

Billboard

TWO SECTIONS, SECTION ONE
 OCTOBER 21, 1972 • \$1.25

A BILLBOARD PUBLICATION
 SEVENTY-EIGHTH YEAR

The International
 Music-Record-Tape
 Newsweekly

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Price Control: Its Effect On Industry

By MILDRED HALL

WASHINGTON — The Price Commission has made it crystal clear in its rules, directives and answers to queries, that both wholesalers and retailers in all industries—including the record industry—have the right to pass on price raises on product priced higher from the manufacturer. However, under the Economic Stabilization program, each business must hold its price markup to a so-called "base rate"—the firm's own rate of markup during the price freeze of 1971, or in the last fiscal year before Aug. 15, 1971. A similar base rate limits the rate of profit.

The emphasis is on the word "rate." Within the allowed percentages of increase in price or overall profit, the dollar amounts find their own levels. "To enable firms to retain economic flexibility, individual prices are not controlled," the commission points out. Thus, each case is different, with each firm's dollar markup and profits individually arrived at. Small firms with less than 60 employees are exempt from all price and profit controls, and so are retailers making less than \$100,000 a year in sales.

The price control problem requires first that any price rise be "cost-justified." The manufacturer has the advantage of being able to pass on all increased costs of operation and production, within his base-rate limits for prices and profits. But wholesalers and retailers can only raise prices when there is an increased cost of product to them. All other costs of doing business must be covered by their markup.

Specifically, the retailer and wholesaler can raise prices on product by the same percentage of markup he applied to his actual purchase price and transportation costs in effect during his base period. He can use either his last customary rate of markup previous to Nov. 15, 1971, as his base rate, or his average customary markup for his last fiscal year ending before Aug. 15, 1971.

The overall profit control is based on the ratio of net profits (before taxes) to gross sales. All firms (manufacturers, wholesalers, retailers) can set profit rate on the average of the best two of the last three fiscal years ending before Aug. 15, 1971. If price rises on

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Pricing Influences MCA To Drop All Indie Distrs.

By CLAUDE HALL

LOS ANGELES—MCA Records, in an effort to strengthen its distribution system and avoid governmental red tape, last week terminated its agreements with six major independent record distributors and will open sales offices in Detroit, Denver, Seattle, Charlotte, Memphis, and Minneapolis. Letters of termination have been sent, effective No. 1, to Arc-Jay-Kay, Detroit; Transcontinental, Denver; ABC Records & Tapes Sales, Seattle; Carol Distributors, Charlotte; Record Sales, Memphis, and Heilicher Bros., Minneapolis. Rich Frio, vice president of MCA Records, said that MCA Records would now be "100 percent" a branch operation.

Besides the desire of MCA Records president Mike Maitland to create "a total record operation," Frio said that the Federal Trade Commission had shown much interest lately in the pricing situation of distributors who sell records to their own rack operations. The MCA move thus stabilizes the rack-jobber price.

MCA Records, for example, has been selling its \$5.98 suggested-

list albums to distributors at \$2.59 and to rackjobbers at \$2.88. The price to dealers is \$3.20.

"Some confusion may have resulted," Frio said, "in that some distributors also have rackjobber operations. Because of the proprietary interest a record label has in its product, this necessitated a rack-jobber informing MCA of the amount of product it had taken out of its distribution arm and placed in its rackjobber wing and then we'd rebill the operation for the difference. But the FTC evidently doesn't like this and we decided to eliminate the independent distributor price."

"One of the reasons we also went to a totally branch operation," Frio said, "was that one distributor, repeatedly on 'hold' for not paying his bills with us, was actually hindering us from servicing that area with product." MCA will have one or two salesmen and one promotion man in each of the cities mentioned above. Personnel will be moved up from within.

"The cutting of our distributor ties with these firms was only one

facet," Frio said. "We will continue with their rackjobber operations and with their one-stop and dealer wings."

"Actually, this move on our part took a lot of soul-searching, since I've personally worked with the Handleman and Heilicher men for something like 15 years." He felt, however, that both Dave Handleman and Amos Heilicher had seen this move coming.

But the move to cut out independent distribution, he said, "was precipitated by FTC interest in the whole pricing situation throughout the record industry—specifically, the people who are involved in multi-faceted operations."

Matsushita in Dubbing Pitch; Snubs Warning

By HIDEO EGUCHI

TOKYO—One of the biggest manufacturers of home electric appliances in Japan has encouraged retailers to sell consumers on "taping off the air," in spite of a previous warning from the recording industry (Billboard, Sept. 2.)

In a full-page trade newspaper ad directed to the retailers of stereo cassette tape decks, the manufacturer, Matsushita Electric, said: "Let's recommend this point. It's point 1 of success. The lure of

(Continued on page 6)

Labels Plan 'Opry Week' Strategy Meetings

By BILL WILLIAMS

NASHVILLE—Industry chieftains, preparing for a major last quarter sales effort, have programmed strategic national and regional meetings in conjunction with their visits this week to the Grand Ole Opry Birthday celebration.

The overall gatherings will attract heads of leading labels, and will bring in at least one new firm in a sponsorship arrangement.

The Mercury gathering, headed by president I.H. Steinberg, will take place Friday at the King of the Road roof, and will involve four regional and 21 local promotion

directors. Also on hand will be vice presidents Lou Simon and Charlie Fach, and national promotion directors Frank Mull, Stan Bly, Long John Silver and Andre Montell.

Rocco Laginestra, president of RCA, also will lead a heavy contingent, which includes such top executives as Gene Settler, Mort Hoffman, Harry Jenkins, Don Burkheimer, Frank Mancini, Ed Welker, Larry Schnaps, Bil Keane, Mel Ilberman, Grelun Landon and Ed Scanlon. Wally Cochran, coordinator

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Buddah Releases Newport LP Set

By IAN DOVE

NEW YORK — The Buddah Group's Cobblestone label will release a six-album set of recordings taken from this year's Newport Jazz Festival—available as a single boxed set or in individual sets of two double albums and two single albums.

Negotiations have been completed for artists contracted to

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U.K. Needletime—Expected Changes

By ROB PARTRIDGE
 Staff Member, Music Week

LONDON—A major overhaul of the British needletime situation is expected as a result of the new needletime agreement for the commercial radio, announced last week. The agreement will give the commercial stations—due to start broadcasting in the spring of 1974—50 percent needletime and the BBC is expected to seek a similar arrangement for Radio 1.

The BBC at present has 82 hours needletime

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DIANA ROSS IS BILLIE HOLIDAY, as she portrays the legendary blues singer in "Lady Sings the Blues." The original motion picture soundtrack album, just released by Motown Records, includes Miss Ross' interpretations of many Billie Holiday classics, as well as the original score, composed for the film by Michel Legrand. The deluxe two-record set also includes a special four-color souvenir booklet. Album #M 758 D.

(Advertisement)

Beatles' Sales: 545 Mil Units

By BRIAN MULLIGAN
 Editor, Music Week

LONDON—Ten years ago this month, the Beatles released their first Parlophone single, "Love Me Do," marking the start of the career of possibly the biggest ever selling act.

On behalf of Billboard, EMI has compiled sales details to the end of June of recordings made by the group and by individual members. The combined sales of the 22 singles, 13 LP's and 14 albums

(Continued on page 70)

(Advertisement)

DIANA ROSS IS BILLIE HOLIDAY



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And Again — "REMEMBER"
And Again — "AT MY FRONT DOOR"
And Again — "JOY"
And Again — "THE LOTTERY SONG"
**And Again — "THE MOST BEAUTIFUL WORLD
IN THE WORLD"**

RCA
RECORDS
AND TAPES

A&M's Alpert-Moss Gird for Next Ten

LOS ANGELES—A&M Records started off its 10th anniversary round of regional sales presentations here Monday (9) with announcements that Cat Stevens has re-signed with the label and Herb Alpert is putting together a new Tijuana Brass group.

Alpert and Jerry Moss both spoke during a relaxed after-dinner session that uniquely blended nostalgia, business and policymaking. In attendance were Ode Records president Lou Adler and A&M artists Richard & Karen Carpenter, Quincy Jones, Peter Frampton's Camel and Renee Armand. The

program was organized by A&M sales director Bob Fead.

During Moss' talk, he held up a \$1.99-priced Beatles album and other cut-outs to illustrate his argument against industry bargaining practices. "We cut 35 titles from our catalog this year and called in \$400,000 of returns from our dealers," he said. "Then we broke up all the records, although we could easily have at least gotten back our production costs selling them as cut-outs." He challenged the other top labels to stop dump-

(Continued on page 70)

W. Bros. Beefing Up LP Artist Liner Notes

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Records is now including a 9x9-inch liner note sheet inside the shrink-wrapping of each new album, to provide biographical and musical data for in-store browsers.

WB creative services vice-president Stan Cornyn said. "The biggest problem of our department is to get across the identity of each new Warner act to consumers and the trade. We feel that the 9x9's are an important new education tool and well worth the three cents it adds to our costs for each LP unit."

Warner Bros. began using 9x9 sheets in a small way some six months ago. Liner notes for each new release were bound into a booklet for distribution to WEA salesmen and the Warner press mailing list. Then the 9x9's began appearing in WB promotional albums.

"The throwaway liner notes on the 9x9's gets around artists fears that they're commercializing themselves if there's a bio printed on the album jacket," Cornyn said. "Artists control their cover design these days."

The 9x9 notes are shrink-wrapped to the back of each new album and can be disposed of after the customer has read them. "Early results have shown that there's a real hunger by broadcast personnel as well as consumers for the kind of strong music information we provide on the 9x9 notes."

In another technique for speeding music information to the trade, Warner Bros. has a news release service for radio called "Plain Brown Wrapper." "When we get a new piece of information about a Warner artist, the New York publicity office can have a story written, duplicated and in the mail within two hours," Cornyn said.

Oak Ridge Boys & Brumley Top Gospel

NASHVILLE—The Oak Ridge Boys won the bulk of the Dove Awards and veteran writer Albert Brumley was named to the Gospel Music Hall of Fame at the 12th annual National Quartet Convention here.

Also named to the Hall of Fame in the deceased category, in a first-time tie, were Mrs. Lena Brock Speer of the Speer Family, and

James D. Vaughan, pioneer publisher.

The Oak Ridge Boys were named Best Male Gospel Group, singers of the Best Gospel Record Album of the Year, and their piano player, Tony Brown, was cited as Best Gospel Instrumentalist of the Year.

Other winners were: Best Mixed Group, the Speer Family; Most Promising New Gospel Talent: London Parris and the Apostles; Best Gospel Song of the Year, "The Lighthouse" (Ronnie Hinson, author); Gospel Song Writer of the Year, Bill Gaither; Gospel Disk Jockey of the Year, J.G. Whitfield; Best Gospel Television Program, The Gospel Singing Jubilee; Best Backliner Notes, Johnny Cash; Best Graphic Layout and Design, Acy Lehman; Best Gospel Record Album Cover Art, Bill Grine; Best Male Vocalist of the Year, James Blackwood Sr., and Best Female Vocalist, Sue Chenault, of the Speer Family.

Earlier in the week, Gaither was given the SESAC International Award for the song which had

attained the greatest worldwide attention, "He Touched Me."

Brumley is best known for his composition, "I'll Fly Away," although he has written hundreds of others. Unable to attend because of health, the award was accepted by his son, Bill Brumley, of Powell, Mo.

Bob Benson and William Hefner served as masters of ceremonies. Rick Powell directed a 24-piece orchestra. Doug Oldham replaced Johnny Cash, who canceled out of the convention at the last moment due to a work schedule elsewhere. A pleasant surprise, however, was the introduction of Elvis Presley, who was brought to the convention by J.D. Sumner.

The Dove Awards are given by the Gospel Music Association and are recognized as the highest honor attained in the Gospel field.

During the week, more than 200 disk jockeys from across North America were honored at an appreciation breakfast. Private parties were hosted by SESAC, Word Records and Heartwarming Records.

Four Atlanta Dists. Appeal 'Piracy' Ruling

ATLANTA—Four Atlanta distribution entities have filed an appeal from the decision of Federal District Court Judge Richard C. Freeman, dismissing their suit, charging unfair competition, against two alleged Carolinas unlicensed duplicators (Billboard, Oct. 14).

The appeal was filed by Attorney Jack Geldbart on their behalf with the Fifth Circuit Court of Appeals, New Orleans. Geldbart, a former veteran executive in rackjobbing now associated with Levine, D'Allesio & Cohn here, represents Godwin Dist., Gate City Record Service, Southland Dist. and the Warner-Elektra-Atlantic branch, who sued Custom Recording Co., a South Carolina firm, and Eastern Tape Corp. of North Carolina (Billboard, May 6).

Forty days after the filing, the parties appealing must present their claims to the appeals court and the opposition is given another 20 days in which to answer, which would bring the appeal up for hearing sometime after mid-December.

House Extends Copyrights

WASHINGTON — The Copyright Extension bill was passed by the House last week in the end-of-session rush, by a vote of 208 for and 92 against. The resolution, already passed by the Senate, extends the life of expiring copyrights in their second term for another two years, to Dec. 31, 1974. It now needs only the President's signature to become law.

The copyright extension, the eighth in a series of such extensions, would preserve thousands of music and other copyrights in their second term from falling into public domain. The resolution saves the copyright in the expectation that Congress will act on the long overdue revision of the 1909 copy-

right law before the end of 1974. The revision will provide a term of life plus 50 years for new copyrights, and give existing copyrights a total of 75 years from the first date of registry.

Rep. Robert W. Kastenmeier (D., Wis.), chairman of the House Copyrights Subcommittee, opposed the extension this year, as he did in 1971, as a windfall to the corporate assignees of the old copyrights rather than a boon to their authors or heirs. Representative Kastenmeier also has some doubts as to whether the Senate, after a five-year delay, will actually pass a revision bill in the coming year, as promised. Rep. John Dingell (D., Mich.) shares his views.

RIO FESTIVAL SETS HIGH STANDARDS

By RITCHIE YORKE

RIO DE JANEIRO—One finds it difficult to understand why in the past, international chart artists have all but ignored the inherent benefits of multi-national song contests such as the VII Rio International Song Festival, which came to a rousing finale here recently.

The lack of really big names, which has marred the global recognition of scores of festivals, probably accounts for the scarcity of U.S. hits emanating from the results of such events.

But there is every reason to believe that the VII Rio Festival will prove to be a turning point, both in widespread artist acceptance of song festivals and in global consumer awareness of the very existence of these competitions.

What is needed from the North American point of view are hit records coming out of these festivals because only then will major record companies and name artists accord them the respect and involvement they obviously deserve.

The winning entry in the VII Rio Festival, "Nobody Calls Me Prophet" by David Clayton-Thomas and the Sanctuary Band, is likely to be a charted U.S. hit in the very near future.

As a result of its success in the VII Rio Festival, Columbia Records in the U.S. is rushing out a single as Clayton-Thomas' followup to a current Hot 100 hit, "Yesterday's Music." Licensees throughout the world will no doubt be quick to capitalize on the combined strength of the festival win and the likely U.S. chart action.

People have been saying for years that music is an international language. In some ways, it is. But an international language implies two-way communication and there is no more evidence of the development of this sort of dialogue than in the organization of a global song festival. The recognition and utilization of this communication is what really counts.

Clayton-Thomas Tribute

During an interview following his victory, David Clayton-Thomas said he considered the VII Rio Festival to be "an Olympics of music." Such a far-reaching description clearly invites considerable debate, but the fact remains that this festival was a bold step in the right direction.

Artists, musicians, composers, conductors, arrangers,

producers and observers thronged into Rio for the ten day festival. They came from as far afield as Australia, Canada, Greece, Argentina, Spain, Israel, Britain, the U.S.A., Japan, Mexico, Portugal, Italy, France and Brazil.

A total of four concerts (all of which were telecast live on South American TV networks) took place in a vast concrete stadium capable of seating 35,000 people beneath its covered dome. The first two concerts provided a dozen international acts out of 28 entrants for the grand finale. A Brazilian night yielded a further two finalists for 14 artists.

The 14 finalists faced an international jury (chaired by Billboard's Lee Zito) which selected the winning song. Although the jury was requested to pay more attention to the song than its performance, it was inevitable for the judges to be swayed by the actual delivery. In this respect, Clayton-Thomas was far ahead of his competitors.

He has lost none of the charisma which marked his appearance with Blood, Sweat & Tears. Indeed, with his own group, Clayton-Thomas appears to have laid back and is singing with more feel and honesty than he ever exhibited with B S & T. It is unlikely that his departure from B S & T will have any bearing on his continued ascension as one of the super star front-line vocalists of the Seventies.

Clayton-Thomas viewed the contest with almost deadly seriousness. He wasn't travelling to Rio just to revel in the sun, sand and surf. He desperately wanted to win because he felt it would be an important break for his new band.

His desire to win was reflected in his decision to change his entry in the festival after attending the first semifinal.

Entry Change

His original entry was a pretty ballad, "Yesterday's Music," but he switched it for "Nobody Calls Me Prophet," a rousing, up-tempo number after realizing that the huge audience (the likes of which was unique in the music world although it did bear resemblance to a soccer crowd) was not particularly sympathetic to slow songs, especially those not performed in native Portuguese.

Although the jury was not supposed to take audience reaction into account when judging each song, it

was difficult for it to disregard the massed opinion of 35,000 highly-vocal Brazilians breathing down its neck.

This upbeat tendency was reflected across the board in the festival winners. Firstly, there was Clayton-Thomas. The popular jury chose the Italian group, Formula Three, performing "Aeternum" in grand Black Sabbath tradition. Special honors were accorded the infectious Brazilian entry, "Fio Maravilha," by Maria Alcina and the Greek song, "Velvet Mornings," by Aphrodite's Child.

The second Brazilian finalist was a beautiful ballad, "Viva Zapatria," by Sirlan. But it sadly went nowhere.

Globo TV officials (Globo organizes the Rio Festival as the reason for a series of live television spectacles relayed throughout the Continent) were reported to be delighted with the results. The only complaints (regarded, probably rightly, by the Globo organizers as minor) came from some of the visitors who felt there could have been more U.S.-styled organization. Admittedly it was difficult to obtain advance information on official events (such as dinners and cocktail parties) but if one was prepared to sit back and roll with the punches, it turned out to be a very pleasant sojourn in Rio.

The intermingling of musical people from many countries can only be beneficial. The involvement of highly-successful artists like Clayton-Thomas, Walter Hawkins, Clodagh Rogers, etc. will undoubtedly help to encourage the future attendance of more big names and top talent. Countries such as Brazil will benefit enormously from the visit by many important media people who will spread the word back home.

In fact, there is plenty of reason to believe that the VII Rio International Popular Song Festival will one day be regarded as a landmark in the making of an international medium and communication exchange of popular music of ours.

There was much to see and much to learn. There was some mediocre music and some good music (you only have to turn on your local rock radio station to realize that this is no fault of the Rio Festival organizers — it is a universal malady).

The overall success of the VII Rio Festival augers well for the likely concentrated interest and attention which will surround next year's event.

English Humor & European LP Stock Build Retail Shop

By BOB KIRSCH

LOS ANGELES—British comedy, European soundtracks, show LP's, classics and ethnic recordings imported directly from overseas are providing the Continental Shop downtown here with a specialized but steady flow of consumers.

The shop, which carries an inventory of approximately 6,000 disks, also deals in imported wines, beers, cigarettes and magazines. But records account for about 70 percent of the business, according to general manager Jerry Corbett.

"Our owner, Brian Clewer, makes several trips a year to London to look for cutouts and other special material," says Corbett. "We also deal with two major British distributors, Bugtons, which helps us in specialty areas, and Sounds Express, which is similar to a rackjobber here."

British Comedy Best Seller

British comedy is the most popular item the shop handles, says Corbett. "We carry artists like Monty Python, Tony Hancock and

Blaster Bates, a demolition expert who found a bent for comedy. We also feature comedians more widely known in the U.S., such as Marty Feldman." Corbett feels the American public has become more aware of the nuances and dialects of English comedy because more and more visit England each year. Locally, the KUTE-FM radio show, "Cynics Choice," also airs British comedy and the shop advertises on the show.

The shop which has a completely European staff sells imports for an average price of \$5.25 and often receives window displays and point-of-purchase display material directly from Europe, especially if there is a push on for LP in that country.

Some of the other items Corbett finds as steady sellers are soundtracks to British movies, such as the "Carry On" series, European versions of American shows, such as the German "Hair," European MOR, classics and ethnic recordings. "We must be very careful with ethnic product," Corbett says. "People seem to want contemporary material, not the oldies." The shop advertises in some of the local ethnic newspapers such as the California German language weekly with this product, as well as utilizing a mailing list of 30,000 names.

Certain domestic labels which specialize in overseas product are also handled by the shop, including Angel, Fiesta and Request, as well as the Capitol International Series, which Corbett calls "the best thing that ever happened to us." Domestic labels are sold at list price.

The shop also deals with domestic distribution, such as Records Ltd. and Peters International. "A big seller for us," Corbett says, "is an LP that moves 300 copies such as the Monty Python records. But the big thing for us is that we are an import shop. Special ordering is a major part of our business and we subscribe to a number of European new release sheets. People often come to us as a last resort and we can get product from Britain or Europe for them in two to three weeks."

Corbett carries no tapes, and tells customers they would be better off to buy them here because of the expense of importing them. The same holds true for EP's. Display of records is set up by country, then by artist within that country. The shop is about 6,000 sq. ft., and moves 51,500 to 51,700 of product per week. There is also a distinctive lack of rock material in the shop. "About 10 percent of our stock is rock," says Corbett, "because we don't have and don't seek out that customer."

Atlantic Sets 16-LP Plan

NEW YORK—Atlantic Records released 16 new albums this week as part of its fall product line, including a series of blues items taken from the company's vaults. The product will be shown at a country-wide series of sales meetings via a slide show written by Bob Rolontz, vice president, publicity and advertising and by Elin Guskind of the company's advertising department.

The show was executed by Ron Naar's audio visual production company. New product is from Jonathan Edwards, Delaney and Bonnie, Bobby Short, Donal Leace and Whole Oats. Jazz product includes material from Eddie Harris, the Modern Jazz Quartet, Giants of Jazz and Miroslav Vitous.

Blues product features Blind Willie McTell, John Lee Booker, Texas guitar and blues piano albums and Jimmy and Mama Yancey.

'Legal Pirates' Bid Refused By Top Court

NEW YORK—The U.S. Supreme Court has refused to review the landmark appellate court decision (Duchess Music Corp., et al. v. Stern, et al. No. 71-1551) which lays to rest the claim of self-described "legal pirates" or "legal duplicators," that they comply with all requirements of federal law by paying compulsory license royalties. (March 25, Billboard.)

The refusal Oct. 10, referred to the Appellate Court decision in favor of Fox Agency publishers holding that manufacturers of pirated recordings do not obtain authorization to use copyrighted music by sending notice of intention to use and paying royalties under the compulsory license provision of the Copyright Act. That action was commenced in Phoenix in the spring of 1971.

The Federal Court of Appeals for the Ninth Circuit, sitting in California, agreed with the Fox publishers that a pirate duplicating another's recording cannot defeat a claim of copyright infringement in the music by paying royalties under the compulsory license provisions, and that the Copyright Act authorizes seizure and destruction of equipment and supplies used to make infringing recordings.

Robert C. Osterberg, Abeles and Clark partner who has appeared on behalf of the publishers in the various courts, stated that the action will now proceed to judgment on the merits in the District Court. A motion for judgment against defendant Pearl Rosner, the only defendant who did not flee the jurisdiction and abandon defense of the action, has been under review for some weeks.

Japan Execs Visiting U.S.

NEW YORK — JASRAC (The Japanese Society of Rights of Authors and Composers of Japan executives Yoshihiro Yasuda manager, international division; Yasuo Taita, manager, mechanical rights division; and Masao Sugura, international division; arrived here for a short stay, visiting members of the music industry.

The JASRAC executives held extensive meetings with Al Berman, managing director, The Harry Fox Agency, Inc.; Dr. Rudolf Nissim, foreign manager, ASCAP; Arnold Gurwitch, international representative, ASCAP; Leo Cherniavsky, vice president, Foreign Performing Rights Administration, BMI; as well as with music publisher and record executive Ivan Mogull and attorneys Noel Silverman and Allen Arrow of Orenstein of Arrow, Silverman and Parcher.

After their New York stay, the three men flew to California, San Francisco and Los Angeles before flying back to Tokyo.

Scepter Meet Bows 9 LP's

NEW YORK—Scepter Records has introduced nine new LP's at sales meetings held by the label throughout the country, according to Ed Kuskin, vice president of marketing.

Kuskin, Sam Goff, executive vice president, and Art Denish, national sales manager, co-chaired the meetings—held in New York Oct. 5, Chicago (9), New Orleans (10) and San Francisco (12).

Product displayed, with a strong emphasis on promotional and merchandising activities, included albums by Shirley Caesar, the Thompson Community Singers, the Swan Silver Tones and the Victory Choral Ensemble.

Executive Turntable



GITLIN



ROSENBLATT



STEINER

At Warner Bros. Records, Inc., Murray Gitlin has been named vice president and assistant treasurer and Eddie Rosenblatt vice president and director of sales and promotion. The appointments were announced by Mo Ostin, chairman of the board. Gitlin and Rosenblatt join the vice presidential list of Ed West, Stan Cornyn and Lenny Waronker. . . . Dick Sherman, formerly sales manager for Warner-Reprise and more recently Motown's West Coast director of sales and MoWest and Natural Resources' label chief, has been appointed vice president and general manager of Wheeler Dealer, Inc., a national record marketing organization. . . . Audie Ashworth has been appointed administrative director, Nashville Div., of Capitol Records. He will assist division head Joe Allison. Prior to his appointment Ashworth managed Moss Rose Publications, Inc., in Nashville. . . . Raymond J. Steiner has been appointed senior vice president and a member of the board of directors for the Sony Corporation of America. He has been vice president of the consumer products division at Sony since late 1969. . . . Leo Margolies has been appointed vice president and general manager of Viewlex Packaging, Inc. Reporting to him will be Sani Rothburg, director of fabricating operations, Max Scheenbaum, director of printing operations, Richard Seidell, controller, and Norman Ravis, general manager of Viewlex's West Coast division.



WEICHMAN



STRAHL



DALTON

Bill Cureton has joined Chappell & Co. He will be headquartered in New York and will be working in the firm's professional and promotion departments. He was formerly vice president and general manager of Astral Recording Studios, Inc. in New York. . . . John Dumanian has joined Bandana Productions in New York. While formerly national promotional manager for Philips Records, he recently was involved in various management enterprises. . . . Arthur Schindelheim has been appointed director of information systems for the Polygram Corporation. He will be responsible for the planning and supervision of information system practices and data processing for the corporation. . . . Hal Charm has opened his own licensing liaison operation in between U.S. labels and firms in the Far East. Most recently, Charm was in charge of sales and a&r for Pip Records. . . . Barbara Dalton has joined Brown Bag Records as director of public relations. She recently resigned as head of publicity for International Famous Agency in New York. . . . R. Earle Weichman has been appointed general manager of Emerson Great Lakes. He will be responsible for directing sales and merchandising operations in the Cleveland, Columbus and Pittsburgh market areas. Prior to his appointment, Weichman was product manager, portable electronics. . . . Allan Strahl has been director of operations for Alive Enterprises. Working with managers Shep Gordon and Joe Greenberg, he will coordinate all activities for Alice Cooper. Prior to joining Alive, Strahl was director of contemporary music for Columbia Records. . . . John K. West has retired as staff vice president, western distributor and commercial relations, following 37 years of service with RCA.



GREEN



KLEIN



PRICE

Derek Green has been named managing director of A&M Records in England. For the past two years he was general manager of A&M's English Publisher, Ron Dor music. Green replaces Larry Weskil who departed A&M England last month.

Gary Klein has been named director of music publishing at April/Blackwood, Columbia's music publishing wing. He will coordinate the firm's print catalog, the overseas publishing interests and audition new writers and material. He will be headquartered in the East. . . . Mel Price has been appointed national sales manager for Polydor, Inc. Formerly West Coast sales manager for Polydor, Price has relocated to New York. . . . Andrew Kazdin has been appointed executive producer for Columbia's "Masterworks" and "Original Casts" recordings. . . .

(Continued on page 8)

MCA Slashes Album Prices

LOS ANGELES—MCA Records is reducing the price of its "Best of . . ." series and its high-quality limited edition items, according to Rick Frio, vice president.

The label will "mass market" all of its two-to-five album sets except "Jesus Christ Superstar" and "Tommy." Among the catalog DX items which are hitting the markets are albums by Billie Holiday, Count Basie, Ernest Tubbs, Louis Armstrong, Burl Ives, Mills Brothers, Bert Kaempfert and Benny Goodman. The DXB and DXSB series will also be sold at lower retail prices. Some of the LP sets had sold from \$9 to \$25 and will now go for suggested list prices of \$6.98 for records and \$7.98 for cassettes and 8-track CARtridges.

One of the reasons for the lower prices, Frio said, is that in order to mass merchandise this product, the packaging costs were lowered. An Armstrong package was previously leather covered and a Bing Crosby package was boxed with a lock and key.

New prices are effective Nov. 1.

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For More Late News

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We got a million good reasons for releasing the new Hollies single: "Long Dark Road."

5-10920

We can put those million reasons in seven words: "Long Cool Woman in a Black Dress."

The same talents that brought you this incredible hit are about to repeat themselves with "Long Dark Road."

Or to put it in other words:
**The Hollies are about to
Blitz America again.**

On Epic Records



The Hollies on tour

Albany, N.Y., Oct. 17
Buffalo, N.Y., Oct. 19
Keene, N.H., Oct. 20
Gorham, Maine, Oct. 21
Boston, Mass., Oct. 22

Raleigh, N.C., Oct. 25
Johnson City, Tenn., Oct. 26
Charlotte, N.C., Oct. 27
Spartanburg, S.C., Oct. 29
Fayetteville, N.C., Nov. 1

Springfield, Mass., Nov. 3
Rochester, N.Y., Nov. 4
New York, N.Y., Nov. 5
Washington, D.C., Nov. 6
Atlanta, Ga., Nov. 8
Statesboro, Ga., Nov. 9

New Orleans, La., Nov. 10
Louisville, Ky., Nov. 11
Chicago, Ill., Nov. 12
Detroit, Mich., Nov. 13
Seattle, Wash., Nov. 15

Portland, Ore., Nov. 16
Salem, Ore., Nov. 17
Berkeley, Calif., Nov. 18
San Diego, Calif., Nov. 19
Los Angeles, Calif., Nov. 22

Billboard

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069

Area Code 213, 273-7040 Cable: Billboard LA

N.Y. Telex—Billboy 620523

Publisher: HAL B. COOK

Associate Publisher: LEE ZHITO



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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521
W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374

Subscription rates payable in advance. One year, \$40, two years, \$70, three years,
\$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in
other foreign countries on request. Subscribers when requesting change of address should
give old as well as new address. Published weekly. Second-class postage paid at New York,
N.Y., and at additional mailing offices. Copyright 1972 by Billboard Publications, Inc. The
company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware
Reporter, Merchandising Week, Record Mirror,
Record & Tape Retailer, Vend, World Radio
Television Handbook, American Artist, High
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board Publications, Inc., 2160 Patterson St.,
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Vol. 84 No. 43a

General News

Buddah Group In Banner Quarter

NEW YORK—Neil Bogart and Art Kass, co-presidents of the Buddah Group, state that the first quarter of fiscal year 1972-1973 was the best in the history of the company. With two gold albums, Curtis Mayfield's "Super Fly" and Bill Withers' "Still Bill," and other albums showing chart strength, Bogart and Kass noted that the company's product output has dropped while sales have risen.

Concurrent with chart success for the albums has been singles activity for the company, with singles by Mayfield, Withers, The Isley Brothers, Gallery and Ocean cited as showing sales and chart success.

Co-president Art Kass commented on the quarter by noting, "The Buddah Group has only released nine LP's this past quarter (with five of those in the last week), as opposed to 17 albums in the previous quarter. We anticipate," he continued, "That the company will release 50 percent

less product this year than in our previous year."

Co-president Neil Bogart stated, "Too much good product is being lost on all labels. Record companies simply must adjust to the times. Insofar as the radio play-lists have not expanded, more and more effort is required at the development level, and this inevitably results in more push on less product."

Bogart further commented that singles activity is more important than ever in generating album sales. The company, therefore, is now working to develop successful singles for a number of acts that previously would have been marketed solely through albums. "Our promotion staff has discovered that even traditionally album-oriented stations would rather receive one good cut than an entire new album," he noted. "Success, not to mention survival, depends on sensitivity to the marketplace, and we are confident that our sensitivity in this direction will best serve the needs of our artists."

Gordy Flick Spurs Revival Of Billie Holiday Interest

LOS ANGELES — The resurgence of interest in the late Billie Holiday gets its greatest boost, starting Oct. 18 at Loew's State One theater, Manhattan house, when "Lady Sings The Blues," Berry Gordy's first movie and her life story, opens a world run.

The Diana Ross two-and-one-half hour starrer, in which she creditably imitates the famed singer, was scored by Michel Legrand, with Gil Askey, her long-time musical conductor, also heavily involved. The Paramount picture starts multiple metropolitan runs a week later cross country. Robert L. Gordy, vice president of Jobete Music, is seen in the role of a dope pusher. Motown will distribute the soundtrack LP.

Edward B. Marks Music Corp., which publishes her biggest standard, "God Bless the Child," has over 20 covers on the song in the past four years by such artists as Liza Minnelli, Richie Havens and

Buddy Rich. Columbia, Decca, ESP-Disk, Verve and Ace of Hearts have all re-released vintage Holiday product.

The Chelsea Theatre Center at the Brooklyn Academy of Music presents "Lady Day: A Musical Tragedy" Oct. 17-Nov. 5. The limited engagement may be followed by a Broadway production and national tour.

20th Century Signs Pomus

LOS ANGELES—As part of a major buildup, 20th Century Music Corp. has signed Doc Pomus. Herb Eisman, president of 20th Century Music, and Barry Oslander, general professional manager, said that is just the first step in a major revitalization program.

Pomus has five Gold disks to his credit, including "Save the Last Dance for Me," "Teenager in Love," and "This Magic Moment," plus 18 top 10 chart tunes. A BMI writer, he's signed with 20th's Fanfare wing.

Metromedia Country Try

NASHVILLE—The official announcement of Metromedia's move into country has been made by Jack Wiedenmann, president of the label, with Dick Heard as general manager.

Heard, former president of Royal American Records, will bring Mickey Matheny to the label as his administrative assistant.

Already under contract are Mel Street and Bobby G. Rice, both brought over from Royal American. Other artists now are being added.

The new label, to be known as Metromedia Country, has a new design and will be distributed independently from the current Metromedia system. Nonetheless, the parent label will be totally involved in the marketing and promotion of the country product.

Wiedenmann said there would be "total involvement" in the country field.

The operation will be centered on Music Row here.

It follows directly in the path of Atlantic's move into the country field.

Threshold Expansion

NEW YORK — Threshold Records, expanding its U.S. activities, is coordinating product releases and artists' tours for the fall.

Trapeze, on tour in the U.S. Oct. 10 through Nov. 25, had its single, "Coast to Coast," released late in September. The group's third LP, "You Are the Music. We're just the Band," is due for late October.

The Moody Blues, due to arrive in the U.S. on Oct. 21 for a 12-city tour, will have their next LP, "The Moody Blues Seventh Sojourn," released in late October. English group Asgard, with its first single, "Children Born of Age," released in September, will tour the U.S. and have its first LP released in early 1973.

Threshold is distributed in the U.S. by London Records.

Matsushita in Dubbing Pitch; Snubs Warning

• Continued from page 1

ording stereo FM (Operation: Hit Music Recording)."

Through the ad, the Japanese manufacturer politely told retailers: "FM music broadcast time amounts to 45 LP's daily. With a tape deck, recording all-out, the most-talked-about new disks, and the like, can be accumulated rapidly to one's heart's content. At the top of the list of 'couple' functions enjoyed with, is recording stereo FM. Explaining this lure with full confidence to the esteemed customer is the number point of success in sales of the 'couple' (stereo cassette tape deck and home stereo console)."

The manufacturer is a member of the Electronic Industries Association of Japan, which was sent a warning last July from the Japan Phonograph Record Association, representing the music disk tape manufacturers, against "taping off the air" sales promotion by EIA-J members.

U.S. Ads Follow Suit

LOS ANGELES — Advertisements encouraging the duplication of music from radio and records via hardware and software are appearing in U.S. publications as well as Japanese periodicals. A number of firms have placed such ads recently in consumer and trade-oriented magazines.

In the current New Yorker, Sony Corp. of America advertises the model HP-238 compact system with 8-track playback/record unit. A quote in the ad states: "Or tape top tunes from the tuner," while another says: "Now you can tape 'Turn, Turn, Turn' directly from the turntable."

The August issue of High Fidelity includes an ad from Ampex featuring an Ampex C-40 low-noise cassette. This ad states: "For album recording, try the Ampex exclusive C-40 (40 min.) cassette."

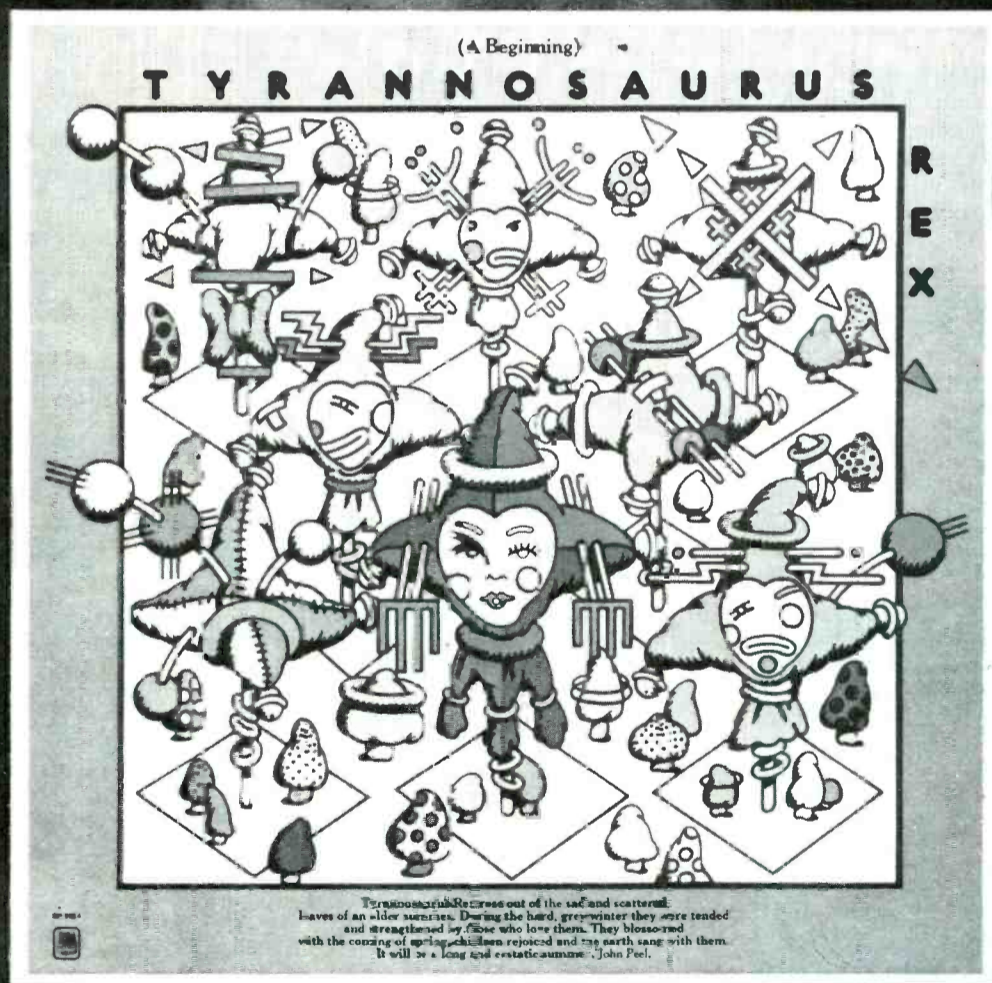
The 3M Co. has an ad in the November issue of High Fidelity featuring the Wollensak 8060 pre-amp deck. One portion of the ad states: "It records on 2-channel 8-track cartridges from records, FM radio, tape or any sound source." Pictured in the ad, next to the hardware, is an 80-minute blank 8-track cartridge from Scotch. In the same issue, an ad from Panasonic for the RS-858US and RS-847US 4-channel tape decks states in part: "But maybe you're tired of listening to pre-recorded music. You want to make some of your own."

OCTOBER 21, 1972, BILLBOARD

VINTAGE

**Two never-before-released records
from the group who was once called
Tyrannosaurus Rex.**

Two of their early albums, "My People Were Fair And Had Sky In Their Hair... But Now They're Content To Wear Stars On Their Brows" and "Prophets, Seers and Sages - The Angels of the Ages" are finally available in this country as a two-record set. It's "A Beginning." On A&M Records



Carole King Book on SG

NEW YORK — Screen Gem Publications has issued the latest Carole King songbook, "Carole King Gold." The collection includes King hits sides "I Feel the Earth Move," "It's Too Late," "The Loco-motion," "Up on the Roof," and "Go Away Little Girl." The folio sells for \$3.95.

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Executive Turntable

• Continued from page 4

Ralph I. August has been named West Coast manager for CBS/FM sales. Making his headquarters in Los Angeles, August, most recently, was an account executive for KHIS, Los Angeles. . . . **Ken Greenberg** has been named advance promotion representative for Warner Brothers' recording group **Stoneground**. For the past two years, he was advertising and publicity director for FM Productions, the Bill Graham production company. . . . **Bernard Yellon** has been appointed director of creative services for Stanton Magnetics, Inc. He was formerly advertising sales promotion director of Knomark, Inc., a subsidiary of Papercraft. . . . **Okie Duke** has formed Blue Crown Music (BMI) in Hollywood. Al Rattini will be the general professional manager. . . . **LaMont Johnson**, president of Sun, Moon and Stars, a West Coast distribution company, has founded Cinemethics International, a film distribution wing. . . . Alan Kahn has been elected to the board of directors of Abkco Industries, as well as being named vice president and general counsel for the company. Prior to joining the firm, Kahn was involved in private law practice. . . . **Harold Messing** has joined the law firm of Mayer and Nussbaum, P.C., music industry attorneys. He was previously a partner in the firm of Bomser & Messing. . . . **Charles Link** has been appointed director of business affairs for the Viewlex custom services division, as well as for Electro-Sound, the company's subsidiary manufacturer of professional tape duplicating equipment and sound systems. His immediate objective will be to coordinate the financial and administrative operations of firm's nation-wide group of activities on a unified divisional basis. . . . **Norton Wright** has been named director of production for Children's Television Workshop. He will be responsible for the production of all CTW programs, foreign and domestic, including the U.S. production of "Sesame Street" and the "Electric Company."

Alan Mitnick, independent record promoter in the Detroit and Cleveland area, is moving his base of operations to the Southeast and will be working records in the Atlanta area. . . . **Fred Vail**, former promotion man for the Beach Boys, has joined Capitol Records and will headquarter in Charlotte, working with radio stations in the Southeast.

Orrin Keepnews has been named Director of Jazz A&R for the Fantasy and Prestige labels and will supervise all jazz production for the company. The appointment is effective immediately, and Keepnews has moved from New York to the Fantasy/Prestige head office in Berkeley, California. Keepnews began his career as co-founder with the late Bill Grauer of the Riverside label in 1953. He handled all jazz production at Riverside.

Off the Ticker

GRT's signing of three tape manufacturing/distribution contracts with **ABC/Dunhill**, **Dot/Paramount** and **Fantasy Records** will make a substantial addition to future sales volume, according to the tape company. Alan J. Bayley, president of GRT Corp., Sunnyvale, Calif., said earnings for the second quarter

ended Sept. 30 probably had a "substantial increase" from a year ago. In the 1971 second quarter, GRT earned \$254,733, or nine cents a share, on sales of \$6,200,000. GRT signed an exclusive licensing agreement with Dot/Paramount, a manufacturing/distribution contract with Fantasy, and revised its existing contract with ABC/Dunhill. The pact with ABC/Dunhill provides that the record company's product becomes GRT's exclusive property on Jan. 1, 1973. The contract also extends the agreement two years, through 1979, and provides GRT with exclusive distribution rights as well as exclusive manufacturing rights to the ABC/Dunhill product. GRT currently shares the product rights with Ampex Stereo Tapes. . . . **EMI Ltd.**, London said that a turnaround situation at **Capitol Industries (Capitol Records and Audio Devices)** helped post an increase in fiscal 1972 earnings. It reported higher earnings for year ended June 3 on slightly higher sales. EMI also hiked its dividend payout. Earnings rose to the equivalent of \$17.7 million from \$11 million a year before, computed at the pound's current rate of \$2.42. Sales increased to \$607 million from \$558 million. EMI, which owns a substantial block of Capitol Industries, said the turnaround at Capitol Records can be attributed to "firm cost-control measures and a satisfactory start in improving the label's artists' roster." EMI's North American wing, particularly Capitol, earned about \$2,500,000 compared to an earlier loss of \$13,900,000. . . . **Motorola Inc.**, Franklin Park, Ill., said its consumer products division intends to acquire a 38,800-square-foot plant at Webb City, Mo., for the production of electronic sub-assemblies to be used in consumer and automotive electronics products. Initial production is scheduled to start late this year.

