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NEWSPAPER

# Billboard

NOVEMBER 4, 1972 • \$1.25  
A BILLBOARD PUBLICATION  
SEVENTY-EIGHTH YEAR

The International  
Music-Record-Tape  
Newsweekly

TAPE/AUDIO/VIDEO PAGE 66

HOT 100 PAGE 83

TOP LP'S PAGES 79, 81

## Soviets Record in U.K. Via Melodiya, EMI

By EVAN SENIOR

LONDON—EMI has completed an agreement to record leading Soviet classical artists in London. The arrangement, made after long negotiations with Melodiya Records, also includes an expansion and continuation of EMI's worldwide association and distribution of many of Melodiya's recordings.

An immediate result of the deal, concluded by EMI executives Peter Andry and Michael Allen, was the visit here of Soviet pianist Emil Gilels to make recordings with the New Philharmonic Orchestra under Lorin Maazel. Gilels recorded the two Tchaikovsky piano concertos, plus the single movement that Tchaikovsky completed of his contemplated "No. 3," with Suvi Raj Grubb producing. The recording will be released next year.

The Russian visit was first for International Artists department head Andry and the second for International marketing manager Allen, who is a fluent Russian speaker.

Long daily meetings were held with executives of Mezhdunarodnaya Kniga, the Soviet international publishing organization, headed by Raissa Kalienko, vice-president in charge of the recording department.

As well as negotiating detailed contracts for EMI's various recording and distribution activities,

Andry and Allen visited Russia's recording studios and listened to excerpts from hundreds of tapes by Russian musicians for possible issue on HMV-Melodiya in the U.K. and other territories.

"Make no mistake about it," said Andry, "the Russians have recording equipment and engineers equal to anything anywhere else in the world. They are already well advanced in techniques, and are recording in quadraphonic sound. The new recording they have made of the Shostakovich Symphony No. 15, which we are

(Continued on page 86)

**The Classical Resurgence Emphasized See Pages 55-65**

## Chappell in Precedental 'Opry' Pact

By BILL WILLIAMS

NASHVILLE—WSM, Inc., has signed an agreement with Chappell Music, in a pact arranged by Bobby Brenner, for the printing of "Grand Ole Opry" portfolios.

Under the agreement, Chappell can use for two years the "Opry" name in printing such songbooks as "Opry" favorites of the 1930's, 1940's, etc.

The folios will be distributed through normal channels, and also will be placed on sale at Opryland U.S.A., the entertainment complex which housed nearly 1½ million visitors this year. Chappell has the rights nationally and internationally.

Under the agreement, worked out with WSM, Inc., president Irving Waugh and "Opry" man-

(Continued on page 48)

## L.A. AM-er Plans Mini Woodstock

By CLAUDE HALL

LOS ANGELES—KROQ-AM is tying a gigantic rock concert, a syndicated radio show, and a syndicated music television series into one massive promotion to firmly entrench itself in this market. Gary Bookasta, president of the radio station, is planning the greatest live concert ever held by a radio station for Nov. 25 at the Memorial Coliseum here.

The six-hour concert is expected to draw 100,000 or more people and "be almost a Woodstock, but without the flaws of Woodstock," Bookasta said.

Besides two super groups composed of leading artists from the U.S. and Britain, the concert will feature Sly & the Family Stone, Chuck Berry, the Eagles, the Elephant's Memory, Merry Clayton, Crazy Horse, Love, Flash Cadillac, Chi Coltrane, and Baddorf & Rodney. More acts are being announced daily. All of the

acts will be supported throughout Los Angeles with 100 billboards each. In all, KROQ-AM has purchased 1,300 billboards and will end up investing half a million dollars on the concert.

All of the proceeds will go to the Southern California Council of Free Clinics. "This money will not

(Continued on page 86)

## Raids Grab 2 Mil Tapes

By SAM SUTHERLAND

NEW YORK—Raids on three large tape duplicating plants in various parts of New Jersey have yielded more than 2 million tapes. Large quantities of blank cartridges and tape duplicating equipment have also been impounded. The raid operation was termed "the biggest ever" by Al Berman, Fox Agency chief.

The Oct. 25 action climaxed months of investigation by the Recording Industry Association of America and by the law firm of Abeles & Clark, acting in behalf

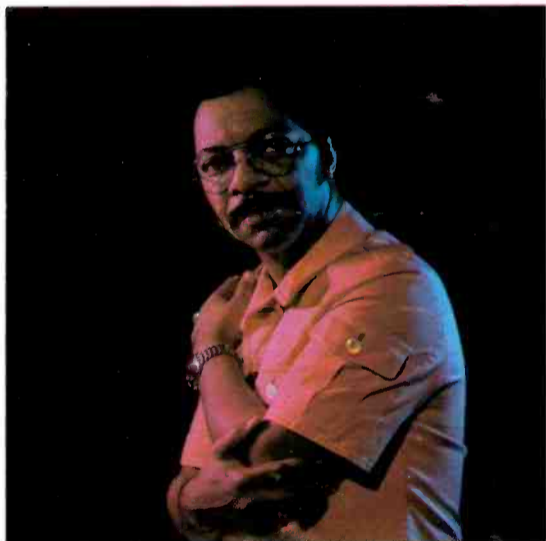
(Continued on page 86)

## DJ's Attorneys Demand Data

By MILDRED HALL

WASHINGTON — Defense attorneys in the landmark broadcast obscenity case against John P. Nesci, former announcer of progressive rock station WOWI-FM, Norfolk, Va., have demanded full access to the complete programming tapes and all other materials related to the case in government files. Trial date in the case, possibly the first based on broadcast of a musical recording, is set for Nov. 28 in U.S. District Court for

(Continued on page 30)



It seems a lot of people are in love with Grady Tate's "Lady." "She Is My Lady" is one of the most soulful albums of Grady's career. Andre Perry of WHUR-FM, Washington, D.C., said, "The music of Grady Tate will capture the attention of any woman seeking the truth in a man..." In terms of audiences, Grady Tate will capture everybody seeking a super soul star. "She Is My Lady" (JLS-3050), on Janus Records.

(Advertisement)



Roxy Music—in England, a Top Ten album with a Top Five single. Both available in the U.S. on Reprise. Roxy Music (MS 2114), the album and "Virginia Plain" (REP 1124), the single.

(Advertisement)

## Ampex Plans Budget Entry

By BOB SOBEL

NEW YORK — Ampex Stereo Tapes will enter the budget classical field on Nov. 15 with the introduction of 12 Dolbyized classical masterpieces performed and recorded in Europe. Suggested list price for the Ampex classical library is \$5.95.

According to William Slover, Ampex vice president and general manager, AST will market its European catalog on the Ampex label in all configurations. Initial

(Continued on page 8)

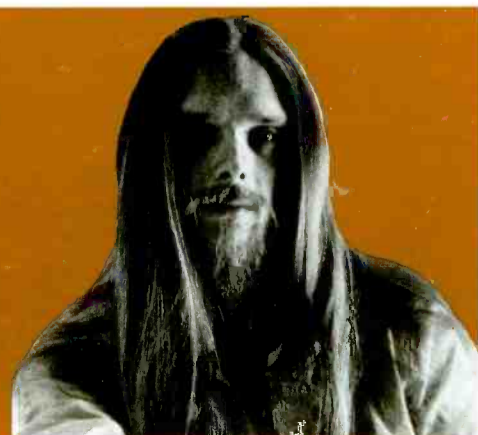
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# SHAWN PHILLIPS

A&M Records

Listen to what you've been missing.

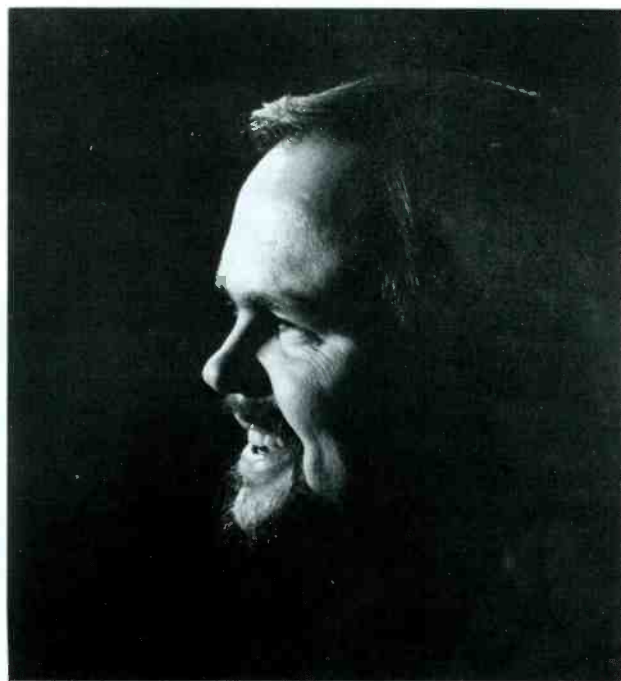


***If you remember  
Huckleberry Finn, you'll remember  
"Catfish John."***

74-0810

Johnny Russell sings about a character that would have been right at home in a Mark Twain story. But in 1972, it takes on new meanings because there ain't many such characters around.

That's what helped make "Bojangles." That's what helps make "Catfish John," along with true country back-up. Harmonica, fiddles and all.



"Catfish John" and Johnny Russell are part of the RCA Experience.

**RCA**  
RECORDS  
AND TAPES

## NARAS Panel on Recording Problems

NEW YORK—The local chapter of NARAS, in an attempt to confront the slackening of recording work in the city and to seek possible solutions to the problem, sponsored "What Ever Happened to Recording in New York?" a seminar held in RCA's studio A, Wednesday (25).

Attended by AFM representatives, NARAS officials and a wide variety of those directly involved in the record business, the seminar scored economics and the lack of a community identity as the major reasons for the decline in business. While studio rates for musicians were covered, union officials pointed out that, with rates

being national, the real problem lies in the overall cost of living facing artists and groups who might come to the city. At this point, Chris Conrad, special assistant to the mayor for cultural affairs and heading the film liaison office, talked on the possibilities of creating a similar office to bring back recording in the city. She also mentioned the possibilities of seeking tax exemptions for performing artists in the studio.

A panel, consisting of Phil Ramone, president of NARAS (N.Y.), Bob Crothers, executive assistant to Hal Davis, president of the national AFM, Conrad, Al Knopf, vice president and director of recording for local 802, Buzzy Willis, r&b director for RCA and chaired by Richard Jablow, legal counsel for NARAS, presented their varied views on the subject and spent the remaining time allotted in an open discussion with the audience.

Topics covered included: the diffusion of recording throughout the country, the lack of small inexpensive studios for r&b work, the high cost of construction for new studio facilities, the "chauvinism" of Nashville, Memphis and Los Angeles in their self-esteem for recording, the lack of an overall recording pride in New York, run-away production, European recordings, the use of cable television as a market source and the obvious absence of major labels remaining in the city who failed to show for the meeting. At the seminar's end, those present agreed to form a committee to coordinate future activities and to present a united front for the recording industry of New York.

Wesley Rose, national president of NARAS, attended the meeting and Jean Kaplow and George Simon, who organized the seminar said that they hope to follow it up with future meetings.

## Cohen Adding Regional Men; 2 New Stores

CLEVELAND — John Cohen, founder-president of the Disc Record chain, based here, opens two new stores next week, bringing his national total to 31 in 15 states. Cohen also announced his first regional corps.

Joe Yoppolo, former assistant manager in Toledo, will manage the new outlet in the Fashion Plate mall in suburban Salt Lake City. Steve Irish, formerly assistant at one of the Dallas stores, will manage the new store in Tyrone Square, St. Petersburg, Fla. Both stores are full-line with about 2,000 square-feet of sales space.

Sam Croley is newest regional appointee, covering the south for the chain. Previously appointed were Paul Lafayette, Midwest; Mike Gee, East; and Randy Patrick, West. All are Disc Record veterans except Lafayette who was with Discount Records in Salt Lake City.

## Kaplan Forges Oldies Plan; Handleman's Special Fixture

DETROIT — There's plenty of talk about how well oldies but goodies are doing, but real proof of the trend is a floor-based, custom-made, self-merchandising fix-

ture, which is now being distributed by Handleman's 16 branches to its locations nationwide.

Fathering the nostalgia singles drive has been John Kaplan, Handleman's marketing vice president, who has researched the six-month project. He has refined the thousands of available singles down a 900-title master list, from which his branch personnel can take a total of 600 different titles for each fixture. In addition, Kaplan gives branches leeway to add other oldies titles which they might feel are important in their vicinities.

For each of the 900-odd titles, Handleman has a title card, carrying both song titles, artist, label

(Continued on page 6)

## Baker Gets Blue Crest in Sale

NASHVILLE — An out of court settlement has been reached here after a two-day trial brought by veteran music producer and publisher H. W. "Pappy" Daily against Ray Baker, president of Blue Crest Music.

Under terms of the agreement, Baker acquires all interests in the publishing firm for a "satisfactory price."

Daily had filed the original stockholder's suit against Baker, and Baker countered with a claim against Daily. Daily was a minority stockholder in the company, and an officer, while Baker was president and major stockholder.

All charges in both cases were dismissed in reaching the settlement. The hearing took place in Chancery Court.

## Appeals Court Argues Drug Lyrics Policy

WASHINGTON — The controversial drug lyric policy of the Federal Communications Commission came up for oral argument before a three-judge U.S. Appeals Court panel here, last week. Petitioners asked for revoke of the policy on constitutional grounds, or at the very least, a remand to the FCC for formal hearings on the broad warning against lyrics that "promote or glorify" use of illegal drugs. The Commission spokesman reiterated the agency's stand that it was asking only the exercise of "reasonable" judgment and overall licensee responsibility in the screening of drug-oriented records.

The petitioners, including the 97-member National Coordinating Council on Drug Abuse, and particularly Yale Broadcasting (WYBC-FM) which was denied FCC review of its proposed programming policy, were represented by Tracy Westen of the Stern Community Law Firm here. FCC Assistant General Counsel Joseph Marino argued for the commission's position.

Two of the judges as well as the petitioners had some sharp questions about the precedential impact of the FCC's anti-drug lyric policy on the rights of broadcasters and the listening public in programming. Areas of concern were the self-censorship by li-

(Continued on page 86)

## Cartrivision's Glossary Aid

By BOB KIRSCH

LOS ANGELES—Cartridge Television, Inc. is putting together a glossary of "Cartridge Television Market Information" to aid dealers in purchasing prerecorded software.

The book, to be out later this year, will explain the marketing potential of the firm's prerecorded tape lines and will offer a consumer and market profile of each of the 110 tapes in the line as well as a brief summary.

"We decided to launch this catalog because the dealer's decision of what to stock is such a difficult one at the moment," Cartrivision director of merchandising Bill Horn said. "In layman's language, we will talk about certain potentials of each tape."

Born offered the football tapes as an example. "A dealer will be able to turn to one of the sports pages and look under football," he said. "We will list the NFL-AFL attendance figures from 1934 to 1971, refer to it as the most popular sport in America, discuss the TV audiences it enjoys and point out the importance of reruns of games in the syndication market. We will also point out that \$18.5 million worth of footballs were sold at retail in 1970."

Another example offered by Horn was the ballet tapes. The description here points out that dance has one of the fastest growing audiences for the arts in America and gives sales figures for dance and opera box office receipts.

The catalog will be about 100 pages and is meant to augment the firm's starter packs and "offer an insight into what tapes to inventory."

Horn added that the firm will do holiday promotions in cooperation with their OEM's, and said that they are thinking of the software as a promotional item. Cartrivision will be working with individual stores if they request Christmas displays.

(Continued on page 70)

## EMI BUYS FOREIGN PUB RIGHTS OF MGM

NEW YORK—MGM has sold its British and Continental music publishing holdings, Affiliated Music Publishers Ltd. and subsidiaries, to EMI for \$10 million in cash. The American publishing interests, The Big 3 and its subsidiaries, remain to be sold.

The package acquired by EMI includes the firms of Francis, Day and Hunter Ltd., E. Feldman Ltd., Dix Music Ltd., British and Continental Music Agencies, Ltd., Robbins Music Corp. Ltd.

Sealed bids for the firms were opened on Oct. 13. It was understood that three other principals had submitted bids: MCA, 20th Century-Fox and ATV (Associated Television). The offer was presented in three ways: (1) As an entire package both continental and U.S.; (2) British and continental holdings; (3) The Big 3 and its U.S. subsidiaries.

It's understood that the figure asked for the entire package was \$25 million. A well-placed source said that bidding money for the package offer proved unsatisfactory and it was decided to sell the foreign rights only. The source also said that the offer for the Big 3 holdings contained a clause which gave the firm's foreign copyrights back to MGM after 15 years.

## ABC's Lasker Exploring Country Talent Penetration

NASHVILLE — ABC-Dunhill officials, following extensive talks with certain artists, writers and performance rights organizations, admitted "looking into" expansion of offices here.

The firm has maintained a small office for a number years, overseen by Diane Petty. The last time ABC did any serious recording here was when the operation was run by the late Paul Cohen.

Jay Lasker, president of the company, extended his planned stay for a few days, and is been known to have been in conference with many name country artists, including Ferlin Husky and Lefty Frizzell. He and Howard Stark, with others company officials, met with some songwriters as well, and held talks with representatives of EMI and ASCAP.

When confronted, Lasker said only that some groundwork is being done at this time, although other individuals said Lasker has

been speaking in terms of a large country expansion.

Should this occur, it would mark the third big move along these lines in recent weeks. Earlier Atlantic and Vanguard announced their intentions and immediately set up offices and it was reported before that Warner Bros. has been planning such a move.

## TCA Employee Faces Tape Rap

NASHVILLE—A representative of an Oklahoma City tape duplicator has been bound over by the grand jury here on criminal charges of tape piracy under Tennessee state law, a felony.

Russell Wing, whose calling card described him as a representative of Tape Consultants of America, was arrested along with two other persons during the State Fair here in September. Some 1,300 tapes also were confiscated at the time.

The two others arrested were charged only with misdemeanors, and their case was postponed for later disposition.

Wing is accused specifically of being a distributor for TCA. If convicted, under the Tennessee act, he faces possible imprisonment of three years and a heavy fine.

In the grand jury presentation, Wing was accused specifically of selling tapes including Hank Williams' Greatest Hits on MGM; Danny Davis and the Nashville Brass on RCA; Don Gibson on Hickory, and Don McLean, UA.

Purchases were made by attorney Richard Frank and representatives of the respective companies involved.

## Fantasy Nets Riverside Line

BERKELEY—Fantasy Records' President Saul Zaentz has announced that the company has acquired the United States and Canadian distribution rights to the entire Riverside Records catalog. A sub-licensing agreement negotiated by Fantasy with Locele, a British firm which had recently purchased the Riverside label from Jesse Selter Orpheum Productions, will make the catalog available generally for the first time in these territories since the label ceased to operate.

