is drawing criticism from those who feel that most present hardware does not have the torque necessary to properly pull a C-120, let alone a longer length. Others, however, believe the longer length will be the coming thing in the configuration and that adjustments can be made.

In 8-track, most feel the current 35, 40, 70 and 80 minute playing times are sufficient and do not see the need for expansion or reduction in the near future.

In the cassette and 8-track field, what are some of the important changes that have been made or are being contemplated and what do the manufacturers say about these changes?

"We've gone to the C-40 in cassette," says Carl Fredrick, marketing director of Audio Magnetics. "Music is the main reason behind this move, as most albums can be accommodated on a 40 minute tape. The C-30 will remain available to private-label accounts, the audio-visual market and spoken word duplicators, but the C-40 is an ideal time for the consumer market."

Fredrick adds that no lower time in cassette is contemplated at the moment for the consumer market, but adds that such lengths can be custom-made. In reference to going past the C-120 in length, Fredrick says, "We think the market is covered at the moment. If a new opportunity opens up, we will certainly be there. As far as our other division, which handles education and industry is concerned, we do have 12 lengths available, from five to 120 minutes."

In 8-track blanks, Audio has moved from the 36 and 72 minute times to 40 and 80 minutes. "This change is primarily for the same reason as the cassette—music," Fredrick says. "There has been a tremendous upsurge in 8-track equipment capable of recording and we have redesigned packaging and introduced a modular display system for them."

Audio Devices has also introduced the C-40 cassette. According to Bill Dawson, "We've dropped the C-30 in the top-of-the-line in favor of the C-40. Sales had shown no increases at all in C-30's, while they have been up in the 60, 90 and 120-minute lengths."

"The C-30," Dawson continues, "has proved adequate in business and industry, though we do provide a C-20 for some clients. As for going higher than the C-120, we have no plans."

Dawson sees a bright future for the 8-track blank in fields outside music. "We now have 40 and 80-minute blanks as well as 32 and 64," Dawson says, and "I see education and industry latching onto the 8-track eventually. The lengths we have now are satisfactory, but the industry may

find longer blanks when 4-channel recording becomes feasible."

TDK has also gone to the C-40 cassette. "People can get a complete album on the C-40," says Ken Kohda. "This has been introduced mainly for the consumer who is not satisfied with the C-30 or the C-60. We tried to think of the ideal halfway point, but 45 minutes seemed like an odd length to us so we went to the 40. There are also a lot of educational and industrial applications for this," Kohda adds, "and in this market, the more the length of the cassette varies, the more convenient it is."

"Even the C-10 and the C-20 are requested from these markets, people who want exact lengths. These lengths are future possibilities, but they would be for the educational field."

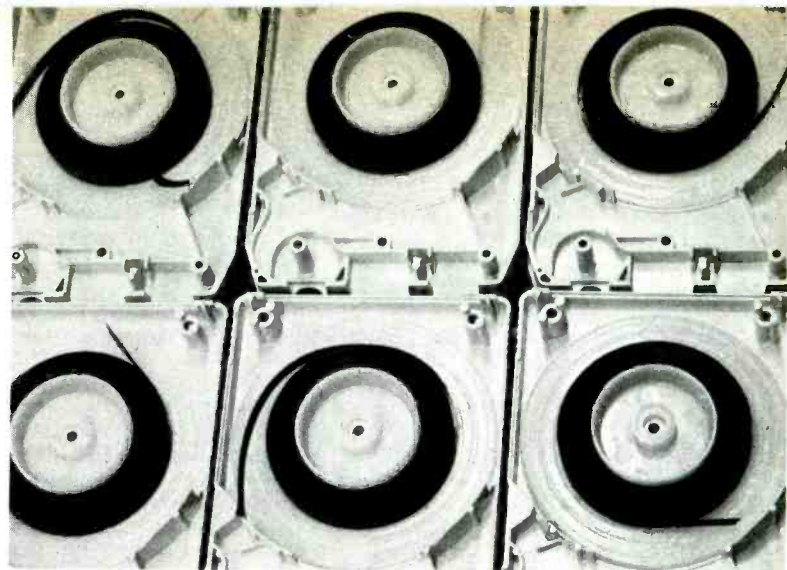
TDK has the C-180, which is causing some controversy in the industry, and Kohda defends the length. "People can get more LP's on them, or they can record an opera or a symphony. A 90 minute side can record an entire lecture without interruption, so we feel this is a good length from the educational standpoint. We can go higher, and any length is possible in the industrial or educational field."

One firm that does not feel that 45 minutes is an odd time is Memorex, which has gone to that mode. "We want to be able to cover the occasional pop LP that runs more than 20 minutes per side," says Jim Loser. "We carry the length in chromium dioxide and gamma ferric oxide, mainly so we can let the guy who has a deck with a bias switch record a whole album also. As for education, this market requires any number of lengths and it's a natural to include the C-45 in the educational line. In this market, of course, you go through separate distribution channels."

Loser adds: "We send out memos on cassette within our own organization, and the industry uses on the whole will continue to grow. As for a longer tape than the C-120, I feel you reach a point when you are proliferating sizes mainly for publicity value. We have no plans to go above the C-120."

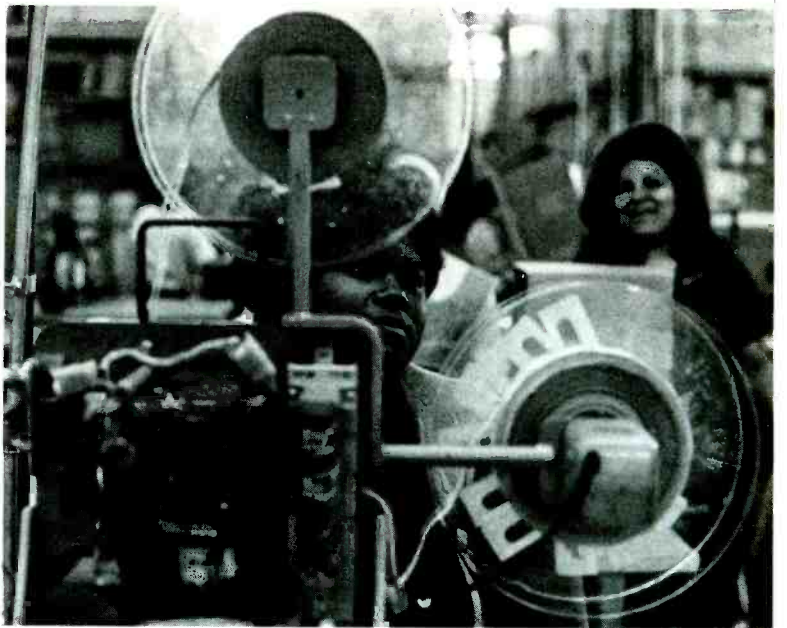
The 3M Co. will probably go to a C-45 at the end of the year, according to marketing director Bill Madden. "This will take care of 90 percent of the pop music published in LP form. We like the C-40 in education. Most classes are 45 minutes, but the whole period is not used. We are also contemplating a drop of the C-30 at some future time, and we have no plans to go beyond a 120-minute length. There are simply too many machines that will not handle such a thin-based tape. As for the educational market in cassette, which is a good one, we distribute that via specialized people and we have a number of lengths, including C-20, C-30, C-40, C-60."

"In 8-track we are at 40 and 80 minute lengths," Madden continues, "because this is what the demand is for according to



It's The Game Of New Tape Lengths

By Bob Kirsh



The reels aren't getting any bigger, but there's more tape on a cassette nowadays.

our research. We haven't done any real survey of 8-track uses, but it still seems to be mainly for music recording."

Tom Dempsey of BASF says his firm has "stayed with the standard cassette lengths and has not yet decided which way to go. We will eventually go to a longer cassette, probably a C-45 on the LH line. This line will go to the consumer interested in music, while the C-30 will still be available in education."

"As far as we can see, educational and industrial use of blank tape is primarily cassette, mainly because there is more equipment available. As for C-180 or C-240, I don't think there's market because the equipment isn't there that can handle this thin tape."

In 8-track, BASF has dropped the 32 minute length in favor of a 45 minute blank, and has retained the 64 and 84-minute times.

Certron will also offer a C-45, mainly to record albums. According to Ray Allen, vice president, marketing, "We think this is a better length than the C-40 because it assures that the LP will fit. In addition, most lectures in colleges run about 45 minutes and the educational market is increasingly important in blank tape. We will not phase out the C-30, because this is still an important tool for voice letters and education. As for a cassette longer than a C-120, there is no way we will go that route. The average consumer machine has trouble pulling a C-90 let alone a C-180."

In 8-track, Certron is offering 40, 70 and 80 minute playing times, mainly for music recording. Allen feels this is where the 8-track is being used and that the cassette is the configuration

which will find application elsewhere.

Maxell is another firm that has stayed with the standard lengths up until now, but does have plans to change in the future. "We will probably go to a C-45 eventually," says marketing manager Ted Ozawa, "but we will also keep the C-30. The 45-minute length would be the one for music recording and the C-30 would stay with the educational and industrial markets. As of now, we are merely contemplating this move."

The C-60 and the C-90 are also big in education, according to Ozawa, and are strong in industry. Maxell, like most firms, uses a separate distributor for the educational market, such as an audio/visual dealer. Ozawa also said there is some possibility for the C-45 in education due to the standard lecture length of 45 minutes.

In 8-track, Ozawa feels that recording music is the primary use and sees little use of the configuration in anything but an entertainment use.

John Buchanan of Mallory says his firm will have a C-40 as a replacement for the C-30 in the Fliptape line this fall, and will stick with the C-30 in the Voice-tape line.

"The C-40 is mainly for LP duplication," Buchanan says "and we feel a C-30 is sufficient in voice recording. We have no other plans at the moment, but we feel these lines will offer more of what the consumer and trade wants. As for going above a C-120, there is no real reason for this. There would be too much quality control difficulty."

One firm that has kept with the standard cassette lengths and

(Continued on page 45)

Don't Look Blankly At Blank Audio Tape Field.

• Continued from page 42

Symphonette Society's line, is as well being marketed with a new approach. The firm, which markets through its Preferred Sounds, Inc. subsidiary, has opted to avoid the usual jargon in blank tape packaging and merchandising. Instead, it is marketing three grades for voice, music, all purpose. The line is also keyed to a wide spectrum of retailing requirements.

"We have designed the line to fit the needs and price levels of mass merchandisers," says Nino Bruno, president, Preferred Sounds. "It fits the volume price points with excellent margins, and our packaging concepts fit the needs of the self-service and rack oriented retailer."

All in all, blank tape is being marketed with as much hoopla as many other consumer items it now must compete with on mass merchandisers' shelves. Recently, for example, 3M tied in a promotion with beach towels which customers could buy for \$2 plus coupons from blank tape. Audio Magnetics, of course, is going into heavy Top 40 radio promotion. Maxell developed a dealer co-op advertising program involving newspapers, radio, yellow pages and outdoor billboards.

One blossoming area in blank tape is 8-track, according to many marketers. Not only are more and more companies offering 8-track blanks, but time lengths are being offered in more variety too. Marketers believe the sale of record-feature machines has now reached significant levels. Such equipment will be up about 13 percent this year, according to Scott Conover, Audio Magnetics, who reported recently that blank 8-track sales were up as much as 180 percent in 1971.

Adding to the optimism of blank tape marketers is the prospects for international sales, which many point out will be burgeoning in all directions. There is the growing sale of raw blank tape to duplicators. But as well, tape for education, business, industry, as well as the home user, are all areas that have marketers wondering if the expansion can ever taper off.

Some blank tape marketing experts believe that the European market today is at a level comparable to the U. S. market three years ago and burgeoning all the time. ITA's projection for blank cassette sales in 1972 of 400 million units worldwide is just one indication of the growth. Among companies marketing outside the U. S., Audio Magnetics, for one, sells in over 70 nations, including several Communist countries.

Market research, both in the U. S. and other countries, is an area receiving increasing attention. Much of it still is related to blank cassettes, but other configurations are being represented in studies, particularly, blank 8-track. Already, firms are developing more precise demographics on blank tape users. For example, one study shows that three out of every four blank cassettes are purchased by people age 15-25, that the average consumer buys 12 cassettes a year and that the average price paid is 99 cents.

For the most part, the blank audio tape business is here and now and growing by tangible units of measurement. The situation in blank videotape, however, is an entirely different matter. Right now, experts are talking about a "limitless potential."

"Home video recorders and players will be the greatest adult toy ever invented," says Irv Katz, president and chairman, Audio

45, 60, 80, 120, 180 Hike!

• Continued from page 44

Magnetics, which recently acquired the RCA tape facility in Indianapolis for the precise purpose of participating in blank videotape.

Katz, as well as others, believes that the market for blank (Continued on page 52)

has no plans for changing at the moment is Norelco. "We have looked into the new lengths, such as the C-40," says Ed Smulders, "but we have not decided to make any changes yet. A longer time does make sense from some viewpoints, such as music re-

ording, but we've found that it's difficult to decide the standard length for an LP.

"Our thinking is that a C-50 or C-55 might be more appropriate. In the educational and industrial fields, we find the C-30 and C-60 serving the purpose well."

Ampex has a C-40 cassette

available, again primarily for recording albums. "We actually have 42 minutes of playing time on the tape," notes national sales manager Bruce McGilway, "because we've found this time will accommodate 99.9 percent of all the LP's available. We think the C-30 and C-60 are more

(Continued on page 48)

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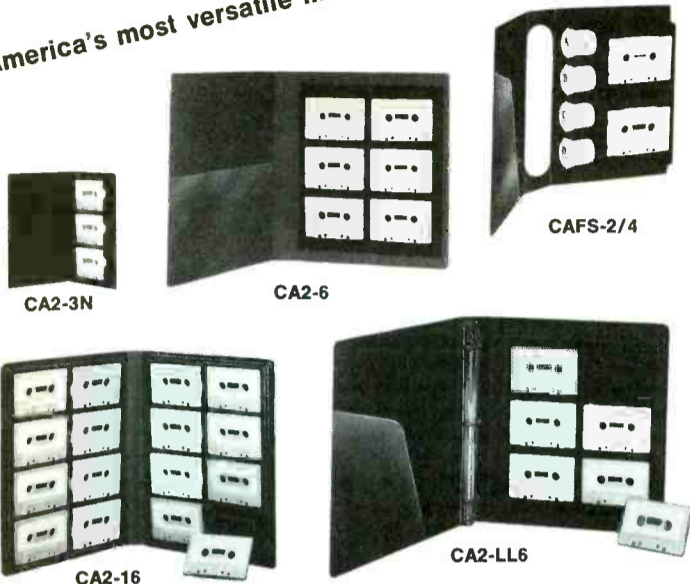
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New Coatings Lead Cassettes To A Happy Status In Life

By Radcliffe Joe

Just a couple short years ago the blank cassette tape market, hardly more than an embryo, found itself faced with the frightening possibility of a malingering death, triggered by a high influx of cheap cassettes.

These units, manufactured primarily by get-rich-quick companies whose prime concern was making a fast dollar from what appeared to be a highly lucrative market, sold for about 69 cents each at the retail level, were of the lowest grade oxide possible, and wreaked immeasurable havoc on the machines in which they were used.

But in planning their devious scheme for overnight wealth, the cheapie cassette manufacturer had not bargained for the inevitable backlash of the established brand name companies, which had no intention of allowing their substantial investments to be hurt by a handful of fly-by-night operators.

In a swift and impressive move towards industry self-policing the giants of the blank tape business closed their ranks and joined forces to further improve their own tape standards, as well

as move into extensive programs of consumer education.

Out of this determined quest for survival emerged new laboratory tested formulations, that not only sounded the death knell for the low end blank tape manufacturer, but also lent new status to the cassettes role in quality musical recordings.

The new formulations carry such exotic names as high energy, low noise, chromium dioxide and cobalt, and are playing a major role in the enhancement of cassette reproduction quality, as well as creating new opportunities for increased playing times on cassettes.

At the Ampex Corp. the company's research chemists have developed a formulation which they call Thermoset. This is a new and highly durable formulation, and is basically a system of two components that react to form a polymeric system.

Development of this new formula, according to Warren Simmonds of Ampex, permits the company to load the formula or the coating with a higher percentage of magnetic particles. "This gives us more basic magnetic horsepower. It also permits us

to use very small particle oxides, for increased performance characteristics," he says.

Simmonds also pointed out that in addition to its other advantages, Thermoset also allows Ampex to maintain durability standards in its tape.

Despite its break throughs in coatings and film bases, Ampex is avoiding involvement in anything longer than a C-120 cassette at this time. As Simmonds notes: "Last year the C-120 was in serious trouble, and we have spent the past year trying to find the exact cause of this."

"As a result of our research, we have made a number of changes to ensure that the C-120 has the same viability as the C-60. We also feel that having made these changes it is possible to go to longer playing times. However, we have no specific activity going on in the area at this time."

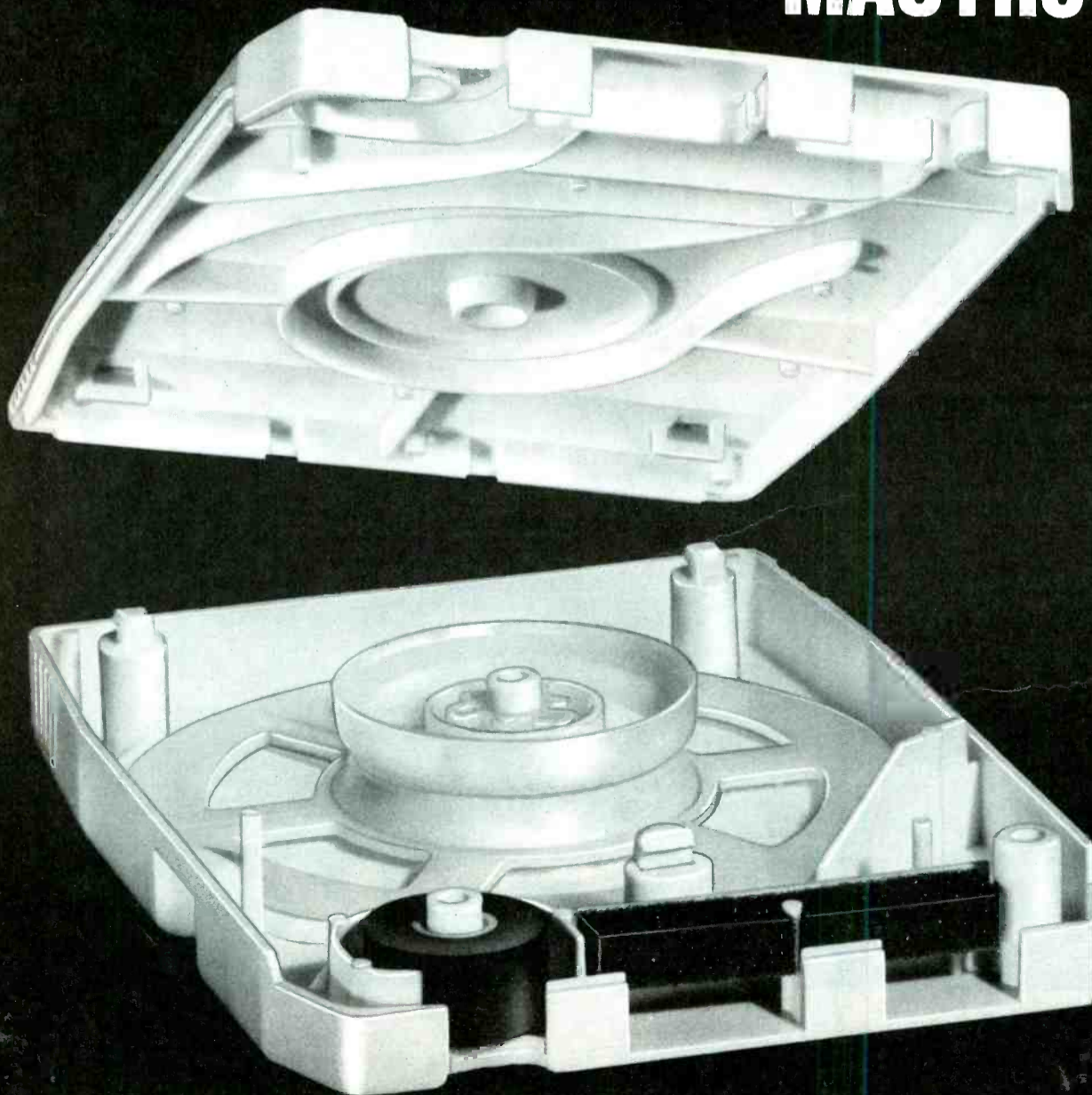
The Ampex executive explains that in going to longer playing lengths in cassette tapes, a company must of necessity go to much thinner coatings. "However," he adds, "it is not sufficient just to go to a thinner base and manufacturers who ignore this tend to jeopardize the music quality of any C-120 or longer cassette."

Ampex is not yet actively involved in the marketing of a cobalt tape, but Simmonds assures that intensive research activity is going on in this area, and that eventual marketing possibilities for the formulation could not be over-ruled.

Although it has a wait and see attitude towards cobalt, Ampex is much more actively involved with chromium dioxide. The company has an agreement with the DuPont company, holders of the chromium dioxide patents, and will market a line of chromium cassettes in the very near future.

(Continued on page 48)

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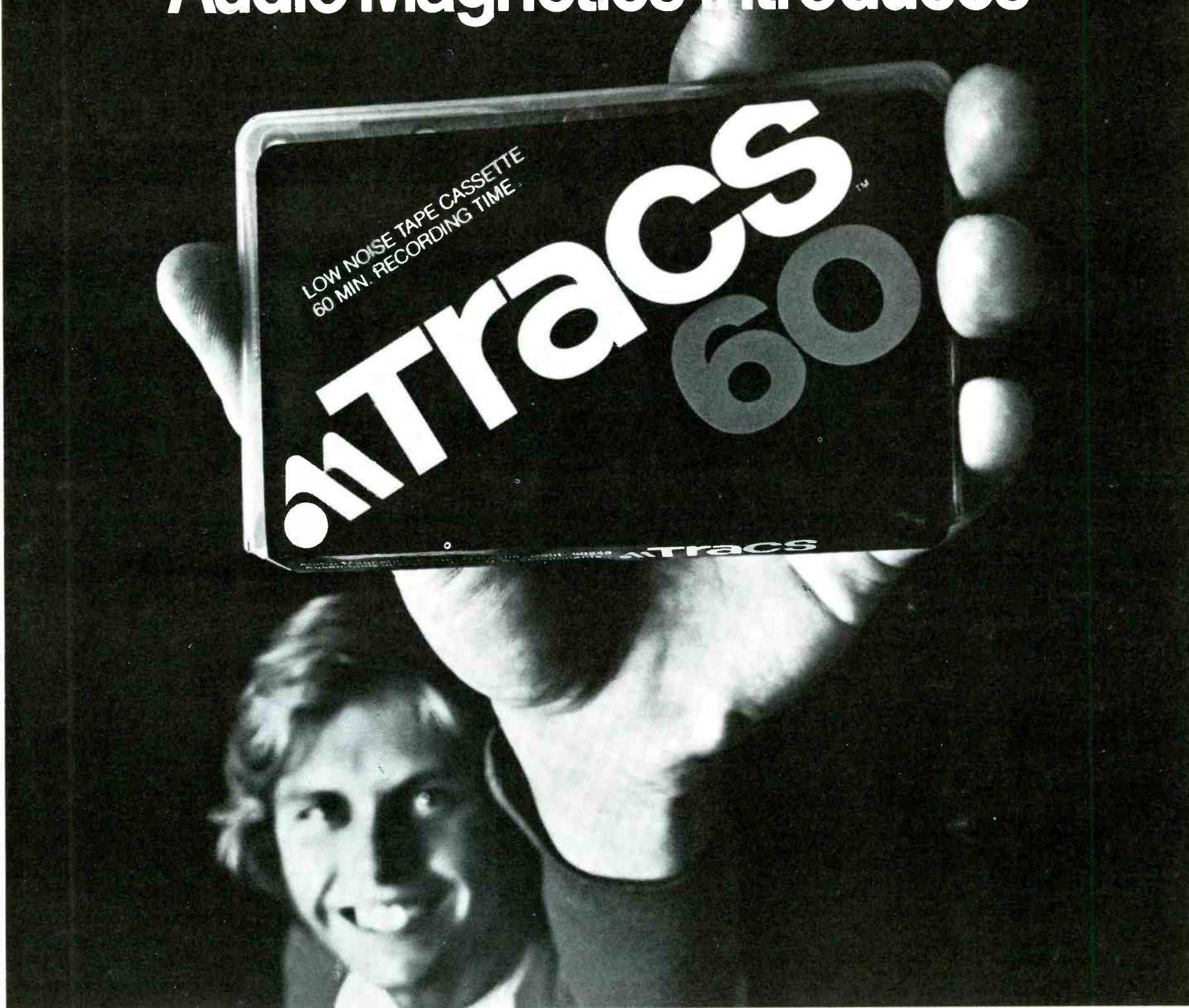
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Audio Magnetics introduces



The first nationally advertised popular-priced blank cassette aimed where the action is.

The action's with the young people — under 25. They buy or use 75% of all cassettes.

The action's with the under-\$1 cassette buyer. That's three out of four retail sales.

It's with the under-\$100 machine owner. And with the buyers of twelve or more blank cassettes a year.

That's where the action is. *That's* where it's going to stay. And *that's* where TRACS is aimed.

We've manufactured TRACS to rigid quality standards.

Produced it in all the most popular lengths.

We're going to merchandise it smartly. Advertise it nationally. And heavily.

So, for the first time they'll be asking for a popular-priced cassette.

TRACS.

Be ready for them.

TracsTM
Audio Magnetics Corp., Gardena, Calif.

Cassettes Lead A Happy Role In Life

• Continued from page 46

Simmonds assures that there is room on the market for chromium dioxide and cobalt formulations; despite many breakthroughs in iron oxide formulations. "Both the cobalt modification and the chromium dioxide tend to give improved short wavelength response. This is itself an advantage."

At Agfa-Gevaert, a relative newcomer to the magnetic tape field, the development of a special ferric oxide pigmentation has resulted in the company's SRD line of cassette recording tapes, which according to Maria Curry, technical manager of Agfa-Gevaert, have excellent frequencies and high frequency output levels.

"The SRD cassettes are characterized by extra clarity of sound, and are being marketed in three sizes: Super C-60 plus six, Super C-90 plus six; and Super C-120," she says.

"The plus six means that the tape has an extended playing time of three minutes on either side. This provides tape enthusiasts with a unique time reserve, that allows them to record the standard 30-minute program with greater flexibility.

"It also accommodates extended play records without sudden stops or hasty fading out of music. A recorder which does not have precise recording tolerance and speed will find the extra tape length very advantageous," Miss Curry says.

Suggested list prices on the Super High Density line are \$2.39 for the Super C-60 plus six; \$3.59 for the Super C-90 plus six, and \$4.79 for the Super C-120. The line will be marketed this fall.

Agfa-Gevaert's Low Noise cassettes utilize extra fine iron oxide particles which assure them a combination of good dynamic range with improved frequency response, according to Miss Curry.

The firm's Low Noise cassettes are available in C-60, C-90 and C-120 lengths.

Agfa-Gevaert is also marketing what it calls a Stereochrom line of cassettes in lengths of C-60 and C-90. These cassettes utilize an ultra-fine chromium dioxide pigment, and, according to Miss Curry, provides the ultimate in cassette sound recording.

Miss Curry said that the Stereochrom line is particularly suitable for the consumer who has the most superior and sophisticated type of recording equipment. She adds: "Its quality performance is comparable with the true high-fidelity dynamic range of fine reel recorders.

"Coupled with its quality, our chromium dioxide cassettes have minimum impact on the recorder's playing head. This feature, produced by a 'mirror-smooth' coat-

ing surface of the cassette tape, encourages longevity of the equipment, and permits a sustained high-fidelity performance."

Agfa-Gevaert, in an effort to aid consumers using chromium dioxide cassettes for the first time, is enclosing an instruction sheet on bias, and special equipment requirements, with each cassette. List prices on the Stereochrom line are \$2.99 for the C-60 and \$4.29 for the C-90.

Also available from Agfa-Gevaert are open reel blanks in low-noise formulations.

TDK Electronics is another cassette manufacturing major that

(Continued on page 59)

45, 60, 80, 120, 180 Hike!

• Continued from page 45

appropriate for the educational market."

McGilway adds that Ampex is looking at the possible introduction of a C-180 and even a C-240. "Tied in with that," he says, "we've spent a lot of time working with increasing the mechanical ability of the C-120 and we think it's a workable cassette. On these longer playing times we feel there is a good application for music as well as for the logging of information which is currently done on reel-to-reel tapes.

"In 8-track, we've stayed with 42, 64 and 84 minutes. These are primarily for music recording and the 8-track blank market is moving very well, mainly because

of the abundance of machines now equipped to record."

Sol Zigman, president of Irish Tapes, says he has gone to a C-40 cassette, with the LP recording concept the main reason behind it. "Another reason," Zigman adds, "was that the C-30 had stopped being a moving item. More time than that is needed unless someone has a specific application in mind.

"Education," Zigman adds "is showing interest in the C-40, which will cover almost an entire lecture. As for 8-track, this is mainly for LP recording and we now carry the 40 and 80 minute tapes."

Longines Symphonette has also entered the blank tape market,

with cassettes available in 40, 60, 90 and 120 minute lengths and 8-track available in 40 and 80 minute times.

With 1971 figures showing approximately 125 million blank cassettes sold at retail and projections by Audio Magnetics of 172 million units this year, as well as 8-track sales growing at a tremendous rate, new lengths should continue to appear in blank tape as well as new uses.

Cover design by Dennis Lidtke; art director Bernie Rollins; all photos except those for videotape story by section editor Eliot Tiegel.

Carry-Corders from the people who

The Hot Seller. Millions sold. Get in on the next million.

The most important feature of Norelco cassette recorders and players is the quality that insures that they sell and stay sold.



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Technological Breakthroughs

Turn Hopes Into Reality

Not all the excitement over blank audio tape is in the marketing areas. Technicians behind the scenes report numerous breakthroughs from new resins used for binding the sound-storing particles to the tape all the way to the tiny though not insignificant parts inside cassettes.

Some of the technology just now benefitting the industry reflects research work and patent procurements going back more than five years, according to Larry Graubart, manager, video products research, Ampex Corp. Ampex's own patents on the

firm's new Thermo-Set resin were applied for in 1965.

Still other advances in raw tape manufacturing relate to increased sales of blank tape, in some cases sharply reducing OEM costs, says Howard Pearson, president, Overland Products Corp. Naturally, marketing requirements dictate standards for manufacturing, one area of importance being the demand for ever longer cassette sizes and the resultant need for a durable though ultra-thin tape.

But there are problems. One significant aspect of raw tape development, several experts

point out, is the high incidence of proprietary information not always available to even the raw product supplier.

Companies achieving a breakthrough guard it zealously, though patents do reveal certain characteristics, and companies such as Dow Chemical would like more information, especially on standards, says Keith Johnson, marketing manager, Dow's design products division. Many technicians interviewed express the hope that more coordination can be developed between manufacturer and marketer because the blank tape business is mush-

rooming and technological advances are coming at a faster pace as a result of it.

Among fairly recent trends:

- Increased blank tapes resulting in larger rolls and therefore savings to duplicators and blank tape marketers;
- Continued use by duplicators of standard oxide coating despite much hoopla over chromium dioxide;
- Substitution of less costlier materials such as silicon steel for nickel alloy in parts used in cassettes;
- Combining two parts into one;
- Anti-jam devices such as one developed by BASF;
- Packaging improvements al-

lowing Ampex, for example, to offer for the first time its very high frequency tape on 10½-inch reels holding 36,000 feet;

- Calendered tape processing, which results in tape gliding more smoothly;
- New resins with not only greater adhesive qualities but lower frictional properties;
- Refinements in catalyst coating whereby the resin and the base work together giving a tape with much more strength and resistance to cracking and shedding of particles;
- Development of ever thinner tape, together in some cases as with 3M, with better lubrication, which allows for one tape twin packs instead of two tapes;
- Adaption of better friction properties on the tape propulsion parts, examples being Ampex's core platform in cartridges and 3M's Posit-Track coating on the back of the tape;
- Research into the mechanical requirements of 4-channel blank 8-track tapes seen by many marketers as the next looming area of sales activity.

Perhaps the most important breakthrough of all, however, is the massive attempt to establish standards in cassette and 8-track now being spearheaded by International Tape Assn. (ITA). According to Larry Findley, its executive director, the committee approaching the standardization problem is composed of film base manufacturers, plastics firms and duplicators.

The scope of this committee can be revealed from the following list: base suppliers—Dupont, Olin Corp., ICI America, Dow Chemical, Orrox Corp., plastic suppliers—Chemplast, Specialty Converters, Tapemakers, Dixon Corp., Indiana Molding, King Instrument, Roller Corp. of America, W.H. Brady, Celanese Plastics, Overland Products; tape manufacturers—Norelco, Avsco-Lear Jet, Panasonic, Ampex, Audio Magnetics, Irish Magnetic Tape, 3M, Certron, Maxell, Magnetic Media, Wabash, Memorex, BASF, Audio Devices, Emitape, TDK, Sony-Superscope, Agfa-Gavert; duplicators—Ampex, GRT, General Cassette Corp., Allison Audio, Magnetic Video, Dubbings, Audio Devices, Magtec, American Sound Corp., Cassette Cartridge Corp., Sony-Superscope, Certron, Preferred Sounds, Cassette Developers, EAI Media Group, Cassette Recording Inc., Custom Tape Duplicators.

The final specifications on performance and physical size of the C-60 were mailed in May and a fourth committee meeting Aug. 3 considered the critique of the members of ITA. The preliminary draft of another specifications report was also mailed in May.

The increasing emphasis on
(Continued on page 56)

and cassettes invented them...Norelco®

Norelco Cassettes. Deals never better. Profits never bigger.

Ask your Norelco Representative about the best deals in Norelco history. They can actually amount to a 60% increase in your discount over our generous Spring Program. In addition, also ask him about all the other things Norelco cassettes will have going for you.

As always, Norelco quality is beyond dispute. It's the quality that sells and stays sold. And it shows in every Norelco cassette. If you could only sell one type, that's the type we'd make. But you can sell four types.

The Norelco 100

is a good value in an all-around cassette. High standard quality for background music, lectures, etc.

The Norelco 200

is a low-noise cassette perfect for music recording—the standard of the industry.

The Norelco 300

offers extended frequency and dynamic range for semiprofessional recording. It's the high output/low noise tape.

The Norelco 400

is our Chromium Dioxide cassette with Perma-Guides for jam-proof operation. The best for very critical recording on switchable equipment incorporating a CrO₂ tape position.



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Packaging Produces Purposeful Patterns

Growing emphasis on new magnetic tape formulations has in no way detracted from the tape industry's vital involvement with packaging.

A consensus of blank tape

manufacturers show that now, more than ever, with the advent of such formulations as, super dynamic, high density, low noise, cobalt and chromium dioxide, the industry is relying heavily on

packaging and allied aids to reach the consumer and attune his mind to the attributes of these new lines.

The approach to packaging is always different, and almost always innovative, ranging from wrap-around labels, to large-type e a s y-t o-r e a d specification, to youth-oriented, color-coded designs ranging from flowers and fruit to rock bands and surrealistic designs.

At Longines Symphonette, one of the most recent entrants in the blank tape stakes, the cassette boxes are color-coded in gold and white for "Voice" tapes, blue and white for music grades, and red and white for all-purpose grades. Eight track tapes also come in blue and white.

The company has also developed three different types of counter and floor display units. The Longines "wheeler-dealer"

display is a free-standing revolving-type unit that can hold up to 458 pieces of different configurations, while utilizing a mere two square feet of floor space.

The counter displays are available either in the "Grabber" design or the "Hot Pack." The Grabber holds 48 three-packs of "all purpose" cassettes, and is pre-filled on a free metal rack at the Longines plant. The "Hot Pack" is also pre-filled at the factory, and contains 30-blister packs of music C-90s.

Agfa-Geavert, another newcomer to the blank tape field, is marketing its several lines of cassettes in library-styled clear, flip-open plastic cases, each with an index card.

It is also enclosing an instruction manual with all its Stereo Chrome, chromium dioxide cassettes. The instruction sheet counsels users about special equipment requirements for the Stereo Chrome line.

All Agfa Gevaert's cassettes are packed in self-sell counter display boxes, and the firm is also developing additional promotional aids including in-store display centers, and other materials.

At Irish Magnetic Tapes, president Sol Zigman is pushing a shrink-wrapped storage tray containing four cassettes or cartridges. The storage trays are color-coded in green and blue, and can hold up to 12 cassettes in a library-type setting.

The packages carry list prices of \$8.15 for storage trays with four C-60 "professional quality" cassettes; \$12.35 for trays with C-90 cassettes; and \$14.55 for trays with four C-120 cassettes.

The packages are shipped with special promotional flyers and point-of-sale displays, and are being targeted to large retail chains including Fortunoff's, Arvin Stores, Masters and Montgomery Ward.

Irish 8-track blanks are being packaged in color-coded shrink wrap packages with rock band designs.

As a further promotion aid and pilfer retardant, Irish is pushing its "pilfer proof" cassette bar. This is a counter-display with a "go" "no go" lock that holds up to 96 cassettes.

This unit measures 7 1/2 inches square by 21 inches high. It has an attractive header card, and allows for the removal of a single cassette at a time.

At the Maxell Corp., storage binders that open like a book are being pushed. The black and white library packs, designed for both cassette and open reel tapes, can be stored on bookshelves after the commercial copy is removed from the wrapper.

The cassette pack (UD-LP) comes with a selection of three C-60 and three C-90 cassettes, and a large index sheet. It carries a list price of \$29.50.

The open reel library cover contains one seven inch reel of UD-50 or UD-35. List prices are \$9.65 and \$11.40 respectively.

The Certron Corp. is pushing "canned cassettes." The promotional idea features six blank cassettes in a tin can, with the slogan: "Your Top Tin." The line is aimed basically at the youth market.

For its audiophiles, Certron is offering its New Lab Series, and here, the emphasis is not so much on packaging as on tape and tape case features.