Financial News

Market Quotations

As of Closing, Thursday, October 12, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13 ³ / ₈	443	17 ¹ / ₄	15 ³ / ₈	16 ¹ / ₂	+ ⁵ / ₈
ABC	81 ¹ / ₂	51 ¹ / ₄	384	74 ⁵ / ₈	73	74	Unch.
AAV Corp.	15 ³ / ₈	9	81	11 ³ / ₈	10 ³ / ₈	10 ³ / ₄	- ¹ / ₂
Ampex	15 ¹ / ₂	5 ¹ / ₈	867	5 ¹ / ₂	5	5 ¹ / ₈	+ ¹ / ₈
Automatic Radio	8 ⁷ / ₈	5	59	5 ¹ / ₄	5	5	- ³ / ₈
Avco Corp.	20 ⁷ / ₈	13 ⁷ / ₈	551	15 ¹ / ₄	14 ¹ / ₄	14 ³ / ₄	+ ¹ / ₄
Avnet	15 ¹ / ₄	10 ⁵ / ₈	373	11 ¹ / ₂	10 ⁷ / ₈	11	- ¹ / ₈
Bell & Howell	73 ³ / ₈	54 ³ / ₄	256	59 ¹ / ₈	56 ³ / ₄	56 ³ / ₄	Unch.
Capitol Ind.	14 ³ / ₄	6 ¹ / ₄	102	8 ¹ / ₄	8	8 ¹ / ₄	Unch.
Columbia Pictures	14 ⁷ / ₈	9 ¹ / ₈	332	10 ¹ / ₂	9 ¹ / ₂	9 ⁷ / ₈	+ ³ / ₈
CBS	63	45 ¹ / ₂	818	55 ¹ / ₈	50 ¹ / ₄	54	+ ³ / ₈
Craig Corp.	8 ³ / ₈	3 ³ / ₈	161	4 ⁵ / ₈	4 ³ / ₈	4 ¹ / ₂	Unch.
Creative Management	15 ¹ / ₂	9 ³ / ₈	27	10	9 ¹ / ₂	9 ⁵ / ₈	- ¹ / ₂
Disney, Walt	201 ³ / ₄	132 ³ / ₄	1287	176 ¹ / ₂	166	167 ¹ / ₄	- 5 ³ / ₄
EMI	6	4	73	4 ³ / ₈	4 ¹ / ₈	4 ¹ / ₄	Unch.
General Electric	70 ⁷ / ₈	58 ¹ / ₄	2886	65 ¹ / ₂	63 ³ / ₄	63 ¹ / ₄	- 1 ⁵ / ₈
Gulf + Western	44 ³ / ₄	28	1129	34 ⁷ / ₈	33 ³ / ₈	33 ¹ / ₄	- 1
Hammond Corp.	14 ¹ / ₄	8 ⁵ / ₈	988	15 ¹ / ₂	14	14 ³ / ₄	+ ³ / ₄
Handleman	42 ¹ / ₈	10 ¹ / ₂	181	13 ³ / ₈	13	13	- ¹ / ₄
Harvey Group	7	3 ³ / ₄	88	5 ⁷ / ₈	5 ¹ / ₄	5 ⁷ / ₈	+ ¹ / ₈
Instruments Systems Corp.	7 ⁷ / ₈	3 ³ / ₄	110	4	3 ³ / ₄	4	Unch.
ITT	64 ¹ / ₂	48 ¹ / ₄	2783	53 ⁵ / ₈	52	52 ¹ / ₄	- ⁷ / ₈
Lafayette Radio Electronics	40 ¹ / ₂	31 ³ / ₄	149	35 ¹ / ₂	34	34 ¹ / ₄	- 1 ¹ / ₄
Matsushita Electric Ind.	28 ³ / ₈	18 ¹ / ₈	1059	22 ³ / ₄	21 ³ / ₈	21 ⁷ / ₈	- ⁷ / ₈
Mattel Inc.	34 ¹ / ₄	12	534	13 ⁷ / ₈	13 ¹ / ₈	13 ¹ / ₂	Unch.
MCA	35 ⁷ / ₈	23 ¹ / ₈	98	25 ⁷ / ₈	24 ³ / ₄	25	- ⁵ / ₈
Memorex	38 ¹ / ₂	16	1545	21 ⁷ / ₈	19	20 ⁷ / ₈	+ 1 ³ / ₄
MGM	22 ¹ / ₈	16 ³ / ₄	183	22	20 ⁷ / ₈	20 ⁷ / ₈	- ¹ / ₈
Metromedia	39	27 ¹ / ₄	235	34	31 ³ / ₈	31 ³ / ₈	- 2 ³ / ₈
3M	85 ³ / ₄	64 ⁵ / ₈	1061	79 ³ / ₄	77 ¹ / ₈	77 ³ / ₄	- 1 ¹ / ₂
Morse Electro Products	40 ⁵ / ₈	25 ³ / ₄	154	33 ¹ / ₂	32	33	- ³ / ₈
Motorola	129 ⁷ / ₈	80	872	119	114 ¹ / ₄	115	- 1 ¹ / ₈
No. American Philips	39 ³ / ₄	26 ³ / ₈	66	36 ¹ / ₄	33 ¹ / ₂	33 ¹ / ₂	- 2 ⁵ / ₈
Pickway International	51 ¹ / ₂	39 ³ / ₄	487	46	43 ¹ / ₄	43 ¹ / ₄	- 3 ¹ / ₄
Playboy Enterprises	25 ¹ / ₈	16 ³ / ₈	121	16 ¹ / ₄	15 ¹ / ₂	15 ⁵ / ₈	- ¹ / ₂
RCA	45	32 ¹ / ₈	2306	34 ¹ / ₄	32 ³ / ₈	33 ³ / ₈	- ¹ / ₈
Sony Corp.	48 ³ / ₈	21 ¹ / ₄	1902	44 ³ / ₄	38 ³ / ₈	40	- 3 ¹ / ₄
Superscope	19 ¹ / ₄	11 ¹ / ₈	74	12 ³ / ₈	11 ³ / ₄	11 ³ / ₄	- ¹ / ₈
Tandy Corp.	49	32	1279	38 ³ / ₈	36	36 ¹ / ₂	+ ³ / ₄
Telex	14 ⁷ / ₈	6 ¹ / ₈	939	7 ⁵ / ₈	6 ⁵ / ₈	6 ⁷ / ₈	+ ³ / ₈
Tenna Corp.	10 ⁷ / ₈	5 ⁵ / ₈	215	5 ⁷ / ₈	5 ¹ / ₂	5 ³ / ₄	+ ¹ / ₄
Transamerica	23 ¹ / ₂	16 ¹ / ₄	676	18 ¹ / ₈	17 ¹ / ₄	17 ¹ / ₄	Unch.
Triangle	20	14 ³ / ₈	26	16	15 ¹ / ₈	15 ¹ / ₂	Unch.
20th Century-Fox	17	8 ⁵ / ₈	456	10 ¹ / ₈	9 ¹ / ₂	9 ¹ / ₂	- ³ / ₈
Viewlex	12 ⁷ / ₈	5 ⁷ / ₈	334	6 ¹ / ₂	5 ⁷ / ₈	6	- ¹ / ₈
Warner Communications	50 ¹ / ₄	31 ¹ / ₄	1514	38 ³ / ₄	37	37 ¹ / ₄	- 1
Wurlitzer	20 ¹ / ₄	14 ³ / ₈	41	18 ¹ / ₂	18 ¹ / ₈	18 ³ / ₈	+ ¹ / ₈
Zenith	50 ¹ / ₂	39 ³ / ₄	1103	46	45 ¹ / ₄	45 ¹ / ₂	- ⁵ / ₈

As of Closing, Thursday, October 12, 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.	6	5 ¹ / ₂	5 ³ / ₄	Koss Electronics	12	11 ³ / ₄	11 ⁷ / ₈
Bally Mfg. Corp.	64 ¹ / ₂	57	61 ³ / ₄	Mills Music	12	11 ³ / ₄	11 ³ / ₄
Cartridge TV	28 ¹ / ₄	23 ³ / ₄	23 ³ / ₄	NMC	9 ¹ / ₄	8 ¹ / ₈	9
Data Packaging	5 ⁷ / ₈	5 ³ / ₈	5 ³ / ₈	Recoton	3 ³ / ₈	3 ³ / ₈	3 ³ / ₈
Gates Learjet	13	12 ¹ / ₈	12 ⁵ / ₈	Telecor Inc.	21 ¹ / ₂	19	19
Goody, Sam	6 ³ / ₈	6	6 ³ / ₈	Teletronics Inf.	10 ³ / ₄	10	10

*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.

CBS' 3d Quarter Income, Revenues Up

NEW YORK—CBS has estimated third quarter net income at \$20.8 million on an estimated net sales of \$342.4 million, representing a 10 percent increase in earnings and a 7 percent increase in revenues. Net income was \$18.8 million and net sales, \$321.4 million, during the comparable period last year.

Third quarter earnings per share are estimated at 72 cents, compared with 65 cents for the third quarter of 1971.

For the first nine months of 1972, net income is estimated at \$53.6 million on net sales of \$984.9 million. Comparable results in 1971 were \$41.7 million and

\$892.2 million respectively. Nine months' earnings are estimated at \$1.85 per share, against \$1.43 per share for the first nine months of 1971.

Commenting on these results, William S. Paley, chairman, and Frank Stanton, vice chairman, noted that CBS has achieved six consecutive quarters of sales and earnings improvements over comparable periods in years previous. During the third quarter, broadcasting and music sales continued to show strength, while the Holt, Rinehart & Winston division's sales decreased "as a result of the general softness in the educational textbook market."

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

2 Promoters Try to Bust 'Monopoly'

NEW YORK—Julius Lokin and Arthur Weiner, partners in the concert production firm of New Audiences, are trying to offset the "hold" that two or three major promoters have on the New York concert market.

Weiner stated that "the hold is strengthened by the fact that many of the major agents, as well as artists, are reluctant to deal with firms other than the big two or three—and often fail to realize

the potential of new and growing organizations."

In existence for one year, Audiences has produced three concerts at Philharmonica Hall with sell-out houses and grosses averaging \$16,000. The three concerts to date are: Charlie Mingus, in February, his first in New York in 10 years, Miles Davis, Sept. 29 and Phil Ochs in concert with Doc Watson and David Bromberg Oct. 6.

Weiner said that Audiences decided to become involved with the jazz and folk market, believing that many people have become bored with rock and that the market itself was viable. He noted that in all three productions the audiences was comprised of about a third of young people, leaving an "opportunity to educate" the audience as well as to have a successful production.

For all three productions Audiences advertised in the Village Voice and the New York Times, "but the best results," continued Weiner, "were from local radio spots."

"We always had a radical jump in sales following the placement of the spots." He also stated that Audiences' plans will not be limited to jazz and folk productions, but will include a wide range of activities. He added that one date in January and two in March have already been booked at the Philharmonic Hall.

Capitol Theater Fall Concerts

NEW YORK—The fall series of concerts at the Capitol Theater in Passaic, N.J., opened Oct. 13 with Hot Tuna and Commander Cody, John Scher and Al Hayward of Monarch Entertainment Bureau in N.J., are presenting the shows, scheduled through the end of the year.

Upcoming concerts at the Capitol include John Mayall and Dr. Hook on Saturday (21), the Jeff Beck Group (27), the Frank Zappa and Mothers of Invention Halloween Show (31), the Kinks and Lindisfarne (Nov. 18), the Beach Boys (19), and the New Riders of the Purple Sage (Dec. 1).

SEEGER USSR TOUR MAPPED

NEW YORK—Harold Leventhal, Pete Seeger's personal manager, left for Moscow Thursday (12) to complete arrangements for Seeger's Siberian tour Nov. 10-24. The tour itself will be booked around six performances, with cities to be named at a future date. Leventhal will remain in Moscow some 10 days.

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Talent

Signings

Freddie Lowe has signed an exclusive recording contract with Polydor Records. Her first single is "We Ain't as Tight as We Used to Be." Following a Caribbean tour with the Joe Frazier review she will return to the studio to work on her first LP. . . . **Estus**, a four man rock group, has signed a five-year recording contract with Columbia Records. Their first LP will be released in January when they embark on an extensive U.S. tour. . . . **Arthur Adams** has signed with Blue Thumb Records. His LP, "Private Tonight," will be released shortly.

Hall for Date At Carnegie

NEW YORK—Country writer-performer Tom T. Hall will perform at Carnegie Hall on March 15. Mercury Records, presenting and promoting the concert, agrees with Hall, who feels he is ready to widen his audience to include other than his country supporters.

Hall intends to make no compromises in the presentation and style of music for the date. His only prior New York engagement was with composer-singer John Prine during an impromptu set at the Bitter End.

"We feel Tom T. Hall can gain acceptance with the entire pop audience just as Kris Kristofferson has and we intend to present him in the best possible setting in terms of media exposure," said Mercury vice president Charles Fach. Hall is writer of Jeannie C. Riley's pop-country hit, "Harper Valley P.T.A."

From The Music Capitals of the World

NEW YORK

George Carlin will be in town Nov. 2-5 for a five performance stint at the Palace Theater. Joining Carlin on the bill will be singer **Kenny Rankin**. . . . **David Clayton-Thomas** will be at Alice Tully Hall Oct. 21. The date, his first solo performance in the city, follows his winning of the grand prize at the Rio Song Festival. . . . **Jim Croce**, set for an October and November campus tour, has just finished a headline engagement at the Bitter End. . . . France's **Morgan Le Moko**, along with his five man rock group, is making his American debut at Trude Heller's Oct. 10-24. . . . **La Martinique** has announced plans to have a talent night, as a weekly feature, beginning in November.

Toby Marris will be the public relations representative in the U.S. for the **Hollies**. . . . **Alan Lorber** has been commissioned to orchestrate and record "Scotty and the Musical Kingdom," an audio/visual music education series for Harper & Row publishing. . . . **Charles Austin** has been signed as conductor and **Al Williams** as assistant conductor for the national touring company of "Perlie."

The **Raspberries**, in the midst of a cross-country tour, will be appearing at the Univ. of Maine, Gorham Oct. 21, North Carolina State Univ., Raleigh (25), Charlotte Park Center, Charlotte, N.C. (27), Memorial Auditorium, Spartansburg, S.C. (29), Junior College, Albany, Ga. (30), the Municipal Auditorium, Springfield, Mass. Nov. (3), the University of Rochester in New York (4) and the Philharmonic Hall, N.Y. (5). . . . **Hod & Marc**, recently signed to Bell Records, were featured at the Central Park bandshell Sunday (15). The occasion was part of clean up the park day.

Talent In Action

NEIL DIAMOND

Winter Garden, New York

The Winter Garden Theater, home of many of Broadway's top musical hits, changed policy when it presented Neil Diamond's one man show. Diamond, the first solo performer to grace that stage since Al Jolson's series of Sunday evening performances back in 1931, deserved the honor. He is unique as a singer and writer, and more often than not, his own compositions sound best when he's performing them.

Diamond, recording for MCA's Uni label, has grown and matured artistically since his last New York appearance two years ago, and is much more confident and assured. Backed by an extremely talented seven man group and an additional string section conducted by Lee Holdridge, he had the audience in the palm of his hand from the moment he appeared.

His individual style is stamped on every number performed, including an unexpected chorus of "I Walk the Line." This led to a cute country nonsense tune, "You're So Sweet Horseflies Keep Hanging Round Your Face," that Diamond wrote in the early part of his career. However, it's the more recent hits that bring the predominately over 30 crowd to its feet begging for encores of "Cracklin' Rosie," "Sweet Caroline," "Play Me" and "Holly Holy."

Diamond is lithe and physically youthful for his 31 years, and he has the powerful and resounding vocal quality necessary to bring his songs to their frenetic finales. His quiet side is most evident when

he succeeds in getting the throng to sing along with a lilted, happy-go-lucky treatment of "Song Sung Blue," complete with a ukelele backing. When Diamond, who will be moving over to the Columbia label in the spring, returns to encore, it's a medley combining "Soulaimon" and "Brother Love's Traveling Salvation Shows."

JOE TARAS

ERROLL GARNER JOHNNY MATHIS

Sahara Hotel, Las Vegas

From start to finish it's a perfect show combining two genius talents into 90 minutes of pure pleasure.

Erroll Garner and his trio offer a repertoire of feelings. Garner plays a different selection 30 minutes nightly and his interpretations are always changing. His mood changes are abrupt and his keyboard fantasies a delight to the senses. A highlight of the program is the teaming up of Mathis and Garner for Erroll's latest composition.

The honey honed Mathis voice was in fantastic form. The artist, who has nearly perfect vocal equipment, wore white slacks and a checked sports coat when he opened singing "Morning of My Life." The perfectionist was totally at ease and his voice clear and strong on "First Time Ever I Saw Your Face."

The show was elegant simplicity with the Mathis voice the crowning achievement. An up-tempo version of "Till the Ends of the Earth" has the stage banked in red and yellow lights. He sang "Misty," a Garner composition which Erroll has earlier played.

Mathis' version of "Alone Again (Naturally)" is the best. "Summer Me, Winter Me" is softly powerful. The Columbia artist whose Sahara engagement marked his 5,000th concert, had selections, lighting and sound which were totally perfect.

He offered a medley of his many hits and closed a superb show with the poignant "If We Only Have Love."

Roy Rogosin is one of the best conductors around and can skillfully bring out the best in an orchestra which he does with the Jack Egghia Orchestra.

LAURA DENI

BILL WITHERS ZULEMA

Carnegie Hall, New York

Bill Withers, performing in Carnegie Hall for the first time, delighted the house with a tight, yet easy going, performance. Opening his set on the piano with "Lean On Me," Withers displayed a fluidity of stage presence and rich vocal tones which were to be reiterated throughout the night. Switching to the guitar for the remaining numbers, Withers worked his way through "Keep On Using Me," "Ain't No Sunshine When She's Gone," "Hope She'll Be Happier," a beautifully handled ballad, "Friendship," with the makings of a new Christmas standard, "Round and Round" and "Grandma's Hands." Whether its to the in-unison clapping of the audience during a number, the presentation of gold singles and LP for his Sussex recordings, "Lean on Me" and "Keep on Using Me" or to the dance with a young girl on stage following his set, Withers has it together as a gentleman and as a quality artist.

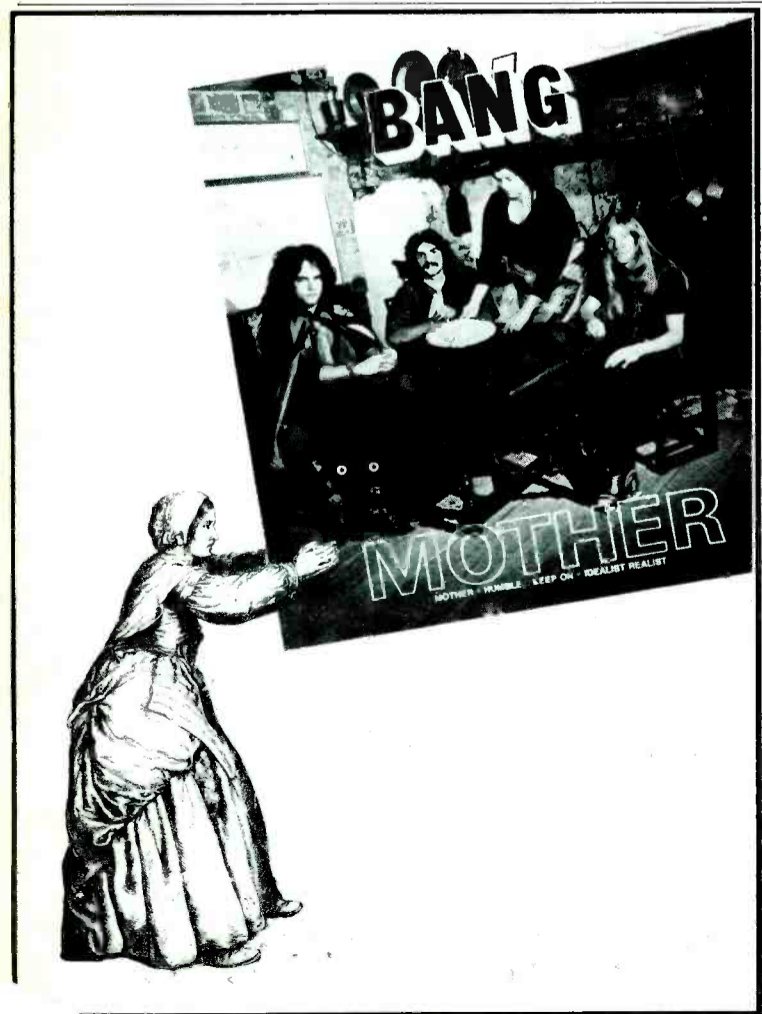
Zulema opened the nights program. She has a flowing richness to her voice that was well received by the audience, especially so during "Close To You." Her arrangements were a little to drawn out, though taking away from the strength and vitality of her material and voice.

JIM MELANSON
(Continued on page 18)

LOS ANGELES

The **Alternative Chorus Songwriters Workshop** has begun Thursday, 9 p.m., song showcases at Capitol Records studio B. Admission is free and participation is open. . . . **Carpenters** producer **Jack Daugherty** will now be cutting sessions for other labels besides A&M.

Tina Turner, **Richie Havens** and **Lance LeGault** star in the film version of **Jack Good's** "Othello" rock opera, "Catch My Soul," now shooting in Santa Fe, New Mexico. **Delaney Bramlett** producing the
(Continued on page 17)





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WEA Plans Budget Line in '73

LOS ANGELES—The newly formed Warner-Elektra-Atlantic special products division plans to have around 50-60 budget albums in release next year. The division, headed by Mickey Kapp, also plans providing programming for cable

systems and other video-related formats. Kapp has the freedom to develop new markets for music programming, he explains, using the catalogs of the three companies. ing "acceptability" of country outside of Nashville.

Dual LP Set to Aid Free Clinic

LOS ANGELES—A two-record set to sell at \$3.98 and featuring artists from a number of major record labels is being coordinated by local attorney Phil Gillin to aid the Los Angeles Free Clinic. The album, to be pressed by

Capitol Records and distributed by Custom Fidelity, will be sold C.O.D. initially according to Gillin. Gillin is now awaiting final approval on the project from the L.A. Department of Social Services.

Advertising will be through public service radio. The set will be distributed initially on the West Coast before moving into national distribution.

"The money that comes in from the LP will go into a locked account in a local bank and the Clinic will get a minimum of \$1.00 per disk," Gillin said.

The actual tunes have not yet been determined," Gillin says, "but they will be cuts released over the past 12 months. Warner Bros., Capitol, United Artists and Elektra are among the labels participating.

The LP is tentatively titled "Music for Street People, A Benefit for the L.A. Free Clinic." Target date for release is Dec. 1.



MIA Denver In Sales Boom

NEW YORK—Musical Isle of America's Denver branch reports sales increases of more than 50 percent in key locations since its opening two months ago, according to Bob Krug, general manager of the Denver Musical Isle rack-jobber and one-stop complex.

A distributing wing is also expected to open on the same premises early next month. The new wing, along with a number of other major independent distributors in addition to the seven Musical Isle of America branches, are all wholly owned units of the United Artists mass merchandising division.

Commenting on the business surge being enjoyed by the company, Krug observed that at the May Company, well-known chain, "we replaced the fixtures and the product 100 percent and we did it without ever closing the doors."

In the four stores of the total of six serviced through Musical Isle which have already had their refurbishing, business is up 50 percent over the previous level. The two other stores in the chain are now undergoing the same treatment.

BMI to Award Students 15G

NEW YORK—The 21st Annual BMI Awards to Student Composers will make a total of \$15,000 available to young composers.

Established in 1951 by BMI in cooperation with music educators and composers, the BMI Awards give cash prizes to encourage the composition of concert music by western hemisphere student composers under 26. Prizes, ranging from \$250 to \$2,000 will be awarded to aid the students in financing musical education. To date, 173 students, ranging in age from 8 to 25, have received awards.

No limitations are established as to instrumentation or length of manuscripts. Students may enter no more than one composition, which need not have been composed during the year of entry.

The permanent chairman of the judging panel is William Schuman, American composer. The 1972 competition closes Feb. 15, 1973. Official rules and entry blanks are available from Oliver Daniel, Director, BMI Awards to Student Composers, Broadcast Music, Inc., 40 West 57th St., New York 10019.



"Donny Hathaway Live" has been certified gold by the RIAA. It marks the second gold LP for the Atco recording artist.

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From The Music Capitals of the World

Continued from page 10

soundtrack. . . . **Mike Curb** providing a line-up of MGM bands for the Artists & Models Ball Oct. 27 at the Beverly Hilton.

Henry Mancini's \$28,000 music fund for the University of South California brings his total scholarship contributions to nearly \$250,000. . . . **Sweet Salvation's** debut album was available in San Francisco for the Elektra group's Berkeley concert, two weeks before national release of the disk.

Dory Previn's original cast album for her "Mary C. Brown and the Hollywood Sign" musical will be out three weeks before the show opens at the Shubert Theater here.

Elton John breaks his 10-week U.S. tour to appear at the London Command Performance.

Jon Mark may lose his left ring finger after an accident in Hawaii and **Mark/Almond** won't resume touring until November. . . . **Three Dog Night** to record a "Live in Europe" album on their current tour.

David Bowie sold out the Santa Monica Civic's 3,000 seats in one day. . . . **Osibisa** touring Africa.

T Rex will be doing some special production visuals for their two Southern California concerts.

Bequoya's concert at University of California, San Diego, was recorded in Sansui quadrasonic sound for broadcast over KPRI-FM. . . . Musicians Union Local 47 holding a "Cavalcade of Combos" at the hall each Friday 1-4 p.m. to follow their successful big band series.

Rod McKuen's "Amsterdam Concert" is the first double album to be No. 1 in Holland. . . . **Elvis** at the Long Beach Arena Nov. 14-15. . . . **Syreeta** touring with **Mervin Gaye**. . . . **Sam Neely's** second album being cut here with **Neil Diamond's** arranger-engineer team.

Byrd bassist **Skip Battin's** solo album due. . . . **Glen Campbell** hosts the Country Music Association awards over CBS. . . . **Fred Myrow** scoring "Lolly Madonna War." . . . **Robert F. Brunner** scores "Snowball Express," his 13th for Disney.

Black Sabbath members to start cutting solo albums. . . . **Crazy Tors** replacing bassist **Billy Talbot** due to his right hand arthritis. . . . **Paul Williams** made a 30-minute TV series pilot. . . . **The Hollies** and **Danny O'Keefe** a tour package.

"Don't bother Me, I Can't Cope" at the Hartford Theater. . . . **Cal** precedes **Hugh Masakela** at the Funky Quarters. . . . **James Taylor** and the **Section** at the Shrine Friday (27).

Bread touring Texas. . . . **Gentle Giant** at free concert in University of Houston.

NAT FREEDLAND

MIAMI

Domain Productions presented **The Pure Food and Drug Act**, featuring **Harvey Mandel** plus **Pot Liquor** and the **Julian Strut Band** at the Hollywood Sportatorium, Sept. 30. On the same evening, **Leas Campbell** presented **The Staple Singers** in a one-night show at the Miami Jai Alai Fronton with

The **Meters**, **King Floyd** and his Band and **Ruth Copeland**. . . . **Stevie Wonder** was a special guest star at a recent Sportatorium concert (Sept. 22) with **War** which was presented by **Leas Campbell** and radio station **WMBM**. . . . **Jethro Tull** has added a Nov. 4 concert at the Miami Beach Convention Hall to its schedule. . . . **And Ten Years After** has gone from two to three Florida concerts tacking on an Oct. 14 date at the Sportatorium plus their Jacksonville Coliseum Oct. 13 and Bayfront Center, St. Petersburg, Oct. 15 dates. . . . **Sonny and Cher** did a one-nighter at the West Palm Beach Auditorium, Sept. 30.

The King Cousins, long-time television performers, brought their songs and dances to Walt Disney World's Top of the World for two weeks, Sept. 18 through Oct. 1, with two performances nightly. . . . Local singer **Carol Taran** recorded her first single for **Adam Records**, a Joe South tune titled, "Fool Me." The record was recorded at **Muscle Shoals**.

Cat Stevens and **Rod McKuen**, two performers who played to near sellout crowds loyally last year, will be in town for return engagements. **Stevens** will play Miami Beach Auditorium Oct. 27-28. The gravel-voiced **McKuen** will be at Dade County Auditorium Thursday, Nov. 2. . . . Coming up also in the Miami area will be a concert by **Roberta Flack** at Miami Beach Convention Hall, Oct. 15 and the **Mac Frampton Jazz Trio** at Barry College. **Jeff Beck Group** appears at the Sportatorium Oct. 20.

Three great bandleaders of the 40's and 50's are getting together to bring their orchestras to the Miami Beach Auditorium on Oct. 31. **Frankie Carle**, **Bob Crosby** and **Freddy Martin** will highlight the era of the Big Band sounds with **Margaret Whiting** as special guest star. . . . Singer/pianist **Maria Velasco** bringing sister **Vi** in from New York to round out the **Velasco Quartet** for a November 5 opening at the Marriott Hotel. . . . The **Jackie Davis Trio** just concluded a successful engagement in the Boom Boom Room of the Fontainebleau Hotel. . . . Local singer **Brica Trevor** and the **Impact of Brass** have been recording at **Criteria Studios**. The session was produced by **John Huddy**, Miss Trevor's husband, who is the entertainment editor of the **Miami Herald**. . . . **Doug Sahn** recently signed to an Atlantic Records contract (also known as **Sir Douglas**) has booked space at the Miami facility for a recording date to be produced by Atlantic vice president **Tom Dowd**. . . . **Black Oak Arkansas**, Atlantic, is returning for the third time to **Criteria** Nov. 6-10. . . . The **Suntones**, a barber-shop quartet, have been recording an LP. . . . Bahamian **Tony Alleyne** is recording an LP featuring himself as lead vocalist plus **The Sapphires** trio with a group of 15 musicians. The Sapphires single "Simple Facts of Loving" and "Please Don't Go Away," is to be released shortly. All tunes are originals by **Alleyne** and **Neville Sampson** who arranged the recent "Funky Nassau" hit. **LAURA DENI**

Henry Gross (ABC) will join **Commander Cody** on the bill at the Academy of Music in New York Dec. 2 and at the Painters Mill Music Fair, Owings Mills, Md. (8). **Jonathan Edwards** (Atco) will be appearing with **Orphan** and the **New Riders of the Purple Sage** at the Academy of Music Nov. 22-23. **Martin Mull** will be in Boston for a **WBCN/Intermedia/Warner Bros.** broadcast Oct. 19, at **Clark Univer-**

(Continued on page 60)

Castle Music Artists Have Heavy Dates

NEW YORK—Castle Music has a heavy booking schedule for its artists throughout the fall.

Orphan (London) is scheduled for performances at **Seton Hall Univ.**, South Orange, N.J. Sunday (15), **Sandy's**, Beverly, Mass. (16-21), **Nichols College**, Dudley, Mass. (23) and the **State University of New York at Delhi** (27).

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(Continued on page 60)

N.Y. Jazz Club 'Uptown'

NEW YORK—The Half Note Club, a jazz club located in Greenwich Village for 15 years, will move uptown to W. 54th St. on Oct. 19. The opening of the new Half Note will mark the first time a club of its kind has opened in the midtown area in over a decade.

The new club has a capacity of 200, and will be open six days a week with Sunday dark. There will be no maximum but there will be a cover charge, varying according to the featured attraction.

The club's all-jazz policy intends to be continued with **Bobby Hackett** and **Budd Johnson's JPJ Quartet** as the opening attraction through Saturday (21). The **Stan Getz Quartet** will appear Friday (20), headlining with **Hackett** and the **JPJ Quartet** over the weekend. **Getz Quartet** will appear Oct. 23-28.

Future jazz bookings include **Jackie Cain** and **Roy Kral** along with the **Al Cohn-Zoot Sims Quintet** Oct. 30, **Joe Williams** and the

Buddy Tate Sextet for two weeks Nov. 6 and **Woody Herman** and his **Thundering Herd** (27).

"There seems to be a bona fide resurgence of jazz and we think midtown Manhattan is the place to be," said **Mike** and **Sonny Canterino**, owners of Half Note.

3 Dog Night LP on Radio

NEW YORK — Three Dog Night, currently on a European tour, will premiere their latest LP, "Live in Europe," on the **Kid Jensen Radio Luxembourg** program in late October. The two hour show, devoted solely to the group, will feature interviews with **Three Dog Night** and is expected to reach in excess of 13 million people.

The first date and initial recording session on the tour was at the **Sundown Theater** in London Friday (6). Upcoming dates and sessions include **Frankfurt** (18) and **Copenhagen** (22).

Confused about 4-channel records?... Fidelitone gives you the facts

Playing 4-channel records on 2-channel stereo equipment

Fact: All 4-channel records (both matrix and discrete) can be played on conventional 2-channel stereo phonographs. Of course, you'll get standard 2-channel stereo sound.

Suggestion: Use this compatibility to build a 4-channel record collection before you get 4-channel equipment. Protect the sound quality of those new 4-channel disks by replacing that old needle with a new Fidelitone diamond needle before you play them.

Playing 4-channel records to hear 4-channel sound

Fact: "Matrix" type records (Sony-Columbia SQ, Sansui QS, EV-Stereo-4, etc.) produce 4-channel sound when played with a conventional stereo cartridge through a decoder.

Suggestion: Replace that old needle with a new Fidelitone diamond needle to insure full-fidelity, 4-channel sound and prolong record life.

Fact: "Discrete" type records (JVC-RCA, Quadradisc) must be played on special equipment with 4-channel phono cartridge for 4-channel sound.

Suggestion: When it's time to replace your 4-channel needle, be sure of full original equipment performance by getting a Fidelitone diamond replacement needle.

Fidelitone is a prime supplier of needles to leading phonograph manufacturers. All Fidelitone needles are made to exactly replace original equipment needles with full original performance quality.

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Talent In Action

• Continued from page 10

HAZEL MANLEY

Carnegie Recital Hall,
New York

Hazel Manley, gospel singer for Barney Williams' new label, Ber-Will, displayed a soaring soprano that resonated with drama in her

New York debut. In a program of deeply felt selections from her first album, "Hazel Sings," the artist demonstrated that she has a glowing future.

Miss Manley also showed ability as a songwriter (she composed six of the tunes she rendered in the concert). Among the fine down-home inspirational songs she shone

in was "It's So Good Just to Know Him," "Reach Out and Touch Him," "Soon Ah Will Be Done" and "God Is Everything," three of which were written by the artist.

Rocky Bridges of WWRL, New York was M.C. for the afternoon.

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INMATES SEE 'LATIN THING'

NEW YORK—Fania Records, in cooperation with New York State's Ossining correctional facility, presented the musical documentary "Our Latin Thing" for the institution's inmates Sept. 7.

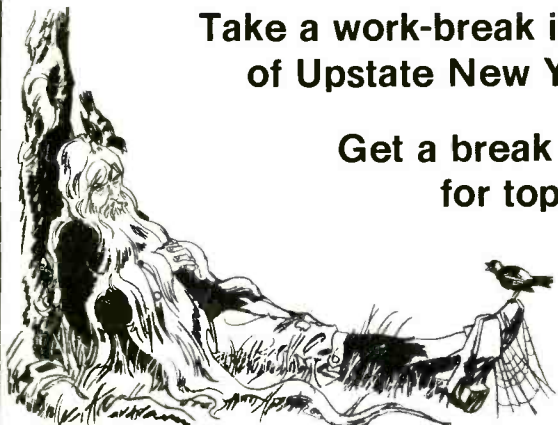
George McGrath, director of volunteer correctional services at Ossining, praised the label and thanked them for their cooperation in helping to rehabilitate the inmates and in "sharing what you have with our men."

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Studio Track

By SAM SUTHERLAND

Meanwhile, Marty Jakubowski of Metro Audio is understandably eager to note that Metro was on hand for the Ann Arbor Blues and Jazz Festival, held at Otis Spann Memorial Field over the weekend of Sept. 8. Metro's remote truck caught concerts by a virtual panoply of Chicago blues artists, contemporary jazz greats and young white blues interpreters. Among the notables were Howlin' Wolf, Buddy Guy and Junior Wells, Miles Davis, Sun Ra, Sippi Wallace with Bonnie Raitt and the Siegal-Schwab Band. But the list definitely goes on. . . .

★ ★ ★

From the Village Recorder in West L.A., a recent list of sessions suggests just what's happening there. The studio has been launching a program to work more closely with blues and jazz musicians, and recent artists using the facility for quadrasonic projects have included Alice Coltrane, B.B. King and John Lee Hooker. Ed Michael produced and Baker Bixby engineered the sessions, with Alice handling a live date and mixdown while Hooker and King did mixes.

The Beach Boys have also just finished sessions there, following their return from Amsterdam. The Village reports that Al Jardine produced, while house engineer Rob Fraboni assisted in the mixdown.

Jimmy Miller Productions brought in the Edwin Hawkins Singers for their next single. . . . London Record's Bloodstone has also been working there, with Mike Vernon producing and Tony Reale engineering. . . . For ABC/Dunhill, Steely Dan has been working with producer Gary Kannen and engineers Tim Weston and Roger Nichols. . . . Meanwhile, Baker Bixby handled location recording duties for Charles Earland during his gigs at the Lighthouse in Hermosa Beach, Calif. Those sessions are for Fantasy Records.

★ ★ ★

Quadrafonic Sound Studios in Nashville have been doing a num-

ber of sessions for Epic and Columbia: David Buskin returned to work on his next single, with Norbert Putnam producing for Epic. . . . Glen Spreen and Tim Worman produced the first album by Robey, Falk and Bod, previously incarnate as Days End but still with Epic. Gene Eichelberger engineered those sessions, as well as subsequent sessions with Jake Holmes, produced by David Briggs for Columbia.

★ ★ ★

Meanwhile, more hot poop on Wally Heider's new remote van: The truck will be quite a production, having been budgeted at \$155,000. The 24-track console is being designed by Jensen and Dave Harrison, and built by Studio Supply in Nashville.

Also in the works: a three-camera videotape unit, complete with switcher, which can be assigned to any of the Heider audio remote trucks, permitting clients to videotape with full multi-track audio.

★ ★ ★

At Capricorn Studio in Macon, Ga., Mike Hyland reports that that brand new facility has a brand new chief engineer, Ovie Sparks, and, apparently, he does, for the number of sessions appears to be mounting. A number of the label's artists are working on sessions now or are expected within the next few weeks.

Johnny Sandlin has been engineering and producing Cowboy's third Capricorn album, while Paul Hornsby has been producing and engineering Eric Quincy Tate's next Capricorn sessions, as well as sessions with Marshall Tucker, a six-piece band from Spartanburg, S.C.

Also due in is Bobby Womack, producing his next album for United Artists with Sandlin engineering. And, during October, the Allman Brothers Band are expected to begin work on their fifth Capricorn album.



APPLE HOSTS a party for Elephant's Memory and their first album release for the label. From left to right: group members Adam Ippolito and Rick Frank; Yoko and John Lennon, Gary Van Scyoc (Elephant), Al Steckler, Apple a&r; Wayne "Tex" Gabriel and Stan Bronstein (Elephants), and Toby Mamis, Apple publicity.

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Eight new releases from Atlantic

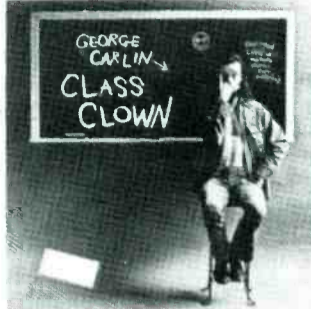
1 Close to the Edge: Yes



A strikingly original and beautiful LP built around two extended pieces of music. The group projects a shimmering motif of sound built from Wakeman's keyboards, Howe's guitar, Squire's bass, Bruford's drums and Jon Anderson's soaring vocals.

SD 7244

2 Class Clown: George Carlin



George Carlin just gets funnier and funnier. But more importantly, Carlin is concerned with the truth and humanity, and these basic values shine through all of his humor. This album contains "the Seven Words You Can Never Say on Television" routine, as well as other Carlin favorites.

LD 1004

3 Full House: The J. Geils Band "Live"



J. Geils' latest, "Full House" is a live album in every sense of the word. Destined to be a definitive work in its field, the album is hard core rock and roll which has an impact which is nothing short of phenomenal.

SD 7241

4 Diamonds in the Rough: John Prine



John Prine continues to explore the musical potential of the country blues idioms and create specific, precisely etched mood masterpieces with his brilliant lyrics. Each song tells a story in a very real and poignant way, with a delicate layer of irony underscoring many of the songs.

SD 7240

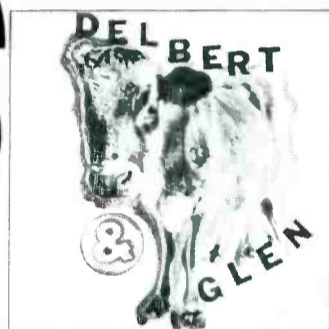
5 Batdorf & Rodney



Batdorf and Rodney continue to spin swirling melodies and harmonies around their lyrics with deftness and undeniable taste. Their musicianship mixes feeling with exceptional intelligence and superb production.

SD 5056

6 Delbert & Glen



Delbert & Glen is actually Delbert McClinton and Glen Clark, two talented country rockers from Texas who really know how to get to the true grit and funkiness of their musico-spiritual environment. They play and sing really well, and their original material is among some of the best you've heard in a long time.

CN 601

7 Black Heat



A new seven man group from Washington, D.C., Black Heat has clean, tight, hard-punching soul sounds flavored with Latin and African rhythms. This is hard-charging, frequently eloquent music.

SD 7237

8 Silverhead



With a flurry of colours, flash and sound, here comes Silverhead, an exciting musical-visual combo from England. Led by Marquis Michael Des Barres and advocating "Jewel Sexuality," Silverhead is the next thing in rock.

SP 8407



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Campus News

Time-Life, AFI In Distrib Deal

NEW YORK—Time-Life Films will distribute independent 16mm productions for the American Film Institute to non-theatrical outlets. Films distributed through the agreement will range from festival winners by well-known independent filmmakers to recent work by AFI fellows.

Created through AFI grants and fellowships to young American filmmakers, the films include dramas, abstracts and documentaries ranging from six to 50 minutes in length. Among filmmakers represented are Bruce Baillie, Will Hindle, John Korty and Gerard Malanga, as well as lesser-known students and AFI fellows presently studying at the Institute's Center for Advanced Film Studies.

Peter M. Robeck, managing director of Time-Life Films, noted that the firm will be distributing

to schools, colleges, libraries, museums and film societies. "Our objective is to encourage the creative development of film," Robeck commented. He also disclosed that Time-Life is preparing a special catalog of AFI works which will suggest thematic programming and feature annotations by educators and film critics.

George Stevens Jr., AFI director, stated that the agreement will increase the accessibility of more independent filmmakers' works to audiences in the U.S. and Canada. "Under our agreement with Time-Life Films," he stated, "royalties will be shared by the filmmakers and the Institute. The portion accruing to the Institute will be used to aid still other filmmakers through our growing assistance and training programs."

Time-Life Films, a division of Time Inc., produces films for television and distributes a 16mm film library to non-theatrical outlets. The operation acts as distributor for British Broadcasting Corporation productions to television and non-theatrical outlets in the U.S. and Latin America.

The American Film Institute is a non-profit, independent organization established in 1967 with a grant from the National Endowment for the Arts. Designed to advance the art of film and television in America, the Institute has, since its inception, assisted more than 150 filmmakers through a variety of programs including grants, internships and fellowships. This year, the Institute is receiving applications for new filmmaker awards totalling \$200,000. It is coordinating a national film preservation effort as well, sponsoring film research and documentation projects and operating a national film repertory program. The Institute's headquarters and its new National Film Theater are located at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Cooper Union Hears Minow

NEW YORK — The Cooper Union, the private, tuition-free college located in Cooper Square in New York, launched its "Sight and Sound Communication" lecture series with an address by Newton Minow, former FCC chairman, on Oct. 4.

The lecture series is part of Cooper Union's Forum program, which offers lectures free of charge on subjects ranging from politics to the performing arts.

Speakers already appearing have included Alvin Perlmutter, NET producer, and Minow. Slated to appear later this fall are Jack Willis, program director for WNET/13, educational TV in New York; Standish Lawder, professor of film at Harvard University; and Paul Kaufman, executive director of the National Center for Experiments in Television at KQED, San Francisco.

'Changes,' Ship Tie-in On WPGU-FM Fete

CHAMPAIGN-URBANA, Ill.—The fourth anniversary of "Changes," a folk music program originating from student-operated WPGU-FM at the University of Illinois, was the occasion for a tie-in promotional effort behind The Ship, Elektra Records recording set which first received exposure via the program. Described as an "autographing party," the broadcast reunited members of the group with the campus station which initially programmed the group prior to their signing with Elektra and eventual recording activity.

Discount Records and Elektra Records, both past sponsors of the show, provided promotional support for the Oct. 14 broadcast. Discount Records' local outlet took out a full page of advertising in the school newspaper, The Daily Illini, placing a special promotional push behind the Ship's first album. The store also supplied albums to be sold directly at the radio station, due to the late arrival of the album at the store.

Elektra Records, which has also been a long-time sponsor of the show, bought time during the show and space in the school paper.

"Changes" was described in a recent Billboard article as an important factor in the exposure of area artists, many of whom have gone on to secure recording contracts with major national record labels. The program's creator and current host, Rich Warren, noted that over 150 listeners visited the station during the Oct. 14 show, with additional listener support phoned in by students unable to attend.

Warren also noted that Discount Records reported over 200 records sold following the broadcast.

The broadcast featured the group members, who gave a brief interview prior to the airing of selections from the album. Group members also gave a personal endorsement to a local guitar shop, Axe in Hand, which had also purchased time on that broadcast and had been a regular sponsor for the show.

Stevens Hosts Radio Confab

HOBOKEN, N.J.—Stevens Institute of Technology will hold a regional conference for college radio stations at the Hoboken campus on Saturday, Oct. 28. Representatives from stations in New England and the Middle Atlantic states are expected to attend.

Hosted by the school's station, WCPR, the conference will offer workshops on programming, news and engineering. While an exhibit hall has been arranged to provide for record company booths, Jack Wimmer, WCPR station manager, stated that most workshops would present "students talking to students." Wimmer noted that representatives of the professional music industry are expected to attend.

Registration fees for students will be \$4 in advance and \$5 at the door. Included in the fee are expenses for continental breakfast, lunch and afternoon coffee break.

Registration fees for industry representatives will be \$15 per company, including all costs for one representative. Additional company representatives will be charged \$5.50 to defray costs.

The conference's planners are contacting stations in New York, New Jersey, Connecticut, Delaware, Pennsylvania, Massachusetts, Maryland, Rhode Island, Vermont and New Hampshire.

Atl List Of Students

NEW YORK—Atlantic Records will assist college broadcasters in entering commercial broadcasting by compiling a directory of interested students, slated for distribution to the label's entire commercial radio station mailing list in February 1973.

Heading the project is Gunter Hauer, director of Atlantic's college promotions. Hauer has invited all interested students to send postcards to the company detailing their radio experience and desired area of employment, along with the territory where they would like to be located.