Riverside was recognized as one of the leading jazz lines of the 50's and early 60's with a broad catalog that included such artists as John Coltrane, Cannonball Adderley, Thelonious Monk, Herbie Mann, Milt Jackson and Charlie Byrd, among others. The label was inactive in recent years.

Fantasy's Zaentz in making the announcement noted that "We know that there is a greater demand for jazz product than ever before. Our experience with the Prestige line, which we acquired last year, indicates that there is an exceptionally strong market for good jazz packages. We plan to reactivate the entire Riverside jazz catalog over a period of time, mainly in the form of two-fers which have proven so successful for Prestige."

Orrin Keepnews, co-founder of Riverside label in 1953 along with the late Bill Grauer, joined the Zaentz firm recently (Billboard, Oct. 17) as director of jazz A&R. He will assemble first Riverside releases for early next year.

## CBS TO DIST. STAX RECORDS

NEW YORK—CBS Records will distribute Stax/Volt Records under an agreement completed last week, it was understood at press time. The deal goes into effect upon expiration of Stax' distribution agreements with Polygram. Jim Stewart is president of the Memphis-based Stax; Al Bell is executive vice president. This would make another label distribution acquisition for CBS Records president Clive Davis. CBS also distributes Monument Records, Philadelphia International, and Entrance.

Bell, when contacted at press time would not comment other than to state any announcement now "is premature."

## B'nai B'rith Meet on Black Music Market

NEW YORK—The black music market will be discussed at a meeting to be conducted by the B'nai B'rith Music and Performing Arts Lodge on Nov. 13 at 7 p.m. The meeting will be held in the Warwick Room of the Warwick Hotel and will be open to everyone in the industry on a first come first served basis, since seating is limited to some 250.

The panel of speakers, members of FORE (Fraternity of Record Executives), will include Buzz Willis, division director for r&b Music, RCA Records, who will also serve as moderator; Harvey Fuqua, independent producer, Grammy winner and formerly head of a&r for Motown Records; Cecil Holmes, vice-president of promo-

tion and general manager of r&b division, Buddah Records; Jerry Bledsoe, WWRL personality and voted No. 1 R&B deejay of '72 at Gavin meet, and Jerry Augustus, head of Hitsville, the first co-op one-stop in New York.

Dave Rothfeld, vice-president of Korvette's and president of the Lodge, said, "at least once each year we strive to conduct a program open to the public and dealing with timely and related issues of interest to all segments of our music industry."

## Moman Moves To Nashville

NASHVILLE—Veteran producer Chips Moman has completed the circuit by setting up his operation here.

Moman a few months ago moved from Memphis to Atlanta, claiming at the time that Memphis had become a city with "too many studios, publishing companies" and the like, and that the Atlanta move would give him a fresh start in a "relatively untapped area."

Now Moman says it is "impossible to start from scratch in Atlanta," and that he has selected Nashville because of his old ties here. Moman already has established offices here, and plans to move his studio once again.

## Mercury Nov. Goal 250,000 Oldie 45's; Big Gold LP Push

CHICAGO—Sales of Mercury catalog oldie singles will reach 250,000 by November end according to estimates by Jules Abramson, sales manager. The label has already moved 100,000 from a list of 98 back-to-back past hits and Abramson said a national retail chain deal has been made for racks of oldies in all its stores. The label is pushing LP's too.

Mercury is buying 60-second radio spots on stations programming oldie material and will use 1-minute television commercials on syndicated TV high school age oriented shows such as the Larry Kane show. Additionally, a 5 per cent discount is being offered through November on two pop packages featuring 31 songs and a country LP featuring 15 past country hits. The LP's carry a \$4.98 suggested list.

Also keyed to the oldie boom is the release of a five-year-old single, "Forget About Me" by Prince Harold broken again by WWRL-AM, New York.

## Lawyer Unit Holds Seminar Dec. 11 to 13

NEW YORK—The Practicing Law Institute, a non-profit organization, will hold a seminar, on the counseling of entertainers and athletes, in La Costa, Calif. Dec. 11-13.

Chaired by Fred Gershon, of the law firm of Goldberg & Gershon, the seminar will consider the unique legal and business relationship between lawyer and artist. Speakers include: Abe Somers, general counsel of A&M Records, discussing the negotiation of recording contracts with labels; Jerry Heller, of the Heller/Fischer Agency, discussing the negotiation of personal appearance tours; Martin Silfin, litigator, on resolving litigation cases out of court; Gerald Rubenstein, lawyer and CPA, on the business implications of the lawyer/manager; and John Sippel, Billboard News Editor, discussing press in the lawyer's over-all relationship with the artist. Also included on the agenda will be talks on tax planning, both for the individual performer and for the group which has become a corporation. Registration for the seminar is open to lawyers as well as other executives in these fields.

## NARAS Polls Studios for its Most Valuable

NEW YORK—The New York Chapter of the Record Academy has sent ballots to its members asking them to vote for the most valuable players in the city's recording studios. The NARAS balloting is designed to give recognition to the musicians and singers who provide the backgrounds on recording dates.

The ballots contain blank spaces for members' votes for MVP on the various instruments used on sessions, including brass, reeds, rhythm and strings, as well as for back-up singers. NARAS members have until Nov. 15 to mail their ballots. The winners will be honored at a subsequent NARAS membership meeting.

Voting is open only to active New York NARAS members. Recording personnel outside of NARAS, eligible to join, are urged to call 755-1535 for application forms.

More Late News

See Page 86

## TV Ogles More Rock

LOS ANGELES—More contemporary rock music will be seen on prime time national TV predicts Dick Clark, pioneer figure in the presentation of pop music on TV.

"We turned the corner Aug. 24, when the Three Dog Night Special topped its competition in that mid-evening time slot," Clark said. Clark pointed out that he had found a reader ear for his pitches on other ideas he has utilizing the pop music format.

Clark would not confirm a rumor that he had packaged a 90-minute New Year's Eve show on NBC-TV which would be hosted by Three Dog Night and would feature a superstar cast. If this show comes off, it would compete probably with the standard nostalgia format of ABC-TV, at the year's end. This network has carried Clark's "Bandstand" show Saturday afternoons for the past 15 years.

It was also learned at presstime that ABC-TV had named Don Kirshner to produce two November late-night specials, featuring rock music, as pilots for possible regular slots on the time which will be vacated by the "Dick Cavett Show."

## Tenn. Joins Court Fight

NASHVILLE—The Attorney General of Tennessee has joined the Attorneys General of Florida, Texas, New York and California in filing an amici curiae petition on behalf of a California case.

The case in question is the Superior Court case of Donald Goldstein and Ruth and Donald Koven vs. California.

The petition, filed here in U.S. District Court, includes reference to section 39-4244 of the Tennessee Code annotated, which is generally known as the Hawks Act.

Robert Hawks, state representative from Memphis, was instrumental in pushing through the legislature a measure making tape and record bootlegging a heavily-punishable felony in Tennessee. In most other states, it is still a misdemeanor. The Hawks Act calls for both imprisonment (2 years) and fine (\$25,000) for a first offense.

The state of California had charged the three defendants with illegally duplicating and selling tapes. The conviction was appealed to the Supreme Court, which is expected to have a private hearing on the question between now and Feb. 1.

## Holladay and Sandre Label

NASHVILLE—Big Toe Records has been formed here by veteran promotion man Bob Holladay and Vic Sandre, former marketing representative for IBM. Sandre is president and Holladay general manager.

First releases from the firm, which will be diversified, including gospel, are "Ice Cream Soldier" by Charlotte Hurt, a country single; and two pop releases, "Things Are Gonna Change" by Eric and "Rehabilitation Blues" by Midwest. Follow-up LP's are set within 30 days.

John Hurt, brother of Chappell's Henry Hurt, is general manager of the firm's production and publishing wing, which includes two existing ASCAP firms, Shabra and DeNant, with another firm to be added.

## MS Nabs Mercury

CHICAGO—The Mercury family of lines, which were distributed in this area by Royal Disc, have switched to MS Distributing here.

# Executive Turntable

PAUL SIMON has joined the staff of Billboard's international headquarters, Los Angeles, as director of research. Simon will be working in the areas of charts, readership, advertising and circulation. Prior to joining Billboard, he was a research analyst with Paramount pictures and with the CBS Los Angeles TV station, KNXT-TV and the Carson/Roberts/Inc. ad agency. He is a graduate of Washington University, St. Louis.

★ ★ ★

The special markets division of Capitol Records has been restructured. John Leffler has been named to the newly created post of national product manager, premium sales. Reporting to him as account executive, premium sales, East Coast, will be Bob Dillon. Premium production coordinator will be Art Bartelt, who will be headquartered in Hollywood. In other changes, Hugh Landy has been appointed to the newly created post of national product manager, custom sales. Reporting to him will be Chris Veremis, account executive, custom sales, West Coast, and Eric Kushins, Eastern operations manager. Landy and Kushins will work out of New York. Nolan Crane has been named Mid-West regional sales manager and will be responsible for both premium and custom sales in that area. Ernie Dominy has been named director, a&r and creative services, and will be responsible for all a&r and creative functions within the premium area. John Reese has been appointed manager, sales administration and production services.

★ ★ ★

Tom Draper has been appointed national promotion manager RCA Records' r&b product. He was promoted from the position of manager, merchandising, contemporary and r&b music. . . . Eddie Matthews has joined RCA's custom division in Los Angeles in the capacity of a salesman. Most recently, he was head of West Coast a&r for Paramount and Famous. . . . Harry J. Coombs has been named operations director of Gamble-Huff Productions in Philadelphia. He has been a promotion man with Columbia, Capitol and, most recently, Ray Charles' Tangerine Records. . . . At the same time, Earl Shelton has been promoted from general manager to administrative vice president of Gamble-Huff. . . . Peter Rachtman has added an ASCAP publishing house, Lotsa Music, to his Great American Music management firm. . . . Mark Levinson, general counsel of UA Records, has been named to a vice presidency. . . . Jim Merdyk has been named branch manager of J.L. Marsh, Inc. of Detroit. He was formerly buyer for Marsh in St. Louis. George Genovese has been named to replace Merdyk in St. Louis. . . . Marv Morrison has been appointed district sales manager for All Tapes of Marsh, Inc. in Detroit. He will be responsible for Michigan and Ohio. Bertha Noland has been named operations manager for the Detroit branch. . . . Ernest Gilbert has been appointed associate product manager of Columbia Records' Odyssey and Masterwork series. He will be involved in marketing classical recordings as well as providing product information and direction to the various marketing departments.



MANLEY



MERLIS



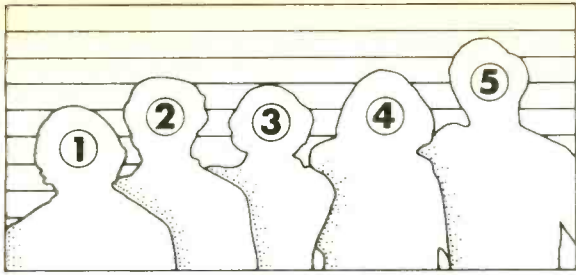
KAUFMAN



BECCE

Mike Becce has been appointed national director of promotion for Metromedia Records. He will be working closely with Mort Weiner, national director of marketing and merchandising. Linda Rice, promotions coordinator will be reporting directly to Becce. . . . Richard Archer has been appointed creative director of Columbia House. He will be responsible for the creative direction of the Columbia Records Club, the tape club and the musical treasuries service. Prior to joining CBS, Archer was partner and executive vice president of Stagg, Dale & Archer, Inc. . . . Stuart Maltin, who has served as creative director of Columbia Music House, has been named director of marketing, Columbia Musical Treasuries. . . . Andy Kaufman will head Kolmar—the new contemporary division of Kolmar-Luth Entertainment, Inc. He will be in full charge of all artists in this field. Prior to joining the firm, Kaufman was an associate producer with Columbia Records and an agent with I.F.A. in the concert television fields. . . . Bob Moore Merlis has been named operations manager at Bearsville Records. Working closely with Paul Fishkin, director of operations, Merlis will be involved in the areas of merchandising, packaging, promotion, publicity and research. He will also act as a liaison between the label and Warner Bros., which distributes the label. Prior to his appointment, Merlis was a press representative for Warner Bros. in New York. . . . Goddard Lieberman, senior vice president of the Columbia Broadcasting System, has been named chairman of the board of overseers of the Hopkins Center for the creative and performing arts at Dartmouth College. . . . Armand Belmaris-Sarabia has been elected vice president, director of engineering,

(Continued on page 6)



L to R: Calloway, Greenberg, Saul, Glassenberg and Anderson.

There are many groups, but few super groups. In record co. biz, a Promotion Department has to break new acts onto AM radio to be classified as a super group. The accepted measurement for "super" status is boosting about four new acts onto AM radio each year.

So far in '72, Warners' super-group promotion department has done somewhat better than four. It's done 16.

Warners' sixteenth success story this year (a year which, we note, is only 3/4 used up) is

16. FOGHAT based on their new single, I JUST WANT TO MAKE LOVE TO YOU.

The others — new to commercial AM radio in 1972 — have been:

- |                      |                         |
|----------------------|-------------------------|
| 1. T. REX            | 9. THE ALLMAN           |
| 2. THE GRATEFUL DEAD | BROTHERS BAND           |
| 3. FACES             | 10. TODD RUNDGREN       |
| 4. MALO              | 11. JETHRO TULL         |
| 5. AMERICA           | 12. LES CRANE           |
| 6. NEIL YOUNG        | 13. TOWER OF POWER      |
| 7. ALICE COOPER      | 14. THE DOOBIE BROTHERS |
| 8. ARLO GUTHRIE      | 15. SEALS AND CROFTS.   |

A new slogan went up on walls already crowded with posters of mighty-nippled girls in very wet shirts. That slogan: NEVER BEFORE ON AM RADIO!

It is no small accomplishment, these 16 new ones.

No other record company comes anywhere near 16.

Why not?

Probably because Saul, Anderson, Greenberg, Glassenberg and Calloway Are with Warner Bros. Records. Where They Belong.

## **WARNERS' WILD, NEW SUPER GROUP: SAUL, ANDERSON, GREENBERG, GLASSENBERG AND CALLOWAY.**



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Say You Saw It in Billboard

## Ampex to Budget Classics

• Continued from page 1

distribution will be through the Ampex shoppers service, the company's direct mail outlet, Slover said.

Plans call for AST to offer its catalog of European performances initially in the U.S. through its two-step distribution network whereby distributors, rackjobbers and dealers would receive the exclusive product. Slover said that the Ampex label will be supplemented monthly and that its catalog of European selections is unlimited. "We believe that these classical works performed by many of the finest European orchestras and singers are an excellent beginning for potential classical enthusiast.

With London, DDG, and Philips already available on the new Ampex line of classical selections, Ampex expects to benefit from the

interest in high quality music among younger persons and then benefit again from the changing pace of young adults into finer classical works. Ampex's unlimited library of these European works is available.

Among its initial releases are a large selection of Bach, Beethoven, Mozart and Brahms, a selection of Bartok masterpieces, virtuoso organ selections and trumpet concertos also feature ballet selections.

## Writer Suing For Royalties

LOS ANGELES — Songwriter Clay Hammond has filed suit against a line-up of publishers and record companies in Superior Court here, charging that he hasn't received proper accounting and payment of his royalties for his catalog, including "Part Time Love."

Named as defendants are Max Weiss, Saul Zaentz, Escort Music, Cireco Music, Magnum/Onyx Records and Fantasy/Galaxy Records. The suit claims Hammond signed a standard songwriter contract with the publishers in 1963 and the publishers later assigned part of their rights to the record companies. Unpaid royalties involved are alleged to be in excess of \$30,000.

## UA Denver Distrib Bows

NEW YORK—Record Sales Corp. of Colorado, a new Denver distributor, opened its doors this week. The operation is a part of the mass merchandising division of United Artists and is on the same premises as Musical Isle of America's Denver rackjobbing and one-stop branch. The latter is also a part of the UA mass merchandising division. Both entities are headed by general manager, Bob Krug.

The company's first new line for distribution is the entire Bud-dah Records complex, among whose labels there are currently four chart contenders. Also packed is the Beverly Hills label.

## Stigwood Suit Vs. Sperber Settled

NEW YORK—The suit by the Robert Stigwood Group Limited against Betty Sperber in New York, the Original American Touring Company in Milwaukee and Superstar Productions, Ltd. of St. Louis, Denver, Washington, D.C. and Milwaukee for copyright infringement and unfair competition in the use of "Jesus Christ Superstar" has been settled out of court.

The settlement calls for the non-use, in any manner, of "Jesus Christ Superstar" by the defendants and the dismissal of counterclaims of more than \$15,000,000 against the Stigwood-Leeds organizations.

## Gilberto, Hartman

• Continued from page 6

in the promotion include the Eight Minutes, the Fatback Band, and Debbie Taylor, all of whom will join the Perception promotional bandwagon in selected regional markets.

Perception's promotional program also includes widespread advertising as well as radio spots, point-of-purchase displays, and other merchandising aids.

In addition to disk product, Perception, which recently retrieved its tape duplicating rights from Ampex Stereo Tapes, will release all the new albums in cassette and 8-track configurations. The tape product will also share in the promotional push.



**SAN DIEGO Special Super Value!**  
 FAMILY FUN FESTIVAL  
 \$15.95 only per couple  
 (children under 14 free in same room with adults)  
 (Add \$2.00 more per room at Master Hosts Inn)  
 Same Low Rate for Additional Nights  
 a \$43.50 Tour Value

**Special price includes:**

1. Deluxe air-conditioned room with TV
2. Two Free cocktails
3. \$2.50 discount on green fees at Stardust Country Club
4. 10% discount on one breakfast, one lunch, one dinner
5. Dancing nightly—both hotels
6. Hors d'oeuvres for two
7. Complimentary wine with dinner
8. Sea World—10% discount
9. San Diego Zoolari—50% discount
10. San Diego Skyfari—\$1.00 discount
11. Sports Fishing, \$1.00 discount on trip, 50% discount on equipment
12. Harbor Cruise—50% discount
13. Jai Alai (free admission)
14. Sightseeing Tour—50% discount
15. Free Parking

Plus all guest services such as swimming pools at both hotels. Underwater mermaid show at Master Hosts Inn.

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**MASTER HOSTS INN**  
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# Charts

(another good reason for subscribing to the #1 newsweekly of the international music-record-tape industry!)