Further promotions from the Certron think tank include the "Wild Card" double play package with a "cue card" feature, designed for mike-shy recordists.

The Los Angeles based firm is also pushing a compact display rack that stands 37 inches high with header, and measures 11 1/2 inches wide x 13 inches deep.

Ampex is calling its blank tape promotional push "A Whole New

(Continued on page 57)

What would you do if your tape was so good nobody believed you?

That's the situation we found ourselves in, with our Ultra Dynamic formulations.

Audio demonstrations weren't enough. People refused to believe their ears.

We had to prove how good we are.

So, we developed a visual demonstration of sound that enables people to see the difference between our UD tape and any other tape they choose. By looking at an oscilloscope screen, they can compare energy output, range, distortion, signal-to-noise ratio and presence of dropouts.

Public Proof

Our first big public screening was the 1971 Consumer Electronics Show. Since then, we've been touring our demonstration all around the country. And since then, people have started to believe their ears as well as their eyes.

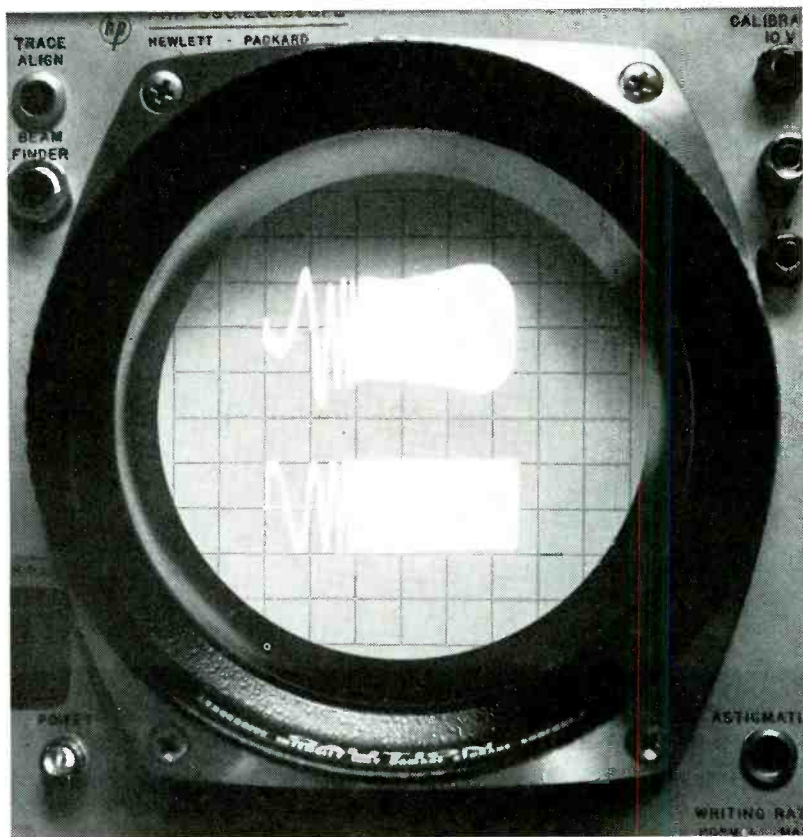
If you don't have an opportunity to see one of our demonstrations, try the Maxell Ultra Dynamic tape, in cassette or reel to reel, and try to believe your ears!

Technicalities

We use a Hewlett Packard dual trace storage oscilloscope and a Hewlett Packard audio sweep generator. The lower trace on the oscilloscope pro-

vides a view of the output signal of the sweep generator. The upper trace provides a view of the same signal having been recorded and played back so you can see the performance characteristics of the tape. In the picture below, Maxell

Ultra Dynamic tape is shown against the sweep generator trace. The flare at the right indicates extended high frequency response. The uniformity of the trace indicates an extremely accurate overall response.



You have to see our sound to believe it.

MAXELL ULTRA DYNAMIC TAPE

Frequency Response (dB)	
1,000 Hz	+1.0
7,500 Hz	+6.0
12,500 Hz	+8.0
15,000 Hz	+10.0

Output Uniformity (dB)	
7,500 Hz	0.2

Distortion (%)	
Dropout	0
Saturation	0
Level (dB)	+15.0
Signal to	

Noise Ratio (dB)	63
Erasure (dB)	69

For more information about the Maxell tape

line, write: Maxell, 501 Fifth Avenue, New York, New York 10017



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The answer to all your tape needs.

Broadcast, Institutional And the Home

By Ken Winslow

Are 3 Different Videotape Markets

ONLY when the hardware settles down will there be a market for which we can make videotape," is what every blank videotape manufacturer will tell you. Videotape manufacturing is a complicated business requiring a great deal of technical development and capital investment. Since the middle 50's when the commercial application of videotape recorders got underway, the equipment manufacturers have spawned well over 50 machine formats requiring different widths (from 2 to 1/4 inches)—different speeds (from 30 to 3 ips) — different hubs, reels, spools, cassettes, cartridges, magazines, etc. — and different winds (oxide in or out).

Somehow the tape makers have responded and additionally have developed oxides, bases, coating methods, impregnated lubricants, back treatments and higher coercivities to meet the challenges from the hardware makers and in a number of cases made the machines perform better than the designers ever expected they would.

To obtain the bandwidths required in videotape recording, not only is the tape moved past the video heads but the one or more video heads themselves are rotated at high speeds constantly beating against the tape. When the tape is performing as it should, a stable and noise free picture results. When it isn't, because of some manufacturing problem or accumulations of dirt and oxide debris, the result can be immediately seen in the displayed video as anything from dropouts which appear as random horizontal flashes to complete loss of picture due to clogging of the heads from loose oxide.

Users quickly find that good tape is their cheapest investment for without it the money put into good equipment is wasted and program production is lost.

The three markets for videotape center in broadcasting, institutional, and the home. Each of these markets uses open reel as well as cartridge forms of tape. Some manufacturers such as 3M Magnetic Products are in all three markets and supply tape in all forms and formats. Others pick out one market segment for concentration. A good number of manufacturers have come into and then left the videotape market. RCA and Kodak are two examples.

Broadcasting is basically an open reel quadruplex machine market using 2-inch wide tape. These machines range as high as \$150,000 with accessories. Aside from program delay, these machines are used for master production recording and editing. The demand for quality is high and the reputations of tape manufacturers are quickly made and lost depending on the ability to maintain product quality. In effect, the broadcast market is a single format market. Ampex and RCA are leading makers of compatible quadruplex machines as a result of government and broadcast interested engineering groups.

In recent years, both Ampex and RCA have developed cartridge versions of their quadruplex machines. These are highly automated and are used by broadcasters to preset and play in rapid sequence from the same machine as many as 25 separate commercials or spots end to end without break.

Among the suppliers of videotape for quadruplex machines are Ampex, 3M, Memorex and Coltape which distributes Japanese made Fuji tape to the U.S. market. Normal and high energy co-

ercivity tapes are available from several of the manufacturers.

Single lot price for 60-minute ranges around \$200. Some cut-rate reconditioned and seconds are available for the quadruplex

market but volume is very small because of the production and equipment performance risks involved to the user.

The institutional market is largely a helical format market.

There is a great confusion of incompatible videotape machine formats. Many are no longer being manufactured but are still in use. There are well over 20 different formats.

(Continued on page 52)



remember PANDORA'S BOX?

Remember the lady Zeus sent down to earth with a little box full of plagues and troubles? Next time you buy a tape cassette, remember Pandora's box; unless it says TDK, you don't know what problems you're bargaining for.

Sticking. Jamming. Tape tangling and breakage. Wavering pitch from uneven speed. Noise. Signal dropouts. One way or another, the sounds you want to capture and keep can be spoiled or lost forever.

Reliability is no hit-or-myth proposition. Only if you buy TDK Super Dynamic cassettes can you

be really sure; sure of having a cassette that will never let you down; sure of having a cassette that will give you ultra-wide frequency response, high output and extended dynamic range, and so little noise and distortion, you won't believe it. When you buy TDK, you buy the world's finest quality.

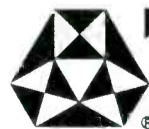
Next time you buy cassettes, think of Pandora's box full of woes—and buy a box of trouble-free TDK—the cassette with reliability built in.

TDK Super Dynamic and Deluxe Low-Noise tapes are offered in cassettes and open reel. TDK—only the finest.



Purity in Sound

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TDK



Broadcast, Institutional, Home

• Continued from page 51

ferent manufacturer / distributors of helical videotape machines.

Each of these machines and model types requires its own combination of tape width, reel type and size, tape thickness, range of playing lengths, coercivity levels and tape wind.

While tape widths can range from 2-inch (Ampex 660 and Sony PV1203 to 1/4 inch (Akai), generally speaking tape supplied to this market is 1-inch for mastering (machines by Ampex, IVC, Sony, Panasonic, Shibaden, etc.) and 1/2 inch for distribution.

In 1969 the Electronics Indus-

tries Assn. of Japan, in an effort to develop an industry standard, issued an inter-manufacturer open-reel machine format known as EIAJ Type 1 which uses a 1/2 inch wide tape.

Manufacturers quickly adopted the EIAJ 1/2 inch standard and are gradually discarding their prior individual 1/2 inch standard formats. Institutional users rewarded this effect toward standardization by purchasing larger quantities of machines.

Reports are that at the first of 1972 there were 60,000 EIAJ 1/2 inch machines in use and that by the first of 1973 the number

will reach 100,000. The result for the videotape manufacturer was to create an important market. Every manufacturer today supplying tape to the institutional market makes an EIAJ 1/2 inch tape and has found it to be one of his biggest volume sellers.

Because different helical machine formats use reel-to-reel speeds which range from 6.9 to 10.5 ips, tape lengths are typically designated in playing time rather than footage.

For open-reel helical machines the standard tape thickness is 1 mil. Some manufacturers are making available .75 and .5 mil tape.

The EIAJ 1/2 inch standard machines which are used by education, corporations, government and other institutional agencies for instant replay, interchange of recorded programs, and (as a result of constant technological improvements for master recording and post-production editing, use 1-mil tape at a speed of 7.5 ips. This tape is supplied in standard coercivity back treated formulations by 3M, Ampex, Memorex, Irish, BASF and other manufacturers. 3M also supplies open-reel EIAJ 1/2 inch tape in a high energy cobalt doped iron formulation which will improve the performance of any machine using it by 2 db signal-to-noise according to company spokesmen. Popular lengths are 20, 30, and 60 minutes.

Prices for a 1 inch one-hour tape will vary as to the machine format involved because of the differences in reel speeds. Price for an hour 1 inch Ampex tape (9.6 ips) is around \$60 and for

an hour 1 inch IVC tape (6.9 ips) around \$45. The cost for an hour EIAJ 1/2 inch tape (7.5 ips) is around \$40. DAK Enterprises, which calls itself the only retailing manufacturer of videotape, sells direct through the mail hour lengths of 1 inch Ampex for \$28.50, 1 inch IVC for \$21.50, and 1/2 inch EIAJ for \$16.

The developing consumer videotape market is mainly concerned with cartridge/cassette tape. Akai manufactures an open-reel 1/4 inch tape machine which has found its way into both the institutional and consumer markets. Tape initially was only supplied by Akai but is now also being supplied by Irish, BASF and others. An hour tape for the Akai is approximately \$20.

Cartridge/cassette tape equipment on the market today for the institutional user is supplied by Sony and uses 3/4 inch wide high energy tape sealed from user access in a plastic cassette. Cartridge Television Inc., through its manufacturing and retailing arrangements which include Sears, Admiral, Emerson and others, is providing consumer equipment which uses 1/2 inch wide normal energy tape sealed in a plastic cartridge.

The EIAJ has announced a standard under development which will provide for a 30 minute capacity cartridge containing its open reel format normal energy tape. RCA has announced a consumer tape cartridge player system which uses 3/4 inch wide high energy tape to be available in 1973. Philips has also announced that its already established 1/2 inch European tape cartridge equipment has been adapted for U.S. television standards and is expected to be available for delivery in the U.S. starting in January 73.

With the exception of the EIAJ cartridge and Cartridge Television, all of these cartridge/cassette developments are based on the use of high energy tape. This tape formulation, which is available either as a cobalt doped iron or chromium dioxide coating, represents an advance in the state of the videotape-making art.

The doubling of tape "recording power" over the normal energy tapes of the past has permitted the design of the new cartridge/cassette systems to incorporate smaller equipment and to use slower tape speeds in the range of 3 to 4 ips for a high quality picture. The net result to both the institutional and consumer markets is to provide equal or better video from smaller machines using less tape at a cheaper cost to the user.

Delivery?



We've got it made.

Ready and waiting . . . quality cassette and 8-track parts . . . plastic molded boxes . . . any quantity . . . now! Call the makers of Magna-Pak, and you've got it made.



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Blank Audio Tape Field

• Continued from page 44

videotape to the consumer will begin to boom around 1975. Of course, in the meantime, the market for videotape will continue to increase in business and institutional areas.

But it is the home area where blank videotape promises to accelerate the boom in unrecorded software. Even though Sears and other retail outlets have just started offering video units, marketers are very excited. It is pointed out that Sears initially choose 18 stores in the Chicago area for test marketing its Cartridge Television system, but this month enlarged the number to 32 stores for its Los Angeles portion of the program.

You've got it coming to you from Ampex!

More profit! New blank tape cassettes, new open reel, new 8-track and new accessories, A new Ampex exclusive: 40-minute C-40 cassettes. And the hottest accessory item in the industry, another exclusive: the Ampex cordless head-demagnetizing/cleaning cassette. Order the full line now and enjoy top margins from Ampex.

New appealing packaging for cassettes and open reels—customers can't miss them! New

product improvements for top "stay sold" quality. And new opportunities for repeat business and faster turn-over. It all adds up to a new deal for you—a great profit deal from Ampex.

These are the cassettes with the smart, new Ampex look:

Ampex 360 High-Frequency—general use, high quality performance. Ampex 350—economical with a good shelf look, youth appeal, built to "take

it." Ampex 362 Extended Frequency—low noise and highest performance. Ampex 363 Chromium Dioxide. Go for all of them—go for profit—go for Ampex.

Contact Ampex Corporation, Magnetic Tape Division, M.S. 22-02, 401 Broadway,

Redwood City,

CA 94063.

(415) 367-3887.

AMPEX



Companies Fight The Frankenstein (Cheapie Tape) Who Stalks The Industry

FOR BLANK TAPE MANUFACTURERS, happiness is getting rid of "cheapies."

And after several years of trying, most blank tape producers agree: Retailers, buyers and consumers are snubbing poor quality tape and quick-buck tape manufacturers in favor of quality product.

Although cheapies are still around, and many confirm there always will be some market for them, there is optimism among manufacturers that poor quality cassettes are fading from the market.

Shopping for cassettes is a bewildering experience for many tape recorder owners. First, there is a wide range of cassettes ranging in quality from poor to excellent. Second, because cassettes are sealed, few consumers see the critical inner mechanism that determine the performance quality of the product.

"If cassettes are to fulfill their promise," says Carl Frederick, marketing director of Audio Magnetics Corp., "the industry must eliminate cheap tape, the Frankenstein monster of the business."

The International Tape Assn. is taking the bull by the horns in an effort to establish quality tape standards.

The organization has formed a plastics, raw tape, hardware and duplicating committee to investigate the headaches of irregular software.

Gene Barker, who directs the ITA committee and who is quality control director of Audio Magnetics, outlines a plan the ITA is undertaking to insure cassette quality.

"We want to write performance standards for the industry," he says. "These standards will assure consumers that the blank cassette will operate for an acceptable length of time under all normal operating conditions. Product meeting the ITA standards will display a seal of approval."

Barker feels that all manufacturers can submit product to a private laboratory for testing. "If the product passes a test," he says, "it will receive an ITA approval sticker."

What can blank tape manufacturers do to curtail cheap cassettes—RIGHT NOW.

Maxwell, for example, has a traveling tape clinic which tests cassettes in retail locations. Technicians from Maxell willingly test all brands and point out strengths and weaknesses in each.

BASF has innovated a new cassette transport system designed to eliminate jamming in chromium-dioxide tape. It also prevents the tape from sticking and precludes wow and flutter that comes from variable tape tension.

Audio Magnetics is educating buyers, retailers and consumers on the dangers of incompatible cassettes by releasing material (brochures, flyers, etc.) to the trade and to consumers.

"Our message is right to the point," believes Frederick. "The lack of stringent cassette standards represents a significant threat to the industry. A greater awareness of the situation is needed to prevent consumer desertion."

The company feels poor quality cassettes come in two forms: Oversized parts produced by overzealous companies overeager to make a quick buck, and poor quality cassettes that fail during prolonged use and are incapable of optimum performance.

Equipment manufacturers are alarmed at the poor quality tape being sold by fringe tape com-

panies and others which are trying to rebound from financially troubled times.

Sony is educating consumers with the slogan, "You can't really afford to save money on bargain tapes."

Many executives feel that a grading system would assist consumers in telling the difference between "good, better and best."

"Bargain tapes contain little, if any, lubricants and can cause serious head abrasion," says a Sony spokesman. "The heads become pitted and tear the oxide from the tape. Then this oxide builds up into a gummy film, first causing loss of high frequencies and eventually deterioration of sound.

"Not only are the heads ruined,

but the capstan, pinchroller and tape guides are contaminated as well."

Manufacturers offer these guidelines in selecting tape:

—Is the tape guided around stationary posts or (better) is it guided by rotating posts anchored by lubricated metal pins?

—Is tape pressure against the heads accomplished by a sponge, which becomes rigid and inflexible after a few uses, or by a metal spring, which assures constant tape-to-head contact for long periods of use?

—Is the tape pressure pad in sections causing uneven winding of tape on the hubs or does the cassette have a one-piece pressure pad for a smooth tape pack?

(Continued on page 57)

BUY DIRECT AND SAVE \$\$\$

#54 STEREO CARTRIDGE CASES \$2.50 EACH



24 8-Track Tapes
48 Cassettes Covered in
handsome Alligator Vinyl Red
Flocked High Impact Styrene
insert.

THIS MONTH'S SPECIAL

50 pcs. \$3.00 each
150 pcs. 2.75 each
500 pcs. 2.65 each

Cases packed 1 per box and packed 72 pcs. to a skid.

Custom Case Mfg. Co., Inc.

Wanted: Distributors, State-wide master distributors and Reprs. **NO PHONE ORDERS—BY MAIL ONLY**
5511-19 Bragg Blvd. P.O. Box 5625, Fayetteville, N.C. Private labeling done

BASF jamproof cassettes.

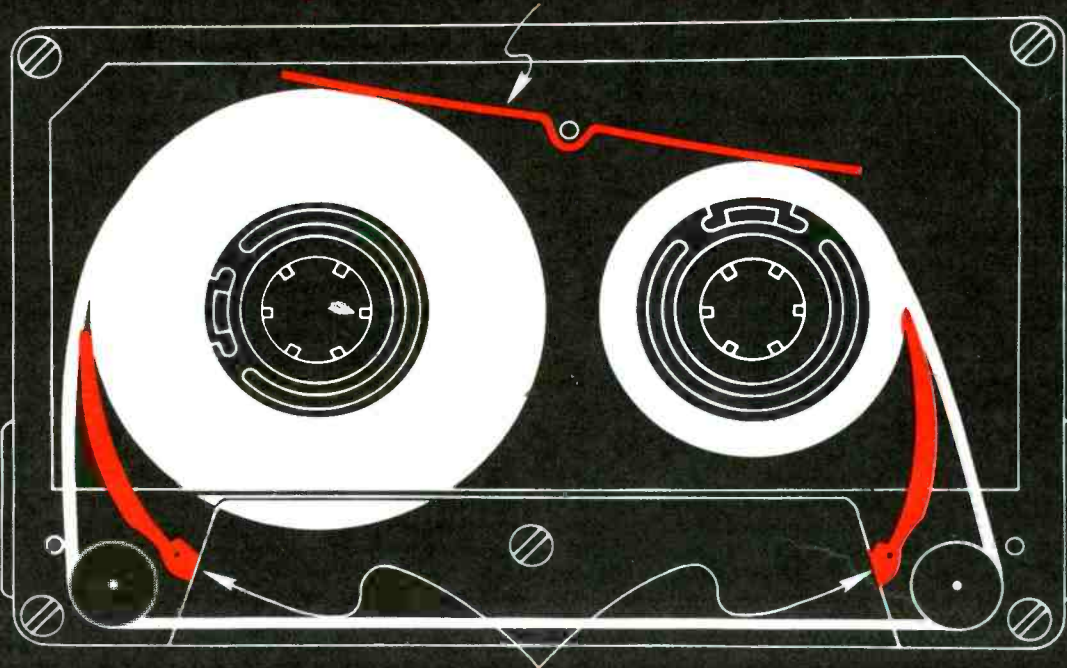
Now all BASF cassettes feature jamproof special mechanics. The most significant design breakthrough in the cassette marketplace today. Prevents jamming of invaluable recordings. Eliminates wow and flutter. Prevents tape edge dropouts.



Finally, a cassette with 100% mechanical reliability. Buy BASF Cassettes with jamproof special mechanics.

For the BASF dealer nearest you, write BASF SYSTEMS INC, Bedford, Massachusetts 01730.

Tension spring in C120's prevent jamming due to tape looping.



Two precision guide-arms insure smooth precise winds to eliminate jamming.



Audio/Video Products

Tape Products; A Rapidly Growing Business

It is only within the past several years that the consumer wishing to purchase quality blank tape has been able to go with confidence to some outlet other than his local tape and audio specialty shop.

The history of blank tape in other outlets—particularly that of blank cassettes—has been one of poor or neglected displays and packaging, low prices, poor quality and the general gaining of a poor reputation. The same has been true on a smaller scale for 8-track and reel-to-reel blanks.

Much of this is now changing or has already changed. Rack jobbers, drug chains, distributors and mass merchandisers are now stocking and advertising quality blank tape, both brand name and private label. Much attention is going into display, and the way a tape is packaged is increasingly important to the buyer handling tape.

The average consumer is more quality conscious than at any time in the past. Generally, he knows what he wants when he enters the store and will not settle for "cheapie" tapes or special "bargains."

Many costumers have had bad

experiences with blank tape in the past, particularly in the infancy of the cassette and when 8-track playback/record equipment first became a realistic item in the marketplace. Retail tape buyers confirm that most consumers remember these experiences, and are willing to pay a few extra cents to be assured of quality.

The proliferation of tape hardware now available with record capability has undoubtedly helped spur this relatively new concern for blank tape on the part of retailers and consumers. But there is another reason behind the blank tape boom which is equally important. The concern on the part of blank tape manufacturers and suppliers for the mass market.

At the recent Consumer Electronics Show, virtually every major manufacturer and supplier introduced or expanded lines specifically aimed at the mass merchandiser or dealers other than specialty shops.

Audio Magnetics bowed its Tracs line; the Longines Symphonette Society showed a large line aimed at the mass merchandiser; Certron is aiming at the mass retailer with two and three-

packs and its canned cassettes; TDK showed displays for the audiophile dealer; Ampex showed their marketing strategy for an attempt to capture more of the mass market; Norelco displayed their supermarket racks; Irish Magnetic Recording Tape broadened their lines; Mallory showed a head cleaner leader; BASF showed its hardware as well as its blank tape line; Audio Devices showed a complete new line; Memorex said it would aim at the mass merchandiser as well as the audio specialist; Maxell bowed a special library pack; the 3M Co. bowed a number of colorful displays, and a number of smaller firms also revealed plans to aim at a broader market than the audiophile.

With all of these new tools at their side, how are mass retailers taking advantage of the blank tape market? Are they taking advantage at all and do they consider it worthwhile? What are their marketing strategies and how are they promoting and merchandising tape? Discussions with representatives of Heilicher Brothers, the Minneapolis-based national wholesaler, Le-Bo Products Co., Inc., one of the largest accessory firms which also does a huge job in blank tape, and the tape buyer for a large drug store chain helped shed some light on these questions.

How is the mass user handling the blank tape boom? Part of the answer comes from Duane Halter, buyer for non-record products for Heilicher Brothers.

"The market for blank tape is growing at an unbelievable rate," Halter says. "We are consistently looking for new ways to promote our product as well as the brand names we handle."

Halter offers some opinion as to why the blank tape market is growing so rapidly. "First, there is an audience of hardware for recording, including quality merchandise in cassette and reasonably priced 8-track units. Concerning the tape itself, the quality is constantly improving and the prices are coming down."

As far as promotion is concerned, Halter says, "We are now doing a lot of promotion with our own private labels, Music Land and Music Maker. We try to merchandise cassettes within the music department, because this offers a good spot for the C-40, which is used primarily for album duplication. Eight-track tapes are also becoming more and more successful, mainly for the same reason. Some of the promotions we utilize are four 80 minute 8-tracks with a storage case at a low price and three C-60 cassettes in a poly bag. In promotion of brand names, we are always involved in the promotion.

"With most of our high volume accounts," Halter continues, "we are given pretty much of a free hand in setting up the kind of display we feel will be effective. We do feel it is difficult to merchandise tape on the counter because this is a prime area and who is to say what takes precedent.

"Peg boards, particularly on the end of a record rack, have been effective. A blister pack or poly back can be shown here, and it offers a little flexibility.

However," Halter adds, "every store is different. The key as I see it is to have different ways to display tape because of the variety of outlets and the differences in departments within these outlets. One thing we like to do is put tape in the accessory department. There is less pilferage here and it adds congruity to the department."

On some other aspect of pro-

motion, Halter says, "We will always help with a newspaper ad. Because we promote records, it gives us the ideal opportunity to promote blank tape in the same space. It creates an area where we can promote it, and we're trying to get the record buyer because this is our bag. We also want the young consumer and we aim at him in our ads. Sometimes this is unintentional, because the blank tape promotions are tied in with record ads which he reads, but the message still reaches him."

Talking about in-store display again, Halter says that in a large volume store, such as a mass merchandiser or a discount store with specific departments, there is generally enough volume done in an area such as the record or accessory department, he says, that blank tape will fit right in.

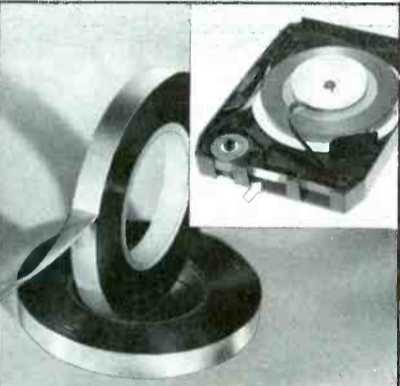
"Again, display depends on the given situation," Halter points out. "If there is no floor space, you're stuck pretty much with the poly bags. If there is some shelf space available, then you can be very flexible with your display. It also depends on our customers, some which have specific rules on

how they want to merchandise tape."

Halter estimates that the blank tape market has increased ten times for Heilicher Bros. in the past five years, and adds that besides his private label, TDK, 3M and Memorex are carried. Cassette and 8-track are given prime attention, with reel-to-reel going to a relatively limited market. He also notes the C-40 as "something we have been waiting for a long time." This new length lets the firm "promote the cassette as something a consumer can record an LP on, which is an aspect we really didn't have before. This brings about a job of educating the consumer, so he will know that the C-40 and C-45 is just right for a record. We are also providing fliers for our route men and salesmen to let them know about our new promotions."

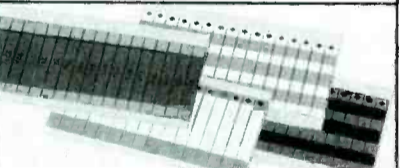
Halter adds some general ideas on blank tape promotion. "As far as a promotion is concerned, we will always have different packages at different times to follow different promotions. Don't remain stable, this is another important point. Come in

NEW! ONE-STOP SHOPPING



ALUMINIZED SENSING TAPE, TYPE CC-3807

The perfect sensing tape for splicing 8 track stereo cartridges and new cassettes. Aluminum foil and Mylar* maintains essential strength characteristics with minimum thickness. Also available in new "Lower Profile" Sensing Tape, Type CC-3810.



SPLICING TAPE, TYPE WST-12 OPAQUE

For magnetic tape and film; maximum strength with minimum thickness; excellent characteristics through all temperature ranges and processing chemicals. Close tolerance width ideal for automatic equipment. Also available in new extra thin type: ask for WST-10.

END TABS

Specially designed paper fasteners for blank or pre-recorded tapes. Easy placement and pickup. Color coded, up to 3-color imprint.



PROMOTION LABELS

Complete range of standard sizes and shapes for any use—record jackets, albums, covers, sets, awards, featured hits, inserts, special sales; round, square, special-shape; 1, 2 or 3 colors, FAST, FAST delivery.

CARTRIDGE AND CASSETTE LABELS

Self-adhesive, available for imprinting on C60, C90, C120 or custom sizes. Uniform and accurate printing and die cutting.

*Registered trademark of Dupont

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over fifty years designing & building automatic packaging machinery and systems.

with a new package from time to time and make sure you can switch around to meet the situation. We've found that more than one unit to a pack works well, so we try to use this," he offers as one example.

"Make sure you're trying to give the consumer and the dealer the best possible deal, and this will increase your volume.

"Anybody caught in a specific merchandising bag is crazy. You have to be involved in a number of projects at the same time and you have to keep your eyes open for change."

Another firm doing a large volume in blank tape is Le-Bo Products Co., Inc. a New York-based accessory firm. Company vice president Leslie Dane states:

"This is a rapidly growing business, especially in 8-track tapes because of the large number of record machines now on the market. The cassette is still hot, but 8-track is unbelievable. We feel blank tape should be sold in the tape department because we feel record people are the best promoters. In addition, the people we want to sell are shopping in this department.

"We try to give blank tape a prominent display and a good-looking one. One thing we do is offer display cards and packages. Counter display is also important, because I feel there is more of a pilferage problem with floor displays. Also, we like to have the tape on a large card, both for appearance and for less chance of pilferage."

Dane feels that 40 and 80 minute blank tapes are prime movers now, while 35 and 70 minute times in this configuration are also good. Album recording is the reasoning behind this. The C-40, C-69 and C-90 are favorites in cassettes.

Image is also important, according to Dane. "You must establish an image for blank tape. Show it as an important product. Tie your promotions in with the way the market is going at any given time. The car cassette is one example, as is chromium dioxide tape, which moves well to a certain group.

"One thing we try and do is tie a whole package together. We offer one display with 12 to 14 items, including loaded tape, head cleaners and magnifiers. This is a complete system in one rack. We also have displays featuring splicers."

In newspaper ads, Dane feels it is important to tie blank tape in with records and prerecorded tapes. Packaging is another important thing in tape. "Keep it colorful and attractive, Dane says, "and be able to show a wide selection. Make sure that it is labeled well."

Dane cites a number of stores he feels are doing a good job with blank tape, including Korvettes, Sam Goody's, Two Guys and Arlans. He cites Korvettes, for which the firm provides its Le-Bo Tone private label in a distributor capacity as a particularly good example.

"First, Korvettes does a fine job displaying the tape," he says. "They generally keep it in the record and tape department, which we feel is the right place. They also make it prominent at the checkout counter. They tie it in well with hardware and prerecorded records and tapes in ads and they have knowledgeable salespeople."

Dane notes that Le-Bo will be sending out educational material to their accounts and salespeople on the tapes themselves and proper display methods.

Drug chains have also become increasingly involved in the blank tape market. The buyer for one large chain notes: "It's always been a good market for us, but now it's growing by leaps and

bounds. We display our tapes in the electronics specialty department and do much of this in an open gondola.

Packaging," he continues," is just as important in tape as it is in any other product. So is display. Make sure the tape is out where the consumer can see it and keep something close by, such as hardware, to draw him to it. We make it a point to color

code all of our tape to make it a little more attractive.

This buyer notes that "a lot of dealers have tape available for sale, but they use it as a promotional item. They're not really involved in the business. It's my opinion that any mass merchandiser who wants to get into the business and do a good job should have a private label, a full line and a full-time maintenance of the line. I know this works

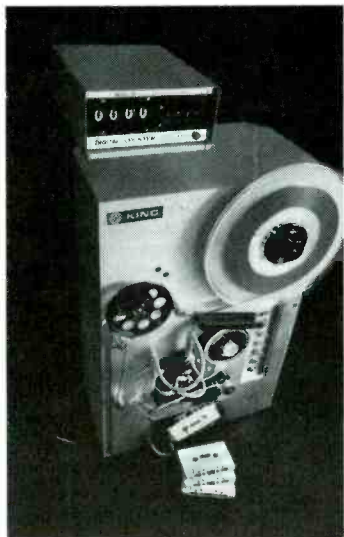
because I've seen the results when we run out of our private label. Consumers complain, and they don't want the brand names that we carry.

"Another point he emphasizes is "The need to promote your private label. We almost automatically run blank tape and hardware in the same ad and we make sure we run a good price on the tape. If we run a cassette recorder at \$39.95 with the blank

at a reduced rate, and a major competitor runs the same unit without the tape, our sales are invariably better. There is a good markup in tape, and we can afford to reduce the price for a day or so.

"It is also very important that the tape you carry be quality tape if you want to keep a consumer. The average consumer may not know what's being done for him, (Continued on page 59)

Making the world's best cassette winder wasn't enough.



About three years ago, we at King Instrument set out to make the world's best cassette winder.

Modesty aside, we did just that. With the King Cassette Winder.

One operator on two King Cas-

sette Winders will put out 1,800 to 2,000 cassettes per shift vs. 500 on any other two machines. And ours is the only cassette winder with consistent, repeatable, automatic splicing and wind-in of leader.

We've also got the industry's most accurate tension control, and tape handling that's precise and gentle enough for even 1/4 mil (C-120).

So anybody who's anybody has wound up using King Cassette Winders. Exclusively.

But that wasn't enough to satisfy us.



The new King 8-Track Winder.

So we came up with the world's best 8-track winder.

One operator on one King 8-Track Winder will out-produce one operator on any *three* other winders. That means you save on labor, on machines, and on floor space.

But with all this speed, you still get a blank-tape footage count accurate to within 2%, accurate drop loop length control, and unmatched tension control.

You also get the most beautifully wound cartridges in the business. Because we've got an adjustable soft core that automatically winds the tape at three different successive speeds.

But that wasn't enough either.

The new King Automatic 8-Track Splicer.

So we came up with the only fully automatic 8-track splicer you can buy.

The operator merely places the two loose ends on vacuum blocks. The machine does the rest.

But we still weren't satisfied.



The new King Digital Cassette Winder.

So we came up with a machine that gives the digital guys virtually all the advantages of the King Cassette Winder. Plus it can splice tape and punch EOT/BOT holes all by itself.

People have told us our digital cassette winder is a real break-through for the industry.

But did we think that was enough? No.

The new King Tape Re-Winder.

We came up with a whole new kind of machine. It can be used either for rewinding 8-track and cassette pancakes, or as a break-down machine loading onto 3", 5", and 7" reels.

It gives you phenomenal speed, excellent tension control, and a book wind.

And with this new King Tape Re-Winder, we finally felt we had accomplished enough. For now.

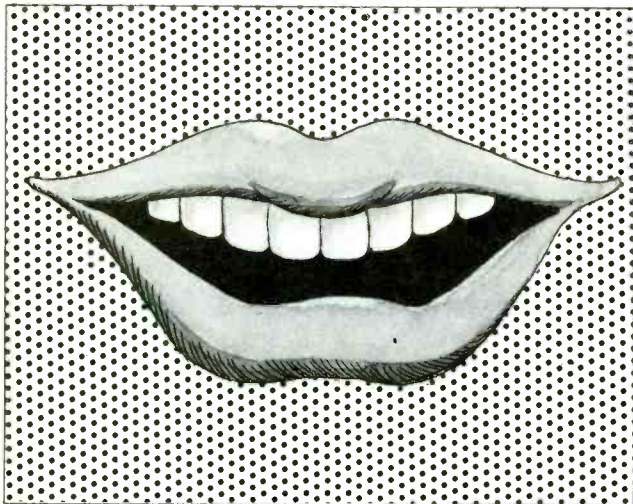
The best way to appreciate it all is to come up and see for yourself. Set a date with our Paul McGonigle at (617) 568-8771, or Telex 94-8485.

King Instrument Corporation, Hudson, Massachusetts 01749.



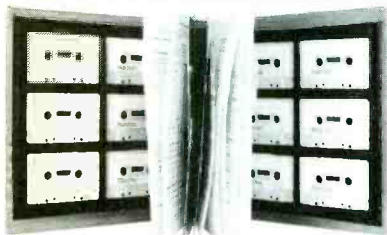
World leader in tape tailoring systems.

We're Through Talking!



Yes, IMIC-4 is now history. The giants of the music industry met, conversed, argued and talked. But that's all over now. Almost.

IMIC-4 may be history, but the voices of the key music executives who attended are still being heard around the world.



Contained in this case are the voices of IMIC conferees recorded "live" in Acapulco, Mexico. This multi-media documentary, consisting of 12 cassettes and collateral printed material, is available to those who want to know more about the music business and how the decisions

made at IMIC-4 affect the music industry.

Your purchase of this recorded documentary may be one of the best investments you'll make all year. Order now! It could be the most important chronicle on your bookshelf.

The IMIC-4 multi-media documentary is available for \$95. But the knowledge and information contained in this recording is worth a hundred times that.

Don't delay. Order your IMIC-4 multi-media documentary now. We may be through talking, but you're not through listening.

Technological Breakthroughs

• Continued from page 49

higher quality tape, as seen in the development of such coatings as chromium dioxide, cobaloy, cobalt energized coatings and so forth, is thought of as primarily focusing on consumer usage.

An interesting aspect of the push for better quality is the recent naming of Gene Barker, Audio Magnetics' corporate director of quality control, to the chairmanship of the Los Angeles division of the American Society of Quality Control, an organization dealing in all product areas.

Barker named over six areas where AM has improved its cassettes. These include use of a patented liner used to shelter the tape, lubricated metal pins as opposed to the stationary post, a metal spring rather than a sponge, a pressure pad in one piece rather than in sections (which often results in uneven winding), a sealed window and screwed housings instead of sonic sealed housings.