The service is expected to benefit both students seeking professional broadcasting careers and radio stations searching for experienced new staff members.

Students interested in the service should send name, address, previous college radio experience and their preferences for location and desired field to "Job Hunting," Dept. GH, Atlantic Recording Corporation, 1841 Broadway, New York, N.Y. 10023.

KJR Promotion

• Continued from page 22

a great record. B.B. King and Donna Fargo were played. Michael Alhadeff stepped center stage, offering records by the Haywoods and the Grassroots. On one record, he asked for a room consensus. Someone said: "we're in a holding pattern." Another said: "Very interesting."

As the meeting broke up, O'Day said that he'd gone back on one record because product was stuck on the racks "and we may have led the retailers astray"; he felt responsible for the record to some extent.

The meetings, he said, serve many purposes. 1. It helps the air personalities of KHJ be more aware of music; 2. Gives me and the music directors better insights into the music, especially regarding the album cuts "because radio does not live today by the single alone"; 3. "And there were 15 smart music heads in that room today helping us . . . how could any station match that?"

What's Happening

By SAM SUTHERLAND

Back in action this fall is "Alternatives," the campus programming sheet created by Jim Cameron of WLVR, Lehigh University, last spring. As before, Ray Caviano and London Records will handle distribution of the sheet, with London's list of 800 campuses set to receive the first mailing just about now.

Cameron has moved on into professional radio himself, but he will still be involved with "Alternatives" while handling air-time at WLIR-FM in Hempstead, N.Y.

The sheet itself "seeks not to replace existing publications but to take up where they leave off," and the method to the madness relies on direct involvement at the campus end: the sheet's primary function is to serve as a clearing-house for information, ideas, available tapes and PSA's. Hence, "Alternatives" will only be as active and comprehensive as its student contributors.

Further information about "Alternatives" may be obtained by writing to the sheet through WLVR, Lehigh University, Bethlehem, Pa.

★ ★ ★

Jay Meyers of WKDU, WKDU-FM, Drexel U., in Philadelphia, has reported what his staff feels is "the most successful radiothon ever." Well, for a 10-watt outlet anyway, since the station assisted the local Kidney Fund in raising "\$140.00 per watt."

Meyers and Ed London alternated throughout the weekend. Both men and the station staff have extended their thanks to industry folk who assisted with publicity and free albums for the Sept. 29-Oct. 1 affair.

★ ★ ★

Judy Mullen of WLUC, Loyola University of Chicago, notes that Walter Paas will not be handling record company relations for the upcoming LUC radio meeting on Nov. 17-19. While Paas had been slated to handle those duties for his alma mater, inquiries about the meeting should now be directed to Miss Mullen at the school's North Shore campus.

★ ★ ★

PICKS AND PLAYS: MIDWEST—Illinois—WLUC, Loyola University of Chicago, Chicago, Jim Benz reporting: "Expectations," (LP), Keith Jarrett, Columbia; "Remake/Remodel," Roxy Music, Island (Import); "Silverhead," (LP), Silverhead, Signpost. . . . WRSE-FM, Elmhurst College, Elmhurst, Ross Peckat and Chris Kurth reporting: "Diamonds In The Rough," (LP), John Prine, Atlantic; "Do Ya," The Move, United Artists; "Black Kangaroo," (LP), Peter Kaukonen, Grunt. . . . WONC-FM, North Central College, Naperville: "I Am Woman," Helen Reddy, Capitol; "Listen To The Music," Doobie Brothers, Warner Bros.; "Super Fly," (LP), Curtis Mayfield, Curtom. . . . Michigan—WAYN, Wayne State U., Detroit, Rob Wunderlich reporting: "Rolling Stone," Susie Quatro, Rak; "Catch Bull At Four," (LP), Cat Stevens, A&M; "Rising," (LP), Mark-Almond, Columbia. . . . WKMX, Schoolcraft College, Livonia, Dennis Jackson reporting: "All The Young Dudes," Mott The Hoople, Columbia; "Tease Your Man," Koko Taylor, Chess; "Dinah Flo," Boz Scaggs, Columbia. . . . WCHP, Central Michigan U., Mt. Pleasant: "From Scratch," (LP), Capability Brown, Charisma; "Suffragette City," David Bowie, RCA; "Use Me," Bill Withers, Sussex. . . . Wisconsin—WSRM, U. of Wisconsin, Madison, Bruce Ravid reporting: "Reelin' and Rockin'," (LP) cut, London Chuck Berry Sessions), Chuck Berry, Chess; "Summer Breeze," Seals and Crofts, Warner Bros. "Class Clown," (LP), George Carlin, Little David. . . . Missouri—KRC, KRC-FM (CATV), Rockhurst College, Kansas City, Pete Modica reporting: "Operator," Jim Croce, ABC; "It Never Rains in Southern California," Albert Hammond, Mums; "Let Me Put This Ring On Your Finger," The Gentrys, Capitol. . . . Ohio—WBWC, Baldwin-Wallace College, Berea, Jaimie Ottobre reporting: "Rise and Fall of Ziggy Stardust and The Spiders From Mars," (LP), David Bowie, RCA; "Syreeta," (LP), Syreeta, Mowest; "All Good Men," (LP), Beaver & Krause, Warner Bros.

★ ★ ★

SOUTH—Florida—WFPG, Eckerd College, St. Petersburg, Ralph Bullowa reporting: "Of Rivers And Religion," (LP), John Fahey, Reprise; "2nd Right, 3rd Row," (LP), Eric Von Schmidt, Poppy; "Sarah Is No Lady," (LP), Sarah, Cream. . . . WUSF-FM, U. of South Florida, Tampa, Dave Dial reporting: "Batdorf And Rodney," (LP), Batdorf and Rodney, Asylum; "Bustin' Out," (LP), Pure Prairie League, RCA; "Icarus," (LP), Paul Winter Consort, Epic. . . . Georgia—WREK-FM, Georgia Tech., Atlanta, Mike Caldwell reporting: "Possum Up A Simmon Tree," (LP), Snooks Eaglin, Arhoolie; "Faro Annie," (LP), John Renbourn, Reprise; "Basic Soul," (LP), Koko Taylor, Chess. . . . South Carolina—WUSC, U. of South Carolina, Columbia: "Ring of Hands," (LP), Argent, Epic; "Live," (LP), Rory Gallagher, Polydor; "Close To The Edge," (LP), Yes, Atlantic. . . . Tennessee—WRVU-FM, Vanderbilt U., Nashville, Mike Anzek reporting: "Elected," Alice Cooper, Warner Bros.; "Close To You," Jerry Butler & Brenda Lee Eager, Mercury; "Tequila Sunrise," David Clayton-Thomas, Columbia. . . . Alabama—WEGM-FM, Auburn U., Auburn, James Carter reporting: "I'd Love You To Want Me," Lobo, Big Tree; "992 Arguments," (LP) cut, O'Jays, The O'Jays, Epic; "Sunny Days," Lighthouse, Evolution. . . . Maryland—WMUC, U. of Maryland, College Park, Mark Kernis reporting: "Teegarden & Van Winkle With Bruce," (LP), Teegarden & Van Winkle, Westbound; "Catch Bull At Four," (LP), Cat Stevens, A&M; "Love's Enough," David Ackles, Elektra. . . . Texas—KSMU, Southern Methodist U., Dallas, Ben Morton reporting: "Wet Willie II," (LP), Wet Willie, Capricorn; "Can't Buy A Thrill," (LP), Steely Dan, ABC; "Jamaica," Nitty Gritty Dirt Band, United Artists. . . . Virginia—WMRA-FM, Madison College, Harrisonburg, Anthony Segraves reporting: "Vinegar Joe," (LP), Vinegar Joe, Atco; "Rock Of Ages," (LP), The Band, Capitol; "#1 Record," (LP), Big Star, Ardent.

(Continued on page 35)



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"Crusaders I." now has two hits. While "Put It Where You Want It" was climbing the charts, stations started programming another single from the same album: "So Far Away." It's a jazz-rock version of Carole King's song. From the people who invented jazz-rock. Watch it become a classic. For more good news, stay tuned to the Crusaders smash album.

"SO FAR AWAY"

b/w "That's How I Feel"
BTA-217



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POP

GARY GLITTER—Glitter. Bell 1108
This LP is packed with nostalgia, because it's rock 'n' roll as it used to be—all well done. There's "Rock and Roll, Part 1," "I Didn't Know I Love You," and "The Clapping Song." Radio stations should consider all cuts. This LP packs special wallop.

BRINSLEY SCHWARZ—Nervous on the Road. United Artists UAS 5647
Victim of one of the largest hypes in memory several years ago, the band has survived to reach a point of excellence with this set. From the opening "Been So Long" to "Happy Doing What We're Doing" to the fine interpretation of "I Like It Like That," this should be the set that will finally produce a hit for this fine group.

TAJ MAHAL—Recycling the Blues & Other Related Stuff. Columbia KC 31605
Though Taj Mahal is without a doubt one of the most exciting performers on the pop stage, here he devotes himself to some solo performances on various instruments, revealing great talent but diminished mass appeal. Still, he's Taj Mahal and he's great. "Cakewalk Into Town," is recommended.

BOBBY CHARLES—Bearsville. BR 2105 (Warner Bros.)
For those unfamiliar with the work of Bobby Charles let it suffice to say that many roads ago he wrote "See You Later Alligator," "Walkin' to New Orleans" etc. Divorce him from previous successes and you now have a man with a mellow, casual musical grasp and a lot of fine friends; some of whom like Levon Helm, Geoff Muldaur, Rick Danko, et al, helped create the placid laid back but by no means catatonic feel of the album. Sink your teeth into "Street People," "Grow Too Old" and "Small Town Talk."

PAUL WINTER/WINTER CONSORT—Icarus. Epic KE 31643 (CBS)
Masterpieces are rare in today's pop music, yet this LP nearly reaches that magical plateau. The concepts border pure jazz, yet the rock flavor permeates. "Ode to a Fillmore Dressing Room," "Juniper Bear," "Minuit," and "Chehalis and Other Voices" are outstanding works. LP warrants progressive, jazz, and classical airplay.

KINDRED—Next of Kin. Warner Bros. BS-2640
Kindred has a great many things going for it notably three super-excellent vocalists in the likes of Gloria Gaioni, Marty Rodgers and Bobby Cochran, a great deal of instrumental enthusiasm and a nicely varied repertoire of largely original material. This is their second LP and the general feel is high-powered super-energized rock with enough drive to soar through the Indianapolis 500. Consider the good sounds of "Told You So," "Questions and Conclusions" and "Music in Your Heart."

BUBBLE ROCK IS HERE TO STAY—UK. UKS 53101 (London)
Jonathan King, the master of British bubblegum, strikes again. King has been five or 10 groups by himself, and now he turns out a creative and well-done assortment of greatest hits including a country "Satisfaction," a humorous "It's My Part," a rock based "Reflections" and a perfect imitation of Dion on "The Wanderer." A fine overall production.

DELBERT & GLEN—Clean. CN 601 (Atlantic)
Delbert and Glen make an indelible impression on this, their first album. They can safely be categorized as being members of the ever growing breed of urban countryites. There is inestimable validity and quality evident in most of their songs. A rough edge on their vocals and a slightly raw instrumental twang combine quite well. Most enjoyable are "Rosie's (the Working Girls' Hotel)," "I Feel (the Burden)" and "B' Movie Box Car Blues."

SILVERHEAD—Signpost. SP 8407 (Atlantic)
For any of you who have not obtained a recent copy of your latest teen magazine there is a new man headed monster assailing these shores with intent to entertain. First line invasion included the likes of Marc Bolan and David Bowie who have been grouped under the title of "GlamRock." Silverhead deem themselves (by way of dress and assuredness of manner) purveyors of this new and semi-dangerous musical form. Beneath the sequins and satin can be found a reasonably talented vocalist in the likes of Michael Des Barres and a quite adept band. Rock out on and up to "Rolling With My Baby" and "Silver Boogie."

BELAFONTE LIVE—RCA VPSX 6077
Dramatic set by Harry Belafonte, all live, and featuring guest artists. But it's Belafonte who excels, namely with the "Carnival Medley," "Abraham, Martin & John," "Mr. Bojangles," "Suzanne." This LP should prove the lasting power of Belafonte and be a sales winner.

RASTUS—Steamin'. Neighborhood NRS 47003 (Famous)
Careening upon rhythms of intensity and power is an apt description of the sounds Rastus creates. The eight-man conglomerate deliver their music in a manner similar to that of Chicago and BS&T but with a bit more funk and raw excitement added. Dave Myles & Marc Sprou's impassioned vocals bounce nicely off of the group's wall of sound. Better than usual are "Lazy Kind of Day" "What Will It Take" and "Love You."

EL CUARTETO MAYARI de PLACIDO ACEVEDO—U.A. Latino L 31122
These LPs tap two markets—the U.S. pop field and the Latin Market both in the U.S. and elsewhere. And the music is all delightful. Best efforts here are "Guantanamo," "Ay Ay Ay," "Perfidia," and "Española Cani." These are background music cuts, but foreground pleasure.

GERRI GRANGER—Add A Little Love. United Artists UAS 5585
A familiar figure on the TV and night club circuit, Miss Granger has produced her strongest set yet. From her original "Hard Time" to the traditional "Jacob's Ladder" to fine interpretations of "Peace Train" and "Imagine," she reveals an amazing development as an artist. Not one below par cut in the set. Kudos also to arrangers David Horowitz and Herb Bushler.

COUNTRY

VARIOUS ARTISTS—The Great Country Folk, Volume 2. Harmony KH 31389
A notable collection, featuring "Honky Tonk Man" by Johnny Cash, Tammy Wynette, Lynn Anderson and Mel Tillis.

SOUL

EXUMA—Reincarnation. Kama Sutra KSCS 2062 (Buddah)
Strong appeal here to both the pop and soul markets from the flashy Exuma. Originals such as "Brown Girl" and "Baby Let Me In" are strong as is his interpretation of Paul McCartney's "Monkberry Moon Delight." An extremely colorful performer whose showmanship shows through on record.

BLUES

MEMPHIS SLIM—Right Now. Trip TLP 8025
For the blues fan, a real collector's item, featuring tunes like "Rock Me, Baby," "Caledonia," and "I Am the Blues." Real gutsy stuff that will be a treasure for progressive airplay.

COMEDY

MURRAY ROMAN—Busted. United Artists UAS 5595
Roman has served time in prison and does a fine, tasteful job on an important and potentially tough subject. Anecdotes such as "Kitchen & Bear" and "The Hole" are humorous but hold some serious content. Roman manages to use ethnic accents without seeming offensive, and generally uses good judgment in his material. Side 2 is previously released material, but "A" side makes LP a must.

GOSPEL

JIMMY & CAROL OWENS featuring Pat Boone—Come Together. Light LS 5592
Thrilling and inspiring and beautiful album featuring Pat Boone. Tunes include the title tune, "Greet Somebody in Jesus' Name" and "Holy Holy," but the entire album is really a religious happening and a musical experience.

CHILDREN'S

GOLDEN ORCHESTRA—Fruit and Vegetable Alphabet Songs. Golden LP 274
A cute and highly educational concept of using songs about fruits and vegetables to teach children the alphabet. Flipside features tunes such as "The Daring Young Man on the Flying Trapeze," "Bill Grogan's Goat," and "Fooba Wooba John." Production and arrangements are first class. A very good LP.

INTERNATIONAL

TOMMY GARRETT and his 50 GUITARS—Serenata Romantica. U.A. Latino L 61907
With obvious impact, this group under Chiquitin Garcia provide "Tema del Mayari" and "Dena de mi Inspiracion." The music is wacky, exciting, and pleasurable, featuring the works of Placido Acevedo.

LOS PARAGUAYOS—Extasis Tropical. U.A. Latino L 31120
Intriguing—and always exciting—the Los Paraguayos score again. Key tunes are "Un rayo de sol" and "Todo lo que quiero," but "Un poquito de tu amor" and "Selección Mexicana" are also good.

CHARLIE VAZQUEZ—Solo. U.A. Latino L 31116
Charlie Vazquez, once a member of Los Hispanos, has weaved definitive sales power here for Latin markets with Spanish versions of the love theme from the movie "The Godfather" and the tune "A Woman in Love," but he also excels on "Mi Triste Soledad" and "La Moral."

POPULAR ★★★★★

HOKUS ROKUS—Romar RM 2002 (MGM)
SQUAWK—Budgie. Kapp KS 3669 (MCA)
ROBBIE McDOUGALL—RCA LSP 4788
LIVING STRINGS—Play Music From Charlie Chaplin Movies. RCA Camden CAS 2581
THE FARM BAND—Mantra S 3335
ROBERT JOHN GALLO—Painted Poetry. Mandala 3005 (Starday-King)

SOUNDTRACK ★★★★★

SOUNDTRACK—Outside In. MGM I SE 37 ST

CHILDREN'S ★★★★★

RICHARD KILEY—Tall Tom Jefferson. Golden LP 270
GOLDEN ORCHESTRA—What Can the Difference Be? Golden LP 271
LOUISE & BOB DeCORMIER—Songs of Woody Guthrie. Golden LP 268

INTERNATIONAL ★★★★★

NELSON NED—El Pequeno Gigante. U.A. Latino L 31118

ACTION Records

NATIONAL BREAKOUTS

SINGLES

VENTURA HIGHWAY . . . America, (WB, ASCAP) Warner Bros. 7641
IT NEVER RAINS IN SOUTHERN CALIFORNIA . . . Albert Hammond (Landers/Roberts) (ASCAP) Mums 76011 (CBS)

ALBUMS

BLACK SABBATH . . . Black Sabbath, Vol. 4, Warner Bros. BS 2602
AL GREEN . . . I'm Still In Love With You, Hi XSHL 32074 (London)
DEEP PURPLE . . . Purple Passages, Warner Brothers 2LS 2644

REGIONAL BREAKOUTS

SINGLES

There Are No Regional Breakouts This Week.

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

101. STOP DOGGIN' ME Johnnie Taylor, Stax 0142
102. SING A SONG/MAKE YOUR OWN KIND OF MUSIC Barbra Streisand, Columbia 4-45686
103. ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King)
104. WITH PEN IN HAND Bobby Goldsboro, United Artists 50938
105. HARD LIFE, HARD TIMES John Denver, RCA 74-0801
106. IF YOU'VE GOT THE TIME Brook Benton, MGM 14440
107. I AIN'T NEVER SEEN A WHITE MAN Wolfman Jack, Wooden Nickel 73-0108 (RCA)
108. IF YOU HAD A CHANGE IN MIND Tyrone Davis, Dakar 4513 (Brunswick)
109. REDWOOD TREE Van Morrison, Warner Bros. 7638
110. PARADISE Jackie DeShannon, Atlantic 2895
111. SUPERSONIC ROCKER SHIP Kinks, RCA 74-0807
112. BANG Washrag, TMI 75-0107 (RCA)
113. SPECIAL SOMEONE Heywoods, Family 0911 (Famous)

Bubbling Under The TOP LP'S

201. GARY GLITTER Glitter, Bell 1108
202. OSIBISA Heads, Decca DL 7-5368 (MCA)
203. CASEY KELLY Elektra EKS 75040
204. TERRY KNIGHT & THE PACK Mark, Don & Terry 1966-1967, Atco 4217
205. IF Waterfall, Metromedia KMD 1057
206. PAUL MAURIAT Theme From "A Summer Place," Verve MV 5087 (MGM)
207. HARRY CHAPIN Sniper & Other Love Songs, Elektra 75042
208. STYX Wooden Nickel WNS 1008 (RCA)
209. BIRTHA Dunhill DSX 50127
210. GINGER BAKER Stratavarious, Atco SD 7013
211. CREAM Heavy Cream, Polydor PD 3502
212. CACTUS 'Ot 'N Sweaty, Atco SD 7011
213. JOHN PRIME Diamonds In the Rough, Atlantic SD 7240
214. WOLFMAN JACK Wooden Nickel WMS 1009 (RCA)
215. BATDORF & RODNEY Asylum SD 5056 (Atlantic)

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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	3	5	GARDEN PARTY Rick Nelson & The Stone Canyon Band, Decca 32980 (MCA) (Matragun, BMI)	11
2	3	7	10	IF I COULD REACH YOU 5th Dimension, Bell 45-261 (Hello There!, ASCAP)	7
3	5	5	8	BEN Michael Jackson, Motown 1207 (Jobete, ASCAP)	8
4	2	1	2	BLACK & WHITE Three Dog Night, Dunhill 4317 (Templeton, ASCAP)	11
5	6	20	25	CAN'T YOU HEAR MY SONG Wayne Newton, Chelsea 78-0105 (RCA) (James, BMI)	5
6	8	15	17	I CAN SEE CLEARLY NOW Johnny Nash, Epic 45-10902 (CBS) (Cayman, ASCAP)	7
7	7	4	7	CITY OF NEW ORLEANS Arlo Guthrie, Reprise 1103 (Kama Rippa/Turnpike Tom, ASCAP)	11
8	9	12	16	GOODTIME CHARLEY'S GOT THE BLUES Danny O'Keefe, Signpost 70006 (Atlantic) (Cotillion/Road Canon, BMI)	8
9	10	10	12	WE CAN MAKE IT TOGETHER Steve & Eydie, MGM 14383 (Kolob, BMI)	9
10	13	23	36	I'D LOVE YOU TO WANT ME Lobo, Big Tree 147 (Bell) (Kaiser/Famous, ASCAP)	4
11	11	14	15	IT'S A MATTER OF TIME/BURNING LOVE Elvis Presley, RCA 74-0769 (Gladys, ASCAP/Combine, BMI)	9
12	12	13	13	I BELIEVE IN MUSIC Gallery, Sussex 239 (Buddah) (Screen Gems-Columbia/Songpainter, BMI)	10
13	20	24	34	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	12
14	15	21	24	USE ME Bill Withers, Sussex 241 (Buddah) (Interior, BMI)	7
15	4	2	1	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	19
16	18	18	18	SPEAK TO THE SKY Rick Springfield, Capitol 3340 (Binder/Porter, ASCAP)	8
17	16	8	11	SATURDAY IN THE PARK Chicago, Columbia 4-45657 (Big Elk, ASCAP)	10
18	14	9	9	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 329B9 (MCA) (Leeds, ASCAP)	11
19	21	22	24	I'LL MAKE YOU MUSIC Beverly Bremers, Scepter 12363 (Dramatis, BMI)	6
20	23	29	40	WEDDING SONG (There Is Love) Petula Clark, MGM 14431 (Public Domain)	4
21	22	25	26	APRES TOI (Come What May) Paul Mauriat, Verve 10682 (MGM) (Intersong U.S.A./Chappell, ASCAP)	6
22	24	26	30	WHY Donny Osmond, MGM 14424 (Debmart, ASCAP)	5
23	17	11	3	PLAY ME Neil Diamond, Uni 55346 (MCA) (Prophet, ASCAP)	11
24	29	34	38	DANCE, DANCE, DANCE New Seekers, Elektra 45806 (Cotillion/Broken Arrow, BMI)	4
25	26	27	29	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	6
26	28	31	35	LOVING YOU HAS JUST CROSSED MY MIND Sam Neeley, Capitol 3381 (Seven Iron, BMI)	5
27	27	32	33	DON'T EVER BE LONELY (A Poor Little Fool Like Me) Cornelius Brothers & Sister Rose, United Artists 50954 (Unart/Stage Door, BMI)	5
28	30	35	—	SING A SONG/MAKE YOUR OWN KIND OF MUSIC Barbra Streisand, Columbia 4-45686 (Jonico/ASCAP/Screen Gems-Columbia, BMI)	3
29	—	—	—	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	1
30	36	—	—	THE PEOPLE TREE Sammy Davis, Jr., MGM 14426 (Taradan, BMI)	2
31	32	36	37	HAPPIER THAN THE MORNING SUN B.J. Thomas, Scepter 12364 (Black Bull/Stein & Van Stock, ASCAP)	4
32	—	—	—	SUMMER BREEZE Seals & Crofts, Warner Bros. 7606 (Dawn Breaker, BMI)	1
33	33	38	39	PARADISE Jackie DeShannon, Atlantic 2895 (Cotillion/Sour Grapes, BMI)	4
34	34	—	—	SMOKE GETS IN YOUR EYES Blue Haze, A&M 1357 (T.B. Harms, ASCAP)	2
35	35	37	—	LOVE SONG Peggy Lee, Capitol 3439 (Blue Seas/Jac, ASCAP)	3
36	37	—	—	AMERICAN CITY SUITE Cashman & West, Dunhill 4324 (Blandingwell, ASCAP)	2
37	38	39	—	CANTA LIBRE Al Martino, Capitol 3444 (Prophet, ASCAP)	3
38	39	—	—	TIME AND LOVE Jackie & Roy Kral, CTI 11 (Knollwood, ASCAP)	2
39	40	40	—	THEME FROM "THE MANCINI GENERATION" Henry Mancini, RCA 74-0756 (Southdale, ASCAP)	3
40	—	—	—	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incense, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 10/21/72

Classical Music

RCA Bows Symphonic Work in 4-Channel

NEW YORK—RCA Records last week recorded the world premiere of Shostakovich's new Fifteenth Symphony by the Philadelphia Orchestra conducted by Eugene Ormandy, and will rush it into release later this month as its first full symphonic work recorded in compatible, discrete channel sound.

It is the third Quadradisc to be released featuring the sound of the Philadelphia Orchestra. This will be the third consecutive new symphony by Dmitri Shostakovich,

currently Russia's leading composer, to be premiered in this country by the Philadelphia Orchestra and Eugene Ormandy and to be premiered in the U.S. on records by RCA Red Seal.

Max Wilcox produced the album for RCA and the engineer on the recording sessions was Paul Goodman. The recording is being released simultaneously as a discrete 4-channel disk, a discrete 4-channel Q8 cartridge tape, a regular Stereo 8 cartridge tape and as a stereo cassette.



VIOLINIST Joseph Szigeti, right, was presented an advance copy of Columbia Records' special six-record set, "The Art of Joseph Szigeti," during the Prix Mondial du Disque ceremony at Montreux Switzerland. Peter de Rougemont, left, vice president of European Operations for CBS Records International, made the presentation. The set was just released in the U.S. to honor the artist's 80th birthday.

Jazz, Symphony Meet In 'Integrated' Concert

NEW YORK—Jazz and symphonic music came full circle at the Sept. 29 concert in Dallas at McFarlin Auditorium which headlined Woody Herman and his Thundering Herd and the Dallas Symphony Orchestra under the direction of Anshel Brusilow. It marked the first time a major jazz orchestra was integrated into one musical body with a symphony orchestra to play music specifically written for the two groups. Previously, symphonies have worked in conjunction with other bands or rock groups, but as separate groups.

The two combined orchestras, totaling 101 musicians played a range of compositions written by Alan Broadbent, the New Zealand born arranger and composer for the Herman Herd. The highlight of the concert was Broadbent's composition, "Variations on a Scene," and also featured his other works "Where Do We Go From Here," "The Children of Lima," and "Two Face."

The concert was worked out after months of planning between Anshel Brusilow and Woody Her-

man and his manager, Hermie Dressel.

This was not the first time that Herman has dipped into the symphonic scene. In 1945 at Carnegie Hall, Woody Herman's band came under the baton of Igor Stravinsky, performing "Ebony Concerto," a piece written especially by Stravinsky for the Herman band.

Classical Orch. Pay Hike

LOS ANGELES—Los Angeles Philharmonic members have won salary increases and an employer-financed pension fund as a result of a three-year pact negotiated by the Musicians Union Local 47.

Minimum salaries increase from the present \$275 a week to \$290 for the first year; \$305 the second and \$330 the third year. The first year provides for 46 weeks of work plus a five-week paid vacation. The second year the Southern California Symphony Hollywood Bowl Assn. provides 46 weeks employment and a six-week paid vacation. The third year guarantees 45 weeks of work and seven paid vacation weeks.

Under the new contract, the pension fund will be completely employer financed with increases each succeeding year. Previously, orchestra members financed their pension fund by a 3 percent deduction in their salary check.

Monies withheld for the past 11 years will be returned in a lump-sum payment, plus interest as a tax-free sum.

Gisela May In N.Y. Date

NEW YORK—Brecht-Weill interpreter Gisela May is appearing at the Village Gate from Oct. 5 to Oct. 21. The Deutsche Grammophon artist is returning to America after a successful tour of the States last spring.

Miss May, who is a member of the East Berliner Ensemble, the company Weill and Brecht composed for, has concertized widely and has been heard in this country on the Deutsche Grammophon recording of the Brecht-Weill "The Seven Deadly Sins," winner of a Grand Prix du Disque.

She presents a program of both German and English versions of Weill-Brecht songs, including selections from "The Threepenny Opera," "Mother Courage," "The Seven Deadly Sins" and other Brecht-Weill collaborations.

Gold Medal To Horowitz

NEW YORK—Vladimir Horowitz was honored recently by the Royal Philharmonic Society in London, which awarded him the organization's highest honor, the gold medal.

Although the Society considers possible recipients each year, it does not necessarily make the award annually, as a unanimous decision must be reached by the Committee. The last award was made to Russian cellist Mstislav Rostropovitch in 1970, and recent

awards went to Zoltan Kodaly in 1967 and Pierre Montreux in 1963.

The Russian-born pianist has recently made a number of new recordings for Columbia Masterworks. Horowitz' most recent venture was a recording of works by Chopin, and is soon to release an all-Scriabin album.

Past winners included Brahms, Richard Strauss, Rachmaninoff, Elgar, Delius, Beecham, Casals, Paderewski and Kreisler.



LAUNCHED at a Press reception at Hof, near Salzburg is the new Deutsche Grammophon complete recording of "The Barber Of Seville." The party, at the home of Wolfgang Siegling (classical marketing manager for Polydor), included artists appearing on the recording: conductor Claudio Abbado, Teresa Berganza and Hermann Prey, as well as Salzburg Festival officials. Plans include Bartok's "Piano Concertos No. 1 and 2," the violin concertos by Mendelssohn and Tchaikovsky and orchestral works by Brahms and ballet music by Stravinsky. Left to right: Dr. Friedrich Gehmacher (Salzburg Festival board of directors); Claudio Abbado; Dr. Gerhard Wimberger (Salzburg Festival board of directors); Austrian critic Hermann Schonegger.

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Soul Sauce

**BEST NEW SINGLE
OF THE WEEK:**

**"CORNER OF
THE SKY"
JACKSON 5
(MOTOWN)**

**BEST NEW ALBUM
OF THE WEEK:**

**"I'M STILL IN
LOVE WITH YOU"
AL GREEN
(HI)**

By JULIAN COLEMAN

As part of a European concert tour which is also designed to promote his "Super Fly" soundtrack album, Curtis Mayfield has been booked into the new Hard Rock Arena in Manchester, England Nov. 3. Meanwhile this week the soundtrack album on Mayfield's own Curtom Records label hit number 1 on the top 200 album chart. A follow-up album will be done if and when a sequel is made.

Music of Black America is a new course offering this fall in the Ethnic Studies Program at the University of Texas. Miss Irelene Swain teaches the course which is open to all students without prerequisite. It will survey black music from its origins in colonial America to the present. Recordings and live performances will be integral to the course, which aims to increase the general awareness of Americans of the Black contribution to their culture.

Metromedia Producers Corp. has signed actor-director Patrick McGoochan to direct the feature film, "Catch My Soul," it was announced by Charles W. Fries, executive vp in charge of production, who is also executive producer on the film. The feature, rolling in Santa Fe, N.M., stars Richie Havens, Lance Le Gault, Season Hubley and Tony Jo White. Also starring are Tina Turner and Susan Tyrrel.

BITS AND PIECES:

News from the Jerry Butler Workshop/Chappell Music—the signing of Mikki Farrow, their first female writer, and a new single disc from Billy Bulter, "Now You Know," on Pride Records. . . . Bob Heller Enterprises has set a series of concerts this season at colleges, starring such artists as Bill Cosby, Johnny Otis Show, Stevie Wonder, Gideon & Power, the Crusaders and Richie Havens. . . . Winfield Parker coming up with a soul reading of Mac Davis' "Baby Don't Get Hooked on Me" on GSF. . . . West African group Osibisa currently on their third U.S. concert-nitery tour is represented on the charts with its new Decca album, "Heads." . . . PUSH EXPO cited as

(Continued on page 35)

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Billboard SPECIAL SURVEY for Week Ending 10/21/72

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	I'LL BE AROUND/HOW COULD I LET YOU GET AWAY Spinners, Atlantic 2904 (Bellboy/Assorted, BMI/Bellboy, BMI)	10	26	30	IF YOU LET ME Eddie Kendricks, Tamla 54222 (Motown) (Jobete/Stone Agate, BMI)	6
2	2	USE ME Bill Withers, Sussex 241 (Buddah) (Interior, BMI)	8	27	31	A LONELY MAN Chi-Lites, Brunswick 55482 (Julio-Brian, BMI)	4
3	3	FREDDIE'S DEAD (Theme From "Super Fly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	11	28	29	STOP DOGGIN' ME Johnnie Taylor, Stax 0142 (Groovesville/East/Memphis/Conquistador, ASCAP)	5
4	4	GOOD FOOT, Part 1 James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	11	29	32	DON'T EVER BE LONELY Cornelius Brothers & Sister Rose, United Artists 50954 (Unart/Stagedoor, BMI)	4
5	6	BEN Michael Jackson, Motown 1207 (Jobete, BMI)	10	30	35	GUILTY Al Green, Bell 45-258 (Toasted/Screen Gems-Columbia, BMI)	5
6	7	WOMAN DON'T GO ASTRAY King Floyd, Chimneyville 443 (Cotillion) (Malaco-Roffignac, BMI)	9	31	36	IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair) Laura Lee, Hot Wax 7207 (Buddah) (Gold Forever, BMI)	3
7	5	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	15	32	39	THAT'S HOW LOVE GOES Jermaine Jackson, Motown 1201 (Jobete, ASCAP)	4
8	8	(It's The Way) NATURE PLANNED IT Four Tops, Motown 1210 (Stone Agate, BMI/Jobete, ASCAP)	7	33	43	I'M STONE IN LOVE WITH YOU Stylistics, AVCO 4603 (Bellboy/Assorted, BMI)	2
9	10	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	15	34	34	HOW CAN YOU MEND A BROKEN HEART Spoonbread, Stang 7043 (All Platinum) (Casserole/Warner/Tamerlane, BMI)	5
10	11	ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King) (Fort Knox-Nattahnam, BMI)	8	35	45	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	2
11	9	MY MAN IS A SWEET MAN Millie Jackson, Spring 127 (Polydor) (Gaucho/Belinda, BMI)	12	36	37	ENDLESSLY Mavis Staples, Volt 01052 (Vogue, BMI)	6
12	17	WHY CAN'T WE BE LOVERS Holland Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	7	37	40	KEEP ON RUNNING Stevie Wonder, Tamla 54223 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	4
13	13	HONEY I STILL LOVE YOU Mark IV, Mercury 73319 (Alga/Johnson-Hammond, BMI)	10	38	—	I LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway, Atco 6903 (Sea Lark, BMI)	1
14	24	BABY SITTER Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	5	39	46	INNOCENT TIL PROVEN GUILTY Honey Cone, Hot Wax 7208 (Buddah) (Gold Forever, BMI)	2
15	16	FOOL'S PARADISE Sylvers, Pride 1001 (MGM) (Lion's Tracks, BMI)	8	40	48	I JUST WANT TO BE THERE Independents, Wand 11249 (Scepter) (Our Children's/Mr. T/Cherita, BMI)	2
16	14	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	16	41	12	(Win, Place Or Show) SHE'S A WINNER Intruders, Gamble 672 (Assorted, BMI)	10
17	18	SWEET CAROLINE Bobby Womack & Peace, United Artists 50946 (Stonebridge, ASCAP)	9	42	22	TOAST TO THE FOOL Dramatics, Volt 4082 (Conquistador, ASCAP/Groovesville, BMI)	10
18	19	SLAUGHTER (Theme From "Slaughter") Billy Preston, A&M 1380 (Irving/Web, BMI)	6	43	—	ON AND OFF, Part 1 Anacostia, Columbia 4-45685 (McCoy, BMI)	1
19	23	SLOW MOTION, Part 1 Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	7	44	44	PEACE IN THE VALLEY Persuaders, Win or Lose 225 (Cotillion) (Cotillion, BMI)	2
20	20	MY MIND KEEPS TELLING ME Eddie Holman, GSF 6873 (Namloh, BMI)	7	45	50	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incense, BMI)	2
21	15	(They Long To Be) CLOSE TO YOU Jerry Butler featuring Brenda Lee Eager, Mercury 73301 (U.S. Songs/Blue Seas/Jac, ASCAP)	13	46	42	MY DING-A-LING Chuck Berry, Chess 2131 (Isales, BMI)	4
22	25	DEDICATED TO THE ONE I LOVE Temprees, We Produce 1808 (Stax) (Trousdale, BMI)	5	47	41	MAY THE BEST MAN WIN Ollie Nightengale, Pride 1002 (MGM) (Butler/Chappell, ASCAP)	5
23	38	IF YOU DON'T KNOW ME BY NOW Harold Melvin & the Blue Notes, Phil. International 3520 (CBS) (Assorted BMI)	2	48	—	I CAN SEE CLEARLY NOW Johnny Nash, Epic 5-10902 (CBS) (Cayman, ASCAP)	1
24	21	GUESS WHO B.B. King, ABC 11330 (Michele, BMI)	7	49	—	THANKS I NEEDED THAT Glass House, Invictus 9229 (Capitol) (Gold Forever, BMI)	1
25	33	A MAN SIZED JOB Denise LaSalle, Westbound 206 (Chess/Janus) (Ordena/Bridgeport, BMI)	3	50	—	MISTY BLUE Joe Simon, Sound Stage 7 1508 (CBS) (Talfont, BMI)	1

Vox Jox

• Continued from page 23

edy, etc. Lund points out that Vernon is going to WJR, Detroit, and he lost Don Imus to WNBC in New York (a \$100,000 job), "so this has to be the greatest stepping stone in radio." Station is managed by Jack Thayer, one of the best men in radio. . . . Bob Swanson is the new music director of KEX, Portland, Ore., replacing Jim Hollister. Swanson has rebirthed the old KEX "poty" award (promoter of the year) to the record promoter giving the station the best service. He's also reinstating the "rap" award (Really Awful Promoter). I think the first award is a good idea, but the second award is a little crass. When a

radio station builds up a rapport with local promotion forces, there's no call for such an award. And more cases than now, the fault for not building such a rapport can be laid at the feet of the radio station. Treat promotion people with dignity and they'll treat you the same way . . . and give you damned good service. Swanson thus receives this month's Purple Toadstool Award.

★ ★ ★

Bill Wilkins, acting music director and swing man at WKYC in Cleveland, is looking. (216) 245-7660. . . . Giving up the ghost, in more ways than one, KVOV, Las Vegas, has switched to a format using old radio shows such as Fibber McGee and Molly, the

Lone Ranger, etc. In between the old shows, the radio station features comedy albums. Cy Newman is owner. Shows were obtained via Charles Michalson, New York; and J.D.M. Productions and Command Productions somewhere in California. The station had featured a soul format. . . . Ed Hartly is now doing the all-night show on WWDC, Washington. . . . Jack Hayes, currently doing part-time MOR work at KOA, Denver, is seeking full-time Top 40 or progressive work. (303) 266-1921. . . . Andy Kaye, who'd been with KOAK, Red Oak, Ia., is now with KBIZ, Ottumwa, Ia. Station is MOR days, Top 40 at night. Staff includes Chuck Conger 5-9 a.m.,

(Continued on page 35)

Billboard SPECIAL SURVEY for Week Ending 10/21/72

BEST SELLING
Billboard **Soul LP's**

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	SUPERFLY Curtis Mayfield/Soundtrack, Curtom CRS 8014 ST (Buddah)	2	25	22	UNDERSTANDING Bobby Womack, United Artists UAS 5577	2
2	2	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	2	26	26	BUMP CITY Tower of Power, Warner Bros. BS 2616	2
3	4	BACK STABBERS O'Jays, Philadelphia International KZ 31712 (CBS)	2	27	24	THERE IT IS James Brown, Polydor PD 5028	2
4	5	BEN Michael Jackson, Motown M 755 L	2	28	28	SOUL CLASSICS James Brown, Polydor SC 5401	2
5	3	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	2	29	30	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	2
6	6	JERMAINE Jermaine Jackson, Motown M 752 L	2	30	29	FIRST TAKE Roberta Flack, Atlantic SD 8230	2
7	10	NATURE PLANNED IT 4 Tops, Motown M 748 L	2	31	33	FLYING HIGH TOGETHER Smokey Robinson & the Miracles, Tamla T 318 L (Motown)	2
8	7	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	2	32	32	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	2
9	14	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (CBS)	2	33	34	CHICAGO V Chicago, Columbia KC 31102	2
10	8	LONDON SESSIONS Chuck Berry, Chess CH 6002	2	34	36	THINK (About It) Lyn Collins, People PE 5602 (Polydor)	2
11	12	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko KOS 2202 (Stax/Volt)	2	35	31	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	2
12	13	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TNS 3009 (Buddah)	2	36	35	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	2
13	16	CORNELIUS BROS. & SISTER ROSE United Artists UAS 5568	2	37	38	AL GREEN Bell 6076	2
14	9	A LONELY MAN Chi-Lites, Brunswick BL 75479	2	38	39	MUSIC IS THE MESSAGE Kool & the Gang, Delite DE 2011	2
15	11	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	2	39	45	LOVEMEN Temprees, We Produce XPX 1901 (Stax/Volt)	2
16	19	BITTER SWEET Main Ingredient, RCA LSP 4677	2	40	40	THE BEST OF OTIS REDDING Atco SD 2-801	2
17	17	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	2	41	37	SHAFT Isaac Hayes/ Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	2
18	23	I'LL PLAY THE BLUES FOR YOU Albert King, Stax STS 3009	2	42	44	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (CBS)	2
19	20	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308	2	43	—	GREATEST HITS Chi-Lites, Brunswick BL 754184	1
20	21	ALL THE KING'S HORSES Grover Washington, Jr., Kudu KU 07 (CTI)	2	44	41	STYLISTICS Avco AV 33023	2
21	15	UPENDO NI PAMOJAS Ramsey Lewis Trio, Columbia KC 31096	2	45	46	LOVE, PEACE & SOUL Honey Cone, Hot Wax HA 713 (Buddah)	2
22	18	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	2	46	43	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	2
23	27	GUESS WHO B.B. King, ABC ABCX 759	2	47	49	SPREAD THE WORD Persuasions, Capitol ST 11101	2
24	25	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	2	48	42	CRUSADERS 1 Crusaders, Blue Thumb BTS 6001 (Famous)	2
				49	50	RARE HENDRIX Jimi Hendrix, Trip TLP 9500	2
				50	—	HEADS Osibisa, Decca DL 7-5368 (MCA)	1

Soul Sauce

• Continued from page 34

the nation's greatest gathering of Black talent. . . . Joe Simon's "Misty Blue" continues to soar as a big pop record in Detroit and New Orleans going top 5 in both markets. . . . Disk to watch carefully: "Your Love Puzzles Me" by the California Girls on Al Cleveland's new Doorway label. . . . The Sims Twins who had the hit "Soothe Me" in the sixties are back with one called "Shake It On Up" on Specialty.

NEW AND ACTION ALBUMS:

Chi-Lites, "Greatest Hits," (Brunswick); Temprees, "Lovemen," (We Produce); Harold Melvin & The Blue Notes, "I Miss You," (Philadelphia International); Albert King, "I'll Play the Blues for You," (Stax); Luther Ingram, "If Loving You Is Wrong I Don't Want To Be Right," (Koko); Jermaine Jackson, "Jermaine," (Motown); Grover Washington Jr. "All the Kings Horses," (Kudu); "Candi Staton," (Fame); Fatback Band, "Let's Do It Again," (Perception); Persuasions, "Spread the Word," (Capitol); Nite-Lites, "Different Strokes," (RCA); Memphis Slim, "Right Now," (Trip).

OCTOBER 21, 1972, **BILLBOARD**

Vox Jox

• Continued from page 34

Clare Stone until 1 p.m., Lance Rensud 1-3 p.m., Tim Tayloer 3-6 p.m., and Kaye 6-midnight.

★ ★ ★

Mickey Robinson, WAML, Laurel, Miss., writes that he's working with Jones & Associates, Trussville, Ala., on a three-hour weekly syndicated show. Stations wishing a demo tape can obtain one by sending their local rate card to Jones & Associates, Route 2, Box 52E, Trussville, Ala. 35173. . . . Bill (Jack Lannon) Parris is the new music director of WINX, Rockville, Md., a suburb of Washington. . . . Scott Hendricks, KTIX, Pendleton, Ore., reports that the station has three hams—program director Allan Boyd, himself, and Tom Bingham. Lineup also includes Don Maxwell and Don

(Continued on page 44)

What's Happening

• Continued from page 26

EAST—New York—WAER-FM, Syracuse U., Syracuse, Tony Yoken reporting: "Rising," (LP), Mark-Almond, Columbia; "Nuggets, Artifacts From The Psychedelic Era," (LP), Various Artists, Elektra; "Lights Out: San Francisco," (LP), Voco, Blue Thumb. . . . WRCU-FM, Colgate U., Hamilton, Rich Ferdinand reporting: "Class Clown," (LP), George Carlin, Little David; "Close To The Edge," (LP), Yes, Atlantic; "Solomon's Seal," (LP), Pentangle, Reprise. . . . WNTC, State U. College at Potsdam, Lee Maisler reporting: "On The Road Again," Jerry LaCroix, Epic; "Oh Can You Tell Me," Batdorf & Rodney, Asylum; "Garden Party," Rick Nelson, Decca. . . . WOOR, S. U. C. at Oswego, John Krauss reporting: "Memphis Menu," (LP), Jose Feliciano, RCA; "Expectations," (LP), Keith Jarrett, Columbia; "Carney," (LP), Leon Russell, Shelter. . . . WLHC, Lehman College, Bronx, Terry Raskyn reporting: "Go All The Way," Raspberries, Capitol; "Trilogy," (LP), Emerson, Lake & Palmer, Cotillion; "Spread The Word," (LP), The Persuasions, Capitol. . . . WRCC, Rockland Community College, Suffern, Neil Monastersky reporting: "Live," (LP), Rory Gallagher, Polydor; "Smokin' O. P.'s," (LP), Bob Seger, Palladium/Warner; "Election Year Rag," Steve Goodman, Buddah. . . . Pennsylvania—WRCT, Carnegie-Mellon U., Pittsburgh, Brad Simon reporting: "Heads," (LP), Osibisa, Decca; "Can't Buy A Thrill," (LP), Steely Dan, ABC; "Why Dontcha," (LP), West, Bruce & Laing, Columbia. . . . WLRN, Lehigh U., Bethlehem, John L. Eckenrode reporting: "Listen To The Music," Doobie Brothers, Warner Bros.; "Rock And Roll Soul," Grand Funk Railroad, Capitol; "Of A Simple Man," (LP), Lobo, Big Tree.