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| <input type="checkbox"/> 3. Radio/TV Management & Broadcasters               | <input type="checkbox"/> 9. Writers, Reviewers, Newspapers & Magazines |
| <input type="checkbox"/> 4. Mfrs./Producers of Records, Tapes, Equipment     | Other _____  |
| <input type="checkbox"/> 5. Talent-Artists, Performers, Agents, Managers     | (please specify)   |

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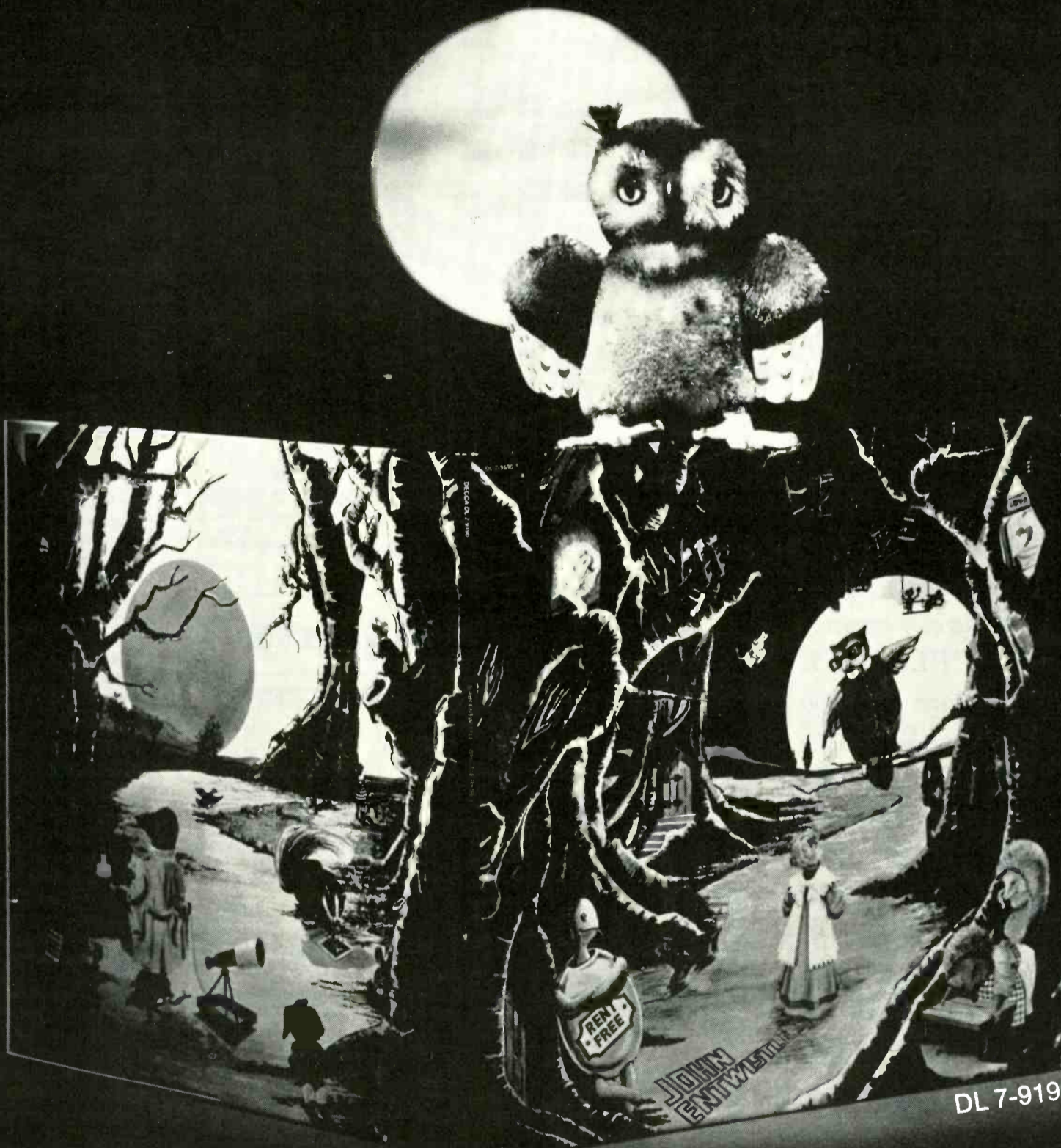
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# John Entwistle Whistle Rymes



There's a certain mystique surrounding John Entwistle, bass player for The Who, that is difficult to pinpoint. Appearing aloof, almost detached from the theatrics of his cohorts, provides a basis for the obvious tightness so apparent on any WHO product or production.

On this, his second solo LP for MCA Records' Decca label, Entwistle thrusts his energies and talents as a composer, arranger, vocalist and producer, into this magical collection of songs. "WHISTLE RYMES," unlike

the dark and demonic portrait painted by "SMASH YOUR HEAD AGAINST THE WALL," Entwistle's first solo album, is more involved with everyday life and is more musical. "WHISTLE RYMES" is John Entwistle . . . a bit of black humor, an insight into his personal philosophies of life, a hint of rebellion against musical structure.

Assisted by Peter Frampton on guitar and several other unusually outstanding sidemen, the multi-talented John Entwistle is unleashed.



# Custom Fidelity Expands

LOS ANGELES—Wall Street always looks for those small companies that, with a little luck, can climb to a respectable perch.

Custom Fidelity, which recently went public, is diversifying and structuring its company into four areas: custom recording and record pressing, professional audio equipment and sales division, special products group, and Imp'ess Records. In addition, the firm has a phonograph record manufacturing facility, said David W. Berkue, president and chairman.

According to the company's offering circular, the custom recording and record pressing division accounts for about 38 percent of the gross sales, while the audio

equipment division represents about 50 percent of sales.

Custom Fidelity, through its audio equipment division, represents several manufacturers, among them Ampex, Sony, Neumann, Vega Wireless Systems, with products ranging from tape recorders, microphones, wireless microphone systems and recording studios.

The firm markets a variety of audio equipment, including amplifiers, speaker systems, mixing consoles and accessories.

The special products group, formed to package and promote "All Time Great" record albums, accounts for approximately 12 percent of the company's sales.

# Market Quotations

As of closing, Thursday, October 26, 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	534	17	16	16 1/4	+ 3/8
ABC	81 1/2	51 1/4	495	79 3/8	73 3/8	79 1/8	+ 6
AAV Corp.	15 3/8	9	42	10 7/8	10 3/8	10 3/8	- 1/2
Ampex	15 1/2	5	1021	6 5/8	5 1/4	6 1/8	+ 7/8
Automatic Radio	8 7/8	5	33	5 5/8	5	5 5/8	+ 3/8
Avco Corp.	20 7/8	13 3/8	313	15 3/8	14 1/2	14 3/4	+ 1/8
Avnet	15 1/4	10 5/8	555	12 1/4	10 3/4	12	+ 1 1/4
Bell & Howell	73 3/8	54 3/4	187	60 1/2	57 1/4	58	- 1
Capitol Ind.	14 3/4	6 1/4	102	7 1/4	6 7/8	7	Unch.
CBS	63	45 1/2	813	53 1/4	51	52	+ 3/8
Columbia Pictures	14 7/8	9 1/8	353	10 1/8	9 1/8	10 1/8	+ 1/2
Craig Corp.	8 3/8	3 3/8	197	5 7/8	5 3/8	5 3/4	+ 1/4
Creative Management	15 1/2	9	87	9 3/4	8 1/2	8 5/8	- 1
Disney, Walt	201 3/4	132 3/4	1023	190	177 1/2	185 3/4	+ 7 1/8
EMI	6	4	59	4 1/4	4 1/8	4 1/8	- 1/8
General Electric	70 7/8	58 1/4	2777	65 1/8	62	63 7/8	+ 2
Gulf + Western	44 3/4	28	1924	35 3/8	32 1/2	35 1/8	+ 2 3/8
Hammond Corp.	15 3/8	8 5/8	511	15 3/8	14 1/4	15	+ 3/8
Handleman	42 1/8	10 1/2	217	13 1/8	12 1/2	12 3/4	- 1/8
Harvey Group	7	3 3/4	93	5 1/4	5	5 1/8	Unch.
Instruments Systems Corp.	7 7/8	3 3/8	221	3 7/8	3 3/8	3 5/8	- 1/8
ITT	64 1/2	48 1/4	2755	52 3/8	50 3/8	52 1/2	+ 1 5/8
Lafayette Radio Electronics	40 1/2	29	290	31 1/4	29	31 1/4	+ 3/8
Matsushita Electric Ind.	28 5/8	18 1/8	1197	23 3/8	21 1/2	23 1/2	+ 1 1/2
Mattel Inc.	34 3/4	10 3/8	1565	13 1/4	10 3/8	12	- 1/2
MCA	35 7/8	23 1/8	121	25	24	24 1/2	- 1/8
Memorex	38 1/2	16	1037	22 3/8	20 1/4	21 1/2	+ 1
MGM	22 1/8	16 3/4	78	19 3/4	19 1/8	19 1/8	- 3/8
Metromedia	39	27 1/4	352	35 3/8	33	35	+ 2
3M	85 3/4	64 5/8	1376	82 1/4	76 3/8	81 7/8	+ 5 1/4
Motorola	129 7/8	80	1793	121 7/8	113	120	+ 6
No. American Philips	39 3/4	26 3/8	63	34	33	33 1/2	+ 1/4
Pickwick International	51 1/2	39 3/4	292	45 1/4	42 1/2	44 1/2	+ 1 3/4
Playboy Enterprises	25 1/8	14 3/8	223	15 1/2	14 3/8	14 3/4	Unch.
RCA	45	32 1/8	2766	36	32 3/8	35 3/8	+ 2 1/2
Sony Corp.	48 3/8	21 1/4	1837	46 1/4	43	45 3/4	+ 1
Superscope	19 1/4	11 1/8	363	15	11 5/8	14 3/8	+ 2 5/8
Tandy Corp.	49	32	881	39 3/4	35 3/8	39 3/8	+ 3 3/8
Telex	14 7/8	6 1/8	588	7 1/2	6 7/8	7	+ 1/8
Tenna Corp.	10 7/8	5	234	5 7/8	5	5 5/8	- 1/8
Transamerica	23 1/2	16 1/4	1492	18 5/8	17 3/8	17 5/8	+ 1/8
Triangle	20	14 1/2	29	15 7/8	14 7/8	15 7/8	+ 1 1/4
20th Century-Fox	17	8 5/8	344	10 5/8	9 1/8	9 1/4	- 1/8
Viewlex	12 7/8	4 3/4	436	5	4 5/8	4 3/4	- 1/8
Warner Communications	50 1/4	31 1/4	1556	40 3/4	38 1/4	40	+ 1 1/4
Wurlitzer	20 1/4	14 3/8	33	18	17 3/4	18	+ 1/4
Zenith	50 1/2	39 3/4	1013	49 3/8	47	47 7/8	+ 3/8

\*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.

## ALL TAPES OK FOR MERGER

LOS ANGELES—Stockholders of All Tapes Inc. approved a plan for a previously announced merger with Pickwick International Inc.

The approved acquisition formula was one Pickwick share for each 21.8 All Tapes shares. Originally, the formula was 1-for-20, but All Tapes' net worth was revised through operating losses of \$227,219 for the first half of the year and a second quarter loss of \$208,260.

## IS THERE OPPORTUNITY IN CALIFORNIA IN THE MUSIC BUSINESS FOR THIS MAN??

Hotshot 28-year-old marketing pro moves from Cleveland to find the big time. Could he be looking for you?

Twelve years in sales, sales management and advertising, backed with a B.A. in marketing from Cleveland State and grad courses from Case-Western Reserve. Avocation in pop music, does some composing. Experience includes TV-APPLIANCE SALES with a department store and two independents, WHOLESALE SALES with the Hoover Co., STORE MANAGER OF G.E. Appliance Center, EDUCATIONAL / INDUSTRIAL SALES with



Ampex Videotape equipment, and most recently SALES MANAGER and ADVERTISING DIRECTOR of TV/appliance center. More than doubled sales in five years with company—now third largest independent store in Cleveland with 2 1/2 million annual sales. Complete responsibility for 75M ad budget. Personal sales almost 1/2 million in past year.

If you have a challenging position of responsibility or a growth situation within the music/entertainment industry, please call 415/922-1838 mornings, or write Ron Unkefer, 2153 Sacramento St., #11, San Francisco, California 94109.

## Earnings Reports

### GRT CORP.

Qtr. to Sept. 30	1972	1971
Sales	\$ 7,370,401	\$ 6,216,902
Net income	419,405	254,733
aPer Share	.13	.09
aShares	3,269,234	2,876,037
Sales	13,028,993	11,618,555
Net income	521,923	d144,090
aPer Share	.16	

a—On a fully diluted basis. d—Loss.

### CAPITOL INDUSTRIES INC.

Qtr. to Sept. 30	1972	1971
Sales	\$ 30,101,000	\$ 27,505,000
Income	183,000	76,000
Special Credit		b2,438,000
Net income	183,000	c2,514,000
Per Share	.04	a.02
Average Shares	4,579,000	4,612,000

a—Based on income before special credit. b—From the sale of investment in Pickwick International Inc., for \$7,077,000 and a change to an alternatively acceptable accounting practice for products returned for exchange which resulted in a charge of \$4,639,000. c—Equal to 55 cents a share.

### WARNER COMMUNICATIONS

Qtr. to Sept. 30	1972	a1971
Revenue	\$ 118,302,000	\$ 101,527,000
Oper. income	13,227,000	10,874,000
Special Credit		800,000
Net income	13,227,000	c11,674,000
per share	.58	.49
Revenue	354,272,000	281,121,000
Income	37,820,000	31,176,000
Special credit		800,000
Net income	37,820,000	c31,976,000
per share	1.67	1.42

a—Restated for acquisitions on a pooling-of-interests basis. b—Based on income before special credit. c—Equal to 53 cents a share in the quarter and \$1.46 a share in the nine months. Fully diluted share earnings were 54 cents in the quarter and \$1.36 in the nine months of 1972, compared with 46 cents in the quarter and \$1.34 in the nine months of 1971 before special credit and 50 cents and \$1.38 respectively, after special item.

### MOTOROLA INC.

Qtr. to Sept. 30	1972	1971
Sales	\$ 279,024,644	\$ 224,887,670
Net income	13,446,746	7,755,168
Per share	.98	.58
Sales	809,335,645	643,729,944
Net income	35,218,598	21,091,519
Common shares	13,608,989	13,366,270
Per share	2.59	1.58

### MINNESOTA MINING & MANUFACTURING

Qtr. to Sept. 30	1972	1971
Sales	\$ 547,000,000	\$ 475,400,000
Net income	63,700,000	54,800,000
Per share	.56	a.49
Sales	1,568,000,000	1,358,000,000
Net income	178,300,000	152,600,000
Common shares	112,952,419	a112,489,308
Per share	1.58	a1.36

a—Adjusted for two-for-one stock split in June 1972.

### CRAIG CORP.

Qtr. to Sept. 30	1972	1971
Sales	\$ 15,874,000	\$ 12,962,000
Net income	613,000	30,000
Common shares	3,141,000	3,136,000
Per share	.20	.01

### CURTIS MATHES CORP.

Qtr. to Aug. 31	1972	1971
Sales	\$ 8,018,700	\$ 8,030,789
Net loss	328,559	a36,049
Per share	.01	

a—Income after provision for refund of income taxes.

### WABASH MAGNETICS INC.

9 mos. to Sept. 30	1972	1971
Net sales	\$ 20,711,235	\$ 16,167,949
Net income	507,479	264,973
Per share	.29	.15

### VIEWLEX INC.

Qtr. to Aug. 31	1972	1971
Sales	\$ 12,934,000	\$ 9,867,000
Net income	42,000	205,000
Avg. shares	4,089,656	4,020,054

### BELL & HOWELL CO.

Qtr. to Sept. 30	1972	1971
Sales	\$ 96,375,000	\$ 90,064,000
Income	5,082,000	4,394,000
Special charge		b220,000
Net income	5,082,000	c4,174,000
Per share	.92	a.80
Sales	263,653,000	241,626,000
Income	12,407,000	10,453,000
Special charge		b220,000
Net income	12,407,000	c10,233,000
Avg. shares	5,502,000	5,463,000
Per share	2.25	a1.91

a—Based on income before special charge. b—Consists of a loss on the disposal of magnetic tape and human development institute divisions in the amount of \$317,000 and a gain of \$97,000 from refinancing a foreign loan. c—Equal to 76 cents a share in the quarter and \$1.87 a share in the nine months.

## LITTLE ELMO IS HERE!



Come with us now to the unexplored region of your mind. The Impersonal Self. You know it exists, for you have touched upon its existence from time to time. Instinct, of which we all are aware, comes from this realm.

To know, for instance, a greater force than yourself exists, is instinctive to everyone. To feel the need to love is also instinctive. These basic facts cannot be denied and are universal. For love is the basis of all creation. Nothing can exist without love.

To disrupt or destroy creation violates God's plan of total harmony. In general observation, it is obvious that God's plan has been violated. For there is not harmony on this planet, and it indeed disrupts the universal picture.

### What is fear?

Fear is denying God. It is relying on a myth to do what only you can do to redeem yourself. You know God is love. Why, then, are you God-fearing! You can see plainly the gifts of God are the only pure and positive elements on the planet. You were provided with a spectacular array of His thoughts manifested, as in your oceans, mountains, forests and above all, yourself. It is indeed interesting to note the destruction of these gifts by yourselves.

You do not wish to destroy, you say. The paradox of course is your own self-destruction. "Thou Shalt Not Kill", a phrase taught and spoken through the ages, as quoted from the sacred scriptures, remains ignored. Your battlefields reflect the extent of your ignorance. As does the brutal killing of your own children. And your animals, under the guise of food and sport. And your vegetation, its very lifeblood strangled by pollutants.

You alone cannot move a mountain. But together you can. And only together can you evolve.