Not all breakthroughs are in the area of cassettes. Barker indicates that the Gardena, Calif.-based firm is already testing the mechanics of the 4-channel 8-track blank, which will require a whole different internal mechanism. There are breakthroughs in longer length in 8-track and in higher frequency 8-track tapes. George Saddler, marketing manager, TDK, has stated that 8-track will become a hi fi medium, particularly because of the head start 8-track has in quadrasonic.

Turning to the interior of cassettes, Howard Pearson points to several breakthrough areas. One significant improvement is in the shielding bracket where Overland has gone from nickel alloy to silicon steel. "Our 470 shield is now one-fifth the cost of just a few years ago."

Overland has developed additionally, the 510 and 570 foam shields which eliminate an extra part. Also, increased production has reduced by one-third the cost of the 201 cassette spring pad, he says. "This sells for about half what it sold for four years ago."

Whether reductions in some areas will result in lower priced tape at retail is dependent on numerous factors, experts say. For one thing, new formulations are costly, though there are hopes for breakthroughs in this area too.

In one sense, many in the industry are not so concerned about lower costs as they are in selling the consumer again on the dependability of tape after a period when much consumer dissatisfaction has been registered. Also, says Keith Johnson, intense competition among the many marketers of blank tape has tended to lower performance standards. Furthermore, there is a need to more thoroughly identify the market.

Relating technology and marketing is proving difficult at Dow, Johnson says. "We're an intermediate chemical supplier. Consequently, it is difficult for us to develop marketing expertise. The desire is there. We want this business. But we're not experts in marketing and unfortunately the blank tape manufacturers are often not too interested in telling us their problems and requirements. There is a lot of proprietary information."

Dow has developed two different types of binders with varying degrees of viscosity, he says. Right now, however, the company hopes for the establishment of better performance standards and

above all more communication with producers, particularly relating to marketing.

W.H. Madden, marketing director, 3M, lists several breakthroughs he believes are significant. Spanning the last two years, there was the introduction of 3M's cobalt energized tape coating, a high energy product both for audio and video applications. This was important, he says, because of the compatibility factor: i.e., consumers could use the cobalt tape without worrying about bias switches and so forth.

Although chromium dioxide is an acknowledged breakthrough, and made all the more significant by the large number of tape players now equipped with bias switches, the record companies still have not adopted chromium and continue to order standard oxide, according to Carl Frederick, marketing director, Audio Magnetics. Two chief reasons cited: not enough hardware and it would make the price of pre-recorded cassettes too high.

Nevertheless, the breakthrough coatings such as Cobaloy, chromium dioxide and cobalt, have amounted to a vanguard movement in blank tape leading to still other almost exotic sophistication. BASF, for example, introduced early this year a new transport system for its chromium dioxide line. The jam-proof feature, says Tom Dempsey, marketing and sales vice president, "prevents the tape from sticking and precludes wow and flutter that comes from various tape tension."

Still another refinement is a pair of hinged arms inside the cassette to guide the tape "pancake" flat as it winds on the hubs preventing uneven winding and snagging. Yet one more feature is the recess next to the accidental erasure "knockout" which triggers bias and equalization for chromium dioxide.

Other breakthroughs mentioned by Madden were the recent introduction of a low noise, lubricated tape for 8-track applications and the Posi-Track backing. The new low noise tape is, moreover, thinner by 1/4-mil. As for Posi-Track, this was a break-

through on the other side of the tape where a highly conductive coating cuts down on static electricity build-up, causes the tape to lay flatter and wind easier on slaves, he says. Yet another breakthrough is the trend to longer rolls of tape. "Our price has come down in bulk pack rolls," Madden says.

One of the greatest assaults on improved technology is taking place at Ampex where a team of five men are at work on the C-120 project. These men, in addition to Graubart, are Dave Mills, manager, audio products development; Irv Wolf, manager, plastic and chemical engineering; Warren Simmons, product manager of audio products family; George Armes, products marketing manager.

Graubart says the long period from the time of first patent application to more recent adaption of the Thermo-Set process derived from Ampex's extreme care in avoiding certain problems. "There is a danger in developing a catalyst coating like this because there can be fracturing of fine micro particles that can cause head wear."

The whole story, though, is not in the tape itself. The team approached the project by concentrating on the key points where the edge of the tape interfaces with other parts of the cassette, such areas being the rotating side roller and the fixed chute gate.

The men further agreed that because the cassette itself and the player interface, thorough research had to include the testing of the new C-120 with very low grade machines. "We developed what we called 'worse case situations,'" says Graubart, referring to inexpensive tape players.

"The consumer really doesn't know what factors are working in his favor," says Ampex's Bruce McGilway in referring to the research going on in blank tape. "But he will realize the cleaner, crisper tones and better reliability of a tape over a longer period of time."

That's the message marketing men want to hear.

Please send me _____ complete sets of
Quantity

The 4th Annual IMIC Seminars, recorded on location and edited by Billboard.

12 cassettes, collateral printed material, bound for bookshelf storage \$95.00 per set.

\$85.00 each for quantities of ten or more.

Add \$5.00 per set for outside territorial U.S.A., postage and handling.

\$2.00 per set for U.S.A., postage and handling.

Enclosed is my check for: \$ _____
or Sterling equivalent _____

Please bill my firm against
Purchase order # _____

Billboard Publications, Inc.

9000 SUNSET BOULEVARD, SUITE 415
LOS ANGELES, CALIFORNIA 90069 (Department M)

NAME (Please Print) _____

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COMPANY _____

STREET ADDRESS _____

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STATE OR COUNTRY _____ ZONE _____



First play, and hundreds more, HDP-71 delivers a sound performance everytime. A new high density oxide formulation and coating technique meets the most demanding recording and playback standards. Performance too good to be true? Listen for yourself. Samples of our C-60, C-90 and C-120 are ready for shipment. Just ask.

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Telephone: (914) 698 8660 In Canada Telephone: (514) 735 4463

Packaging Produces Purposeful Patterns

• Continued from page 50

Ball Game," and is putting much emphasis on graphics. The Ampex blank cassettes are now being dressed in contemporary colors for impulse sales. Included in this promotion are the Ampex 350, 360 and 363 chromium dioxide cassettes.

According to Bruce McGilaway, manager, Ampex Magnetic Tape Products, the company has also developed a special new carton for the consumer products series. "This," says McGilaway, "does triple duty for the retailer or merchandiser, giving him maximum flexibility in the point-of-purchase display of high traffic items."

McGilaway further explained that the cartons, designed to hold 12 cassettes in their individual library box, are designed for three separate functions. "The first, would be to stand vertically. The tear out strip at the bottom of the box allows for free standing. This permits the unit to serve as a counter display that dispenses as the consumer fills his needs."

The second function of the carton, is its special hanging capabilities designed with rack poles in mind.

The unit also allows for one side to lay flat, and the front lifted and folded back to display all 12 cassettes. To complement the carton, Ampex has developed a wire carousel that looks like a piece of sculpture when empty. This unit can when filled, hold eight cartons of cassettes in any play length or product series, and Ampex officials are hoping that it could eventually become an industry standard.

For its 8-track cartridges, Ampex has redesigned the graphics on the box to create what it calls a family image. The various play lengths are color coated, and the finished product boasts an eye-catching appeal.

The company's open reel tapes are also packaged with the family image in mind, and are color coated in predominant black and foil. In addition, each reel in the open reel series is packaged in its own library box with labels featuring product identification and a complete description of the tapes on the backside.

The Dynasound Corp has developed a tape storage system called "The Stow-away," and designed for 32 cassettes. It is stackable, has a rotary base, and tapes can be stored in it with or without its original box. The unit retails for \$9.95.

At the 3M Co., emphasis is on the company's "Sounds of Summer" promotion, which is keyed to two specially carded Scotch brand high energy cassettes, featuring a mail-in coupon that offers the consumer a 34 inch x 62 inch towel, for \$2 and the coupon.

The promotion package con-

tains 144 cassettes, and a self-contained point-of-purchase floor or counter display. The carded cassettes can also be used on peg-board displays with wall banners and posters.

Companies Fight The Frankenstein (Cheapie Tape)

• Continued from page 53

—Can you view the tape through unguarded slots in the cassette shell or through a large plastic protected window which keeps out dust and other foreign particles?

—Does the tape itself provide

good recording and playback characteristics?

"Opportunistic, fast-buck tape manufacturers are ruining the business for legitimate companies by producing shoddy cassettes," Frederick says. "If the industry doesn't police itself," he believes,

"the government will. In this era of consumer protection, it doesn't take too much for public outcry to involve the government."

Warns Frederick: "If cassettes are to become a true high fidelity medium, it must take the high (quality) road."



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TDK



Advances have been made in sophisticating the innards of cassettes. Girl at top left and the other above help assemble a cassette.

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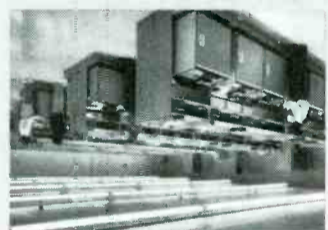
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New Coatings Lead Cassetts

• Continued from page 48

has been spending much time on
the research of new tape formula-
tions, bases and cassette mecha-
nisms.

This research has resulted in
many major breakthroughs for
the company. The most recent of
these is the C-180LN or three-
hour cassette. This cassette, an
industry first, embodies what
TDK calls its unique high density
magnetic coating, a special tape
backing that is a closely guarded
laboratory secret and a new binder
system.

According to George T. Saddler,
TDK's marketing manager, the
combination of these technolo-
gies has resulted in the develop-
ment of a strong, magnetically
superior tape only .025 mils
thick, which, combined with the
company's high-reliability, jam-
proof cassette mechanism, make
a three-hour cassette feasible for
the first time.

Saddler also claims that the low-
noise magnetic coating formula-
tion used in the manufacture of
the C-180LN, is equal to, or bet-
ter than, the best grades of
other high-output tapes available
today.

"The jam-proof design and
mechanical construction of the
C-180LN and other TDK cas-
settes, includes such features as
flanged and tapered rollers, stain-
less steel pins, specially lubri-
cated slip sheets, and two point
tape clamps on the hub."

TDK is also marketing what it
calls a super dynamic line of 8-
track blank cartridges, which, ac-
cording to the company's claims,
has a frequency range of 20,000
to 23,000 Hz and will make 8-
track a high fidelity medium.

The line is being marketed in
lengths of 40 and 80 minutes and
carry suggested retail prices of
\$2.99 and \$3.99 respectively.

Other blank tape lines em-
bodying new formulations, being
marketed by TDK include a
chromium dioxide cassette called
Krom-02, that lists for \$2.99;
and an extra dynamic line for
recorders without bias switching,

Mass Retailers Find Tape Products Are A Rapidly Growing Business

• Continued from page 55

that's true, and he may not un-
derstand the makings of a tape.
But he knows it if the tape is
bad and he won't return. As long
as he comes back, we feel we've
done a good job. One thing you
can do is take a three-pack cas-
sette and bag it at a price and
run a super sales special for three
days just to get your private label
name into the newspaper. You
don't give it away, but you don't
make any great profit on it either.
But the profit comes back to you
because you have the exposure."

Some other important points
concerning blank tape promotion
and merchandising have the
same source: "We like to think a
consistent program is the most
important thing in this field. Keep
your displays the same and keep
them in the same place so the
consumer knows where to look.
This is true in any bread-and-
butter business, which blank tape
certainly is. This is again espe-
cially important in private label.
Promote something like an
8-track for what it is, a standard
item that people do not use once
and then erase. They want to
keep a library. Promote a cas-
sette a different way and reel-to
reel another way."

called the C-60ED selling for \$3.

At Dynasound, the selected
name for the new formulation
cassette is "Tape One." This line,
according to Larry Grundy, vice
president of the company, utilizes
a new ultra high particle density
tape.

Grundy stresses that the line
is compatible with all cassette
recorders, and that it will give
consistent performance without
deterioration or the need for spe-
cial bias switching.

Tape One is being sold in C-60
and C-90 two-packs with sug-
gested lists prices of \$5.98 and
\$6.98 respectively. However, to
launch the line on the consumer
market, Dynasound is offering a
special \$2 saving price of \$3.98
and \$4.98 on the packages.

Dynasound, which feels that
chromium dioxide has been over-
rated, has no immediate plans
for marketing cassettes using this
formulation.

The 3M Co., one of the giants
of the U.S. blank tape industry,
and the pioneer of cobalt tape
formulations, has developed what
it calls a high energy tape de-
signed to permit audio and video
recorders to operate at slow
speeds without any loss in qual-
ity.

According to Dan Denham, vice
president of 3M's magnetic prod-
ucts division, the new tape con-
tains a small amount of cobalt
in each particle of the iron oxide
coating that retains the coated
magnetic impulses.

"The high energy tape could
be used to gain twice the playing
time or reduce the size of the
cassette," he says.

At BASF, the push is on
chromium dioxide, or "Chrom-
dioxid," as the company has
labeled its line of chromium cas-
settes. However, the company
has gone beyond the mere de-
velopment of a coating to an in-
novative cassette transport sys-
tem designed to eliminate jam-
ming in the Chromdioxid line.

The jam-proof feature report-
edly helps prevent the tape from
sticking and precludes wow and
flutter that come from variable
tape tension.

Tom Dempsey, vice president
of sales and marketing at BASF,
say that refinements of the new
transport include a pair of hinged
arms within the cassettes to
guide the tape and keep the pan-
cake of tapes even and snag-free
on the hubs.

"At the far side of the C-120
cassette, away from the head
openings, is a plastic spring that
presses gently against the outer
edge of each pancake," Dempsey
says, "and it acts as a holdback
device to prevent the tape from
slackening and skewing on the
feed side."

Another innovative develop-
ment in the mechanism of the
Chromdioxid cassette is an extra
recess in the cassette shell, next
to the "knockout" used to pre-
vent accidental erasure, where
there is an extra recess in the
cassette shell.

Notes Dempsey: "This is being
used to trigger automatic switch-
ing for Chromdioxid bias and
equalization in recorders that will
eventually make an appearance
on the market."

At Maxell, even though formu-
lations for cobalt and chromium
dioxide have been perfected and
cassettes in these lines are being
marketed, the company is not
mounting any special promotional
programs for these tapes.

Instead, emphasis is being
placed on the Maxell lines of
Low Noise and Super Dynamic
cassettes which utilize a special
formula of ferric oxide. Accord-
ing to a Maxell spokesman, new
innovations like the Philips Noise

Limiter and the Dolby Noise Re-
duction system, reduce the need
for formulations like cobalt and
chromium dioxide.

In coming months Maxell will
concentrate its production and
marketing efforts on its Ultra-
Dynamic and Low Noise lines in
length of C-30, C-60, C-90 and
C-120, steering clear of the
lengths now being touted.

The company is also research-
ing a new formulation for mag-
netic videotape, and according
to its spokesman, is on the verge
of a "breakthrough" at its Japan
laboratories. Emphasis is also
being placed on the firm's line of
open reel tapes which utilizes
the Maxell Ultra Dynamic formu-
lation, and which is being mar-
keted in seven-inch reels.

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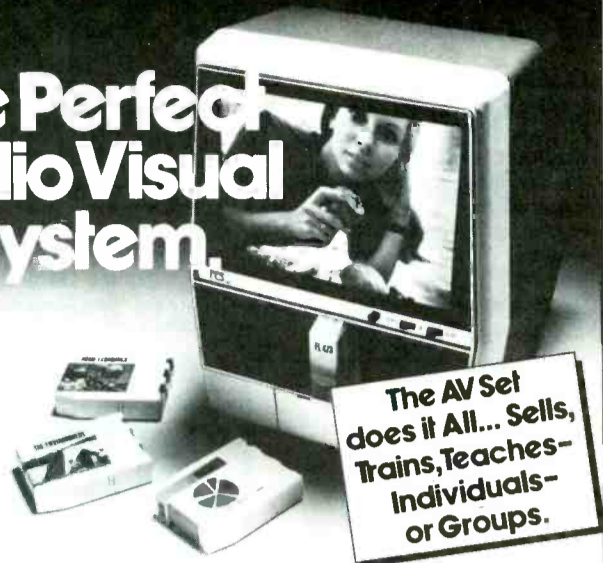
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U.K. Labels Report Tape Sales Booming

• Continued from page 38

He continued: "Cartridge business has gone ahead largely because of the automotive sector of the market. The first in-car entertainment specialists in this country—companies like Motorola and Radiomobile—backed cartridge initially and consequently, the in-car market is still basically 8-track."

Smith added that he felt the tape market was still largely a middle-of-the-road market and reflected the opinion of several manufacturers by saying that sales of pop cassettes and cartridges are generally being slow to pick up because many young consumers who would normally buy this type of material are recording their own albums on blank cassettes. The older type of consumer, however, who buys easy-listening type of material, would not bother to record his own albums.

CBS is another company which has had production difficulties

in the past but which in an effort to keep up with demand, has recently doubled its duplicating equipment, increased assembly staff by 50 percent and generally increased the size of its tape factory at Aylesbury, Buckinghamshire.

The firm's tape marketing manager Andrew Pryor said CBS's tape business is up by around 100 percent on this time last year and that cassettes and cartridges now account for between 15 and 20 percent of the company's turnover. Pryor added that U.K. Sales of the two tape versions of Simon & Garfunkel's massive selling "Bridge Over Troubled Water," album had now passed the 75,000 mark.

Retailers

Dealers are also pleased with the way tape sales are increasing every month. Commented Jack Young, sales manager of Hamilton Car Radio, one of London's biggest in-car entertainment centers: "I think business is booming for everyone at the moment. I think one of the biggest things helping the market to expand all the time is that more and more tape outlets are opening up all over the country and consequently, consumer awareness to cassettes and cartridges is growing every month."

However, unlike the trend being experienced by most manufacturers, Young is finding cassette sales growing at a much faster rate than cartridge. "Up until the last six months," he explained, "there had been a considerable shortage of good in-car cassette equipment—Philips Electrical has really been the only firm doing cassette for the car seriously."

"But now that all the major Japanese companies are starting to introduce car cassette models, much more interest is being shown

in this configuration for the car."

Young added: "When you get in-car entertainment pioneers like Motorola starting to back cassette as well as 8-track, it must be an indication of the way things are going."

Despite the Japanese seaman's strike which has severely restricted supplies of Japanese-made equipment to this country, hardware manufacturers too are benefiting from the surge in interest in tape during the summer months.

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Marantz Adds Stereo Receiver

LOS ANGELES — The model 2010 AM-FM stereo receiver has been added to the Marantz line.

Features on the model, which is priced at \$199.95, include tape monitoring for a three-head tape deck, switching for main and remote speakers, FM muting switch, loudness switch, separate bass and tone treble controls, slide balance controls and a headphone jack.

Other features include blackout dial with illuminated dial pointer, inputs for magnetic phono, tape and auxiliary sources, two AC outlets—one switched and one unswitched—and a delivery of 20 RMS watts.

E. S. Johnson Co. Newest to Enter Tape Storage Market

RYE, N.Y.—The E.S. Johnson Co. has been formed here to manufacture and supply the tape industry with storage cabinets and carry cases.

Headed by Eddie S. Johnson, the company's first product is a cassette tape storage cabinet designed for home, school or office use. The unit comes in two sizes, models no. CC-12 and CC-24, that are bookshelf size and hold 12 and 24 cassettes respectively.

The decorator designed cabinet has a dust cover of smoke-grey acrylic with black aluminum hinges, a front panel of anodized aluminum, side plates of black high impact styrene with wood grain styrene inserts, and base and cover touch pads of felt, for no-scratch use.

Suggested list prices on the units are \$9.95 for the 12 cassette case, and \$16.95 for its 24 cassette counterpart.

The Johnson case is, initially, being distributed in the tri-state area of New York, New Jersey and Connecticut by the TMC Sales Corp., which is aiming at chain store, rack jobbers, and music store buyers. However, Johnson is looking at other buyers in the business executive field, publishing industries, medical and educational markets, to which he feels the case readily lends itself.

He is, at present, negotiating with distributors in such far-flung markets as Chicago, Los Angeles, Florida and Texas, as part of a move toward nationwide distribution.

(Continued on page 61)

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Cartridge Rental Network Distribution Set

By RADCLIFFE JOE

NEW YORK—Cartridge Rental Network (CRN) has begun shipping the first prerecorded videocassettes from its 200 title catalog, to some 50 hand-picked distributors across the nation.

Shipment of the cartridges coincides with the influx of Cartrivision hardware in major consumer markets around the nation. According to Lawrence Hilford, president of CRN, no special ordering patterns have yet begun to take shape, even though some distributors are varying quantities of titles ordered, either because of personal preferences or based on the mood of the particular market which they are servicing.

Distributors for the cartridges—which range in material from X-rated movies such as "I Am Curious Yellow," and "Adultery for Fun & Profit," to old screen classics like, "Casablanca," and "I Am a Fugitive From a Chain Gang"—include hardware wholesalers, record distributors and cinema chain operators. CRN is also negotiating with publishing houses and newspaper groups in the hope of utilizing their services as possible distributors.

Hilford disclosed that his company had no difficulty in selling movie chain operators on the idea of establishing distributorships at their box offices. "We convinced them," he said, "that rather than detract from their current business, the cartridge rental service would be a significant profit factor in their overall operations."

Hilford further assured that there had been no negativism at the retail level, as most retailers saw participation in the cartridge rental network as a potential traffic builder, rather than a time-consuming hassle that would bog them down.

The release of the CRN catalog is not being backed by the pomp and fanfare that heralded the hardware. Instead CRN will concentrate its time and efforts on more intensive market research programs, using the demographics to back support promotions planned at distributor and dealer level.

Although the initial catalog features a mere 200 titles, Hilford assures that CRN has access to thousands of films and other short subjects from such movie production houses as, United Artists, Avco-Embassy, British Lion, Sherpix, Columbia Pictures, Grove Press, and The National Football League.

CRN's initial commitment is to the Cartrivision system, but Hilford stressed that despite the fact his company is a joint venture of Columbia Pictures Cassettes and Cartridge Television, Inc., the firm is free to avail its service to any hardware system or software producer that comes to market.

As a result of this autonomy, CRN is looking closely at developments in the areas of videodisks, and holotape systems in various stages of development, and geared to the consumer market.

Johnson Cases

• Continued from page 60

Even as the Johnson cassette case is being released on the market, Johnson is already working on stack versions, carry case versions, and 8-track cartridge models. "Our intention is to blanket the market with a really superior line of carry cases and storage cabinets," said Johnson.

"As a result, we are sparing neither time, effort, nor financing in producing a product that will not only be durable, but also competitively priced."

The E.S. Johnson Co. was established less than four months ago. The company which molds most of its plastics has a manufacturing plant at Port Chester, N.Y., and an immediate production capacity of close to 100,000 units a year.

Said Hilford, "These systems both hold potential for our network. Of course we would have to get manufacturers of these systems to produce their cartridges or magazines with the mechanism that facilitates rewinding, but once this is done we can make our programming available for rental on their formats."

Hilford's major initial problem in structuring CRN was in convincing the movie moguls that they would have to waive some of their royalty rights on programming if the cartridge rental idea was to be a feasible one.

"We had to convince them," he said, "that they could not participate in each rental as they now do with each box office ticket. As a result we negotiated a flat rental fee, which has been accepted by most of the companies."

The CRN executive confessed that at this time his company is almost totally dependent on the film companies for material for its network, but he assured that CRN was negotiating with a number of independent producers for original film and short subjects.

"I think we are on the right track," he said, "and during the coming months we will be working on development and expansion of our project."

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Jukebox programming

Jukebox Singles Market 'Distinct'—Dist. Salesman

By JAY EHLER

LOS ANGELES—Alert record distributor promotion and sales personnel maintain a close awareness of the jukebox singles market even though it is the one-stop that deals directly with programmers, according to Jim Bego, Music West, local RCA wholesale firm. One reason he cited is the distinct nature of the jukebox market, particularly in terms of country product.

As for country music sales at RCA, Bego credited 50 percent of singles' sales to jukebox play and exposure. The sales representative also commented that if an artist is hot on jukeboxes he'll usually be hot on radio—in the pop field especially. But Bego noted the difference in jukebox "ideology" between pop and country.

"Pop is only as good as now, as long as the current single is doing well. However, programmers of country spots are more apt to go with an artist who is a favorite in the field but not necessarily a chart-smasher type." In other words, personal likes and tastes are more prevalent in country than chart-oriented pop programming.

Bego said competition in jukebox singles' sales is very stiff in southern California. He commented that three key factors are at stake and must be gratified if success is to be forthcoming. He cited them as being proper airplay, proper distribution and the price and guarantee factor to the one-stop operators. RCA guarantees a 100 percent return on all singles. He was, however, reluctant to comment on exact figures of selling prices of singles to one-stops. Stiff competition.

Although RCA deals with all one-stops in the Los Angeles area, California Music and Luenhagen are two primary one-stop outlets, said Bego. He sees no important trend to operators purchasing directly from manufacturers. Bego commented that with the vast amount of pop and country product and the quick turnover of so much pop product, in particular, it is simpler for operators to deal directly with one-stops than going through manufacturers.

Bego cited the very important role one-stops play in comprising adequate distribution centers for single product. He also said jukebox albums are good for jukebox programming but could not comment on 7-in. album usage or sales because that end of things is taken care of via RCA's New York offices and independent producers.

NEW S.C. BRANCH

Oldies Get 'Hot Line' Attention at So. Atlantic 1-Stops

By SARA LANE

MIAMI—The demand for oldies by jukebox programmers grows steadily, according to Paul Yoss, general manager of Seeburg South Atlantic here, which has just opened its fifth branch in Cayce, S.C., near Columbia. In fact, orders for oldies enjoy "hot" line priority along with chart singles.

All five South Atlantic one-stops are connected by a "hot" line, which helps the firm fill orders immediately on any of the thousands of requests it receives.

"Oldies are still an important facet of our one-stops," Yoss said. "The demand for them seems to be growing stronger each month. We carry thousands of oldies in each of our locations. They're right on hand and we don't have to go

chasing all over to find a specific request. The WATS line is a great benefit to us and to our customers. If, by any chance, an oldie is not available at a particular location, we immediately phone one of the others to see if they have it in stock. Nine times out of 10 they do. And they ship it to us at once. We can just about guarantee overnight service to our customers."

Yoss maintains the "personalized service" offered by South Atlantic is partially responsible for its growth and acceptance among jukebox routemen. "We ship all orders the day they are received, don't substitute selections unless

Tell Need for 7-In. Jazz LP's

By EARL PAIGE

CHICAGO—Jukebox programmers indicate there is healthy demand for jazz singles but some would hope longer material might be released in the form of 7-in. albums. Little LP's Unlimited will be considering releases from the Prestige, Blue Note and CTI labels, possibly others, said Richard Prutting, president.

Before its move to Danbury, Conn., Little LP's Unlimited did bring out a Les McCann & Eddie Harris LP and a package by Wes Montgomery, both of which Prutting characterizes as "r&b jazz." The Wes Montgomery LP is listed on the 45 best-selling jukebox albums list of Seaport Record One-Stop (see separate story). One-Stop (see separate story).

"I have to think of other material that will go in the type of locations where jazz does well in, Aretha Franklin, for example," Prutting said. "I can't go too strong with jazz." Asked if this was because there is no guarantee for jukebox album producers, he said yes.

Programmer John Strong, South Central Novelty, here, said he favors jukebox albums where material exceeds four minutes in length. Aside from the pricing advantage, Strong said, "We get a better sound on the stereo albums."

As for pricing, he said if patrons put in two quarters for singles they

(Continued on page 64)

Blue Note Push on Jazz 45's; Special Price to One-Stops

By NAT FREEDLAND

LOS ANGELES—Blue Note's new national sales manager, Bernie Sparago, believes so strongly in the value of jukebox play for selling jazz albums that he is pulling a single off every future album release.

In addition, Blue Note is giving one-stops a 1-for-10 free goods deal for all singles, with even higher discount rates on certain key product.

Sparago was recently assigned

by United Artists Records to direct merchandising of their jazz label, with instructions to bring contemporary rock salesmanship techniques to Blue Note. All Blue Note singles receive title strips from the Sterling Service and also will be sent direct to a list of jukebox programmers.

Sparago welcomes contact from any programmers with suggestions for catalog releases and is currently in process of issuing singles requested from past Blue Note hits.

MYSTERY

Seeks Mystery Tune Ideas

PEORIA, Ill.—Jukebox programmers and radio station music directors with knowledge of mystery tune contests may share mutual interests with Bill Bush, program foreman, Les Montooth Phonograph Service here. Bush has experimented with the idea of a mystery tune on boxes and wants other ideas.

His most recent experiment, he acknowledged, did result in increased play—the main idea—but was not totally successful. "I believe I selected records that were just too unknown. People become discouraged if there's no chance to collect a prize." He offered 8-track cartridges and long play albums.

Using as a mystery selection one of many cover versions of a big hit—patrons would guess the performer—is one possibility. Customers may, however, divine the answer from poring through Phonolog in record stores, Bush suspects. Using an international hit is another possibility he is considering.

Bush wants to tie the contest in with the locations and offer really worthwhile prizes, perhaps a color TV or some such tidbit. "We need a gimmick in this business," he said.

Calif. Operator Adds Touch of Wurlitzer Units

CERRITOS, Calif.—Bud Patterson of F&P Vending here has found one method of enhancing the effect of Wurlitzer's Caberet at his own locations. He places a light (18" tubular design) over the machine. Thus, when the cover lid is lifted, the picture it houses is enhanced by the lighting. Patterson suggested that rather than having the operator supply this service, Wurlitzer should have thought of some method, lighting outlet or attachment, that comes or is optional with the machine.

Columbia Sample Mailings Speedier

NEW YORK—Ron Braswell, Columbia Records jukebox product coordinator, said the label's mailings of samples will be speeded up via a new mailing list of programmers worked out with Music Operators of America, which just surveyed its members. Those not responding have been sent another questionnaire by Columbia.

PROGRAMMER'S POTPOURRI

32 King Oldies Released; Many Are Classics

King oldies. **Bill Doggett**, "Honky Tonk, pt. 1 & 2" 15000; **Hank Ballard**, "Work With Me Annie/Annie Had a Baby" 15001; **The Dominoes**, "Sixty Minute Man/Have Mercy Baby" 15002; **Little Willie John**, "Fever/Sleep" 15003; "Let Them Talk/Talk to Me" 15013; **Earl Bostic**, "Harlem Nocturn/September Song" 15004; **Sonny Thompson**, "Long Gone Pt. 1 & 2" 15005; **Otis Williams & Charms**, "Hearts of Stone/Gumdrop" 15006; "Two Hearts/Ivory Tower" 15016; **Bill Moose Jackson**, "All My Love Belongs to You/I Love You Yes I Do" 15007; **Wynonie Harris**, "Good Rockin'

collectors are notified in advance and supply pre-printed title strips with each record that goes out. All these services create goodwill.

"Unless a one-stop is willing to exert more than just the average amount of effort to each of his customers, he's likely to lose them to a competitor. In our operation, we make it possible for our customers to get whatever they need."

South Atlantic Distributing Company has opened a new building and completely equipped one-stop in Cayce. South Atlantic, a division of Seeburg, has other one-stops in Jacksonville, Raleigh, N.C., Atlanta and Miami.

Tonight/Good Morning Judge" 15008; **Lonnie Johnson**, "Tomorrow Night/Blues Stay away from Me" 15009; **Eddie "Cleanhead" Vinson**, "Cherry Red/Person to Person" 15010; **Freddy King**, "Hide Away/Have You Ever Loved A Woman" 15011; **Roy Brown**, "Hard Luck Blues/Trouble at Midnight" 15012; **Albert King**, "Don't Throw Your Love on Me So Strong/Traveling" 15014; **Hank Ballard & The Midnighters**, "The Twist/Teardrops on Your Letter" 15015; "Sexy Ways/Kansas City" 15025; **Hank Marr**, "The Greasy Spoon/Tonk Game" 15017; **Nina Simone**, "I Loves You Porgy/My Baby Just Cares for Me" 15018; 5

The new one-stop is located in Interstate Park, five minutes from both the airport and bus terminals and 10 minutes from downtown Columbia.

"The location guarantees easy shipping and we will service the entire state of South Carolina as well as eastern Georgia."

Carl Poppel has been named manager of the new facility and Anne Lucas heads the record department.

Jukeboxes, parts plus a full-line of records—oldies, current product—are stocked in the Cayce store.

Royales, "Think/Dedicated to the One I Love" 15019; **Swallows**, "Beside You/Dearest" 15020; **Donnie Elbert**, "Have I Sinned/What Can I Do" 15022; **Checkers**, "The White Cliffs of Dover/Over the Rainbow" 15024; **Annie Laurie/B. Lewis**, "It Hurts to Be in Love/Tossin' & Turnin'" 15026; **Ivory Joe Hunter**, "Waiting in Vain/Guess Who" 15027; **Todd Rhodes/LaVerne Baker**, "Tryin'/Pot Likker" 15028; **Jack Dupre**, "Silent Partner/Blues for Everybody" 15029; **Bill Jennings**, "Big Boy/What's New" 15030; **Earl King**, "Big Blue/Don't Take It So Hard" 15031.

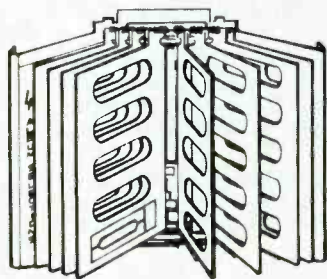
Milwaukee Outing



MILWAUKEE music industry outing. One-stopper Mike Mowers, second left, Third Street Radio Doctors, socialized with jukebox operators Sam Hastings, left, Hastings Distributing Co.; Doug Opitz, Wisconsin Novelty Co., and Walter Bohrer (right), also Hastings Distributing Co. Center picture: Big smiles from Jim Martin, left, Dan Mattes and Erv Beck,

all of Mitchell Novelty Co., and radio station program director, Gordon Hinkley, WTMJ. Right: One-stopper Jerry Glassman, right, Third Street Radio Doctors, with veteran Beertown operators Hastings, Beck, Casper Lyday, Harris Music, and Opitz.

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



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

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

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

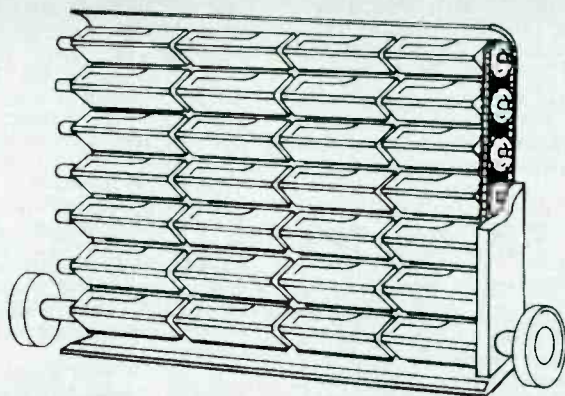
The compactness of the Tri-Vue program system allows for the shallowest wallbox design ever. Only 5 3/4-inches deep at the base and tapered to 4 5/8 inches at the top.

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

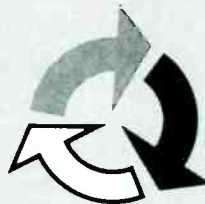
This one is compatible. It works with our 160 selection jukebox and our 100 selection jukeboxes. With solid state or relay receivers. New or old. Even intermixed with existing wallbox installations.

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

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

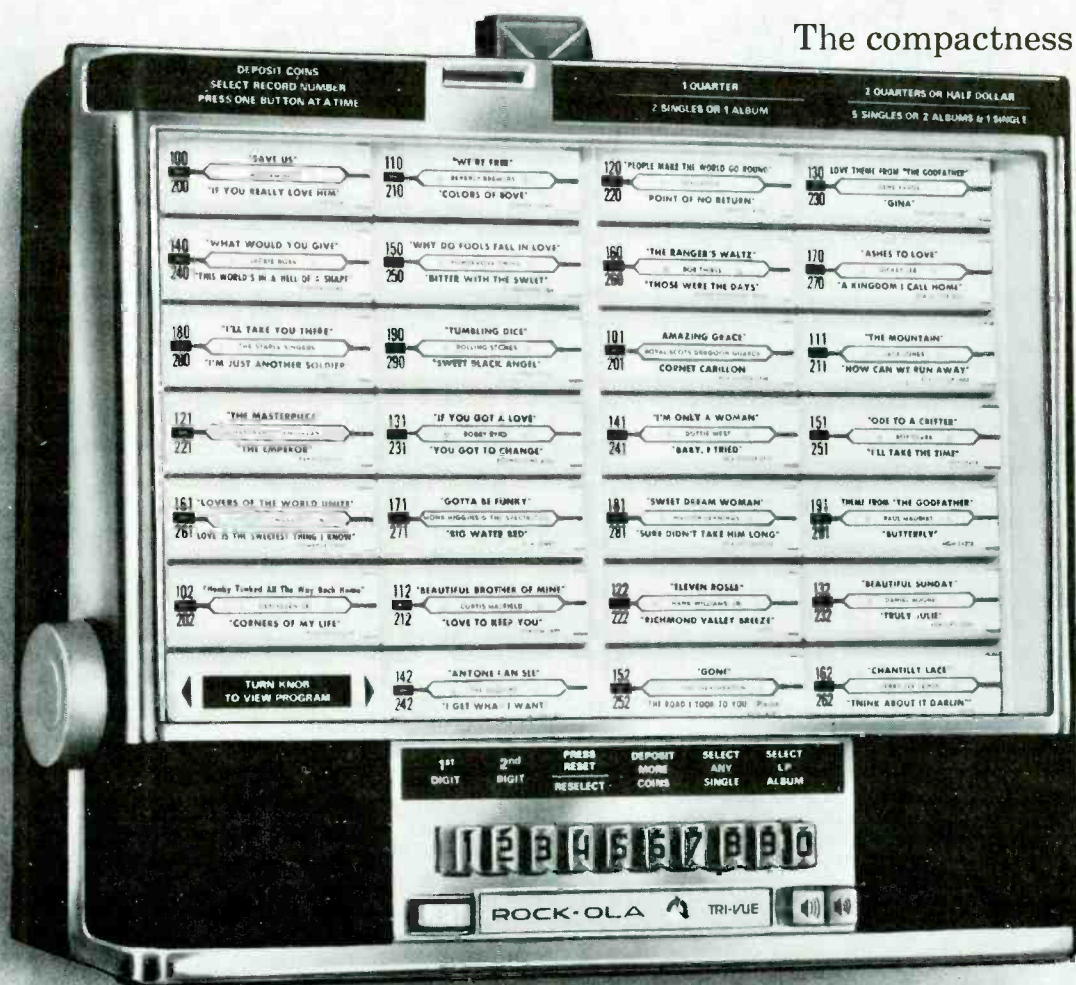


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The wallbox revolution is on.