MARKETPLACE

• Continued from page 52

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Pacific Stereo: Retail Catalyst

By EARL PAIGE

CHICAGO—The management of the newest hi-fi component chain to invade this market isn't worried about the recent proliferation of outlets here (see separate story). The firm, Pacific Stereo, made a careful study of the area and decided it was undeveloped, at least for its purposes. And as Tom Andersen, co-founder of the California-based CBS Records subsidiary put it, "We tend to expand a market, rather than compete for business that is already there."

Andersen, who with C. T. Heist, took over a wholesale electronics parts business in 1960 and built it into a 17-store hi-fi component chain, said he thought the estimate of Chicago being a \$25 million annual market for components may be fairly accurate. It was not his figure but one that is bantered around a lot right now. He said plans already call for probably four more Pacific Stereo outlets here. Company officials have previously talked about expanding to New York.

Here for the official opening of the Oak Lawn store along with Art Rivel, vice president retail distribution and audio products, CBS Records, Andersen made it clear that Pacific Stereo carves out its own niche. In this respect, Rivel said there is no worry over the vertical nature of CBS now owning a retail components chain because Pacific Stereo doesn't carry CBS's Masterwork brand or even lines

(Continued on page 37)

GRT's Bonetti—Sophistication Of Licensing

By BOB KIRSCH

LOS ANGELES—The continuing disappearance of the non-exclusive license, less speculative advances from tape duplicators to record firms and greater sophistication in licensing pacts—these are some of the major changes in licensing that have taken place over the past several years, says Tom Bonetti, president of GRT Music Tapes, a division of GRT Corp.

Bonetti also discussed some of the changes and progress his firm has made during the past 18 months, mentioned some forthcoming ventures into the non-music field and spoke of some of the problems in licensing.

"I think the most significant change in licensing over the past

(Continued on page 39)

Chicago Retail Hub: Push on Tape, Hi-Fi

By ANNE DUSTON

CHICAGO—The highly competitive consumer electronics market here is the scene of many sales of both software and hardware with the opening of yet three more electronic stores Oct. 6.

Only recently, McKenna Industries, locally based chain, bowed its 10th outlet (Billboard, Aug. 26), and like the others, features both software and equipment. Play Back, in the market with 25 outlets and projecting a total of 36 by Thanksgiving, is carrying tapes and disks in all stores, according to Tony Dalesandro, manager, Musical Isle of America, which racks the chain. Now, Pacific Stereo, CBS-owned, Calif.-based chain, is here.

Dalesandro said: "I can remember four years ago when there were just a few hi-fi stores here and now it's one of the most com-

petitive markets in the country."

Pacific Stereo opened the first of six planned stores in Oak Lawn with a big "pre-grand" opening sale. Other locations soon to be opened are in Evanston, Near North, Lombard, Niles and Oak Park. Olson is celebrating the grand opening of two new stores, in Downers Grove and Hoffman Estates, for a total of seven stores for the chain that already has two Chicago locations, and stores in Morton Grove, Melrose Park and Evergreen Park.

Features of Pacific Stereo's sale included trained salesmen who are required to pass a test in stereo componentry, self-operated demonstration equipment, and a "rain-check" on advertised prices if the equipment is sold out. Give-aways include Koss and Superex stereophones, Garrard Zero-100 record players, Stanton 681E cartridges, TEAC A-24 cassette tape deck, Koss four-channel headset, and five complete music systems in the \$400 to \$1,500 price range.

Dolby Push

Dolbyized equipment is being promoted by both Pacific Stereo and Tech hi-fi. Tech hi-fi arranged for experts from Advent to demonstrate and answer questions on the Advent Model 201 Dolby cassette recorder, the Dolby noise reduction system, and high energy chromium dioxide tape at the Oak Street and Addison location, with refreshments available. Five demonstrations were held on each of two days. Other Tech locations are in New Town and Downers Grove.

Pacific Stereo offered a TEAC AN-50 Dolby noise reduction unit with cassette recorder deck for \$149.50, claiming a savings of \$94.50. Other sale items included an Ampex ACP-8 car stereo player with fast forward and track indicator light, reduced to \$39.95 from \$69.95; and in software, low noise Memorex tape in 7-inch, 1,800-foot size, for \$1.99.

Olson's grand opening sale, with sale items available at the other locations, included 50 percent off on diamond needles; an Aiwa car stereo 8-track/cassette player for \$66.66; and an Akai open-reel deck, model X-165D with erase, playback and bias heads, instant stop-pause controls, and automatic shut-off, for \$199.99, from a \$269.95 list price. Hours at the new stores are 9-9 daily, and 11-5 Sundays.

Night Openings

A Realistic 4-channel 8-track system 14-4001 was offered at \$70 off list by Allied Radio Stores, Inc., at the Oak Park and Hillside stores during a massive "Moonlight Madness" sale at 11 locations. A special item at the Skokie store was an Ampex auto change stereo cassette system with micro 95 record/player and two 14-6089 speakers, at \$120 off list. Other Allied stores participating were Western Avenue, Northside, Southside, Mount Prospect,

(Continued on page 37)

EVR Dims But Keeps Boosters

By RADCLIFFE JOE

NEW YORK—The problem-plagued EVR TV cartridge system, made a well-received appearance at the recent Video Publishing Year 111, despite widely circulated rumors that all is not well with this Dr. Goldmark brain child.

The unit was shown by the Hitachi Corp., and is expected to be offered to the U.S. market in 1973 at a cost of about \$850.

Earlier, at the VidExpo '72 Convention, the Mitsubishi Co., another EVR licensee, also demonstrated its system in this country, with the hope of launching a comprehensive marketing and merchandising program in the near future.

However, despite the rallying cries which have been coming from the Hitachi and Mitsubishi camps; and the continuing assurance from U.S. based Motorola Systems, that it still pledges its support to EVR, well-informed sources stress that no immediate cure seems possible for EVR's ills.

Behind the scene in the Japanese camp a huddle has developed to decide what should be done about the ailing system. It is no secret that development of the planned EVR duplicating center in Japan has slowed virtually to a stop, and that as a result, output estimations are way off.

Only EVR processing plant now operative is at the EVR Partnership's facilities in Basildon, Eng-

(Continued on page 39)

Ampex Drops Instavideo

Story on page 37



CATALOG showroom layout of two NABS outlets shows display of software with hardware.



Delaware Valley Assn. Rips 'Q,' Wattage

By MAURIE H. ORODENKER

PHILADELPHIA — "Four-channel stereo" or "Quadraphonic Sound"—"call it what you will"—finds no receptive ear among the 14 key audio specialists who make up the High Fidelity Dealers Association of Delaware Valley. Not only are the dealers rejecting the system, but they are also going out of their way to advise customers to pass it by. There's also a long-standing peeve against the manufacturers on wattage ratings as well.

As an association, the stand against 4-channel stereo systems is based on three primary factors. First of all, said an association spokesman, manufacturers are promoting a product which has only limited use—pointing out that there has been very little "software" available, with very few four-channel recordings and tapes, and very few, if any, four-channel broadcasts.

Secondly, there has been and still remains a great deal of confusion among manufacturers as to just which four-channel system is the best. In their rush to market the "new" product and hype sales, manufacturers have introduced three different four-channel systems, none of which was compatible with the other. As a result, the association contends, if the industry finally settles on one system as a standard, as was done in the case of color television, dealers claim that two-thirds of four-channel equipment customers will find themselves with the "wrong" system.

And finally, there is considerable doubt among many retailers that customers really want four speakers in their homes or would want to double their cost in speakers to listen to a limited amount of four-channel recorded programs.

The association emphasizes the fact that its retailer members are not opposed to innovation in

sound equipment. However, they feel that the manufacturers owe it to the buying public to select one system or the other before asking specialty retailers to put their reputations on the line.

The retailers feel that the introduction of four-channel stereo in its present confusing forms went against their purpose of organization several years ago—that of protecting their reputations in the industry as specialty merchants selling only the best in stereo equipment.

As a result, retailers advise customers to wait until the manufacturers have "put their houses in order" before investing in four-channel systems. They contend they would have been swamped with complaints of long-time stereo customers had they purchased systems during the past year.

Wattage

When it comes to standardization, the association is also concerned over the continual failure of manufacturers to settle on one, standard set of wattage rating methods. For several years now, local dealers have been advising the stereo buying public to ignore wattage claims on equipment.

According to the dealers, the misleading wattage standards used by manufacturers has hurt sale of stereo components and increased the incidences of complaints about equipment from customers that the equipment purchased does not perform up to wattage standards.

Membership of the association includes Barnett Bros., Bryn Mawr Radio & TV, Heathkit Electronic Center, Hi-Fi Studio Music Box, Rec Electronics, Radio 437 Store, Penn Electronics, Sound Systems Co., Roslyn Sound, Radio Electric, Sound Service, Inc., Soundex Electronics of Willow Grove, Static Electronics and Soundex Electronics Co. of Ardmore.

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To Plug Tape Lists At U.K. Audio Fair

By RICHARD ROBSON

LONDON—Several record and tape companies will again be exhibiting product at this year's Audio Fair Oct. 24-28 at Olympia. The displays in all cases will be confined almost exclusively to cassettes and cartridges because there is a general feeling among manufacturers that, from the trade point of view particularly, it is better to promote tapes than records at the Fair.

Explained Shaun Greenfield, product manager for RCA, which will be taking a stand for the second year running: The fair attracted a lot of audio dealers who are probably not interested in records but could be potential tape dealers. We feel that the show is a good opportunity to introduce them to the RCA tape catalog and hopefully open new accounts."

RCA's stand will occupy an area of about 440 square feet and has been designed to display the firm's catalog of cassettes and cartridges. There will also be demonstration equipment on the stand to enable visitors to listen to tapes. Apart from a couple of Moog LP's, the display will not include any records.

Precision Tapes' stand will occupy an area of more than 1,000 square feet. On display will be a large range of Precision cassettes

and cartridges together with a selection of blank tapes and accessories such as carry cases and head cleaners. There will be a demonstration room fitted out with both cassette and cartridge playback equipment, wall charts showing the inside of cassettes and cartridges and a demonstration film. Like last year, Precision is hoping to arrange visits to the stand by personalities and artists.

Although Decca Records will not be having a stand of its own, the firm's tape marketing manager Graham Smith will be putting on a small display of software on the Deccasound stand which will be exhibiting the company's range of audio and tape equipment.

EMI, too, will be using its hardware and raw tape division's stand to promote cassettes and cartridges and will also have leaflets and displays of product on the Golding Audio and BSR stands. EMI tape marketing manager Barry Green said he is hoping to arrange some sort of special offer with BSR involving EMI tapes and the hardware firm's new 8-track cartridge home system which is being unveiled at the Fair.

Soho Records will again have a "shop" at the Fair where visitors will be able to buy items from an extensive stock of records and tapes.

Ampex Drops Its Instavideo TAC System

NEW YORK—The Ampex Instavideo TV cartridge system has become the first major casualty in the hotly contested TVC stakes. The unit, which first made its appearance on the videocassette scene about two years ago, is being dropped by the company in the latest shakeup of its massive reconstruction program.

In a terse statement from Charles A. Steinberg, vice president of Ampex Corp., and general manager of the Ampex Audio/Video department, the executive disclosed that a current assessment of the market for videocassette-type equipment, and the production costs, did not indicate that an adequate return could be realized on investment required.

However, informed sources close to the company reveal, that the company's recent search for U.S. licensees proved discouraging, and that talks with Magnavox (Billboard, Sept. 30) fell through when that company's own internal problems were brought to light.

Ampex is still very tight-lipped about the effect its latest move would have on its agreement with Toshiba of Japan. The company recently announced (Billboard, (Continued on page 40)

Pioneer Installation Centers

LOS ANGELES—Pioneer Electronics of America has made its first moves in establishing a chain of factory-owned car stereo installation centers, according to general sales manager Steve Solot.

Solot said the concept has been tested successfully for the past 90 days at a pilot facility in San Diego. A Los Angeles installation center is planned for later this month and centers are set for the

near future in San Francisco and New York.

"Pioneer will engage strictly in car stereo installation so as not to compete with its dealers in hardware sales," Solot said. He added he hopes this will solve a long-standing problem of where to have a car stereo installed.

Each installation center will also serve as a warranty service station for the maintenance and repair of Pioneer car stereos.

Retail Hub: Tape Push

• Continued from page 36

Oak Park, Park Forest, Norridge, Calumet City and Lombard. Sale hours were 6-12 Friday, and all day Saturday.

In software, Allied featured \$4.95 and \$5.95 Capitol stereo albums at 99 cents, and 40-minute blank cassettes for 79 cents.

Muscraft ran the gamut of electronic brands during an annual warehouse clearance, with special emphasis on receivers. Sale items included a Kenwood 3130 AM/FM 50-watt receiver reduced from \$219.95 to \$159.95; Scott stereo receivers, models 367 (120-watt), model 377 (160-watt) and model

387 (270-watt) sale priced at \$200, \$249 and \$279; a Sherwood FM stereo receiver S-8900 (225-watts) at \$266, reduced from \$399.95; and two Fisher 4-channel receivers, model 301 (140-watt) at \$100 off list, and model 601 (200-watt) at \$379, from a list price of \$599.

Muscraft offers 15-day trial on equipment, 60-day exchange privileges, and service in each of the five stores located Near North, Morton Grove, Oak Park, Beverly and Homewood.

Warshawsky & Co., who offer everything automotive in one store on State St., included a 6-watt micro-mini 8-track car tape unit at \$39.95 in a weekend sale.

Pacific Stereo Invades Ill.

• Continued from page 36

that compete in that area. Rivel, who said CBS searched the country for a suitable acquisition and is delighted with Pacific Stereo, said Masterwork is a mass market line.

As an indication of Pacific Stereo's marketing direction, Barry W. Taylor, retail store manager, Tom Collins, local manager, and Bob Schumacher, marketing liaison, led visitors through two simulated living room demonstration rooms—one with it priced \$200-\$1,000; the other with components \$1,000 and up. Despite all this expensive hardware around the rooms, patrons are encouraged to compare sets via a console with defeat switches (so no accidents occur). The console is equipped with a Thorens turntable, Phase Linear power amp, Harmon Kardon pre-amp and tuner and Shure arm.

There is yet another demonstration room for 4-channel. Pacific Stereo, though owned by the chief proponent of the matrix quadrasonic system, plays it right down the middle stocking Marantz, Harmon Kardon and Pioneer units that offer matrix, discrete and phase shift. Andersen, however, takes a hard line on 4-channel:

"The problem is with the software people, until they can agree and get behind one system, there can't be a resolution" (in matrix vs. discrete).

Among several facets Pacific Stereo believes make it distinctive, personnel like most to stress the strong service policy (three-year guarantee on labor; five years on parts; even a 90-day guarantee on used equipment) and the sales training program. Andersen said there are now 19 books potential salespeople must study; all must record a sales pitch that is graded by Pacific Stereo management; all must pass a rigid test (that many manufacturer reps would flunk, said Schumacher).

Andersen credits the chain's success as well from its launching of a national ad campaign in such magazines as Life, Time and Playboy. He had a hard word for manufacturers, too: "They haven't done much in institutional advertising, that's why we have had to step in." He said the greatest challenge in component retailing is "Removing the doubt and fear of the complexities of components. This is why one ad said we will pay the consumer \$5 if he can't hook up the set."

The chain has attempted to build a reputation of "not ripping off" customers. In this respect, normal list prices are not used. Instead, true selling prices are advertised. If a phonograph cartridge carries a "list" of \$50 but really sells at \$29.50, then it is discounted in a sale price from the \$29.50—not the higher price.

Andersen sees no particular problem launching the West Coast "image" of Pacific Stereo here. He said people no matter where, respect good equipment, imaginative advertising and display and competency in selling and servicing. The firm brought in Larry Fraley, Bill Clark and Mike Hennis in addition to Collins and Schumacher from the Coast and hired local personnel Ross Haymonn, Julius McAllister, William McVaid, Terry Tremblay, Dave Marinello, Steve Leist and James Mecklin.

All dress in the casual manner of California and are basically young—exactly the demographic image the firm is shooting for: people 20 to 35.

"Mr. Topp Tape" Says

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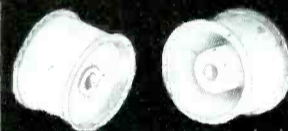


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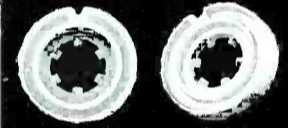
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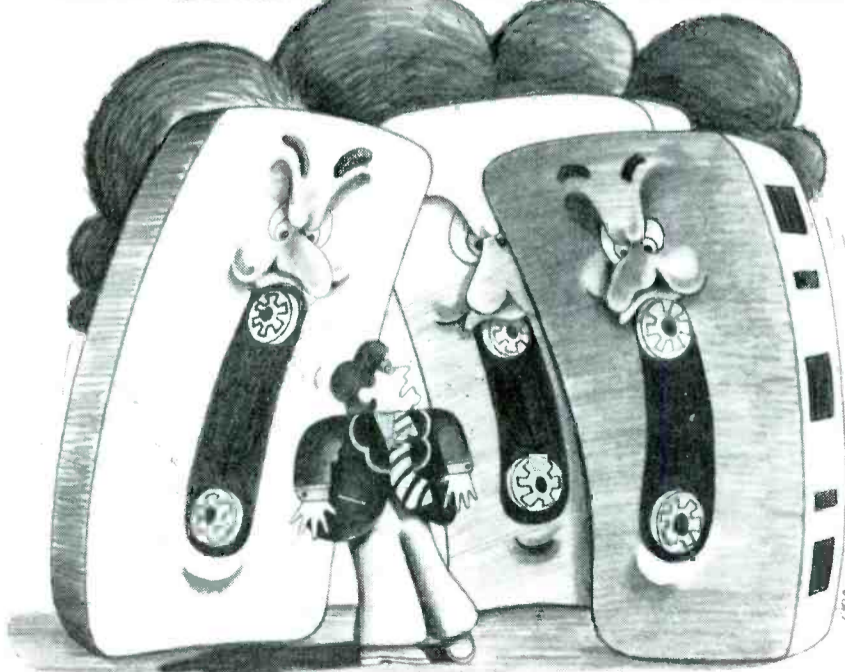
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SC-30	1.10	1.06	1.01
SC-30HE	1.43	1.39	1.32
SC-60	1.30	1.26	1.18
SC-60HE	1.62	1.58	1.49
SC-90	1.94	1.90	1.76
SC-90HE	2.51	2.47	2.23
SC-120	2.52	2.48	2.28
"Certron" Cassettes Assembled With Screws (in Norelco-type Plastic Box)			
C-30	.52	.48	.45
C-60	.62	.58	.55
C-90	.92	.88	.85
C-120	1.02	.98	.95

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Catalog Showroom Firms Find Consumer Electronics, Software Popular

By IRENE CLEPPER

MINNEAPOLIS—Catalog showroom firms have found consumer electronics to be a popular merchandise category. Curt Carlson, president Carlson Companies here,

which recently formed NABS, ranks electronics fourth among 10 categories. Software is also becoming important, according to both Carlson and Harold Roitenberg,

president. Modern Merchandising, yet another showroom firm in the burgeoning field.

Experts interviewed in a roundup here (Billboard, Oct. 14), esti-

mate showroom volume to hit \$3 billion in 1975 and to involve over 400 different operations.

Operation

Customers arrive at a showroom

about 90 percent pre-sold, Roitenberg says. "They study the catalog—which is about our only advertising medium—and they actually trade themselves up. We try harder every year to make the catalog better, especially the graphics, so that people can study and make good choices. The copy is carefully written so that the features of the good—better—best can be factually compared."

When the customer enters the showroom he has two choices: he can either browse around, looking at the merchandise, or he can go directly to a desk and make out his order, referring to a catalog, if he needs to, for the right stock number. He gives the order to the person at the order desk and, when his order arrives, via conveyor belt, to the pick-up counter, his name is called over the store's public address system. He then pays for it in cash, or charges it on Master Charge or Bank Americard. These arrangements were just made, within the month, at Modern Merchandising. Previously, except for business firms, the transactions with customers were all on a cash basis.

The Modern Merchandising stores are divided into two sections—will call and self service. Self service takes in such categories as beauty aids and toiletries, toys and sporting goods. Electronics, jewelry and small appliances are in will call. The difference is that in will call the items are displayed one-of-a-kind. The customer is free to look at them and consult a clerk for more explanation, but he cannot help himself. He has to make out an order form. In the self-service sections, the merchandise is arranged in multiples on the shelves and he can help himself and make his purchase through a check-out lane with a cash register at the end, just as in a standard retail establishment. Entry and exit to the self-service departments is by turnstile.

Low Prices

Prices are about five to 10 percent lower than in standard retail stores, Roitenberg said. Mark-up is about 24 percent across the board.

Reasons for the lower prices include: Lower advertising costs: The catalog does the ad job and has a cumulative effect. Roitenberg publishes his own. Carlson, who has his done by American Merchandisers, says the cost is about \$1 each. These are supplemented by flyers throughout the year which advertise seasonal items and call attention to special purchases the company may have made. Aside from a newspaper ad to announce a grand opening, there is no other advertising cost. Distribution of the catalog is by application from a customer at a catalog showroom; or by automatic mailing if the customer has bought something during the previous year (NABS) or two years (Modern Merchandising).

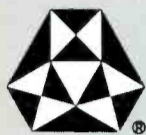
Smaller loss due to mark-downs: The catalogs offer only name brand, standard items which are nationally advertised. No fad or fashion items are used and the catalog showroom stays away from categories such as most soft goods, where a trend could reverse itself almost overnight. About 85 percent of the items carry over from one catalog to the next.

Smaller loss due to pilferage: The stores are smaller than most retailing establishments and thus easier to supervise; most of the stock is safely in the warehouse; only sample stock is on display in will call and self-service has good controls.

As a matter of fact, they think that this isn't a bad traffic-prompter. NABS predicts that electronics will account for about fourth place right away in the 10 categories of goods the store carries and are giving it 1,600 square feet of the 25,000 to 30,000 square foot area, noting approvingly that a lot of this type of merchandise can be compacted into a small space.

"It's popular and a good traffic builder," said Carlson. They do

(Continued on page 40)



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TDK



Tape Duplicator Pacts More Sophistication

• Continued from page 36

several years," Bonetti said, "is that while the non-exclusive license was prevalent two years ago, it's now become almost a museum piece.

"Two years ago, many firms were issuing licenses to two or more tape duplicators. Now, of course, there are only two duplicators really active in the marketplace when it comes to 8-track music. Earlier this year, we converted several non-exclusive licenses into exclusives, including Chart, Evolution and Stereo Dimension. And as of December, our last major non-exclusive label, ABC-Dunhill, becomes exclusive."

Why has the non-exclusive contract declined? "A lot of it has to do with the tape companies themselves," Bonetti said. "The type of marketing a tape company does is more effective if it can enjoy absolute control of the product. When there were a lot of non-exclusive pacts around, many distributors elected not to buy, waiting to see who would come up with the best price. Also, when the tape business was smaller, it was the rationale to license several firms to make sure product got maximum exposure. Now, you actually sell less tape with a non-exclusive license."

Less Speculation

Bonetti also said there is much less speculative money put up by tape duplicators than there was a few years ago. "GRT will pay a fair price," he said, "based on a record company's historical sales, artists under contract and so forth. What we will not do, and what the industry doesn't do anymore, is pay advances for artists or production companies that don't have product we know will sell."

There is now more sophistication from both the record and tape company ends, according to Bonetti. "The agreements of several years ago were fairly loose and both the record and tape firms learned from experience what was in their own best interests. The agreements are a lot sharper from both sides now in spelling out the

obligations, responsibilities and rights of each party."

What are some of the obligations? "One example," Bonetti said, "is that in some cases record companies have restrictions as to what to advertise and exploit. Where before we pretty much ran our advertising as it befitted our needs to sell tape, today we pay close attention to and are in constant communication with a record company so our plans run parallel with the record company's goal of building or maintaining the image of an artist. We now work much more as an adjunct to the advertising and publicity arm of the record company than we did previously.

"There's been an overall growth in maturity," he continued, "in being able to capitalize on the future potential of an artist as well as his present activities."

Bonetti also said it has been an "extremely busy year for us in terms of licensing. In the past 45 days, for instance, we've added Aero Space Records, Just Sunshine Records and VMI Records. This last firm has a new artist named Benny Turner and here's a case where we hope to help the record company in building that artist." Bonetti said that in a particular year, GRT Music Tapes will generally sign from 12 to 20 new licensing agreements.

Custom Work

There is also some non-music activity going on in the Music Tape marketing area. "We do a lot of educational and non-musical material in our custom division and virtually none in GRT Music Tapes," Bonetti said. "But we will be test marketing certain instructional or how-to tapes in early 1973. The emphasis will be on the cassette because of the reverse capability, but we will be licensing certain material to be sold through the same channels of distribution as our music sales and in concert with them. The test marketing here will be an attempt to confirm our belief that this material can be sold successfully to the same people selling our music. We may expand our distribution into some more non-music areas because of

this material, but the primary idea is to also sell music in these areas."

What are some of the major problems GRT has had in licensing? "There are two," Bonetti said, "both of which are substantially less than they were a year or so ago. First, in the process of turning GRT around and eliminating some negative earnings. Now, we will be reporting our fifth straight profitable quarter after that period. The fact that a lot of major companies had the confidence to give us our material has been very helpful. Secondly, when we were experiencing all our troubles, our major competitor was making more speculative offers than they are today. Now their position is more conservative. But that certainly doesn't guarantee us the license."

Bonetti also thinks the overall perspective from the record company's has changed. "Tape licensing serves a definite need for both minimizing sales and cash flow from the record company standpoint. Once the real benefits are visible, rather than the pseudo, pie in the sky benefits such as large advances, I think it becomes better for both parties. We can offer a lot of benefits, including what we consider the ideal marriage between GRT Music Tapes and a record company. Their specialty is pushing the record and ours is pulling it through. If we can complement each other this way and work as a team, we'll make each other money."

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Tracs Line Bows in Canada

LOS ANGELES—Audio Magnetics Corp. is introducing its Tracs line of cassettes and 8-track cartridges in Canada.

The tapes will be produced at the firm's manufacturing facility in Toronto by Audio Magnetics Corp. of Canada, Ltd., a subsidiary of Audio Magnetics Corp., Gardena, Calif.

According to Herb Cuiness, president of the Canadian company, the introduction will be supported by an advertising-promotion-merchandising campaign in trade and consumer press and at the retail level. Cassettes will be

available in C-40, C-60, C-90 and C-120 formats and cartridges in 40 and 80-minute lengths. Tracs Plus, the cobalt-energized line, will also be introduced.

Cuiness added, "There is no strong consumer loyalty to any branded product in the mass merchandising field and we intend to move into that void."

Dealers will receive merchandising aids and in-store promotions including counter carousels, racks, posters and window streamers. The product is being merchandised in individual poly boxes and in polybags of two and three tapes.

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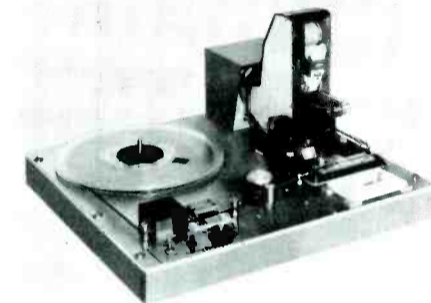
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LITTLE SOFTWARE

'Q' Systems, TV Cartridge Bow in Finnish Intl Show

By KARI HELOPALTIO

HELSINKI — The recent Helsinki International Trade Fair here represented the official debut in the Finnish market of 4-channel stereo and TV cartridge units and pointed up the lack of quadrasonic software.

Four-channel was effectively presented in suites furnished by Audiodiovox (S a n s u i), Sound-Center (Maratz and Electro-Voice), Teknillinen Hankkija (Victor Company of Japan) and Nores (Trio-Kenwood Group). The suites were

widely separated, precluding an opportunity of making detailed analysis and comparisons on sound quality, but they attracted a considerable number of those visiting the fair, although surprise was expressed by many at the high prices of the equipment.

Another notable aspect of the four-channel presentations was the lack of interesting name star album releases, reflecting exactly the current state of the Finnish four-channel market and the hesitant attitude of local record manufacturers.

TV cartridge, which has scored plenty of headlines but little action over the sales counters, was well presented by the Sony U-Matic video system with high picture stability. This system could prove the most successful in Finland because of Sony's strong foothold here in the shape of 60 percent of the open reel video-recorder field.

Other product in the same line was presented by the Akai Electronic Co., and there was closed circuit TV equipment manufactured by Matsushita, the Muzak background music service, and a large number of amplifiers, loudspeakers, hi-fi and stereo equipment and music instruments.

Among the latter were two "firsts" in Finnish terms. They were the electric organ manufactured by the WLM Organ company of Karkkila and the FE-ColorStereo organ designed and made by Finn-Elektronik here.

EVR Dims

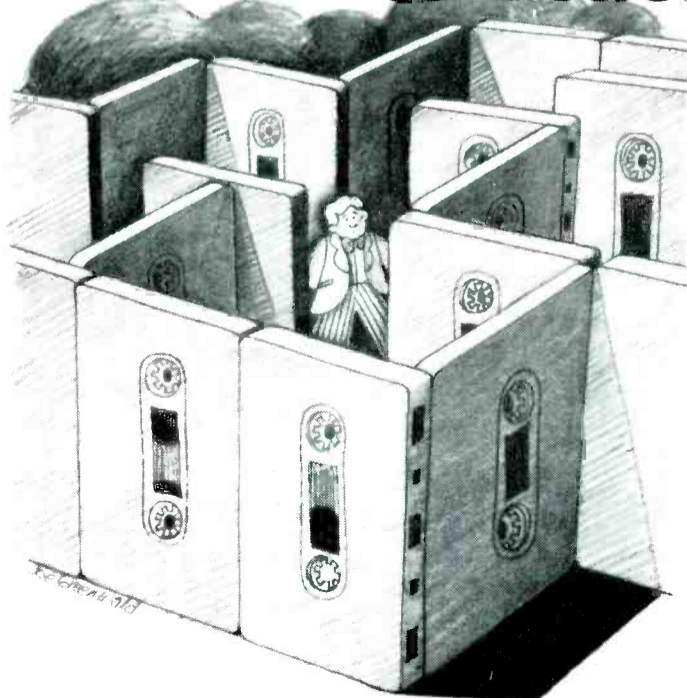
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land; and even this may be affected if recent rumors that Motorola—one of the plant's prime customers—plans to limit further investment in the system comes true.

Further aggravating the problem is the fact that key British EVR licensee, Rank Bush Murphy has reportedly dropped out of the business following reluctance by Bosch, Zanussi and Thomson CSF to move from building prototypes to full-scale production.

Despite the bleakness of outlook, there is still optimism by many concerned with the project, that the system will eventually be able to move out of the doldrums into which it has slipped, and go on to become a viable entity, successfully competing with other systems on the market.

IN JANUARY, 3M DECLARES WAR ON CASSETTE CONFUSION.



3M
COMPANY

TAPE BOOMING

ATC Chief Sees U.K. TV Disk

By IRENE CLEPPER

LONDON—The television cartridge will be involved less in feature movies and more in cultural material and educational formats with the video LP becoming the mass market medium, according to Sir Lew Grade, deputy chairman and chief executive,



SIR GRADE

Associated Television Corp. Ltd. here. ATC expects to have 12 to 16 major productions ready by 1976, the year Sir Grade believes the market will become viable.

Grade's comments were made during a press conference here on the occasion of ATC's hosting 75 U.S. entertainment journalists to show them projects ATC has for radio and television. Also discussing TV cartridge and tape subjects was Louis Benjamin, managing director, Moss Empires and Pye Records, Ltd., major ATC subsidiaries.

Grade said ATC does not contemplate making movies for TVC. Benjamin agreed on the direction of video packages being directed at cultural and educational subjects and said "The video disk will go to the more general mass audience. The big problem now with the video disk is time. But this is a technical problem and it's being worked out now. Video disks will be on the market and will run for 20-minutes, so there will be video disk albums."

He said the disk offers the ad-

vantage of not being re-recordable by the user but he put a three-year estimate on the wide development and marketing of TV disks here.

Precision Tapes, Ltd., a Pye subsidiary, is opening up new distribution channels for prerecorded tapes in gas stations and most recently boat dealerships—about 200 of the latter are selling tapes. Benjamin said tapes are especially suitable for boats because of radio static and the need for costly suppression equipment for radios.

He said 4-channel won't have the impact stereo had. "I don't say it won't sell; it just isn't that different." It's probable that many households can't afford four speakers and it's difficult to position the listener for the optimum enjoyment of 4-channel, he said.



BENJAMIN

Catalogs Sell Electronics

• Continued from page 38

their own buying of records and tapes.

At Modern Merchandising—where some stores are in tapes and records and some aren't—electronics is given "almost a top ranking—small appliances are still first, but electronics is coming right up," said Irwin Roitenberg, vice-president in charge of merchandising. The category ranks right along with jewelry.

The corporation relies on a jobber—J. L. Marsh—to service its racks. "It's too hard for us to keep up with what's in the top 40 or the top 100 or whatever," Irwin Roitenberg admitted. "The jobber takes the slow-movers out and gets the popular ones in. We let these experts take care of the problem."

There is consideration at Modern Merchandising, however, of doing some of the buying, at least, in software. "We've been talking of including some things such as a three-pack of the nostalgic sounds of the '50's—something along those lines," Roitenberg added. "We're told that these retain their popularity and could even be listed in the yearly catalog."

The importance of a good catalog is stressed by all the catalog showroom operators. They are dealing with a psychological factor here, they feel, and they treat it with respect. "The American public likes to shop with a catalog," Roitenberg declared. "It's a wish book—but it also serves a practical purpose, because people can plan their purchases."

A typical 350-page catalog will show some 8,000 items.

Modern Merchandising does 24 percent of its volume by mail. "We can offer, by catalog, what people in some areas can't expect to get

through the stores in their area," said Roitenberg, but he adds that plenty of urban residents seek out the catalog showrooms, too.

Modern Merchandising's guarantee policy is probably typical: if it's an initial failure, replacement of the merchandise; if it's been out a while, repair. "Electronics are a headache," Roitenberg admits, "because of initial failure. A tube gets jostled out of place and it's nothing serious, but the item won't work and the customer is unhappy."

Records and tapes present special problems to the catalog showroom merchandiser, but they are too good a category to pass up, it has been indicated. The self-limiting choices of a catalog that is only issued once a year would apparently make it impossible to carry records and tapes which are so mercurial in their popularity changes. But both Modern Merchandising and NABS solve the problem by simply listing the equipment and letting the customer assume, correctly, that records and tapes—other than the tape blanks which are listed—are available.

Ampex Drops

• Continued from page 37

Sept. 30) that Toshiba would manufacture and market Instavideo in Japan through a joint-venture company called TOAMCO. TOAMCO had hoped to put the unit on sale early next year.

Meanwhile key technical personnel originally assigned to the development of the Instavideo system, have been reassigned to new product development programs in the closed circuit and broadcast recording fields. In addition, all costs for the Instavideo development effort have been written off by the parent company.

Bowman Auto Unit

LOS ANGELES—Boman Astrosonix, division of California Auto Radio, Inc., has introduced the model 2000 AM-FM stereo radio, capable of installation in either domestic or import autos.

The unit features manual tuning, on/off volume, balance control, stereo indicator light and frequency control.

Opens 4th Store

CHERRY HILL, N.J.—Stu Mills is opening his newest Sound Associates stereo shop on Haddonfield Road across from the Garden State Race Track. It will mark the fourth store for Stu Mills, who already operates Sound Associates stores in Exton, Pa., Burlington, N.J., and Bowling Green, Ohio.

Sound Associates of Cherry Hill will occupy about 5,000-square feet, making it one of the largest specialty shops in the area. While emphasis will be on the service department, the store will carry a wide selection of stereo equipment major brands including Bose, Marantz, JBL, Lansing, Sansui, Pioneer, Dual and Miracord.

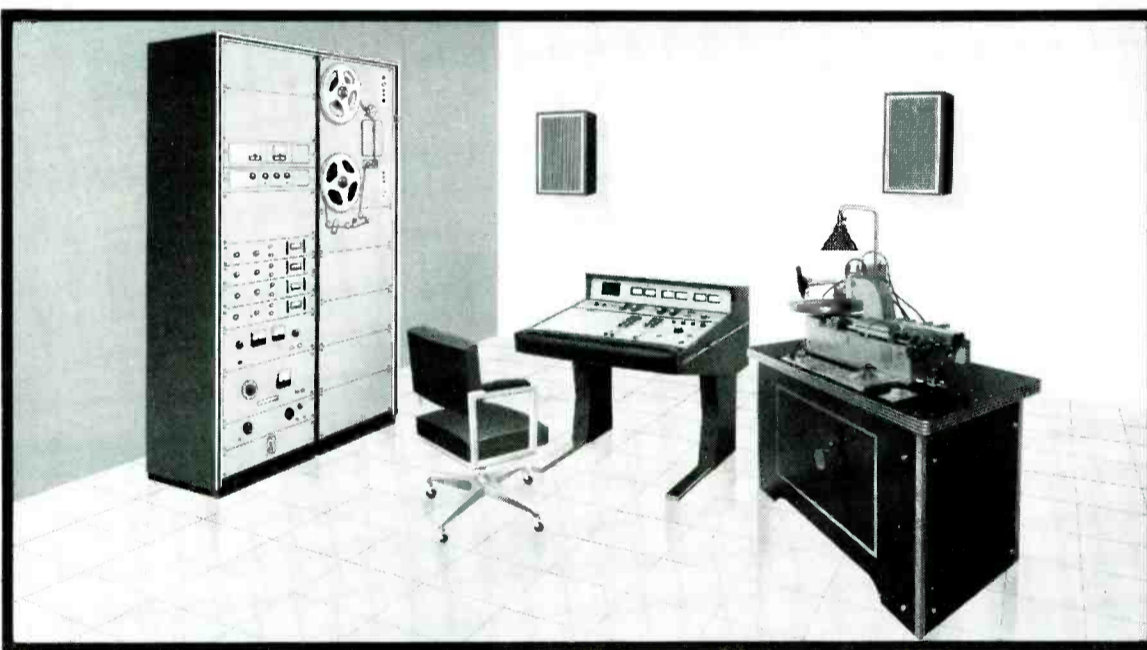
10 Folkways Open Reel Sets

LOS ANGELES—Magtec will release a series of early recordings from the Folkways catalog on monaural, reel-to-reel tape, according to Sasch Rubinstein, general manager of the Stereotape Div.

Ten titles, by artists including Pete Seeger, Lightnin' Hopkins, Woody Guthrie and Sonny Terry and Brownie McGee, will make up the series. Each tape will list for

\$6.95 and will feature a cover which is a four color reproduction of a painting on wood showing an acoustic guitar, five-string banjo and the song titles. The complete set will be available within 45 days.

Rubinstein said the titles were being kept in their original monaural form to "avoid the unnecessary distortion that reproduction into stereo might bring about."



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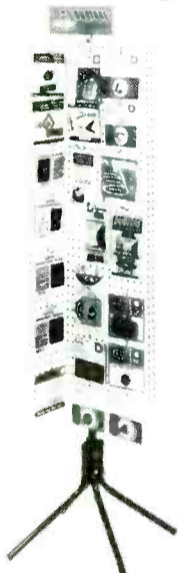
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Jukebox programming

See Early Plans for Christmas Programming

By EARL PAIGE

PITTSBURGH—This may be one of the best seasons for Christmas music profits on jukeboxes if the advance tip sheet of Star Title Strip Co. here is an indication. The added revenue will be welcomed by the many operators reporting sagging play in several parts of the U.S.

Of course, programmers won't spot Christmas material much before Thanksgiving, but many report that the bulk of their Christmas purchasing is done by mid and late November.

Star's managers, Norman Morgan and William Miller, started almost a month earlier than usual to analyze print orders from last year and compile a select list of titles (see separately).

"We had a lot of complaints from one-stops about our '71 list,

which contained so many titles the distributors no longer stock," Morgan said. "We still have strips for hundreds of numbers programmers may be saving from year to year, but this new list represents the ones we had heavy calls for last season," he said in a telephone interview. "One-stops will probably stock most of these."

Regional Hits

As might be expected, Star's list represents titles with national sales action and several that earned excellent money in certain areas are not listed. Rolling Meadows, Ill. programmer Robert Hesch reported very good play on Burl Ives' "Holly Jolly Christmas" Decca and "Christmas Goose" by Stan & Doug on Golden Crest last season.

Chicago programmer Betty

Schott had good luck with "Felise Natividad" by Jose Feliciano on RCA and programmer Billy McClain, also from Chicago, listed B.B. King's "Christmas Celebration" on Kent as a top soul spot number.

Few New Titles

More and more, because of late release, programmers are reporting that few new recordings make it the first year. An exception to this last year was the very good sales of strips for Elvis Presley's "Merry Christmas Baby," according to Dick Steinberg, president, Sterling Title Strip Co.

Pointing up the two-year lag, though, he said RCA last fall ordered 100,000 strips for Charley Pride's 1970 release of "Christmas in My Home Town" and A&M

likewise ordered 100,000 strips for the 1970 Carpenters' release of "Merry Christmas Darling."

Although these were released in 1970 and the strips for them were serviced by Sterling on Nov. 25, 1970, many operators programmers could not find them available. Peoria, Ill. programmer Bill Bush said he would have bought both in heavy quantity, but had to wait until '71.

Both recordings ended up as top numbers for Art Anders, Tulsa, Okla., programmer, who likewise was unable to buy them in '70. Anders reports that he buys a year ahead to beat the lag.

One of Anders' best records last season was Willie Nelson's "Pretty Paper/What a Merry Christmas This Could Be," another title not listed by Star.

Anders, who goes to the extra trouble of using decorative strips to flag Christmas numbers, said his top line-up last season was the Nelson record and Bing Crosby's "White Christmas," Al Martino's "You're All I Want for Christmas," Presley's "Blue Christmas," Harry Simeone Chorale's "Little Drummer Boy" and the Carpenters' record. For country fill-ins, he used "One of Everything You Got" by Buck Owens and Susan Raye and Owens' "Santa Looked a Lot Like Daddy."

Among one-stop managers who believe programmers will use more new releases if they arrive early enough is Paul Yoss, Seeburg South Atlantic in Miami. As it is, many fall back on standards year after year, he said.

Outline MOA Anniversary at Va. Confab

NORFOLK, Va. — Music Operators of America (MOA) president Harlan Wingrave said he will announce some of the details of the national group's 25th anniversary project at the annual Music Operators of Virginia meeting here Oct. 19-21 at the Sheraton Inn.

Other speakers include MOA executive vice president Fred Granger, Chicago, and the Lt. Governor of Virginia.

Star's Select List of Christmas 45's

A&M
Carpenters, "Merry Christmas Baby/Mr. Guder" 1263.

APPLE
John & Yoko, "Happy Xmas (War Is Over)/Listen, the Snow Is Falling" 1842.

ATCO
King Curtis, "The Christmas Song/What Are You Doing New Years Eve" 6630; Otis Redding, "White Christmas/Merry Christmas Baby" 6631; Donny Hathaway, "This Christmas/Be There" 6799.

ATLANTIC
The Drifters, "White Christmas/The Bells of St. Mary's" 1048; Clarence Carter, "Back Door Santa—That Old Time Feeling" 2576.

ARGO
Ramsey Lewis Trio, "Jingle Bells/Egg Nog" 5488.

BUDDAH
Edwin Hawkins Singers, "Give Me a Star/Jesus" 271.

CAPITOL
Lou Rawls, "Little Drummer Boy/A Child With A Toy" 2026; Buck Owens, "Christmas Shopping/One of Everything You Got" 2328; "Santa Looked a Lot Like Daddy/All I Want for Xmas" 5537; Glen Campbell, "There's No Place Like Home/Christmas is for Children" 2336; Buck Owens/Susan Raye, "One of Everything You Got/Santa's Gonna Come in a Stagecoach" 3225; Nat King Cole, "Christmas Song/Little Boy That Santa Forgot" 3561; Frank Sinatra, "Mistletoe and Holly/The Christmas Waltz" 3900; Whiting and Wakely, "Silver Bells/Christmas Candy" 3905; Nancy Wilson, "That's What I Want for Christmas/What Are You Doing New Years Eve" 5084; Bing Crosby, "Do You Hear What I Hear/Christmas Dinner Country Style" 5008; Al Martino, "You're All I Want for Christmas/Silver Bells" 5311.

COLUMBIA
Gene Autry, "Rudolph the Red Nosed Reindeer/Here Comes Santa Claus"

New Shape Wurlitzer Plugs Program Features, LP Play

NORTH TONAWANDA, N.Y.—Wurlitzer has adopted a new shape for its '73 Americana jukebox and is plugging the machine's programming versatility. For example, all three models (200-, 160- and 100-selections) accommodate jukebox albums, but the 200-selection model can be programmed entirely with LP's.

Other play versatility features include sequential play of "A" and "B" sides and bonus accumulator incentive encouraging patrons to deposit up to \$2.25 in mixed coins (also bills if \$1 validator is installed) before making selections.

Wurlitzer is also emphasizing sound with a dual channel amplifier producing "40 honest watts" per channel through two 6-in. and two 12-in. speakers, with additional speakers accommodated if wanted.

The emphasis on album play comes at a time when jukebox hardware firms are not all plugging the 33 1/3 disk feature, but Wurlitzer has arranged with Little LP's Unlimited of Danbury,

Conn. to have album product in branch distributor facilities, a move brought on also by Wurlitzer's promotion of a furniture jock machine, where albums are especially practical. Of course, Wurlitzer is also into albums via its Carousel tape cassette jukebox.