\*Excerpt from the book, "Offerings"

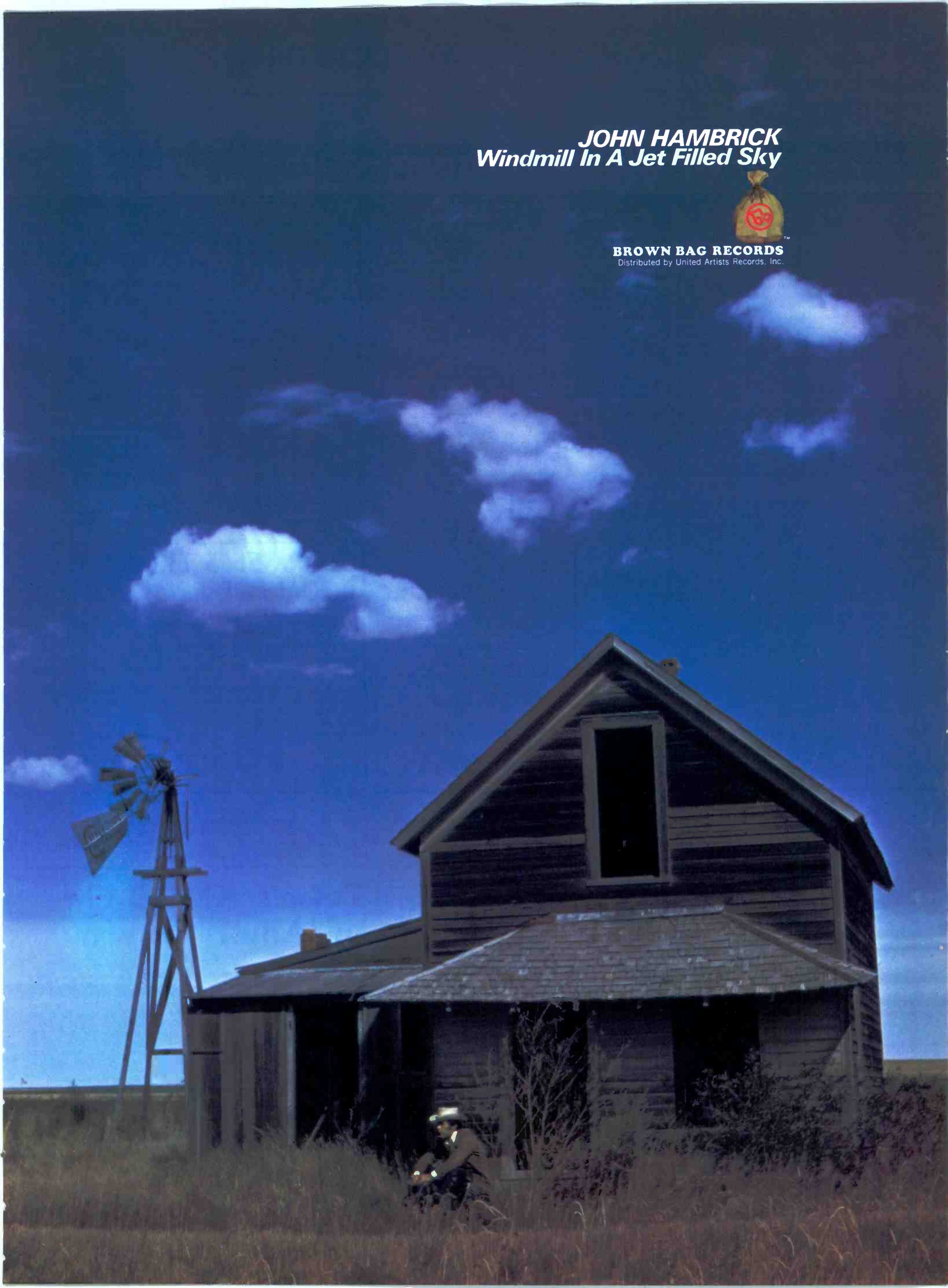
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**JOHN HAMBRICK**  
*Windmill In A Jet Filled Sky*



**BROWN BAG RECORDS**  
Distributed by United Artists Records, Inc.



# Radio-TV programming

## INTERVIEW

### Blore Keys Format on Changes in Lifestyles

**EDITOR'S NOTE:** This is the latest in a series of in-depth interviews with leading authorities in the field of music and radio. Chuck Blore is considered by his peers to be the most creative man in radio. For the past several years, after a thunderous career as a program director, he has been content to operate the most successful radio commercials firm in the industry—Chuck Blore Creative Services, Los Angeles. But a few weeks ago, he got back into radio with a unique consulting deal for KIIS-AM, Los Angeles, a station that has been mostly a non-entity. This interview discusses the past, present, and future of Chuck Blore, radio in general, and program directors . . . and KIIS-AM. Conducting the interview is Claude Hall, Radio-TV editor of the *Billboard*.

**HALL:** Why did you decide to get back into radio?

**BLORE:** That's why I wanted you to hear the "prototype" tape of what I want KIIS-AM to sound like . . . because some of your questions might be triggered by that.

**HALL:** They were. Go!

**BLORE:** Well, I've only had three programming ideas in my life, one of which was the KFWB-AM thing, which we all know now turned the world over. That was the first thing . . . the format at KFWB-AM. The second thing I created was years later when I created the Bill Ballance "Feminine Forum."

**HALL:** Was that your idea? I'll be damned. I thought Bill Ballance sort of stumbled into that idea sort of backassward.

**BLORE:** They bought it from me. Paid me a lot of money. And the third idea . . .

**HALL:** The Feminine Forum

concept is now monstrous around the country. And I've listened to Bill the past couple of days to see how he was doing and he's sensational at that type of thing . . . handles it with just the right touch.

**BLORE:** He's really good. The idea was called "Cosmopolitan Los Angeles" when I gave it to them. He changed the name of it and "Feminine Forum" is a much better name. But I'd intended originally to cash in on the word "cosmopolitan" . . . get the ruboff from the magazine . . . and it still sounds nice — Cosmopolitan Los Angeles. Anyhow, that was the second idea and the third one began to happen to me . . . well, I think everyone's lifestyle has changed in the past three or four years . . . yours has, mine has, everyone's has . . . everyone, at least, who is "alive" and a vital person . . . right? And anyone who is at all aware of what's going on in the world. It's a marvelous thing. I think we've had greater changes in lifestyles and attitudes and the honest expressions of love and emotion . . . more in the past five years than we've had in the previous 500 years. Men's clothing, for instance, has changed more in the past five years than since God. At any rate, there's this freedom . . . this change which is going on. And I, because of my commercials company, have to keep in tune with what's going on at this instant . . . because, if I'm going to sell things on the radio, which I believe—and you've heard me say this before—is the most avant garde form of communication of them all . . . if you're going to sell things on the radio, you have to be ahead of the audience you're talking to. You have to keep your fingers on the pulse . . . well, this is an exciting thing to do, providing you take part in it. And it changed my life . . . my having to pursue that changed my life totally. And, when I looked around, all of the people that I dug . . . that I really cared about, I saw that the same thing was happening to them. Could Sonny Melendrez have walked in here in those purple pants five years ago? And people would have said: "What the crap is that little lace thing?" But today things are groovy and they're really nice. So, today all lifestyles are changing. And my response to these changes was like a light inside me . . . a fire. Wow! It's so great that people can be their own selves . . . be independent . . . do what they want, be what they want . . . and express themselves truthful without a lot of *society* getting in the way. You can meet a girl today and say: "Gee, I'd like to live with you," as opposed to: "I'd like to marry you," and it's equally acceptable. Had you said that to a girl . . . what . . . five years ago? Maybe 10 . . . I don't know . . . it would have been a tremendous affront. It's a much more honest thing that's happening now. And, of course, my whole background . . . since I was seven years old . . . has been in radio . . . there's been nothing else in my life. So, when these lifestyles, patterns, attitudes, and morals change, I don't have any choice but to put them into the one area I know. Radio. I began to think: How would you do this? Because I had no desire to go back into radio. I really enjoyed the role of God . . . you know, the retired king crap . . . nobody could touch him, right? I enjoyed that. I'd go to the conventions and everybody would point and say "Wow" and they'd talk to me and I'd come down off my cloud and talk to them and read from the parchment and say, "Yes, that's true." That's a nice role.

**HALL:** You realized then that you were a god in radio?

**BLORE:** Of course. You cannot have the people react to you the way they were reacting to me with-

out assuming you're a thunderhead . . . I mean, without feeling . . .

I'll tell you something interesting though: Five years after I left radio, I was a much bigger man than when I was in it. Because people like Ernie Farrell and others were keeping *the myth* going. Which is fine . . . and I enjoyed it and I contributed to the myth, too. I would dazzle everyone at the Gavin conference with a produced tape . . . but they never stopped to think that I'd spent a full year creating 30 minutes of stuff . . . right? They always thought: Wow, everything he touches is fantastic! And it might not be me that even did the show. It might have been a couple of the writers I have. But the point is: I did enjoy that role. And to take that image back into the field of battle and hold it up to be shot at is . . .

**HALL:** A challenge?

**BLORE:** And something that I really didn't care to . . . do. I've had an awful lot of radio offers in the past 10 years.

**HALL:** Were you scared about getting back into radio?

**BLORE:** No. . . . No, well, maybe so. I probably was. But I would never admit that to myself. I might admit it to someone else, but never

to myself. In fact, the question hasn't come up until right this moment. Certainly, not within me. So, anyway, I had that role and didn't want to get back into radio . . . just stay on the fringes, which was nice. But then, I began to have this idea: How would I reflect those new attitudes and changes in lifestyles and love and honesty? In radio? And so this format began to develop in my head. And so, KIIS-AM came to me about six months ago. No, eight months ago now. They said: Can you come over and help us? I said: No, but let me tell you what would I do if I were there. They said: Wow, it's perfect; come and do it. I said: No. I guess it was trepidation. But then again, I had a programming company . . . with Ken Draper. Although I was never active in the company. I was just a name. My whole role in that company was in discussing philosophy with Ken. If there was a problem, we discussed the philosophy of it.

**HALL:** You're not connected with that company now? You're free?

**BLORE:** I had to get out of that company in order to do this. (Continued on following page)



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*Entertaining! Saleable! Holiday priced!*

CHRISTMAS IS . . .

*The sound of music from the present, flavored with a feel of the past . . . The sounds of the past, edited, produced and designed for the present . . . The sound of people, past and present.*

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CHRISTMAS IS . . .

*Produced by programing db, Hollywood in cooperation with Western Productions Limited of Canada . . . And gift priced to brighten your holiday budget as well as your listeners' ears.*

CHRISTMAS IS . . .

*Exclusively yours if you're first to phone a Programming db Santa Claus collect and reserve it for your market . . . (213) 463-3224.*

## CLARK SEES TV MUSIC BOOM FOR PRIME TIME

LOS ANGELES—There will be much more contemporary music on television in prime-time and after-prime time predicts Dick Clark, pioneer TV personality and producer of rock-oriented TV programming. Clark based his forecast on the success of several recent efforts, singling out the Aug. 24 Three Dog Night special on ABC-TV, which topped its time slot, as the turning point.

Clark, who just returned from New York, where he placed a 90-minute turn-of-the-year contemporary rock show with NBC-TV, pointed out that his own 15-year-old "American Bandstand," an ABC-TV Saturday afternoon fixture, now has 250 percent more viewers than when it started. A recent survey indicates 12,000,000 viewers, he stated, "and they are all record buyers." He said the substance of the demographics he uncovered for his show have boosted network coverage from 190 to 200 stations weekly.

His Dec. 30 90-minute show over NBC-TV will begin at 11:30 p.m., with Three Dog Night hosting and Blood, Sweat & Tears; Al Green; Billy Preston; and Mary Travers co-starring. Bill Lee will produce and Barry Glazer direct.

Clark is also readying a series of 30-minute rock specials for 1973 summer replacement. Each show will feature a single act, with one guest doing two numbers.

## Tulsa's KMOD-FM In 'Adult' Return

By DICK FRICKER

TULSA—KMOD-FM, when it resumes broadcasting sometime very soon, pending FCC approval, will be an "adult contemporary, rock-laced-with-jazz, big band, just short of heavy rock," formatted station, according to new program director Kitty Roberts, formerly the programming secretary under the previous owners, Turnpike Broadcasting. Last year a Federal Court order closed the station because of corporate financial difficulties.

Station manager Bob Bell said KMOD-FM is the second commercial FM in this market to announce the use of jocks as opposed to automating, which three of the four existing FMs have done.

The Roberts appointment is the first of its type in the market. She will maintain an airshift in addition to her management duties. Miss Roberts pointed out that "Tulsa needs some imaginative programming," and that her staff had been assembled to hit the Tulsa competition.

Heading the list will be former KAKC-AM personality Dan Stone.

Miss Roberts said the staff was chosen for their "taste" in music and ability to program their own shows without the aid of a list.

As an example the rock music to be played would consist of the softer Moody Blues, Elton John; Blood, Sweat & Tears; and Cat Stevens.

### Personality Trend

Unlike the other FM's operating in this market, Miss Roberts said the jocks will be allowed to develop a personality to be kept in line with the programming. Bell pointed out that KMOD will attempt to add a new complexion to the market here by not acting like a stepsister to the established AM's.

In that vein he noted that FM is being deleted from their sign in the advertising campaign. The station will merely push "stereo" and their frequency of 97.5. This, he says, will be enough to inform people they are FM.

# BRITISH SOUND

ON WARNER BROS. RECORDS AND TAPES.



# Blore Is Keying Format on Changes in Lifestyles

• Continued from preceding page

I obviously couldn't program KIIS-AM and lock Ken out of Los Angeles. So, Ken and I parted and I think he's about to have two stations in Los Angeles now, an AM and an FM. And it's good for us, too, since the more things that are happening in radio . . . the more energetic things . . . then the more that people will be aware of radio and tune it in. It's really terrible to have a city the size of Los Angeles and have only a 14 percent tune-in. And that's a high estimate.

HALL: Why don't more people here listen to radio?

BLORE: Because they're bored with it. And it's not just this market. But you get a market where radio is exciting . . . an example of that would be . . . well, I could go back to the days of KPWP-AM . . . of course, that was 12 years ago, but nonetheless, we had there 17, 18, and 20 percent tune-in. Now, that doesn't sound like a hell of a lot, but think: At any given moment 20 percent of the people who had radios had them on. That's immense. In Los Angeles, that means at any given time you'd have 10 million ears available.

HALL: If you had that percent?

BLORE: Yeah, and then, of course, you want to go after your share of that percent. And anyway, I had this idea for a format. The people at KIIS-AM went away and then came back and made me an offer . . . I couldn't refuse. But I'm doing it for nothing at the moment. Unless it works, I get nothing. I'm getting absolutely zero . . . no pay at all.

HALL: You're kidding.

BLORE: No, no, no. Because it may make me rich at the other

end. But if it doesn't work, I get nothing. Of course, I know it will work.

HALL: How was this station doing? Was it in the black . . . or was it marginal?

BLORE: I don't think that should even be a part of this story. The fact that we're bringing in all of these new people should indicate they have money. But the idea about not being paid was my idea. I said that I didn't want to be paid unless it works . . . that I didn't want them to invest that much money. In fact, I don't think any station could afford me, the price I would put on myself. In order for my ego to accept it, you see, I'd have to put an immense price. And then no one could afford it so my idea would never get on the air. So, doing it for nothing is a better way. It's an investment in me . . . an investment in this format, which I really, really believe in. And I know it will pay off. In fact, I predict this: In a year from now, because of the sheep-like attitude of program directors (and that's a great thing you can put in there) . . . program directors all over the world . . . in less than a year from now, there'll be a KIIS-AM format in every major market in the country. I promise you.

HALL: You mentioned to me once before, but tell me again what happened in Minneapolis that time. I want to hear that story again. That was a tremendous feat.

BLORE: But we're not through talking about KIIS-AM?

HALL: No. We'll come back to that.

BLORE: . . . Because I haven't said everything yet.

HALL: Let's go to Minneapolis and the year was . . .

BLORE: . . . About 1960, I

guess. KDWB-AM was way down at the end of the dial . . . 63. And up until that time all of the radio stations were above 1100. People didn't even know that the other end of the dial existed. There was never anything down there to listen to. So, we couldn't do what is the best—promote on our own station. No one knew it existed. So, what we had to do was figure a way to get listeners down there and we wanted radio listeners so the answer was: Advertise on the other radio stations. Well, though it's an obvious answer, it wasn't that easy to bring off. So, what we did was get the fellow that invented Hadacol.

HALL: Remember his name?

BLORE: Col. Something or Other. He was from New Orleans. We got him to record these things for Formula 63 and we placed advertising on the other stations for Formula 63. It was guaranteed to remove boredom.

HALL: I heard that you had the spots guaranteed to go on the air.

BLORE: No guaranteed . . . had any of the stations bothered to check into the situation, they would have found out KDWB-AM was behind it. But they didn't. They got the spots from the agency and put them on the air. They would do that today, of course. All of the rules today are much more stringent. They'd find out; it's now a law; it wasn't then. Well, kind of then, but not really. But you couldn't do a lot of the things today that we used to do in radio . . . nor would you want to. One of the glories of radio is its maturation, I think . . . the fact that back in those days we were very flamboyant, was like a kid of 17 or 18 years old just about to experience his adulthood—he runs and plays and does all kinds of

wonderful things. By the time you're 27, you're wiser and you don't do things with quite the flamboyancy that you did when you were younger . . . but what you do is a lot heavier. It has more consequence and it means more. So, you don't see balloons being dropped into main street anymore . . . no, you see radio stations out in some community activity—like buying buses to get kids to school . . . consequential things, which are really the best kinds of promotions there are. Movies were flamboyant in the early days . . . and this was the early days of radio. Because radio did die. People will say: What do you mean? Radio wasn't dead. Well, bull manure; it died. Radio, as we knew it, died. People to this day are trying to resurrect and it's dead . . . its a ghost. And they ought to leave it alone. Because we have a whole new medium. Only the name remains the same. Radio used to broadcast to the mass

American. Today, it doesn't do that; it broadcasts on a one-to-one basis. Me communicating with you. And it's a totally different concept. Absolutely different.

HALL: When you hit in Minneapolis, you created quite a stir, didn't you?

BLORE: Yeah. We did. The things were available in the drugstores. People could go into drugstores and pick up these packages of Formula 63. And they went into the drugstores by the thousands. And in these little packets was a message that Formula 63 was a radio station and if they tuned it in they would never be bored again. But yes, it was quite a furor. And we'd bought guaranteed time so that on a given moment if you tuned completely across the dial all you'd hear was that one spot. And there would be this colonel saying: "I'm the fellow who brought you Hadacol and

Continued on page 16)

THE

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**ANDREW H. MEYER**

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1692

# WSM 47th ANNIVERSARY CELEBRATION



Teddy Bart, host of WSM's Noon Show, congratulates Paul Ackerman on his special CMA citation, presented by Jo Walker and Bill Farr.



Danny Davis accepts his Triple winner Loretta Lynn in one CMA Award as his arranger, of her acceptances. Bill McElhiney, joins him.



Glen Campbell



Bluegrass leader Bill Monroe at the Early Bird concert.



Veteran announcer Grant Turner is honored by ASCAP for his years of service.



Producer of hit commercials, Billy Davis, gets an ASCAP award.



Chet Atkins appears with NBC's Frank McGee on the televised "Today" show, which originated from Nashville.



Ernest Tubbs and his Texas Troubadours.



Five beauties in a singing montage: Lynn Anderson, Dolly Parton, Loretta Lynn, Dottie West, Tammy Wynette.



Ray Price performed on the CMA Awards show and at the Columbia function.



The CMA Award winners. Identifiable are Charley Pride, Charlie McCoy, Donna Fargo, Danny Davis, Freddie Hart, Conway Twitty, and host Glen Campbell.



Repeat winners Porter Wagoner and Dolly Parton with Freddie Hart.



WSM President Irving Waugh unveils a plaque honoring Roy Acuff as "King of Country Music."



The "Grand Ole Opry" cast at WSM's luncheon spectacular.



One of the highlights of the program was the Nitty Gritty Dirt Band, brought in by UA for its show.



A scene of some of the registrants picking up credentials.



Roy Clark as master of ceremonies at the Dot show.



Perhaps appearing together for the last time, Pepper embrace following the Jan Howard and Bill Anderson.