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



ROCK-OLA 
THE SOUND ONE

What's Playing?

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

SEATTLE; HIGH SCHOOL LOCATIONS



Odell Lovre
Hit Parade Music

"This World," Staple Singers, Stax 0137; "Black & White," Three Dog Night, Dunhill 4311; "Honky Cat," Elton John, Uni 53343; Oldies: "Theme from Shaft," Isaac Hayes, Enterprise 9038; "Revolution," Beatles, Apple 2276.

PORTLAND, ORE.; CAMPUS/YOUNG ADULT LOCATIONS



Don Anderson
A&A Amusement Co.
Margaret A. Barnes
programmer

"Alone Again (Naturally)," Gilbert O'Sullivan; "Long Cool Woman," Hollies; "Lean on Me," Bill Withers; Oldies: "Stagger Lee," Tommy Roe; "Tired of Being Alone," Al Green.

RICHMOND, VA.; BEST OLDIES

E. G. Hillecke
O'Connor Vending

"American Pie," Don McLean; "First Time Ever I Saw Your Face," Roberta Flack; "The Happiest Girl in the Whole U.S.A.," Donna Fargo; Any Glenn Miller records.

PENSACOLA, FLA.; VARIOUS LOCATIONS

Bill Craft
Blalock Music Co

Soul: "Wholy Holy," Aretha Franklin, Atlantic 2901; "Guess Who," B.B. King, ABC 11330; "Get On A Good Foot," James Brown, Polydor 14139; "Misty Blue," Joe Simon, Sound Stage 7-1508; "Somebody's On Your Case," Ann Peebles, Hi 2219; Country: "Ease Up (On The Hunt)," Leon Ashley, Ashley 35010; "Traces," Sonny James, Capitol 3418; "Whiskey River," Johnny Bush, Victor 0745; "I Ain't Never," Mel Tillis, MGM 14418.

CARROLLTON, GA.; POP LOCATIONS

Irma "Pee Wee" Cowart
West Georgia Amusement Co.

New purchases: "Honky Cat," Elton John, UNI 53343 (MCA); "Saturday In The Park," Chicago, Columbia 33210; "Go All The Way," Raspberries, Capitol 3348.

NEW ORLEANS; NEW PURCHASES

Hap Giarrusso
TAC Amusement

"Hold Your Head Up," Argent; "Honky Cat," Elton John, Uni 53343; Jazz: "Candy," Sonny Stitt, Prestige 710; Country: "It Hurts So Good," Faron Young, Mercury 73308; "When the Snow Is on the Roses," Sonny James, Columbia 45644.

CHICAGO, SOUL LOCATIONS

John Strong
South Central Novelty Co.

"I'm Still in Love with You," Al Green; "Back Stabbers," O'Jays; "Good Foot, Part 1," James Brown, Polydor 14139; New Purchase: "Soul Train," Charles Wright, Warner Bros. 7609.

ROLLING MEADOWS; GENERAL LOCATIONS



Robert Hesch
A&H Entertainers

New Purchases: "Speak to the Sky," Rick Springfield, Capitol 3340; "Back Stabbers," O'Jays; "Saturday in the Park," Chicago, Columbia 45644; "Beautiful Sunday," Daniel Boone; "Baby Don't Get Hooked on Me," Mac Davis; Meter spinners: "Alone Again (Naturally)," Gilbert O'Sullivan; "You Don't Mess Around With Jim," Jim Croce; "Candy Man," Sammy Davis, Jr.; "Goodbye to Love," Carpenters; "Brandy (You're a Fine Girl)," Looking Glass.

Fiji, Morocco Into Universal Copyright Con.

WASHINGTON—Fiji has considered itself bound by the Universal Copyright Convention since Oct. 10, 1970, the date of its independence, according to a communication from the Director-General of Unesco. The Universal Copyright Convention had been extended to the territory of Fiji by the U.K. between March 1, 1962, and the date of independence.

Morocco has also joined the Universal Copyright Convention and annexed Protocols 1, 2 and 3. That adherence came into force on May 8, 1972.

Fiji and Morocco are the 61st and 62nd countries to adhere to the Universal Copyright Convention.

Capitol Invites L.A. Employees To 'Pep Rally'

LOS ANGELES—The Capitol Industries, Inc. meeting here last week at the Palladium during which president Bhaskar Menon informed all area employees of the results of fiscal 1972, also served several other purposes according to Menon.

Menon first introduced the board of directors of Capitol Industries to all the employees. Attending were Nolan Browning, Robert Carp, Carl Mueller, Michael Nidorf, Gregory Peck and Richard Watt.

Also shown was an audio-visual presentation prepared by Allen Davis, vice president, merchandising and creative services. The presentation dealt with Capitol Records, Audio Devices and Capitol of Canada.

Happy Tiger's Contract Suit

LOS ANGELES—Happy Tiger Records here has filed suit, seeking declaratory relief, in Superior Court against Warner Bros. Records, Dunwich Productions, Ampex Corp. and Tim Ayres, Ronald Schuetter, Terry Talbot, John Talbot and Arthur E. Nash of the "Mason Proffitt" group.

Happy Tiger seeks to have the court declare its contract of April 24, 1970, declared binding. Complaint charges that Dunwich and Ampex signed a pact, turning over the group to WB in July, 1972. It alleges that the group received \$125,000 from WB for the signing.

Suit also asks the court to turn over the WB payment to the group to Happy Tiger Records, in view of the alleged binding contract.

Need 7-In. Jazz LP's

• Continued from page 62

get a bonus play, or five sides. If these are long singles, it is too much music as far as operators are concerned, Strong said. Albums are priced here at 25 cents per side.

Hap Giarrusso, TAC Amusement, New Orleans, agreed with Strong about there being no problem with two-part jazz singles even though most jukeboxes do not play sequentially. "People pick their sides," said Giarrusso. He added that everything that Sonny Stitt and Jimmy Smith release on singles is used by his firm. Also, he said jazz singles stay on longer than most other material but that mostly he wants name artists. "Unless it's exceptional, a jazz single by an unknown won't be played as much," he said.

Gold Awards Up 23% To 85 in First Half

NEW YORK — Gold record awards certification during the first half of 1972 rose more than 23 percent over the same period of 1971, according to RIAA.

In the first half of 1972 the RIAA certified awards for 85 recordings, 54 LP's and 31 singles. During the same period in 1971, certifications were granted to 69 recordings, 47 LP's and 22 singles.

Gold Record Awards were given to the following singles during the first half of 1972:

"You Are Everything," The Stylistics (Avco); "American Pie," Don McLean (United Artists); "An Old Fashioned Love Song," Three Dog Night (ABC/Dunhill); "Drowning in the Sea of Love," Joe Simon (Spring); "Let's Stay Together," Al Green (Hi); "Baby I'm a Want You," Bread (Elektra); "Sunshine," Jonathan Edwards (Capricorn); "I'd Like to Teach the World to Sing," The New Seekers (Elektra).

Also, "Precious & Few," Climax (Carousell); "Hurting Each Other," The Carpenters (A & M); "Without You," Nilsson (RCA); "Day After Day," Badfinger (Apple); "Kiss an Angel Good Mornin'," Charley Pride (RCA); "The Lion Sleeps Tonight," Robert John (Atlantic); "I Gotcha," Joe Tex (Dial); "Jungle Fever," The Chakachas (Polydor); "Puppy Love," Donny Osmond (MGM).

Also, "A Horse With No Name," America (Warner Bros.); "Down by the Lazy River," Osmond Bros. (MGM); "Ain't Understanding Mellow," Jerry Butler & Brenda Lee Eager (Mercury); "Eat a Peach," The Allman Brothers Band (Warner Bros.); "Betcha By Golly, Wow," The Stylistics (Avco); "The First Time Ever I Saw Your Face," Roberta Flack (Atlantic); "Day Dreaming," Aretha Franklin (Atlantic).

Also, "Heart of Gold," Neil Young (Warner Bros.); "Look What You've Done for Me," Al Green (Hi); "Lean on Me," Bill Withers (Sussex); "Nice to Be With You," Gallery (Sussex); "Outa Space," Billy Preston (A & M); "Slippin' Into Darkness," War (United Artists); "Troglydite," Jimmy Castor Bunch (RCA).

Album Awards during the first half of 1972 were presented to: "American Pie," Don McLean (United Artists); "Bob Dylan's Greatest Hits Vol. II," Bob Dylan (Columbia); "The Concert for Bangla Desh," Various

Artists (Apple); "Aerie," John Denver (RCA); "She's a Lady," Tom Jones (Parrot); "Wild Life," Wings (Apple); "Meaty, Beaty Big and Bouncy," The Who (Decca); "Stones," Neil Diamond (Uni); "Loretta Lynn's Greatest Hits," Loretta Lynn (Decca).

Also, "Homemade," The Osmond Bros. (MGM); "To You With Love," Donny Osmond (MGM); "Hot Rocks," Rolling Stones (London); "Killer," Alice Cooper (Warner Bros.); "Blessed Are," Joan Baez (Vanguard); "Any Day Now," Joan Baez (Vanguard); "Leon Russell & The Shelter People," Leon Russell (Shelter); "A Blind Is as Good as a Wink," To a Blind Horse," Faces (Warner Bros.); "Low Spark of High Heeled Boys," Traffic (Island).

Also, "Charley Pride Sings Heart Songs," Charley Pride (RCA); "Harvest," Neil Young (Reprise); "Madman Across the Water," Elton John (Uni); "Rockin' the Fillmore," Humble Pie (A & M); "Paul Simon," Paul Simon (Columbia); "Nilsson Schmilsson," Bread (Elektra); "America," America (Warner Bros.); "Fragile," Yes (Atlantic).

Also, "Tom Jones Live at Caesar's Palace," Tom Jones (Parrot); "Another Time, Another Place," Engelbert Humperdinck (Parrot); "Cher," Cher Bono (Kapp); "Pictures at an Exhibition," Emerson, Lake & Palmer (Atlantic); "First Take," Roberta Flack (Atlantic); "Quiet Fire," Roberta Flack (Atlantic); "Young, Gifted and Black," Aretha Franklin (Atlantic).

Also, "Let's Stay Together," Al Green (Hi); "All I Ever Need Is You," Sonny & Cher (Kapp); "Blood, Sweat & Tears Greatest Hits," Blood, Sweat & Tears (Columbia); "Glen Campbell's Greatest Hits," Glen Campbell (Capitol); "Hello Darlin'," Conway Twitty (Decca); "Partridge Family Shopping Bag," Partridge Family (Bell); "Thick as a Brick," Jethro Tull (Reprise); "Hendrix in the West," Jimi Hendrix (Reprise).

Also, "Phase II," Osmond Bros. (MGM); "Exile on Main Street," Rolling Stones (Rolling Stones); "Graham Nash & David Crosby," Graham Nash & David Crosby (Atlantic); "Manassas," Stephen Stills (Atlantic); "Mark, Don & Mel," Grand Funk Railroad (Capitol); "Mardi Gras," Creedence Clearwater Revival (Fantasy); "Gather Me," Melanie (Neighborhood); "13," The Doors (Elektra).

Also, "Joplin in Concert," Janis Joplin (Columbia); "All Day Music," War (United Artists); "Live in Concert," James Gang (ABC/Dunhill); "Cherish," Davy Cassidy (Bell).

Crusaders Highten Label's Jazz Faith

LOS ANGELES—Blue Thumb is increasing its activity in the "semi/light jazz" vein following the breakout of the Crusaders' album and current chart single.

Label president Bob Krasnow feels the kind of music which he is pursuing is not hard, true jazz, but rather a derivative thereof. The artists which record this "semi jazz" kind of music include trumpeter Hugh Masekela, guitarists Phil Upchurch and Arthur Adams and pianist Ben Sidren.

Why isn't their music true jazz? Krasnow points to Impulse and Ornette Coleman and Alice Coltrane as being pure jazz beneficiaries. "What we're after is a pop form of the music much like Atlantic and CTI have been successful with," Krasnow explains.

The Crusaders' double pocket LP is now past 100,000 copies sold, he said. The group was formerly known as the Jazz Crusaders and once the word "jazz" was removed from their name, the LP seemed to receive easier recognition. "We broke the act without the word 'jazz' because we're in the pop music business and we can thus get more out of a record."

Backing up these new jazz-oriented performers are several already in the label's catalog, which Krasnow says continue to sell, like Gabor Szabo and Mark/Almond, the British band which is going through some personnel changes in London.

Credit Szabo

Szabo, credited by Krasnow with getting the label into "light" jazz last year, is no longer with the company.

Dan Hicks and his Hot Licks, with the label over one year, are heading toward becoming Blue Thumb's top artist attraction, and Krasnow notes there is also some jazz in this band's music.

Trumpeter Luis Gasca was recently introduced on the label with a brand of music spanning avant-garde jazz and commercial Latin funk. He formerly played with Santana and Malo.

This year the Gulf + Western subsidiary label plans releasing 12

albums—standard for its four years of operation. But the intention is to increase the number of album releases to around 18 next year. And there will also be more singles forthcoming, plus new involvements with rock music—a category Blue Thumb shied away from in favor of blues and folk-flavored pop material in the past.

Gold Awards

Atlantic Record artists Aretha Franklin, Roberta Flack and Donny Hathaway and Eric Clapton have received RIAA certification for gold albums. Aretha's "Amazing Grace," her sixth gold album, and the "History of Eric Clapton," are both double LP's. "Roberta Flack & Donny Hathaway" is the duo's first joint effort.

Mercury's "Never a Dull Moment," Rod Stewart's LP, received RIAA gold certification on date of release marking the artist's third gold album. The label's single, "How Do You Do," by Mouth & MacNeal, also gold certified after long promotion effort which started Jan. 20.

'Godfather' LP Foreign Version

NEW YORK—Joe Laur, producer of the LP "Everything You Always Wanted To Know About The Godfather . . . But Don't Ask" (Columbia), will begin production for a foreign version series of the album in September.

The actors used in the dubbing on the film's foreign releases will be utilized for the international LP's.



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Country Music

Nashville Police Uncovering 'Opry' Ticket Scalper Ring

By BILL WILLIAMS

NASHVILLE — "Grand Ole Opry" officials, working with local police undercover agents, have cracked what they feel may be a ring of ticket scalpers, selling reserved seats for the 47-year-old show.

Victimized for years by this practice, which has become flagrant during the summer months of this year, the officials took steps to break up the operation.

Under arrest and charged with ticket scalping is Cecil Petty, 41, who was taken into custody by plainclothes officer Charlie Smith after allegedly purchasing "Opry" tickets for \$10.00 in a tavern owned by James Petty, his father. The elder Petty was arrested on a charge of assault with a deadly weapon after he reportedly pulled a gun on the arresting officer.

Bud Wendell, "Opry" manager,

said that one week earlier a uniformed officer had spotted a ticket scalper in the crowd and gave chase. The scalper escaped, but in the process dropped 40 tickets to the show.

Reserved tickets to the show normally are sold out some three months in advance, particularly in the summer months. The general admission seats put on sale the week of the show are bought instantly. The tickets are color-coded. The scalpers, through small purchases, have bought large blocks of tickets, and sold them at spiraled prices to the hundreds, sometimes thousands, of disappointed fans who drive as far as 500 miles or more to see the show, only to discover there are no tickets available.

Another activity of the scalpers has been to purchase large blocks of tickets to the Friday Night "Opry," all of which are unreserved, and sell them to unsuspecting patrons for the Saturday show. They also, when stuck with unsold tickets, have waited until the color combination came around again and sold them on another date. This has resulted in more than one person being assigned to a reserved seat. In each case, "Opry" officials have refunded the money to the purchaser of the earlier-dated ticket.

Wendell said undercover men would continue to work through the crowds and frequent the bars and other stores in the area until the practice is completely halted.

Although reserve seat orders must be made in advance, the tickets are never mailed, and must be picked up at the box office. "If we ever started mailing them out, we'd have counterfeiting on our hands," Wendell said.

Nashville Sets Country Week

NASHVILLE—WSM has officially announced the dates of the 47th "Grand Ole Opry" Birthday Celebration.

The event, commonly called the Disc Jockey Convention, will be held Oct 18-21 here. It will be preceded by the Music City Pro-Celebrity Golf Tournament, and accompanied by the general membership meeting of the Country Music Association. Also that week is the nationally-televised CMA Awards show, plus a multitude of partying functions and business meetings.

Registration, restricted to the industry, costs \$20, half of which is put into the Opry Trust Fund to help indigent artists and their families, and the other half—pro-rated among the sponsoring record companies to help defray expenses.

Brown Sisters Snare Studio

LITTLE ROCK — Maxine and Bonnie Brown have taken over full control of the Rogers-Brown Studio here, and will drop the first part of the name.

Buddy Rogers no longer will be associated with the eight-track studio.

The sisters, formerly part of The Browns on RCA, also have added a new engineer to the firm, and will continue doing custom business. They have done considerable master recording and jingle work. Maxine Brown will devote most of her time to the operation of the studio.



MICHAEL STEWART, president of United Artists, goes over contractual agreements with Kelso Herston, new A&R chief for the label's country product.

Equity Dynamics In Memphis Link

NASHVILLE—Equity Dynamics, Inc. here, financial advisors to the entertainment industry, has merged with Memphis Talent Consultants, Inc., and will open a full-time Memphis office.

Under the merger arrangement, Equity Dynamics will remain intact, and Entertainment Consultants will be a subsidiary. Coming with Memphis Talent will be Robert Harris, former comptroller of Stax Records, who will bring as clients many of the artists on the Stax label. Working with Harris will be Bernie Kaplan, formerly with Mercury in New Orleans and also with Mega here. In addition to the Stax clients, the firm also lists such individuals as Steve Cropper and Wayne Jackson of Memphis.

Equity Dynamics, with its investor groups made up mostly of people from the music business, has just purchased a 500 acre tract fronting a freeway in Houston. Another 18 acres was purchased on the Briley Parkway here, near Opryland, with subsequent development to include a hotel and other facilities.

Real Estate Holdings

The firm's music investors also are heavily involved in purchases in Phoenix and Orlando, all of them large tracts, and one close to Disneyworld.

The company also is building a nine-story structure on this city's Music Row, on the corner of 17th and South, which will include its own parking facilities, a branch bank, a swimming pool and office space for music clients.

Expanding in all directions, the company now has under contract for financial management artists and writers here, Memphis, Los Angeles, New York and Canada. It has offices both in the RCA and the SESAC buildings.

In another arm of the company, a special emphasis is being put on publishing. Under the direction of Connie Conviser, a special service has been established to assist primarily small publishers in copyright arrangements, and to help them promote publicity ventures with record companies.

Officers and staff of the Equity Dynamics include Don Knight, Edwin Gardner, Charles Navarro, Brenda Moon, Dick Kent, Tom Ritter, Cathie Chapman, and Miss Conviser.

The board of directors includes Tex Ritter, attorney L. Ray Patterson, Early Williams of Tree International, musician Don Sheffield, RCA's Bob Ferguson, and Johnny DeGeorge, secretary-treasurer of AFM Local 257, located here.

'Opry' Digs Diamond Bid

NASHVILLE—Neil Diamond most certainly can have his wish of doing a concert at the Grand Ole Opry House, according to "Opry" manager Bud Wendell.

Diamond, currently winding up an overwhelmingly successful concert tour, said he would give up concerts for a year or two to concentrate on writing and recording.

According to Paul Wasserman, Diamond said he had played virtually every major concert stage in the world he had ever wanted to play, except the Grand Ole Opry House.

"His agents plan to contact 'Opry' officials to try to work something out at the conclusion of his tour," Wasserman said.

Contacted by Billboard, Wendell said a person of Diamond's stature would always be welcome there. He recalled that the Columbia artist had made a brief appearance there as a guest on the Johnny Cash television show. Even though the event was not publicized, the word got out and crowds had to be turned away.

"We will be delighted to hear from them," Wendell concluded.



ON HAND to congratulate Charley Pride for his engagement at the Las Vegas Hilton were from left: Barron Hilton, president of Hilton Hotels, Mr. and Mrs. Pride and Rocco Laginestra, president of RCA Records, and wife.



HALL OF FAME member Tex Ritter welcomes David Houston to the "Grand Ole Opry." Ritter brought on Houston to perform his first number as a member of the "Opry" cast.

AUGUST 26, 1972, BILLBOARD

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

"(I KNOW) WE'LL MAKE IT"
Bill Phillips—(United Artist)

Brite Star's Pick Hits

"SUCH A FOOL"—Charlie Hewitt—(Syndicated)

"MOVIN"—Bitter Root—(Dor-Don)

"BONY MORONIE"—John Henry—(Circle B)

"THERE MUST BE A REASON"—Tom Jesse (Music Towne)

"PETIN DAYS"—Hillbilly John—(Nashville Sound)

"TRUCK DRIVER JIM"—Roy Hendrix—(Sun Light Records)

"CAPRICORN"—George Johnson—(Manfiled)

"YOUR TEARS WILL FIND YOU OUT"—Billy Means—(Picture)

"LAVENDAR BLUE"—Danny Bowens—(Oneida)

"I DON'T NEED YOU ANYMORE"—Ann Reno—(Mountain)

"HERE WE GO AGAIN"—Ervin Williams—(Jaf Tone)

"ANGEL IN THE SUN"—Fred Carson—(MSR Records)

"SUSAN'S FLOOR"—Mac Wiseman—(RCA)

"IT WOULDN'T LAST TOO LONG"—Norm Burns—(Sterling)

ALBUM OF THE WEEK:

"PENNY"—Penny DeHaven—(United Artist)

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

Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 8/26/72

★ 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 6 Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	6	39	45	WASHDAY BLUES 3 Dolly Parton, RCA 74-0757 (Oweparr, BMI)	3
2	3	WOMAN (Sensuous Woman) 12 Don Gibson, Hickory 1638 (Accoustic, BMI)	12	40	31	STONIN' AROUND 9 Dick Curless, Capitol 6537 (Cedarwood/Sawgrass, BMI)	9
3	1	BLESS YOUR HEART 10 Freddie Hart, Capitol 3353 (Buckhorn, BMI)	10	41	44	IT MEANT NOTHING TO ME 7 Diana Trask, Dot 17424 (Famous) (Green Apple/Sunbeam, BMI)	7
4	6	HERE I AM AGAIN 8 Loretta Lynn, Decca 32974 (MCA) (Evil Eye, BMI)	8	42	49	GOODBYE 4 David Rogers, Columbia 4-45642 (Pix Russ, ASCAP)	4
5	9	WHEN THE SNOW IS ON THE ROSES 6 Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	6	43	42	HAPPIEST GIRL IN THE WHOLE U.S.A. 23 Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	23
6	4	THERE'S A PARTY 11 Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	11	44	46	WHAT'S WRONG WITH OUR LOVE 3 Jack Greene & Jeannie Seely, Decca 32991 (MCA) (Tree, BMI)	3
7	7	BORROWED ANGEL 14 Mel Street, Royal American 64 (Levisa, BMI)	14	45	53	I THINK THEY CALL IT LOVE 3 Don Gibson & Sue Thompson, Hickory 1646 (Acuff-Rose, BMI)	3
8	10	I'M GONNA KNOCK AT YOUR DOOR 9 Billy "Crash" Craddock, Cartwheel 216 (Anne-Rachel, ASCAP)	9	46	48	ALWAYS ON MY MIND 8 Brenda Lee, Decca 32975 (MCA) (Press/Rose Bridge, BMI)	8
9	11	THE CEREMONY 8 Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	8	47	58	NEVER BEEN TO SPAIN 4 Ronnie Sessions, MGM 14394 (Lady Jane, BMI)	4
10	5	IT'S GONNA TAKE A LITTLE BIT LONGER 13 Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	13	48	55	NORTH CAROLINA 5 Dallas Frazier, RCA 74-0748 (Blue Crest/Hill & Range, BMI)	5
11	21	I CAN'T STOP LOVING YOU 5 Conway Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	5	49	54	THE CLASS OF '57 2 Staller Brothers, Mercury 73315 (House of Cash, BMI)	2
12	13	THE MONKEY THAT BECAME PRESIDENT 8 Tom T. Hall, Mercury 73297 (Hallnote, BMI)	8	50	51	BEAUTIFUL PEOPLE 5 Pat Daisy, RCA 74-0743 (Ismawl/Coors, BMI)	5
13	15	IF YOU TOUCH ME (You've Got To Love Me) 11 Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	11	51	52	LAST TIME I CALLED SOMEBODY DARLIN' 3 Roy Drusky, Mercury 73314 (Blue Crest/Hill & Range, BMI)	3
14	14	I'VE GOT TO HAVE YOU 11 Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	11	52	—	ONEY 1 Johnny Cash, Columbia 4-45660 (House of Cash, BMI)	1
15	16	ASHES OF LOVE 11 Dickie Lee, RCA 74-0710 (Acuff-Rose, BMI)	11	53	47	I'M IN LOVE 10 Buddy Alan, Capitol 3346 (Blue Book, BMI)	10
16	22	THIS LITTLE GIRL OF MINE 6 Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	6	54	57	I'M GONNA BE A SWINGER 7 Webb Pierce, Decca 32973 (MCA) (Brandywine, ASCAP)	7
17	18	AIN'T IT ALL WORTH LIVING 11 Tompall & the Glaser Brothers, MGM 14390 (Milene, ASCAP)	11	55	56	DADDY, DON'T YOU WALK SO FAST 7 Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	7
18	8	DELTA DAWN 16 Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)	16	56	59	HAPPY EVERYTHING 4 Bonnie Guitar, Columbia 4-45643 (Duchess, BMI)	4
19	26	LOOKING BACK TO SEE 7 Buck Owens & Susan Raye, Capitol 3368 (Dandelion, BMI)	7	57	60	IF THIS IS GOODBYE 4 Carl Smith, Columbia 4-45648 (Sea View, BMI)	4
20	23	A WHOLE LOT OF SOMETHIN' 8 Tony Booth, Capitol 3356 (Blue Book, BMI)	8	58	70	JUST LIKE WALKIN' IN THE SUNSHINE 2 Jean Shepard, Capitol 3395 (Central Songs, BMI)	2
21	12	SWEET DREAM WOMAN 12 Waylon Jennings, RCA 74-0716 (Blackwood/Back Road, BMI)	12	59	67	THE LAWRENCE WELK—HEE HAW COUNTER—REVOLUTION POLKA 2 Roy Clark, Dot 17426 (Famous) (Happy-Go-Lucky, ASCAP)	2
22	17	THE ROADMASTER 10 Freddy Weller, Columbia 4-45624 (Young World/Central Star, BMI)	10	60	61	OLD FASHIONED LOVE SONG 10 Jeris Ross, Cartwheel 214 (Almo, ASCAP)	10
23	24	THAT CERTAIN ONE 7 Tommy Cash, Epic 5-10885 (CBS) (House of Cash, BMI)	7	61	63	JUST BECAUSE I'M STILL IN LOVE WITH YOU 3 Bobby Wright, Decca 32985 (MCA) (Blue Crest, BMI)	3
24	19	LOVE IS A GOOD THING 10 Johnny Paycheck, Epic 5-10876 (CBS) (Jack & Bill, ASCAP)	10	62	62	LUCY 4 Eddy Arnold, RCA 74-0747 (United Artists, ASCAP)	4
25	30	I'M SO LONESOME I COULD CRY 8 Charlie McCoy, Monument 8546 (CBS) (Rose, BMI)	8	63	73	SMILE SOMEBODY LOVES YOU 2 Linda Gail Lewis, Mercury 49814 (Full Swing, ASCAP)	2
26	20	LONELY WEEKENDS 11 Jerry Lee Lewis, Mercury 73296 (Knox, BMI)	11	64	66	YOU'RE BURNIN' MY HOUSE DOWN 4 Warner Mack, Decca 32982 (MCA) (Page Boy, SESAC)	4
27	32	WHISKEY RIVER 6 Johnny Bush, RCA 74-0745 (Nelson, BMI)	6	65	65	RAIN—RAIN 7 Lois Johnson, MGM 14401 (Accoustic, BMI)	7
28	37	IF IT AIN'T LOVE (Let's Leave It Alone) 4 Connie Smith, RCA 74-0752 (Blue Crest, BMI)	4	66	69	BABY WHAT'S WRONG WITH US 2 Charlie Louvin & Melba Montgomery, Capitol 3388 (Window/Empher, BMI)	2
29	35	MISSING YOU 5 Jim Reeves, RCA 74-0744 (Valley, BMI)	5	67	68	ASTROLOGY 3 Liz Anderson, Epic 5-10896 (CBS) (Greenback Music, Inc., BMI)	3
30	33	ALABAMA WILD MAN 7 Jerry Reed, RCA 74-0738 (Vector, BMI)	7	68	72	YOU BABE 3 Lefty Frizzell, Columbia 4-45652 (Blue Crest, BMI)	3
31	34	A WORLD WITHOUT MUSIC 4 Porter Wagoner, RCA 74-0753 (Oweparr, BMI)	4	69	—	BABY DON'T GET HOOKED ON ME 1 Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	1
32	25	SOFT SWEET & WARM 12 David Houston, Epic 5-10870 (CBS) (Algee, BMI)	12	70	75	DON'T PAY THE RANSOM 2 Nat Stuckey, RCA 74-0761 (Cedarwood, BMI)	2
33	36	YOU'VE GOTTA CRY GIRL 6 Dave Dudley, Mercury 73309 (Six Days, BMI)	6	71	71	TORN FROM THE PAGES OF LIFE 5 Stonewall Jackson, Columbia 4-45632 (Algee, BMI)	5
34	29	IF I HAD A HAMMER 7 Johnny Cash & June Carter, Columbia 4-45631 (Tro-Ludlow, BMI)	7	72	—	SYLVIA'S MOTHER 1 Bobby Bare, Mercury 73317 (Evil Eye, BMI)	1
35	43	I AIN'T NEVER 3 Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	3	73	—	CLAUDETTE 1 Compton Brothers, Dot 17427 (Famous) (Acuff-Rose, BMI)	1
36	27	LISTEN TO A COUNTRY SONG 12 Lynn Anderson, Columbia 4-45615 (Jasperilla, ASCAP)	12	74	—	I'LL NEVER PASS THIS WAY AGAIN 1 Glen Campbell, Capitol 3411 (Vegas Music International, BMI)	1
37	39	RAIN FALLING ON ME 9 Johnny Russell, RCA 74-0729 (Husky, BMI)	9	75	—	TAKE IT ON HOME 1 Charlie Rich, Epic 5-10867 (House of Gold, BMI)	1
38	40	UNEXPECTED GOODBYE 4 Glenn Barber, Hickory 1645 (Acuff-Rose, BMI)	4				

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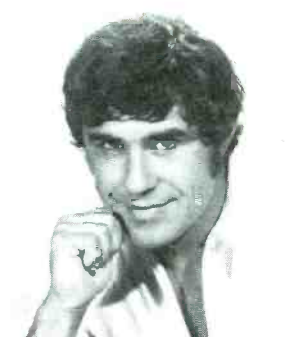
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NAT STUCKEY



LEROY VAN DYKE



CHARLEY WALKER



DAVID WILKINS

* Pictures Listed in Alphabetical Order

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 8/26/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	7
2	4	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	9
3	3	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	9
4	2	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	23
5	9	LONESOMEST LONESOME Ray Price, Columbia KCP 31546	4
6	5	BEST OF JERRY REED RCA LSP 4729	9
7	7	GOD BLESS AMERICA AGAIN Loretta Lynn, Decca DL7-5351 (MCA)	9
8	6	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	22
9	11	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	5
10	10	CAB DRIVER Hank Thompson, Dot DOS 25996 (Famous)	6
11	8	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	18
12	16	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL7-5352 (MCA)	8
13	13	CRY Lynn Anderson, Columbia KC 31316	21
14	20	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	5
15	14	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	12
16	19	"IF IT AIN'T LOVE" AND OTHER GREAT DALLAS FRAZIER SONGS Connie Smith, RCA LSP 4748	6
17	17	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	16
18	33	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	2
19	15	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	18
20	18	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	12
21	25	ASHES OF LOVE Dickie Lee, RCA LSP 4715	10
22	30	SINGS THIS LITTLE GIRL OF MINE Faron Young, Mercury SR 61364	2
23	12	THE KEYS IN THE MAILBOX Tony Booth, Capitol ST 11076	8
24	24	BEST OF BUCK OWENS & SUSAN RAYE Capitol ST 11048	3
25	21	GEORGE JONES Epic KE 31321 (CBS)	14
26	26	BALLADS OF LOVE Porter Wagoner, RCA LSP 4734	8
27	23	THE DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	16
28	28	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia KC 31594	4
29	29	ELVIS LIVE AT MADISON SQUARE GARDEN Elvis Presley, RCA LSP 4776	5
30	22	HANK WILLIAMS, JR.'S GREATEST HITS, VOL. 2 MGM SE 4822	13
31	27	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	21
32	35	ME AND THE FIRST LADY George Jones & Tammy Wynette, Epic E 31554 (CBS)	2
33	32	FOR THE GOOD TIMES Ray Price, Columbia C 30105	104
34	39	THE WILLIE WAY Willie Nelson, RCA LSP 4760	3
35	37	THE BEST OF JOHNNY BUSH Million 1001	4
36	—	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	1
37	34	THIS IS JERRY WALLACE Decca DL 75294 (MCA)	19
38	40	YOU ALMOST SLIPPED MY MIND Kenny Price, RCA LSP 4763	2
39	31	SINGS FOR ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca DL7-4344 (MCA)	12
40	36	STONEY EDWARDS Capitol ST 11090	4
41	41	LIVE IN PERSON Danny Davis & The Nashville Brass, RCA LSP 4720	8
42	44	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	22
43	45	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	19
44	38	ORIGINAL TRAVELIN' MAN Dave Dudley, Mercury SR 61365	12
45	42	MY HANG UP IS YOU Freddie Hart, Capitol ST 11014	25

Country Music

Nashville Scene

By BILL WILLIAMS

David Houston has become the 62nd member of the roster of the "Grand Ole Opry." Houston made his debut as a regular member of the show singing "Almost Persuaded." . . . Stu Phillips has put together his own group, which includes former Monument artist Dianne Jordan. . . . "Opry Annie" has her own chair now. A special bench, with that name emblazoned on it, was made for Ann Cooper, secretary to Bud Wendell, who keeps all the records straight at the Saturday night show. . . . Vito Pellitteri, the hospitalized dean of the "Opry" shows, has undergone skin grafting on his leg. The first release of the Four Guys on Cutlass got a "pick hit" on WKDA here.

Japanese fiddler Shoji Tabuchi, popular Japanese country fiddler, denied published reports that he's going home. He says this is his country now. He put two years in the U.S. army, is becoming naturalized, and his American wife is expecting their first child in October. . . . A pair of real pros got together to write the new Patsy Sledd single. It was penned by George Jones and Roger Miller. . . . Jerri Ross, Ray Sanders and Bobby Austin all have signed contracts with the Shorty Lavender agency. . . . Billy Walker's wife, Boots, who has a history of heart trouble, has been released from the hospital following another siege. . . . Wayne Kemp and the Stoneman's drew more than 10,000 at a show in Greenville, Tenn.

Skeeter Davis has had to cancel some dates to stay with her father, William Penick, who is in the coronary unit at the Marion General Hospital in Indiana. . . . Mike Knight, program director for KTCR, Minneapolis, will program and record future radio promotional advertising for Sherwin Linton Entertainment Enterprises of that city. . . . Byron Spears, director of Bee Gee Records, Inc., of Los Angeles, has released a single on Gary Revel. Revel wrote six of the tunes in the film score "The Last of the American Hoboes." . . . The Porter Wagoner show, back on the road after a vacation, set four consecutive crowd records. . . . Del Reeves and Jim Ed Brown have been signed to co-host the Fifth Annual Country Music Festival at Wembley Pool near London. . . . Melba Montgomery's latest single was written by Wild Bill Emerson, who is emerging as a top songwriter.

Decca's Jerry Clower and his wife, Homerline, have celebrated their 25th wedding anniversary at Yazoo City. . . . Singer Blake Emmons, his wife and daughter, received their U.S. citizenship Saturday. They are Canadians. . . . Mega's Ray Pilon has taken a three-day vacation at his home

near Nashville after having worked 125 days on the road this year. . . . Sammi Smith and her group, with special guest Pat McKinney, tour the State of Oklahoma this week. Sammi's new release on Mega is another Kristofferson tune.

Accidents will happen. Patsy Sledd and Tammy Wynette, sharing a microphone at a show, were both wearing sequin dresses. The sequins got locked, and it took some skilled maneuvering to get them apart. . . . Columbia's Lynn Anderson, rehearsing a Dean Martin Show, was heard by Martin, who promptly signed her to do two more of them. The first will be aired in late October. . . . Five artists appeared for a show date in Bay City, Michigan, only to learn then that the show had been canceled. They were told they'd have to sue for their money even though the contract was signed last March. Those involved are Key Kemmer, Jack Ripley, Bob Shafer, Jim Harper and the Country Caravan. . . . ASCAP's Charlie Monk and wife are parents of a new daughter, Camila Jean-Marie.

More records for Danny Davis, this time in Gallapolis, Ohio. He breaks them anywhere. . . . Mel Tillis and the Statesiders drew record-breaking crowds at Philadelphia, Miss. . . . Buddy Lee has signed three new artists and an additional booking agent in the same day. The new acts are Joe Stampley, Clay Hart, and the Country Cavaleers. John Certinaro,

personal manager of the Cavaleers, signed on as a booking agent. . . . Seven-year-old Troy Hess has had his seventh release on the Show Land label. His mother, Dot Hess, is now with the Buddy Lee agency. . . . Mayf Nutter is back from a Hawaiian tour when he received standing ovations, and was held on stage for three times the normal length of his show. . . . Pat Floyd, one of the talented beauties of Nashville, is now with Buckhorn Music.