The company's bullish mention of album capability is highlighted by the comment that the 200-selection Americana "may be completely programmed with Little LP records at 25-cents a side, five for \$1, if the operator feels this type of pricing (and programming) is applicable to specific locations."

Though programmers in many parts of the country complain jukebox albums are not available at one-stops, Little LP's Unlimited and Gold-Mor Dist., Englewood, N.J., both continue to release new product and over 100 different titles are available. Moreover, Columbia and RCA both plugged albums at the recent Music Operators of America convention (Billboard, Oct. 14).

HOLLYWOOD
L. Glenn/C. Brown, "Sleigh Ride/Merry Christmas Baby" 1021; Lowell Fulson, "Lonesome Christmas/Part 2" 1022.

JUKE
Carol Lou Trio, "Snowfall/Let It Snow, Let It Snow, Let It Snow" 2017; Tommy Wills, "Blue Christmas/What Are You Doing New Years Eve" 2020.

KAPP
Bobby Helms, "Jingle Bell Rock/The" (Continued on page 44)

COTILLION
Brook Benton, "Soul Santa/Let Us All Get Together with the Lord" 44141.

DAYBREAK
Bing Crosby, "And the Bells Rang/A Time to be Jolly" 1001.

DEARBORN
Art Walunas Orch., "Christmas Tree Polka/Silver Bells" 528.

DECCA
Bing Crosby/Andrews Sisters, "Here Comes Santa Claus/Twelve Days of Christmas" 23281; "Here Comes Santa Claus/Twelve Days of Christmas" 24658; Andrews Sisters and Guy Lombardo, "Christmas Island/Winter Wonderland" 23722; Bing Crosby, "Silent Night/Adeste Fidelis" 23777; "White Christmas/God Rest Ye Merry, Gentlemen" 23778; Russ Morgan, "Blue Christmas/The Mistletoe Kiss" 24766; Earl Grant, "Rudolph the Red Nosed Reindeer/Santa Claus Is Coming to Town" 25683; "Silver Bells/Jingle Bells" 25703; Rosetta Thorpe, "Silent Night/White Christmas" 25760; B. Crosby/C. Richards, "Silver Bells/That Christmas Feeling" 27229; Guy Lombardo, "Jingle Bells/Santa Is Comin' to Town" 24808; "Frosty the Snowman/Rudolph the Red Nosed Reindeer" 28410; "Auld Lang Syne/Hot Time in the Old Town Tonight" 28905; Brenda Lee, "Rockin' Around the Christmas Tree/Papa Noel" 30776; Bobby Helms, "Jingle Bell Rock/Captain Santa Claus" 30513; Loretta Lynn, "It Won't Seem Like Christmas/Heck with Ole Santa Claus" 32043; Ernest Tubb, "Blue Christmas/White Christmas" 46186.

ENTERPRISE
Isaac Hayes, "The Mistletoe and Me/Winter Snow" 9006.

EPIC
Bobby Vinton, "Silver Bells/O' Holy Night" 7215.

FEDERAL
Freddie King, "Christmas Tears/I Hear Jingle Bells" 12439.

FERKO
Ferko String Band, "Hello/Golden Slippers" 4501; "Auld Lang Syne/When You Wore a Tulip" 4505.

FREEDOM
Leonard Parker, "Christmas Tears/Whiter Shades of Christmas" 4885.

GORDY
Temptations, "Rudolph the Red Nosed Reindeer/Silent Night" 7082.

L.A. Location Contract Suit

LOS ANGELES — Associated Coin Amusement Co. has filed suit against two former accounts in Superior court here for allegedly breaking five-year contracts. The operator seeks \$9,750 from Hermosillo's Tavern of 4054 Olympic Blvd. and \$17,545 from the Pasadena Bowling Center of 33 N. Lake St. Named as co-defendant in the Pasadena case is Great West-

ern Vending of La Crescenta, charged with inducing the bowling center to break its contract.

Coin Machine World

ST. LOUIS ASSN.

Possible expansion of the local St. Louis jukebox business organization was an expected topic at a meeting last week attended by Fred Granger, Music Operators of America (MOA) vice president, Chicago. The Missouri Coin Machine Council normally made up of out-of-state businessmen, has been active for over 20 years.

KAN. ASSN. AID

The Kansas Amusement & Music Association is proudly displaying a letter from Mrs. Hyun Sook Chi, superintendent, Tong Kwang Orphanage, Suwon City, Korea, thanking it for voting to support the facility. KAMA meets next in El Dorado with host and president Don Fooshee in January.

Florida Assn Meeting to Discuss Tax, Labor Law

DAYTONA BEACH, Fla. — Taxes affecting jukebox operations and labor relations are two top items for discussion at the Florida Amusement and Merchandising Association annual meeting here Oct. 27-29 at the Plaza. A number of nationally known industry people will speak including new Music Operators of America (MOA) president Harlan Wingrave of Emporia, Kan. and MOA executive vice president Fred Granger of Chicago.

David Boozer of the FAMA office said Winston Winne, director of the state beverage department, will discuss taxes. Jere McWinn, attorney and labor relations consultant will speak on "Wage & Hour and other Distasteful Matters." Winne will speak Friday at

a dinner and McWinn will address a Saturday afternoon audience.

A panel discussion Saturday morning will involve Bob Breither, Seeburg; Joe Barton, Rowe; David Rose, Vendo; J. P. Farrell, Brandt; A. J. Fulvio, National Vendors. Boozer said invitations went out to several jukebox and amusement manufacturers but there was little response. Miami operator James Mullins will be chairman of the panel.

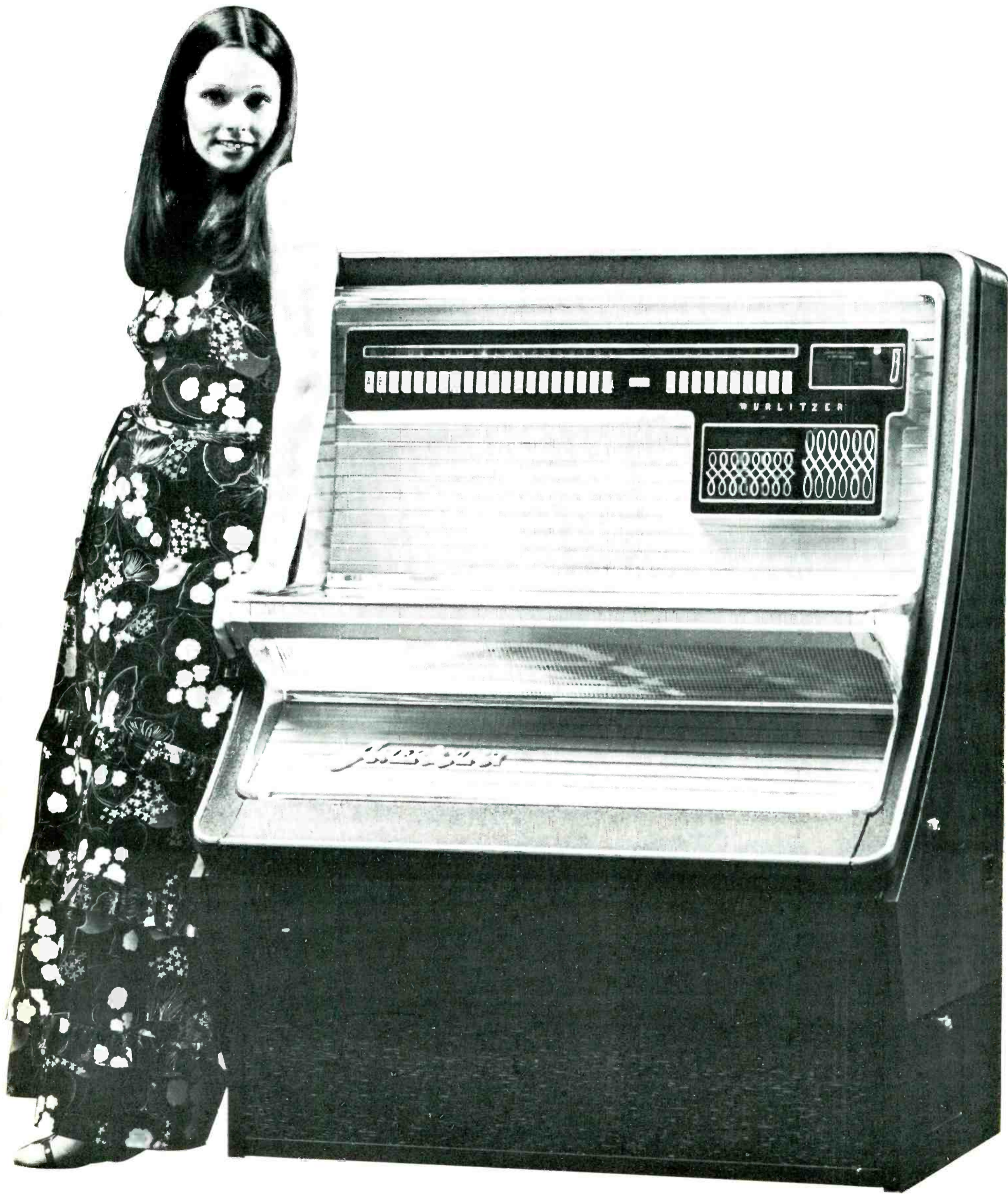
Yet another speaker will be Dr. Robert Boewadt, professor, University of Florida, who has been experimenting with pinball machines in a management course. The first item for the weekend will be an election and general meeting Friday afternoon.



ROCK-OLA engineer Bill Findlay addressing over 100 service personnel at General Vending jukebox school in Baltimore.

NOVELTY 45'S ON XMAS LIST

PITTSBURGH — Cheech & Chong's "Santa Claus & His Old Lady," Cousin Dan's "Christmas in the White House/Get Them Reindeer Off My Roof" and "Jingle Bells" by the Singing Dogs are examples of some novelty items listed by Star Title Strip Co. for Christmas programming this year.



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What's Playing?

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

ALBUQUERQUE, N. M.: EASY LISTENING PURCHASES



John Snodgrass
Servomation of New Mexico

"Cante Libre," Al Martino, Capitol 3444; "Wedding Song (There is Love)," Petula Clark, MGM 14431; "I Can See Clearly Now," Johnny Nash.

ALBUQUERQUE, N.M.: LATIN LOCATIONS



Mary Roth
Servomation of New Mexico

"Corason Pequeno," Roberto Griego, RJG 2119; "Un Pobre No Mas," Roberto Griego, RJG 2118; "La Lamparita," Freddie Martin, Disco Freddie 120.

AMES, IOWA: HIGH SCHOOL AGE LOCATIONS

Mary Robertson
K. D. Music & Amusement

New Purchases: "Rock Me Baby," David Cassidy, Bell 45-260; "I'll Be Around," Spinners, Atlantic 2904; "I'd Love You to Want Me," Lobo, Big Tree 147; "Fighting," Leon Russell, Spinning Meters; "Freddie's Dead," Curtis Mayfield; "Ben," Michael Jackson; "Nights in White Satin," Moody Blues, Deram 8012; "Witchy Woman," Eagles.

BEAVER DAM, WIS.: NEW PURCHASES



Ruth Sawejka
Coin-Operated Amusement Co.

Instrumental: "Jolly Roll La Bostella," Johnny Hoffman, KL 55 (polka, old German band sound); "Morning Has Broken," Lloyd Green, Monument 8549 (country); "Soulful Autumn," Lionel Hampton, Brunswick 53488 (EL, Local action); "Ease Up," Leon Ashley, Ashley 35010 (country); Pop: "I'd Love You to Want Me," Lobo, Big Tree 147; "Can't You Hear the Song," Wayne Newton, Chelsea 0105; Country: "Fool Me," Lynn Anderson, Columbia 45692; Meter spinners (country): "Ease Up," Leon Ashley; "Funny Face," Donna Fargo; "She's Too Good to Be True," Charley Pride, RCA 0802; Polka spinners: "Derby Town Polka/Never Ending Love Polka," Eddie Blazonczyk's Versatones, Bel-Air 2950; "Yo-Yo Polka/Ding-A-Ling," Tom Altenberg's Hap-E-Notes, Ampol 532.

CHICAGO, ILL.: SOUL LOCATIONS

Leonard Halperin
Clover Music Co.

New Purchases: "Papa Was a Rollin' Stone," Temptations, Gordy 7121; "Baby Sister," Betty Wright, Alston 4614; "Man Sized Job," Denise LaSalle, Westbound 208; Spinning Meters: "Everybody Plays the Fool," Main Ingredient.

HUTCHINSON, KAN.: GENERAL LOCATIONS

Alfred Bishop
Hutchinson Vending Co.

New Purchases: "Rock & Roll Soul," Grand Funk Railroad, Capitol 3363; "Nights in White Satin," Moody Blues, Deram 85023; "Got the All Overs for You," Freddie Hart, Capitol 3477; Spinning Meters: "Black & White," Three Dog Night; "I Ain't Never," Mel Tillis, MGM 14418; Oldies: "To Get to You," Ace Cannon, Hi 2220.

MANKATO, MINN.: COUNTRY LOCATIONS



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

New Purchases: "Rings for Sale," Roger Miller, Mercury 73321; "Wheel of Fortune," Susan Raye, Capitol 3438; "Things," Buddy Alan, Capitol 3427; Record of the month (all categories): "The People Tree," Sammy Davis, Jr., MGM 14426.

PHOENIX CITY, ALA.: COUNTRY LOCATIONS

Betty Gunnels
Clarence's Amusement

New Purchases: "Got the All Overs for You," Freddie Hart, Capitol 3453; "She's Too Good to Be True," Charley Pride, Victor 0802.

TWIN FALLS, IDAHO: COUNTRY LOCATIONS

Larry Mahler
Western Music Co.

New Purchases: "My Man," Tammy Wynette, Epic 10909; "Wheel of Fortune," Susan Raye, Capitol 3438; "Lonely Women Make Good Loves," Bob Luman, Epic 10905; "She's Too Good to Be True," Charley Pride, Victor 0802.

VALPARAISO, FLA.: EASY LISTENING LOCATIONS

Henry Nechetsky
Duncan Amusement Co.

New Purchases: "We Can Make It Together," Eydie Gorme/Steve Lawrence, MGM 14387; "I Believe in Music," Gallery, Sussex 239; "I Can See Clearly Now," Johnny Nash, Epic 5-00000; Spinning Meters (General Locations): "Baby Don't Get Hooked on Me," Mac Davis; "The City of New Orleans," Arlo Guthrie; "Honky Cat," Elton John.

Select List of Christmas 45's

• Continued from page 41

Bell That Couldn't Ring" 85; Harry Simeone Chorale, "Little Drummer Boy/O Bambino" 86; "Hallelujah/The Little Drummer Boy" 711.

KENNWOOD
Mahalia Jackson, "Silent Night/The Lord's Prayer" 750.

KENT
Lowell Fulson, "I Wanna Spend Xmas with You/Part 2" 477.

KING
Charles Brown/Amos Milburn, "Please Come Home for Xmas/Xmas Comes But Once a Year" 5405; Charles Brown, "It's Christmas All Year Round/Christmas in Heaven" 5530; "Merry Christmas Baby/Let's Make Every Day Christmas Day" 6194; James Brown, "Santa Claus Goes Straight to the Ghetto/You Know It" 6203; "Christmas Time/Part 2" 6277; "Make This Christmas Mean Something/Part 2" 6072.

LAURIE
Royal Guardsmen, "Snoopy's Christmas/It Kinda Looks Like Christmas" 3416.

LIBERTY
David Seville, "The Chipmunk Song/Alvin's Harmonica" 55250.

MGM
Connie Francis, "Baby's First Christmas/When the Boy in Your Arms" 13051; Jimmy Osmond, "If Santa Were My Daddy/Silent Night" 14328.

MERCURY
Johnny Mathis, "The Little Drummer Boy/Have Reindeer, Will Travel" 72217.

MOTOWN
Jackson Five, "Santa Claus Is Coming to Town/Christmas Won't Be the Same" 1174; Diana Ross/Supremes, "Twinkle, Twinkle Little Me/Children's Christmas Song" 1085.

ODE
Cheech & Chong, "Santa Claus & His Old Lady/Dave" 66021.

PHIL. INTL.
Ebony's, "Without the One You Love/Without the One You Love Instr." 3513.

PINK
Bill Robin, "White Christmas/Rockin' Bells" 708.

RCA VICTOR
Elvis Presley, "Merry Christmas Baby/Oh Come All Ye Faithful" 0572; "Blue Christmas/Santa Claus Is Back in Town" 0647; "If Every Day Was Like Christmas/How Would You Like to Be?" 8950; Perry Como, "Silent Night/O Come All Ye Faithful" 0810; "I'll Be

Home for Christmas/Christmas Feeling" 0811; "Home for the Holidays/God Rest Ye Merry, Gentlemen" 0812; Jim Reeves, "Snow Flake/Take My Hand Precious Lord" 0855; "An Old Christmas Card/Santa Claus" 0884; Hugo Winterhalter, "Blue Christmas/White Christmas" 0875; Chet Atkins, "Jingle Bell Rock/Jingle Bells" 0883; Eartha Kitt, "Santa Baby/Under the Bridges of Paris" 5502; Charley Pride, "They Stood in Silent Prayer/Wings of a Dove" 9777; "Christmas in My Home Town/Santa and the Kids" 9933; Singing Dogs, "Jingle Bells/Oh Susanna" 1020.

ROYAL AMERICAN
Cousin Dan, "Christmas at the White House/Get Them Reindeer off My Roof" 55.

STAX
Booker T and the MG's, "Jingle Bells/Winter Wonderland" 203; Carla Thomas, "All I Want for Christmas Is You/Winter Snow" 206.

TAMLA
Stevie Wonder, "What Christmas Means to Me/Bedtime for Toys" 54214.

TAMMY
G. Ramey / Floyd / Soul Sisters, "Moony-Mini-Men Visit Santa Claus/Part 2" 1035.

THUNDERBIRD
Brad Swanson, "Rudolph the Red Nosed Reindeer/Jingle Bells" 525.

20th CENTURY-FOX
Harry Simeone Chorale, "The Little Drummer Boy/Die Lorelei" 121.

WARNER BROS.
Rod McKuen, "The Carols of Christmas/So My Sheep May Safely Graze" 7542.

Programmer's Potpourri

Polka. KL Records: Aunt Sharlene, "Sharlene's Snowmobile/Dick's Polka" 65; Jerry Marschek, "Mark Polka/Wheels" 62; "Hurray! Slovnos Polka/Cocktail Waltz" 63; Jerry Voelker, "Josie Polka/Our Folks Waltz" 61. Jazz. Blue Note: Marlene Shaw, "Somewhere/You Must Believe in Spring" 1981; Grant Green, "Father's Lament/Afro Party" 1983; Bobbi Humphrey, "Lonely Town, Lonely Street/Is This All" 1980; Gene Harris, "Listen Here/Emily" 1982; CTI: Jackie & Roy, "Heaving/Time and Love" 0111.

Vox Jox

• Continued from page 35

Redfield. "KTIX is a contemporary Top 40 station with a dash of light country to keep the coyotes happy. Interesting format and a very progressive, aggressive station."

Jim Maddox and Jay Thomas Smith dropped by the office last week. Both work at XPRS, local soul station. Paxton Mills, KLIF, Dallas, came up along with Fairchild Communications national program director Bill Stewart. John Walton, head of the Walton chain that includes KELP in El Paso, came up with his national program director, Ray Potter. Been a busy week. Been a busy several weeks at WIXY, Cleveland, where the entire air staff are serving as deputy registrars and assisting at the voter vans as they move throughout the county in a massive voter registration drive. Leonard Banks from KXLF, Butte, Mont., is now doing the midnight-5:30 a.m. show on KOB, Albuquerque, N.M.; he replaces Jessie C. By the way, Pat Garvin is record librarian at the 50,000-watt station, Dick McKee is general manager. Richard Nader, king of the oldies movement (he was one of the first to produce oldies but goodies concerts), has a lot of information regarding oldies, plus interviews with some of the artists, etc. Call him if you need information 212-68812250.

Joe (Mississippi Fats) Rogers, who started at WBCN-FM in Boston before working at KPPC-FM and KMET-FM in Los Angeles, is now back with WBCN-FM. Gil Hole, music director at WERK, Muncie, Ind., has been promoted to program director of the station. He operates as music consultant to WXIW, Indianapolis. Bill Shirk, operating mostly at WXIW, will continue to act as consultant to WERK. So, it's sort of a mutual benefit association thing. Line-

up at KNRO-FM in Conroe, Tex., now includes production director Dave Ryder 6-10 a.m., program director Bob Brown 10-noon, Bob Hackler noon-5 p.m., George Shank 5-midnight, Larry Galla midnight-6 a.m., with Harry Schultz handling the news. The station just went to stereo at 100,000 watts and is now broadcasting its uptempo MOR format 24 hours a day.

Doug Davis, KCMC, Texarkana, Tex., has produced a 30-minute interview special on the annual country music convention in Nashville. Did it with William McDaniel, director of public relations at WSM, Nashville, in 1952 when the idea for the meeting jelled. The show is free to any radio station wishing to feature it for a seven-inch reel of tape or \$5.

Rod Roddy, talk show host at KLIF, Dallas, suspended a couple of weeks ago for saying something against United Fund collection tactics, has been reinstated. Roddy returned to his job with the understanding that he would give equal time to the UF's rebuttal to his charges alleging they'd used "strong arm tactics." UF decided not to defend themselves. KLIF general manager Al Lurie said: "We pride ourselves in presenting both sides of controversial questions and their refusal convinced us that Roddy was right and that there was no other side."

KLXL, Dallas, has acquired the Bill Ballance show, which is being syndicated now by Dick Clark, Los Angeles, while across the street, KLIF is airing a local version hosted by Dave Ambrose. I listened to Ballance some today and he was cracking. He handles

that show so well and so smooth that you find yourself wrapped up in it; he handles touchy topics lightly and what might be vulgar with another jock becomes quasi-humorous and interesting, sometimes very funny.

Peter V. Taylor, general manager of KFOG-FM, San Francisco, comes up with the idea that I should put a "-AM" behind those call letters that aren't FM. I think he's right. So, that's the style now. Bob Belz writes that he's now station manager of WIYQ-FM, Johnstown, Pa. Station has just gone 24 hours with Drake-type jingles and country music. Fred Vail, an old buddy, has just gotten back into the business and will be the new promotion man for Capitol Records in the southeast, operating out of Charlotte. Turns out that Jim Davenport, manager of WFOM-AM in Marietta, Ga., helped him get the job. Davenport gets this month's Claudius Seal of Approval. Not for the Fred Vail Caper, but for just being a damned good programming-oriented manager.

Ted Atkins, though denying that he has anything cooking with Doubleday Broadcasting, has been seen in KHOW-AM, Denver, a Doubleday station. Ted may get his second (or would it be the third) Purple Toadstool Award yet.

Big news at KMET-FM, Los Angeles, where B. Mitchell Reed and Mikel Hunter are returning to the air. Martin Perlick has been moved to the all-night slot and Jeff Gonzer to weekends. Zack Zenore is leaving KMET-FM. Hunter and Reed had been at KRLA-AM, Los Angeles. Lee Whittlesey, 405-321-9625, 1st ticket is looking. Considerable experience. Stoney Richards, youise a nut; between you and Jonathan Greene, I may become either famous or infamous or something worse. Eddie Bacon, KGAL-AM, Albany, Ore., is looking for a job in the southeast

or Florida region. Has a first ticket. Call him at 503-259-1510. Incidentally, Jim Edwards, who used to be program director of WMEE in Fort Wayne, Ind., is programming KGAL-AM.

Chuck Buell is the new program director of KDWB-AM, Minneapolis, and the rock scene, sort of static the past couple of years, will probably become highly competitive. Buell had been down at KHOW-AM in Denver as program director while waiting for the Minneapolis job to develop. Prior to KHOW-AM, he was one of the top personalities and assistant program director at WLS, Chicago, and once worked at KLMN-AM, Denver. Part of the action is that Deane Johnson left KDWB-AM a week ago to join KKJO-AM in St. Joseph, Mo., and, subject to approval of the Federal Communications Commission, may become as part owner as well as vice president, etc. Johnson had been general manager of KDWB-AM under the old owners. I should mention here that Hal Moore is operations manager of KHOW-AM, a position he'd managed with enormous success for several years now, keeping the ratings up, especially in the target demographics, and doing a morning show as well.

Mrs. Dora Adams, c/o The Four Seasons, 333 Sunset Dr. #108, Fort Lauderdale, Fla. 33301, would like her son Bob Shannon to write her. She lost touch with him after he left KJR-AM, Seattle, and the station does not know his whereabouts. Ken Paul, program director of KRKT-AM in Albany, Ore., reports that vandals axed the station and the equipment. He's in desperate need of Top 40 records in order to get back on the air. Paul Cassidy, previously general manager of KHJ-AM, Los Angeles, is now general sales manager

of KLOS-FM, Los Angeles. Dan Crafton writes that a minority member (a woman) is taking over his job at KNBR-AM, San Francisco the end of October and he's looking. You can reach him at the station; has 10 years of experience.

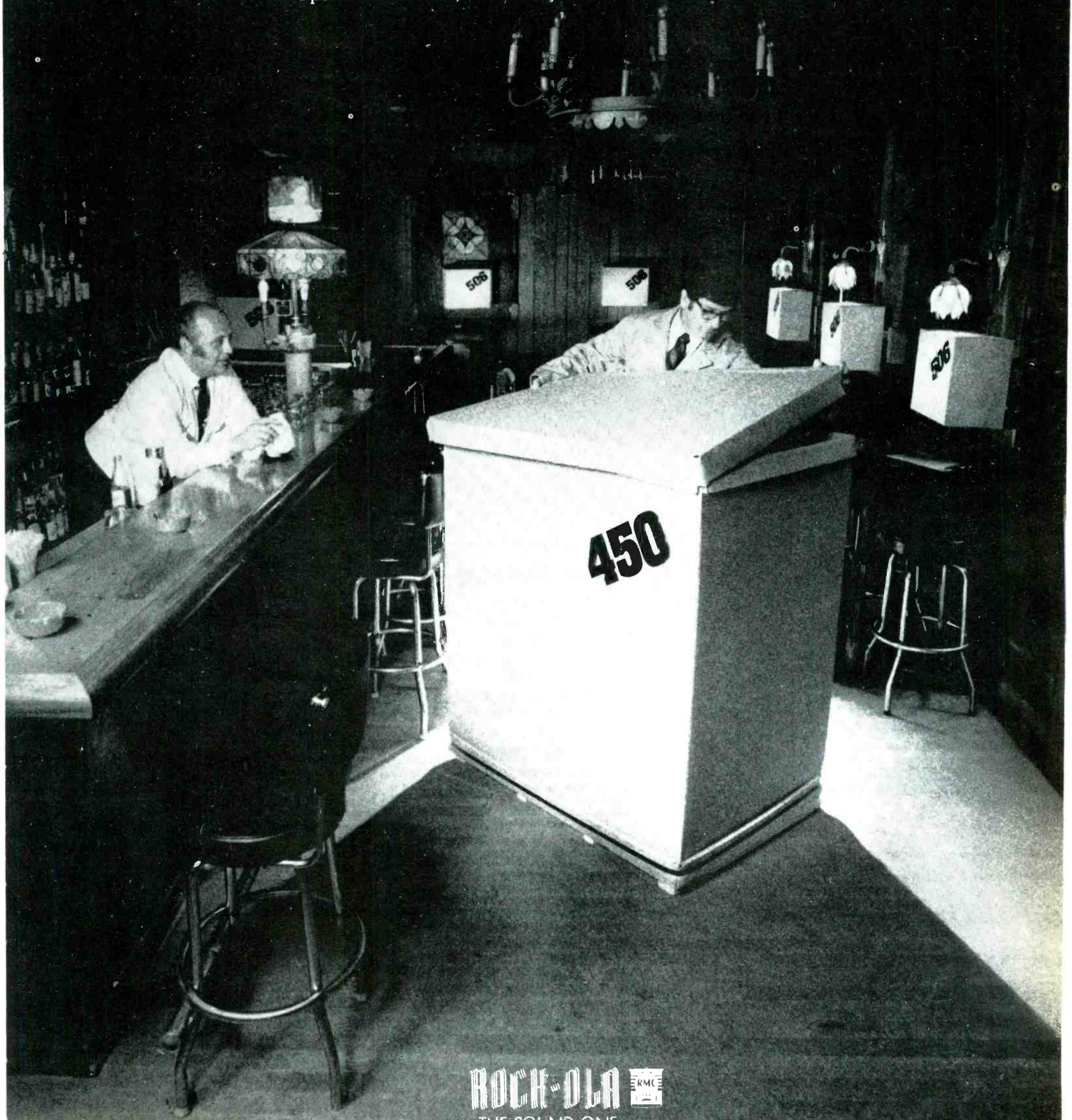
Tony Murphy, once an air personality at WNEW-AM in New York, is back from Australia and looking. He can be reached at 212-866-5375. The "Show of the World" concert promoted by KMPC-AM in Los Angeles raised \$50,000 for charity. Working behind the scenes to produce the concert was MGM Records vice president Ben Scotti and his director of special projects super promotion man, Ernie Farrell, along with KMPC-AM general manager Stan Spero.


Ron King is the new program director of KIKI, Honolulu. He'd been program director of KKUA, Honolulu, and KDIA, San Francisco. Some of the best-known air personalities in Honolulu will be joining the station about the time you read this. The format will be contemporary rock 24 hours a day and Rick Shannon has been hired from KKUA to become promotion director of the station. Here's the lineup at KYA, San Francisco, now: Russ McDonald 6-10 a.m., John Hardy until 2 p.m., Christopher Case 2-6 a.m., Chris Edwards 6-10 p.m., Bill Holley 10 p.m.-2 a.m., and Dave Stone 2-6 a.m. David M. Goulet, WSEB, Sebring, Fla. 33870, pleads for progressive rock albums. "We hope to be going progressive on the weekends. Right now, we are Top 40-oriented with a hint of progressive, but on weekends we've been MOR." Lineup includes Gene Gray 6-10 a.m., Tim Brand until 2 p.m., Joe Stevens 2-6 p.m., and Goulet until 11 p.m. Tom Carmichael helps on weekends.

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Country Music

Starday-King Concentration Country, Close in Cincinnati

NASHVILLE — Starday-King has closed down its Cincinnati operation, moved its recording equipment to Macon, Ga., and will concentrate heavily again on country product.

Hal Neeley, Starday-King president, said about 80 percent of all recording now will be done here, and the bulk in Macon. The building which housed the Cincinnati studio now is for sale.

As an initial move, Neeley has re-signed Red Sovine, who was with the label for many years before making a recent change. He now has returned. Merle Travis also is under contract, and Neeley is adding new artists.

Additionally, the company has finished five bluegrass LPs, all of which will be released shortly. Neeley feels bluegrass is on the verge of becoming a big selling item again, reflecting its popularity at colleges and in other concerts. The bluegrass albums will include both new and old material, some

of it in the collector's item category with original groups or teams.

The label will not neglect other fields. It currently has three soul singles on the Billboard chart on its various companies, and has recently reactivated the Deluxe label. This has scored heavily with the Manhattans and Rueben Bell. Most of this production is going on in Macon.

Goodwin's Formation With no Animosity

NASHVILLE — Bill Goodwin, former executive vice president of the Hubert Long Agency, undertook the start of his own firm "out of no animosity" toward anyone, but only to try to make it on his own.

Goodwin also made it clear that

Neeley also plans to release English artist Geoff Love in this country as Manuel and his Mountain Music. Love is a black conductor in the MOR scene.

Neeley said he also is becoming more active in the production end of the company, as he was in the past. He is producing a good portion of the records being cut here.

Bill Anderson, Decca artist who joined him in his new agency, will honor every signed contract he has with the Hubert Long Company.

"Bill Anderson and I had become very close over the past three years, and I had booked most of his dates," Goodwin said. "When I decided to go on my own, it was only natural that Bill would go with me." Also joining him were Leroy Van Dyke and Roy Drusky.

Anderson agreed. "No one knows how close Hubert Long and I were," he said. "When Hubert died, going with Bill Goodwin was my closest way of continuing my relationship with him."

Bobby Brenner, who has taken over Anderson's personal management, said he had been a consultant to the artist for two years. "I negotiated his new Decca contract for him, and his writer's contract with BMI," he said.

Goodwin said he had the highest regard for Dick Blake, now president and principal owner of the Long agency. "There was absolutely nothing personal in my move."



PRINCIPAL FIGURES in the recent sale of Hubert Long, International, booking and publishing, are shown here. Left to right, Dick Blake, Lincoln Lakoff and Isom Long.

Nashville Scene

By BILL WILLIAMS

Words of praise keep pouring in from artists and others for **Harry Hensley**, new all night disk jockey at WSM in Nashville. He took over a tough spot, from **Ralph Emery**, but apparently is doing a masterful job. In addition to having time for everyone, he is working hard to build artists. . . . Cutlass has signed a 16-year-old blind girl, named **Little Jackie**. The youngster, who sings real country, is about to undergo hopeful eye surgery. . . . **Danny Davis** has done it again. He and The Brass were held over for a second week at The Club in Birmingham. . . . **Lois Johnson** has a new fan club, formed by John Egan of Madison, Tennessee. . . .

Marty Robins Jr. has signed a writer agreement with BMI. . . . **Dickie Lee's** "Baby, Bye Bye" almost never saw the light of day. He didn't particularly like the cut, but others did. Now he's glad he saw it their way. . . . **The Country Cavaliers, Tex Ritter, Pee Wee King, Justin Tubb** and others taped the Mascot Awards Show on WLW-TV in Cincinnati. . . . **RCA's Pat Daisy** is the latest to sign with Buddy Lee Attractions.

Benny Birchfield presented his wife, **Jean Shepard**, with a new wedding band to celebrate their fifth anniversary. . . . **Mel Tillis** and **Zsa Zsa Gabor** taped the entire Mike Douglas show for showing soon. . . .

Sue Thompson, who is still a real sweetheart, shipped candy across the country to promote her new **Jim Mundy** song, "Candy and Roses." **Bob Ferguson** of RCA, a winner in every respect, produced the last **Jim Ed Brown** session around the total concept of love, and it's a strong one. . . . The **Porter Wagoner Show** will take a 16-day rest now that it's played all over the country to sell-out crowds. The last swings were for promoter **Abe Hamza**. . . .

Martha Hinson of Centerville, Tennessee, has done a limited edition of pen and ink drawings of the Opry House that are worth preservation. . . . **Willie Nelson** headed the voter registration drive on television in Dallas. . . . **Bert Bogash**, formerly with Amusement

Business, now is musical director for Central Songs/Beachwood Music, reporting to **Hap Wilson**. Bogash also was general manager of Natchez Trace Productions. . . .

(Continued on page 50)

Price Widens Classic Act

DALLAS—Due to his success in his July 1 appearance with the symphony here, **Ray Price** now has been booked for two additional symphony concerts.

Price will appear with the Oklahoma City Symphony March 30, 1973, and with the Pensacola, Fla., Symphony April 6, according to his manager, **Tony Bufano**.

He also is signed to appear at the National Music and Hi Fi Convention in San Francisco Oct. 8, and at the Country Music Awards televised show tonight (16).

There also are reports that Price will gather his original Cherokee Cowboys for a show in the near future. These would include such artists as **Roger Miller, Johnny Paycheck, Johnny Bush** and **Willie Nelson**.

There was no word as to the time and place of the proposed show.



BILLIE JEAN HORTON, manager of **Claude King**, presents the first copy of King's new Columbia release to Gov. **Edwin W. Edwards**.

This Year Barnaby Records Lost Its Heart to Country Music



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GOVERNOR WINFIELD DUNN of Tennessee proclaims October Country Music Month. Witnessing the signature are Leroy Van Dyke, left, and Mrs. Jo Walker, executive director of the Country Music Association.

Turner Sets Tower In Musical Action

NASHVILLE — The Nashville Tower, a production and advertising company, has been established here under the guidance of Scotty Turner, former country A&R chief for United Artists.

Working with him will be Harold Shedd, vice president, who worked in Memphis in television and radio broadcasting and advertising; Nelson Larkin, vice president, a record producer and studio owner from Huntsville, Ala., and Bill Haynes, formerly of Hubert Long, International, with experience in sales, public relations and broadcasting.

Nashville Tower will have several subsidiaries, including The Nashville Sound Castle, Armor Productions, and Ironquill Music (BMI). Its collective aim, according to Turner, is "a new approach to the production of commercial

advertising through a well-planned program."

The initial concept of the organization will be one devised by movie and television personality Dale Robertson, who is associated with the firm.

Chairman of the board of directors of the Nashville Tower is C.G. (Buck) Williams, a Tennessee banker, who said the company plans to build its own structure within the next two years. In addition to housing all the company's offices, it will include a modern recording studio.

At present, the company is independently producing records, working with Price Mitchel, writer-singer James Hendricks, a new

(Continued on page 50)

Lady Booker to Open Agency

NASHVILLE—Formation of a talent agency dealing primarily in the field of nonclub country bookings has been formed here by Eleanor T. Mead.

Called ACT II Talent, Inc., the firm already has under contract such artists as Peggy Little of Dot, Billy Grammer of JMI, Roy Bee and the Shenandoans, the Russell Brothers, Lori Lee Woods, and Julie Ann Beisbier.

Mrs. Mead, who has a diverse background, also will handle the business management of Miss Little. A final year law student, she has worked as a bacteriologist, a teacher, and in real estate sales.

Since her clients have strong religious beliefs, they will not work club dates. But they will work heavily in concerts, fairs, colleges and the like.



DOYLE HOLLY signs a personal management contract with Don Fowler of the Buddy Lee Agency.

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 10/21/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	8	39	47	SING ME A LOVE SONG TO BABY Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	3
2	6	IT'S NOT LOVE BUT IT'S NOT BAD Merle Haggard, Capitol 3419 (Tree, BMI)	8	40	51	FOOL ME Lynn Anderson, Columbia 4-45692 (Lowery, BMI)	2
3	5	ONEY Johnny Cash, Columbia 4-45660 (Passkey, BMI)	9	41	49	THE WORLD NEEDS A MELODY Carter Family with Johnny Cash, Columbia 4-45679 (Tree, BMI)	4
4	2	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	14	42	44	RINGS FOR SALE Roger Miller, Mercury 73321 (Tree, BMI)	7
5	3	I AIN'T NEVER Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	11	43	48	IT'S A MATTER OF TIME Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	7
6	11	MY MAN Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	6	44	57	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis, Mercury 73328 (Blue Echo, ASCAP)	3
7	9	THE CLASS OF '57 Statler Brothers, Mercury 73315 (House of Cash, BMI)	10	45	45	I'LL NEVER PASS THIS WAY AGAIN Glen Campbell, Capitol 3411 (Vegas, BMI)	9
8	8	MISSING YOU Jim Reeves, RCA 74-0744 (Valley, BMI)	13	46	41	CLAUDETTE Compton Brothers, Dot 17427 (Famous) (Acuff-Rose, BMI)	9
9	4	I CAN'T STOP LOVING YOU Conway Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	13	47	55	MORE ABOUT JOHN HENRY Tom T. Hall, Mercury 73327 (Hallnote, BMI)	3
10	7	IF IT AIN'T LOVE (Let's Leave It Alone) Connie Smith, RCA 74-0752 (Blue Crest, BMI)	12	48	50	BOWLING GREEN Hank Capps, Capitol 3416 (Bowling Green, BMI)	6
11	13	THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA Roy Clark, Dot 17426 (Famous) (Happy-Go-Lucky, ASCAP)	10	49	52	GARDEN PARTY Rick Nelson & the Stone Canyon Band, Decca 32980 (MCA) (Matragun, BMI)	6
12	12	YOU'VE GOT TO CRY GIRL Dave Dudley, Mercury 73309 (Six Days, BMI)	14	50	53	THINGS Buddy Alan, Capitol 3427 (Hudson Bay, BMI)	5
13	10	THIS LITTLE GIRL OF MINE Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	14	51	61	BABY, BYE BYE Dickey Lee, RCA 74-0781 (Jack, BMI)	3
14	18	SYLVIA'S MOTHER Bobby Bare, Mercury 73317 (Evil Eye, BMI)	9	52	54	TRAVELIN' LIGHT George Hamilton IV, RCA 74-0776 (Acoustics, BMI)	7
15	17	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA 74-0773 (Owepar, BMI)	8	53	56	HOW COULD YOU BE ANYTHING BUT LOVE Ferlin Husky, Capitol 3415 (Blue Crest/Hill & Range, BMI)	7
16	22	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr., MGM 14421 (Passkey, BMI)	6	54	46	JUST LIKE WALKIN' IN THE SUNSHINE Jean Shepard, Capitol 3395 (Central Songs, BMI)	10
17	21	DON'T SHE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	7	55	58	GLOW WORM Hank Thompson, Dot 17430 (Famous) (Marks, BMI)	5
18	20	DON'T PAY THE RANSOM Nat Stuckey, RCA 74-0761 (Cedarwood, BMI)	10	56	37	I THINK THEY CALL IT LOVE Don Gibson & Sue Thompson, Hickory 1646 (Acuff-Rose, BMI)	11
19	23	TAKE IT ON HOME Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	9	57	62	SOMEBODY LOVES ME Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	3
20	14	A WORLD WITHOUT MUSIC Porter Wagoner, RCA 74-0753 (Owepar, BMI)	12	58	59	FOR MY BABY Cal Smith, Decca 33003 (MCA) (Eden, BMI)	6
21	15	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	14	59	40	I JUST COULDN'T LET HER WALK AWAY Dorsey Burnette, Capitol 3404 (Glenwood, ASCAP/Central Songs, BMI)	8
22	19	WHAT IN THE WORLD HAS GONE WRONG WITH OUR LOVE Jack Greene & Jeannie Seely, Decca 32991 (MCA) (Tree, BMI)	11	60	64	WRAPPED AROUND HER FINGER George Jones, RCA 74-0792 (Glad/Altam, BMI)	2
23	16	WHISKEY RIVER Johnny Bush, RCA 74-0745 (Nelson, BMI)	14	61	—	WHITE SILVER SANDS Sonny James, Columbia 4-45706 (Sharina, BMI)	1
24	29	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	8	62	68	SECOND TUESDAY IN DECEMBER Jack Blanchard & Misty Morgan, Mega 615-0089 (Birdwalk, BMI)	4
25	25	LAST TIME I CALLED SOMEBODY DARLIN' Roy Drusky, Mercury 73314 (Blue Crest, BMI)	11	63	63	LEAVIN' ON YOUR MIND Bobbie Roy, Capitol 3428 (Cedarwood, BMI)	5
26	26	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	9	64	—	PRETEND I NEVER HAPPENED Waylon Jennings, RCA 74-0808 (Nelson, BMI)	1
27	31	A PERFECT MATCH David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	6	65	70	A SWEETER LOVE (I'll Never Know) Barbara Fairchild, Columbia 4-45690 (Duchess, BMI)	2
28	32	YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	6	66	67	HERE I GO AGAIN Johnny Duncan, Columbia 4-45674 (Dirk, BMI)	4
29	43	THIS MUCH A MAN Marty Robbins, Decca 33306 (MCA) (Mariposa, BMI)	5	67	69	YOU DON'T MESS AROUND WITH JIM Bobby Bond, Hickory 1649 (Blendingwell/Wingate, ASCAP)	4
30	30	TRACES Sonny James, Capitol 3398 (Low-Sal, BMI)	8	68	71	ALL I HAD TO DO Jim Ed Brown, RCA 74-0785 (Chiplin, ASCAP)	4
31	33	SEA OF HEARTBREAK Kenny Price, RCA 74-0781 (Shapiro, Bernstein & Co., ASCAP)	6	69	74	I WONDER HOW JOHN FELT (When He Baptized Jesus) David Houston, Epic 5-10911 (CBS) (Algee, BMI)	2
32	34	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia 4-45668 (Rose, BMI)	7	70	—	IS THIS THE BEST I'M GONNA FEEL Don Gibson, Hickory 1651 (Acuff-Rose, BMI)	1
33	38	WHEEL OF FORTUNE Susan Raye, Capitol 3438 (Valando, ASCAP)	4	71	—	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Jackie Burns, JMI 8 (East/Memphis/Klondike, BMI)	1
34	39	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	5	72	75	RED SKIES OVER GEORGIA Henson Cargill, Mega 615-0090 (Two Rivers, ASCAP)	2
35	27	UNEXPECTED GOODBYE Glen Barber, Hickory 1645 (Acuff-Rose, BMI)	12	73	—	IT'S NO (SIN) Slim Whitman, United Artists 50952 (Robert Mellin, BMI)	1
36	42	LONESOME 7-7203 Tony Booth, Capitol 3441 (Cedarwood, BMI)	4	74	—	BEHIND BLUE EYES Mundo Earwood, Royal American 65 (Ray Moondo, BMI)	1
37	60	SHE'S TOO GOOD TO BE TRUE Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	3	75	—	RHYTHM OF THE RAIN Pat Roberts, Dot 17434 (Famous) (Warner-Tamerlane, BMI)	1
38	72	GOT THE ALL OVERS FOR YOU Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	2				

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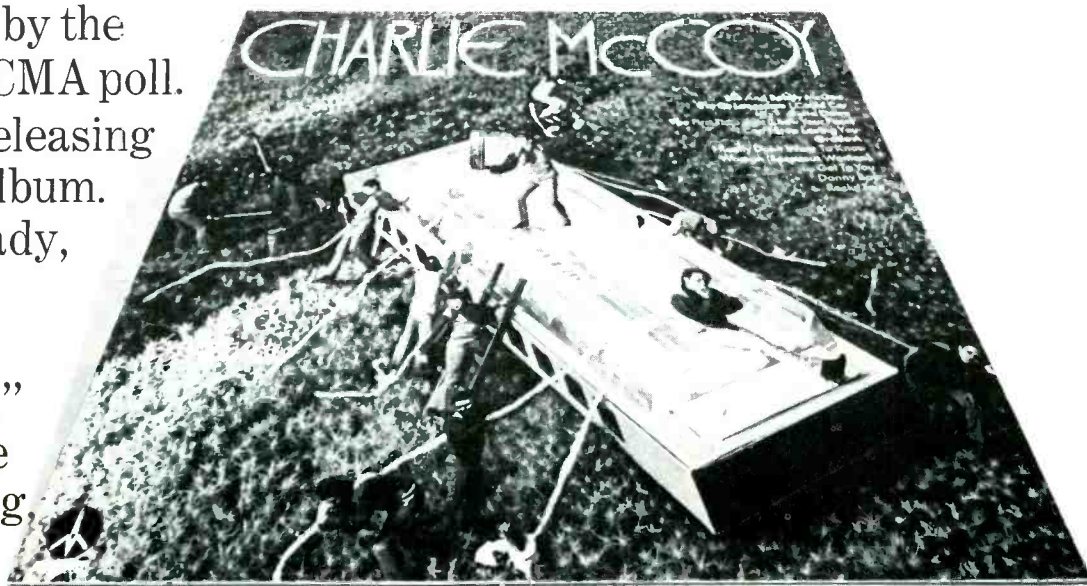
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Industry Executives Mass for Strategic Country Week Meets

• Continued from page 1

of the convention for RCA, said all five regional managers, also would be brought in for a series of business meetings, and would attend all scheduled functions. They also will man suites at both the airport and the Ramada Inn, downtown.