Freddie Hart and Capitol's Wade Ann Murray, who turns the presentation of a gold record.



Wade Ann Murray, who turns the presentation of a gold record.



The "Opry" celebrates the birthday with Roy Acuff, manager Bud Wendell, Lynn Belt and "Opry Annie" Cooper.



The coveted Metronoma Award is given Danny Davis, right, by Mayor Beverly Briley. Bill Williams and Bud Wendell approve.



Registrants toured Opryland, and got the "feel" of the new Opry House, in its skeletal form.



Tex Ritter receives the Founding President's Award from the founding president, Connie B. Gay.



More artists' names are placed in the Walkway of the Stars at the Hall of Fame.



At the SESAC Awards show, left to right, Charlie Talent, Shirley Welch, Jerry Bradley, Barbara Smith, Roy Drusky, Bobbie Drusky, Mort Hoffman, Alene Jackson and Bob Thompson.



Others at SESAC included Bob Thompson, Ted Harris, Leroy Van Dyke, Crystal Gayle, Jerry Bradley, Glenn Sutton, Jay Lee Webb and Owen Bradley.



It took a wheelbarrow to haul away the award plaques for Jerry Foster and Bill Rice. They are shown with Ed Shea and ASCAP president Stanley Adams.



ASCAP's Hal David receives a country award, flanked by Ed Shea and Stanley Adams.



Singer O.B. McClinton gets a laugh at the ASCAP banquet from Gerry Wood and Charlie Monk.



At the prestigious BMI banquet, Mrs. Pee Wee King, King, Mrs. Justin Bradshaw, Paul Ackerman and Evelyn Madison.



Mrs. Frances Preston of BMI with Al Gallico, Roger Sovine, Curley Putman, Norro Wilson, and Billy Sherrill.



At the BMI affair, Mary and Terry Davis with Freddie Hart.



Mrs. Preston with award-winners Joe South and Bill Lowery.



More awards from BMI, this time to Don Gibson and Wesley Rose.

# Format on Changes in Lifestyle

• Continued from page 14

I've got something good for you now."

HALL: Did the other stations get mad?

BLORE: Some of them were furious . . . others made us finish the contract. Most of them thought: Hey, we've been duped, but what a great thing to have happened . . . for radio. But there's one giant station in that town who didn't think it was funny at all. And I guess I wouldn't have thought it was very funny if someone had done it to me . . . I'd have been furious.

HALL: Going back over these things . . . because those are classic stories . . . the next stunt you pulled was in Los Angeles, wasn't it?

BLORE: The Amoeba promotion wasn't a stunt. I wish I could clear that up. It was to raise funds for a charity project . . . after all other pleas had been relatively unsuccessful.

HALL: It was copied in several markets.

BLORE: One of my pet peeves is that human beings were given a brain in order to think.

HALL: Meaning, the program director.

BLORE: And all they're doing is copying what everyone else is doing. It's a tragedy. One of the great problems in radio. Program directors don't know how to use the medium . . . they don't have the slightest idea. I really learned to use the radio medium when I got out of radio . . . I had to deal in 60-second increments . . . I had to sell an item in just 60 seconds. Most program directors have 24 hours a day to sell their radio station . . . and it sounds like they're using all 24 hours . . . sounds sloppy . . . their stations

are not programmed concisely and beautifully. But when you only have 60 seconds, you have to do everything in that 60 seconds . . . you can't do a little bit this 60 seconds and a little more the next and so on.

HALL: Was KDWB-AM one of your original programming ideas that you mentioned earlier?

BLORE: KFVB-AM was the original concept. We took from Gordon McLendon's policy book, his attitudes about local news. We took from what Todd Storz was doing, his attitudes about playing the same records over and over again. And we were not the first at KFVB-AM to bring these things together . . . I'd done the same thing in El Paso, for example, and both Todd and Gordon were, literally, spying on each other . . . I guess spying isn't the word, but they'd send their people into the other's market and bring back ideas about what the other was doing. So, there was a music and news thing.

HALL: What was the news concept? I know about the music bit.

BLORE: To localize the news. The idea that there's no way you can compete with the national coverage on television. But he realized that he wasn't watching news on television, he was seeing news reels of something that had happened perhaps three days ago, because they didn't have all of the sophisticated equipment for TV then. But Gordon realized that television couldn't, in those days, move those heavy cameras around and cover local news. And a newspaper couldn't. He saw a way to make his mark with local news and had local news units out all over Dallas and almost instantly had like 85 shares in that market. But you must remember this that with those 85 shares, this was at a time when nearly every other radio operator had given up . . . actually given up and were trying to sell their radio stations and/or get into television.

HALL: Now the Todd Storz music concept was not in just playing 40 records, but in playing certain of those records more often . . . isn't that true?

BLORE: Todd Storz . . . his initial concept was in playing 10 records. And this was very initially. Until Bill Stewart got into it and began to develop it. But his initial idea was to play 10 records—the top 10 records most-played on jukeboxes. Not the top 10 records that were sold in the market or anything like that, because he had . . . he didn't think he had any way of getting that information. The information he got initially was from the jukebox operators. And they were telling him which records were being played most. He took the top 10 records and played them over and over and

over again. It was Bill Stewart who took that concept and said: Let's play the top 10 a little more, but let's expand the playlist and play some of the other records, too. Now the "40" idea happened because we were on the air three hours . . . each guy . . . four hours, some. And we had to have . . . this was with McLendon now, not with Storz, because Storz was repeating those few records and getting huge ratings with a little daytime station in Omaha . . . and beating everybody . . . but at McLendon's station we had a music policy . . . the first music policy in the history of man, I think . . . that we would play just so many records an hour . . . I think we decided on 13 records an hour. Now, how were we going to do that? Well, we figured that 10 of those should be hit records. Okay? Two of those should be oldies because Gordon liked Glenn Miller, right? And one, well, you'd play a new record every hour. So, that was our initial thing. And the fact that each deejay shift was four hours and we had to have enough records to fill up the show, because you wouldn't think of repeating the same record in the same show, you multiplied the 10 hit records per hour times a four-hour shift and that's where the word "top 40" came from. And when I came to KFVB-AM we changed it to "the fabulous 40" and the thing we added at KFVB-AM to the music and the news was the showmanship element. The flash. The dash. We added show business. It's always been my theory that radio is an entertainment medium . . . and what we did was bring entertainment back to the medium, but in a totally different way, though. We didn't do Jack Benny. We had deejays who were really sharp, professional performers. We had newscasts with production . . . of a five-minute newscast, two-and-a-half minutes would be bom, be bom, bom bom! "Watch out for the news." Took that long to get into it, but Goddamn it was thrilling! KFVB-AM did that spectacular stuff. Other things happened at KFVB-AM AM? The logo. Before, there'd never been a logo for a radio station. There had been jingles in the past, but never a constant repetition of the call letters. In melodic form. And because of the success of the Lucky Strike jingle over the years, the way they kept hold of something for years and years, I thought: That's a good idea—because you could just hear the melody and know what the message was. So, I incorporated a logo for the call letters KFVB-AM and suddenly the logo was born. The jingle package that I did—well, I'd just seen "West Side Story" and I said: That's the kind of music I want in a jingle. My theory was that the jingle should be something totally different from the music we were playing so it would stick out and be something super that the jock could just jump on. So we had this big band and some exciting people singing and the jingles played anywhere from 30 seconds to a minute and a half. And yet in those days that was great, because people accepted them as if they were hit music. Today, of course, if I were doing them the concept would be different. As on the prototype tape of KIIS-AM that you heard. Our jingles on KIIS-AM sound like mini-hits and we even program them that way . . . as if they're another hit record. It's on for a while and then it's gone . . . and later they come back as an oldie. But they are made to compliment our overall sound . . . be a part of it rather than stick out.

HALL: So, the next stage in your career would have to be the commercials industry and the third stage, since you mentioned earlier three stages, would have to be KIIS-AM.

BLORE: Yes.  
EDITOR'S NOTE: The next installment will feature some details on the other stages in the life of Chuck Blore.

# Starr's 8-Hr. 1972 Reprise Demos Set

MIAMI—Professional Programming, operated by programming consultant Dick Starr, has completed demos on its "Opus '72" annual special which counts down the top 100 records of the year in combination with interviews with the artists that made the hits. This year's eight-hour special will be hosted by Jimmy Rabbitt, with some help from Gary Schaffer. Artists who'll be on the show include Betty Wright and Tod Rundgren. PAMS, Dallas, is marketing agent on the special, which comes complete with sales presentations for account executives and promos. The show last year was carried by

more than 50 radio stations coast-to-coast.

Starr's consulting activities included Ft. Worth, St. Louis, Jackson, and Allentown, as well as Perth, Brisbane, Sydney, Melbourne, and Adelaide in Australia.

In the first year of operation, Professional Programming, Inc., produced more than 250 commercials, most from national and regional accounts such as Levitz Furniture. "In addition to this," Starr said, "we've designed a bunch of album covers for Henry Stork and our syndicated 'Memory Bank,' 'Pied Piper' and 'Super Star' features are still selling well through PAMS."

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Chuck Dunaway, program director of WIXY-AM, Cleveland, has been promoted to operations manager. More responsibilities and probably a raise. He's been program director of the station since 1970 and before that worked as an air personality with the operation. Dunaway was one of the legendary seven personalities, I believe, who started WABC-AM in New York on its way to rock fame. . . . Speaking of WABC-AM, the gentle undercurrent rumor of the week is that Rick Sklar, program director of WABC-AM, may be part of a new ABC programming consulting division. He has been

somewhat responsible for advising the ABC-FM operations and, of course, is one of the most successful program directors in the world. Activities, according to the rumor, would not be limited to just the U.S. nor to just AM stations.

Nathan Miller writes from WGST-AM, a 24-hour solid gold

station in Atlanta, where he's doing weekends. He used to be at WZIP-AM, Cincinnati. . . . Ralph Stachon & Associates, ID jingles firm, is now located at 1322 Inwood Road, Dallas, Tex. Phone Ralph Stachon, 214-638-6231, for a demo of some of his jingles. He has put out some really good stuff in the past. . . .

Pat Lopman reports that WXLW-AM in Indianapolis, did a spot-less Monday a week or so ago. Promotion men, incidentally, are welcome to drop by the Top 40 station anytime and Lopman promises to buy each and everyone of them a beer. . . . Lee Armstrong, program director of WDAI-AM in Memphis, has departed the station, one of the major soul powers in the nation. He can be reached at 901-785-4241 and has both Top 40 and soul experience. Would like a programming job at some medium to large market Top 40 station, or would consider a good-paying air personality stint.

Lineup at KYJC-AM, Medford, Ore., includes program director Dee Jaye Shrode 5-10 a.m., Mike Phillips until 3 p.m., Jerry Al-  
(Continued on page 17)

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# Vox Jox

• Continued from page 16

len 3-8 p.m., **Dan (P. Newton Foggknocker) Mullin** until 1 a.m., and **C. Gary Grant** 1-5 a.m. KYJC-FM is a 24-hour contemporary station located in a market of 110,000 superactive listeners, according to **Gary (C. Gary Grant) Grossman**, who doubles as promotion director. . . . **Gene Berry**, veteran Minneapolis personality, is now with KEEY-AM-FM, St. Paul. He'd been with KMSP-TV, Minneapolis, but is now doing



STEVENS



McKEAN

a 5-11 p.m. show on the MOR station. . . . **Kris Erik Stevens** is now doing the 10 p.m.-2 a.m. show on WCFL-AM, Chicago. He's been program director of WMYQ-FM, Miami, but before that had been with WLS-AM, Chicago. . . . Doing the morning show now on WCFL-AM, Chicago, are **Bob Dearborn** and **Larry O'Brien**. Dearborn had been doing the housewife show and O'Brien the 10 p.m.-2 a.m. stint. . . . Would you like a touch more of Chicago news? Well, **Anne McKean** has been appointed director of operations for WBBM-FM, Chicago; she's been administrative assistant to the station manager **Tony Rufo**.

**Tony Richland**, independent record promotion man in Los Angeles, has come up with another "classic." This time, he wants to start a school for small and medium market air personalities who feel they're too creative for their present markets. The school would offer a quick-cram course in cliches used by major market jocks. Finding the record with the longest intro he could, Richland overlaid 49 of the key cliches right up to the vocal on "Spirit in the Sky." Here, in one superblast, you can hear comments such as "get it together," "socking it to ya," and "dig it." The tape is available only from Richland at 213-467-2151 and the price is extremely negotiable, meaning you'll be lucky to get a copy. Another classic that Richland has on hand is the "record promotion man's school" tape and not even old Claudius has been able to get a copy of this rare monster.

★ ★ ★  
**Gene Werley**, program director of WAEB-AM, Allentown, Pa., would like to receive some tapes from smaller and medium market personalities. . . . **Lee Barry** has left KYSN-AM, Colorado Springs, and can be reached at 303-597-2051. He's trying to put together a bandstand-type TV show for the market. . . . **Jonnie King** reports in from WDRQ-FM, Detroit, where he's "working with an old friend of mine from St. Louis—**Jim Brown**. Jim is program director here now. He'd been at our sister station, WOKY-AM in Milwaukee, for about four years. It's very comfortable here and the staff and facility are great. We're young, but we intend to shake the hell out of this market in this next rating period." King had been with KAAV-AM, Little Rock, for three-and-a-half years as evening personality and music director.

★ ★ ★  
**Larry White**, program director of WAXC-AM, Top 40 station in Rochester, N.Y., reports that **Tom Birch** from WENE-AM, Endicott, N.Y., has now joined the station in weekend slot. So the lineup now goes. **Larry Black** mornings, **Don Ryan** mid-day, **Larry White**, afternoon drive, **Robert Craig Savage**, early evening, the **Grease**man late evening, and **Ray Quinn** in the all-night slot. **Tom Birch** and **Dave Slade** do weekends. . . . **Dennis Collins** is working midnight-6 a.m. Saturdays now on KLOL-FM, Houston; he'd been with 12th Street Productions. . . . **Kenneth H. Smith**, president of K.H. Smith Associated

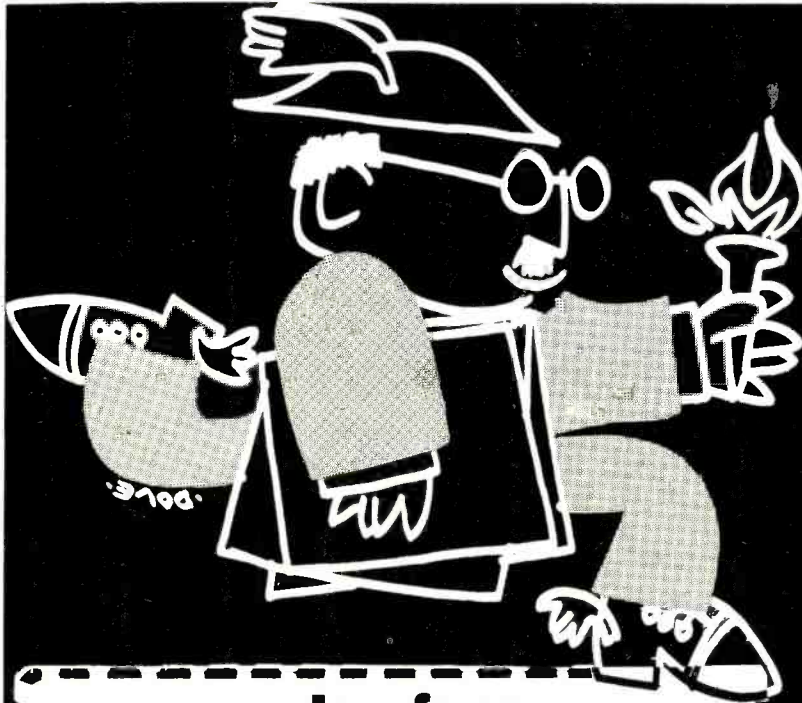
Productions, Rosamond, Calif., says that he was disappointed in the interview between **Don Imus** and **Robert W. Morgan**. "My main dislike was that Imus did not comment on his past enough. Morgan did mention Palmdale, Calif., where his slave labor on the

railroad had taken him. I wish **Claude Hall** would have asked Imus about Palmdale. I bet it would have blown his mind. When Imus was at KUTY-FM, Palmdale, he and Morgan pulled this radio stunt live back in February, 1969. That station owner at that

time really blew his cool and gave Imus a reprimand (verbally) very strong. Imus was different and exciting and really pulled off some strong percentages for early morning radio in Antelope Valley. His ideas were far too wild for ordinary morning mothers who were

in (maybe) the normal process of packing kids off to school. I was once a protege of **Don Imus** and **Andy Barber** while they were at KUTY-AM."

★ ★ ★  
**Sean Casey**, 714-352-2278, is (Continued on page 31)



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## QUANTRELL

The Marco Polo Hotel, Miami — Lucifers, Boston — The Inner Circle, Cincinnati — Oil Can Harry's, Vancouver B.C. Just a few of QUANTRELLS most recent successes. "Featuring Jim Rombough in an incredibly hard hitting show. QUANTRELL has to be one of the finest groups playing the nitery circuit in the country today." *The Boston Globe*



## EDDIE HADDAD & KANYON

Harrah's, Reno — Harrah's, Lake Tahoe — The Las Vegas Hilton, Las Vegas. "Haddad could very well be America's next superstar." *The Reno Evening Gazette* EDDIE HADDAD & KANYON is a cohesive, energetic ensemble brimming with vitality and a funky-flavored sound. It's a perceptive unit; distinctive, stylish, imaginative . . . Surefire crowd pleasers.