Houston singer Johnny Williams has done a string of sessions at the House of Cash. He's a Columbia artist. . . . Lucky Ward of Atlanta, who has a release on the Atteiram label, is putting together his own backup group. . . . Jimmy John Fumblinger has his first release on Fabor Records of Westminster, Cal. . . . The Gross Brothers did a return bit on the "Paul Dixon Show" in Cincinnati. Now they're headed to Nashville for a session. . . . Associated Country Enterprises of Dallas is handling promotion and management for Professor Darrell Hayden, author of several books, and many songs. . . . Sonny James came through again. His show was held up for two hours by a thunderstorm, but he waited it out, and performed for the crowd that stayed—and they all stayed. . . . Bill Morgan, former Stoneway artist, has started his own label, Myra. He has his first release on it. He and his wife also own retail record shops in Mississippi.

Stop, Million War Over Bush Release

NASHVILLE—A showdown is due here almost immediately between Million Records and Stop Records regarding a release by Johnny Bush, who now is signed to RCA.

Both Million, owned and operated by Autry Inman, and Stop,

Convention Set For Oct. 18-21

NASHVILLE—WSM has officially announced the dates of the 47th "Grand Ole Opry" Birthday Celebration.

The event, commonly called the Disc Jockey Convention, will be held Oct. 18-21 here. It will be preceded by the Music City Pro-Celebrity Golf Tournament, and accompanied by the general membership meeting of the Country Music Association. Also that week is the nationally-televised CMA Awards show, plus a multitude of social functions and business meetings.

Registration, restricted to the industry, costs \$20, half of which is put into the Opry Trust Fund to help indigent artists and their families, and the other half prorated among the sponsoring record companies to help defray expenses.

Davis Recalls Gotham Break

NASHVILLE — Twenty-five years ago this month the "break-through" in country music came at Carnegie Hall in New York.

Oscar Davis booked the first country show into the place, featuring Ernest Tubb, Minnie Pearl, the Sharp Brothers and George D. Hay, the Solemn Old Judge.

The show played two nights to capacity houses.

"It was the first time anyone in the country field stepped on those hallowed boards," Davis recalled. He now is working with the Buddy Lee Agency here.

owned and run by Tommy Hill, have released the identical record by Bush, "Rake Me Over the Coals."

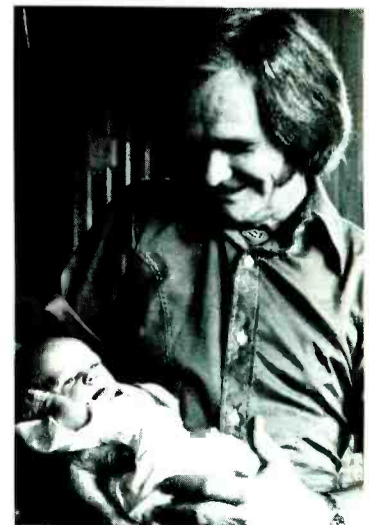
Until last week, Hill had worked for Million, and had leased the master to that firm. However, he said that in his contract agreement with Million, he retained the right to take the song back and to release it on his own label.

Bush was formerly under contract to Stop, which was purchased outright by Hill about a year ago. Although his contract expired and he moved to RCA, Hill retained some of the masters cut under the original contract. It was one of these that he had turned over to Million, while he was running that operation, and took back when he departed.

The Larry Kingston-written tune, which Hill published and produced, also is being released by Inman on Million, who contends that he has the rights to it.



OFFICIALS of Equity Dynamics, the music entertainment financial advisors, gather to celebrate expansion. Left to right are Don Knight, Connie Conviser, Mrs. Chuck Navarro, and Mr. Navarro.



RCA's HANK LOCKLIN shows off his new baby boy to the music industry. The baby recently made an appearance at the "Grand Ole Opry."

International News Reports

More Canadian Branches Predicts UA's Kulin

By RITCHIE YORKE

TORONTO—More and more U.S. and British record companies will ultimately open their own branches in Canada, predicts Stan Kulin, president, UA Records, Ltd. "They'd be crazy not to," he told Billboard.

In its first six months of operation in Canada, UA Records, Ltd., has exceeded the gross sales for any 12-month period in the past. "We expect to more than double last year's figures in our first year," Kulin said.

UA Records operates out of new offices in the north end of Toronto and has a staff of 10 people. The company's distribution is handled by Capitol in Ontario and Quebec and independently in the remainder of the country. Labels include UA, Liberty and Blue Note.

UA handles its own promotion (the team is headed by director of national promotion, Allan Matthews) and Kulin believes this has been a key factor in the recent success.

"I don't want to belittle our previous distributors here," Mr. Kulin said, "but no distributor with other lines can hope to give your product the service and attention you can give it yourself. It's natural that we can work our catalog in a superior manner. For example, we had an order this week for Blue Note product which just about equalled our entire sales on that label last year. We go out and look for the business.

"But I've always felt that if you have good promotion, everything else will fall into shape. If you can create the demand for your product, you really can't go wrong. Sure we've been lucky with some hot artists such as Don McLean and Ike and Tina Turner, but I still feel this shouldn't cloud the real issue. And that is the logic of running your own operation in Canada.

While Kulin is excited about his

Kemp Signs To Rainbow

TORONTO—Rolf Kemp, Toronto folk singer, has been signed to a management contract by the Rainbow Collections company, which also handles Don McLean, Janis Ian and Judy Clay.

Kemp was born in Germany but has spent most of his life in London and Toronto.

His first album, to be released through UA, will be produced by Ed Freeman, who produced McLean's "American Pie."

Kemp was originally discovered by Al Mair of Early Morning Productions.

Korner Group Munich Games

NEW YORK—Alexis Korner (Warner Bros.) will perform at the 1972 Olympic Games, Munich, Germany, Sept. 3 at the Hall of Olympic Youth and Sept. 9-10 at the Olympic Sports Game Spielstrasse.

Three former King Crimson members, Mel Collins, Boz Burrell and Ian Wallace plus a fourth, Peter Thorup will join Korner in his band.

Correction

In a caption to a picture of Larry Page and Larry Uttal last week, it was incorrectly stated that Vanity Fair was among the groups produced by Page. In fact, Vanity Fair has always been, and still is, produced by Roger Easterby and Des Champ.

foreign product, it doesn't overshadow the company's interest in Canadian material. "I think creating your own product has to be the most exciting thing about this business."

Promotion director Matthews obviously agrees since he has become responsible for the a&r area. Although only six months old, UA has already signed Pinky, former lead vocalist for Light-house.

Pinky's debut single, "Tell Me Who" will be issued in Britain at the end of the month. A new single, "Don't Send Someone," has just been released in Canada.

UA is also entering the Quebec music scene and is awaiting the results of Ottawa folk singer, David Wiffen's first album with producer Brian Ahern, of Anne Murray fame.

Threshold Into Retail Outlets

LONDON—Gerry Hoff, president of Threshold Records, U.K., is planning a chain of retail record stores, Threshold Record Shops, to be acted in towns throughout the U.K. The stores operate as an independent subsidiary of Threshold Records.

The chain is a result of Threshold's year-long experiment in record retailing which began when the company moved into its present headquarters in Cobham, England and opened a record shop on the ground floor of its office-studio complex.

The second Threshold Record Shop will begin operations in Andover, England this September with additional branches being planned for suburban and rural south-eastern England.

Threshold is owned by the U.K. group, Moody Blues.

From The Music Capitals of the World

LONDON

Dave Allwood, general manager of the Polygram owned Musical Rendezvous budget record company, is leaving in September to return to the retail trade. Allwood (40), who has been general manager of the company since its inception two years ago, is to run his own record store, Kevin's Music House, in Melton Mowbray. Allwood's resignation is due to personal family reasons and the current state of his health. John Fruin, managing director of Polydor, who is also a director of Musical Rendezvous, is expected to announce Allwood's replacement shortly. At the time of Musical Rendezvous' launch Phonogram, with its Fontana line, had an estimated 7 percent of the budget market. Following the introduction of the Contour label the company's market share has increased to 15 percent, Allwood claimed. . . . In a revamp of his operation, Les Reed is phasing out his Greenwich Gramophone Company label and will in future concentrate on his other label, Chapter One. Future product from acts already under contract to Greenwich will now be issued on Chapter One. Two acts immediately affected by the switch are the Bond and Brown band, whose debut album is scheduled for Oct. 1 release and the Danish band, Day of Phoenix, whose second LP will appear on Chapter One on the same date. Reed has also appointed Gloria Bristow to run his London offices and she will be responsible for administration and will participate in overall company policy. Her appointment follows a series of staff departures from Reed's company over the past few months. General manager John Evans, label boss Jack Baverstock, creative executive Tony Reeves, Chapter One promotion man David Balfe and Maurice Clarke, who worked on the publishing side, all left during this time. An addition to the staff is that of Stuart Newton, who will work on promotion. He has joined the company from the exploitation staff of BBC Radio Enterprises. . . . Sales of the Top Star Festival album, the record manufactured and distributed throughout the world by Phonogram in aid of the United Nations High Commission for Refugees, have now exceeded one million units. The disk which includes tracks by Neil Diamond, Johnny Cash, Andy Williams, and Nana Mouskouri has now sold an estimated 500,000 in America. Sales of the record in Holland and Germany both exceed 100,000 and

figures in Belgium and Australia are 88,000 and 50,000 respectively. Sales in the UK are around 30,000.

Noel Rogers, managing director of United Artists Music, the publishing arm of UA Records has resigned the position in order to concentrate on the Avalanche label which was formed by the music division. He will, however, continue to co-ordinate the activities of the music division with the parent film company as well as continuing as executive producer for all Shirley Bassey's recordings. It is believed that the appointment of a new boss for UA Music will be named soon. . . . Roger Bolton, general manager of President Records since 1966 has left the company. Bolton originally started with Kassner Associated Publishers as assistant to Larry Page during the time that Kassner handled the publishing of the Kinks and Sonny and Cher. When President was formed in 1966 Bolton transferred to the record company. He has no immediate plans for the future. . . . Transatlantic has concluded a two-year agreement with BASF for the release of its product in Holland. The first product to be released will be an album by Unicorn which is scheduled to make a tour of Holland in September.

Following the pattern set by the serialization of the Elvis Presley and Beatles stories, BBC Radio 1 is planning a similar retrospective on the Rolling Stones. Since the group is not as well documented as either Presley or the Beatles, it is anticipated that six episodes will be sufficient to cover the history of the British group, although plans have yet to be finalized by producer Jeff Griffin. The series will not be broadcast until next year and will be timed to coincide with repeats of the Presley and Beatles programs. Also going ahead are plans for the celebration of Radio 1's fifth birthday on September 30. In a two-hour program in the afternoon, Tony Blackburn who opened the service five years ago, will present a look-back at the network's history, combined with interviews. . . . United Artists is releasing next month a special mid-price album, "Live at the Padgett Rooms, Penarth by the group Man. The LP has been compiled from old tapes and is intended to be a collector's item and only 5,000 copies of the album have been pressed. The company is also releasing an album called "On The Air" by Eddie Cochran. The album consists of recordings Cochran made for the British television

(Continued on page 70)

EMI, Polydor Price Rise

LONDON—The next stage in what is expected to be a general autumn rise in record prices has been reached with the announcement by EMI Records of increases which will take effect Sept. 1.

The main EMI changes are an increase in pop recommended retail price from \$5.35 to \$5.60, classical LP's from \$5.25 to \$5.70, and singles from \$1.08 to \$1.25. The increases at present apply only to EMI marks and labels, and take effect on all records delivered from Sept. 1, including the September supplement.

In his explanatory letter to dealers, managing director Philip Brodie states that the "small increase" made at this time last year has not proved sufficient to compensate for the general rise in costs, and "in particular, for the constantly rising price of acquiring international repertoire."

EMI has also rationalized the pattern of recommended retail prices and dealer discounts in the light of the current rates of purchase tax. Dealer margins on pop

LP's rise to \$1.69 from \$1.50, classical \$1.80 from \$1.56, and singles 37 cents from 35 cents.

Brodie also mentioned that the "single biggest problem we have at the moment is the large number of records we are currently unable to supply, due to the unprecedented summer demand coinciding with our move to Uxbridge Road, and the partial factory holiday."

Polydor has already announced increases in prices taking effect from Oct. 1. Singles become \$1.25, deluxe albums rise to \$5.96 and standard classical to \$4.88.

EMI is retaining its \$2.49 category and British Decca's World of Series is reverting to this price from \$2.16. Decca singles become \$1.15 but no definite decisions had been taken on this or any other possible price rise.

No definite details are yet forthcoming from other companies regarding price rises but it is inevitable that EMI's move will be emulated.

Both EMI and Decca are signa-

(Continued on page 71)

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German Music 2000 to Distribute Video Progs

HAMBURG—Music 2000, the Hamburg-based music cassette and tape distributor, is to distribute video programs produced by the Polymedia audio-visual company to dealers throughout the Federal Republic of Germany. Both companies are members of the international Polygram group.

Polymedia, whose full name is Polymedia Gesellschaft Fur Audio-Visuelle Kommunikation mbH, is already active as a program company in the new audio-visual media. It is building a library of programs from varied areas of information, education and entertainment, but has not yet committed itself to any particular playback system.

The company's first project, designed as a basic element in its program, is "Video in Practice," a VCR sales aid for dealers, information for video technicians and workshop maintenance instructions.

It is the first video cassette on the world market made for the VCR system developed by Philips.

New Canadian Label Releases

VANCOUVER—Canada's newest independent label, Haida Records, released its first single by Valdy "A Rock & Roll Song." The label was formed here by Keith Lawrence, manager of Chilliwack, with Ray Pettinger as national promotion director.

In addition to Valdy—a singer-writer—Haida has signed Spring and Stallion Thumrock. Spring had several hits last year.

The Valdy single was produced by ex-Chilliwack member, Claire Lawrence, brother of Keith. An album is expected in the fall.

The price of the entire package, comprising a 45-minute video cassette and an accompanying book published by the Franzis Verlag in Munich, \$92.45 plus tax. Versions in other languages are under preparation.

Music 2000, whose full trade name is Vertriebsgesellschaft Fur Neuzzeitliche Tontrager mbH, is well known to the retail trade as a specialist in the distribution of music cassettes and tapes. Amongst the labels it handles are Polydor, Deutsche Grammophon, Archiv, Kinney, Liberty, United Artists and Metronome.

CAM-USA Set Bang Sub-Pubs

NEW YORK — CAM-USA has negotiated the release of recordings and global sub-publishing for Capitol Records group, Bang. All material by the group is published by CAM-USA.

Foreign sub-publishers listed for Bang are: Melograph S.R.L., Argentina; Herman Brauer New Music Corp., Belgium; Editora Mundo Musical S.A., Brazil; CAM London, England; Editions Musicales Claude Pascal, France; CAM-Spa, Italy; Japan CAM Co. Ltd., Japan; Editorial Mexicana De Musica Sa De Cy, Mexico; Edicoes Musicais Triunfo, Portugal; April Forlags AB, Sweden and Intersong PTY. Ltd., South Africa.

The score of the film "La Polizia Ringracia" (From The Police With Thanks) will be published by CAM-USA also. Music for the film was composed by Stelvio Cipriani, whose credits include the score of "The Anonymous Venetian."

Playboy Sets Int'l Distribs

LOS ANGELES—Playboy Records and Music has concluded negotiations for 12 international distribution agreements according to Larry Cohn, Executive Vice President of the label.

Overseas distributors representing Playboy product are: Teldec (Hamburg) Germany; Grammo-phon AB Electra, Sweden; Tape-car Gravacoes S.A. Brazil; Discos Must-art S.A. Mexico; Movieplay Discos S.A., (Madrid) Spain; Barclay Records, France; CNR Records, Holland; Dyna Products, (Manila) Philippines; Radio Corp., Pty., Ltd Australia; Corporation Los Ruyces S.A., (Caracas) Venezuela; Quality Records Limited, (Ontario) Canada; King Record Co., Ltd., (Tokyo) Japan.

Cohn also announces the appointment of Joseph Ruffino as International Administrator in addition to his duties as product manager for Playboy Records in the U.S.

T. Rex U.K. Rep Olympia

PARIS—T. Rex is the only international group so far scheduled to appear on the French-dominated program at the Paris Olympia Music Hall this fall.

The season opens with Philips artist Rika Zarai on Aug. 31 and T. Rex will appear at Olympia for a one-night performance on Sept. 4. Other artists appearing at the theater include Sylvie Vartan, Sept. 14; Canadian artist Robert Charlebois, Oct. 2-9; Michel Polnareff, Oct. 6; Leo Ferre, Oct. 24; Charles Aznavour, Nov. 14 and Joe Dassin on Dec. 5.

From The Music Capitals of the World

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series, "Boy Meets Girls" in 1960, together with an interview recorded in Denver in 1957. Only three tracks on the album have previously been released. . . . A 15 percent increase in Radio Luxembourg's average nightly listening audience was announced this week. During the first six months of this year, the station has attracted an average audience of 12,871,000 each night.

Bert Kamerman, head of the CBS agency, March Artists, has left the company. The agency continues for the present under the supervision of David Apps. March was formed by Kamerman in June of last year. "He left for personal reasons," said Dick Asher, managing director of CBS. "At the moment we are considering the situation in view of what we want from the agency in the long run." . . . MCA has signed a production with Rod Alexander and Bill Kimber of Hardcore Productions. First release will be a single by Alexander and Kimber under the name Axe entitled "People Come, People Go." Deal was set by MCA a&r chief David Howells.

PHILIP PALMER

TORONTO

The Stampeders' single, "Wild Eyes," is now over the 60,000 sales mark, qualifying for a Canadian gold disk award. Manager Mel Shaw is now in Europe setting up details of the Stampeders' Fall tour which will include Britain, Holland, Germany, Belgium and France. . . . True North's Bernie Finkelstein has announced the opening of a New York office at 135 West 58th St. The label's major artists, Bruce Cockburn and Murray McLauchlan, both have new albums due in the U.S. next month, but Finkelstein says the New York office is mainly for management matters. He manages both artists. Finkelstein also announced that McLauchlan's second album will be released in Canada in Sept., and will be followed by an extensive U.S. tour including the Bitter End. . . . 25th Hour Productions' Dave Warren reports that Crowbar broke the house record (held by Light-house) at Regina's Centre for the Arts recently. The show was a complete sellout. Warren also reported a SRO attendance at the King Biscuit Boy's Regina debut. Warren is now back on the air at CFMQ-FM with a nightly 2½ hour show, which is expected to be syndicated.

London's Mike Doyle has been appointed director of Canadian product—he's now based in Montreal. Doyle was in Toronto this week pushing the Domenec Troiano album and the new Ginette Reno kit, "I Can't Get Hurt Anymore." . . . Nimbus 9's Jack Richardson and Jim Mason have just completed a new album with Poco. Pepper Tree getting strong action with their Richardson-produced single, "Love Is a Railroad." . . . A debut vintage LP by The Good, the Bad and the Ugly, perennial favorites, released at Toronto's Horseshoe Tavern.

Al Slight, new owner of CFOX, Montreal, reports the just-introduced country format is an "overnight success"—he also operates CFGM, Toronto. CHUM network trying to purchase CKVN, Vancouver. . . . John Driscoll cutting a new album for Apex with Young. . . . Wedding bells this weekend for MLS co-chairman, Greg Haraldson, in Calgary. . . . Capitol's Arnold Gosewich, and Paul White into Los Angeles for meetings this week. . . . Daffodil's A Foot in Coldwater back at Manta Studios, cutting follow up to their current national hit, "(Make Me Do) Anything You Want."

Polydor's Al Katz is organizing a large promotion campaign on

U.K. group, Slade. . . . Australian group, Autumn, are the latest performers from there to make Canada their base.

Toronto Sound Studios doing extremely well at present with national hits by the Stampeders, Edward Bear ("Masquerade"), Dr. Music ("Sun Goes By"), Bagliaro ("Rainshowers"), Everyday People ("Feelin' Better Already") and Thundermug ("You Really Got Me"). . . . CHUM's Much Productions is to launch a new label next month.

Columbia expects to release more than a dozen Canadian-produced albums before Christmas this year. . . . Skip Fox Media Man publicity company has acquired representation of Axe Records, a division of September Productions—artists on Axe include Thundermug, Rain, and Gary & Dave. . . . Quality's Lee Farley flew to England for four weeks' vacation. While in London, he will meet with publicist Leslie Perrin on behalf of Maple Music Inc. . . . Also holidaying in London is Love's Francis Davies. . . . Capitol a&r staffer, Wayne Patton, also on vacation.

Capitol is hosting a reception for Anne Murray at the Picadilly Tube club this week. . . . Arjay Enterprises in London Ont. are now representing London Bridge, a local trio. . . . Polydor has also re-issued Eric Clapton product, including the "Blind Faith" album. . . . Promotion man, Liam Mullan, currently visiting Toronto from Vancouver. . . . Daffodil has released the second in its series of musical Heritage albums which are being merchandized to the rock audience—title is "Guitar of the Renaissance" with Rodrigo Riera.

John Kay group return home this month to play Winnipeg's Centennial Concert Hall (29) and the CNE in Toronto (31). . . . Boot Records, the expanding country independent label, enters the rock field this week with a single by Bollard called "Sunshine in the Morning." . . . Capitol's Bill Bannon says the Edward Bear single of "Masquerade" continues to pick up secondary market stations in the U.S.—it's the biggest single in the group's career in Canada.

WEA national promotion manager, Tom Williams, says the company purchased a large quantity of school desks and covered them with Alice Cooper bumper stickers to promote the "School Is Out" album—Williams also sent stickers to every dealer and station in the country. . . . Quality hosted a reception for Edward Harding and George at George's Spaghetti House. . . . Larry Green of CHUM FM has joined GRT of Canada as marketing manager. . . . Singer/songwriter Kevin Gillis is to headline and host the CBC's Summer Festival. . . . Domenec Troiano returned home to Toronto to promote his first Mercury album. . . . he's a member of the James Gang. . . . Montreal's Kot'ai Records have two albums coming out later this month.

Capitol Music has signed Australian writer, Karl Erikson, to an exclusive contract. . . . Jack Williams has been appointed Ontario sales manager for MCA. . . . Columbia drawing attention to Maple Music Junket reviews on Bruce Cockburn with a special press kit. . . . New Joshua single, produced by Harry Hinde, is called "Come On Home." . . . Jack Herschorn's Can-Base label has just issued a new single by U.S. group, the Cascades—produced by Steve Douglas, the title is "Sweet America."

RITCHIE YORKE

BRUSSELS

Belgian Inelco set a speed record by getting the Elvis Presley Madison Square Garden concert recorded on June 10 into the stores on July 3. . . . CBS singers Johnny White and Claude Cedric have been touring

(Continued on page 71)



4th Annual Show

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Plans for APAA's "4th" are off with a BANG! Setting our show sites for sunny L.A. in November. With a loaded agenda aimed at surpassing last year's record smashing triumph at Chicago's McCormick Place.

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A Historic "4th" for '72

Now maneuvers are underway to "out-do" '72 in L.A. With modern space to billet every booth. Dynamite programming to fire up enthusiasm and bring down an army of buyers. Double barreled seminars. Bonus buyers' events. A 2nd Industry-Wide Banquet—more glittering stars from the world's entertainment capitol. Plus new surprise strategy to make the APAA show your best shot in November. APAA needs your support to fight for YOUR industry's legislative interests in Washington. With only one group protecting your future—and that group giving you the industry's number one show—it isn't even a choice. Plan to be in L.A. for the big "4th." Make sure you get in on the fireworks.

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From The Music Capitals of the World

• Continued from page 70

through the south of France. . . . Sweet's tour of Belgium included the Europop festival at Ostend and the TV show "Slalom." . . . Polydor's **Who** appear in "Vorst National" on Aug. 16, and the same label's **Stone the Crows** and **Slade** will be participating in the Jazz Bilzen festival on Aug. 18. . . . **Sergio Mendes and Brasil '77** will appear in Antwerp on Nov. 17 and in Brussels two days later. . . . **Tony Christie** stars at the Ostend Casino on Aug. 26, at Overijse the following day and appears in "The Nights of Waregem" on Aug. 28. **AL de BOECK**

TOKYO

Japan's first music tapes containing 88 tunes, playback time two hours, will be offered to owners of car stereos at 4,000 yen (about \$139) each by Toshiba Records, beginning Sept. 18. . . . Tokyo will have another music stage next June 1 when the Sun Plaza Hall opens in the National Hall for Working Youths. The hall will seat 2,148 persons and its orchestra pit is designed to accommodate 50 musicians. It will be available for record concerts as well as live performances. . . . With Nippon Gakki (Yamaha) providing musical instruments, the roof stage of the Isetan department store, Tokyo, was opened to amateur musicians Aug. 8-18. Professional Japanese folk-rock groups also presented 45-minute concerts twice a day. . . . Watanabe Production, Japan's leading booking agency and Warner Pioneer have acquired a recording studio located in central Tokyo, opposite the headquarters of government-sponsored Nippon Hoso Kyokai (Japan Broadcasting Corporation).

A 50-50 joint venture, NP Music Promotion, has been established in Tokyo, Aug. 1, between (Nippon) Polydor and **Muneaki Nishikawa**, former chief of the Japanese-German record company's section. Capitalized at 5 million yen (\$16,236), the new music promotion firm will also handle original Japanese compositions through Fuji Music Publishing Co. on a 50-50 basis. . . . Shinseido, a chain of 41 record stores in Tokyo, reports a 25-30 percent increase in sales during the traditional Japanese summer bonus season, June 21-July 31. . . . Disney's "Fantasia" is being shown in Tokyo for the third time in 17 years. . . . "Jazz on a Summer's Day" is the only U.S. film to be shown at the National Museum of Modern Art's film center Aug. 7-Sept. 28. . . . Singer **Izumi Yukimura** is due back in Tokyo after recording in Los Angeles. . . . Folk-singer **Ryoko Moriyama** ex-

pects to record in London next year. . . . Yamaha, manufacturer of the "Electone" organ, and CBS/Sony, active recorder of electronic organ music, are holding a joint sales campaign throughout Japan Aug. 15-22. . . . Japan Victor has entered into a licensing agreement with Bang to press LP's and singles recorded by MCA artist **Neil Diamond**. **HIDEO EGUCHI**

MANILA

Sonic Industries gave gold and silver record awards to their **Grandells** (Grandeur) for their hits "It's the Real Thing" and "Everything I Own." Sonic was the second record company here to give gold record awards. Much earlier, Vicor Music Corp. initiated a similar project. Victor artists **Vicor Wood** and **Tirso Cruz III** had received gold records. . . . Alpha artist **Nora Aunor** has a new version of this hit, supplied with Tagalog lyrics, in her new double-jacket LP titled "Queen of Songs." . . . Overwhelmed by the success of the first LP of **Black Sabbath** (Phillips), Home Industries made a strong push in the release of the group's new album, "Pyramid." Midcor issued three other LP's by **Love Unlimited**, **Wishbone Ash** and **Synergy** all on MCA. There are also six new singles from Midcor by **Love Unlimited** (MCA), **Bobby Hannah** (MCA), **Sonny & Cher** (MCA), **Roger Williams** (MCA), **Neil Diamond** (MCA) and **Nana Maskuri** (Fontana).

Dyna Products, Inc. is now the new licensee in the Philippines of MGM Records. The company is lining up its initial releases to be topped by the **Osmonds** disks. In Dyna's production line is an album debut for the **Bits N' Pieces**, a rock band playing nightly at D'Flame. . . . Two new LP releases from Villar Records are by **Odds & Ends**, a vocal trio.

D'Swan Sound System also issued two new albums by **Eddie Peregrina** and **Jonathan Potenciano**, titleholder of the "Tawaging Tanghalan," national grand champion. Peregrina's new single is "Everything I Own." . . . Technocrats (D'Swan) has two new singles, "Day After Day" and "She's a Lady." . . . ABS-CBN disk jockey **Ike Lozada** switched from Villar Records to D'Swan. His first single on D'Swan is "Rock Around the Clock." Lozada is non-exclusively contracted with Vicor Music Corp. **OSKAR SALAZAR**

COPENHAGEN

EMI label manager **Kurt Andersen**, recently back from a visit to EMI international artist promotion chief **Gerry Oord** in London,

has mounted a successful Tamla Motown promotion campaign involving a bonus record. . . . **Gilbret O'Sullivan** was here for a TV show, and his manager **Gordon Mills** is planning a European tour taking in Holland, Sweden and Denmark as well as England. . . . **Andy Williams** played two good concerts here in Copenhagen.

Phonogram is launching a country and western campaign with product by **Jerry Lee Lewis**, **Faron Young**, **Roy Drusky**, **Tom T. Hall**, **Bobby Bare** and **Roger Miller**, and is also bowing Family Productions in the Danish market with releases by **Billy Joel** and **Mama Lion** soon. . . . SBA has just completed the successful **Paul McCartney** tour with Wings in Scandinavia, and on Aug. 21 and 22 they are presenting the **Who** in the K.B. Hallen with Holland's **Golden Earring** as supporting act. . . . Leading Danish group **Olsen** starred at the Tivoli Gardens concert marking the venue's 127th birthday. Other international billtoppers who have appeared there include **Tom Jones**, **Elton John**, **Joan Baez**, and the **Mills Brothers**. **KUND ORSTED**

DUBLIN

One of Ireland's leading groups, the London-based **Skid Row**, has broken up. . . . **Joe Dolan** entered the Top 20 with "Take The Money And Run." . . . CBS is having big promotional campaign for "Simon and Garfunkel's Greatest Hits," which includes distribution of giant blowups of the sleeve. . . . **Gene Stuart** is resting at home in County Tyrone for a few weeks—his place is being taken by Derryman **Brian Harkin**. . . . **Brendan Quinn** and **Cades County** covered "Four In The Morning" for Velvet label. The original by **Faron Young** released on Mercury. . . . First release on Solo label is "Shanagolden" by **Nita Norry**. Solo is latest label to be launched by the Release Organisation, which is now based at 5/6 Lombard Street, Dublin 2. Tel.: Dublin 784182, 784420 and 784529. . . . **The Freshmen** and **Elmer Fudd** guested on RTE radio's "Ken's Klub." . . . A **Jim McCann** album, released by Polydor in Oct., will consist of selections from McCann's previous two albums. The new LP will be called "McCanned" and the singer will promote it with extensive folk dates in the UK. . . . **Donny Osmond's** new single "Too Young" to be released at the end of this month. The first 2000 copies will be packaged in full-colour bags imported from Germany. . . . **Paul Mauriat's** manager **Valentin Coupeau**, in Dublin for three weeks on an English language course. He was interviewed on RTE's radio "Music On The Move" during the Dublin Horse Show at the Royal Dublin Society grounds. . . . Polydor Ireland will release the first batch of (Continued on page 72)

Nfld. Gold for RCA Singer

ST. JOHNS, Nfld.—RCA Records, singer **Dick Nolan's** RCA album, "Fisherman's Bay" has been certified as a Canadian gold disk award for sales in Newfoundland alone the first time this has happened.

A special radio station single, "Aunt Martha's Sheep" from the album is being rush-released. The album has sold in excess of 60,000 units, says RCA.

EMI, Polydor Hike

• Continued from page 69

tories to the Confederation of British Industries frozen price pact, the three-month extension of which is still in force. No comment on this aspect was available from either company at press time but **Billboard** understands that EMI Records' increases could be absorbed within the 5 percent leeway provided by the pact bearing in mind that EMI signed as a group and the record division is but one arm of its operation.



CELEBRATING the premiere of "Our Latin Thing" are from left: Jorgé Santana, Leo Rosales, Pablo Tellez, of the group Malo, Jerry Masucci, president of Fania Records and producer of the film, and musical director Harvey Averne. With his back to the camera is Francisco Aguiabella, also of Malo.

UK Records begs you not to play this single

We're very ashamed of it
It really is the worst ever made

To the sound of marching stormtroopers and the tune of "Deutschland Deutschland Uber Alles," the most banal lyrics are chanted by The Athletes Foot, backed by a Moog Synthesizer.

For a record that calls itself "The Official Munich Olympic Games Theme, 1972?" we doubt it embodies the right spirit at all. So do us a favour. Please don't play it or hear it, it really is ghastly and quite atrocious.

Instead, why not play **TERRY DACTYL** and the **DINOSAURS'** "SEASIDE SHUFFLE" which has currently sold over 300,000 in Gt. Britain alone.

UK
RECORDS



DISTRIBUTED BY **LONDON** RECORDS



MITCH MURRAY and **Peter Callander** have launched their own record company, **Bus Stop**, which will be distributed by EMI. First release is "Himalayan Lullaby" by **Steve Royal** who is pictured above (center) at the party to launch **Bus Stop** with l. to r. **Philip Brodie** (EMI), **Mitch Murray**, **Peter Callander** and **Ron White** (EMI).

AUGUST 26, 1972, **BILLBOARD**

when answering ads . . . Say You Saw It in the **Billboard**

HITS OF THE WORLD

From the
Music Capitals
Of the World

• Continued from page 71

50 8-track titles in Sept. The tapes, retailing for \$7, will include titles by **Rory Gallagher**, **Nana Mouskouri**, **Rod Stewart**, **James Last** and the **Bee Gees**. The Polydor Group is also checking non-record outlets interested in selling tapes. . . . The new **Val Doonican** LP on Philips is "Morning In The Country" which includes the hit single "Morning." . . . Initial releases in the Philips Universo classical series include "Vivaldi: The Four Seasons," by Henryk Szeryng, "19 Chopin Waltzes," by Adam Harasiewicz and "Mozart Concertos" by Ingrid Haebler. . . . Three members of the **Cotton Mill Boys** will leave at the end of the month to form a new band. **Tommy Kinsella**, **Martin McGregor** and **Frank Boland** and their new outfit will be on the road in about six weeks. The trio left the CMB because of a disagreement over musical policy—the new band will lean more towards pop music. . . . Release date of **Big Tom** and the **Mainliners'** next Denver album "Requests" will be mid-Sept.