For the first time, the Willex Record Company of Omaha, Nebraska, is taking part. It will sponsor the Nashville Song-Writer's party on Thursday at the Municipal Auditorium Pavilion. President Mike Peevyhouse will be among those attending.

Decca, hosted here by vice president Owen Bradley and by Chick Doherty, will be headed by MCA president Mike Maitland, along with vice presidents Rick Frio, Pat Pipilo, Vince Cosgrave, Joe Sutton, Lou Coow, and other officials such as David Skepner and Tom Morgan. In addition, Decca is bringing in 15 branch and district managers.

Capitol also has a strong con-

tingent set. With vice president Wade Pepper handling all the arrangements, the group will include vice presidents Barry Kimmelman, Brown Meggs, Mauri Lathower, Ken Nelson, Al Courry, Dan Davis and Marvin Bersil, and new A&R director Joe Allison with the balance of the Nashville office.

United Artists is bringing in president Mike Stewart, who is attending for the first time; and officials such as Jack Mesler, Nik Vinet, Mike Lipton and Lloyd Leipzig. The label also is bringing in the Nitty Gritty Dirt Band for special performances.

Columbia's representation will be exceptionally strong, headed by president Clive Davis. Others on the list are Ron Alexenburg, Jack Craig, Steve Popovich, Bruce

Lundvall, Rick Blackburn, Jim Tyrrell, Bill Farr, Al Earl, Cal Roberts, Don Ellis, David Wynshaw, Bob Altschuler, Al Teller, Don DeVito, Jack Gold, Paul Baratti, Zim Zimeral, Norm Zeigler, Charles Lourie, Kip Kohn and Stan Monterio and, from Canada, Charles Camelleri, Burt Dunseith and Jack Robertson. Gene Ferguson, coordinating the program here, said many area promotional men also will attend.

Famous Music will send president Tommy Martel and other officials including Herb Gordon, Chuck Gregory, Carmion LaRosa, Bill Levy, Dottie Vance, Vickie Cooper, Andy Miolo and Commander Cody and the Lost Planet Airmen. The MGM visitors will be led by president Mike Curb.



BOB NEAL, left and Sonny Neal look on as artist Jimmy Newman signs a booking contract with the Neal Agency in Nashville.

Nashville Scene

• Continued from page 46

George Hamilton IV off on another of his junkets to Great Britain and the British Isles. The dates include an appearance at London's Royal Albert Hall.

Paul Richey of Dot has taken the pop hit, "Good Time Charlie's Got the Blues," and made it country, under the guiding hand of Pete Drake. He'll perform it at the country convention in Nashville. . . . Six Flags over Texas had its first country night this year. Jerry Reed was featured. . . . Bill Anderson and the cast of his

show will appear at the Big D Jamboree Nov. 11, following their show at the Longhorn Ballroom the same night. . . . The Gross Brothers take time out from college and high school to attend the convention. . . . KLAC's country music format will be highlighted with the airing of the Glen Campbell Special, five days a week, Oct. 23-Nov. 3. . . . Russ Pate's first release on Capa is said to be "the transfusion of a great new sound that country music has desperately needed. It has drawn strong comments from various jocks. . . . The Record Rack in Southeast Texas says orders came in for a new Johnny Jano release even before the record was released. This was response to dubs released to stations in the area.



RECORDING contract negotiations are finalized in Nashville by Stu Tinney of Cutlass Records with blind 17-year-old singer Little Jackie Pimental.

Hot Country LP's

Billboard SPECIAL SURVEY for Week Ending 10/21/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	10
2	2	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	15
3	3	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG 8 Johnny Cash, Columbia KC 31645	8
4	5	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	8
5	4	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	9
6	7	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	17
7	10	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	7
8	11	THE STORYTELLER Tom T. Hall, Mercury SR 61368	6
9	14	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	5
10	6	ME AND THE FIRST LADY George Jones & Tammy Wynette, Epic KE 31554 (CBS)	10
11	9	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	17
12	12	MISSING YOU Jim Reeves, RCA LSP 4749	7
13	8	LONESOMEST LONESOME Ray Price, Columbia KCP 31546	12
14	13	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	31
15	19	COUNTRY MUSIC THEN AND NOW Statler Brothers, Mercury SR 61367	7
16	22	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	4
17	16	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	30
18	26	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	3
19	18	WOMAN (Sensuous Woman) Don Gibson, Hickory LPS 166	8
20	15	BEST OF JERRY REED RCA LSP 4729	17
21	17	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	13
22	23	JERRY REED RCA LSP 4750	5
23	30	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	3
24	33	"LIVE" AT THE WHITE HOUSE Buck Owens, Capitol ST 11105	2
25	20	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	13
26	25	ALL TIME GREATEST HITS Marty Robbins, Columbia K6-6A-6T 31361	5
27	21	ASHES OF LOVE Dickie Lee, RCA LSP 4715	18
28	24	BEST OF BUCK OWENS & SUSAN RAYE Capitol ST 11048	11
29	27	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL 7-5352 (MCA)	16
30	29	CRY Lynn Anderson, Columbia KC 31316	29
31	28	IF THIS IS GOODBYE Carl Smith, Columbia KC 31606	4
32	32	TOM T. HALL'S GREATEST HITS Mercury SR 61369	4
33	38	TRACES Sonny James, Capitol ST 11108	3
34	36	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot DOS 26002 (Famous)	2
35	34	FOR THE GOOD TIMES Ray Price, Columbia C 30105	112
36	—	SOMEBODY LOVES ME Johnny Paycheck, Epic KE 31707 (CBS)	1
37	35	SINGS THIS LITTLE GIRL OF MINE Faron Young, Mercury SR 61364	10
38	39	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia KC 31770	3
39	41	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	2
40	31	ELVIS LIVE AT MADISON SQUARE GARDEN Elvis Presley, RCA LSP 4776	13
41	40	IS IT ANY WONDER THAT I LOVE YOU Nat Stuckey, RCA LSP 4743	3
42	44	SINGS FOR HOUSEWIVES AND OTHER LOVERS Eddy Arnold, RCA LSP 4738	2
43	37	GOD BLESS AMERICA Loretta Lynn, Decca DL7-5351 (MCA)	17
44	42	HERE & NOW Dorsey Burnette, Capitol ST 11094	6
45	—	DELTA DAWN Tanya Tucker, Columbia KC 31742	1

Musical Action

• Continued from page 48

talent named Michael Ross, and Earl T. Conally.

Turner said commercials made by the firm would be done through the union, and not through a "jingle mill." He added: "We will approach all of these sessions as we would a regular recording session."

The firm has temporary quarters at 1700 Broadway, just off Music Row here.

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(Continued on page 35)

Radio-TV Mart
See Page 60

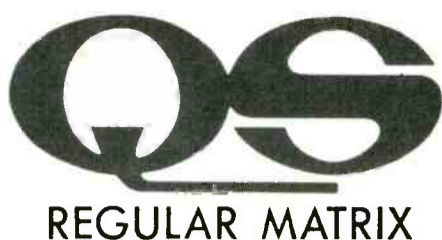


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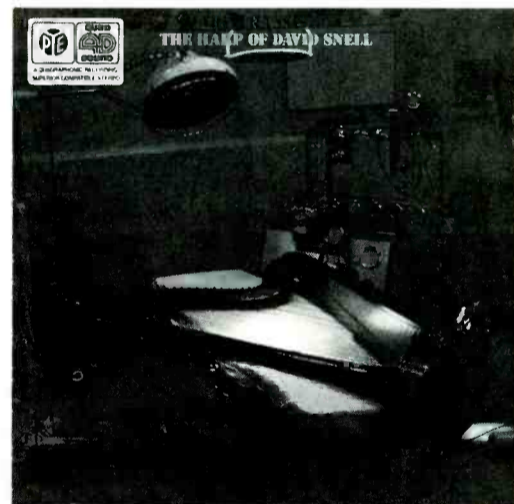
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Fine sound is fine sound anywhere in the world. When it comes to first-rate, four-channel stereo, the growing preference for Sansui QS Regular Matrix encoding isn't just a local peculiarity, or even a national one. Recognizing this, Pye Records Ltd., of London, England—renowned for the highest of reproduction standards—is one of the first labels in Europe to recognize the special virtues of Sansui QS Regular Matrix four-channel encoding.

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pye-oneers

FLASH!

Latest information from England is that PYE will release the first four-channel single later this year with artist Jonesy. Tentative title: RICOCHET.

Pye's reasons for going with QS Regular Matrix are outlined on their record jackets. Advantages of the Sansui QS Regular Matrix system include:

COMPLETE OMNIDIRECTIONALITY.

Accurate pickup and reproduction of any source in any direction of the sound field, over a full 360° circle, and any signal inside the sound field, including dead center (overhead effect). There's no need to locate performers in special positions while avoiding other spots. QS Regular Matrix provides the same total acoustic perspective as discrete tape, and the same freedom to experiment with performer placement.

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Sansui QS Regular Matrix encoding is compatible with:

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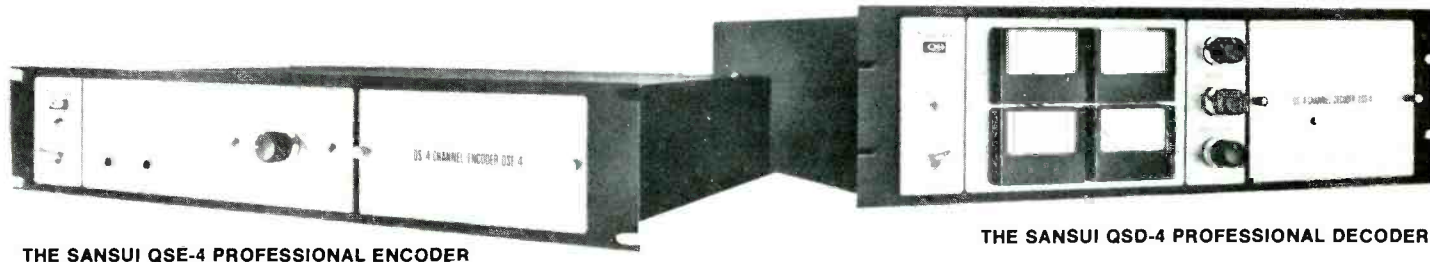
(c) Decodes other matrices. The Sansui-encoded disc decodes at least reasonably well on all other designs.

(d) Uses all existing home hardware. Any conventional stereo cartridge, phonograph, stylus, receiver and reproducing equipment can play the encoded disc (or accept the encoded broadcast), without quality impairment or damage, and reproduce in the conventional, two-channel mode. Any such system can be converted to four-channel by the addition of a decoder with rear-channel amplification and an extra pair of speakers.

(e) Uses all existing professional equipment. To record, only the encoder need be added to existing studio equipment. Cutters, tape equipment — everything else — remains the same as for two-channel.

(f) Broadcastability. QS Regular Matrix encoded records may be broadcast through existing transmitting equipment. The encoder need be added only for matrixing live programs or discrete tape sources. Playing already encoded discs or tapes automatically transmits the four-channel encoded signal.

QS Regular Matrix encoding is really as easy as Pye. Isn't it the system you should be evaluating right now? Put it to the test yourself. Compare it with any other. For a demonstration or literature, call or write us directly at any of the locations listed here.



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Telex: ANTWERP 33538.

Germany, W.

6 Frankfurt am Main, Reuterweg 93. Tel.: 33538.

International News Reports

New Agreement Seen Triggering Major Overhaul in Needletime

• Continued from page 1

divided between its four national networks which broadcast each week for a total of 530 hours. Radio 1 has 34½ hours needletime each week, but under the terms of the Commercial Radio Bill, introduced by Christopher Chataway, the former Minister of Posts and Telecommunications, the BBC is to have equal opportunity to compete with commercial radio.

Douglas Muggeridge, controller of Radios 1 and 2, was unable to comment on the BBC's needletime plans and no official requests have yet been made by the Corporation for extended needletime. Discussions between the BBC and Phonographic Performance however, are expected to start next April. The BBC's needletime requirements are determined on five-year

contracts with PPL and the present contract expires next year. The record industry however, is believed to be reconciled to additional needletime as an essential requirement for the BBC, particularly with the recent introduction of the Radio 1 playlist.

The agreement for commercial radio, negotiated between the Independent Broadcasting Authority and the various royalty collecting organizations, includes separate levies for the Performing Rights Society and PPL based on each station's net advertising revenue. The BBC pays a fixed sum, believed to be in the region of \$1.25 million, to PPL as a needletime levy.

Under the new agreement however, PPL will receive a 3 percent levy during the first year of commercial radio, escalating to

4½ percent during the second and third years. PRS similarly, will receive 4½ percent for the first year, rising to 5 and 6 percent for the next two years.

The levy percentages are believed to be lower than the two organizations initially requested—both wanted in the region of 10 to 12 percent. It was agreed however, to experiment with the low figures during the initial years of commercial radio and, it is understood, both can be renegotiated once the stations are established. The needletime figure of 50 percent is also believed to have been a compromise arrangement—initial negotiating figures varied between 70 and 40 percent.

No assessment is possible however, of the potential revenue the new needletime arrangement will bring to the record industry. Commented Herbert Gilbert, general manager of PPL: "It all depends on the stations success. Advertising time on the new stations is going to be nine minutes in the hour and it's terribly difficult to estimate what kind of advertising support they will receive.

"We don't know the rates or the ratio between national and local advertising. Only after a year or so will a pattern emerge and then we might establish some possible figure."

The new stations, in addition, will have to allocate 3 percent of their advertising revenue to the employment of live musicians. The agreement, with the Musicians Union, stipulates the sum can either be spent in promoting concerts or by broadcasts.

The new stations will also pay a levy to the Mechanical Copyright Protection Society for the use of taped music. This levy has yet to be finalized and although a figure of 6¼ percent was initially suggested, the final arrangement is expected to be in the region of PPL's 3 percent.

Total royalty and music payments by the new stations therefore, is expected to be between 12 and 13 percent of advertising revenue during the first year. No stipulations have been made in the agreement however, about the type of music to be played, although would-be bidders will be required to submit to the IBA a specimen program schedule for a typical week. The IBA is anxious to broaden the concept of commercial radio from the American pattern of Top 40 stations.

The first five stations to be announced will be located in Birmingham, Glasgow, Manchester and two in London. One of the London stations will be wholly devoted to news. The highest rental of the first five stations however, is the other London station, which will cost \$880,000 during the first year, rising to \$890,000 and £380,000 in the next two years. An additional rental increase of up to 20 percent will be required if profits exceed 5 percent.

The rental charges have been criticized by Mark Elwes, secretary of the Local Radio Association which represents about 60 groups interested in acquiring contracts. "The rent is higher than everyone's estimation—it's much too high. And we don't like the additional rental. You can't cream off profits like that, there must be better ways. Commercial radio should attract new blood, but these rental charges tend to discourage all but the established names," he told Music Week.

The London station will also broadcast on 194 metres medium wave. "We're very unhappy about the station's location, it's perilously near to the edge of the dial. Many radios in fact, don't go down as far as 194 metres," Elwes commented. The other stations will broadcast on 261 metres medium wave and all stations will also be on VHF.

From The Music Capitals of the World

LONDON

Through its purchase of the Ditchburn—organization, MAM now has a virtual monopoly of the U.K. jukebox business with between 8,000 and 10,000 machines. MAM views the purchase as part of its continuing diversification into other profit-making areas of the music industry and not just as a vehicle for promotion for the company's artists. The deal completed on Oct. 2, through its Gainsmead firm, is for \$2,880,000 cash. A payment of \$1,680,000 was made on completion and further payments will be made on June 30 and Dec. 31 of next year to complete the balance.

The Ditchburn group was acquired from British Electric Traction and a new firm will be formed called the Ditchburn Music Maker group which will continue to be based at Lytham, Lancashire. The new firm will control its existing jukebox operation, the Domino and Spiral labels and the Music Maker publishing company. Ditchburn retains its background music library.

Yet another indication of the continued success of nostalgia records is the release of United Artists' The Many Sides of Rock n' Roll. The double album traces the progress of rock n' roll from 1955 to 1964 and each of the four sides concentrates on a particular theme. The categories are Teen Ballads (Frankie Avalon, Bobby Vee etc.), Rock n' Roll Stars (Eddie Cochran, Jerry Lee Lewis etc.), Instrumentals (Ventures, Johnny and the Hurricanes etc.) and the groups (Clovers and the Cadets).

There is a four-page booklet included inside the sleeve which documents facts about the recordings. Other plans for the nostalgia market include the re-packaging of middle of the road material for a new series and the release of vintage Hollywood soundtrack albums.

CBS is planning to use a portable audio-visual unit to show agents and promoters the stage presentation of American acts who have never appeared in Britain but who it is felt would do well if they played live dates here. The UK company currently has one of the machines, a Fairfield 8mm projector which takes audio-visual tapes about four and a half times the surface area and approximately the same depth as an 8-Track cartridge tape. . . . The 28th Congress of CISAC (the International Confederation of Performing and Mechanical Right Societies of Authors and Composers) is being held in Mexico City from Oct. 16-21. The British Performing Right Society delegation attending comprises general council chairman Laurence Swinyard, composer Ronald Binge, publishers David Adams and Richard Toeman and PRS general manager Michael Freegard and the Society's legal advisor Denis de Freitas. Items on the agenda are future collaboration between CISAC and BIEM and possibly the integration of the two organizations. . . . Robert Masters, one of the original directors of the Robert Stigwood organization who more recently was one of the founder members of the Gaff-Masters with artists manager Eddie Kennedy. The new company will embrace artist management, recording, music publishing (through Bruno Music) and agency. . . . Douglas Littaur, supplies manager with EMI Records International sales division, died on Oct. 1 at the age of 64. He had worked for EMI for 43 years, joining the Columbia Graphophone Company in 1929. He went to India for

EMI in 1934. On his return to London in 1954 he joined the internal division and in 1957 assumed responsibility for supplies to group companies in the export division. . . . Transatlantic has negotiated a licensing deal for the production and distribution of all its future singles releases. The deal calls for 12 singles a year and begins this week with the issue of "You Got Me Danglin' by Skin Alley. . . . Tom Parkinson, now installed as the new general manager of the Polydor-Phonogram-owned Musical Rendezvous budget record company, has instigated several changes in the sales department. Following the departure of John Reynolds, Roy Wilcox, a Southern area sales manager, has joined Musical Rendezvous to replace Reynolds as sales manager.

In addition, Derek Williams has left Music for Pleasure to join the company as Midlands and West area manager. Two salesmen have also left MFP to join Musical Rendezvous, they are Clive Wilson and John Mewis. . . . Gaff Management is readying the formation of its own record label for introduction in March. Billy Gaff, chairman of the company, whose artists include Rod Stewart, is discussing the project with Phonogram with a view to securing financial backing and utilizing Phonodisc's production and distribution facilities. One act which will appear on the label will be Status Quo, formerly with Pye, who have just signed a worldwide recording agreement with Gaff Management. However the group's next album will be issued in America on A&M. Colin Johnson, the group's manager, has joined the Gaff board. . . . The next edition of Solid Gold Parade of the Pops, Multiple Sound Distributors budget line of Top 50 cover albums, is to be advertised on UK television. Volume Three, issued this week, will be promoted with 15 and 30 second commercials during the last two weeks of October on the Southern, Scottish, Harlech, Westward and Midlands TV areas. The campaign, initiated by managing director Ian Miles, is the latest development in attempting to establish the Parade of the Pops brand name and follows an extensive promotion last month through the Mecca ballrooms. . . .

Specialist consultants, retained by EMI to advise on the possible development of its 100-acre site Hayes, part of which formerly housed the records manufacture and distribution center—have suggested that it might be used for housing, light industry, offices and warehouses. The site includes 50 acres of low-grade farmland and a small residential area as well as factories and offices. Currently EMI employs about 4,000 people on the Hayes site and will maintain its electronics and engineering operations there at the present level. . . . Holy Mackerel, the country rock band who are being strongly promoted by producer Roger Easterby and CBS Records, have their first single issued on Oct. 27 entitled "Rock-a-Bye." This precedes their debut album "Holy Mackerel" which is to be issued on Nov. 17. Philip Palmer

TOKYO
Caravelli and his Magnificent Strings (CBS) gave their first Japanese performance in Tokyo, Sept. 29, with other concerts set for Osaka, Wakayama, Hiroshima and Nagoya. . . . Philips artist Vicky is currently on her fourth Japanese tour, accompanied by Phonogram International recording manager, Ben Bunders. . . . Milestone's McCoy Tyner is set for his first

(Continued on page 57)



AT A RECEPTION held in London for Three Dog Night are left to right, David Chapman (ABC-Dunhill, Europe); Cory Wells (Three Dog Night); Julie Ege, who introduced the group; Joe Schermie (Three Dog Night); Gerry Oord (managing director of EMI Records); Danny Hutton (Three Dog Night); Bill Utley (Reb Foster Associates, Three Dog Night's manager); Chuck Negron, Mike Alsup and Floyd Sneed, all of Three Dog Night.

EMI Picture Brighter With Cap's Showing

LONDON—An impressive return to profitability by Capitol, which last year showed a loss of \$14.2 million, together with a 104 percent increase in pre-tax profits combine to make EMI's annual results more encouraging reading than last year.

EMI's North American operations have achieved a profit of \$2.7 million, on a turnover of \$132.7 million, just under \$15 million less than last year, evidence of the effectiveness of the economies in-

troduced by president Bhaskar Menon.

But while Capitol has turned a 41 percent drain on profits into a five percent contribution, EMI's U.K. and overseas leisure operations, which include records and tape, have managed to increase profits by only \$1.5 million, to \$20 million, putting them back almost on the 1969-70 level, when tape sales were minimal and records cost less. Comparable to 1969-70, U.K. and overseas contribution to profits are equivalent to 36 percent.

Indeed, gross profits on the total U.K. operations, up from \$32.7 million to \$38.5 million, are directly attributable mainly to a \$5.2 million surplus on property development and an additional \$2.7 million from the Thames TV interests, with electronics and radio profits slumping from \$7.5 million last year to \$3.2 million in the current term.

On sales of \$248.7 million, \$25 million better than last year, EMI was required to pay tax amounting to \$21.2 million, compared with \$8.7 million previously. This was due to the return to profitability of Capitol, where the tax rate is 53.8 percent, and also losses not recoverable for tax in the current year in respect of the Italian Voxson subsidiary and newly launched budget labels in Europe.

The directors are recommending a final dividend of 7½ percent, making a total for the year of 15 percent, compared with 12½ percent in 1971.

URGENT

Major German record wholesale is looking for U.S. partner for expanding import business. Large quantities on all major labels will be needed. Applicants should be able to provide fastest service at lowest possible prices.

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c/o Mr. Korduletsch
8 München 19
Andreestr. 5
Germany

2 Japanese Firms Kick Off K-Tel Records With Tests

By HIDEO EGUCHI

TOKYO—Two companies in Japan have gathered their respective sales and production forces together to introduce K-Tel Records to the Japanese consumer market.

Test marketing of K-Tel Records' first release in Japan was begun Sept. 23 by Syntak Co., Ltd., a division of Takashimaya and K-Tel International, in cooperation with Toshiba Musical Industries, Ltd., the pioneer Toshiba-EMI/Capitol joint venture.

The sales planning firm of Syntak was established in Tokyo last year by Takashimaya, one of Japan's top three department stores, and K-Tel International, president of the Japanese-Canadian firm, capitalized at 18 million yen (about \$60,000), is Tetsusaburo Iida, vice president of Takashimaya.

Production of K-Tel Records in Japan is being handled by Toshiba. The initial 12" stereo LP album entitled "Power Hits" comprises 20 songs recorded by U.S. and U.K. artists and originally released by EMI/Capitol and ABC/Dunhill Records, whose licensee in Japan is Toshiba Musical Industries (TMI).

Earlier, CBS/Sony Records Inc., according to Tatsuya Nozaki, general manager of the American-

Japanese joint venture, turned down K-Tel International's invitation to participate in the project. But, Nozaki told Billboard in Tokyo last week, CBS/Sony is keenly interested in the outcome of the new joint venture.

The K-Tel Records test marketing is being undertaken for one month in three poles of Kyushu, second most densely populated of Japanese main islands. In all, about 10,000 pressings of "Power Hits" have been distributed to the six department stores affiliated with Takashimaya and all the record stores under Toshiba contract dealership in Fukuoka, Nagasaki and Saga prefectures. Total population of the area is about 6,500,000.

Retail price for each album has been fixed at 1,900 yen (about \$6), slightly lower than the cost of regular monthly stereo LP releases in Japan. Also, the retailers' margin is 20 percent instead of the usual 30 percent, but the stores are not required to undertake any sales promotion. The distributors are sponsoring 600 radio and 300 television spot commercials during the month-long test-marketing program.

Based on the sales results, marketing of the "Power Hits" album

by K-Tel Records in other parts of Japan is scheduled for launching between early November and mid-January through the two distributor-retailer channels, although Takashimaya owns a supermarket chain and Toshiba has set up a nationwide mail-order house, Famous Record Club.

There is no plan to produce and market music tapes of K-Tel Records in Japan, according to Shigeo Takao, assistant manager of Syntak, although Toshiba is producing both stereo-8 cartridges and compact cassettes from EMI/Capitol master recordings.

Cannes Palais Extension Is Planned

PARIS—A further extension of the Palais des Festivals in Cannes is planned for 1975 in order to accommodate future leisure industry fairs and conferences.

This was revealed last week by MIDEM general manager Bernard Chevy.

Chevy said that the continuing growth of MIDEM, the MIP-TV, and other events related to cartridge and cable television, made it essential to extend the new Palais by more than 53,000 square feet. An extra floor will be constructed and the building will be extended westward, covering the ground now occupied by the Malmaison building.

The Malmaison building will provide press facilities for the 600 journalists expected at the 1973 MIDEM, Jan. 20 to 26, since the original location of the press club on the second floor of the Palais will now be entirely occupied by stands.

For the first time the Finnish industry will be represented at MIDEM along with companies from more than 40 other countries.

Chevy is currently negotiating to hire the new Cannes Stadium for the international electric band night which will feature some 15 pop groups.

Daffodil Bows Export Drive on Immediate

TORONTO—Daffodil Records has launched a large export campaign aimed at the U.S. market for its Immediate (U.K.) series.

Daffodil recently obtained rights to many of the albums created by the Immediate label in Britain in the late sixties.

The first four albums—"Town and Country" (Humble Pie), "Ogden's Nut Gone Flake" (the Small Faces), "Nice" (The Nice), and "An Anthology of British Blues" (Jimmy Page, Eric Clapton, John Mayall, Savoy Brown, etc.)—were released this week. A further four albums will be issued by Daffodil in January, and more releases will follow every two months. There is a total of more than 30 albums in the Immediate catalog.

Gibson and Stromberg, Los Angeles publicity firm, has been hired by Daffodil to co-ordinate U.S. promotion of the series.

Daffodil president, Francis Davies, said that the company had already received many inquiries from U.S. retailers and radio stations. He has just returned from a promotion trip to Los Angeles.

Davies told Billboard that other artists involved in the Immediate (U.K.) series include Jeff Beck, Rod Stewart, Tony McPhee (now lead singer of the Ground Hogs),

Chris Farlowe (now with Atomic Rooster) and Fleetwood Mac.

Davies said that Daffodil is now shipping Immediate product into the U.S. at regular album prices.

Orders up to 3,000 pieces are being shipped at \$2.45 per album, and for larger orders, the unit price is \$2.30.

Daffodil has launched a heavy promotion campaign to tie in with the release of the Immediate series. This includes a silver diary for 1973, silver posters, radio spots, press and radio mailings and U.S. trade advertising.

The company has also released "Sunday" (Small Faces), "Heartbeat" (Humble Pie), and "I'm Your Witchdoctor" (John Mayall and His Bluesbreakers).

Israelis Seek More Airplay

TEL AVIV — A new policy aimed to increase airplay of Hebrew songs was launched last week by the Israeli Army Radio Station, one of the two radio stations operating in Israel.

According to the new instructions issued by the station commander, Itzhak Livny, the morning pop programs will be divided into: 35 percent Hebrew songs, 30 percent new international hit songs and 35 percent old records. Request programs will be divided into 40 percent Hebrew songs, 30 percent international pop songs and 30 percent old songs.

This policy was implemented after heavy pressure from Israeli

recording artists who complained that insufficient needle time was dedicated to Hebrew records.

E. Germany Output Better

BERLIN—Demand for records in East Germany is still outstripping supply, according to Hans Koelzsch, general manager of VEB Deutsche Schallplatten. Although the production situation is improving, demand is also increasing and Koelzsch said the problem will not be completely resolved until 1976 when a new pressing plant is scheduled to open at Potsdam.

Portuguese Song Fest

LISBON—The Palais des Sports here, where the second International Song Festival of the Two Worlds will be staged from Nov. 17 through 19. Countries participating will be the U.S., Britain, France, Belgium, Holland, Norway, Sweden, Finland, Italy, Japan, Spain, Australia, Israel, Monaco, Greece, Luxembourg, Mexico, Canada and Germany. Artists who have accepted invitations to attend

the event include Peter Ustinov (Britain), Lovelace Watkins (U.S.A.), and English-born Eddie Calvert, now a South African resident. Sol Raye of Guyana, last year's winner, will open the festival by performing the Jackie Trent-Tony Hatch composition "If We Were Free," and will present this year's prize to the winning composer and lyricist.

From The Music Capitals of the World

• Continued from page 56

Japanese tour. . . . **Yoko Kishi** gave a charity recital, Oct. 19 in Tokyo with donations going to several welfare institutions. . . . NBK, Japanese government-backed broadcasting network again televised the **Ella Fitzgerald-Duke Ellington** special. . . . With U.K. singer **Cliff Richard** on his Japan tour is **Olivia Newton-John**. . . . Both English and Japanese versions of **Andy Williams'** "Love Theme From the Godfather" on Japanese chart.

The independent phonograph-tape distributor, Yanrei, wholly owned by Tetsudo Kosaikai, a chain of railroad co-op stores, has opened another retail store, with a third one also scheduled outside Tokyo. . . . **Peggy March** arrived in Tokyo to publicize Japanese recordings she made last July for release on the Dan label, owned by Tokuma Musical Industries. . . . **Michel Legrand** orchestra starts a Japanese tour, Oct. 18-30, with performances in Tokyo, Osaka, Nagano and Nagoya. . . . Victor Musical Industries, Tokyo reduced.

HIDEO IGUCHI

TORONTO

Anne Murray has been invited to participate in the CBS-TV Kraft Country Music Awards telecast from Nashville (16). She will be one of the presenters of this year's awards for several categories in country music. The show will be hosted by **Glen Campbell** and carried live on the entire CBS network. Miss Murray is currently winding up a European tour. . . . Daffodil this week released its first single by Ontario group, **Fludd**, "Always Be Thinking of You" and it was produced by **Lee de Carlo** and **Brian Pilling** for Love. Fludd are now completing their first album for the label, which will be released early next month. . . . WEA Music of Canada has launched the "New Old Mike and Tom Show," a weekly newsletter to the trade. . . . MCA's **Richard Bibby** and **Barry Paine** have completed a series of meetings with western distributors, to draw attention to new product. . . . GRT's **Ken Dion** has returned to Montreal after setting up details of Canadian release by the label of product from the newly-signed Musidisc Europe catalog—some 30 titles will be pressed in Canada in the coming months.

Columbia's **John Allan Cameron** has returned to Ottawa after three weeks in England and Scotland. While in London, Cameron and manager **Len Rameau** met with **Dick Asher**, director, Columbia International, and **Glyn Evans**, international label manager. Cameron has been selected to perform at the International Artists Show at this year's Annual Country Music Association Convention in Nashville (19). . . . The **Milt Robinson Trio** has signed a recording agreement with **Kenny Harris** of K.H. Productions Ltd.—his first MOR-oriented album will be issued by Polydor next month.

The **Robert E. Lee Brigade** took time out from rehearsing their new Columbia album to appear in CFTO's Crippled Children's Telethon. . . . **Alice Cooper** reported to be booked for an appearance on the **Kenny Rogers** TV show.

WEA Music is rushing out the new **Gordon Lightfoot** album, "Old Dan's Records"—Lightfoot is currently on tour in the U.S. . . . **Cheech and Chong** come to Ontario for dates at Queen's University, Kingston (3), Masseur Hall (10) and Kitchener (16). . . . **Lorence Hud** will appear with the comedy duo in Toronto. . . . **Stompin' Tom Connors** is currently on a Western Canada tour, which includes his first professional visit to B.C. . . . Capitol has released the first **Denis Murphy**-produced single by

Truck, "Canada." . . . **Wishbone Ash** on tour in Canada.

Independent promotion man, **Liam Mullan**, flew to Los Angeles to attend the **Cat Stevens** concert.

Curtis Mayfield at Montreal Forum (27). . . . **The Guess Who** in Quebec City (19) and London (20). . . . **April Wine** at the El Mocambo in Toronto this week. . . . the **Downchild Blues Band** appear with **Robert Junior Lockwood** and **Leon Redbone** (21) at the St. Lawrence Centre.

RITCHIE YORK

VIENNA

Gerhard Gebhardt, general manager of Polydor Austria, is to present the second gold disk to the famous painter **Arik Brauer** for sales in excess of 50,000 of his albums. Brauer's album, "Arik Brauer," has been the fastest seller in Austria. He is now working on his second album. . . . At the recent international pop festival "Coupe D'Europe Musicale" in Gmunden, **Salena Jones**, representing the U.K., was awarded first prize, along with other members of the British team, **Trevor Chance** and **Bill and Boyd**. Second of the eight teams was a Polish trio, **Maryla Rodowicz**, **Zdzislaw Sosenicka** and **Anrezej Dobrowski**.

A special jazz concert will be held in the 15,000 seater **Wiener Stadthalle** on Nov. 4. Promoter **George Wein** will present **Dizzy Gillespie**, the **Charles Mingus** (Continued on page 58)

Distel Re-Signed By Polydor

LONDON — Polydor re-signed French singer **Sacha Distel**. The contract signed in Paris for an initial three years covering U.K., Australia, South Africa and other English speaking territories outside North America, is a continuation of the company's policy of strengthening of its middle of the road catalog.

Petula Clark signed with Polydor earlier this month and, in addition to promoting both artists in their solo capacity, Polydor hopes to bring them together for a special Christmas recording.

Greg Adams to A&M Canada

TORONTO—A&M Canada has signed composer/singer, **Greg Adams**.

Adams, who resides in Montreal, will be produced by **Yves La Pierre** and **George Kwasniak**. A single will be released early next month. Adams, a bilingual artist, will make his recording debut on A&M. He is managed by **Ratch Wallace**.

International Executive Turntable

Gunter Hensler, Polydor International executive in charge of head office regional management for North America, has been appointed assistant to **Robert E. Brockway**, president of Polygram Corporation, New York. Polygram Corp. is the U.S. holding company which groups together Polydor Inc., MGM Records, Mercury Records and the Chappell publishing interests in the States.

Hensler previously headed DGG's International Classical Exploitation department in Hamburg before becoming regional manager for the United States and Canada in April 1971.

MAGNAVOX IN DRUM BUY

LONDON — The Magnavox Co. of America has purchased a minority interest in the Premier Drum Company Ltd. of Leicester, England.

Meanwhile, A.L. Della-Porta, chairman of Premier, has retired from the board as of Sunday (22), and J. F. Feddersen, a Magnavox vice president and chairman of the Selmer board has been appointed a director of Premier. New chairman of Premier is **Clifford A. Della-Porta**.

Israeli Song Winners To Make Tour of U.S.

TEL AVIV—The Israeli Hassidic Song Festival 1972 ended last week with the announcement of the three winners, and four days later the team of singers took off to the U.S., where they started a tour of 27 performances.

This annual festival, which took place for the fourth time, presents songs based on Biblical words or prayers, with contemporary music.

The winners this year were Gideon Grieff, The Ra'im Duo, and Tzvika Pik. Hed Arzi is releasing

an L.P. of the original versions.

Prior to their departure to the U.S., the team was instructed for a few hours by Israeli security officers as to the safety precautions they should take during their stay in the U.S. in case of any terror activity against them. Among other precautions, they will carry out night guard shifts in their hotels.

The Hassidic Song Festival started its tour in the U.S. on Oct. 7, and will be on tour until Nov. 25.

Peak Viewers See 5th Song Contest in Finland

HELSINKI—The fifth annual Syskyn Savel (Autumn Melody) contest, organized under the auspices of the commercial Mainos

TV network, attracted record reaction from viewers, who registered a mammoth 126,345 postal votes within four days, beating the previous highest total of 70,000.

The contest this year was won by EMI Suomen Ltd. with "Daa-Da Daa-Da," a country song performed by Columbia's Sammy Babitzin. Written by Kari Kuuva and published by Imudico, the song received 40,260 votes.

EMI also secured second place with "Valtatie," written and sung by Jukka Kuoppamaki and published by his own JKC Music company. Finnlevy took third place with "Oo-mika Nainen," written by Toivo Karki, sung by Markku Aro and published by Fazer Music.

The 10 songs in the final were selected from 71 entries in the form of recorded songs submitted by the Finnish record companies. Irwin Goodman (Philips), who has won the contest two years in succession, reached the final, but was disqualified because he was not present to sign his appearance contract. Polydor artist Pepe Willberg suffered the same fate as he was appearing at Alma-Ata in the USSR at the time.

Over-all only three record companies were represented in the final. They were EMI Suomen with three entries; Finnlevy with three, and PSO with four. This has sparked off criticism among the smaller companies, who want the contest rules revised and elimination of its present "big money" image.

Prague Jazz Fest Oct. 18-21

PRAGUE—The 9th Prague International Jazz Festival will be held Oct. 18 to 21 and will feature among many East European groups, the Bob Wallis band from Britain, British jazz saxophonist Ronnie Ross and Europe-based U.S. jazzmen Slide Hampton and Benny Bailey.

Groups from Hungary, Czechoslovakia, the Soviet Union, East Germany and Poland will be appearing in the four festival concerts and in addition there will be concerts by leading amateur Czech jazz groups.

Hans Sikorski Dies at 73

HAMBURG—Dr. Hans Sikorski, founder and owner of the International Musikverlage, has died at age 73. Vice president of CISAC since 1965 and of BIEM since 1969, Sikorski was responsible for the setting-up of subsidiaries of International Musikverlage in the U.S., England, Australia and Switzerland.

Negram in Move

AMSTERDAM—Dutch record company Negram has moved to new premises at Gramophonehouse, Bronsteeweg 49, Heemstede, Holland, P.O. Box 139. Tel: 023-280750. Telex: 41625.

Polish Trade Sees Exports Of 1 Mil LP's

WARSAW—The Polish record industry expects to export over one million albums this year, with \$150,000 worth going to the Soviet Union and Bulgaria placing orders worth \$17,000. Another \$5,000 will be sent to Hungary.

But the largest importer of albums from Poland is East Germany whose orders are expected to be near the \$250,000 mark by the end of 1972. Next year the Polskie Nagrania firm is to inaugurate production capacity especially for the German firm AMIGA and has also bought a number of presses abroad.

Each album released in Poland brings in an order for a minimum of 10,000 copies from East Germany and the Jack White Orchestra's recording of "Hits Of The World" sold 50,000 copies there. Ironically this album was licensed for release in Poland from a West German company.

Popular Polish artists in East Germany are Niemen, The Red Guitars and the folk-rock group So What, plus jazz violinist Michael Urbaniak, who records for the West German Intercord firm, and the Breakout rock group.

Hayes Site Gets Survey

LONDON—Specialist consultants, retained by EMI to advise on the possible development of its 100-acre site at Hayes—part of which formerly housed the record manufacture and distribution center—have suggested that it might be used for housing, light industry, offices and warehouses.

The site includes 50 acres of low-grade farmland and a small residential area as well as factories and offices, most of them obsolescent although largely in use. Currently, EMI employs about 4,000 people on the Hayes site and will maintain its electronics and engineering operations there at the present level.

Taking the view that to maximize the potential of the land would improve both employment prospects and the residential and social amenities, EMI will seek outline permission from the relevant planning authorities for development on the lines recommended.

Fanny Foreign Tour Is Set

NEW YORK—The all-girl rock group Fanny, in the midst of a European tour, are scheduled for performances in Manchester, England Monday (15), Swansea (18), London (19), Westfield College in Hampstead (20), Loughborough Univ. (21), Hamburg (25), Berlin (26), Dusseldorf (27), Bremen (28), Frankfurt (29), Nuremberg (30) and Munich (31).

M'MEDIA IN SHIFT TO GRT

NEW YORK—Metromedia Records has switched their distribution in Canada and will now be represented by GRT in that market for both records and tapes. Jack Wiedenmann, president of Metromedia, and Ross Reynolds, president of GRT of Canada, announced the six figure deal, which was negotiated by TARA in conjunction with the two companies.

Tokyo Pub Execs in U.S. For Subpublishing Deals

NEW YORK—Seeking subpublishing deals for exploitations of American copyrights in Japan are Takeshi Ishiguro and Mitsuo Morikawa, respectively managing director and executive producer of Tokyo 12 Music publishing company, Ltd. of Tokyo here for one week business visit, the Japanese executives state that there is a bright future for use of American material in Japan, both in original and translated versions.

Ishiguro and Morikawa say that approximately 60 percent of song

material used in Japan derives from non-Japanese sources, with 40 percent being domestic. Of the 60 percent non-Japanese material, they estimate that 60 percent is American in derivation.

Tokyo 12's activity includes publishing, merchandising, record production, overseas promotion, radio and TV promotion and other aspects of song exploitation. The firm's liaison manager here is Kenzo Tatsuno, headquartered in New York.

From The Music Capitals of the World

• Continued from page 57

Quintet and Cannonball Adderley Quintet in the five-hour concert. . . . Thirteen Austrian film producers have formed a consortium, Intermedia AV-Pool, to produce and distribute cassettes for the audio-visual market. The cassettes will be aimed mainly at the scientific market.

MANFRED SCHREIBER

MUNICH

Kinney will establish its own distribution system in West Germany on Jan. 1. Coinciding with the formation of its own network, Kinney will change its name to WEA to bring it in line with the other WEA firms. . . . Radio Luxembourg recently presented its Lion awards in Essen. The Congregation were awarded a Golden Lion for their song, "Softly Whispering I Love You" and a Silver Lion was presented to Mouth and MacNeal for "How Do You Do." The Bronze lion was won by Christian Anders for "Es Fahrt Ein Zug Nach Nirgendwo." Several guests attended the event including Tony Christie, Daniel Boone and the New Seekers.

Ariola is presenting West German tenor Rudolf Schock with a gold disk to coincide with his 25th anniversary as a recording artist. . . . A new executive committee of the Bundesverband der Phonographischen Wirtschaft was elected at the recent meeting at Konstanz. The committee is Dr. L. Veder (EMI Europe), Kurt Richter (Teldec), Friedrich Schmidt (Ariola) and Oskar Wrechsler (DGG). It was decided to form the Deutsche Phonoakademie which will be based in Berlin and will be responsible for organizing festivals, exhibitions and conferences. The body will also present an award, the Emil Berliner, to all high quality pop and classical recordings.

JUERGEN SAVERMAN

HAMBURG

Les Humphries Singers were awarded five gold disks and a gold music cassette during Olympic Games at Kiel. . . . Bill Barone, guitarist with West German band Wallenstein is currently in the U.S. negotiating with Syd Bernstein for the band to tour the U.S. Wallenstein have also finalized tours of France and Switzerland and an appearance at the Zurich Jazz Festival. . . . In just two weeks, Vicky Leandros has sold over 350,000 copies of her new single 'Ich Hab Die Liebe Gesehen' (I Have Seen the Love). . . . Both Lutheran and Catholic churches are to pay increased performance royalties to the GEMA for music played during church services. Cinemas have also got to pay an extra 10 to 15 percent more to the West German royalty organization. . . . Polydor has launched a new series of language cassettes called Poly Training Tape.

WALTER MALLIN

DUBLIN

Jacques Loussier's Play Bach Trio will appear in Dublin for the

first time on Saturday (21). The promoter is Jim Aiken of Belfast.

RTE radio producer Gene Martin in London recently to interview Johnny Cash for a radio special about the singer. CBS Dublin arranged the visit. . . . RTE television screened the first of Dana's series—regulars on the show include Fran O'Toole, Angela Vale, Des Keogh and the Plus Fours. The first guest artist was Irish-born, but London-based vocalist Christopher Neil. . . . The College Boys changed named to Truth with addition of ex-Them guitarist Jim Armstrong. . . . Philemena Begley and the Country Flavour's first album will be "Truck Driving Woman." The band's latest single is "Ramblin' Man." . . . Brush, the new Brendan Shiels group, debut in Dublin on Friday (20). They play the Flamingo, Ballymena, on Thursday (19) and Queen's University, Belfast, 22.

RTE's latest pop show is "Spin Off" which goes out live from Dublin on Fridays at 7:30. . . . The Barleycorn, nine months in the Irish Top 20 with "The Men Behind The Wire," have delayed the release of their follow-up. But the group has released a budget album "The Barleycorn: Live at the Embankment," retailing at \$2.50. . . . Gilbert O'Sullivan, originally from Waterford, makes his first concert appearance at Dublin's National Stadium on Oct. 31, when she will give two shows promoted by Jim Aiken. . . . B.B. King will play the same venue on Oct. 23. . . . In November the Plattermen will release their first album, "Old Devil Wine" on the Dolphin label. . . . Irish-American deejay Pat Fallon from Providence, Rhode Island, was here for three weeks gathering material for his "Irish Showboat" program, which has been on the air for 24 years.