*The Los Angeles Examiner*



## Calliope

Sahara Hotel, Las Vegas — The Las Vegas Hilton Hotel — Marco Polo Hotel, Miami — Lucifers, Boston — The Inner Circle, Cincinnati — Oil Can Harry's Vancouver B.C. Just to mention a few of CALLIOPE'S recent successes. "CALLIOPE is the sleeper hit of the new line up at the International Casino Theatre, led by explosive Steve Casciola. The group is destined for many big things in Las Vegas and the country." *The Hollywood Reporter*

*The Hollywood Reporter*



## Friends

The Chateau, Madrid — Ft. Lauderdale has a real winner on board for the coming three weeks. FRIENDS — a very strong and moving group. They have the ability to really turn on the crowd. If anything, the show was not long enough. *The Miami Herald*



## CUT GLASS

"One of the finest groups to play Hawaii. Featuring Miss Kathy Ryan, whose incredible musical style will surely lead the group into the record deal it deserves." *The Honolulu Advertiser*

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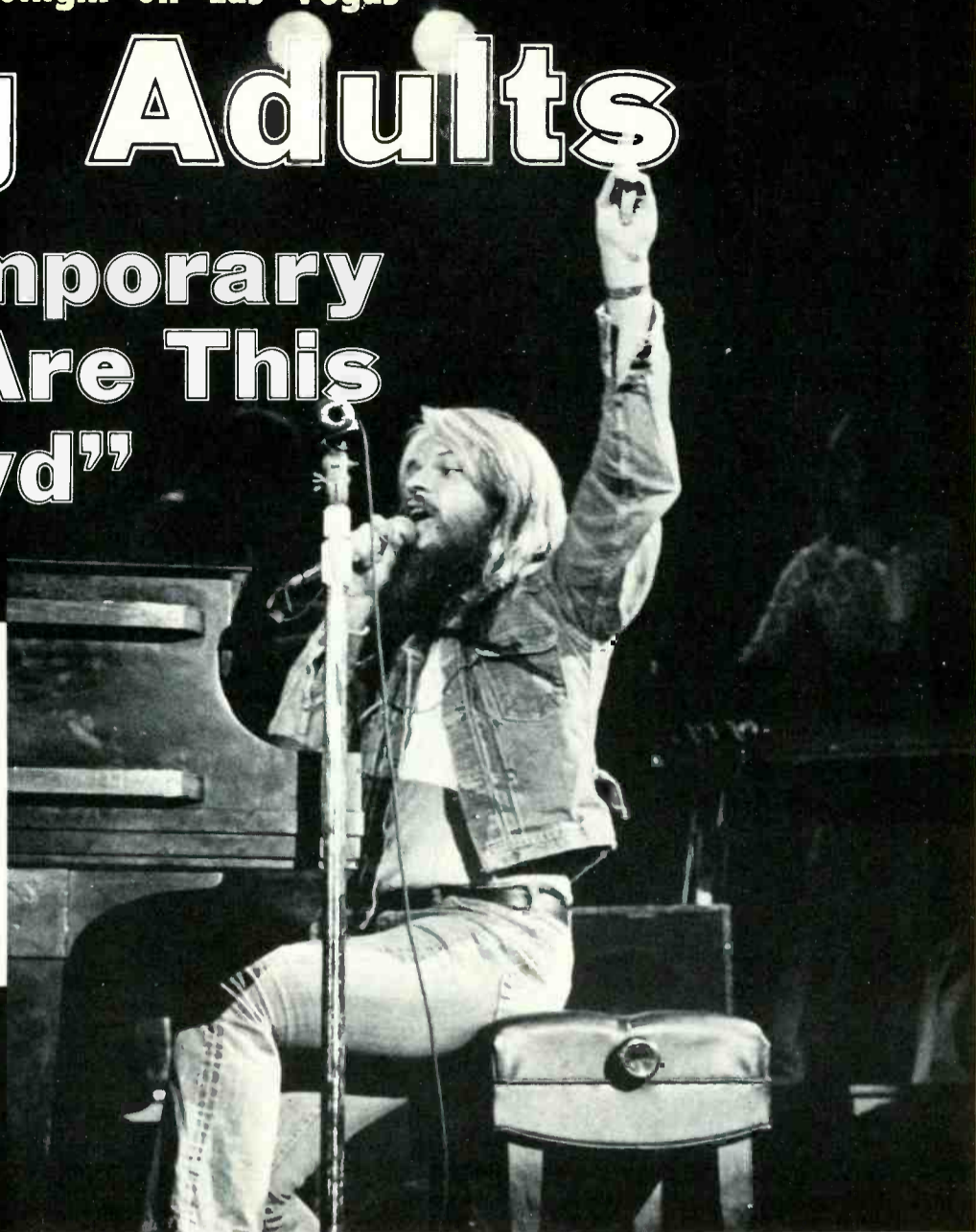


# Young Adults

## And Their Contemporary Rock Music Are This Year's "In Crowd"



Contemporary and nostalgic acts are gaining exposure. Leon Russell (right) performs at a concert while Coasters (above) appear with a rock 'n' roll revival package.



**T**HE TWO MOST IMPORTANT WORDS erupting along the Strip this year are youth and elegance. The word youth taking many forms: the young, high roller, youth on junkets and rock music. Rock music firmly establishing itself is a significant change.

There are several forces at work reshaping the entertainment face of the city to bring it more into line with the emphasis on young people and rock music.

On the rock scene Richard Nader's rock'n'roll revival packages are a new draw and they augment the established rock concert activities of Gary Naseef's Gana Productions and Mike Tell's Pearl Productions efforts. Rock concerts are put on in hotel convention facilities, at the Convention Center and at the New Las Vegas Stadium.

The second force are the hotels themselves which have discovered the potential of the 20's age bracket.

As Ed Torres, president of the Riviera puts it all in focus: "There is a generation of affluent people in their 20's and early 30's and we're catering to them.;; "Let's face it, they are going to turn things around," adds the hotel's Tony Zoppi. "What we are doing is broadening our entertainment policy. There are a lot of young people who are affluent who prefer young entertainers."

Preferring young musicians places the hotels in the position of having to change their concept about who their prime audience is. Up to now, it's been the adult, the tourist and the high roller. Now the thinking is down in years, and the entertainment encompasses both rock shows and the less strident contemporary acts.

Here's what's happening in town:

The Riviera will be bringing in Roberta Flack, the Carpenters, Joel Gray with Liza Minelli as well as returning the Fifth Dimension, Vic Damone and Nancy Sinatra.

"We're very high on the Carpenters," emphasizes Zoppi. Two years ago the Carpenters appeared at the Sands as an opening act. The Hughes Hotels never returned the singing duo.

"The headliner did poorly, they didn't do poorly," says Zoppi. "It's the job of the headliner to bring in the people, not the opening

act. Besides they have had all those hits since then.

"The only problem with record acts is that they are record acts or concert acts, not nightclub acts. This means they must adapt to a nightclub audience and sometimes that's hard."

If rock is ever to firmly establish in Strip showrooms the artists will have to pull in the people with money.

Although rock is playing well in the Flamingo's convention facility, those attending are mostly under age and not particularly well-heeled.

The new mass of monied youth want to see acts that appeal to their tastes but the trend is more to middle-of-the-road lyric singers who are young or have adapted their arrangements to appeal to youth.

"We consider ourselves middle-of-the-road, not rock," claim the Fifth Dimension. "We sing all kinds of songs, but they are good songs by good composers."

Changes in entertainment policy aren't confined to the Strip. Casino Center's Fremont hotel has shifted from country to revue and now back to somewhat of a middle-of-the-road star policy. Whether or not a star returns, just like on the Strip, depends upon the showroom count and the casino drop.

"Many times a star will have tentative return clauses in their contract. Whether or not they return depends on both the counts in the showroom and the casino," explains a Fremont official. "There isn't a place in town that doesn't do it that way."

During the past year the Flamingo's convention facility has been opened to rock acts because "it suits our purpose. We have very little invested and do very well on the beverage trade," executive Jim Seagrave says.

All drinks are \$1 with the rock promoter retaining the admission price and paying for all promotion. The hotel receives all beverage receipts.

Entertainment director Bill Miller had booked for the lounge several of the acts which first appeared in the rock revivals held in the convention facilities.

The Sahara is another hotel which has noticed an increase in youthful trade. "We have a much younger group coming in than we did five years ago," responded Larry Close. "Like all hotels we try to get the gamblers and the young ones seem to be the ones with the

money. I don't know where they come up with the money. Maybe they have different ideas towards savings. Maybe they're younger and feel they can always earn more money. Then with the way the world is maybe they don't know if there is going to be a tomorrow. We saved for tomorrow; they are spending for today."

The most major entertainment change on the Strip concerns the Landmark Hotel. After Jimmy Dean closes in October the hotel closes its showroom and a girlie type revue will be offered.

While the hotels determine which way they will be going to lure young patrons—either through contemporary acts or more sophisticated services, the rock fraternity is causing a lot of excitement of its own.

"Vegas has a long, healthy future for acts that weren't in this town 10 months ago," predicts rock promoter Richard Nader who instituted the 1950's Rock and Roll Revival, which played to capacity crowds over Labor Day weekend at the Flamingo Hotel.

Nader, 31, started out in the late 1950's as a disk jockey in Pennsylvania. "This type of music gave me my freedom and status as a teenager. I wasn't going to let it die," he explains.

Nader's idea is to groom the acts which appear in his revival as Las Vegas lounge or mainroom acts. Nader reports instant success. "Chuck Berry and Bo Diddley were signed by the Flamingo for their lounge. The Sherills have 23 weeks in a Nevada room. Everyone else has been approached for contracts," Nader proudly reports.

Nader purchases his acts on a weekly salary. He provides transportation for acts to and from New York. Accommodation and food are at the expense of the artist.

During the second appearance of Nader's revival last September, changes went into effect to better please the Las Vegas crowd. "I included five acts instead of four in an effort to attract a wider range of people. A wider range of years encompassing 1964 to 1956 were used because it offered better chemistry and better balance."

"Las Vegas shows are longer than others I produce in other parts of the country. The shows here run two hours and six minutes. This gives the acts a chance for atmosphere. They just don't do their hits. It's purposely set up cabaret style."

During the September show the revival featuring the Dovells, Bill Haley and the Comets, Chubby Checker, the Platters and The Coasters outdrew the Flamingo's mainroom show. Because of the tremendous response to the rock'n'roll show, special matinee and late performances were added to the two regular evening shows. Over Labor Day weekend the groups gave three shows on Friday and four shows on Saturday and Sunday.

The dance floor installed especially for the revival filled to capacity the moment Chubby Checker broke into "The Twist."

Nader, who will bring the revival back to the Flamingo in November, considers Las Vegas a challenge. In order to sell the \$5 tickets Nader has a "grass roots campaign. We offer discount coupons to all Las Vegas residents and people staying in motels. We rely heavily on press in local papers.

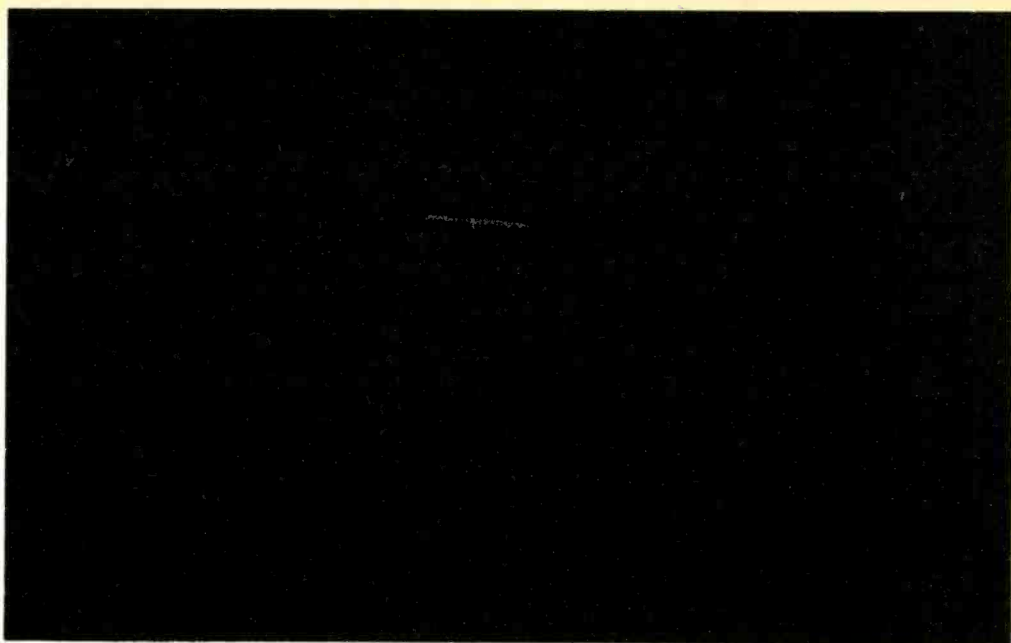
"We have to be everywhere," he emphasizes. "People in this town are geared to love bargains and discounts. Our discount coupons accounted for 13 percent of our total sales."

"We offer a class show" Nader boasts. "We offer good entertainment without the customer having to go the high dollar or sex route. We took a room that looked like a barn and turned it into a nice, dainty little room. People come in dressed as if they were going to a mainroom show or they have on casual clothes, but they are neat looking and they aren't rowdy."

Nader will soon be joined by Los Angeles-based promoter Bob Eubanks of Concert Express who plans bringing in rock acts to the Flamingo's convention center.

The town's most successful and prolific local rock promoter Gary Naseef, president of Gana Productions says he "serves a need in the community." The 27-year old former Chicago labor law student worked with Dave Victorson when Caesars Palace opened its doors. "Dave taught me the business" credits Naseef.

Victorson is now in charge of entertainment at the Hilton Hotel and is a partner with Naseef in Gana. "Davey receives a share of the profits in Gana," says Naseef. When questioned if this might not be a conflict of interests for Victorson, who books acts for the Hilton and receives a substantial salary from the hotel, Naseef explains that the only show he has ever had at the Hilton was



Chubby Checker (top) and Bill Haley and the Comets (above) represent the oldies but working sounds of rock being booked. Kenny Rogers and the First Edition (left) are a modern act appearing to now people.

"Jesus Christ-Superstar."

In the preceding four years problems concerning rock concerts have revolved around law enforcement problems, and a low class image of jean clad youngsters smoking pot, screaming at some far out singer.

At present there is a battle raging over rock concerts and who gets the action. And everyone it seems wants a piece.

Tickets for Gana concerts are sold only at Julie's clothing store which is located in the Boulevard Mall and at the two Uncle Sam's clothing stores. "We can't keep changing locations," says Naseef "or people get confused. Julie's is located in the major shopping center. The owner of Uncle Sam's is a good friend of mine. During the summer months Julie's sells more tickets because the mall is air conditioned.

The price for tickets to Gana Productions have been as high as \$7.50 and are eagerly snatched up by local youth. "This is not the lowest economic area in the United States," Naseef points out. "It is not uncommon for both mother and father to work in this town. A lot of folks live off of tokes instead of week to week on a budget. Thus, it is possible for a kid to suddenly come up with enough money for a ticket."

Gana's ticket prices aren't without criticism. In May, Judy Silverman, author of the Convention Authority's restrictions on rock concerts charged that "Under the policy now in existence, the apparent control of Convention Center for concerts is by one individual, Mr. Naseef and the admittance price of these events has skyrocketed 50 to 75 percent. The high price of these concerts is making them available only to the affluent in this community. Children who are less fortunate financially are left out. Yet it is a well known

fact Gana Productions has been making an exceedingly high margin of profit."

Naseef immediately said he's open his account book to anyone who wanted to see them and defended his promotions on the basis of the figures.

Naseef wasn't at the meeting when Mrs. Silverman leveled her charges but later Naseef said, "I'm sick of this abuse by people who don't know what they're talking about. This isn't some sort of game to be played in headlines; it's a big business with big risks and these unwarranted accusations quit being funny quite a while ago.

"The Convention Authority sets the rules. I haven't done a thing but follow the rules."

Naseef admits some prices are 50 to 75 percent higher than the first concerts he promoted here, but says it's primarily because the stars are the truly top names long sought by the community, rather than moderately big national groups.

"They're talking about Joe Cocker, for whom we charged \$6.50 to \$7.50." In some cities they charge \$10.50. The reason we set the price as high as we did was because Cocker is more expensive than some. He gets \$25,000 or 60 percent of the gross, whichever is greater. He actually took home \$31,000 for the night.

"In addition to the \$25,000 we guaranteed him, we had to put up \$6,000 for the hall, \$11,000 for the pre-promotion and production. That is all up front. If it bombs, you don't get a dime of it back."

Naseef, who negotiates the contracts for his acts, had an unusual clause in the Cocker contract. Cocker demanded two cases of Don Perinon Champagne. "That stuff is hard to find. It's rationed. I had to use strings and finally go the two cases through a good friend

of mine.

Last April, rock promoter Mike Tell supported by KLUC radio, charged that Naseef had a monopoly on rock concerts at the convention center. Tell asked for a change in the rock concert policy which was adopted in December, 1970 after a near riotous concert caused the authority to place strict rules on rock concerts, thus restricting events at the Convention Center to once a month.

Tell and KLUC said they feel the community can support rock events at two week intervals. Gana has a contract with the Convention Authority for monthly concerts through November.

Because of Tell's accusations, the Convention Authority re-activated its 1970 rock advisory committee to decide how rock music concerts will be scheduled beginning in December.

After November other promoters may hold concerts in the Convention Center Rotunda.

In recent biddings for open dates, Gana received two of the four open dates, allowing Naseef to book Leon Russell on New Years Eve and Seals and Croft on February 9. The University of Nevada has one of the other two open dates and Naseef speaks of taking legal action to obtain the third date.

Pearl Productions won one date, Saturday, December 9 for the James Gang. Naseef says he has this act under contract and won't release them.

Mike Schivo of West Productions feels the frequency problem will solve itself. "I don't think any two promoters would schedule concerts in the same week. The market doesn't warrant it. But it does call for concerts more than once a month as they are now."

Naseef's rock groups have appeared with substantial success at the Convention Cen-

ter and with certain financial loss at the new Las Vegas Stadium.

Any promoter using the stadium is required to put up \$5,000 against 10 percent of the gross. Naseef presented two concerts at the stadium and both lost money.

Another local promoter, Mike Tell, is also unhappy with the stadium. Alice Cooper backed out of a scheduled Stadium appearance because of restrictions placed on his act by the Convention Authority.

Tell, who's been trying for months to promote a rock concert either in the Convention Center or the Stadium but has been unable to get it on for one reason or another, says he hasn't given up yet.

To solve Gana's problem this coming year may see Naseef in his own building. He owns two and a half acres of land off the Strip, near the Tropicana Hotel. It would have about 10,000 seats and he has financial backing. During 1971 he paid out over \$60,000 in rental fees to the Convention Center for eight concerts. That kind of money could pay the rent on his own building.

Naseef's building would be available to other promoters of rock acts as well as other types of events.

Meanwhile Naseef is stuck with either or both the Convention Center and the Las Vegas Stadium. He is dissatisfied with the Convention Center from the stand point that conventions come first with rock concerts booked around conventions. Naseef reports he has passed up four major acts because dates were not available.

In substance, rock music is taking on greater importance here and there are devoted people all over the city dedicated to making it work.

**W**ant to book an act in Las Vegas? Here are the men currently controlling the city's entertainment as hotel talent buyers:

Aladdin—Mitch De Wood 736-0111

Caesars Palace—Sid Gathrid 734-7110

Flamingo—Bill Miller 735-8111

Hilton—Dave Victorson 732-5111

Hughes Hotel Group (Desert Inn, Frontier, Landmark, Sands)—  
Walter Kane office at the Sands 735-9111

Riviera—Ed Torres, president 734-5110

Sahara—Arvid Nelson 735-2111

Stardust Group (Fremont)—Moe Lewis Stardust 732-6111; mont  
385-3232

Written by Laura Deni; Bernie Rollins art director; Eliot Tiegel tion editor; photos from Las Vegas News Bureau, Tropicana Hotel, Eliot Tiegel.