KEN STEWART

RADIO-TV MART

POSITION WANTED

I am a young man, twenty-two-years-old, a high school graduate, with two years of college. I am seeking a position in record promotion with a big or small record company, or promotion and public relations with a radio station. For some time I was part-owner of an Entertainment Magazine in Detroit. I was also radio-TV and Entertainment Editor. I feel that my valuable experience in dealing with people, and my knowledge of the record and entertainment world, would be a most valuable asset to me and your company. In addition, I possess the necessary qualities of drive, energy, and enthusiasm. So let's get together. Write or call (313) 838-8822 **TED JOSEPH**, 14218 Mansfield, Detroit, Mich. 48227/2

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ATTENTION—TOP 40—MOR OR MODERN COUNTRY AIR PERSONALITIES: If you have a First Class FCC License and are interested in moving to a Major Midwest Market, then send tape and resume now to: Box 521, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. We are an Equal Opportunity Employer. 8/26

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AUSTRIA

SINGLES

- This Week**
- HALLO-A—Mouth & MacNeal (Philips)
 - SYLVIA'S MOTHER—Dr. Hook and the Medicine Show (CBS)
 - METAL GURU—T. Rex (Ariola)
 - BEAUTIFUL SUNDAY—Daniel Boone (Bellaphon)
 - LITTLE WILLY—Sweet (RCA)
 - ES FAEHT EIN ZUG NACH NIRGENDWO—Christian Anders (EMI/Columbia)
 - SONG SUNG BLUE—Neil Diamond (Philips)
 - ROCK AND ROLL—Led Zeppelin (Atlantic)
 - AMAZING GRACE—The Royal Scots Dragoon Guards (RCA)
 - HIDEAWAY—Pop Tops (Bellaphon)

BANGKOK

(Courtesy Radio HSA)

- This Week** **Last Week**
- 6 SEASIDE SHUFFLE—Terry Dactyl and the Dinosaurs
 - 5 SUMMERTIME DREAMING—Gene Pitney
 - 7 FIRE, WATER, EARTH AND AIR—Julie Felix
 - 15 YOU NEED A MESS OF HELP—Beach Boys
 - 1 BREAKING UP IS HARD TO DO—Partridge Family
 - 14 AUTOMATICALLY SUNSHINE—The Supremes
 - CROSSOVER PUZZLE—Dana
 - FATHER AND SON—Sandie Shaw
 - GOT A FEELIN' IN MY BONES—Sacha Distel
 - UNCHAINED MELODY—Blue Haze
 - MISTER SUNSHINE—Jimmy Young
 - 19 WATCH ME—Labi Siffre
 - 13 THE CANDY MAN—Sammy Davis Jr.
 - RUN TO ME—Bee Gees
 - 2 BABY BY THE WAY—The Fortunes
 - 3 WALKIN' IN THE RAIN WITH THE ONE I LOVE—Love Unlimited
 - 4 SHE TAUGHT ME HOW TO YODEL—Dave Newman
 - 9 MAYBE I KNOW—The Seashells
 - 12 CIRCLES—The New Seekers
 - LIVING IN A HOUSE DIVIDED—Cher

BRITAIN

(Courtesy Record & Tape Retailer)

- This Week** **Last Week**
- 1 SCHOOL'S OUT—Alice Cooper, Warner Bros. (Copyright Control) Bob Ezrin
 - 2 SEASIDE SHUFFLE—Terry Dactyl-The Dinosaurs UK (Sonet)
 - 7 SILVER MACHINE—Hawkwind United Artists (Copyright Control) Hawkwind/Dr. Technichal
 - 4 PUPPY LOVE—Donny Osmond MGM (MAM) Curb & Ruff
 - 6 POPCORN—Hot Butter Pye, Prod. R. Talmadge, The Jeromes, Prod. D. Jordan
 - 3 BREAKING UP IS HARD TO DO—Partridge Family, Bell (Screen Gems/Columbia) Wes Farrell
 - 23 YOU WEAR IT WELL—Rod Stewart, Mercury 6052 171 (G.H. Music) Rod Stewart
 - 5 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show CBS (Essex) Ron Haffkine
 - 19 RUN TO ME—BeeGees Polydor (Abigail) Bee Gees/Robert Stigwood
 - 16 IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy
 - 22 ALL THE YOUNG DUDES Mott the Hoople, CBS 8271 (Titanic/Chrysalis) David Bowie
 - 9 ROCK AND ROLL PART I/II—Gary Glitter (Leeds) Mike Leander
 - 25 LAYLA—Derek & the Dominos, Polydor 2058 130 (Throat)
 - 17 10538 OVERTURE—Electric Light Orchestra Harvest (Carlin/R. Wood/Sugartown) R. Wood/J. Lynne
 - 21 THE LOCOMOTION—Little Eva London (Screen Gems/Columbia) Jerry Goffin
 - 8 I CAN SEE CLEARLY NOW—Johnny Nash CBS (Rondor) Johnny Nash
 - 12 AUTOMATICALLY SUNSHINE—Supremes, Tamla Motown (Jobete/Carlin) Smokey
 - 11 STARMAN—David Bowie RCA (Titanic/Chrysalis) D. Bowie/K. Scott
 - 13 MAD ABOUT YOU—Bruce Ruffin Rhino (Creole) Bruce Anthony
 - 24 WORKING ON A BUILDING OF LOVE—Chairman Of The Board, Invictus (KPM) Holland-Dozier-Holland
 - 10 CIRCLES—New Seekers (Ampar) David MacKay
 - 15 MY GUY—Mary Wells, Tamla Motown (Carlin) Smokey Robinson
 - 14 BETCHA BY GOLLY WOW—Stylistics Avco (Gamble Huff) Thom Bell

- 31 I GET THE SWEETEST FEELING—Jackie Wilson (T.M. Music)
- 44 STANDING IN THE ROAD—Blackfoot Sue, DJM JAM 13 (Beano) Noel Walker
- 33 TOO BUSY THINKING ABOUT MY BABY—Mardi Gras, Bell BELL 1226 (Jobete/Carlin), Lou Pop
- 35 CONQUISTADOR—Procol Harum, Chrysalis CHS 2003 (Essex) Chris Thomas
- 20 LITTLE WILLY—Sweet (Chinnichap/RAK) Phil Wainman
- 32 WATCH ME—Labi Siffre Pye (Groovy) Labi Siffre
- 26 SAMSON & DELILAH—Middle of the Road (Sunbury) G. Tosti
- 29 OOH-WAKKA-DOO-WAKKA DAY—Gilbert O'Sullivan MAM (MAM) Gordon Mills
- 39 WALK WITH ME TALK WITH ME DARLING—Four Tops, Tamla Motown TMG 823 (Jobete/Carlin) Frank Wilson
- 36 WHERE IS THE LOVE—Roberta Flack/Donny Hathaway, Atlantic K 100202 (C. Shane) Joel Dorn/Arif Mardin
- 30 AMERICAN TRILOGY—Elvis Presley RCA (Acutt-Rose)
- 18 JOIN TOGETHER—Who Track (Fabulous) Who/Oiyn Johns
- 48 LEAN ON ME—Bill Withers, A&M AMS 7004 (United Artists) Withers/Jackson
- 42 AMAZING GRACE—Judy Collins Elektra (Harmony) Mark Abramson
- THE DAY IS OVER—Royal Scots Dragoon Guards Band RCA (Sunbury) Pete Kerr
- 38 THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic) Harmony Joel Dorn
- JOURNEY—Duncan Browne RAK (RAK) Mickie Most
- AIN'T NO SUNSHINE—Michael Jackson Tamla Motown (United Artists) Berry
- 37 AMAZING GRACE—Royal Scots Dragoon Guards Band RCA (Harmony) Pete Kerr
- 28 TAKE ME BAK 'OME—Slade (Polydor) (Barn/Schroeder) Chas Chandler
- 27 WALKIN' IN THE RAIN WITH THE ONE I LOVE—Love Unlimited Uni (Schroeder) Barry White
- LOVE LOVE LOVE—Bobby Hebb Philips (Leeds) Jerry Ross
- VIRGINIA PLAIN—Roxey Music Island (E.H. Music) Peter Sinfield
- SUGAR ME—Lynsey De Paul MAM (ATV Kirschner) Gordon Mills
- 34 ROCKIN' ROBIN—Michael Jackson Tamla Motown Carlin (H. Larson/J. Marcellino)
- 40 VINCENT—Don McLean United Artists (United Artists) Ed Freeman
- I'M STILL IN LOVE WITH YOU—Al Green London (Burlington) Williw Mitchell

GERMANY

(Courtesy: Den Musikmarkt)

- This Week**
- HELLO-A—Mouth and MacNeal (Philips) Aberbach
 - MICHAELA—Bata Illic (Polydor) Melodie der Welt/Aberbach
 - LET'S DANCE—The Cats (Columbia/Electrola)
 - LITTLE WILLY—The Sweet (RCA Victor/Teldec)
 - METAL GURU—T. Rex (Ariola)
 - ICH HAB' DIE LIEBE GESEHN—Vicky Leandros (Philips)
 - SONG SUNG BLUE—Neil Diamond (UNI/Phonogram)
 - DON'T GO DOWN TO RENO—Tony Christie (MCA/Teldec)
 - ES FAHRT EIN ZUG NACH NIRGENDWO—Christian Anders (Columbia/Electrola)
 - TAK ME BAK 'OME—Slade (Polydor)

GUATEMALA

(Courtesy: Radio International)

- This Week**
- YO NO SOY ESA—SI LAS FLORES PUDIERAN HABLAR—MIRAME—QUE ME QUEMEN TUS OJOS—SUFRO PORQUE TE QUIERO—EL MILAGRO—CORAZON DE ROCA—PERDON CARINO MIO—SANSON Y DALILA—EN TO/DO LOS ARBOLES DEL MUNDO—AMORCITO CHIQUITO—EL ALFILER—

HOLLAND

(Courtesy: Radio Veronica and Bas Mul)

- This Week**
- UN CANTO A GALICIA—Julio Iglesias (Decca) Dayglow
 - POPCORN—(Various Versions) Basart
 - A WHITER SHADE OF PALE—Procol Harum (Maxicube) Essex
 - SING ALONG—Mac & Katie Kissoon (Young Blood) Dayglow

- SEALED WITH A KISS—Bobby Vinton (Altona) Epic
- OH BABE, WHAT WOULD YOU SAY—Hurricane Smith (Columbia) Essex
- ROCK AND ROLL PART I—Gary Glitter (Bell) Leeds
- SMOKE GETS IN YOUR EYES—Blue Haze (A&M) Chappell
- MARIO—Hanny en de Rekels (11 Provincien) Bospel
- ZOMERZON—De Makkers (11 Provincien) Bospel

HONG KONG

(Courtesy Radio Hong Kong)

- This Week**
- NICE TO BE WITH YOU—Gallery (Sussex)
 - ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (MAM)
 - AMERICAN TRILOGY—Elvis Presley (RCA)
 - ROCKET MAN—Elton John (DJM)
 - IN TIME—Engelbert Humperdinck (Decca)
 - CIRCLES—New Seekers (Philips)
 - TOO YOUNG—Donny Osmond (MGM)
 - ROLL OVER/SKYLINE PIGEON—Sam Hui (Polydor)
 - JOIN TOGETHER—The Who (Polydor)
 - I NEED YOU—America (WB)
 - SONG SUNG BLUE—Neil Diamond (UNI)
 - VINCENT—Don McLean (UA)
 - GOODBYE TO LOVE—Carpenters (A&M)
 - TAKE ME BACK 'OME—Slade (Polydor)
 - LAST NIGHT I DIDN'T GET TO SLEEP AT ALL—5th Dimension
 - THE RUNWAY—Grass Roots (Dunhill)
 - METAL GURU—T. Rex (T. Rex)
 - BREAKING UP IS HARD TO DO—Partridge Family (Bell)
 - DADDY DON'T YOU WALK SO FAST—Wayne Newton (Capitol)
 - DUNCAN—Paul Simon (CBS-Sony)

JAPAN

(Courtesy: Music Laho, Inc.)

- This Week**
- TABI NO YADO—Takuro Yoshida (Odyssey) P.M.P.
 - SAYONARA O SURUTAMENI—Billy Banban (Kit Nihon TV Music)
 - LOVE THEME FROM "THE GODFATHER"—Andy Williams (CBS/Sony) Nichion
 - ANATA DAKE DE II—Kenji Sawada (Polydor) Watanabe
 - HITORI JA NAINO—Mari Amachi (CBS/Sony) Watanabe
 - MEBAE—Megumi Asaoka (GAM) J & K
 - HIMAWARI NO KOMICHI—Cherish (Victor) Victor
 - DOUNIMO TAMARANAI—Linda Yamamoto (Canyon) Fuji
 - JUNKETSU—Saori Minami (CBS/Sony) Nichion
 - TEKKYO O WATARUTO NAMIDA GA HAJIMARU—Shoji Ishibashi (Crown) Crown
 - FURIMUKANAIDE—Honey Nights (Union) Astro Music
 - SEKISHOKU ELEGY—Morio Agata (Bell-Wood) SCM
 - LOVE THEME FROM "THE GODFATHER"—Original sound track (Paramount) Nichion
 - SETO NO HANAYOME—Rumiko Kovanagi (Reprise) Watanabe
 - MATTEIRU ONNA—Hiroshi Itzuki (Minoruphone) Tokuma
 - KOKORO NO HONO O MOYASHITA DAKEDE—"THE GODFATHER"—Kiyohiko Ozaki (Philips) Nichion
 - WAKARE NO TABI—Keiko Fuji (RCA) Ryu
 - NATSU NO FUREAI—Four Leaves (CBS/Sony) Standard
 - SANAE-CHAN—Furuido (AARD-VARK) P.M.P.
 - A HORSE WITH NO NAME—America (Warner) Nichion

MALAYSIA

(Courtesy: Radio Malaysia, Malaysia)

- This Week**
- SAUSALITO—Western Union Band (Libra)
 - DON'T GO DOWN TO RENO—Tony Christie (RCA)
 - MELODY FAIR—Bee Gees (Polydor)
 - MARY HAD A LITTLE LAMB—Wings (Apple)
 - LET'S DANCE—Cats (Columbia)
 - BABY BLUE—Badfinger (Apple)
 - WITHOUT YOU—Nilsson (RCA)
 - COME WHAT MAY—Vicky Leandros (Philips)
 - HEART OF GOLD—Neil Young (RCA)
 - SONG SUNG BLUE—Neil Diamond (RCA)

MEXICO

(Courtesy: Radio Mil)

- This Week** **Last Week**
- 2 POR QUE—Los Babys (Peerless)
 - 1 VERONICA—Victor Yturbe "Piruli" (Philips)
 - 3 HOW DO YOU DO (Como estas)—Mouth & MacNeal (Philips)
 - 4 WITHOUT YOU (Sin ti)—Nilsson (RCA)
 - 5 SAMSON AND DELILAH—(Sansón y Dalila)—Middle of the Road (RCA)

- FINA ESTAMPA—Juan Torres (Musart)
- 6 PUPPY LOVE (Amor Infantil)—Donny Osmond (MGM)
- CONGOJA—Sonora Santanera (CBS)
- 9 CANCION PARA UNA ESPOSA TRISTE—Clemencia Torres (RAFF)
- 8 QUE IRONIA—Los Muecas (CBS)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

- This Week**
- CENTO CAMPANE—Stein Ingebrigtsen (RCA) Sugar
 - TAG EMOT EN UTSTRACKT HAND—Ann-Louise Hanson (Philips) Intersong
 - BEAUTIFUL SUNDAY—Daniel Boone (Penny Farthing) Air
 - DA ER DET SKJOENT AA VAERE TIL—Roy Black & Anita Hegerland (Polydor) Intersong
 - COULD IT BE FOREVER—David Cassidy (Bell) Essex
 - SONG SUNG BLUE—Neil Diamond (Uni) Imudico
 - APRES TOI—Vicky Leandros (Philips) Bendiksen
 - METAL GURU—T. Rex (Fly)
 - MATRIMONY—Gilbert O'Sullivan (Decca) April
 - CENTO CAMPANE—Nico (CBS) Sugar

SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers & Distributors)

*Denotes local origin

- This Week**
- COME WHAT MAY—Vicky Leandros (Trutone) Phillips
 - SYLVIA'S MOTHER—Dr. Hook & The Medicine Show—(G.R.C.) Date
 - SUNDAY MONDAY TUESDAY—*Jessica Jones (E.M.I.) Nitty Gritty
 - I NEED SOMEONE—Alan Garrity (Gallo) Gallo
 - NICE TO BE WITH YOU—The Gallery (R.P.M.) A&M
 - LONG COOL WOMAN IN A BLACK DRESS—The Hollies (E.M.I.) Parlophone
 - MORNING HAS BROKEN—Cat Stevens (Trutone) Island
 - BEAUTIFUL SUNDAY—Daniel Boone (Teal) Penny Farthing
 - SONG SUNG BLUE—Neil Diamond (Gallo) MCA
 - VINCENT—Don McLean (Teal) Un Art

SPAIN

(Courtesy of El Musical)

*Denotes local origin

- This Week**
- ALGO DE MI—Camilo Sesto (Ariola)—Erika Musical
 - OH, OH, JULY—Los Diablos (EMI)—Musica del Sur
 - AMARILLO—Tony Christie (Movieplay)—Armonico
 - MARY HAD A LITTLE LAMB—Wings (EMI)—EGO
 - WITHOUT YOU—Nilsson (RCA)—Essex Espanola
 - VE CON EL—Basilio (Zafiro)—Micros E. Musical
 - VACACIONES DE VERANO—*Formula V (Philips)—Fontana
 - IRON HORSE—Christie (CBS)—Armonico
 - SI SUPIERAS—*Gloria (Movieplay)—Penta-Quiroga
 - MARIA TERESA—*Mochi (RCA)—RCA

SWITZERLAND

(Courtesy: Radio Suisse Romande)

- This Week**
- BEAUTIFUL SUNDAY—Daniel Boone (Bellaphon)
 - WITHOUT YOU—Nilsson (RCA)
 - LA MUSICA—Patrick Juvet (Barclay)
 - ROCKET MAN—Elton John (Hansa)
 - ROCK AND ROLL—Led Zeppelin (Atlantic)
 - MATRIMONY—Gilbert O'Sullivan (MAM)
 - CORSICA—Mireille Mathieu (Barclay)
 - JESAHIEL—Dayde/Nicoletta/Delirium (Riviera) (Pathe)
 - AMAZING GRACE—The Military Band of the Royal Scots Dragoon Guards (RCA)
 - TUMBLING DICE—Rolling Stones (RS)

SWITZERLAND (German)

(Courtesy: German Radio Service Swiss Broadcasting Corp.)

- This Week**
- SONG SUNG BLUE—Neil Diamond (Philips)
 - LITTLE WILLY—The Sweet (RCA)
 - MICHAELA—Bata Illic (Polydor)
 - LET'S DANCE—The Cats (Columbia)
 - ONE WAY WIND—The Cats (Columbia)
 - ES FAEHT EIN ZUG NACH NIRGENDWO—Christian Anders (Columbia)
 - AMAZING GRACE—The Military Band of the Royal Scots Dragoon Guards (RCA Victor)
 - BEAUTIFUL SUNDAY—Daniel Boone (Bellaphon)
 - JOIN TOGETHER—The Who (Track Rec.)
 - POP CORN—Hot Butter (Musicor Rec.)

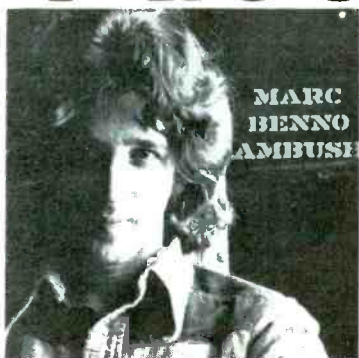
Billboard Album Reviews

AUGUST 26, 1972



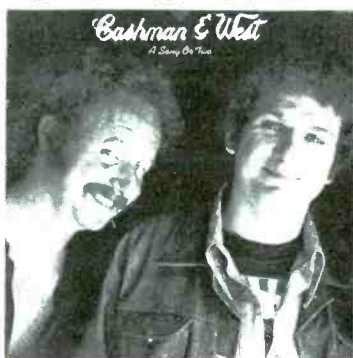
POP
MICHAEL JACKSON—
Ben.
Motown M 755 L

Michael follows his initial smash LP entry (from which he had three hit singles) with an even more powerful package. From the title tune (his current hit single) to "People Make the World Go Round" to "In Our Small Way" and on to "You Can Cry On My Shoulder" Michael is singing at his best. A highlight cut is his reading of "My Girl."



POP
MARC BENNO—
Ambush.
A&M SP 4364

Marc Benno has been what is known as a "musician's musician," appreciated and applauded by his peers but largely ignored by the buying public. True he constituted half of the Asylum Choir but his contributions were definitely overshadowed by those of Mr. Russell. On this his third solo LP he has at last crafted an album that has more than just underground appeal.



POP
CASHMAN & WEST—
A Song Or Two.
Dunhill DSX 50126

Formerly two thirds of Cashman, Pistilli and West, these two have been around for years as writers, producers and singers. They've now put together a folksy set featuring fine harmony singing, writing and commercial but quality music. Highlight is the 11-minute "American City Suite," a story of the decline of the American City. This should be the set that will break them as true stars.



POP
ROAD—
Natural Resources.
NR 105L (Motown)

Road is a rather exceptional new group, their debut album conveying a very exciting blend of versatility and dynamism. The three man group has a line-up which includes ex-Jimi Hendrix bassist Noel Redding, guitarist Rod Richards and Leslie Sampson on drums. Positively overflowing with energy are such cuts as "I'm Trying," "Spaceship Earth" and "Mushroom Man."



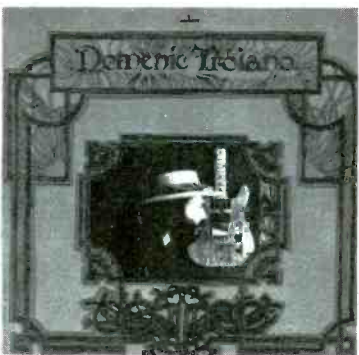
POP
CHET ATKINS—
Chet Atkins Picks On the Hits.
RCA LSP 4754

Besides being a top producer and an RCA executive, Chet Atkins has long been known as a guitarist's guitarist. This set of interpretations of recent hits should keep that reputation strong. Atkins picks in a clear, recognizable style that allows the listener to hear words as well as music, and moves from one musical mode to another with ease. Highlights include "Amazing Grace," "Vincent" and "After Midnight."



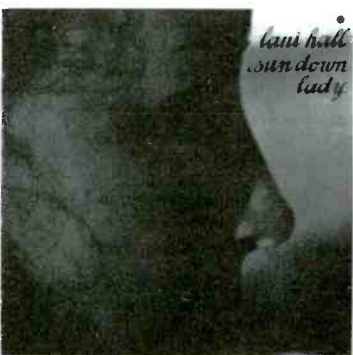
POP
JIM NABORS/MARILYN HORNE—
Man of La Mancha.
Columbia S 31237

"Man of La Mancha" returns again, this time with Jim Nabors and Marilyn Horne in the leading roles. Fine performances are also turned in by the rest of the cast, which reads like a who's who in show business. An outstanding Jack Gilford is perfect as Sancho. Should be very big with MOR and Jim Nabors fans across the country.



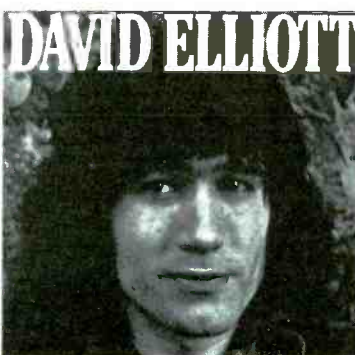
POP
DOMENIC TROIANO—
Mercury SRM 1 639

Domenic Troiano's first solo LP since splitting from the James Gang is a resounding adventuresome musical delight. There is an intrinsic viability and high-spirited drive apparent here. His guitar licks are brilliantly accomplished and his high-flying vocals seem to be almost self-propelled. On first assessment "The Answer," "Hi Again," "Repossession Blues" and "The Writings On The Wall" seem to be sure winners.



POP
LANI HALL—
Sun Down Lady.
A&M SP 4359

Lani Hall's first solo album since her departure from Sergio Mendes and Brasil '66 is persuasively crafted and quietly enjoyable. Herb Alpert produced and his sure, skilled touch is most evident. The material encompasses a wide range of what is best in today's music. Her interpretations of "Tiny Dancer," "Vincent" and Paul Simon's "Wherever I May Find Him" are really superb.



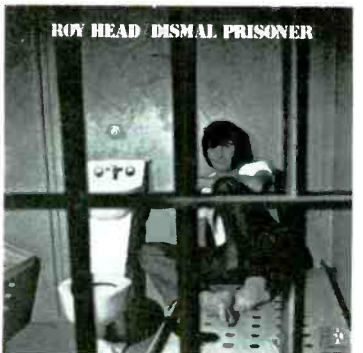
POP
DAVID ELLIOTT—
Atlantic SD 7222

Backed by some of Britain's top musicians, including Caleb Quaye, Dee Murray, B.J. Cole and Albert Lee, singer-writer-guitarist Elliott has produced a strong debut LP dominated by fine arrangements and distinctive vocals. Elliott can jump from rock to country to blues with ease, and every cut should get strong FM play. Highlights include "Kid's Stuff," "Down to My Last Dime" and "The Invisible Man."



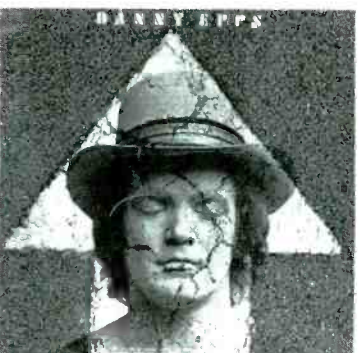
POP
KENNY RANKIN—
Like a Seed.
Little David LD 1003 (Atlantic)

It is indeed rare when an album comes out that possesses such an intense degree of sheer musical beauty as this one. The songs themselves are all finely melodic, the lyrics exhibiting a true clarity of vision. His vocal interpretations are interlaced with underlying subtleties. He receives quite perfect support from the likes of the Jims Horn & Keltner, Lee Sklar and Mike Deasy. Let your mind be caressed by "Peaceful," "You Are My Woman" and the title cut.



POP
ROY HEAD—
Dismal Prisoner.
TMI TMS 1000 (RCA)

Not since his hit single years ago of "Treat Her Right" has Roy Head packed so much excitement and superb music onto disk. A great LP, led by "You Got the Power," "Dismal Prisoner 0613," "Chickamauga" and "Rock and Roll Mood." Head will hit the LP chart strong and long with this package.



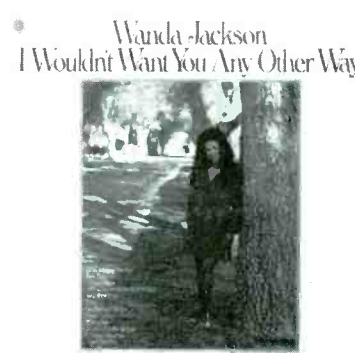
POP
DANNY EPPS—
Columbia KC 31502

A powerful album! Although produced with some of the greatest country-prone musicians in the world, this is an MOR album that packs appeal for youngsters and young-adults. Every song is good, but "When I Was a Kid," "Stillwater, Sad Song," and "Low Down Lonesome Music" strike a little harder on the emotion.



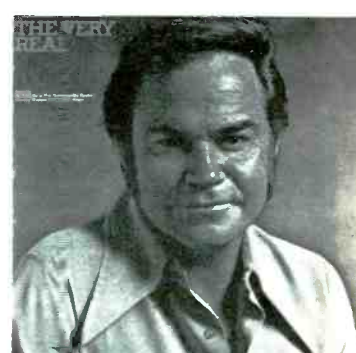
COUNTRY
DORSEY BURNETTE—
Here & Now.
Capitol ST 11094

Still remembered for his "Tall Oak Tree" rock hit among pop fans, Dorsey Burnette is one of the premier talents in country music and this set should continue his hit streak. Featuring top interpretations of "Daddy Don't You Walk So Fast" and "Together Again," as well as his own "Cry Mama," Burnette proves why his popularity has sustained.



COUNTRY
WANDA JACKSON—
I Wouldn't Have You Any Other Way.
Capitol ST 11096

"I'll Be Whatever You Say" is one of those tunes that really pluck the heartstrings, but this LP also has a very conscious-packed "One Hundred Children" by Wanda Jackson, as well as excellent versions of "Missing You" and "Back Then." Chalk up another hit LP for Miss Jackson.



COUNTRY
THE VERY REAL RED SIMPSON—
Capitol ST 11093

Red Simpson, with "Hold on Ma'm (You Got Yaurself a Honker)" and "Country Western Truck Drivin' Singer" on this LP, will have no trouble scoring lots of sales for any country dealer. Country stations should consider these tunes for airplay, "The Ballad of Billy Jones" and "The Highway Patrol."



CLASSICAL
BACH ORGAN FAVORITES
VOL. 5—
E. Power Biggs.
Columbia M 31424

When you see vol. 5 of an album, you know it has to be good. With this fifth album of "Bach Organ Favorites" E. Power Biggs proves again, that he is the world's best known organist. Outstanding cuts are: Fantasy and Fugue in G minor and Prelude and Fugue in B minor.



SOUL
MONK HIGGINS—
Heavyweight.
United Artists UAS 5592

Spearheaded by the inclusion of his recent chart winner "Gotta Be Funky" Monk Higgins and friends have produced an album that really gets down. The fine instrumental interplay is refreshing and vocals are always rich and fat. Prime cuts encompass "Big Water Bed," "Wichita Lineman" and "Feeling You Feeling Me."



COMEDY
NATIONAL LAMPOON—
Radio Dinner.
Banana/Blue Thumb
BTS 38 (Famous)

The art of comedy is a very delicate craft there is a very thin line between what is funny and what is simply abrasive. The National Lampoon is funny and tasty (the cover's great with ketchup). They're a motley crew of zanies and they choose to satirize the fallacies that the various medias thrust upon an adoring public. Get rooked on "Deteriorata," "Concert in Bangla Desh" and "Those Marvelous Sixties."



GOSPEL
LEWIS FAMILY—
Just Us.
Canaan CAS 9720

The Lewis Family, with that sparkling vocal harmony and background fed by excellent banjo work, score again. Best cuts include "Me and Jesus" and "Turn Your Radio On."



INTERNATIONAL
VIKKI CARR—
En Espanol.
Columbia KC 31470

The dealer can expect some regular pop sales on this LP, strictly on the name value. And the tunes are hits in any language—"It's Impossible" and "Love Story" both in Spanish, and a very exciting "Se Acabo." A very pleasant LP that should score well on the international shelf.

Album Reviews

SPECIAL MERIT PICKS

POP

JOHN RENBOURN—Faro Annie. Reprise MS 2082

John Renbourn (re; Pentangle) has wrought an album that exudes an atmosphere of well-being. The material sought out is traditional American blues but it is performed in a manner seldom heard before. He has a touch so precise yet delicate that it is a joy to hear. His phrasing is perfect on such numbers as "Willie O' Winsbury," "Country Blues" and "Shake Shake Mama."

HIGH VOLTAGE—Columbia KC 31976

High voltage plays a persuasive brand of soul cum big band rock that is immediately comprehensible—and totally accessible. The feel is varied and never heavy handed, the music is powerful but not overpowering. The rapidly ascending horn section ripples through the high register vocals. Choice cuts "Everybody Is An Only Child," "Love Hate" and "Let Me Ride."

GENTLE GIANT—Three Friends. Columbia KC 31649

An interesting tale of three friends, followed from school days through adulthood. Highlighted by long, well-arranged instrumental spots, and intricate vocal harmonies, such as on "Schooldays" and "Mister Class and Quality?," the LP flows smoothly throughout and manages to retain the theme successfully, an area many concept albums fall in.

BONES—Signpost SP 8402 (Atlantic)

Bones is a new L.A. band and their first LP is quite enjoyable and most satisfying. They have uncovered nothing new or outrageously eccentric in the current sound spectrum but they do what they do well and with more than a little bit of inspiration. Closely geared to the top 40 level they prove eminently likable on "He Said," "Roberta" and "Prisoner of Love."

JIM POST—Slow To 20. Fantasy 9408

"Let the Boy Boogie" and "Homemade Music" are among the standouts on this LP by Jim Post, unique because among the sidemen on some of the sessions are Jim Schwall and Tom Fogerty, thus word-of-mouth advertising could boost sales of this LP far beyond normal. The music is good and Post packs punch.

SCRA—the Ship Album. Atlantic SD 7235

SCRA stands for Southern Contemporary Rock Assembly, an 11 member Australian jazz-rock group. While showing influences from BS&T and Chicago, the group retains its own identity through fine performances by vocalist Mickey Leyton and musicians Greg Foster and Don Wright. "Live Today," "23 Skadoo" and "Midnight" are highlights, with the latter showing the possibilities.

STANLEY BLACK/THE LONDON FESTIVAL ORCHESTRA & CHORUS—A Tribute to Charlie Chaplin. Phase 4 SP 44184 (London)

A great tribute to a great man. Stanley Black and the London Festival Orchestra, bring to you mister Chaplin's great music. Full, lush sounds with chorus in parts, that run the full spectrum of sound. Sounding fresh and new as if they were written yesterday. Add this among Phase 4's other outstanding album collection.

MICHEL VILLARD and his Orchestra—Music From the Films of Charlie Chaplin. GNP Crescendo GNPS 2064

Although newly recorded, Michel Villard and his orchestra give the feeling of watching a silent movie while listening. A beautiful blending of musical numbers, rich and robust in sound, yet light and delicate in their expression. Mr. Chaplin should be remembered as a fine composer as well as a funnyman. All good music fans should have a copy in their collection.

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

ALAN PARKER—Decca DL 7-5357 (MCA)

Alan Parker sings and plays what might have been called "blue-eyed soul" a few years back. He's put together a fine rock set, all self-penned with the exception of the classic soul cut "Fanny Mae." All of the cuts show strong potential for FM play, with standouts including the title tune, "When This Party's Over," and the slower-paced "Sunday Come Home Again."

JOHN CALE—The Academy in Peril. Reprise MS 2079

John Cale has produced an album that may be viewed by some as an erratic potpourri of electronic ramblings. Au Contraire it was meticulously crafted and carefully nurtured to fruition. Cale, former member of "The Velvet Underground" displays his classical leanings utilizing the Royal Orchestra to help him create a work that exhibits definite strokes of genius. An album much better to hear than discuss.

TOM RAPP—Reprise MS 2069

Tom Rapp is former leader of "Pearls Before Swine" a group that possessed primarily underground appeal and never seemed to find that elusive goal known as mass acceptance. Rapp writes songs that are at times achingly painful and his music is beautifully inventive. Several P.B.S. songs are reinterpreted here among them "The Jeweler" and "These Things Too." New numbers include "Snow Queen" and "Full Phantom Five and I Shall Not Care."

COUNTRY

CLAUDE GRAY—Presenting Claude Gray. Milion 1002

Although Claude Gray never gained the fame of other great country artists, he always had the ability and capability and here proves that once and for all. Listen to his version of "Loving Her Was Easier" to see what we mean. "Woman Ease My Mind" is also good. A very fine LP.

BOBBY LEE TRAMWELL—Love Isn't Love Till You Give It Away. Souncof SC 1141

Though this LP hinges on Bobby Lee Tramwell's chart tune of "Love Isn't Love (Till You Give It Away)," Tramwell has much more to offer, including very good tunes of "Dance to the Tune" and "Play It Again," as well as an excellent version of "Someone to Give My Love To." A fine LP.

CLASSICAL

BOULEZ CONDUCTS BARTOK/THE MIRACULOUS MANDARIN (COMPLETE): DANCE SUITE—New York Philharmonic. Columbia M 31368

Pierre Boulez explores the depth and the intricate moods of Bartok's "The Miraculous Mandarin" and the "Dance Suite." Conducting the New York Philharmonic, Boulez has achieved here an LP that should sell long and well on the classical shelf.

★★★★
4 STAR
★★★★

POPULAR ★★★★★

SILVERBIRD—Getting Together. Columbia KC 31570

VARIOUS ARTISTS—Greatest Hits From the Movies. Columbia KC 31455

JO BASILE AND HIS ORCHESTRA—Play Music From the Hit Musical "Cabaret." Harmony H 31382 (CBS)

JANKOWSKI SINGERS—For Nightpeople Only. BASF 20824

HABAHIYYA—If Man But Know. Capitol SW 9305

CLASSICAL ★★★★★

REGER: SUITE IN D/WORKS BY DVORAK, SAINT-SAENS, SCHUMANN & BURCH—Terry King, Cello/Milcho Leviev, Piano. Orion ORS 7287

ROCCO FLUTE—Ransom Wilson, Flute/Albert Fuller, Harpsichord. Orto ORS 7283

JAZZ ★★★★★

DUKE ELLINGTON—Piano Reflections/Capitol Jazz Classics, Vol. 12. Capitol M 11058

BENNY CARTER/COOTIE WILLIAMS—Capitol Jazz Classics, Vol. 11—Big Band Bounce. Capitol M 11057

FOLK ★★★★★

MIKE SEEGER—Music From the True Vine. Mercury SRM 1-627

BLUES ★★★★★

BIG WALTER HORTON—Alligator 4702

RELIGIOUS ★★★★★

BOB ASHTON—Songs of Living Hope. Light LS 5531

CONTINENTAL SINGERS/NEW HOPE/JEREMIAH PEOPLE—It's Getting Late. Light LS 5606

THE INCOMPARABLE RUDY ATWOOD—Word. WST 8579

DOUG OLDDHAM—Go Tell Everybody. Impact R 3183

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There Are No National Breakouts This Week.

ALBUMS

T. REX . . . The Slider, Reprise MS 2095 (Warner Bros.)
CURTIS MAYFIELD/SOUNDRACK . . . Superfly, Curtom CRS 8014 ST (Buddah)
MICHAEL JACKSON . . . Ben, Motown M 755 L

REGIONAL BREAKOUTS

SINGLES

DON'T TAKE MY KINDNESS FOR WEAKNESS . . . Soul Children, Stax 0132 (East/Memphis, BMI) (MEMPHIS)

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

101. (They Long To Be) CLOSE TO YOU . . . Jerry Butler Featuring Brenda Lee Eager, Mercury 73301
102. MacARTHUR PARK . . . Andy Williams, Columbia 4-45647
103. MAKE IT EASY ON YOURSELF . . . Johnny Mathis, Columbia 4-45635
104. THINK (About It) . . . Lyn Collins, People 608 (Polydor)
105. LUTHER THE ANTEROPOID . . . Jimmy Castor Bunch, RCA 74-0763
106. EVIL WAYE . . . Carlos Santana & Buddy Miles, Columbia 4-54666
107. DON'T TAKE MY KINDNESS FOR WEAKNESS . . . Soul Children, Stax 0132
108. TOUCHING ME . . . Ovation, Sounds Of Memphis 708 (MGM)
109. LOVING YOU JUST CROSSED MY MIND . . . Sam Neely, Capitol 6552
110. IT'S TOO LATE . . . Bill Deal & the Rondells, Buddah 318
111. FOOL'S PARADISE . . . Sylvers, Pride 1001 (MGM)
112. IS IT REALLY TRUE BOY—IS IT REALLY ME . . . Love Unlimited, Uni 55342 (MCA)
113. LIFE & BREATH . . . Climax, Rocky Road 30061 (Bell)
114. MELISSA . . . Allman Brothers Band, Capricorn 0007 (Warner Bros.)
115. GOODTIME CHARLEY'S GOT THE BLUES . . . Danny O'Keefe, Signpost 70006 (Atlantic)
116. I'M YOUR PUPPET . . . Dionne Warwick, Scepter 12352
117. SOMETHING'S WRONG WITH ME . . . Austin Roberts, Chelsea 78-0101 (RCA)
118. SUMMER BREEZE . . . Seals & Crofts, Warner Brothers 7606
119. SOMEBODY'S ON YOUR CASE . . . Ann Peebles, Hi 2219 (London)
120. COME AND GET THIS RING . . . Tyrone Davis, Dakar 4510 (Brunswick)

Bubbling Under The TOP LP'S

201. NITZINGER . . . Capitol SMAS 11091
202. GROUNDHOGS . . . Who Will Save The World?, United Artists UAS 5570
203. JIMMY WEBB . . . Letters, Reprise MS 2055
204. GARY OWENS . . . Put Your Head On My Finger, Pride PRD 0002 (MGM)
205. PEGGY LEE . . . Norma Delores Egstrom, Capitol ST 11077
206. JERRY REED . . . RCA LSP 4750
207. COME BACK CHARLESTON BLUES . . . Soundtrack, Atco SD 7010
208. MICHAEL NESMITH . . . And The Hits Keep Comin', RCA LP 4695
209. CHI COLTRANE . . . Columbia KC 31275
210. BONNIE KOLOC . . . Hold On To Me, Ovation OVOD 14026
211. ENGLISH CONGREGATION . . . Jesabel, Signpost SP 8405 (Atlantic)
212. SKYLARK . . . Capitol ST 11048

What's Happening

• Continued from page 16

Baah, Island. . . . WGSU-FM, State U. College at Geneseo, John A. Davlin reporting: "Sail Away," (LP), **Randy Newman**, Reprise; "Hugh McLean and the CBC Chamber Orchestra," (LP), **Hugh McLean and the CBC Chamber Orchestra**, CBC/Radio Canada; "Bets Thing," Styx, Wooden Nickel. . . . WBFO, State U. of Buffalo, Scott Field reporting: "Carney," (LP) **Leon Russell**, Shelter; "Rock and Roll City," (LP), **Randall's Island**, Polydor; "Lou Reed," (LP), **Lou Reed**, RCA. . . . Pennsylvania—WDFM, Pennsylvania State U., University Park: "Take Me 'Ome," **Slade**, Polydor; "Ramatum," (LP) Ramatum, Atlantic; "Heavy Disguise," **Strawbs**, A&M. . . . WKDU, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "Bicycle Ride," **Don Marley**, Metromedia; "Play Me," **Neil Diamond**, Uni; "Burning Love," **Elvis Presley**, RCA. . . . New Hampshire—WUNH, WUNH-FM, U. of New Hampshire, Durham, Rick Bean reporting: "Saint Dominic's Preview," (LP) **Van Morrison**, Warner Bros.; "Suffragette City," (LP cut, Ziggy Stardust), **David Bowie**, RCA; "Down by the River," (LP), **Albert Hammond**, Mums. . . . Connecticut—WHUS-FM, U. of Connecticut, Storrs, Les Morrell reporting: "Down by the River," **Albert Hammond**, Mums; "That's the Way God Planned It," **Billy Preston**, Apple; "Thunder and Lightning," **Chi Coltrane**, Columbia.