KEN STEWART

Koffman LP Europe Distrib

TORONTO—GRT of Canada's album, "Moe Koffman Plays Bach" will be distributed in France and Germany by Musidisc Europe. The agreement was finalized by GRT's Quebec representative, Ken Dion, who traveled to Paris to confer with Phillippe Thomas, Musidisc president, and Pierre Berjot, international marketing manager.

Koffman is now working on a new double-album set based on themes adapted from Vivaldi's "The Four Seasons."

Elton Concert Toronto SRO

TORONTO—Uni's Elton John attracted 18,000 at Maple Leaf Gardens here (5). The show was produced by Martin Onrot of Encore Productions, and also featured Family. MCA undertook a full-scale promotion campaign to tie in with Elton John's first ever appearance in Toronto.

GRT Canada In Media Deal

TORONTO—GRT of Canada has acquired record and tape distribution rights to the Metromedia label.

The long-term agreement was set up between GRT of Canada president, Ross Reynolds, and Jack Wiedenmann, president of Metromedia, and Dick Broderick of Tara International.

Initial releases in Canada will include a new Bobby Sherman album, plus LP's by Peter Allen and Peter Cofield.

Prior to this agreement, GRT of Canada only handled Metromedia tape product.

Phonogram Boosts Euro Promotion

BAARN—Phonogram International is to increase its European promotional efforts as a result of a major company meeting held in Phonogram's Dutch headquarters recently.

Sixteen delegates from Sweden, the U.K., Norway, Holland, Italy, France, Germany, Denmark, Switzerland and Belgium attended the meeting, the first of its kind for Phonogram. Under discussion was the possibility of better and more frequent European tours by Phonogram artists.

Under a new plan finalized at the meeting, impending tours in one country will be circulated to other territories in the hope that additional concerts and television appearances can be arranged throughout Europe. Package tours by Phonogram acts was also considered—including visits by major American talent.

Canada Executive Turntable

John Small named Capitol Records (Canada) national promotion manager.

Small replaces Bill Bannon, who has assumed the newly created position of artist development and marketing coordinator. Small was most recently operations manager and program director of WKNR AM/FM Detroit.

A&M Records of Canada, Toronto, named Joseph Summers as national sales manager. A 15-year veteran of the industry, Summers' most recent position was as national sales manager of Motown Records.



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LONDON WC2N 4HS.

Telephone: 01-836 7255/6/7
01-836 9970

Cables: Promdisc
Nashville representative: Emily Bradshaw
PO Box 44, Nashville,
Tennessee 37202
Telephone: AC 615-327-4857/883-7284

HITS OF THE WORLD

BRITAIN

(Courtesy: Music Week)

This Week	Last Week	Title	Artist
1	3	MOULDY OLD DOUGH—Lieutenant Pigeon (Decca) (Campbell Connelly) Stavelly Makepeace	Lieutenant Pigeon
2	1	HOW CAN I BE SURE—David Bell (Sparta Florida) Wes Farrell	David Bell
3	6	YOU'RE A LADY—Peter Skellern, Decca (Pendulum/Warner Bros.) Peter Sames	Peter Skellern
4	8	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL)—Gary Glitter, Bell (Leeds) Mike Leander	Gary Glitter
5	2	CHILDREN OF THE REVOLUTION—EMI/(Wizard) Tony Visconti	EMI
6	4	WIG-WAM BAM—Sweet RCA (Chinnichap/RAK) P. Wainman	Sweet
7	5	TOO YOUNG—Donny Osmond/MGM (Sun) Mike Curb/Don Costa	Donny Osmond
8	11	BURNING LOVE—Elvis Presley, RCA (KPM)	Elvis Presley
9	18	IN A BROKEN DREAM—Python Lee Jackson Youngblood (Youngblood) Miki Dallon	Python Lee Jackson
10	17	DONNA—10cc, U.K. (St. Annes) Strawberry Prod.	10cc
11	12	BIG SIX—Judge Dread Big Shot (Sparta Florida) Bush Prod.	Judge Dread
12	20	JOHN I'M ONLY DANCING—David Bowie (RCA Titanic/Chrysalis) David Bowie	David Bowie
13	9	IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy	Faron Young
14	14	SUZANNE BEWARE OF THE DEVIL—Dandy Livingstone, Horse (B&C/Mooncrest) Shady Tree Prod.	Dandy Livingstone
15	10	COME ON OVER TO MY PLACE—Drifters, Atlantic (Screen Gems/Columbia) Jerry Wexler/Bert Berns	Drifters
16	7	MAMA WEER ALL CRAZEE NOW—Slade, Polydor (Barn/Schroeder) Chas Chandler	Slade
17	34	ELECTED—Alice Cooper, Warner Bros (Carlin) Bob Ezrin	Alice Cooper
18	22	BACK STABBERS—O'Jays, CBS (Gamble Huff) Gamble Huff	O'Jays

19	26	THERE ARE MORE QUESTIONS THAN ANSWERS—Johnny Nash, CBS (Rondor) Johnny Nash	Johnny Nash
20	19	WALK IN THE NIGHT—Jr. Walker, Tamla Motown (Jobete/Carlin) Johnny Bristol	Jr. Walker
21	28	GIUITAR MAN—Bread, Elektra (Screen Gems/Columbia) David Gates	Bread
22	27	GOODBYE TO LOVE—Carpenters, A&M (Rondor) Richard Carpenter	Carpenters
23	30	BURLESQUE—Family, Reprise (United Artists) Family/George Chkiantz	Family
24	15	VIRGINIA PLAIN—Roxy Music Island (E.H. Music) Peter Sinfield	Roxy Music
25	13	AIN'T NO SUNSHINE—Michael Jackson, Tamla Motown (United Artists) Berry	Michael Jackson
26	46	ELMO JAMES—Chairman of the Board, Invictus (KPM) Greg Perry/General Johnson	Chairman of the Board
27	16	LIVING IN HARMONY—Cliff Richard, Columbia (Mervyn) Norrie Paramor	Cliff Richard
28	23	YOU WEAR IT WELL—Rod Stewart, Mercury 6052 171 (G.H. Music) Rod Stewart	Rod Stewart
29	35	AMERICA—Simon & Garfunkel, CBS (Pattern) S&G/R Halee	Simon & Garfunkel
30	48	HOUSE OF THE RISING SUN—Animals, RAK (KPM) Mickie Most	Animals
31	21	SUGAR ME—Lynsey De Paul, MAM (ATU Kirshner) Gordon Mills	Lynsey De Paul
32	24	I GET THE SWEETEST FEELING—Jackie Wilson (T.M. Music)	Jackie Wilson
33	32	YOU CAME, YOU SAW, YOU CONQUERED—Pearls, Bell (Rondor) P. Swern/J. Arthey	Pearls
34	40	ALL FALL DOWN—Lindisfarne, Charisma (Hazy) Bob Johnston	Lindisfarne
35	25	STANDING IN THE ROAD—Blackfoot Sue, DJM JAM 13 (Beano) Noel Walker	Blackfoot Sue
36	31	POPCORN—Hot Butter, Pye Prod. R. Talmadge, The Jeromes, Prod. D. Jordan	Hot Butter
37	—	LEADER OF THE PACK—Shangri-Las Kama Sutra (Robert Mellin)	Shangri-Las
38	49	OH CAROL/BREAKING UP IS HARD TO DO/LITTLE DEVIL—Neil Sedaka, RCA (Screen Gems/Columbia)	Neil Sedaka
39	—	HALLELUJAH FREEDOM—Junior Campbell Deram (Camel) Junior Campbell	Junior Campbell
40	—	NEW ORLEANS—Harley Quinze Bell (Dominion) Cook/Greenaway	Harley Quinze Bell
41	29	WHO WAS IT—Hurricane Smith, Columbia (MAM) Hurricane Smith	Hurricane Smith
42	44	LOVE THEME FROM "THE GODFATHER"—Andy Williams, CBS (Famous Chappell) Dick Glasser	Andy Williams
43	39	LONG COOL WOMAN IN A BLACK DRESS—Hollies, Parlophone (Tintobe/Cook-away) Ron Richards/Hollies	Hollies
44	33	ALL THE YOUNG DUDES—Mott the Hoople, CBS 8271 (Titanic/Chrysalis) David Bowie	Mott the Hoople
45	50	HERE I GO AGAIN—Archie Bell & the Drells, Atlantic (Gamble Huff/Carlin) Gamble Huff Prod.	Archie Bell & the Drells

46	—	LOOP DI LOVE—Shag UK (Jano) Jonathan King	Shag UK
47	45	LIGHT UP THE FIRE—Parchment Pye (Thankyou)/ATV Kirshner John Pantry	Parchment Pye
48	42	LAYLA—Derek & the Dominos, Polydor 2058 130 (Throat)	Derek & the Dominos
49	36	HONKY CAT—Elton John (DJM) Gus Dudgeon	Elton John
50	—	LET'S DANCE—Chris Montez London (E.H. Morris)	Chris Montez

FRANCE

(Courtesy: Centre d'Information et de Documentation du Disque)

*Denotes local origin

This Week	Last Week	Title	Artist
1	—	UNE BELLE HISTOIRE—*Michel Fugain (CBS)	Michel Fugain
2	—	POP CORN—Hot Butter (Barclay)	Hot Butter
3	—	MY REASON—Demis Roussos (Phonogram)	Demis Roussos
4	—	POP CORN—Anarchic System (Disc AZ)	Anarchic System
5	—	ENSEMBLE—Art Sullivan (Carrere)	Art Sullivan
6	—	FREEDOM—Mac & Katie Kissoon (Carrere)	Mac & Katie Kissoon
7	—	TROP BELLE POUR RESTER SEULE—*Ringo Willy Cat (Carrere)	Ringo Willy Cat
8	—	QUI SAURA—*Mike Brant (CBS)	Mike Brant
9	—	SANS TOI JE SUIS SEUL—C. Delagrang (CED)	C. Delagrang
10	—	FAN DE TOI—*Michel Delpech (Barclay)	Michel Delpech

GERMANY

(Courtesy: Musikmarkt)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	HELLO-A—Mouth & MacNeal (Philips) Aberbach	Mouth & MacNeal
2	3	ICH HAB' DIE LIEBE GESEHN—*Vicky Leandros (Philips) Gerig	Vicky Leandros
3	5	POPCORN—Hot Butter (Musicor/Ariola) Melodie der Welt	Hot Butter
4	2	EINE NEUE LIEBE IST WIE EIN NEUES LEBEN—*Juergen Marcus (Telefunken) Young/Intro	Juergen Marcus
5	4	ROCK AND ROLL PART 2—Gary Glitter (Bell/Polydor) MICA/Gerig	Gary Glitter
6	8	SILVER MACHINE—Hawkwind (United Artists) UA Musik	Hawkwind
7	14	POP-CORN—The Pop-Corn Makers (Riviera/Metronome) Melodie der Welt	The Pop-Corn Makers
8	6	LET'S DANCE—The Cats (Columbia) Accord	The Cats
9	11	SCHOOL'S OUT—Alice Cooper (Warner) Melodie der Welt	Alice Cooper
10	9	SLYVIA'S MOTHER—Dr. Hook and the Medicine Show (CBS) Essex/Gerig	Dr. Hook and the Medicine Show

HOLLAND

(Courtesy: Radio Veronica and Bas Mul)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	I'LL NEVER DRINK AGAIN—*Alexander Curly (Negram) Basart	Alexander Curly
2	2	MEXICO—The Les Humphries Singers (Decca) Basart	The Les Humphries Singers
3	8	SUGAR ME—Lynsey de Paul (MAM) Basart	Lynsey de Paul
4	5	MOULDY OLD DOUGH—Lt. Pigeon (Decca)	Lt. Pigeon
5	9	BOTTOMS UP—Middle of the Road (RCA) Universal Songs	Middle of the Road
6	6	WIG-WAM BAM—The Sweet (RCA) Universal Songs	The Sweet
7	3	VAYA CON DIOS (maxi single)—*The Cats (Imperial) Basart	The Cats
8	4	POPCORN—Various artists (Various labels) Basart	Various artists
9	13	MAMA WEER ALL CRAZEE NOW—Slade (Polydor) Basart	Slade
10	11	STAND BY ME—*Golden Earring (Polydor) Dayglow	Golden Earring

SWEDEN

(Courtesy: Radio Sweden)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SISTER JANE—New World (Rak/EMI) Sweden Music	New World
2	2	POPCORN—Hot Butter (Barclay/EMI) Sonet	Hot Butter
3	4	SYSTER JANE—Peter Holm (Barclay/EMI) Sweden Music	Peter Holm
4	3	UNDRINGAR (LP)—*Ted Gärdestad (Polar) Polar	Ted Gärdestad
5	5	I FOUND MY FREEDOM—Mac & Katie Kissoon (Young Blood) Intersong	Mac & Katie Kissoon
6	6	GREATEST HITS (LP)—Simon & Garfunkel (CBS) Sonet	Simon & Garfunkel
7	7	EKSEPTION V (LP)—Ekseption (Philips)	Ekseption
8	10	SONG SUNG BLUE—Neil Diamond (Uni) Imudico	Neil Diamond
9	9	NEVER A DULL MOMENT (LP)—Rod Stewart (Mercury)	Rod Stewart
10	13	SCHOOL'S OUT (LP)—Alice Cooper (Warner/Metronome)	Alice Cooper

RADIO-TV mart

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

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Billboard

165 W. 46th St.

New York, N.Y. 10036

POSITION WANTED

Looking for major market talent? A pro who doesn't just announce but communicates? A guy who knows his music? Perhaps one who can bring in the listeners (and advertising dollars) with music, conversation and telephones? Maybe we should get together. I'm looking for a up-MOR station that wants top talent. I'm a young guy (24) with ten years in the business who wants a medium or major market. I've already programmed a new station that's #1 in the market. I've also been the director of pr for a branch of government and an advertising copy writer. Prefer a drive or housewife slot, but will consider all-night in the right market. Tape, resume, photo and top references on request. Call (518) 943-2632. 10/21

College grad, 23, B.A. mass communications desires ground floor opportunity in film production, advertising, music. Aggressive & eager to learn. References. Phone (213) 683-9736, 725-5960. 10/21

The name is Larry Meyers. I'm interested in working for a station that appreciates someone who is stable, hard-working, and dedicated to the business. I have had three years experience in Jocking, Newscasting, Copywriting, etc. However, my main interest is in lauding a Jocking job with an MOR or Light Rocker. I have a Third Phone, am 24, Married, and currently doing PR work for the State of Michigan. I'll be willing to relocate anywhere in either a small, or medium market if the offer is right. I've got an average voice and above average "knowhow." In Detroit call 313-872-4900, Ext. 430 or write Larry Meyers, 2420 Banner, Dearborn, Mich. 48124. 10/21

Mature, young announcer with experience, good voice, professional training and first phone. Desires position in MOR or progressive MOR, somewhere in the north-east or middle Atlantic states. I am single, with military completed, and possess a cooperative, professional attitude toward my work. Will send tape and resume upon request. Box 535, Radio-TV, Job Mart, 165 W. 46 St., New York, N.Y. 10036. 10/21

Hard working, experienced, 1st phone D.J. is looking for medium or small market station, preferably in the Northwest, but all areas considered. Air check and resume upon request. Paul James, Box 384, Cardiff, Calif. 92007. (714) 753-3653. 10/28

CHICAGO Rock D.J. looking. P.O. Box 623, Elmhurst, Illinois 60126. 10/28

Three years experience progressive rock on AM station. I program my own show, write all commercial copy, produce rock specials on various artists and music trends. Excellent listener and sponsor response. Low-key, one-to-one delivery, professional. University degree, broadcast school grad. I've built a show and following over three year period and would like to take this experience to larger market AM or FM progressive rock. Send for tape to Box 537 Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. 10/28

Young; Married; 1st phone; 5 years experience; currently working small market, wishing to move up; AA degree; Prefer Top 40 station in Eastern U.S. with a 4-year college nearby. Write: Tom Byrum, 218 W. Eden St., Edenton, N.C. 27932 or phone (919) 482-2332. 10/28

POSITIONS OPEN

NOME, ALASKA, 10 KW. Men with ideals experienced in all phases of radio work (news, D.J., production). Must be single. Audience 95% English speaking Eskimos in 100 remote villages. All new Collins equipment. Non-salaried positions. Travel, living expenses paid. Minimum one year service. Must have voice, delivery, personality, and great interest in helping others, excellent work and character references. Send "on-air" tape, resume, and photo to Mr. Jim Poole, S.J., Box 988 Nome, Alaska 99762. Broadcast license with broadcast endorsement required. All varieties of popular music format with educational spot-type fill. Broadcast 7 AM to 11PM. One hour of religious programming a day. Station sponsored by Catholic Bishop of Northern Alaska. 11/4

Immediate opening for experienced top 40 jock. If you're bright, mature, can communicate and are looking for an opportunity, RUSH air check, production tape, resume and photo to Alan Boyd, Program Director, WDAK, Columbus, Georgia 31902. 10/28

LONDON CALLING! We are a London based radio production company currently making a weekly half hour progressive music programme. The show, which is recorded in stereo, features new British releases and is hosted by one of England's top radio DJ's. We are looking for an American organization to duplicate and distribute this programme to selected progressive FM stations throughout North America. For further details contact: Bill Foster, Roger Square DJ Studios, 55 Charlbert Street, London NW8 6JN, England. 10/28

WANTED YESTERDAY: Mature Top Forty personalities who want to help build the success of a young, progressive corporation with several divisions. If you've got the talent, we'll syndicate your show nationwide, which would increase your salary to \$250 plus per week. Excellent facilities and benefits, openings are also available on our 100,000 watt medium market 24 hr. rocker. You must be stable—a professional with a good voice—and a leader, not a follower. Management opportunities exist. For consideration you MUST include an actual aircheck, resume AND photo. Send to Box 536, Radio-TV Job Mart, Billboard Magazine, 165 West 46th Street, New York, N.Y. 10036. 10/21

MOR-Morning man for Kansas City full time CBS affiliate. Must be communicator who can work within tight format. Send tape, resume, including references to Bob Payne, KAYQ Radio, 424 Nichols Rd., Kansas City, Mo. 64112. 10/21

CLASSIFIED
ADVERTISING
DOESN'T
COST,
IT PAYS,

Castle Music

Continued from page 17

sity Union, Worcester, Mass. (28-29) and the Bijou Cafe, Philadelphia Nov. 15-18. Thrive, Philadel and the Club Wow will appear at the New England regional national entertainment conference at the University of New Hampshire in Durham Oct. 28, while Paul Pena (Capitol) will join T. Bone Walker at La Bastille, Houston, Tex. Oct. 16-25.

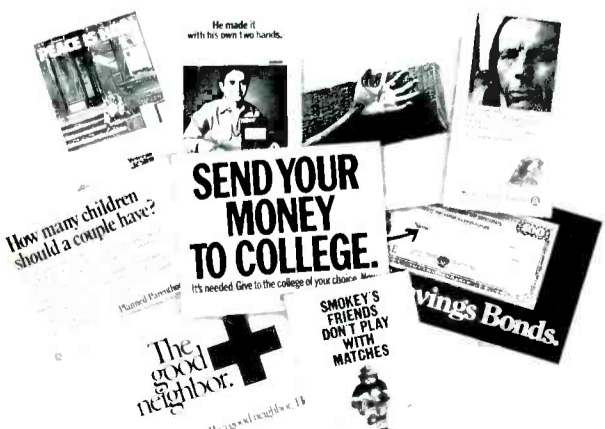
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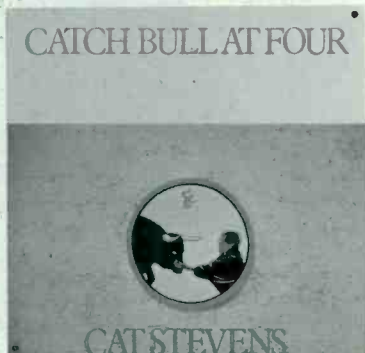
John NATHAN
250 West 57th st.
suite 1103
NEW YORK N.Y. 10019
Tel. (212) 489.13.60
Telex : 235 309 OVMU

GREAT-BRITAIN :

Rodney BUCKLE
25 Berkeley House
15 Hay Hill
LONDON W 1
Tel. (01) 493.55.63

Billboard Album Reviews

OCTOBER 14, 1972



POP
CAT STEVENS—
 Catch Bull at Four
 A&M SP 4365

Cat Stevens' creative energy has been as a breath of fresh air cooling the hot arid wasteland that is so much of today's music. His ability to capture the full range and import of things seemingly trivial and impress into musical passages emotions that are buried in the hearts of us all is a rare and wonderful gift. There is not a soul that cannot be roused upon hearing "Can't Keep It In" or one who has not travelled along its own "18th Avenue."



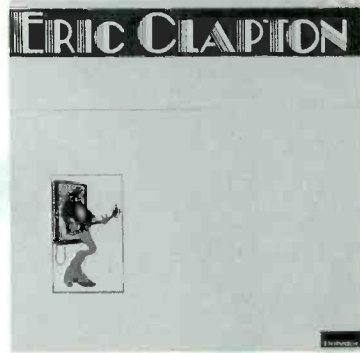
POP
AL GREEN—
 I'm Still In Love With You
 Hi XSHL 32074 (London)

One of the hottest acts today, Al Green should draw top sales interest with this LP, which uses his recent smash single as its title. The formula is the same and it's a formula that stands at the top of any hit-making remedy. In addition to "Look What You Done For Me," "One of These Old Days" and "Simple Beautiful" entry also includes a standout reading of Kris Kristofferson's "For the Good Times."



POP
JOHNNY RIVERS—
 L.A. Reggae.
 United Artists UAS 5650

Reggae is a form of music that originated in Jamaica, won fierce favor in the British Isles and is only currently beginning to set down roots in American sound circles. The beat is repetitive and intense usually benefitting from a steel drum backing. This then is indeed a trendy welcome-back-good-to-hear-you-and-nice-to-know-you're-sounding-so-great LP for Johnny Rivers. Outstanding cuts are "Stories to a Child," "New York City Dues" and "Come Home America."



POP
ERIC CLAPTON—
 Eric Clapton at His Best.
 Polydor PD 3503

The Best of Clapton is perhaps not as comprehensive as one would hope for as there is considerable over-lapping with material already released in "The History of Clapton" and virtually none of his early work with the Yardbirds and Bluesbreakers is included. More than satisfactory is the comprehensive selection of post Blind Faith material including "Sea of Joy," "After Midnight," "Bell Bottom Blues," "I Looked Away," "Layla" and "Let It Rain."



POP
JOHN MAYALL—
 Moving On.
 Polydor PD 5036

The years have trained John Mayall well. He is not only a superlative musician in his own right but has the unique knack of uniting some of the most accomplished instrumentalists into his always changing alignments. His music is the perfect balance of formalized elements and spontaneous inventiveness. Recorded live at L.A.'s fabled Whiskey A Go Go highlights include "Red Sky," "Christmas '71" and "High Pressure Living."



POP
BLOOD, SWEAT & TEARS—
 New Blood.
 Columbia KC 31780

New Blood is the well chosen title for this entry in that the package highlights some change in personnel with lead singer Jerry Fisher, new to the group showing first-rate quality throughout. The B.S.&T. style is strong on "I Can't Move No Mountain" and "Snow Queen" while "Down In the Flood," "Alone" and "Touch Me" showcase the sound of the new blood. New hit "So Long Dixie" included.



POP
HARRY CHAPIN—
 Sniper and Other Love Songs.
 Elektra EKS 75042

This is another masterpiece, just like the first Harry Chapin LP. "The Sniper," based on the University of Texas incident, hits you on target in the solar plexus. Other tunes recommended include "Better Place to Be" and "And the Baby Never Cries." A thematic LP guaranteed to sell.



POP
REDBONE—
 Already Here.
 Epic KE 31598 (CBS)

Redbone, with their "Fais-Do" rendition and "Where Is Your Heart," as well as "Condition Your Condition" and the title tune, can't miss high sales. "Poison Ivy" also warrants airplay for progressive and Top 40 stations.



POP
CRAZY HORSE—
 At Crooked Lake.
 Epic KE 31710 (CBS)

Crazy Horse have been threatening to produce a really superior album for quite some time, and this is undoubtedly it. The album is uniformly excellent making optimum use of the over abundance of natural resources that the band possesses. C.R. is a tight band where everybody gets his licks in and egos are effectively sublimated. The laid-back easy relaxed feeling is quite definitely apparent on "Outside Lookin' In," "Don't Look Back" and "Rock and Roll Soul."



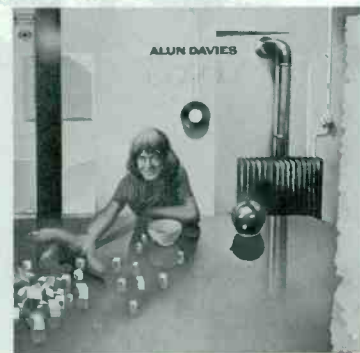
POP
LINDISFARNE—
 Dingy Dell.
 Elektra 75043

Lindisfarne has almost singlehandedly all but obliterated the myth that the mandolin is an instrument of antiquity having no place in the robust musical voyages of today. They sound perhaps a bit more contemporary here yet none of that delicious fog on the lyne delirium has been sacrificed. Chief mandolinist (only) deserves an extra little pat on the back. Treat yourself to "O No, Not Again," "Go Back" and "Court In The Act."



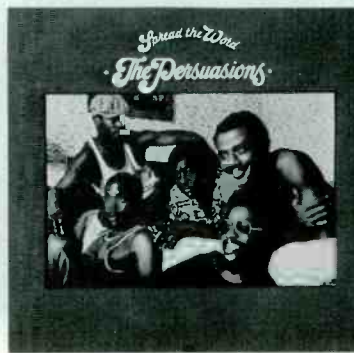
POP
J. GEILS BAND "LIVE"—
 Full House.
 Atlantic SD 7241

Boston's J. Geils Band are proving to be the ultimate saviors of rock & roll. They're a super powerful rock band, given to no subtleties in performance or mannerisms. Lead singer Peter Wolf is as gutsy and insistently dynamic a vocalist as any of the early rockers. Recorded at a Detroit concert emotional and physical catharsis results upon hearing "First I Look at the Purse," "Looking For a Love," "Homework" and "Hard Drivin' Man."



POP
ALUN DAVIES—
 Daydo.
 Columbia KC 31469

Alun Davies, for all of you who have not been formally introduced, is Cat Stevens' long-time guitarist and voice in the background. Reaching for his own place in the sun with this album he invites all listeners on a sweetly gentle, calmly introspective sound experience. Serenely accessible are "Portobello Road," "I'm Gonna Love You Too" and "Warrior." For extra box office appeal there is the quite perceptible presence of Mr. Stevens himself.



POP
THE PERSUADERS—
 Spread the Word
 Capitol ST-11101

Over the years, through the ages and with the aid of all of man's advanced technology there have been many diverse and wonderful instruments created but alas, never with all the variations and dimensions that the human voice is capable of. The Persuaders have established themselves as the best of a dying breed known as street corner talkers. Their a capella singing is a wondrous thing with the interplay of their voices.



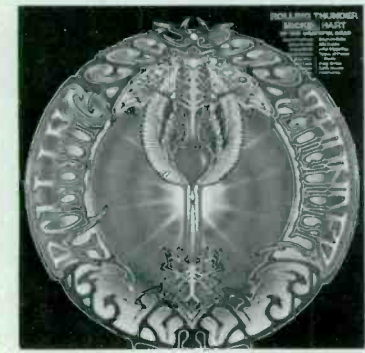
POP
IF—
 Waterfall.
 Metromedia KMD 1057

If is another British group of firmly based local standing who have yet to penetrate into the brain-waves of Stateside audiences. Much in evidence here is more than a soupcon of originality and creativity. There is a nice undercurrent of saxophone and flute which can be attributed to Dick Morrissey. Classify under avant-garde rock & roll and listen with care to "The Light Still Shines," "Throw Myself To the Wind" and "Paint Your Pictures."



POP
BONNIE RAITT—
 Give It Up.
 Warner Bros. BS 2643

Bonnie Raitt is presented here in her second album for the label and it should be a big one. Her unique vocal treatments and guitar style on "Stayed Too Long at the Fair" and the title song should do a lot to sell the album. Barbara George "I Know" and Rudy Clark's "If You Gotta Make a Fool of Somebody" are also highlights.



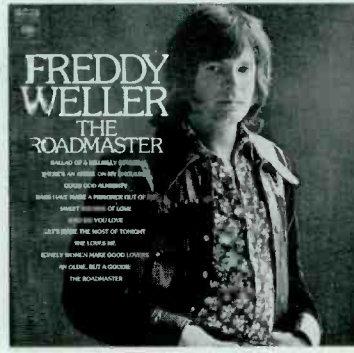
POP
MICKY HART—
 Rolling Thunder.
 Warner Bros. BS 2635

Mickey Hart during a previous musical alignment was drummer for the Grateful Dead, this is his first solo LP. The list of contributors reads like something out of a San Francisco's who's who in rock and roll; all of the Dead, Grace Slick and Paul Kantner, Barry Melton, Steve Stills, John Cipolline, etc. Strongest tracks seem to be "Pump Song," "Fletcher Carnaby" and a Dead standby "The Main Ten" (Playing in the Band)."



COUNTRY
LORETTA LYNN—
 Here I Am Again.
 Decca DL 7-5381 (MCA)

One of the decided queens of country music, Miss Loretta Lynn offers "Manhattan Kansas," "Delta Dawn" and "The Best Years of My Life," as well as the title tune of "Here I Am Again." A superb LP that warrants repeated airplay on country stations.



COUNTRY
FREDDY WELLER—
 The Roadmaster.
 Columbia KC 31769

Though the title tune, "The Roadmaster" is the major plug item here, anyone who misses "Ballad of a Hillbilly Singer" is missing a masterpiece; it really shakes you up. But Freddy Weller has many good tunes on this package and it's a good item for every dealer with built in pop sales possible.



COUNTRY
CHET ATKINS—
 Now and Then.
 RCA VPSX 6079

Atkins' fans young and old will delight in this super 2 record package showcasing the perennial popularity of the great picker. From "Canned Heat" (recorded 8/11/47) through "Knee Action" (recorded 6/23/72) the magic appeal of Atkins. Four sides of pure Atkins include "Walk Don't Run," "Yakety Axe," "Blue Angel," "Sweet Bunch of Daisies" and "Black Mountain Rag." A collector's must!



SOUL
NITE-LITERS—
 Different Strokes.
 RCA LSP 4767

As the title suggests The Nite-Liters establish a perfect balance with their always impressive talents. From the jazz flavored "Theme For Angela" to the blues changes of "Back Down Home" its a top performance. For different folks you've got funky music at it's best with "Do The Granny." Chart bound.



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proudly presents

NEIL DIAMOND

IN CONCERT

“NEIL DIAMOND’S SHOW LENDS GLITTER TO BROADWAY. Call it an idea whose time had come, call it the right performer in the right circumstances, call it the final stage in the mass popularization of rock. Neil Diamond’s one-man show at the Winter Garden is all those things, and more. His opening last night was not only a personal triumph for him, but also a small stimulus in a show business development that may start a few vital juices flowing in that tired old lady, Broadway.”

Don Heckman—The New York Times

“Neil Diamond’s come back in triumph.”

Patricia O’Haire—Daily News

“There’s a new hit musical on Broadway. Its name is Neil Diamond.”

Alfred G. Aronowitz—New York Post

WINTER GARDEN THEATRE, 1636 Broadway, N. Y. 10019

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 October 21, 1972

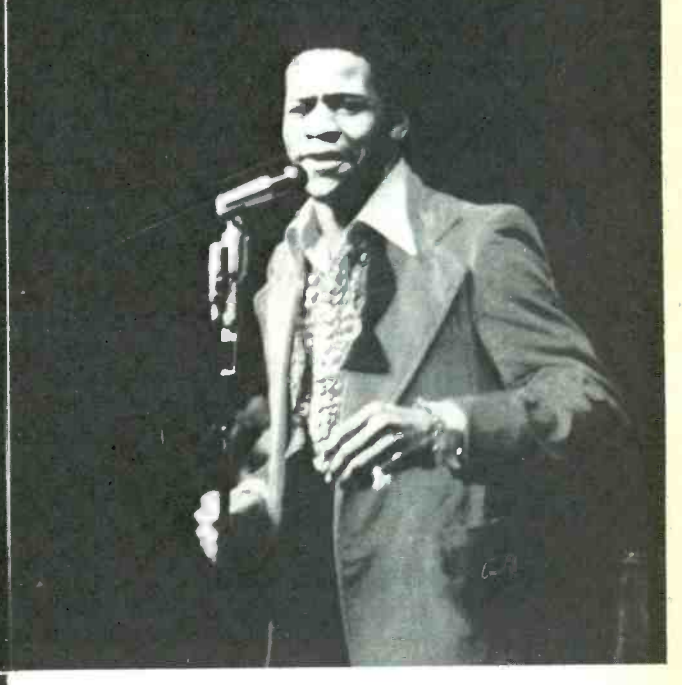
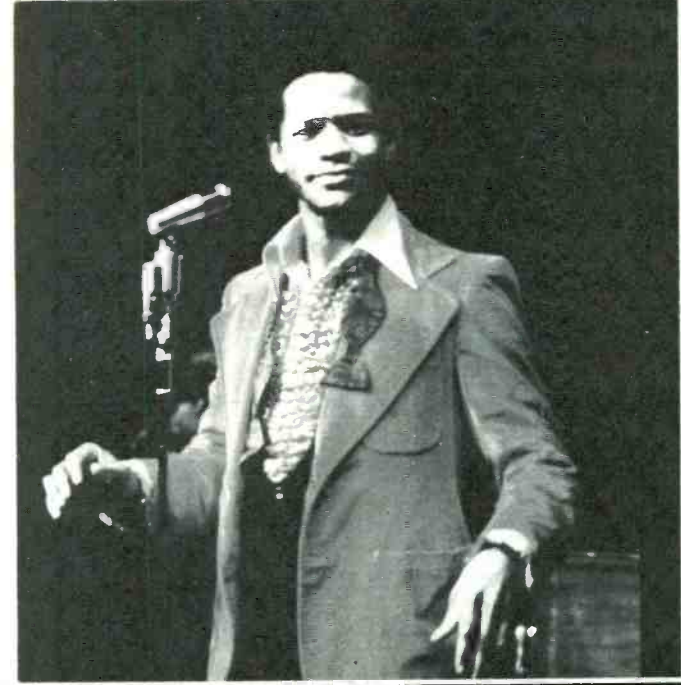
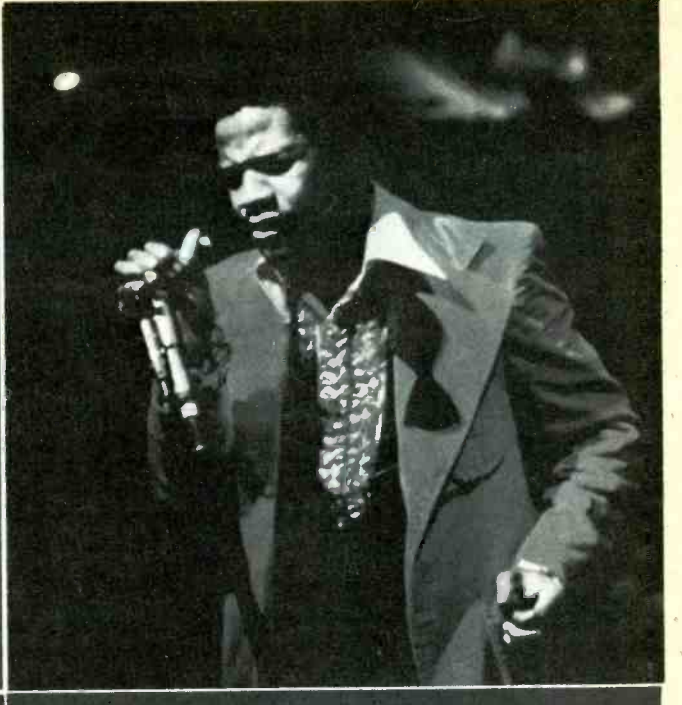
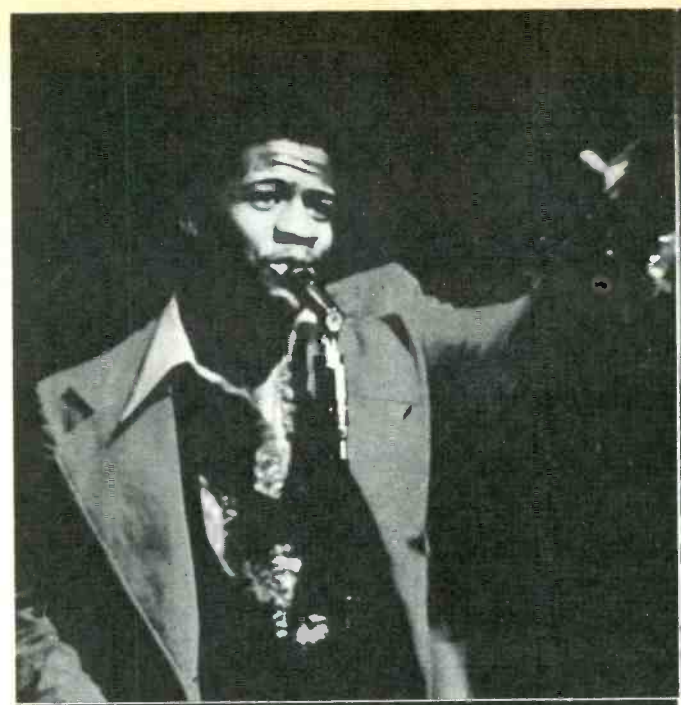


THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	7	MY DING-A-LING ●	Chuck Berry (Esmond Edwards), Chess 2131	3	50	SUMMER BREEZE	Seals & Crofts (Louie Shelton), Warner Bros. 7606	68	72	SO LONG DIXIE	Blood Sweat & Tears (Bobby Colomby), Columbia 4-45661
2	2	USE ME	Bill Withers (Bill Withers with R. Jackson, J. Gordon, M. Dunlap and B. Blackman), Sussex 241 (Buddah)	9	35	BACK STABBERS ●	O'Jays (Gamble-Huff Prod.), Philadelphia International 3517 (CBS)	69	81	A MAN SIZED JOB	Denise LaSalle (Crajon), Westbound 260 (Chess/Janus)
3	4	BURNING LOVE	Elvis Presley, RCA 74-0769	36	40	DON'T DO IT	The Band (The Band), Capitol 3433	70	74	WE CAN MAKE IT TOGETHER	Steve and Eydie (Mike Curb & Don Costa), MGM 14283
4	3	EVERYBODY PLAYS THE FOOL ●	Main Ingredient (Sylvester & Simmons), RCA 74-0731	37	48	ELECTED	Alice Cooper (Bizarre Music, BMI), Warner Bros. 7631	71	92	I'M STONE IN LOVE WITH YOU	Stylists (Thom Bell), Avco 4603
5	8	NIGHTS IN WHITE SATIN	Moody Blues (Tony Clarke), Deram 85023 (London)	38	38	ROCK ME BABY	David Cassidy (Wes Farrell), Bell 45-260	72	98	SOMETHING'S WRONG WITH ME	Austin Roberts (Danny Janssen, Bobby Hart & Austin Roberts), Chelsea 78-0101 (RCA)
6	1	BEN	Michael Jackson (Corporation), Motown 1207	39	44	AMERICAN CITY SUITE	Cashman & West (Steve Barri), Dunhill 4324	73	—	THEME FROM "THE MEN"	Isaac Hayes (Isaac Hayes & Onzie Horne), Enterprise 9058 (Stax)
7	6	BABY DON'T GET HOOKED ON ME ●	Mac Davis (Rick Hall), Columbia 4-45618	40	41	FROM THE BEGINNING	Emerson, Lake & Palmer (Greg Lake), Cotillion 44158	74	80	SUNNY DAYS	Lighthouse (Jimmy Ienner), Evolution 1069 (Stereo Dimension)
8	12	GARDEN PARTY	Rick Nelson & The Stone Canyon Band (Rick Nelson), Decca 32980 (MCA)	41	11	PLAY ME	Neil Diamond (Tom Catalano & Neil Diamond), Uni 55346 (MCA)	75	84	IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair)	Laura Lee (Ronald Dunbar), Hot Wax 7207 (Buddah)
9	10	POPCORN	Hot Butter (Bill & Steve Jerome, MTL Prods., R. E. Talmadge & Danny Jordan), Musicor 01458	42	23	SATURDAY IN THE PARK	Chicago (James William Guercio), Columbia 4-45657	76	77	IF YOU LET ME	Eddie Kendricks (Frank Wilson), Tamla 54222 (Motown)
10	5	GO ALL THE WAY	Raspberries (Jimmy Ienner), Capitol 3348	43	37	GERONIMO'S CADILLAC	Michael Murphey (Bob Johnston), A&M 1368	77	79	GUILTY	Al Green (Palmer James/Curtis Rodgers), Bell 45-258
11	15	TIGHT ROPE	Leon Russell (Denny Cordell & Leon Russell), Shelter 12352 (Capitol)	44	56	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 3520 (CBS)	78	89	BABY SITTER	Betty Wright (Willie Clark & Clarence Reid for Marlin Prod.), Alston 4614 (Atlantic)
12	17	FREDDIE'S DEAD (Theme From "Superfly")	Curtis Mayfield (Curtis Mayfield), Curtom 1975 (Buddah)	45	46	A PIECE OF PAPER	Gladstone (R.H.B. Prod.), ABC 11327	79	90	WHY CAN'T WE BE LOVERS	Holland-Dozier (Holland Dozier-Holland), Invictus 9125 (Capitol)
13	13	YOU WEAR IT WELL	Rod Stewart (Rod Stewart), Mercury 73330	46	47	DON'T HIDE YOUR LOVE	Cher (Sonny Bono & Snuff Garrett), Kapp 2184 (MCA)	80	—	CONVENTION '72	Delegates (N. Cenci & N. Kousaleos for Nick/Nick Production), Mainstream 5525
14	18	GOOD TIME CHARLIE'S GOT THE BLUES	Danny O'Keefe (Arif Mardin), Signpost 70006 (Atlantic)	47	49	ALL THE YOUNG DUDES	Mott the Hoople (David Bowie), Columbia 4-45659	81	91	NO	Bulldog (Gene Cornish & Dino Danelli), Decca 32996 (MCA)
15	16	WHY/LONELY BOY	Donny Osmond (Mike Curb & Don Costa), MGM 14424	48	53	THAT'S HOW LOVE GOES	Jermaine Jackson (Johnny Bristol), Motown 1201	82	82	BEST THING	Styx (Bill Traut & John Ryan), (Wooden Nickel) 73-0106 (RCA)
16	14	SPEAK TO THE SKY	Rick Springfield (Robie Porter), Capitol 3340	49	52	CAN'T YOU HEAR THE SONG	Wayne Newton (Wes Farrell), Chelsea 78-0105 (RCA)	83	87	WEDDING SONG (There Is Love)	Petula Clark (Mike Curb & Don Costa), MGM 14431
17	22	LISTEN TO THE MUSIC	Doobie Brothers (Ted Templeman), Warner Bros. 7619	50	51	SLAUGHTER (Theme From "Slaughter")	Billy Preston (Billy Preston), A&M 1380	84	85	DANCE DANCE DANCE	New Seekers (David Mackay), Elektra 45805
18	19	GOOD FOOT, Part 1 ●	James Brown (James Brown), Polydor 14139	51	78	OPERATOR (That's Not the Way It Feels)	Jim Croce (Terry Cashman & Tommy West), ABC/Dunhill 11335	85	86	MOSQUITO	Doors (Doors), Elektra 45807
19	20	THE CITY OF NEW ORLEANS	Arlo Guthrie (Lenny Waronker & John Pilla), Reprise 1103	52	59	ROCK 'N ROLL SOUL	Grand Funk Railroad (Grand Funk Railroad), Capitol 3363	86	88	DINAH FLO	Boyz Scaggs (Boyz Scaggs), Columbia 4-45670
20	26	I CAN SEE CLEARLY NOW	Johnny Nash (Johnny Nash), Epic 5-10902 (CBS)	53	54	(It's the Way) NATURE PLANNED IT	Four Tops (Frank Wilson), Motown 1210	87	—	I LOVE YOU MORE THAN YOU'LL EVER KNOW	Donny Hathaway (Jerry Wexler & Arif Mardin), Atco 6903
21	28	IF I COULD REACH YOU	Fifth Dimension (Bones Howe), Bell 45-261	54	83	PAPA WAS A ROLLIN' STONE	Temptations (Norman Whitfield), Gordy 7121 (Motown)	88	—	TOGETHER ALONE	Melanie (Peter Schekeryk), Neighborhood 4207 (Famous)
22	27	WITCHY WOMAN	Eagles (Glyn Johns), Asylum 11008 (Atlantic)	55	75	ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU	Johnny Rivers (Johnny Rivers), United Artists 50948	89	—	SUNDAY MORNING SUNSHINE	Harry Chapin (Fred Kewley), Elektra 45811
23	25	STARTING ALL OVER AGAIN	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127	56	67	POOR BOY	Casey Kelly (Richard Sanford Orshoff), Elektra 45804	90	—	CRAZY HORSES	Osmonds (Michael Lloyd & Alan Osmond), MGM 14450
24	24	DON'T EVER BE LONELY (A Poor Little Fool Like Me)	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50954	57	58	A LONELY MAN/THE MAN & THE WOMAN (The Boy & The Girl)	Chi-Lites (Eugene Record), Brunswick 55482	91	—	YOU OUGHT TO BE WITH ME	Al Green (Willie Mitchell), Hi 2227 (London)
25	29	THUNDER AND LIGHTNING	Chi Coltrane (Toxey French), Columbia 4-45640	58	55	SWEET CAROLINE	Bobby Womack & Peace (Bobby Womack), United Artists 50946	92	—	HEY, YOU LOVE	Mouth & MacNeal (Hans Van Hemmert), Philips 40717 (Mercury)
26	30	I BELIEVE IN MUSIC	Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)	59	71	FUNNY FACE	Donna Fargo (Stan Silver), Dot 17429 (Famous)	93	96	DETERIORATA	National Lampoon (Michael O'Donoghue & Tony Hendra), Blue Thumb 218 (Famous)
27	36	I AM WOMAN	Helen Reddy (Jay Senter), Capitol 3350	60	60	LET IT RAIN	Eric Clapton (Delaney Bramlett), Polydor 15049	94	—	DOWN TO THE NIGHTCLUB	Tower of Power (Ron Capone & Tower of Power), Warner Bros. 7635
28	32	I'LL BE AROUND	Spinners (Thom Bell), Atlantic 2904	61	63	WOMAN DON'T GO ASTRAY	King Floyd (Elijah Walker), Chimneyville 443 (Cotillion)	95	—	MISTY BLUE	Joe Simon (John Richbourg), Sound Stage 7 1508 (CBS)
29	31	MIDNIGHT RIDER	Joe Cocker & Chris Stainton Band (Denny Cordell & Nigel Thomas), A&M 1370	62	62	GUESS WHO	B.B. King (Joe Zagarino), ABC 11330	96	—	PEOPLE TREE	Sammy Davis Jr. (Mike Curb, Don Costa & Michael Viner), MGM 14426
30	35	I'D LOVE YOU TO WANT ME	Lobo (Phil Gernhard), Big Tree 147 (Bell)	63	—	VENTURA HIGHWAY	America (America), Warner Bros. 7641	97	97	RUNNIN' BACK TO SASKATOON	Guess Who (Jack Richardson), RCA 74-0803
31	33	LOVING YOU JUST CROSSED MY MIND	Sam Neely (Rudy Durand), Capitol 3381	64	68	I'LL MAKE MUSIC	Beverly Bremers (Steve Metz/David Lipton/Norman Bergen), Scepter 12363	98	—	SONG SELLER	Raiders (Mark Lindsay), Columbia 4-45688
32	39	SPACE MAN	Nilsson (Richard Perry), RCA 74-0788	65	—	IT NEVER RAINS IN SOUTHERN CALIFORNIA	Albert Hammond (D. Altfield & A. Hammond), Mums 76011 (CBS)	99	—	WHAT AM I CRYING FOR	Dennis Yost & the Classics IV (Buddy Buie), MGM South 7002
33	21	BLACK & WHITE ●	Three Dog Night (Richard Podolor), Dunhill 4317	66	66	COLORADO	Danny Holien (Bill Szymczyk), Tumbleweed 1004 (Famous)	100	—	I GUESS I'LL MISS THE MAN	Supremes (Sherlie Matthews & Deke Richards), Motown 1213