# The Candle Vegas Music International was Lighting on Its First Birthday Cake Turned Out to be a Rocket.

## A FIRST FOR LAS VEGAS

The first hit tune ever to come out of Las Vegas marks the first anniversary of the birth of Vegas Music International in a powerfully appropriate way.

Irving Deutch, head of VMI's Publishing Division, is tickled a couple of shades darker than pink over the success of "I Will Never Pass This Way Again," penned by VMI's own Ronnie Gaylord.

## BIG ENOUGH FOR BOTH

It's proven to be a hit single for Glen Campbell on Capitol Records and it's the title song of Glen's next album.

Other notable artists currently recording "I Will Pass This Way Again" include Sammy Davis, Jr., Brenda Lee, Vikki Carr, Andy Williams, Shirley Bassey, Caterina Valente and Ray Charles. Wayne Newton, who says he wishes he's been the first to record the song, has added it to his show as the closing number and never fails to receive a standing ovation for it.

As if that weren't enough, Glen's also including two other Ronnie Gaylord compositions and one by VMI writer Burt Holiday on the LP. This is just the first of many future standards which will emerge from VMI. Thank you Glen.

## YET ANOTHER FIRST

Maintaining the momentum of this first from Las Vegas and from Las Vegas' first total music company, VMI President Bill Porter announces the simultaneous release of a first single and album by Las Vegas singer Benny Hester, who already is attracting national interest.

"We All Know He's Coming," the single, and Benny, the album, feature Hester's original style of composing and vocalizing, a style which has already won him a nationwide in-person following.

## MANAGEMENT ON THE MOVE

VMI's Management Division, headed by Vic Beri, has numerous acts, including international stars Gaylord & Holiday, currently booked into major clubs throughout the United States.

So successful were Gaylord & Holiday on their recent Australian tour that they have been invited to return to tape a 30-minute situation comedy series for Australian television. Negotiations are currently underway for the series to be released in the U.S. via syndication.

Club owners throughout the country have saluted Vic Beri's ability to pitch the right act for the right room at the right time, a talent which has led to Beri's appointment as Entertainment Director for several major clubs and a chain of hotels in the Midwest.

## STAR-FILLED STUDIOS

All is not quiet in VMI's Studio Division, either. With Chief Engineer Brent Maher at the helm, United Recording Corporation of Nevada has played host to the world's recording greats. Among them are Elvis Presley, Sammy Davis, Jr., Andy Williams, Sergio Mendes and Brasil '77, Ike & Tina Turner, Gladys Knight and the Pips, Danny Thomas, Harry Belafonte, Wayne Newton, Bobby Darin, Louis Prima, Hal Frazier and the Air Force Academy Band and many, many more.

## MUSIC FOR THE WORLD

It's been a busy year for Vegas Music International.

A year of growth and a year of prosperity.

But, more important, it's been a year in which VMI has succeeded in getting the music and the talent of Las Vegas across to the nation.

As VMI promised last year, it's become the sound system for the world's greatest stage, Las Vegas.

It's also now the hub of what will someday be Las Vegas' own music industry.

## THE CORPORATE CAST

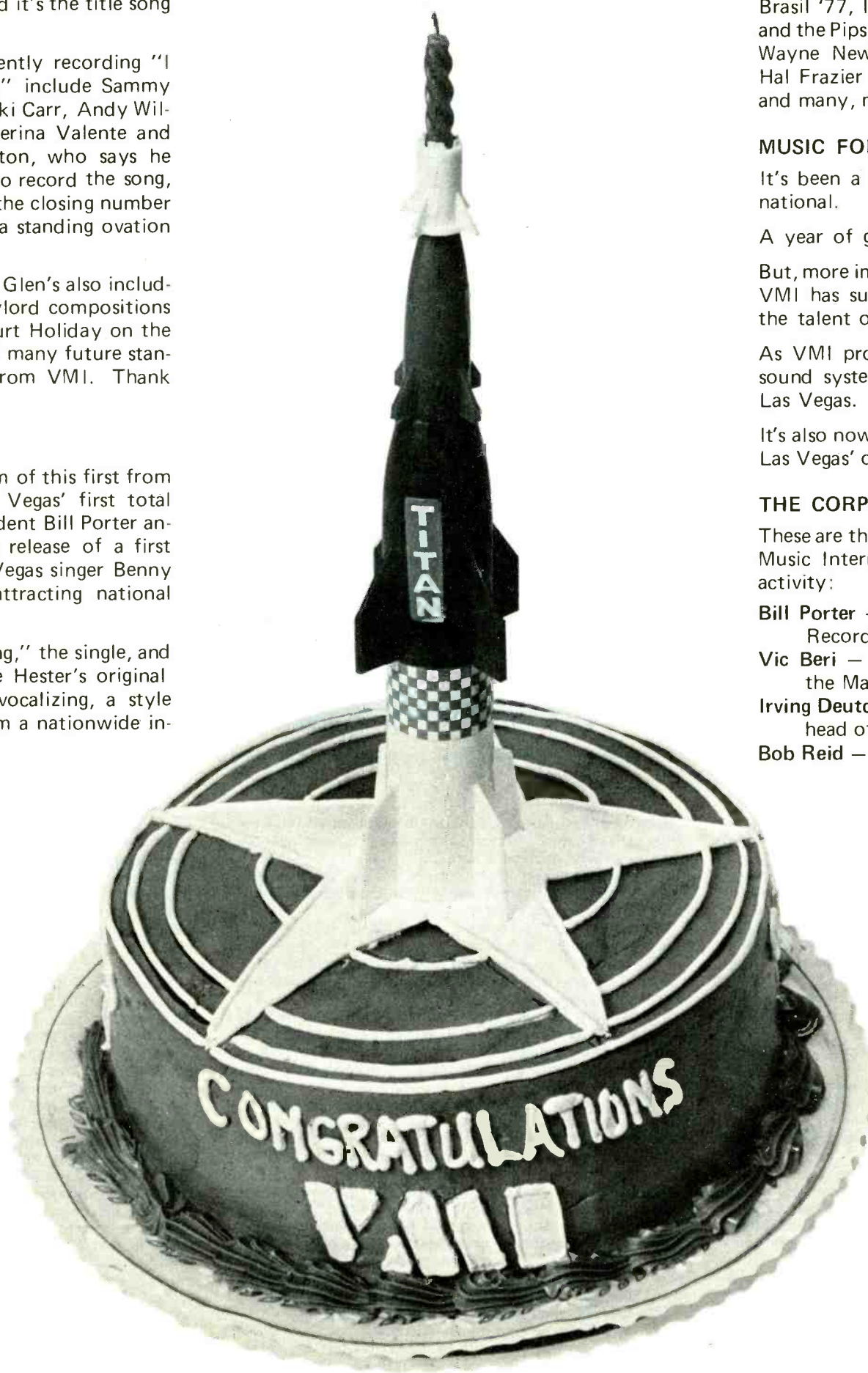
These are the people who have brought Vegas Music International through its first year of activity:

**Bill Porter** — VMI President and head of the Recording Division.

**Vic Beri** — VMI Vice President and head of the Management Division.

**Irving Deutch** — VMI Secretary/Treasurer and head of the Publishing Division.

**Bob Reid** — VMI General Manager.



Vegas Music International  
3143 Industrial Road  
Las Vegas, Nevada 89109  
Phone (702) 732-1994

# New Hotels, New Showrooms, New Elegance, they typify the Strip's building boom

**THE CITY IS IN THE MIDST OF STILL ANOTHER BUILDING BOOM.** This time a trend in sophistication is tied in with the construction along the Strip. If you are at all with it, you stay in a suite not a room. A mirror above the bed is mandatory. And if you don't like mirrors, there are plenty of other new accommodations geared for leisure pleasure.

Flaunting of conspicuous wealth started rolling when MGM broke ground for its Grand Hotel, an establishment which intends to make gamblers feel like Greek gods. Talent will abound. There will be five lounges and three theaters and Elvis Presley is the first superstar moving over.

Hollywood moved into Las Vegas April 15 when cinema superstars Cary Grant and Raquel Welch set off a detonator to break ground. Fireworks popped, burst, punctured and ex-



Raquel Welch and Cary Grant help MGM break ground for its \$75 million Grand Hotel.



Deil Gustafson, Tropicana owner who "loves to negotiate."

ploded into a giant lion, the MGM symbol, and lights flashing "MGM Grand Hotel" lit up the sky as a \$75 million monument to luxury and leisure became a fact.

Las Vegas Kirk Kerkorian, father of the Las Vegas Hilton International, and now the force behind the MGM move into the local hotel scene, was a beaming host as he circulated among the elite film and television luminaries.

The hotel will be located on 43 acres of prime land at Flamingo Road. When completed next year, the entertainment complex is scheduled to contain 2,084 rooms, five lounges, three theaters, a jai alai arena and convention facilities.

Designed by architects as a "virtually self-sufficient city," it boasts 2.5 million square feet of space centering around its 25 floor tower containing curtain walls of glass reaching 263 feet high.

Other scheduled features include a 50,000 square foot convention hall, a sports arena seating 2,000, shopping center and five restaurants.

"We intend to bring to the resort hotel business the heritage of showmanship of which MGM has been justifiably proud," boasted Jim Aubrey, MGM's president. This has been the year of hotel change overs.

In July the 500 room Thunderbird Hotel, fourth oldest resort on the Strip, changed ownership for the fifth time with a \$13.5 million sales tag.

Taking over the resort is Caesar's World, Inc., of Miami, also owner of Caesars Palace on the Strip.

Caesar's World will spend \$75 million for construction of a 2,000 room hotel, plus shopping mall, thus claiming that it surpassed the Grand's plans and laid claim to being "the largest resort structure in this entertainment capital of the world." It will be named Mark Antony.

The sale by the Webb firm to Caesars World leaves the Webb firm with three Nevada properties, the Sahara, next door to the T-Bird, the Mint in downtown Las Vegas and the Sahara-Tahoe.

Entertainment for the Mark Antony has taken the form of feelers out for Broadway shows and million dollar spectaculars. Construction is expected to be completed early in 1974.

Not to be out done by anybody Barron Hilton announced plans for a \$14 million 600 room addition and modification to the three-year old Las Vegas Hilton.

The project will be highlighted by the construction of a 30 story connecting tower and will include extensive additions to the existing main floor public areas.

When completed in late 1973 the new installations will bring the Hilton to more than 2,100 rooms and suites, thus keeping it the largest resort and convention hotel.

The present lounge theater will become a new 24-hour, 300-seat restaurant whose interior motif will be that of the famed San Francisco hillsides and shoreline.

An entirely new 300-seat entertainment lounge will be encompassed in the modifications.

A new element entered into the ever present quest for talent when the Tropicana Hotel announced its sale and expansion of its entertainment policy.

"I'm returning Las Vegas to the old days when the stars hang around the casino," says Gianni Russo part owner of the hotel.

Russo, who will be 29 in December, had an important role in "The Godfather" film. He had the Tropicana make Sammy Davis, Jr. an offer he couldn't refuse.

Davis first became interested in the hotel through his Chicago-based attorney who is also a part owner of the hotel.

The hotel bought out Davis' contract with the Hughes Hotels and gave him eight points in the Tropicana making Davis the first black in the history of Nevada to be a hotel owner.

"It's a very heavy moment for me to realize that a lot of water has run under the bridge to bring me to this office," Davis said when he entered the Gaming Commission to apply for ownership.

Davis noted that when he first appeared at the old El Rancho Vegas in 1944 racial discrimination was such that "you had to enter in the back and you had to come in through the kitchen and you couldn't play in the casino and you couldn't live on the strip and the only place you could eat was the bus station."

He said he hopes his part ownership in the Tropicana "will be the beginning of many of my people coming in and being able to participate in some of that nice green out there."

Davis has a five year contract with the hotel which was recently acquired by a group headed by Minnesota banker Deil Gustafson who paid \$35 million for the package. Gustafson, who owns six banks, "loves to negotiate."

Flip Wilson and Barbra Streisand will also transfer to the Tropicana as the hotel builds its superstar roster.

Gustafson, who accompanied Davis to the gaming board office, said no other stars had been asked to participate as owners in the Tropicana Hotel.

However, other superstars will be given a piece of the casino action, thus encouraging them to hang around the casino, adds Russo.

The "Folies Bergere" which has been playing at the hotel for the past 12 years will continue at 8 p.m. and midnight. A headline star, beginning



Tiffanys entrance: you need \$5,000 in casino credit to get into the new Tropicana club.

with Davis will perform in the New "Mr. D's" theater at 10 p.m. and 2 a.m. with only drinks being served in what Russo described "as an attempt to bring a New York night club atmosphere to the hotel."

The mainroom will be enlarged to hold 1,400. The Blue Room long a haven for jazz buffs, will be remodeled to a theater which will seat from 900 to 1,000. The billing will be "Sammy Davis Jr. Presents . . ."

"People have asked me why I don't build a tower," said Russo about the hotel's expansion plans. The hotel has in the past almost shunned publicity. "We'll maintain the class. There won't be any junkets. We are adding 312 suites, not rooms," emphasizes Russo.

Russo intends to restore the "old Vegas style" to the Tropicana. "The old rules are gone," he says. "If a guy is going to drop \$15,000 in the casino what do you mean you won't come his room and pick up his wife's beauty parlor bill? Of course we will. Since we've taken over, the casino drop, whatever that was, has doubled."

A new innovation to the Tropicana is Tiffanys, a discotheque catering to high rollers and their girl friends. To obtain a red admission card to the private club you must have \$5,000 in casino credit.

"Even the pit can't automatically send people to Tiffanys," the soft spoken millionaire relates. The discotheque plays stereo tapes ranging from rock to Peter Nero. All drinks, including a glass of water, are \$1 each.

There are other moves toward elegance along the strip.

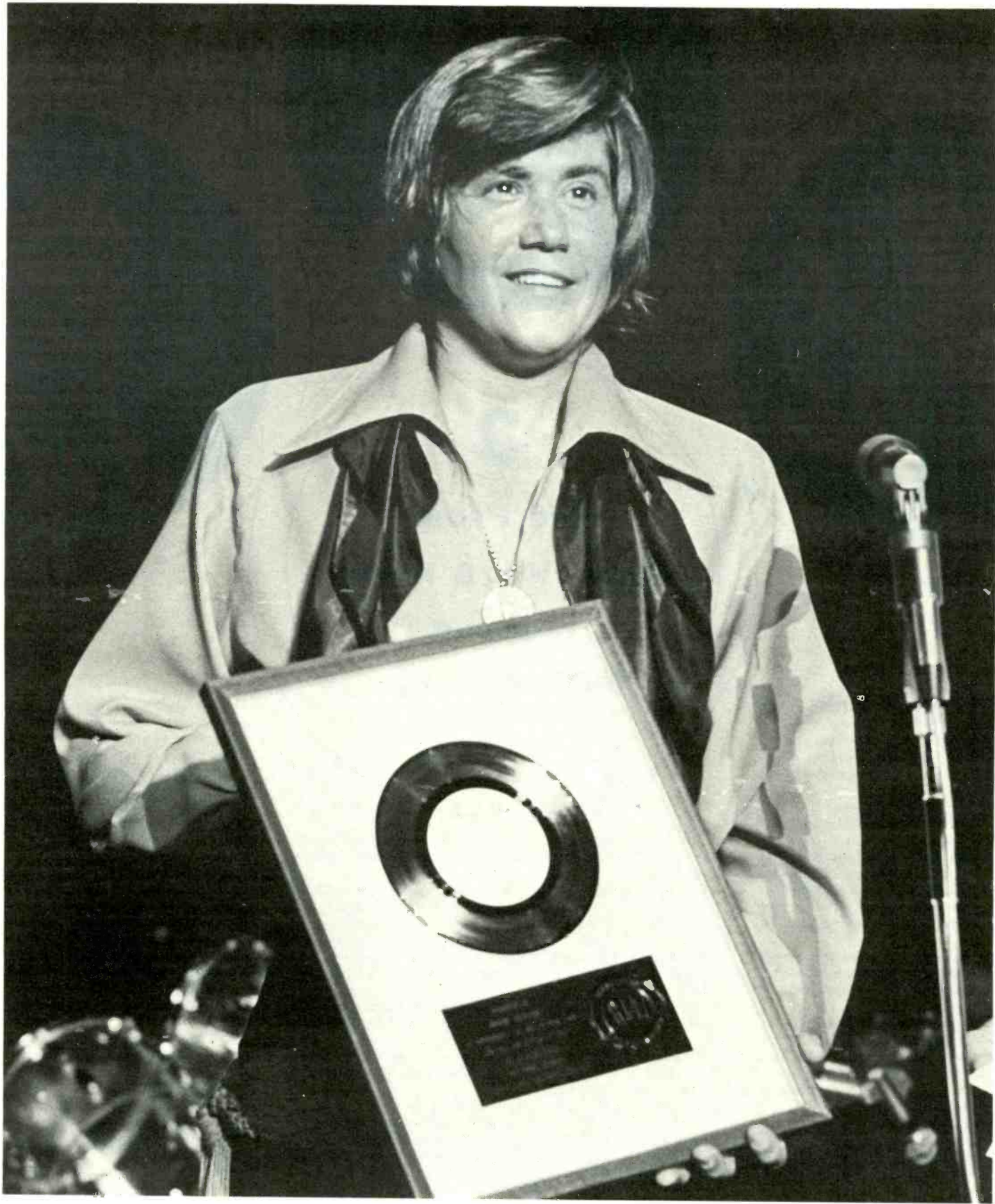
Caesars Palace says that although building for the new Mark Antony comes first, an expansion plan for Caesars will also be undertaken. An additional tower, which will be an exact duplication of the present tower will be constructed. The hotel's convention facilities will also be expanded.

The Riviera which has over 700 rooms, has refurbished all of them. The hotel constructed four tennis courts and will add an additional four. "Because that's the sport young people are playing," says executive Tony Zoppi.

The hotel recently purchased an elaborate home on a golf course for the headliners appearing in the showroom. "Stars have been fawned over since Vegas became Vegas," says Zoppi, adding "Stars in every hotel are treated with a lot of respect."

The Landmark has undergone a refurbishing program. Super deluxe suites have been constructed; the showroom has been closed to individual stars and the Nighthawk Lounge was shifted from a one band room to two bands and made into a more romantic meeting place.

# "MR. LAS VEGAS"



**"Mr. Solid Gold"**

WAYNE NEWTON sings

**"Can't You Hear The Song"**

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### 3

## Old Pros, Tony, Vic & Perry Improve MOR's Image

**L**AS VEGAS IS THE MOST IMPORTANT PLACE TO WORK IN THE WORLD. If you play even a third rate spot in Vegas, then in Europe you're a big star," proclaims Tony Bennett. "Everywhere in Europe Las Vegas is looked upon as THE place to play. If you've played Vegas then in Europe you have it made."

Tony Bennett, Vic Damone and Perry Como are three stars who play first rate places in Vegas and have it made in this toughest of tough towns.