AUGUST 26, 1972, BILLBOARD

find

Dear FIND Dealers:

The initial FIND update section of 12 pages will be mailed to you the week of August 14th. This initial section will have all new release information since our May Catalog as well as all new label product added to FIND since our May Catalog.

You will be advised by letter (with this initial update section) that effective September 1st there will be several basic changes in FIND's policies as follows:

1. No further C.O.D. shipments will be made to FIND accounts. This means those FIND dealers presently ordering on a C.O.D. basis will either have to apply for open account or remit checks with their orders.
2. Minimum orders to FIND must be for 5 units or more. This does not mean 5 units per title; just 5 units in total on a dealer order.
3. FIND will cycle out all Revolving Accounts and this type of service to present FIND dealers will be transferred either to open account billing or dealers must remit with orders.
4. FIND will only accept orders for product listed in the FIND Catalog and FIND Update. Special orders for product not listed in either the FIND Catalog or FIND Updates will be returned to the dealers as Not Available.

All these changes are necessitated by heavy processing costs not in line with profit objectives of FIND. All of the above changes will enable FIND to give much faster service to participating accounts.

If you have any questions on the above, please contact Dean White, Operations Manager, FIND, Post Office Box 775, Terre Haute, Indiana 47808.

Bice Waddell

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

news



The 707 B LuxuryJet. First Class.



The DC-10 Coach Lounge.



The 747 First Class Table For Four.



The 747 Coach Lounge.

ONLY AMERICAN HAS THE LUXURY FLEET. Why fly any other airline?



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Ask your Travel Agent for The Luxury Fleet.
Our passengers get the best of everything.

28 STATES HAVE ALREADY CARRIED CARGOE TO THE CHARTS.

ALABAMA

WKUL/Cullman
WKAC/Athens
WDIG/Dothan
WJRD/Tuscaloosa
WBAM/Montgomery
WDNG/Anniston
WAJF/Decatur

ARIZONA

KWFM-FM/Tucson

ARKANSAS

KDRS/Paragould
KBTM/Jonesboro
KFSA/Ft. Smith
KOTN/Pine Bluff
KWHN-FM/Ft. Smith
KKEG-FM/Fayetteville

CALIFORNIA

KMYC/Marysville
KOBO/Yuba City
KDON/Salinas
KMET-FM/Los Angeles
KRML/Carmel
KZAP-FM/Sacramento
KPPC-FM/Pasadena
KNAC-FM/Long Beach
KSAN-FM/San Francisco
KCBS-FM/San Francisco
KSFJ-FM/San Francisco

CONNECTICUT

WYBC-FM/New Haven
WGCH/Greenwich

GEORGIA

WNEJ/Macon
WRFC/Athens
WIMO/Winder
WVVS-FM/Valdosta
WTTI/Dalton
WXPQ/Eatonton
WAYX/Waycross
WGIG/Brunswick
WMJM/East Cordele

KANSAS

KTOP/Topeka

LOUISIANA

WRNO-FM/New Orleans
WIBR/Baton Rouge
WAIL/Baton Rouge
KLOU/Lake Charles
WVSL-FM/Slidell
KROK-FM/Shreveport

MARYLAND

WINX-Rockville
WASA/Havre De Grace

MASSACHUSETTS

WBCN-FM/Boston

MICHIGAN

WGRY/Grayling

MINNESOTA

KWEB/Rochester
WCCO-FM/Minneapolis

MISSISSIPPI

WDDT/Greenville
WDAL/Meridian
WRBC/Jackson
WJDX-FM/Jackson
WKOR/Starkville
WKCU-FM/Corinth
WKDL/Clarksdale

MISSOURI

KBey-FM/Kansas City
KBXM/Kennett
KSHE-FM/St. Louis
KBTC/Houston

MONTANA

KYLT/Missoula

NEW JERSEY

WNRX/Newark

NEW MEXICO

KKAT/Roswell
KUNM-FM/Albuquerque
KRST-FM/Albuquerque
KPAR/Albuquerque
KGRT/Las Cruces

NEW YORK

WC MF-FM/Rochester

NORTH CAROLINA

WCKB/Dunn
WFLB/Fayetteville
WISE/Asheville
WRNA-FM/Charlotte

OHIO

WNCI-FM/Columbus
WMMS-FM/Cleveland

OKLAHOMA

KWEY/Weatherford
KELI/Tulsa
KWHP-FM/Edmond
KOCY-FM/Oklahoma City
WKY/Oklahoma City

OREGON

KODL/The Dalles
KGAL/Lebanon

PENNSYLVANIA

WFBG/Altoona
WRSC/State College

SOUTH CAROLINA

WTGR-FM/Myrtle Beach
WQOK/Greenville

TENNESSEE

WROL/Knoxville

TEXAS

KRLD-FM/Dallas
KLOL-FM/Houston
KTFM-FM/San Antonio
KTSA/San Antonio
KEXL-FM/San Antonio
KEEZ-FM/San Antonio
WOAI/San Antonio
KZFM-FM/Corpus Christi
KEYS/Corpus Christi
KEFC-FM/Waco
KLVI/Beaumont
KRMH-FM/Austin
KNOW/Austin
KWFR/San Angelo
KIXY-FM/San Angelo
KRBA/Lufkin
KLAR/Laredo
KTFS/Texasarkana
KOSY/Texasarkana

KINT/El Paso

KTRN/Wichita Falls
KDJW-FM/Amarillo
KIXZ/Amarillo
KNIN/Wichita Falls
KLBK/Lubbock
KCRS/Midland

VIRGINIA

WOWI-FM/Norfolk
WGEO/Richmond
WINA/Charlottesville
WYPR/Danville

WASHINGTON

KEDO/Longview
KGHO/Hoquiam
KLOG/Kelso

THANKS.

28 STATES, 119 STATIONS. ALL PLAYING CARGOE'S

FEEL ALRIGHT

(ADA-2901), the hit single from their first album,

CARGOE

ADS-2502



Ardent Records, Distributed by The Star Organization, Memphis, USA.

Director—DON OVENS

Hot Chart Action

NUMBER OF SINGLES REVIEWED
THIS WEEK
102
LAST WEEK
90

BABY DON'T GET HOOKED ON ME—Mac Davis (*9 from 13) . . . Davis comes up with his first top 10 winner with a heavy increase across the board, top 40, MOR and country. Hitting is all three charts, disc shows top 40 radio additions this week in Detroit, St. Louis, Pittsburgh, Miami, Kansas City, Indianapolis and Hartford. It's #1 in Houston and Fargo, top 10 in D.C., Minneapolis, Memphis, Atlanta, Charlotte, Birmingham, Louisville and Des Moines as well as top 20 in most other markets. Reflected in all 40 markets of play with the exception of N.O., Albany and WABC. Top 15 dealer sales action in 15 of the 21 markets checks with action in all 21 markets. He moves to 15 on Easy Listening with a pickup in both dealer sales response and MOR radio which is where the record originated 11 weeks ago! It hits the Country chart for the first week at *69.

BACK STABBERS—O'Jays (*14 from 26) . . . in six weeks this one moves into the teens on the Hot

100 with a much noted increase in top 40 listings, this week in L.A. (KHJ), Boston, Baltimore, Oklahoma City, Kansas City and Phoenix. It's #1 in Miami and top 10 in Philly, Detroit, Cleveland, D.C. and Syracuse. 33 of the 40 markets reporting still missing N.Y., Pittsburgh and N.O. Heavy sales action in Detroit, Chicago, Cleveland, St. Louis, Memphis, Atlanta, Miami and 13 other markets of the 21 polled. While moving well pop, it shows at *2 this week on the soul chart where it originated 7 weeks ago.

GO ALL THE WAY—Raspberries (*28 from 40) . . . initial outing for the group has proven a total chart winner in nine weeks. Moving on into the top 30, disc reflects a strong increase in top 40 radio listings added in Baltimore, Kansas City, L.A. (KHJ), Buffalo, now top 10 in Cleveland, D.C. and Fargo and top 20 in Dallas, Miami, Atlanta, Oklahoma City, Phoenix and Birmingham. Dealer sales response coming from 19 of the 21 markets checked with Top 15 mentions in 8 of them.

Breaking

EVERYBODY PLAYS THE FOOL—Main Ingredient (*42 from 51) . . . disc busting wide open with a heavy increase in top 40 radio as noted by pickup in L.A. (KHJ); N.Y. (WOR-FM), San Francisco, Dallas, Seattle, Memphis, Houston, Kansas City, Cincy and Louisville, bringing the total to 18 of the 40 markets checked. Dealer response showing in 17 of the 21 markets checked with Top 15 mentions in 8 of those markets. Disc also

jumped into the *13 spot on the Soul chart with an equal pickup in soul play and sales response as noted in pop. It bowed on the Soul chart eight weeks ago.

NIGHTS IN WHITE SATIN—Moody Blues (*47 from 69) . . . a fast chart mover, this item from the group's first LP, showed a hefty increase and movement in top 40 listings over previous week, added in Boston, Detroit, Memphis and Atlanta with a total now of 11 of the 40 markets. Sales action in all but two of the 21 markets checked. Top 15 mentions in four sales markets.

SPEAK TO THE SKY—Rick Springfield (*49 from 57) . . . label is showing a healthy move back to the charts with items such as this, a former gold disc in Australia! Top 40 radio increases noted in Boston, Memphis, Birmingham, Albany, Syracuse and Miami, while it climbs in Chicago, Philly, Detroit, Cleveland, Baltimore, D.C., Dallas, Milwaukee, Seattle, Minneapolis, Memphis, Atlanta, Houston and Des Moines. Dealer sales activity in all 21 markets except five with Top 15 mentions in two.

Pop

DAVID CASSIDY—ROCK ME BABY (2:14)

(prod: Wes Farrell) (writers: Cymbal-Clinger) (Pocketfull of Tunes, BMI/Every Little Tune, ASCAP) New rock route sans bubblegum for Cassidy is this swinger loaded with top 40 potency. Flip: No info available. **BELL** 45-260

5TH DIMENSION—IF I COULD REACH YOU (3:08)

(prod: Bones Howe) (writer: McNeill) (Hello There!, ASCAP) Potent production ballad, a super cut from their "Individually, Collectively" LP, it features Marilyn on solo once again. Strong top 40 and MOR. Flip: No info available. **BELL** 45-261

CORNELIUS BROTHERS & SISTER ROSE—DON'T EVER BE LONELY (A Poor Little Fool Like Me) (2:58)

(prod: Bob Archibald) (writer: Cornelius) (Unart/Stagedoor, BMI)

Also Recommended

AL GREEN—Guilty (2:55) (prod: Palmer James/Curtis Rodgers Prod) (writer: Williams) (Tosted/Screen Gems-Columbia, BMI) **BELL** 45-258

ROGER MILLER—Rings For Sale (2:59) (prod: Chips Moman) (writer: Hadley) (Tree, BMI) **MERCURY** 73321

BOZ SCAGGS—Dinah Flo (3:03) (prod: Boz Scaggs) (writer: Scaggs) (Blue Tree, ASCAP) **COLUMBIA** 4-45670

SKYLARK—What Would I Do Without You (2:38) (prod: Eirik the Norwegian) (writers: Shelby-Mitchell) (Muscle Shoals, BMI) **CAPITOL** 3378

Smooth blues ballad has the magic of "Too Late To Turn Back Now" for top 40, Soul and MOR. Flip: No info available. **UNITED ARTISTS** 50954

STEVIE WONDER—KEEP ON RUNNING (3:14)

(prod: Stevie Wonder) (writer: Wonder) (Stein & Van Stock/Black Bull, ASCAP) Powerful swinger from his "Music Of My Mind" LP. Flip: No info available. **TAMLA** 54223 (Motown)

JOHNNY RIVERS—COME HOME AMERICA (2:30)

(prod: Johnny Rivers) (writer: Rivers-Georgiadis) (Golden Age, BMI) Strong folk ballad for top 40 and MOR with an equally strong and positive message line. Flip: No info available. **UNITED ARTISTS** 50948

CASS ELLIOTT—(IF YOU'RE GONNA) BREAK ANOTHER HEART (2:20)

(prod: Lewis Merenstein) (writers: Hammond-Hazlewood) (Landers/Roberts, ASCAP) Strong commercial rock ballad for top 40 and MOR. Flip: No info available. **RCA** 74-0764

SANDPIPERS—Never Can Say Goodbye (2:48) (prod: Bones Howe and Bob Acivar) (writer: Davis) (Jobete, BMI) **A&M** 1372

NITZINGER—Louisiana Cock Fight (3:33) (prod: Jim Rutledge) (writer: Nitzinger) (Fancy Space, BMI) **CAPITOL** 3370

FLEMMING RASMUSSEN—Choo Choo Train (3:10) (prod: Flemming Rasmussen) (writer: Rasmussen) (Middle Lane/Central Songs, BMI) **VANGUARD** 35157

DON COOPER—Special Day (3:00) (prod: Tom Dawes) (writer: Cooper) (Planetary, ASCAP) **ROULETTE** 7131

SAM SIGNAOFF—Too Many Mondays (2:54) (prod: Eddie Jason) (writers: Mann-Weil) (Screen Gems-Columbia/Summerhill, BMI) **PARAMOUNT** 0174

PAUL MAURIAT—APRES TOT (COME WHAT MAY) (3:06)

(writers: Panas-Munro-Newell) (Intersong U.S.A./Chappell, ASCAP) With instrumentals making heavy chart inroads today, this lush, infectious ballad beauty has all the ingredients to spread top 40 from MOR. Flip: Theme From "A Summer Place" (2:17) (Warner Bros. ASCAP) **VERVE** 10682 (MGM)

GARY PUCKETT—LEAVIN' IN THE MORNING (3:08)

(prod: Larry Weiss) (writer: Weiss) (Famous, ASCAP) Rhythm ballad beauty penned and produced by Larry Weiss has that early winning Puckett sound for top 40 and MOR. Flip: No info available. **COLUMBIA** 4-45678

JONATHAN KING—IT'S A TALL ORDER FOR A SHORT GUY (2:42)

(prod: Jonathan King) (writer: King) (Mainstay, BMI) King's first for his new label (handled by London) is an infectious rhythm novelty that could easily break big top 40 and MOR. Flip: "Learned Tax Council" (1:42) (Mainstay, BMI) **UK** 49002 (London)

HONK—Made My Statement (Love You Baby) (2:34) (prod: HONK & Terry Wright) (writer: Wood) (Granite, ASCAP) **GRANITE** 101 (Criterion)

RONNIE DOVE—It's No Sin (2:51) (writers: Hoven) (Mellin, BMI) **DECCA** 32997 (MCA)

BOB SEGER—Heavy Music Pt. 1 (2:33) (writer: Seger) (Gear, ASCAP) **ANKCO** 4017

BIG STAR—When My Baby's Beside Me (3:20) (prod: John Fry) (writers: Bell-Chilton) (East/Memphis, BMI) **ARDENT** 2902 (Stax/Volt)

CLINT HOLMES—Playground In My Mind (2:55) (prod: Paul Vance) (writers: Vance-Pockriss) **EPIC** 5-10891 (CBS)

Country

HANK WILLIAMS, JR.—PRIDE'S NOT HARD TO SWALLOW (3:08)

(prod: Jim Vienneau) (writer: Chesnut) (Passkey, BMI) His "Eleven Roses" took him to the #1 spot and this potent Jerry Chesnut ballad offers the same sales and chart potency. Flip: No info available. **MGM** 14421

BILL ANDERSON—DON'T SHE LOOK GOOD (2:07)

(writer: Chesnut) (Passkey, BMI) Strong rhythm ballad material also penned by Jerry Chesnut (Williams, Jr. above) with a winning Anderson performance. Flip: No info available. **DECCA** 33002 (MCA)

BOBBIE ROY—LEAVIN' ON YOUR MIND (2:23)

(prod: Bill Walker) (writers: Walker-Pierce) (Cedarwood, BMI) Updating of the Patsy Cline classic emotional ballad is exceptional and offers pop appeal as well. Strong follow up to her "One Woman's Trash." Flip: "Candle In the Wind" (2:35) (Wiljex, ASCAP) **CAPITOL** 3428

BUDDY ALAN—THINGS (2:28)

(writer: Darin) (Alley Street/Venture, ASCAP) Bobby Darin's past pop rhythm hit serves as strong country material for Alan that could take him pop as well. Flip: "One Good Woman" (2:31) (Blue Book, BMI) **CAPITOL** 3427

Also Recommended

ROGER MILLER—RINGS FOR SALE (See Pop Pick)
RONNIE DOVE—It's No Sin (See Pop Pick)
RAY SANDERS—Lucius Grinder (2:18) (prod: Scott Turner) (writers: Seals-Goodman) (Danor, BMI) **UNITED ARTISTS** 50933

Soul

CORNELIUS BROTHERS & SISTER ROSE—DON'T (See Pop Pick)

EVE BE LONELY (A Poor Little Fool Like Me)

STEVIE WONDER—KEEP ON RUNNING (See Pop Pick)

SOLOMON BURKE—MISTY/GET UP AND DO SOMETHING FOR YOURSELF (2:52/3:10)

(writers: Garner-Burke/Burke, Sr.-Burke, Jr.) (Vernon, ASCAP/The Kid's Music, BMI) Clever driving today reading of Garner's classic has it for top 40 and MOR as well as soul. Flip is a blockbuster from the track of "Cool Breeze." **MGM** 14425

SWAMP DOGG & SAM STONE (3:57)

(prod: Jerry Williams, Jr.) (writer: Prine) (Walden/Sourgrapes, ASCAP) Powerful disc is tied in with a heavy positive campaign to aid the growing number of unfortunate servicemen addicts, locally area by area that should spread nationally. Strong performance, vital message. Flip: No info available. **CREAM** 1021

ALLEN TOUSSAINT—Soul Sister (2:47) (prod: Allen Toussaint) (writer: Toussaint) (Marsaint, BMI) **REPRISE** 1109

NEW BIRTH—Come Back Into My Life (Part 1) (3:14) (prod: Fuqua Prod) (writer: Bullock) (Dunbar, BMI) **RCA** 74-0774

MARGIE JOSEPH—LET'S GO SOMEWHERE AND LOVE (3:00)

(prod: Arif Mardin) (writer: Odell) (Unart, BMI) Her first solo for the label is a blockbuster blues rock treatment of the Kenny Odell country ballad, a recent hit for Sandy Posey. Should swing strong pop as well. Flip: "Born To Wander" (3:07) (Stein & Van Stock, ASCAP) **ATLANTIC** 2967

Also Recommended

AL GREEN—Guilty (See Pop Pick)

PERCY SLEDGE—Sunday Brother (2:55) (prod: Quin Ivy) (writers: Quillen-Smith) (Quinvy, BMI) **ATLANTIC** 2886

JESSE JAMES AND THE JAMES BOYS—The Sweetest Little Thing (This Side of Heaven) (2:59) (prod: Jesse James) (writers: James-Wilson) (James Boy/Kama Sutra, BMI) **BUDAH** 315

BUNNY SIGLER—Regina (3:09) (prod: Bunny Sigler) (writers: Sigler-Hurt) (Assorted, BMI) **PHILADELPHIA INTERNATIONAL** 3519 (CBS)

LITTLE DION—Yes We Can-Can (2:40) (prod: Billy Johnson) (writer: Toussaint) (Marsaint, BMI) **CAPITOL** 3392

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending August 26, 1972



THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	2	BRANDY (You're A Fine Girl) • 11	Looking Glass (Mike Gershman-Bob Lipton-Looking Glass), Epic 5-10874 (CBS)
2	1	ALONE AGAIN (Naturally) • 11	Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London)
3	3	LONG COOL WOMAN 10	Hollies (Ron Richard & the Hollies), Epic 5-10871 (CBS)
4	5	I'M STILL IN LOVE WITH YOU 8	Al Green (Willie Mitchell), Hi 2216 (London)
5	8	HOLD YOUR HEAD UP 11	Argent (Rod Argent & Chris White), Epic 5-10852 (CBS)
6	4	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT 13	Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt)
7	10	GOODBYE TO LOVE 7	Carpenters (Jack Daugherty), A&M 1367
8	9	COCONUT 12	Nilsson (Richard Perry), RCA 74-0718
9	12	YOU DON'T MESS AROUND WITH JIM 9	Jim Croce (Terry Cashman & Tommy West), ABC 11328
10	18	BABY DON'T GET HOOKED ON ME 9	Mac Davis (Rick Hall), Columbia 4-45618
11	11	THE HAPPIEST GIRL IN THE WHOLE U.S.A. 15	Donna Fargo (Stan Silver), Dot 17409 (Famous)
12	16	MOTORCYCLE MAMA 12	Sailcat (Pete Carr), Elektra 45782
13	17	THE GUITAR MAN 5	Bread (David Gates), Elektra 45803
14	26	BACK STABBERS 6	O'Jay's (Gamble-Huff Prod.), Philadelphia International 3517 (CBS)
15	7	DADDY, DON'T YOU WALK SO FAST • 19	Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)
16	20	LOOKIN' THROUGH THE WINDOWS 7	Jackson 5 (Hal Davis), Motown 1205
17	21	ROCK AND ROLL, Part 2 6	Gary Glitter (Mike Leander), Bell 45-237
18	6	WHERE IS THE LOVE 12	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2879
19	19	SEALED WITH A KISS 12	Bobby Vinton (Bobby Vinton), Epic 5-10861 (CBS)
20	33	SATURDAY IN THE PARK 4	Chicago (James William Guericco), Columbia 4-45657
21	14	SCHOOL'S OUT 13	Alice Cooper (Bob Ezrin), Warner Bros. 7596
22	23	JOIN TOGETHER 6	Who (Who/Glyn Johns), Decca 32983 (MCA)
23	47	BLACK & WHITE 3	Three Dog Night (Richard Podolor), Dunhill 4317
24	29	BEAUTIFUL SUNDAY 13	Daniel Boone (Larry Page), Mercury 73281
25	27	BABY LET ME TAKE YOU (IN MY ARMS) 13	Detroit Emeralds (A. Katouzzian Prod.), Westbound 203 (Chess/Janus)
26	15	HOW DO YOU DO • 18	Mouth & MacNeal (Hans Van Hemert), Philips 40715 (Mercury)
27	37	POWER OF LOVE 8	Joe Simon (Staff), Spring 128 (Polydor)
28	40	GO ALL THE WAY 9	Raspberries (Jimmy Ienner), Capitol 3348
29	31	SMALL BEGINNINGS 10	Flash (Derek Lawrence), Capitol 3345
30	13	TOO LATE TO TURN BACK NOW • 14	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910
31	25	LEAN ON ME • 19	Bill Withers (Bill Withers), Sussex 235 (Buddah)
32	32	WHEN YOU SAY LOVE 8	Sonny & Cher (Snuff Garrett), Kapp 2176 (MCA)
33	39	POPCORN 8	Hot Butter (R. Talmadge, D. Jordon & Bill & Steve Jerome, M.T.L.), Musicor 01458

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	36	POP THAT THANG 9	Isley Brothers (Isleys), T-Neck 935 (Buddah)
35	24	GONE 14	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387
36	41	YOU'RE STILL A YOUNG MAN 7	Tower of Power (Ron Capone), Warner Bros. 7612
37	43	RUN TO ME 5	Bee Gees (Bee Gees & Robert Stigwood), Atco 6896
38	38	SWEET INSPIRATION/WHERE YOU LEAD 10	Barbra Streisand (Richard Perry), Columbia 4-45626
39	45	THIS WORLD 4	Staple Singers (Al Bell), Stax 0137
40	44	HONKY CAT 3	Elton John (Gus Dudgeon), Uni 55343 (MCA)
41	22	HAPPY 7	Rolling Stones (Jimmy Miller), Rolling Stones 19104 (Atlantic)
42	51	EVERYBODY PLAYS THE FOOL 7	Main Ingredient (Sylvester & Simmons), RCA 74-0731
43	30	HOLD HER TIGHT 9	Osmonds (Alan Osmond & Michael Lloyd), MGM 14405
44	55	PLAY ME 3	Neil Diamond (Tom Catalano & Neil Diamond), Uni 55346 (MCA)
45	28	BREAKING UP IS HARD TO DO 9	Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-235
46	49	THE CITY OF NEW ORLEANS 5	Arlo Guthrie (Lenny Waronker & John Pilla), Reprise 1103
47	69	NIGHTS IN WHITE SATIN 4	Moody Blues (Tony Clarke), Deram 85023 (London)
48	50	COLDEST DAYS OF MY LIFE 7	Chi-Lites (Eugene Record), Brunswick 55478
49	57	SPEAK TO THE SKY 4	Rick Springfield (Robie Porter), Capitol 3340
50	52	STARTING ALL OVER AGAIN 8	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127
51	61	BEN 4	Michael Jackson (Corporation), Motown 1207
52	48	IN THE GHETTO 10	Candi Staton (Rick Hall), Fame 91000 (United Artists)
53	53	PUT IT WHERE YOU WANT IT 7	Crusaders (Stewart Levine), Blue Thumb 208 (Famous)
54	58	EASY LIVIN' 5	Uriah Heep (Gerry Bron), Mercury 73307
55	67	GOOD FOOT, Part 1 4	James Brown (James Brown), Polydor 14139
56	56	A SIMPLE MAN 8	Lobo (Phil Gernhard), Big Tree 141 (Bell)
57	54	WE'VE COME TOO FAR TO END IT NOW 10	Smokey Robinson & The Miracles (Johnny Bristol), Tania 54220 (Motown)
58	64	MY MAN IS A SWEET MAN 4	Millie Jackson (Raeford Gerald), Spring 127 (Polydor)
59	70	AMERICA 3	Yes (Yes & Eddie Offord), Atlantic 2899
60	63	ROCK ME ON THE WATER 4	Jackson Browne (Richard Sanford Orshoff), Asylum 11006 (Atlantic)
61	42	I'M COMING HOME 10	Stories (Stories), Kama Sutra 545 (Buddah)
62	62	ALABAMA WILD MAN 7	Jerry Reed (Chet Atkins & Jerry Reed), RCA 74-0738
63	71	MY DING-A-LING 4	Chuck Berry (Esmond Edwards), Chess 2131
64	59	I MISS YOU 9	Harold Melvin & the Blue Notes (Gamble & Huff Prod.), Philadelphia International 3516 (CBS)
65	68	THAT'S THE WAY GOD PLANNED IT 8	Billy Preston (George Harrison), Apple 1808
66	66	ZING WENT THE STRINGS OF MY HEART 8	Trammps (Baker-Harris-Young), Buddah 306
67	72	GARDEN PARTY 5	Rick Nelson (Rick Nelson), Decca 32980 (MCA)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68	90	BURNING LOVE 2	Elvis Presley, RCA 74-0769
69	75	YOUR WONDERFUL SWEET SWEET LOVE 4	Supremes (Smokey), Motown 1206
70	73	MY GUY 12	Petula Clark (Mike Curb & Don Costa), MGM 14392
71	83	IF YOU LEAVE ME TONIGHT I'LL CRY 2	Jerry Wallace (Joe E. Johnson), Decca 32989 (MCA)
72	78	I BELIEVE IN MUSIC 3	Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)
73	74	IN THE QUIET MORNING 5	Joan Baez (Joan Baez/Norbert Putnam), A&M 1362
74	87	JACKIE WILSON SAID 2	Van Morrison (Van Morrison), Warner Bros. 7616
75	77	IN TIME 4	Engelbert Humperdinck (Gordon Mills), Parrot 40071 (London)
76	76	IF I WERE A CARPENTER 9	Bob Seger (Punch & Cass), Palladium 1079
77	65	STARMAN 9	David Bowie (Ken Scott & David Bowie), RCA 74-0719
78	79	WHAT A WONDERFUL THING WE HAVE 4	Fabulous Rhinestones (Fabulous Rhinestones), Just Sunshine 500 (Famous)
79	82	GERONIMO'S CADILLAC 4	Michael Murphy (Bob Johnston), A&M 1368
80	—	USE ME 1	Bill Withers (Bill Withers & R. Jackson), Sussex 241 (Buddah)
81	84	WHOLY HOLY 2	Aretha Franklin with James Cleveland (Jerry Wexler/Arif Mardin/Aretha Franklin), Atlantic 2001
82	—	TIGHT ROPE 1	Leon Russell (Denny Cordell & Leon Russell), Shelter 12352 (Capitol)
83	81	BEAT ME DADDY EIGHT TO THE BAR 6	Commander Cody and His Lost Planet Airmen (Dale Lear & Lefty Black), Paramount 0169 (Famous)
84	—	SWEET CAROLINE 1	Bobby Womack & Peace (Bobby Womack), United Artists 50946
85	—	WHY 1	Donny Osmond (Mike Curb & Don Costa), MGM 14424
86	89	LOVE SONG 2	Tommy James (Tommy James & Bob King), Roulette 7130
87	—	YOU WEAR IT WELL 1	Rod Stewart (Rod Stewart), Mercury 73330
88	88	GOODBYE AGAIN 6	John Denver (Milton Okun), RCA 74-0737
89	—	FROM THE BEGINNING 1	Emerson, Lake & Palmer (Greg Lake), Cotillion 44158
90	—	I WILL NEVER PASS THIS WAY AGAIN 1	Glen Campbell (Jimmy Bowen), Capitol 3411
91	91	HOW COULD I LET YOU GET AWAY 2	Spinners (Thom Bell), Atlantic 2904
92	92	DOWN BY THE RIVER 6	Albert Hammond (Don Aifeld & Albert Hammond), MUMS 6009 (CBS)
93	95	FREDDIE'S DEAD 2	Curtis Mayfield (Curtis Mayfield), Curtom 1975 (Buddah)
94	94	SUMMER SUN 2	James Town Massacre (Myland Bogden & Guy Marasco), Warner Bros. 7603
95	—	TOAST TO THE FOOL 1	Dramatics (Arthur Snyder), Volt 4082
96	97	A SUNDAY KIND OF LOVE 3	Lenny Welch (Hank Medress & Dave Appell), Atco 6894
97	100	GUESS WHO 2	B.B. King (Joe Zagarino), ABC 11330
98	98	HE'S AN INDIAN COWBOY IN THE RODEO 2	Buffy Sainte-Marie (Buffy Sainte-Marie & Norbert Putnam), Vanguard 35156
99	—	A PIECE OF PAPER 1	Gladstone (R.H.B. Prod.), ABC 11327
100	—	I'VE GOT TO HAVE YOU 1	Sammi Smith (Jim Malloy), Mega 615-0079

HOT 100 A-Z - (Publisher-Licensee)

Alabama Wild Man (Vector, BMI) 62	Breaking Up Is Hard to Do (Screen Gems-Columbia, BMI) 45	From the Beginning (TRO, BMI) 89	Happiest Girl in the Whole U.S.A. (Leeds, ASCAP) 11	If You Leave Me Tonight I'll Cry (Leeds, ASCAP) 71	My Man Is a Sweet Man (Gaucho/Belinda, BMI) 58	Simple Man (Kaiser-Famous, ASCAP) 56	Use Me (Interior, BMI) 80
Alone Again (Naturally) (MAM, ASCAP) 2	Burning Love (Columbia, BMI) 68	Garden Party (Matragun, BMI) 67	Happy (Promo, ASCAP) 41	I'm Coming Home (Buddah/Minnet, ASCAP) 61	Nights in White Satin (Essex, ASCAP) 47	Small Beginnings (Colgems/Blacklaw, ASCAP) 29	We've Come Too Far to End It Now (Jobete, ASCAP) 57
America (Charing Cross, BMI) 59	City of New Orleans, The (Kama Rippa/Turquoise Tom, ASCAP) 46	Gerónimo's Cadillac (Mystery, BMI) 79	He's an Indian Cowboy in the Rodeo (Clev, ASCAP) 98	I'm Still in Love With You (Jec, BMI) 43	Play Me (Prophet, ASCAP) 44	Speak to the Sky (Binder/Porter, ASCAP) 49	What a Wonderful Thing We Have (Higher/Rhinestones, ASCAP) 78
Baby Don't Get Hooked on Me (Screen Gems-Columbia, BMI) 10	Coconut (Blackwood, BMI) 8	Go All the Way (C.A.M.-U.S.A., BMI) 43	Hold Her Tight (Kulob, BMI) 40	In the Ghetto (Screen Gems-Columbia/Presley, BMI) 52	Power of Love (Assorted/Gaucho/Belinda, BMI) 22	Starman (Tantric, BMI) 90	When You Say Love (Jack & Bill, ASCAP) 32
Baby Let Me Take You (In My Arms) (Bridgeport, BMI) 25	Coldest Days of My Life (Julio-Brian, BMI) 48	Goodbye to Love (Almo/Hammer & Nails, ASCAP) 7	How Do You Do (WB, ASCAP) 26	In the Quiet Morning (Almo/Chandos, ASCAP) 73	Put It Where You Want It (Four Knights, BMI) 53	Starting All Over Again (Muscle Shoals Sound, BMI) 33	Where Is the Love (Antisia, ASCAP) 18
Back Stabbers (Assorted, BMI) 14	Daddy Don't You Walk So Fast (Jewel, ASCAP) 15	Gone (Dallas/Hill & Range, BMI) 35	How Do You Do (WB, ASCAP) 26	In Time (C.A.M.-U.S.A., BMI) 75	Rock & Roll, Part 2 (Leeds, ASCAP) 12	Summer Sun (Nine Mile, ASCAP) 34	Wholy Holy (Jobete, ASCAP) 81
Beat Me Daddy Eight to the Bar (MCA, ASCAP) 83	Down by the River (Lenders-Roberts, ASCAP) 92	Goodbye Again (Cherry Lane, ASCAP) 88	I Believe in Music (Screen Gems-Columbia/Songpainter, BMI) 72	Jackie Wilson Said (Caldonia Soul/WB, ASCAP) 74	Rock Me on the Water (Open Window, BMI) 60	Sweet Caroline (Our Own Thing/Stonebridge, ASCAP) 49	Why (Debar, ASCAP) 85
Beautiful Sunday (Page Full of Hits, ASCAP) 24	Easy Livin' (Bron, ASCAP) 54	Goodbye to Love (Almo/Hammer & Nails, ASCAP) 7	I Miss You (Assorted, BMI) 64	John Together (Track, BMI) 22	Run to Me (WB, ASCAP/Casserole, BMI) 86	Sweet Inspiration/Where You Lead (Press/Screen Gems-Columbia, BMI) 38	You Don't Mess Around With Jim (Blendingwell/Wingate, ASCAP) 9
Ben (Jobete, ASCAP) 23	Everybody Plays the Fool (Giant Enterprise, BMI) 42	Goodbye to Love (Almo/Hammer & Nails, ASCAP) 7	I've Got to Have You (Buckhorn, BMI) 100	Lean on Me (Interior, BMI) 61	Saturday in the Park (Big Elk, ASCAP) 37	That's the Way God Planned It (Apple, ASCAP) 65	You Wear It Well (Three Bridges/H. G., ASCAP) 87
Black & White (Templeton, ASCAP) 51	Freddie's Dead (Curtom, BMI) 93	Goodbye to Love (Almo/Hammer & Nails, ASCAP) 7	I Will Never Pass This Way Again (Vegas Int., BMI) 90	Long Cool Woman (Yellow Dog, ASCAP) 3	School's Out (In Litigation, BMI) 21	This World (Sunbeam, BMI) 39	Your Wonderful Sweet Sweet Love (Jobete, ASCAP) 69
Brandy (You're a Fine Girl) (Epic, Spruce Run/Chappel, ASCAP) 1		Goodbye to Love (Almo/Hammer & Nails, ASCAP) 7	My Dying a-Ling (Isales, BMI) 63	Long Cool Woman (Yellow Dog, ASCAP) 3	Sealed With a Kiss (Post, ASCAP) 19	Tight Rope (Skyhill, BMI) 82	You're Still a Young Man (Kupilla, ASCAP) 36
		Goodbye to Love (Almo/Hammer & Nails, ASCAP) 7	My Guy (Jobete, ASCAP) 70	Long Cool Woman (Yellow Dog, ASCAP) 3		Too Late to Turn Back Now (Unart/Stagedoor, BMI) 19	Zing Went the Strings of My Heart (Warner Bros., ASCAP) 66

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



"HEY LITTLE GIRL"

The provocative new single by

BUCKWHEAT

#184

LONDON
RECORDS

"Hey Little Girl" is part of the forthcoming new Buckwheat L.P. Watch for it.