HOT 100 A-Z - (Publisher-Licensed)

All the Young Dudes (Titan/Chrysalis, ASCAP) ... 47	Colorado (Far Mama/Famous, ASCAP) ... 66	Freddie's Dead (Theme From "Superfly") (Custom, BMI) ... 12	Listen to the Music (Blossom Hill, BMI) ... 17	Papa Was a Rollin' Stone (Stone Diamond, BMI) ... 54	So Long Dixie (Screen Gems-Columbia/Summerhill, BMI) ... 68	Tightrope (Skyhill, BMI) ... 11
Baby Don't Get Hooked on Me (Screen Gems-Columbia, BM) ... 7	Deteriorata (Coney Island/ASCAP) ... 93	From the Beginning (TRO, BMI) ... 40	Let It Rain (Cotillion/Delbon/Cassero, BMI) ... 17	People Tree (Taradam, BMI) ... 96	Something's Wrong With Me (Pocketful of Tunes, BMI) ... 72	Together Alone (Neighborhood, BMI) ... 88
Back Stabbers (Asorted, BMI) ... 35	Dinah Flo (Blue Street, ASCAP) ... 86	Funny Face (Prima Donna, BMI) ... 59	Lonely Boy (Sparks, BMI) ... 60	A Piece of Paper (Sunnysbrook/Four Star, BMI) ... 45	Song Seller (Canopy, ASCAP) ... 98	Use Me (Interior, BMI) ... 2
Ben (Jobete, ASCAP) ... 6	Don't Do It (Jobete, BMI) ... 36	Garden Party (Matragun, BMI) ... 8	Lonely Man, A (Julio-Brian, BMI) ... 57	Play Me (Propheet, ASCAP) ... 41	Space Man (Blackwood, BMI) ... 32	Ventura Highway (WB, ASCAP) ... 63
Best Thing (Harvey Wallbanger, ASCAP) ... 82	Don't Ever Be Lonely (A Poor Little Fool Like Me) (Unart/Stage Door, BMI) ... 24	Goodfoot, Part 1 (Dynamite/Belinda, BMI) ... 18	My Ding-a-Ling (Isales, BMI) ... 1	Popcorn (Bourne, ASCAP) ... 9	Speak to the Sky (Porter/Binder, ASCAP) ... 16	We Can Make It Together (Kolob, BMI) ... 70
Black & White (Templeton, ASCAP) ... 33	Don't Hide Your Love (Kirshner/ATV, BMI) ... 46	Good Time Charlie's Got the Blues (Cotillion/Road Canon, BMI) ... 14	Nature Planned It (Stone Agate, BMI/Jobete, ASCAP) ... 53	Poor Boy (Portofino/Avoyelles, ASCAP) ... 56	Starting All Over Again (Muscle Shoals Sound, BMI) ... 23	Wedding Song (P.D.) ... 83
Burning Love (Columbia, BMI) ... 3	Down to the Nightclub (Kupitilo, ASCAP) ... 94	Guilty (Toasted/Screen Gems-Columbia, BMI) ... 77	Rock 'N Roll Soul (Cram Renfart, BMI) ... 55	Runnin' Back to Saskatoon (Dunbar/Cirrus/Sunspot/Expressions, BMI) ... 97	Summer Breeze (Dawn Breaker, BMI) ... 34	What Am I Crying For (Le-Sal, BMI) ... 99
Can't You Hear the Song (James, BMI) ... 49	Elected (Exra, BMI) ... 37	Hey, You Love (Day Glow, ASCAP) ... 91	Slaughter (Irving/Web, BMI) ... 50	Saturday in the Park (Big Elk, ASCAP) ... 42	Sunday Morning Sunshine (Story Songs, ASCAP) ... 89	Why Can't We Be Lovers (Gold Forever, BMI) ... 15
City of New Orleans, The (Kama Rippa/Turnpike Tom, ASCAP) ... 19	Everybody Plays the Fool (Giant Enterprise, BMI) ... 4	I Am Woman (Buggerrugs, BMI) ... 27	Toast to the Fool (Dramatics, BMI) ... 64	Sweet Caroline (Chinick, ASCAP) ... 25	Sunny Days (C.A.M.-U.S.A., BMI) ... 74	Why Don't We Be Lovers (Gold Forever, BMI) ... 15
		I Believe in Music (Screen Gems-Columbia/Songpainter, BMI) ... 26		That's How Love Goes (Jobete, ASCAP) ... 48	Sweet Caroline (Stonebridge, ASCAP) ... 52	Witchy Woman (Kicking Barco/Bench Mark, ASCAP) ... 22
		I Can See Clearly Now (Cayman, ASCAP) ... 20		Theme From "The Men" (East/Memphis, BMI) ... 73	Thunder and Lightning (Chinick, ASCAP) ... 25	Woman Don't Go Astray (Malaco/Roffnagel, BMI) ... 61
				You Ought to Be With Me (Jec/Green, BMI) ... 91		You Wear It Well (Three Bridges/H.G., ASCAP) ... 13

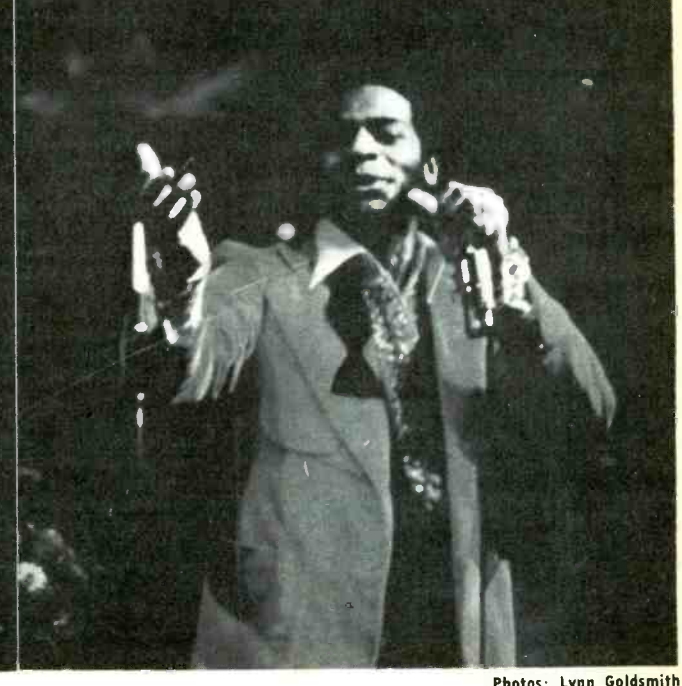
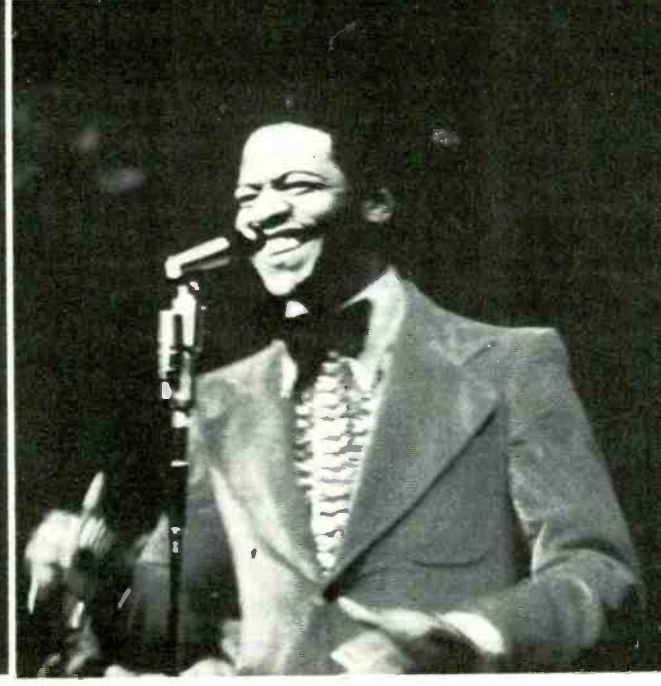
Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



**Al Green sings
"You Ought To
Be With Me"**

**His fifth
million plus single
in a row.**

2227
Produced by Willie Mitchell



Billboard TOP LP's & TAPE

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			THIS WEEK	LAST WEEK	Weeks on Chart	★	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			
					8-TRACK	CASSETTE	REEL TO REEL						8-TRACK	CASSETTE	REEL TO REEL						8-TRACK	CASSETTE	REEL TO REEL	
★	6	9		CURTIS MAYFIELD/SOUNDTRACK Superfly Curtom CRS 8014 ST (Buddah)	•		NA	37	32	16		CARPENTERS A Song for You A&M SP 3511				73	73	29		GODFATHER Soundtrack Paramount PAS 1003 (Famous)				
2	2	15		LEON RUSSELL Carney Shelter SW 8911 (Capitol)	•		NA	38	41	4		LIZA MINNELLI Liza With a "Z" Columbia KC 31762			NA	74	63	54		GODSPELL Original Cast Bell 1102			NA	
★	7	46		MOODY BLUES Days of the Future Passed Deram DES 18102 (London)	•			39	40	8		SEALS & CROFTS Summer Breeze Warner Bros. BS 2629				75	70	37		AL GREEN Let's Stay Together Hi SHL 32070 (London)	•			
4	3	11		ROD STEWART Never a Dull Moment Mercury SRM 1646	•			40	37	17		JIM CROCE You Don't Mess Around With Jim ABC ABCX 756			NA	76	77	34		DONNY HATHAWAY Live Atco SD 33-386	•		NA	
5	1	13		CHICAGO V Columbia KC 31102	•			41	39	10		GUESS WHO Live at the Paramount RCA LSP 4779				77	72	81		CAROLE KING Tapestry Ode SP 77009 (A&M)	•			
6	4	19		ELTON JOHN Honky Chateau Uni 93135 (MCA)	•			★	135	2		CAT STEVENS Catch Bull At Four A&M SP 4365	•			78	74	18		EAGLES Asylum SD 5054 (Atlantic)				
7	5	17		CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	•		NA	43	42	24		ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	•			★	111	2		OSMONDS Crazy Horses MGM SE 4851				
★	13	10		TEMPTATIONS All Directions Gordy G 962 L (Motown)			NA	★	75	2		GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)	•			80	69	19		WAYNE NEWTON Daddy Don't You Walk So Fast Chelsea CHE 1001 (RCA)				
9	9	20		CHUCK BERRY London Session Chess CH 60020			NA	45	46	18		BOBBY WOMACK Understanding United Artists UAS 5577				81	84	6		OTIS REDDING Greatest Hits Atco SD 2-801			NA	
★	12	7		THE BAND Rock of Ages Capitol SABB 11045				46	48	10		SMOKEY ROBINSON & THE MIRACLES Flying High Together Tamla T 318 L (Motown)			NA	82	82	8		JIMI HENDRIX Rare Hendrix Trip 9500				
11	10	15		NEIL DIAMOND Moods Uni 93136 (MCA)	•			47	50	23		JETHRO TULL Thick as a Brick Reprise MS 2072	•			83	76	59		DEREK & THE DOMINOS Layla Atco SD 2-704	•			
12	8	13		THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118	•			★	86	9		DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634				★	91	14		MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA	
★	16	9		MICHAEL JACKSON Ben Motown M 755 L			NA	49	47	19		THE OSMONDS Live MGM 2SE 4826	•			85	80	24		JANIS JOPLIN In Concert Columbia C2X 33160	•			
14	14	13		EMERSON, LAKE & PALMER Trilogy Cotillion SD 9903	•			50	51	15		FOUR TOPS Nature Planned It Motown M 748 L			NA	86	87	55		CAT STEVENS Teaser & the Firecat A&M SP 4313	•			
★	25	7		O'JAYS Back Stabbers Philadelphia International KZ 31712 (CBS)			NA	51	26	17		ARGENT All Together Now Epic KE 31556 (CBS)			NA	★	105	3		JAMES GANG Passin' Thru ABC ABCX 760	•			
★	19	6		MAC DAVIS Baby Don't Get Hooked on Me Columbia KC 31720			NA	52	44	13		CHER Foxy Lady Kapp KRS 5514 (MCA)				88	90	7		B.B. KING Guess Who ABC ABCX 759			NA	
17	11	11		GILBERT O'SULLIVAN Himself MAM 4 (London)			NA	53	53	23		RASPBERRIES Capitol SK 11036			NA	89	89	5		KINKS Everybody's in Show Biz RCA VPS 6065				
18	18	12		VAN MORRISON Saint Dominic's Preview Warner Bros. BS 2633	•			54	45	21		JACKSON 5 Lookin' Through the Windows Motown M 750 L			NA	90	96	5		RICHEL HAVENS On Stage Stormy Forest 2SFS6012 (MGM)				
19	20	16		ELVIS PRESLEY Elvis Live at Madison Square Garden RCA LSP 4776	•			55	52	42		ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7	•			★	—	1		BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602				
20	17	14		DONNY OSMOND Too Young MGM SE 4854				56	60	20		ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060				★	—	1		AL GREEN I'm Still In Love With You Hi XSHL 32074 (London)				
★	43	3		YES Close to the Edge Atlantic SD 7244				57	49	15		HOLLIES Distant Light Epic KE 30958 (CBS)			NA	93	78	10		ENGELBERT HUMPERDINCK In Time Parrot XPAS 71056 (London)			NA	
★	34	4		FIFTH DIMENSION Greatest Hits on Earth Bell 1106			NA	58	58	26		CHI-LITES A Lonely Man Brunswick BL 754179				★	110	4		LUTHER INGRAM (If Loving You Is Wrong) I Don't Want to Be Right KoKo KOS 2202 (Stax/Volt)			NA	
23	23	23		BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)	•		NA	59	59	22		DONNY OSMOND Portrait of Donny MGM SE 4820			NA	95	95	7		COMMANDER CODY & HIS LOST PLANET AIRMEN Hot Licks, Cold Steel & Truckers Favorites Paramount PAS 6031 (Famous)			NA	
24	24	19		URIAH HEPP Demons & Wizards Mercury SRM 1-630			NA	60	57	23		FLASH Sovereign ST 11040 (Capitol)			NA	96	88	38		BREAD Baby I'm-a Want You Elektra EKS 75015	•			
25	27	9		T. REX The Slider Reprise MS 2095				61	56	20		ROLLING STONES Exile on Main Street Rolling Stones COC 2-2900 (Atlantic)	•			97	97	18		PINK FLOYD Obscured by Clouds Harvest ST 11078 (Capitol)			NA	
26	22	10		JEFFERSON AIRPLANE Long John Silver Grunt FTR 1007 (RCA)				62	64	6		JOHN DENVER Rocky Mountain High RCA LSP 4731			NA	98	93	16		BLACK OAK ARKANSAS If an Angel Came to See You, Would You Make Her Feel at Home Atco SD 7008				
27	31	6		PARTRIDGE FAMILY At Home With Their Greatest Hits Bell 1107				63	55	32		ALLMAN BROTHERS Eat a Peach Capricorn 2CP 0102 (Warner Bros.)	•			99	101	3		CHER Superpak, Vol. 11 United Artists UXS 94				
28	28	11		JERMAINE JACKSON Jermaine Motown M 752 L			NA	64	61	19		ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace Atlantic SD 2-906			NA	100	79	31		STEVIE WONDER Music of My Mind Tamla T 314 L (Motown)			NA	
29	29	17		ISLEYS Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	★	71	4		HUMBLE PIE Lost & Found A&M SP 3513				101	85	26		STEPHEN STILLS Manassas Atlantic SD 2-903	•			
30	30	13		CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568				66	67	16		JAMES BROWN There It Is Polydor PD 5028				102	81	12		DOORS Full Circle Elektra EKS 75038				
31	21	14		NILSSON Son of Schmilsson RCA LSP 4717				67	54	28		HISTORY OF ERIC CLAPTON Atco SD 2-803	•			103	99	30		HUMBLE PIE Smokin' A&M SP 4342	•		NA	
32	15	16		CARLOS SANTANA & BUDDY MILES Live Columbia KC 31308	•			68	62	34		NEIL YOUNG Harvest Reprise MS 2032	•			104	92	47		ALICE COOPER Killer Warner Bros. BS 2567	•			
33	33	19		SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	•			69	65	36		ROBERTA FLACK First Take Atlantic SD 8230	•			105	102	12		GALLERY Nice to Be With You Sussex SXBS 7017 (Buddah)			NA	
★	83	2		GRAND FUNK RAILROAD Phoenix Capitol SMAS 11099	•			70	38	11		SAILCAT Motorcycle Mama Elektra EKS 75029	•			106	107	12		TOWER OF POWER East Bay Grease San Francisco SD 2-4 (Atlantic)	•			
35	35	11		RICK SPRINGFIELD Beginnings Capitol SMAS 11047			NA	71	68	24		PROCOL HARUM Live in Concert With the Edmonton Symphony Orchestra A&M SP 4335	•											
36	36	17		ALICE COOPER School's Out Warner Bros. BS 2623	•			72	66	15		DONNA FARGO Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)			NA									

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
NA Indicates not available

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).

SMOKE GETS IN YOUR EYES

A new way to look at something that's been around for years.



A new single (AM 1357) by Blue Haze on A&M Records.

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	ARTIST	Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL						8-TRACK	CASSETTE	REEL TO REEL						8-TRACK	CASSETTE	REEL TO REEL
107	104	36	AMERICA Warner Bros. BS 2576				138	145	4	BLOODROCK	Bloodrock Passage Capitol SW 11109				170	170	8	NITZINGER	Capitol SMAS 11081			
108	109	9	SHAFT'S BIG SCORE Soundtrack MGM 1SE 36 ST				139	146	8	NATIONAL LAMPOON	Radio Dinner Banana/Blue Thumb BTS 38 (Famous)				171	156	7	FRANK ZAPPA	Waka/Jawaka—Hot Rats Reprise MS 2094			
109	94	17	NAT ADDERLEY QUARTET Soul Zodiac Capitol SVBB 11025			NA	140	144	8	HAROLD MELVIN & THE BLUE NOTES	I Miss You Philadelphia International KZ 31648 (CBS)				172	176	7	RAY PRICE	All Time Greatest Hits Columbia G 31364			
110	—	1	DEEP PURPLE Purple Passages Warner Bros. 2LS 2644				141	113	17	LOOKING GLASS	Epic KE 31320 (CBS)				173	174	5	MARK BENNO	Ambush A&M SP 4364			
111	100	18	RAMSEY LEWIS TRIO Upendo Ni Pamoja Columbia KC 31096			NA	142	132	17	JOHN & YOKO/PLASTIC ONO BAND	Some Time in New York City Apple SVBB 3392				174	189	2	SAMMY DAVIS, JR.	Portrait of Sammy Davis, Jr. MGM SE 4852			
112	115	9	RORY GALLAGHER Live Polydor PD 5513			NA	143	149	13	FOGHAT	Bearsville BR 2077 (Warner Bros.)				175	175	6	MILLIE JACKSON	Spring SPR 5703 (Polydor)			
113	117	7	ROY BUCHANAN Polydor PD 5033			NA	144	141	19	DAVID BOWIE	Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702				176	179	6	JOHNNY CASH	America: A 200 Year Salute in Story & Song Columbia KC 31645			
114	129	2	TEN YEARS AFTER Rock & Roll Music To The World Columbia KC 31779				145	150	3	MERLE HAGGARD	Best of the Best of Merle Haggard Capitol ST 11082				177	184	3	SLADE	Alive Polydor 2383			
115	119	8	DANNY O'KEEFE Signpost SP 8404 (Atlantic)			NA	146	151	2	LOBO	Of a Simple Man Big Tree 2013 (Bell)				178	161	55	ROBERTA FLACK	Quiet Fire Atlantic SD 1594			
116	116	10	CHARLEY PRIDE A Sunshiny Day RCA LSP 4742			NA	147	148	5	BOZ SCAGGS	My Time Columbia KC 31384				179	186	3	PETER FRAMPTON	Winds of Change A&M SP 4348			
117	98	15	VARIOUS ARTISTS Fillmore: The Last Days Fillmore 23X31390 (CBS) (Tapes Available Through Warner Bros.)				148	136	22	JUDY COLLINS	Colors of the Day/The Best of Elektra EKS 74030				180	180	47	LED ZEPPELIN	Atlantic SD 7208			
118	118	7	VIKKI CARR En Espanol Columbia KC 31470			NA	149	133	24	GRAND FUNK RAILROAD	Mark, Don & Mel, 1969-71 Capitol SABB 11042				181	159	28	DEEP PURPLE	Machine Head Warner Bros. BS 2607			
119	131	3	TYRANNOSAURUS REX A Beginning A&M SP 3514			NA	150	164	3	JOHNNY NASH	I Can See Clearly Now Epic KE 31607 (CBS)				182	182	3	LES McCANN	Talk To the People Atlantic SD 1619			
120	106	22	JOAN BAEZ Come From the Shadows A&M SP 4339			NA	151	152	32	CABARET	Soundtrack ABC ABCD 752				183	178	30	FIFTH DIMENSION	Individually & Collectively Bell 6073			
121	112	19	TOM JONES Close Up Parrot XPAS 71055 (London)			NA	152	139	40	YES	Fragile Atlantic SD 7211				184	—	1	JOEY HEATHERTON	The Joey Heatherton Album MGM SE 4858			
122	108	19	JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA	153	157	3	ATOMIC ROOSTER	Made In England Elektra EKS 75039				185	188	7	KENNY RANKIN	Like a Seed Little David LD 1003 (Atlantic)			
123	126	7	SONNY & CHER The Two of Us Atco SD 2-804			NA	154	—	1	CHI-LITES	Their Greatest Hits Brunswick BL 754184				186	—	1	TONY BENNETT	All Time Greatest Hits Columbia KC 31494			
124	127	6	BEVERLY BREMERS I'll Make You Music Scepter SPS 5102			NA	155	—	1	JOHNNY MATHIS	Song Sung Blue Columbia KC 31626				187	185	101	JESUS CHRIST, SUPERSTAR	Various Artists Decca DXAS 7206 (MCA)			
125	137	4	ANDY WILLIAMS Alone Again (Naturally) Columbia KC 31625			NA	156	—	1	CHUCK BERRY	Golden Decade Chess 2CH-1514				188	192	3	PYTHON LEE JACKSON	In A Broken Dream GNP Crescendo GNPS 2066			
126	128	7	GROVER WASHINGTON, JR. All the King's Horses Kudu KU-07 (CTI)			NA	157	147	48	ELTON JOHN	Madman Across the Water Uni 93120 (MCA)				189	193	3	VARIOUS ARTISTS	Mar Y Sol Atco SD 2-705			
127	121	19	TOWER OF POWER Bump City Warner Bros. BS 2616			NA	158	—	1	HOT BUTTER	Popcorn Musicor MS 3242				190	196	2	CASHMAN & WEST	A Song or Two Dunhill DSX 50126			
128	142	2	ERIC CLAPTON Best of Clapton Polydor PD 3503			NA	159	166	3	ALBERT KING	I'll Play the Blues For You Stax STS 3009				191	—	1	JOE WALSH	Barnstorm Dunhill DSX 50130			
129	130	52	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900				160	183	5	CHI COLTRANE	Columbia KC 31275				192	198	3	RAY CONNIF & THE SINGERS	Alone Again (Naturally) Columbia KC 31629			
130	103	26	SAMMY DAVIS, JR. Now MGM SE 4832			NA	161	138	49	WAR	All Day Music United Artists UAS 5546				193	—	1	BONNIE RAITT	Give It Up Warner Bros. BS 2643			
131	120	35	STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002			NA	162	—	1	J. GEILS BAND	"Live"—Full House Atlantic SD 7421				194	194	5	SONNY JAMES	When the Snow Is on the Roses Columbia KC 31646			
132	125	57	CHEECH & CHONG Ode SP 77010 (A&M)			NA	163	143	25	CHARLIE MCCOY	Real McCoy Monument Z 31329 (CBS)				195	191	4	BILL COSBY	Inside the Mind Uni 73139 (MCA)			
133	124	24	JEFF BECK GROUP Epic KE 31331 (CBS)			NA	164	167	6	SAM NEELY	Loving You Just Crossed My Mind Capitol ST 11097				196	—	1	MICKEY HART	Rolling Thunder Warner Bros. BS 2635			
134	134	10	CAPTAIN BEYOND Capricorn CP 0105 (Warner Bros.)			NA	165	163	6	AL GREEN	Bell 6076				197	197	5	HENRY MANCINI	The Mancini Generation RCA LSP 4689			
135	122	21	BLOODROCK Live Capitol SVBB 11038			NA	166	—	1	JOHN McLAUGHLIN	Extrapolitan Polydor PD 24-5510				198	—	1	MARK-ALMOND	Columbia KC 31917			
136	114	36	BILLY PRESTON I Wrote a Simple Song A&M SP 3507			NA	167	168	5	MICHAEL MURPHEY	Geronimo's Cadillac A&M SP 4358				199	199	3	BROWNSVILLE STATION	A Night On the Town Big Tree BTS 2010 (Bell)			
137	123	13	BOBBY VINTON Sealed With a Kiss Epic KE 31642 (CBS)			NA	168	181	3	DANIEL BOONE	Mercury SBM 1-649				200	—	1	GENTLE GIANT	Three Friends Columbia KC 31649			

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Nat Adderley	109	Johnny Cash	176	Peter Dinklage	47	Mitzi	170	SOUNDTRACKS	151
Alice Cooper	104	Cashman & West	190	Aretha Franklin/James Cleveland	64	O'Jays	15	Cabaret	151
Allman Brothers Band	36, 104	Cheech & Chong	7, 132	Rory Gallagher	112	Danny O'Keefe	115	Fiddler On The Roof	129
Mark Almond	198	Cher	52, 99	Gallery	105	Gilbert O'Sullivan	17	Godfather	73
America	107	Chicago	5	J. Geils Band	162	ORIGINAL CAST		Shaft's Big Score	108
Lynn Anderson	169	Chi Lites	58, 154	Gentle Giant	200	Godspell	74	Superfly	1
Argent	51	Eric Clapton	67, 128	Grand Funk Railroad	34, 149	Donny Osmond	20, 59	Rick Springfield	35
Atomic Rooster	153	Judy Collins	148	Al Green	75, 92, 165	Osmonds	49, 79	Staple Singers	131
Joan Baez	120	Chi Coltrane	140	Guess Who	41	Partridge Family	27	Cat Stevens	42, 86
Band	10	Commander Cody	95	Arlo Guthrie	56	Python Lee Jackson	188	Rod Stewart	4
Jeff Beck Group	133	Ray Conniff	192	Merle Haggard	145	Staple Singers	131	Stephen Stills	101
Tony Bennett	186	Bill Cosby	195	Mickey Hart	196	Temptations	8		
Marc Benno	173	Cornelius Brothers & Sister Rose	30	Donny Hathaway	76	Ten Years After	114		
Chuck Berry	9, 156	Jim Croce	40	Richie Havens	90	Three Dog Night	12		
Black Oak Arkansas	98	Mac Davis	16	Joey Heatherton	184	Tower Of Power	106, 127		
Black Sabbath	91	Sammy Davis	137, 174	Jimi Hendrix	82	T. Rex	25, 119		
Bloodrock	135, 138	Deep Purple	110, 181	Hollies	57	Uriah Heep	24		
Daniel Boone	168	John Denver	62	Hot Butter	158	Bobby Vinton	137		
David Bowie	144	Derek & The Dominos	83	Humble Pie	65, 103	War	161		
Bread	96	Neil Diamond	11	Engelbert Humperdinck	93	Grover Washington	126		
Beverly Bremers	124	Doobie Brothers	48	Luther Ingram	94	Andy Williams	125		
James Brown	66	Doors	102	Isley Brothers	29	Bill Withers	23		
Brownsville Station	199	Eagles	78	Jermaine Jackson	28	Bobby Womack	45		
Roy Buchanan	113	Emerson, Lake & Palmer	14	Michael Jackson	13	Stevie Wonder	100		
Jerry Butler	122	Donna Fargo	72	Millie Jackson	175	Yes	21, 152		
Captain Beyond	134	Fifth Dimension	22, 183	Jackson 5	54	Neil Young	68		
George Carlin	44	Fillmore: The Last Days	117	Sonny James	194	Frank Zappa	171		
Carpenters	37	Roberta Flack	69, 178	Sammy James	194				
Vikki Carr	118	Flash	60	James Gang	87				
		Foghat	143	Jefferson Airplane	26				
		Four Tops	50	Jesus Christ, Superstar	187				

URIAH HEEP. IN THE U.S.A. IN CONCERT.



TOUR DATES:

10/13	Community Center, Tucson, Ariz.	11/2	County Coliseum, El Paso, Tex.	11/28	Massey Hall, Toronto, Can.
10/14	Community Center, Phoenix, Ariz.	11/3	Memorial Coliseum, Corpus Christi, Tex.	11/30	Coliseum De Quebec, Quebec City, Quebec, Can.
10/15	Sports Arena, San Diego, Calif.	11/5	Terrace Ballroom, Salt Lake City, Utah	12/1	Forum, Montreal, Quebec, Can.
10/19	Hollywood Paladium, Los Angeles, Calif.	11/6	Pershing Auditorium, Lincoln, Nebr.	12/2	Ottawa Civic Center, Ottawa, Can.
10/20	Swing Auditorium, San Bernadino, Calif.	11/8	City Auditorium, Colorado Springs, Colo.	12/3	Hamilton Forum, Hamilton, Ontario, Can.
10/21	Santa Clara City Fairgrounds, San Jose, Calif.	11/9	Fairgrounds, Oklahoma City, Okla.	12/4	Sudbury Arena, Sudbury, Ontario, Can.
10/22	Armory, Salem, Ore.	11/10	Memorial Auditorium, Dallas, Tex.	12/8	Sportatorium, Hollywood, Fla.
10/24	Community Center, Berkeley, Calif.	11/11	Municipal Auditorium, San Antonio, Tex.	12/9	Coliseum, Jacksonville, Fla.
10/25	Paramount Theater, Portland, Ore.	11/12	Music Hall, Houston, Tex.	12/10	Bayfront Center, St. Petersburg, Fla.
10/26	Paramount Theater, Seattle, Wash.	11/13-20	Vacation	12/12	Rockne Hall, Allentown, Pa.
10/27	Agridome, Vancouver B.C., Can.	11/21-22	Auditorium, Chicago, Ill.	12/13	Syrian Mosque, Pittsburgh, Pa.
10/28	Corral, Calgary, Alberta, Can.	11/23	Kiel Auditorium, St. Louis, Mo.	12/15-16	Academy of Music, New York City
10/29	Gardens, Edmonton, Alberta, Can.	11/25	Hara Arena, Dayton, O.	12/17	Hampton Rhodes Coliseum, Hampton Rhodes, Va.
10/31	Coliseum, Denver, Colo.	11/26	Sports Arena, Toledo, O.		
		11/27	Michigan Palace, Detroit, Mich.		

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Musicassette MCR4-1-630



"Look At Yourself"
SRM-1-614 8-Track MC8-1-614
Musicassette MCR4-1-614



"Salisbury"
SR 61319 8-Track MC8-61319
Musicassette MCR4-61319



"Uriah Heep"
SR 61294 8-Track MC8-61294
Musicassette MCR4-61294

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Price Control's Affect on Industry

• Continued from page 1

individual product would cause overall profit to exceed its allowable base rate—the price rise would have to be cancelled.

Specific Control Examples

Here are some examples of how the controls work:

A retailer's customary (base-rate) markup on a \$3 record is 40 percent, giving him a \$1.20 markup, and a sales price of \$4.20. If his supplier raises the price to \$3.50, the retailer can apply the 40 percent to this price and go to a \$1.40 markup (including prorated transportation costs), and sell at \$4.90. But if the rise in product price would raise his overall profit rate from 2 percent to 2.3 percent, he would violate the rules—unless he can get approval of the raise from the commission.

Another retailer customarily advertises \$3.67 for all \$5.98 LP's. He wants to raise his price 22 cents, to \$3.89. The raise can only be made if: 1. It is cost-justified because the supplier raised the record price to him; 2. If the price raise is within his base-rate markup; 3. If the price rise on the records will not increase his allowable overall rate of profit.

The Price Commission has often been asked if a retailer can raise his price because the manufacturer's suggested list price has gone up. The answer is No. The retailer can raise price only on the basis of actual raise in cost to him, and within his base-rate price and profit limits. (A similar situation has arisen in car sales. Internal Revenue Service, the watchdog of the price controls, is cracking down on dealers who have raised car prices in line with manufacturer's higher "sticker" prices on cars, rather than on the actual cost to the dealer.)

In cases where the formulas would work severe hardship, the commission has sometimes granted higher rates of price rise and profits, provided the request is justified by increased costs or extraordinary circumstances. Some firms were caught with extremely low (or even zero) rate of profit during the base period. There is a special formula for manufacturer, retailer or wholesaler with annual sales of less than \$1 million, whose base profit margin was below 3 percent. These firms can raise profit rate to 3 percent overall, but cannot increase price of any individual product over 8 percent.

INDUSTRY APPLICATION

A Price Commission spokesman was asked about the situation in the record industry, where manufacturer price raises to certain wholesalers (rackjobbers) are increasing, but are absorbed by the wholesaler, and not passed on to retail level, even when the wholesaler is legally entitled to pass them on. (Some wholesalers claim large chains refuse to accept the higher price because it would put them over their allowable profit margin.)

The spokesman said the commission is aware that some large chains are "giving their suppliers a hard time," by not accepting or

passing on allowable price raises, although they are entitled to do so under the rules. But there are some large discount chains that claim to be "locked in" to low prices because their profit margin was too low during the base period. Some of these actually cannot pass on higher product prices from suppliers without bumping their low profit ceiling rate. The Commission spokesman did not name any names.

Even if the wholesaler is simply reluctant, in today's climate, to charge a chain the higher price, for competitive reasons, he is in effect, in a squeeze. Since the Price Commission is only too glad to see prices held down, there is no rule to compel a retailer to accept or pass on a price rise he chooses to resist, even when the cost-justified raise is legitimate.

The commission staffer pointed out that where manufacturer raises seem too frequent and the wholesaler feels the manufacturer may be exceeding his base-rate of price or profit, a complaint can be lodged with the IRS. (IRS reports that it has conducted nearly 600 compliance investigations at request of the Price Commission has investigated thousands of complaints of alleged violations, and conducted thousands of random spot checks at local levels.) Violators are made to rollback prices, reimburse identifiable customers, and "refund" the rest of his excess profits to the U.S. Treasury. Justice Department can bring suit in more severe cases.

On the other hand, where a firm is in a bind, the Price Commission can make exceptions and grant partial exemptions from the rules. The commission has approved over 3,300 price raises and/or overall profit percentage raises requested by firms in every line of business, has denied over 1,300, called for reduction and refund in 83 cases, and accepted voluntary price reductions in 17 cases, to date.

Gemini Signs ABC R&T To Distribute Posters

SEATTLE—The poster business, which has sporadically experimented with record and tape retailers, gets a full-fledged test in a deal where ABC Records & Tape, national wholesaler based here, becomes national distributor and merchandising arm for five-year-old Gemini poster company.

Steve Werner, president of Gemini, who concluded the deal with Lou Lavinthal, chief of ABC's

Musical Isle Memphis Meet

NEW YORK—Musical Isle of America executives from all seven of the rack-jobbing firm's branches will gather for the company's next summit meeting on Monday (16) in Memphis. The day-long session will be held at the Memphis MIA branch and hosted by branch chief Sid Melvin.

The meeting will bring together key executives from Los Angeles including Michael Stewart, president of United Artists Records; Russ Bach, Musical Isle vice president; and MIA merchandising director Stu Burnet. Musical Isle is part of United Artists' complex of companies.

Also attending will be key executives from the company's branches in San Francisco, Denver, St. Louis, Chicago, Cleveland, Memphis and New Orleans. Following the session, which will feature a discussion of Christmas merchandising, many of the visitors will move to Nashville to attend the annual Country Music Convention and the celebration of the 47th anniversary of the Grand Ole Opry.

Firms have different requirements according to size of revenues. The biggest (Tier I) doing \$10 million a year volume or more, must pre-notify the commission and get approval for any price increase, even if it meets all the rules. They must also file quarterly reports on sales, prices and profits. Tier II firms, doing between \$50 million and \$100 million yearly, do not need to pre-notify on price raises, but must file quarterly reports and stay within their base-rate price and profit margins. (Some of these have raised prices only to be told by the commission to roll them back, because the quarterly reports showed they were not justified.)

Firms doing a volume of \$50 million or less, do not have to pre-notify or submit quarterly reports. But they must keep records of all price increases, and are subject to Price Commission rules, and to investigations and spot checks from IRS for compliance. In the case of conglomerates, a subdivision doing less than \$100 million a year in a product line is frequently excused from pre-notifying the commission of price increases, but it must submit quarterly reports showing price raises, profits and sales. (Transamerica's United Artists division was granted excuse from pre-notifying.)

Price Commission rules are subject to amendments and additions, and its decisions can be appealed in court. Complete details of price and wage control rules up to June 15, 1972 are contained in a 321 page booklet, "Title 6—Economic Stabilization" of the Code of Federal Regulations, available for \$1.25 a copy at the Government Printing Office, Washington, D.C. 20402. A pamphlet of special interest to wholesalers and retailers spelling out their rules of compliance, "Information for Retailers and Wholesalers" (Pub. S-3004 issued Mar. 16, 1972) put out by IRS is available at branch offices of Internal Revenue Service.

record and tape wholesale entity, emphasized that ABC would fulfill the full distributor responsibility of warehousing product in its Atlanta, Des Moines and Los Angeles warehouses and would sell nationally. In addition, Werner will utilize ABC's store fixture manufacturing company, based here, in building a selection of 14 different self-merchandising store fixtures.

Werner said he felt the previous trials of poster printers with record and tape retailers failed partly because of lack of such in-store displays. ABC will offer retail outlets displays, ranging from a unit which displays \$300 worth of posters to a unit that shows \$1,500 in posters. Initially, ABC will concentrate on the 100 best-selling Gemini posters, with the poster titles in inventory expanding as the program builds. Gemini posters range in size from two-by-three feet to four-by-six feet and retail from \$1 to \$4. Most are four-color and much of it is silk-screened, Werner stated. ABC will also handle some Gemini jigsaw puzzles.

Werner said that TMC and Handelman will sell the Gemini posters.

13 MIL UNITS FOR 'MUSIC'

NEW YORK—As of the June 30, 1972 audit at RCA, sales of the soundtrack album of "The Sound of Music," on RCA Records and Tapes, are well in excess of six million units with worldwide sales approaching 13 million copies. The album continues to be the "largest selling album in the history of the recording industry," said RCA.

Buddah & Atlantic Split World 'Monterey' Rights

• Continued from page 1

other labels to appear on the Cobblestone set, including Roberta Flack, B.B. King, Curtis Mayfield, Herbie Mann, Les McCann and Billy Eckstine.

Volume Six in the series, titled "The Soul Sessions" and including performances by Flack, Mayfield, King, Mann, McCann and Eckstine will be distributed by Buddah in the U.S. and Canada only. Atlantic Records will handle the package for the rest of the world.

The boxed set will retail at \$24.98 and included in the total package are a libretto, poster and other memorabilia of the nine-day jazz festival.

Priced at \$7.98, the two double albums feature the Jam Sessions recorded live at New York's Radio City Music Hall and involving Charles Mingus, Dizzy Gillespie, Thelonious Monk, Sonny Stitt, Art Blakey, Max Roach, Richard Davis, Roland Kirk, Gerry Mulligan and Nat Adderley.

A single album is the recording of the organist Jimmy Smith's Jam Session in which he is joined by B.B. King, Kenny Burrell, Joe Newman, Roy Haynes, Clark Terry, Zoot Sims and Illinois Jacquet.

The album has been produced by Joe Fields vice president of the Buddah Group and general manager of Cobblestone Records and by Don Schlitten, independent producer who was formerly with Prestige and also produced RCA Vintage Series. Also involved as executive producer of the Newport Festival, George Wein. Wein moved the 19-year-old Festival to New York this year.

Release date for the Newport set was Oct. 15. Buddah co-president Art Kass said: "Our intent is to give the public the essential festival. A tremendous amount of

Alpert/Moss Eye Next Ten

• Continued from page 3

ing large quantities of cut-outs on the market.

Moss concluded with a charge that other major labels are pressing catalog product to be sold at cut-out prices which hurt the entire industry by competing with current releases.

The A&M president praised independent distributors for their effectiveness as evidenced in giving A&M-Ode Billboard's latest six-month chart wrap-up No. 1 vocal duo (Carpenters), male singer (Cat Stevens) and female singer (Carole King).

10-Year Friends

Moss singled out as 10-year sources of help to A&M, audience members: Bill Gavin, publisher of the Gavin Report; Nate Duroff, general manager of Monarch Pressing; Sid Talmadge, president of Record Merchandising; and Barney Krupp, president of M.B. Krupp, El Paso, Texas.

A&M's fall line-up of releases includes new albums by super-sellers Cat Stevens ("Catch Bull At Four"), Joe Cocker and Ode's Carole King ("Rhymes and Reasons"). A two-disk Groucho Marx concert set, "An Evening With Groucho" is set. Shawn Phillips "Faces," and Paul Williams "Life Goes On," are ready, as is the new Billy Preston, "Music Is My Life."

Rita Coolidge is represented with "The Lady's Not For Sale." Avant-garde pianist Roger Kellaway vocalizes on his new rock-oriented "Center of the Circle," and Quincy Jones has a new one, "Q."

Ode is releasing the original cast album of Gore Vidal's Broadway comedy, "An Evening With Richard Nixon." And A&M is repackaging the first Procol Harum LP, "A Whiter Shade of Pale," which was originally released in the U.S. by Deram Records.

great jazz was heard but this type of material is available to the public on already released albums. What the general public has never heard are the great jams, which are a major part of what makes the festival special."

"We will market and promote this as a historic set of recordings."

RCA Bolsters W. Coast Wing

LOS ANGELES—Don Burkholder, division vice president, A&R, RCA Records, now has three in-house producers, David Blume, Joe Reisman and David Kerschenbaum here and will add marketing people and a creative arts department in the future.

RCA is also revamping its studios here, with a new board being added to one, another room being acoustically treated and new monitors placed in another.

"It's a more self-sufficient operation now," Burkholder said. "Our national singles promotion man, Larry Douglas, is here and so is Roy Bottacchio, the national artist relations man. Since I came here, I can devote the best part of my time to talking to people about new artists and ideas and making myself available to these people. It's a question of having someone out here who can make immediate decisions. We can do a complete package here."

With the revamped studios, Burkholder expects more RCA acts to be recording here as well as a growth in the custom business. Patchwork and B.W. Stephenson are among the artists from the RCA roster who have worked the studios recently and Julie Andrews does her TV show track in the RCA studios. "When all of the modifications are completed here, these studios will stand up to any of our others," Burkholder said.

He added that RCA is signing more acts on the West Coast, and that he or one of the in-house men is available to check out new talent in the Western states. There will be more 4-channel recording at the studios, where Henry Mancini recently completed a set of Sousa marches.

Contemporary music will be emphasized, but Burkholder is also on the lookout for other material, such as soundtracks and MOR.

Beatles' Sales: 545 Mil Units

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made by the group, plus the sale recordings, amounted to 545 million units. One LP equals five units.

This is made up of 85 million albums 120 million singles (counting EP's as two singles).

Top selling album was "Abbey Road," which has grossed 7.6 million copies, 1.3 million copies more than "Sgt. Pepper's Lonely Hearts Club Band." Bestselling single was "Hey Jude," which totalled 7.5 million copies worldwide.

The most recorded Lennon-McCartney song is "Yesterday." In the U.S. there have been 637 versions of the song, with a further 355 in the U.K., and 194 in Europe. Another such recorded song was "Michelle" with 323 American versions and 111 in the U.K., and 195 in Europe. The most recorded George Harrison song is "Something" with 69 versions.

Lennon and McCartney also derive considerable income from sheet music sales. The Beatles Complete Song Book, published by Music Sales, has sold in excess of 300,000 copies in the U.K.

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CRAZEE NOW"**

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