Produced by Andy Di Martino

Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. NA Indicates not available	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot).	TAPE PACKAGES AVAILABLE			
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL	
1	1	5	★	•			37	34	18	CHI-LITES A Lonely Man Brunswick BL 754179				73	73	16	•	GRAND FUNK RAILROAD Mark, Don & Mel, 1969-71 Capitol SABB 11042			
2	2	11		•			38	49	15	FLASH Capitol ST 11040			NA	74	74	28		GEORGE CARLIN FM-AM Little David LD 7214 (Atlantic)			NA
3	3	9		•			39	43	11	URIAH HEPP Demons & Wizards Mercury SRM 1-630			NA	75	75	22		HUMBLE PIE Smokin' A&M SP 4342			NA
4	4	8		•			40	41	7	VARIOUS ARTISTS Fillmore: The Last Days Fillmore 23X31390 (CBS) (Tapes Available Through Warner Bros.)				76	79	4		DOORS Full Circles Elektra EKS 75038			
5	6	9	★			NA	41	51	9	ARGENT All Together Now Epic KE 31556 (CBS)			NA	77	77	27		STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002			
6	5	9		•			42	42	14	DONNY OSMOND Portrait Of Donny MGM SE 4820			NA	78	78	9		MOUTH & MacNEAL How Do You Do Philips PHS 700-000 (Mercury)			NA
7	8	7	★				43	37	26	NEIL YOUNG Harvest Reprise MS 2032	•			79	83	5		BOBBY VINTON Sealed With a Kiss Epic KE 31642 (CBS)			
8	11	3	★	•			44	39	28	BILLY PRESTON I Wrote a Simple Song A&M SP 3507			NA	80	81	12		DILLARDS Roots & Branches Anthem ANS 5901 (United Artists)			
9	9	8		•			45	44	73	CAROLE KING Tapestry Ode SP 77009 (A&M)	•			81	67	19		GRAHAM NASH/DAVID CROSBY Atlantic SD 7220			NA
10	10	5					46	46	9	PINK FLOYD Obscured by Clouds Harvest ST 11078 (Capitol)			NA	82	76	21		ANDY WILLIAMS Love Theme From "The Godfather" Columbia KC 31303			
11	12	7	★			NA	47	50	9	JIM CROCE You Don't Mess Around With Jim ABC ABXC 756			NA	83	126	3	★	RICK SPRINGFIELD Beginnings Capitol SMAS 11047			NA
12	13	8	★	•			48	52	5	CHER Foxy Lady Kapp KRS 5514 (MCA)				84	88	10		RAMSEY LEWIS TRIO Upendo Ni Pamoja Columbia KC 31096			NA
13	7	12		•			49	55	4	VAN MORRISON Saint Dominic's Preview Warner Bros. BS 2633				85	98	3	★	JERMAINE JACKSON Jermaine Motown M 752 L			NA
14	16	5	★	•			50	45	18	STEPHEN STILLS Manassas Atlantic SD 2-903	•			86	89	9		NAT ADDERLEY SEXTET Soul Zodiac Capitol SVBB 11025			NA
15	19	6	★				51	58	7	DONNA FARGO Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)			NA	87	85	11		TOWER OF POWER Bump City Warner Bros. MS 2616			
16	14	13				NA	52	36	23	STEVIE WONDER Music Of My Mind Tamla T 314 L (Motown)			NA	88	87	11		JAMES BROWN Soul Classics Polydor SC 5401			NA
17	20	6	★	•			53	63	5	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568			NA	89	99	4	★	GALLERY Nice To Be With You Sussex SXB 7017 (Buddah)			NA
18	15	15				NA	54	65	9	ISLEYS Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	90	108	2	★	TEMPTATIONS All Directions Gordy G962L (Motown)			NA
19	30	3	★			NA	55	56	14	JOAN BAEZ Come From the Shadows A&M SP 4339			NA	91	94	12		ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060			
20	17	15		•			56	48	9	JOHN & YOKO/PLASTIC ONO BAND Some Time In New York City Apple SVBB 3392			NA	92	110	2	★	JEFFERSON AIRPLANE Long John Silver Grunt FTR 1007 (RCA)			NA
21	18	16		•			57	57	10	BOBBY WOMACK Understanding United Artists UAS 5577				93	93	11		DAVID BOWIE Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			NA
22	24	12				NA	58	54	29	AL GREEN Let's Stay Together Hi SHL 32070 (London)	•			94	84	47		CAT STEVENS Teaser & the Firecat A&M SP 4313	•		
23	22	16					59	40	10	THE PIPES & DRUMS & MILITARY BAND OF THE ROYAL SCOTS DRAGOON GUARDS Amazing Grace RCA LSP 4744	•		NA	95	82	11		JOHN MAYALL Jazz Blues Fusion Polydor PD 5027			NA
24	23	51					60	60	16	JEFF BECK GROUP Epic KE 31331 (CBS)				96	80	30		BREAD Baby I'm-A-Want You Elektra EKS 75015	•		
25	25	24		•			61	53	18	SAMMY DAVIS, JR. Now MGM SE 4832				97	121	2	★	GUESS WHO Live At The Paramount RCA LSP 4779			
26	21	11				NA	62	61	41	WAR All Day Music United Artists UAS 5546				98	112	15	★	RASPBERRIES Capitol SK 11036			NA
27	26	11		•			63	59	39	ALICE COOPER Killer Warner Bros. BS 2567	•			99	92	20		DEEP PURPLE Machine Head Warner Bros. BS 2607			
28	27	28		•			64	62	13	BEACH BOYS Pet Sounds/Carl & the Passions— So Tough Reprise 2MS 2083				100	113	2	★	SMOKEY ROBINSON & THE MIRACLES Flying High Together Tamla T 318 L (Motown)			NA
29	33	34		•			65	70	8	JAMES BROWN There It Is Polydor PD 5028				101	103	17		CHARLIE McCOY Real McCoy Monument Z 31329 (CBS)			NA
30	28	10					66	64	14	JUDY COLLINS Colors of the Day/The Best of Elektra EKS 74030				102	95	32		YES Fragile Atlantic SD 7211	•		
31	29	16		•			67	71	13	BLOODROCK Live Capitol SVBB 11038				103	91	8		ELVIS PRESLEY Sings Hits From His Movies RCA Camden CAS 2567			
32	31	20		•			68	66	11	TOM JONES Close Up Parrot XPAS 71055 (London)			NA	104	97	18		DR. HOOK & THE MEDICINE SHOW Columbia C 30898			
33	32	26		•		NA	69	68	19	JIMMY CASTOR BUNCH It's Just Begun RCA LSP 4640			NA	105	90	11		BOB WEIR Ace Warner Bros. BS 2627			
34	35	46				NA	70	69	28	AMERICA Warner Bros. BS 2576	•			106	109	11		JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA
35	47	7	★			NA	71	72	21	GODFATHER Soundtrack Paramount PAS 1003 (Famous)				107	107	34		GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385	•		NA
36	38	11	★				72	86	3	SAILCAT Motorcycle Mama Elektra EKS 75029			★	—	1	★		T. REX The Slider Reprise MS 2095			

A MILLION TO ONE LEADS TO ONE LIFE TO LIVE

DeLuxe 139
NEWEST SINGLE

THE MANHATTANS



KING RECORDS

DISTRIBUTED BY STARDAY-KING RECORDS

NASHVILLE

LONDON

NEW YORK

bookings: Queens Booking Agency, N.Y.

management: Hermie Hamlin

TOP LPs & TAPE

POSITION
109-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL					B-TRACK	CASSETTE	REEL TO REEL
109	104	18	MANDRILL Mandrill Is Polydor PD 5025			NA	170	—	1	SHAFT'S BIG SCORE Soundtrack MGM 15E 36 ST			NA
110	96	10	GRASS ROOTS Move Along Dunhill DSX 50112			NA	171	174	35	JACKSON 5 Greatest Hits Motown M 741 L			NA
111	100	29	PAUL SIMON Columbia KC 30750	•			172	172	8	PETER NERO First Time Ever (I Saw Your Face) Columbia KC 31335			NA
112	—	1	CURTIS MAYFIELD/SOUNDTRACK Superfly Curtom CRS 8014 ST (Buddah)			NA	173	173	7	ERIC ANDERSON Blue River Columbia KC 31062			NA
113	105	24	HARRY CHAPIN Heads & Tales Elektra EKS 75023			NA	174	177	9	SARAH VAUGHAN/MICHEL LEGRAND Mainstream M 361			NA
114	117	8	BLACK OAK ARKANSAS If An Angel Came to See You, Would You Make Her Feel at Home Atco SD 7008			NA	175	—	1	RORY GALLAGHER Live Polydor PD 5513			NA
115	106	9	FREDDIE HART Bless Your Heart Capitol ST 11073			NA	176	181	2	CAPTAIN BEYOND Capricorn CP 0105 (Warner Bros.)			NA
116	111	12	JOHNNY MATHIS First Time Ever (I Saw Your Face) Columbia KC 31342			NA	177	180	11	RANDY NEWMAN Sail Away Reprise MS 2064			NA
117	102	19	JOE TEX I Gotcha Dial DL 6002 (Mercury)			NA	178	171	37	STYLISTICS Avco AV 33023			NA
118	118	7	JERRY REED The Best Of RCA LSP 4729			NA	179	179	5	LIGHTHOUSE Live Evolution 3014 (Stereo Dimension)			NA
119	—	1	MICHAEL JACKSON Ben Motown M 755 L			NA	180	—	1	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634			NA
120	120	12	FRANK SINATRA Greatest Hits, Vol. 2 Reprise FS 1034			NA	181	161	12	BILLY PRESTON That's the Way God Planned It Apple 3359			NA
121	101	39	NILSSON Nilsson Schmilsson RCA LSP 4515	•		NA	182	138	22	FIFTH DIMENSION Individually & Collectively Bell 6073			NA
122	115	16	MOUNTAIN Live—The Road Goes Ever On Windfall 5502 (Bell)			NA	183	186	4	SMALL FACES Early Faces Pride PRD 0001 (MGM)			NA
123	116	18	RAY CHARLES Message From the People ABC/TRC ABCX 755			NA	184	185	68	THE GRADUATE Soundtrack Columbia OS 3180			NA
124	119	14	FREE At Last A&M SP 4349			NA	185	187	6	EDDIE HARRIS Instant Death Atlantic SD 1611			NA
125	128	49	CHEECH & CHONG Ode SP 77010 (A&M)	•		NA	186	189	3	DAVID ACKLES American Gothic Elektra EKS 75032			NA
126	122	18	CREEDENCE CLEARWATER REVIVAL Mardi Gras Fantasy 9404	•		NA	187	188	6	BOB SEGER w/TEEGARDEN & VAN WINKLE Smokin' O. P.'s Palladium P 1006 (Warner Bros.)			NA
127	129	47	ROBERTA FLACK Quiet Fire Atlantic SD 5194	•		NA	188	182	9	STORIES Kama Sutra KSBS 2051 (Buddah)			NA
128	132	5	ROY CLARK Country! Dot DOS 25997 (Famous)			NA	189	191	6	SPIRIT Family That Plays Together Epic KE 31461 (CBS)			NA
129	199	2	ENGELBERT HUMPERDINCK In Time Parrot XPAS 71056 (London)			NA	190	183	20	LEONARD BERNSTEIN Mass Columbia M2 31008			NA
130	127	44	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	•		NA	191	176	7	VARIOUS ARTISTS Highlights From the Metropolitan Opera Gala Honoring Sir Rudolph Bing, Vol. 1 DGG 2530 260 (Polydor)			NA
131	125	29	J.J. CALE Naturally Shelter SW 8098 (Capitol)			NA	192	178	6	CRAZY GANG Everything You Always Wanted To Know About the Godfather—But Don't Ask Columbia KC 31608			NA
132	140	9	LOOKING GLASS Epic KE 31320 (CBS)			NA	193	193	3	SYREETA MoWest MW 1132 (Motown)			NA
133	—	1	TOWER OF POWER East Bay Grease San Francisco SD 2-4 (Atlantic)			NA	194	194	5	FABULOUS RHINESTONES Just Sunshine JJS1 (Famous)			NA
134	124	11	STEPHENWOLF Rest In Peace Dunhill DSX 50124			NA	195	—	1	TOM PAXTON Peace Will Come Reprise MS 2096			NA
135	123	16	MEET THE BRADY BUNCH Paramount PAS 6032 (Famous)			NA	196	—	6	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
136	133	40	ELTON JOHN Madman Across the Water Uni 93120 (MCA)	•		NA	197	197	4	MOONGLOWS Return of the Moonglows RCA LSP 4722			NA
137	134	29	MALO Warner Bros. MS 2584			NA	198	198	93	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)			NA
138	130	11	CARROLL O'CONNOR Remembering You A&M SP 4340			NA	199	190	8	RAIDERS All Time Greatest Hits Columbia KC 31464			NA
139	144	54	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)			NA	200	195	7	FOGHAT Bearsville BR 2077 (Warner Bros.)			NA
140	139	42	DON McLEAN American Pie United Artists UAS 5535	•		NA							NA
141	137	27	SONNY & CHER All I Ever Need Is You Kapp KRS 5560 (MCA)	•		NA							NA
142	141	28	ARETHA FRANKLIN Young, Gifted & Black Atlantic SD 8213	•		NA							NA
143	142	24	CABARET Soundtrack ABC ABCD 752			NA							NA
144	143	10	JOHNNY MATHIS All Time Greatest Hits Columbia KG 31345			NA							NA
145	136	13	RAY CONNIF Love Theme From "The Godfather" Columbia KC 31473			NA							NA
146	147	11	FUNKADELIC America Eats Its Young Westbound 2020 (Chess/Janus)			NA							NA
147	135	14	SUPREMES Floy Joy Motown M 751 L			NA							NA
148	149	10	VIKKI CARR First Time Ever (I Saw Your Face) Columbia KC 31453			NA							NA
149	151	5	RAY PRICE Lonesome Lonesome Columbia KCP 31546			NA							NA
150	150	9	STAN KENTON Today Phase 4 B 44179-80 (London)			NA							NA
151	145	10	DELPHONICS Tell Me This Is a Dream Philly Groove 1154 (Bell)			NA							NA
152	148	23	EDGAR WINTER'S WHITE TRASH Roadwork Epic KEG 32149 (CBS)			NA							NA
153	155	19	FLEETWOOD MAC Bare Trees Reprise MS 2080			NA							NA
154	152	31	OSMONDS Phase III MGM SE 4796	•		NA							NA
155	146	8	WALTER CARLOS A Clockwork Orange Columbia KC 31480			NA							NA
156	153	38	CAROLE KING Music Ode SP 77013 (A&M)	•		NA							NA
157	114	17	NEW RIDERS OF THE PURPLE SAGE Powerglide Columbia KC 31248			NA							NA
158	159	9	SHA NA NA Night Is Still Young Kama Sutra KSBS 2050 (Buddah)			NA							NA
159	162	26	CRUSADERS I Blue Thumb BTS 6001 (Famous)			NA							NA
160	131	18	HENRY MANCINI & DOC SEVERINSEN Brass On Ivory RCA LSP 4629			NA							NA
161	163	6	THEM featuring VAN MORRISON Parrot BP 71053/4 (London)			NA							NA
162	167	6	IKE & TINA TURNER Feel Good United Artists UAS 5598			NA							NA
163	158	30	A CLOCKWORK ORANGE Soundtrack Warner Bros. BS 2573			NA							NA
164	164	5	REDD FOX & DESMOND WILSON Sanford & Son RCA LPM 4739			NA							NA
165	200	2	CHARLEY PRIDE A Sunshiny Day RCA LSP 4742			NA							NA
166	168	7	NEW SEEKERS Circles Elektra EKS 75034			NA							NA
167	166	25	BLOOD, SWEAT & TEARS Greatest Hits Columbia KC 31170			NA							NA
168	—	1	VALERIE SIMPSON Tamla T 317 L (Motown)			NA							NA
169	169	9	TONY BENNETT With Love Columbia KC 31406			NA							NA

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

David Ackles	186	Reed	164	Ramsey Lewis	84	Ray Price	149	Steppenwolf	134
Nat Adderly	86	Aretha Franklin	27, 142	Lighthouse	179	Charley Pride	162	Cat Stevens	94
Allman Bros.	25	Chicago	1	Looking Glass	132	Procol Harum	23	Rod Stewart	8
America	70	Chi Lites	37	Funkadelic	146	Raiders	199	Stephen Stills	50
Eric Anderson	173	Eric Clapton	32	Rory Gallagher	176	Raspberries	98	Stories	188
Argent	41	Roy Clark	128	Gallery	89	Jerry Reed	118	Stylistics	178
Joan Baez	55	Judy Collins	66	Grand Funk Railroad	73	Smokey Robinson & The	147	Supremes	147
Beach Boys	64	Ray Coniff	145	Grass Roots	110	Miracles	100	Syreeta	193
Jeff Beck Group	60	Alice Cooper	3	Al Green	58	Rolling Stones	13, 29	Temptations	90
Tony Bennett	64	Cornelius Bros. & Sister Rose	63	Guess Who	37	Royal Scots Dragoon Guards	59	Joe Tex	117
Leonard Bernstein	169	Crazy Gang	192	Arlo Guthrie	91	Leon Russell	11	THEM featuring Van Morrison	161
Chuck Berry	22	Creedence Clearwater Revival	126	Eddie Harris	185	Moonglows	197	Three Dog Night	14
Black Oak Arkansas	114	Jim Croce	47	George Harrison & Friends	107	Van Morrison	49	T. Rex	108
Bloodrock	67	Crusaders	159	Freddie Hart	115	Mountain	122	Tower of Power	87, 133
Blood, Sweat & Tears	167	Sammy Davis Jr.	61	Donny Hathaway	33	Mouth & MacNeal	78	Ike & Tina Turner	162
David Bowie	93	Deep Purple	99	Hollies	35	Graham Nash & David Crosby	81	Uriah Heep	39
Brady Bunch	135	Delfonics	151	Humble Pie	75	Peter Nero	172	Various Artists	
Bread	96	Derek & The Dominos	24	Engelbert Humperdinck	129	Randy Newman	177	Last Days of the Fillmore	40
James Brown	65, 88	Neil Diamond	7	Isley Brothers	54	New Riders of the Purple Sage	157	Highlights from the	
Jerry Butler	106	Dr. Hook & The Medicine Show	104	Michael Jackson	119	New Seekers	166	Metropolitan	191
J.J. Cale	131	Doobie Brothers	180	Michael Jackson	119	Wayne Newton	36	Sarah Vaughan &	
Captain Beyond	126	Doors	76	Jackson 5	16, 171	Nilsson	15, 121	Michel Legrand	174
George Carlin	74	Eagles	30	Jefferson Airplane	92	Carroll O'Connor	138	Bobby Vinton	79
Carpenters	4	Emerson, Lake & Palmer	10	Jemaine Jackson	85	Gilbert O'Sullivan	19	War	62
Walter Carlos	155	Donna Fargo	51	Jesus Christ, Superstar	198	Original Cast		Bob Weir	105
Vikki Carr	148	Fabulous Rhinestones	194	Jethro Tull	20	Godspell	34	Andy Williams	82
Jimmy Castor Bunch	69	Fifth Dimension	182	John & Yoko	56	Donny Osmond	17, 42	Edgar Winter's White Trash	152
Harry Chapin	113	Roberta Flack	28, 127	John John	2, 136	Osmonds	26, 154	Bill Withers	18
Ray Charles	123	Roberta Flack & Donny Hathaway	21	Janis Joplin	31	Tom Paxton	195	Bobby Womack	57
		Flash	38	Stan Kenton	150	Pink Floyd	46	Stevie Wonder	52
		Fleetwood Mac	153	Carole King	45, 156	Elvis Presley	12, 103	Yes	102
		Foghat	200			Billy Preston	44, 181	Neil Young	43

Gamble Records joins the Columbia family with the week's most definite hit.

As of this week, Columbia Records welcomes Gamble Records into our family of custom labels.

And the first Gamble single to get Columbia distribution is the newest Intruders hit, "(Win, Place or Show) She's a Winner." A brilliant song that was threatening to break into a monster last week.

And this week it's a sure thing.



**"(Win, Place or Show) She's a Winner"
by The Intruders. 2S7 2501 On Gamble Records,
now distributed by Columbia.**

TVC Software Picture Bright With Players

• Continued from page 3

less dependent on software (people can make their own), a fact program producers and distributors have to consider. But the large quantities of Sony ¾ U-Matics being delivered as well as Cartrivision's move toward consumers has programmers excited.

Time-Life video general manager Bruce Paisner estimates the number of Sony U-Matics in U.S. users' hands has passed 15,000. Current combined monthly output (considering Matsushita/Panasonic and Japan Victor/JVC also) reaches 5,000 by some estimates (most aimed at the U.S.) and year-end totals could reach as high as 40,000 units.

Meanwhile, Sears is believed to expect the sale of 492 Cartrivision consoles through 18 Chicago stores by the end of January. Chicago area projected store totals: June—77, July—49, Aug.—47, Sept.—71, Oct.—58, Nov.—61, Dec.—80, Jan.—49. During the June-January period Sears reportedly forecast the sale of \$49,000 worth of tapes representing \$22,140 in gross profits for the Chicago area (no breakdown is available in blank or prerecorded categories or on availability of prerecorded cartridges).

Sony

Sony tape players have been going into the educational, industrial and business areas (see separate story on Polk Bros. retail effort in Chicago) but programming producers/distributors recognize students, businessmen, em-

ployees, teachers, doctors, nurses, patients are individuals as well.

Thus, Sony's catalog lists a wide array of titles from such firms as Time-Life Video, Videorecord Corp. of America, Aims Instructional Media Services, McGraw-Hill Films, Atlantis Productions, Media Five Film Dist., Stephen Bosustow Productions and others. These and other distributors are already beginning to provide features, cartoons, children's stories, how-to series, self-improvement and a wide range of sport titles.

Sony, of course, is not the only one of the actually few hardware firms in software. Cartrivision has plunged deeply. Its stock of non-feature and nonentertainment (which Cartrivision retains sales rights to) include theater, art, music, sports, gourmet cooking, children's stories, adult education, sewing and gardening (listed in brochure C672-2).

While both Videorecord Corp. and Time-Life have elected to make programs available in the ¾ U standard, TLV is talking to Cartrivision and both say they will release in any standard that proves "viable." Both offer programming to interest areas similar to CTI though VCA is heavy in health care.

Like Cartridge Rental Network (see separate story), VCA has adopted two-step distribution with dealers now being supported by national advertising. TLV, going direct and presently concentrating on business and industry and not handling equipment, will draw upon the direct mail resources of its corporate parent, Time, Inc.

Moss Traces A&M's Year

• Continued from page 1

their own profits by making profits for you," Moss said. "It's a myth you can't collect payment from independent distributors. I believe the majors spread these stories so that independent producers will sell their masters through fear, instead of starting their own labels like Herb Alpert and I did in September 1962."

Moss stressed that A&M maintains an unusually professional relationship with its distributors. "We don't ship 20,000 albums when the dealer asks for only 10,000, and we don't insist that they hold returns to make our fiscal quarters look better."

Alpert Chief A&R

Moss pointed up Alpert's invaluable gifts for spotting and developing talent as demonstrated not only by the fact that he produced the records which first popularized the Tijuana Brass, Brasil '77 and the Baja Marimba Band, but more recently by his 1969 signing of the Carpenters.

But because of all the touring he did during the TJB's heyday, Alpert now prefers to work close to A&M's office lot, the former Charles Chaplin film studio. With his brother, David, a builder and contractor, Alpert watches over the multi million-dollar construction program constantly adding needed facilities for the growing label.

Moss carries on the bulk of the

Expert 'Job Bank'

• Continued from page 1

when maverick stations capitulate under pressure, and call on the organization for black employees.

On the thorny subject of inequities among blacks already in the industry, the group feels that unionization is the ultimate answer, as NATRA, because of restrictions of its charter, lacks the muscle to effectively come to grips with the problem.

The group hopes to air its suggestions at NATRA's general meetings scheduled for the duration of the conference.

field work, which he feels is crucial to the success of a record company. "Up to the time we went on vacation this year, I wasn't home more than two weeks at a time," said Moss. "It was always three days in Philadelphia, four days in Detroit. The fact is, I really enjoy getting out to meet disk jockeys, rack jobbers and retailers. It's ridiculous to think you can know what's going on in the local markets outside of New York and L.A. unless you actually get out and meet the people there. I wish I could get into every important marketing area each year."

When Alpert and Moss teamed up to market "The Lonely Bull" in 1962, Alpert was a musician-producer who'd engineered a few smaller hits in partnership with Lou Adler. This relationship paid off a decade later when Adler brought his Ode Records in as a custom label. The July gross sales for Ode were \$1.4 million.

One-Time Promo Man

Moss had a promotion man's background with small labels and did a bit of producing before teaming with Alpert. "A&M was getting rich idea number 743," said Moss. "We figured there was a shot, with Herb's musicianship and my national contacts."

A&M has always been known as being selective in its releases. "During the first half of 1972 we had 24 albums on the Billboard chart out of 28 releases," said Moss.

Not so widely known is that A&M has been just as selective in maintaining its basic catalog and characteristically effective in selling it. And this is without cutting prices and re-shipping returns as surplus. A&M prefers to destroy returns.

"We just cut down catalog titles from 300 to about 250," said Moss. "But every one of these titles still sells consistently. My assistant, Lance Freed, just got back from a meeting with the Amos Heilicher staff in Minneapolis. And they told him that the biggest sellers throughout their whole Midwest distribution set-up are still the Cat Stevens and Carole King catalog albums."

Rackers Hold Summit Meet On Price Up

• Continued from page 1

pation and contribution to the NARM convention etc.?

The fact that such a survey has been made is viewed by observers as indicating that the RIAA, under the presidency of Stanley Gortikov, is seeking a reassessment of the manufacturers' convention role.

With respect to the rack jobber-manufacturer price problem, some sentiment at the Chicago meeting was in favor of the rackers showing their concerted power against a single manufacturer as proof of strength. However, this view was counterbalanced, it was stated, by other rackers who refused to make such a commitment. One racker explained that it would be up to each individual rack jobber to work out his solution.

Another wholesaler stated that what a rack jobber would be prone to do was buy hits . . . buy what he needed—and be cool with regard to other merchandise.

Although the Chicago meeting was arranged without any publicity or fanfare, news of its being held leaked far and wide. One wholesaler who was not present but who is close to the scene expressed the view that there was "not too much that the rack jobber could do, and that the manufacturer holds all the marbles."

He added: "The manufacturer has complete exclusivity; there is no substitute for an Alice Cooper." He concluded that some product must be bought, no matter whom the manufacturer might be, but that the rack jobber could be more selective in his buying of other product.

Manufacturers feel that their price schedules are eminently fair and mirror the general economy, costs of production and costs of doing business. And not all wholesalers feel the manufacturers are always in the wrong.

One wholesaler stated: "Our segment of the business has had it tougher not only because of price increases, but also because of a more rigid manufacturer attitude regarding the use of advertising allocations. Many developed the habit of using this money as part of their mark-up. I personally feel this is unjustified and that the manufacturer has a right—and he is exercising that right—to demand proof of the proper use of such money . . . to make sure that no cheating is going on."

"In other words, the manufacturer now says you can spend our money to advertise our product but you cannot steal it. The industry should become more stabilized."

A manufacturer, also expressing the view of some of his fellows, stated that "when you are talking to a wholesaler today you do not know exactly to whom you are talking; you don't know whether he is, at the moment, a rack jobber, a distributor, a manufacturer or a retailer."

NARM Announcement

At presstime, NARM issued a statement that its rack jobbers advisory committee met Wednesday (9) at the Regency O'Hare Hyatt House in Chicago. It termed the meeting one of a series which had included meetings by the distributors, retailers and manufacturers advisory committees. The statement said the Chicago agenda included in-depth discussions on recent industry trends towards elimination or reduction of the functional discount. These trends have been covered in Billboard in exclusive stories quoting Heilicher, Wienstroer and Lieberman. The NARM statement also said that the agenda included talks on recent litigation concerning patents on display fixtures used by rackers.

Music Two Distributes FD Records in 5 Areas

NEW YORK—Flying Dutchman Records, will join the list of independent labels distributed by Music Two, the RCA branch distributing wing, from Monday (21).

Bob Thiele, president of Flying Dutchman, said that Music Two will distribute the label in five areas: Boston, Atlanta, Dallas, Cleveland and Los Angeles.

"While being distributed by major manufacturers since its inception," he continued, "we felt, around January of this year, that the label had evolved to such a point in terms of catalog and product quality that independent distribution was the soundest path for sales, presently and in the future."

The decision to utilize Music Two in the five areas only he stated, was prompted by the firm's sales force and promotion capabilities, as well as its financial situation, making them "a strong independent distributor."

Thiele added that, "Flying Dutchman, following the Music Two deal will not change any of its independent distributors in the foreseeable future."

Gene Settler, vice president of Music Two, said that the acquiring of independent labels for distribution has "proven very successful," both for the labels and for the firm.

"One of our major strengths," he continued, "is that we sell records, not labels." He stated that

Franchise Chain Begins O & O's

• Continued from page 1

the Carolinas, Virginia and Tennessee.

Howard also said he feels that the core of 18 o. and o. stores will provide him with valuable consistent data on how to better his overall franchise chain of 62 stores presently. Howard intends to hire all the o. and o. store personnel in his headquarters here and train them in Budget stores in this area.

In addition to his regular franchising, Howard intends to try to open 25 more o. and o. stores in 1973. He emphasized that no o. and o. store would be competing with a franchise store anywhere.

Stand on Payola

• Continued from page 3

association's executive director, NATRA's dream this time is to bring all its factions, the new wave broadcaster and the old established disk jockey, together with one common goal.

He said, "Before we leave Philadelphia we intend to bury our differences and work towards the realization of our dream of a strong organization that has the power to negotiate with the industry for minority broadcasters."

Cordell also said that he feels the NATRA dream of a community of communicators with individual access to equal opportunities, and inalienable right to be part of the industry is coming true, despite inequities which still exist.

He discounted recent reports that major recording labels were suppressing the development of black talent, and said "that the black man in the music industry had a more definitive voice in his own destiny than ever before."

Charity Concert

• Continued from page 6

Randall's Island will highlight the afternoon.

While most popularly priced tickets for the evening concert have already been sold, sponsor tickets, priced at \$121 per pair, are available. All funds raised by the event will be used to establish model, small community residential facilities for the mentally retarded.

Music Two has been able to increase the sales and the market penetration of every label distributed by the company through such a policy. Another factor in the company's success, he added, is the complete authority of each branch sales manager, as well as having salesmen who are promotion minded and promotion men who are sales minded.

Settler also added that the "same coverage" which is given "equally" to all labels is a factor as to why Music Two's accounts are growing.

Managers Vie In Court Suit

LOS ANGELES—Veteran manager Neil Reshen has filed suit against Zach Glickman, New Dawn Artists' Mgt., Essmore Entertainment Ltd., and Fat Zach Music here in Superior Court, alleging he has been deprived of his rights as a shareholder in the defendant firms.

Reshen alleges that he owns 50 shares or half the stock in the firms in a deal negotiated with Glickman Dec. 30, 1971. He charges he has never received his stock and has been thwarted in attempting to exercise his rights as a shareholder. His complaint charges that Glickman has used the corporations for his personal benefit and has mismanaged the firms. He is also asking for the repayment of a loan of \$15,000, made to Glickman in January, 1970, of which, he alleges, only \$86.35 has been returned.

Ist U.S. Anti-Piracy Arrest

• Continued from page 1

bore the new record copyright symbol, the encircled P, and a post-Feb. 15 recording and mastering date. Vistel promptly notified the Record Industry Association of America, which took it from there to the FBI.

Under the anti-piracy act, anyone who manufactures or uses interchangeable parts (i.e. masters, tapes, records etc.) that infringe an original copyrighted recording—or anyone who causes them to be manufactured, is in violation of the federal copyright anti-piracy statute, and incurs criminal penalties.

The Justice spokesman had high praise for the RIAA and other industry associations who are cooperating with both the department and the FBI in taking complaints, and forwarding to the government those applicable to violation of the new anti-piracy law. The department urges all who have knowledge of unlicensed copying of the new recordings to get complaints quickly to the RIAA or to local FBI offices.

BEACH BOYS DENY STORY

KANSAS CITY, Mo. — A representative of the Beach Boys has stated that the group "was never aware of any action by the Dutch artists' union (ANOUK)."

It was reported (Billboard, Aug. 12) that the union was protesting that the Beach Boys were residents of Holland and that the group, working from that base, might cause a flood of other American groups to reside there and take work from Dutch groups.

Spokesman for the Beach Boys stated that the group intended originally to take only a three-month vacation in Holland.

five different people
with one very special sound



and
another
spectacular
single!



“if i could reach you”
the 5th
dimension

PRODUCTION AND SOUND BY BONES HOWE

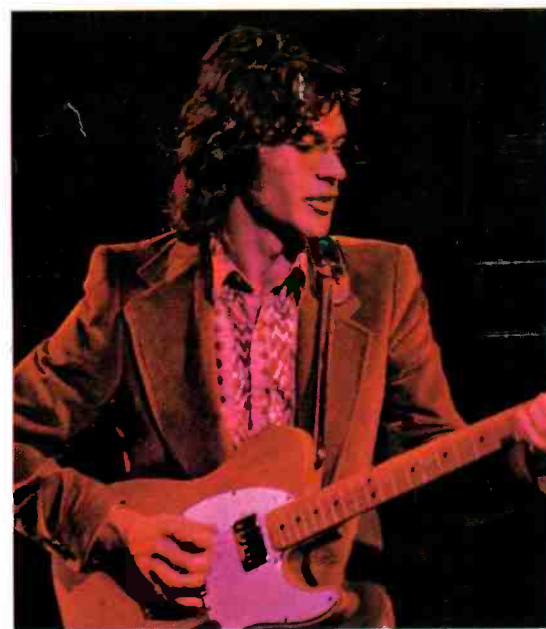
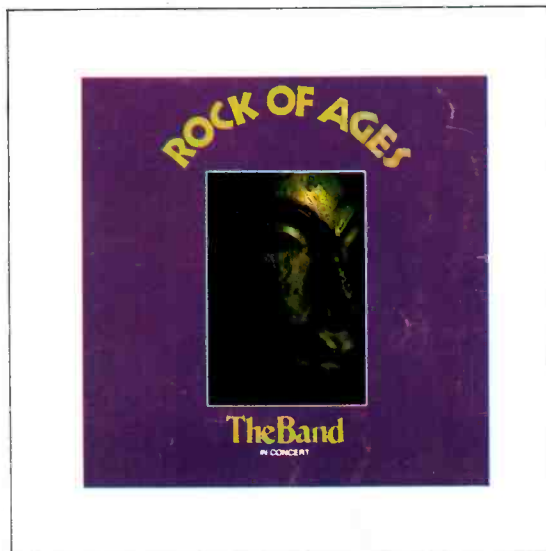
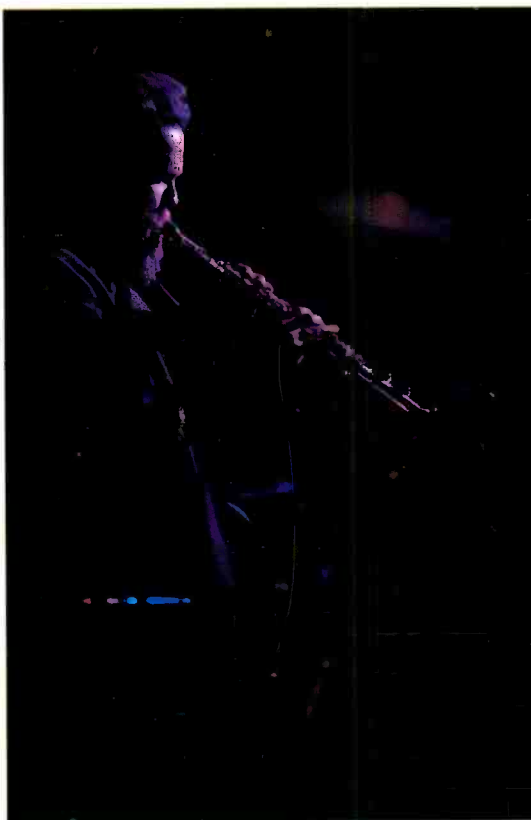
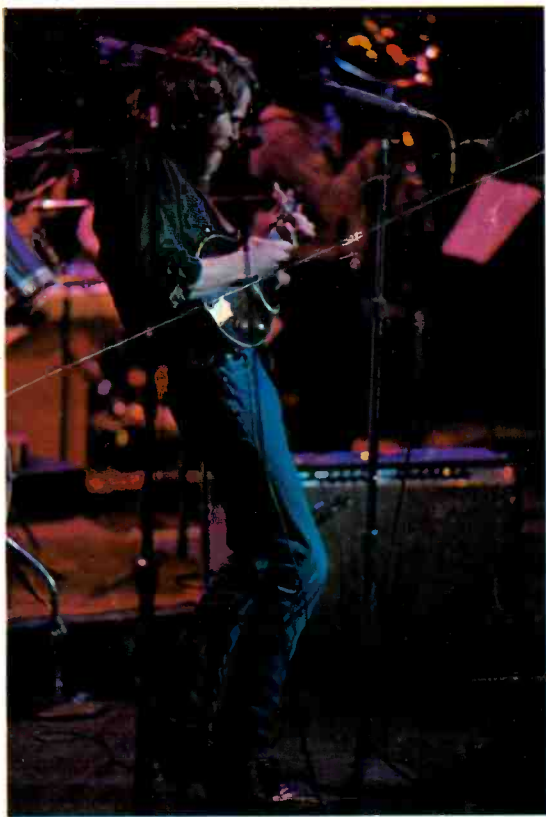
Bell #45,261

BELL RECORDS

A Division of Columbia Pictures Industries, Inc.

“IF I COULD REACH YOU”
and
“(LAST NIGHT)
I DIDN'T GET TO SLEEP AT ALL”
featured in their current album!
Bell—6073





ROCK OF AGES

It's New Year's Eve in New York City, on Fourteenth street, at The Academy of Music.

The BAND is about to share the last day of the year with us. We know their music. We know that they were once The Hawks. That they worked with Dylan for several years. That they've been together for eleven years. We know the historic Big Pink; their masterpiece, The Band; their 1971 autobiography on record, Stage Fright; and the experimental Cahoots. We know they are Robbie Robertson, Levon Helm, Rick Danko, Richard Manuel, Garth Hudson.

The BAND live on the eclipse of a new year is especially fitting since all those other people who are in bands today were home listening to The Big Beat on their radios when The Hawks were out there playing it. They were one of the original "live" bands. They were the Sons of the Teenage Pioneers of Rhythm and Blues, Country and Western, and Rock and Roll.

This New Year's Eve the group has chosen to sum up their years of music as The BAND by performing some of the rock 'n roll classics contained in their known albums, and a lot of songs they've never recorded. The concert gives them all a breath of new life, a feat due in no small part to the monster horn charts devised by innovative arranger, Allen Toussaint.

This spontaneous audience-participating concert, with Toussaint's New Orleans' influenced horn section recreating the familiar songs as freshly and startlingly alive as the new, is a true musical event that we can share via this two-record set.

This album is another further step in The Band's development.

In the development of our music.

The music of our age.

This is ROCK OF AGES.

The Band IN CONCERT



PRODUCED BY THE BAND

DESIGNED BY BOB CATO