In an era of rock they are all beautifully middle of the road. They have many similarities and are distinctively different. All three are over 40 have short hair and wear a tux on stage. It's possible that they each might sing some of the same songs, but with their own unique arrangements. The three have had record hits and re-recorded a few that didn't do so well.

They've seen styles change and performers come and go; but Bennett, Como and Damone have, to the joy of many, remained in the spotlight. They have been imitated but never duplicated and all believe in what they sing.

"Musical tastes are changing for the better," believes Bennett. "People are turning against acid rock and the angry type of music. The kids are rejecting the advertisers' insistence that hard rock is their kind of music. Composers like Bert Bacharach, Jimmy Webb, Anthony Newley and Leslie Bricusse are bringing back the well-constructed lyric and making it big with the kids."

He feels that there is a "returning to better orchestrations and all pros on the bandstand."

The man, who an ever grateful San Francisco tried to reward with a cable car for leaving his heart there, confesses that at one point in his career he was tempted to abandon his ballad style for mod rock.

"The new generation didn't like it at all," recalls Tony in his husky voice. "They taught me to be myself again. Kids today insist on honesty and can spot a put-on in the top balcony. The more I'm in this entertaining business, the more I feel like Pablo Casals at 90, just getting where I can see a breakthrough."

Bennett moves on stage with a shuffling, agile gait of a boxer, one shoulder down and slightly forward, even some fancy footwork among the tangle of microphone cord.

His stage presence is conversationally speaking silent screen. He rarely speaks to the audience and adamantly refuses to add dialog, a situation which has led to frequent criticism. At the most, he says "thank you for remembering" when the audience applauds for a song they recognize.

Bennett, whose career is strongly influenced by his manager Derek Boulton, is extraordinarily promotion conscious. For his 11 day Hilton engagement last May he spent over \$20,000 of his own money in radio, newspaper and billboard advertisements. Over 200 of his albums were given away in local radio contests, the largest such radio venture in Nevada history. Three weeks before his September return to the Hilton, Bennett had daily newspaper ads proclaiming his return. Bennett is also extremely house count and statistical minded, sometimes to the consternation of hotel officials.

Of the three, Vic Damone is the sensitive introvert. He also holds seniority for playing Las Vegas.

"Vegas is a cross roads," says Damone. "In addition to the fact that Vegas pays very well, it's a base. It's a city where everyone who is important to a star, the producer, director and buyers of talent, comes."

"It's a place where you come to be seen and to be talked to," Damone continues.

The unique talent buying structure has allowed Damone to function without an agent now and has opened deals for other employment.

Damone is the only one of the three who has played for both lounge and mainroom audiences. He has remained loyal to the Riviera. While starring in the now closed Riviera lounge, Damone was noted for bringing in high rollers and beautiful girls. He gets the same kind of crowd in the mainroom. In the lounge he earned the highest salary of a Riviera lounge singer and outdrew any other lounge singer in town.

The basic difference in Vic's switching to the mainroom is the drastic cut from an hour lounge show to his 25 to 30 minutes as an opening act.

"There will always be room for the guy whose singing can be understood and has good arrangements. Young people have ranging tastes," Vic says.

"In 100 years what we now call middle of the road singers will not only survive but thrive," the singer prophetically analyzes.

Damone's style hasn't changed, but he has up dated the beat behind him. He includes "now" songs, but only if they fit his style. Damone has an open, unabashed love affair with a lyric. He says he "gets bored unless I up-date the arrangements. I can't learn a song if it doesn't make sense or if there isn't a story line."

Damone's all time favorite singer is Perry Como. His son is named Perry after Como. Lately Andy Williams has joined Como on Damone's list of favorites. Likewise, one of Damone's daughters Andrea is named after Andy Williams.

Compared to Bennett or Como, or perhaps anybody else, Damone ignores promotion and publicity. He has personally been through a lot, most of it unceremoniously ballyhooed on the front pages. Damone has survived and would just as soon ignore promotional campaigns.

It's almost easier to break the casino than it is to reach Damone by telephone. When in Las Vegas he doesn't bother to pick up his mail. His management always phoned him in the steam room of the Sands health club, because at least somebody else would answer the phone. Since Damone stopped using the Sands health club those who work for him now resort to mental telepathy.

The almost dual personality singer is sentimental, thoughtful and gets his feelings hurt.

Once at the Riviera when Damone was starring in the lounge, a performer who had worked with Vic was starring in the mainroom. It deeply hurt Vic that the fellow performer never came into the lounge to see Vic's show or spoke to Vic during their tandem engagements. Just as Vic's feelings are easily hurt, he goes out of his way to be thoughtful and courteous to others. He is also prompt.

"I'm basically shy, he admits. "I don't like the spotlight. If I could I'd sing without a spotlight. I've only recently become comfortable enough to kid myself in front of an audience and I'm just beginning to enjoy audiences," he confesses.

Damone has to personally know and like those with whom he works. "I want to know what feelings make up that person. I want

to know why that shade of lipstick. When I started to work with John D'Andre I spent three days just being with him, golfing, talking, getting to know him. After I know a person and like them, then I can work with them."

When Damone wanted to record a new song by a famous composer his shyness took control. He had never met or spoken to the composer. He was afraid to do so, afraid the composer would say "no" when Damone asked to record a song. In being afraid the writer would say no Vic never gave the songwriter a chance to say "yes."

Of the three singers, Perry Como is the showman. He walks out on the stage and into the hearts of the audience. His expressions are an integral part of his performance. He's adorable and the audience feels he really cares about them, and he does.

Annually he brings in a new act. He uses specialty material and always works with a group of singers which includes six girls with whom he sings, dances, clowns, flirts and kisses. It plays well.

Although he has been offered top money around the country Como limits his nightclub appearances to Nevada.

He explains the reasons why he constantly changes material. "I owe it to the musicians, the waitresses, the busboys and to myself," he says. "People relate to what they've been hearing the last six months on radio. You have to listen and pay attention to what's going on."

During his July stint at the Hilton, Como added nine new songs, and arrangements were changed. The responsibility of up-dating Como's ever changing selection of material fell on conductor-arranger Nick Perito.

Perito, who also conducts for Steve Lawrence and Eydie Gorme, speaks of the problems of an arranger for a middle of the road act. "All singers want to be contemporary. I consider the problem a challenge. Rock is merely a segment of contemporary music, but unfortunately many people think of rock when you say contemporary."

"Although some of the songs of his (Como) were hits in the past, they don't generate the same excitement now. So, new arrangements are needed."

Perito took Como's "Temptation" and backed it with a fiery arrangement. "We must adapt and absorb new thoughts. We're all subjects of conditioning," Perito explains.

Como relies on specialty material such as his now classic "If I Could Read Their Minds" which ponders the burning question: "Is Mr. Nice Guy just a press agent's pitch? His dearest friends say he's a -----." The material was written by Ray Charles. Charles is also Como's stand-in. After so many years of working with Como, Charles has learned to imitate Como's voice to the extent that a sound level can be accurately obtained from Ray's imitation.

True to his image Como is an easy going guy. Even the musicians, who are full of complaints about everybody, like Como.

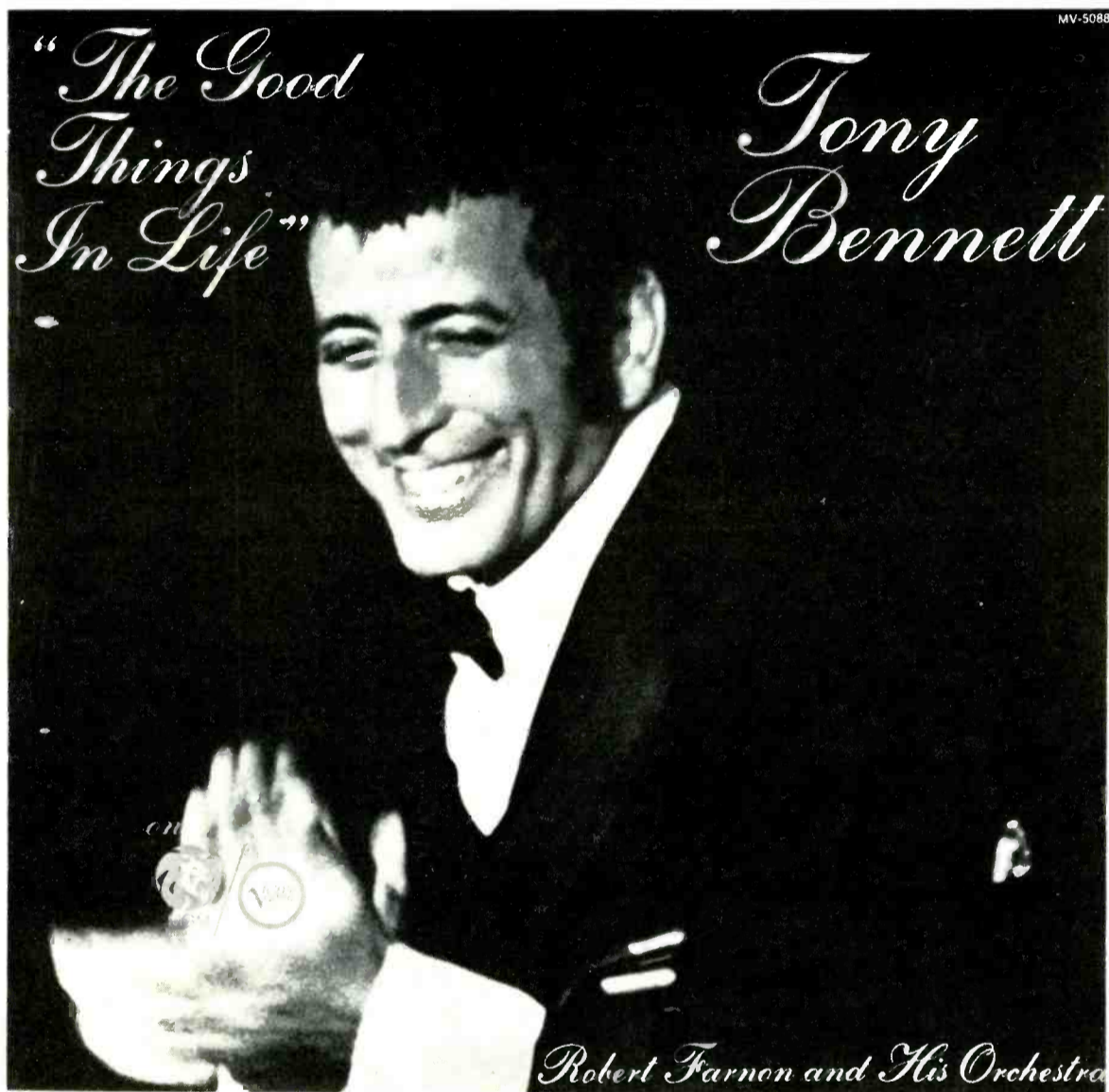
During his July engagement Como's attendance topped other performers on the Strip. The singer, who before crushing his knees in a freak accident, ran five miles a day because "I love to run," oozes personality on stage. His expressions, timing and mannerisms all work for him in making his show a success.

Unlike many of the rock singers Bennett, Como and Damone save their voices. For the most part Como walks through a rehearsal, not really singing. Bennett, too, is surface casual during rehearsals. The three sweater wearing singers can fortissimo a passage, but they don't screech a lyric. All have been singing for at least 25 years, and their voices are only better for the wear.

The three appeal to a hard drinking group, or the high roller.

(Continued on page 29)

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is one of the good things in life.



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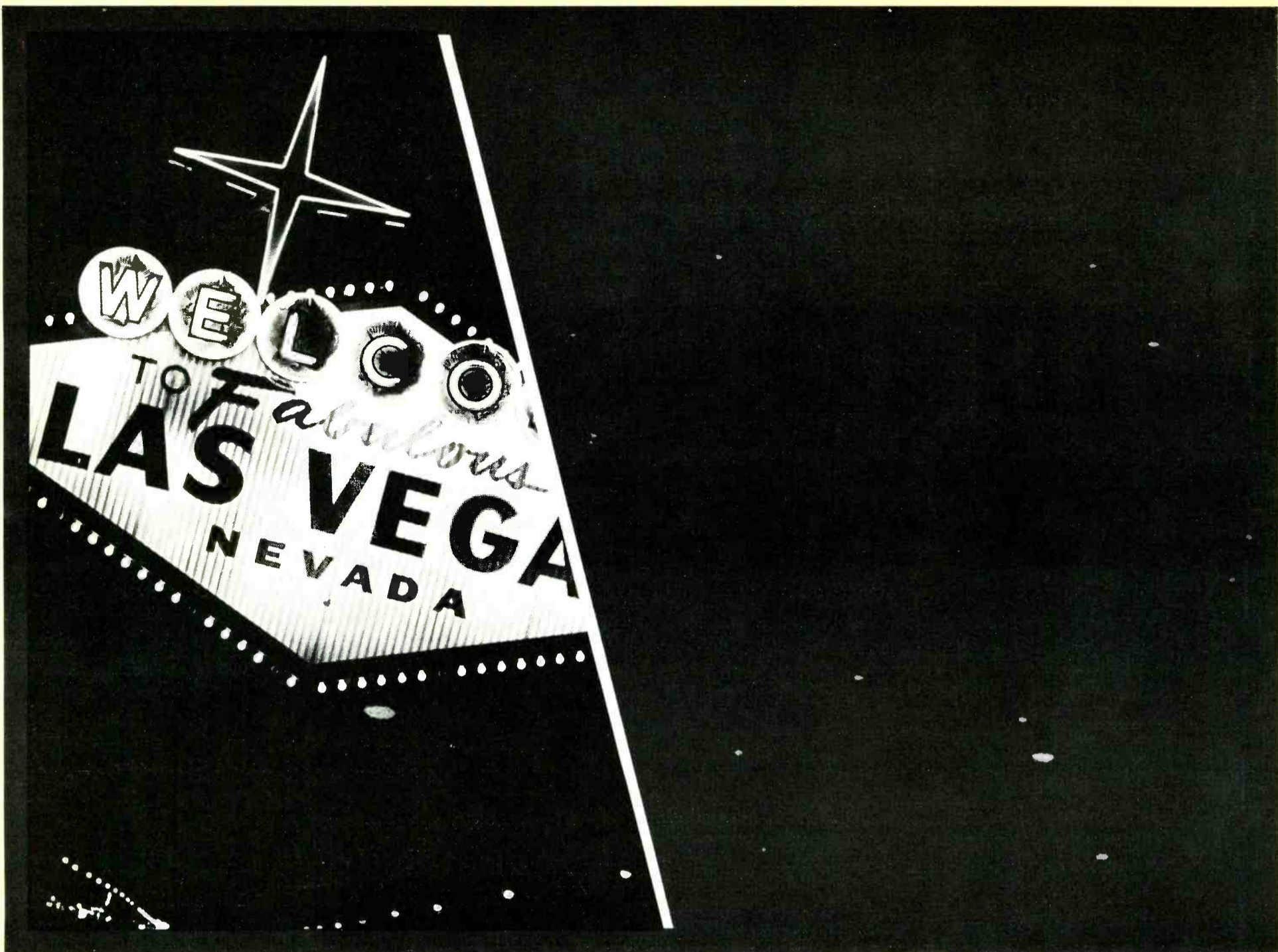
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## Old Pros Improve MOR

• Continued from page 24

Yet, you can bring the family to their shows without fear of being embarrassed.

Their popularity remains for several reasons. In an era of nostalgia all can sing their songs of the 1950's. The important thing is that they will be singing their hits, not just a song made popular at that time.

There is an aura about them. They give enough of themselves but they leave an audience wanting more, curious about them both as performers and individuals; curious enough to come back again or buy that record.

Como and Damone have an openly romantic quality that ladies may long for their male companions. Bennett is rugged looking, offering a feeling of security.

Most important, Como, Bennett and Damone honestly and simply know how to sing. They are tonality pleasant on the ear. The expensive violins and stage trappings are merely frosting to an already highly polished vocal instrument.

All offer a diversified program which appeals to all musical tastes. Bennett utilizes film showing the San Francisco area while he sings "I Left My Heart In San Francisco." He has also added the last 300 feet of Charley Chaplin film lending pathos to "Smile." Bennett has also resumed singing a number in Italian.

Likewise, Como sings an Italian selection. Como works more one-to-one with the audience than the other two singers. He sits down and talks to, not at, the crowd. He works alone and with the Ray Charles Singers. Como also has the greatest number of hit songs with which to delight the Vegas audience.

"Las Vegas is the only place in the country with live entertainment all year long. The other places only have seasonal live entertainment," says Como.

Damone, who has the shortest time on stage, has a tight, fast paced show. He, too, talks to the showroom gathering. He does a couple of quick initiations, including a precious Paul Lynde and jokes with an always receptive audience.

All three singers have established themselves as belonging on the Las Vegas Strip. They have played during the peak seasons and drawn respectable crowd when simply nobody was in town.

Casino bosses have given them passing grades in the casino drop department.

Como, Damone and Bennett have been on key with the public for many years. In "tough" Las Vegas, people stand in line to see them and they would be worth it at twice the price.

## Mike Curb Performs

• Continued from page 26

beaming happily. Around him the gang swirls through its choreographed routines, Carol swinging and swaying nicely with the rest.

"Now we'd like to present some of our favorite rock tunes," the president of MGM Records announces and the medley takes us through "Celebrate" and "Dance to the Music." Mike on piano and his rhythm section associates blasting down the melody paths.

"High Hopes" pulls four of the singers to stage front where they produce such warm harmonies that the message this act distills comes through clearly: they are a clean, warm family act, with a lot of melodic strength. Mike looks at some of the younger members and giggles. Parents in the audience relate to that glance, smile and reaction; it's the parent/leader beaming with approval over his flock.

A quasi-religious medley turns the main showroom at Caesars into a quasi-religious hall. There's "Put Your Hand in the Hand," "Oh Happy Day" and "My Sweet Lord."

There's one red headed gal who does some sexy shaking, pushing her belly button out at the audience at one point in "My Sweet Lord." A touch of show business.

One half-hour the Congregation minus Mike is back on stage as support for Steve and Eydie during a singalong. They carry huge loppipops and march around during "Candy Man."

## LOOKING FOR JAZZ?

• Continued from page 27

Now, sitting in the solitude of a radio studio, Swift is able to compare the advantages of working in a club as opposed to doing a show cut off from an audience. He was able to make contact with people in the club. Now the phone line is his umbilical cord. One year after coming to Las Vegas he has psyched out the locals and sadly admits there's "both an apathy and then there's a volcano at the same time. There's no follow-through with people. The turn out isn't good for black promotions." The only musician who seems to draw locals is B.B. King.

But Swift emphasizes that people do listen to jazz and blues on the radio. He leans toward what he calls is "mixed music" or a blending of black and white jazzmen. "The Johnny Swift Affair" is sponsored by the Sound Factory, a two-store outlet which has begun stocking jazz.

Swift plays If, Chicago, Miles Davis, Herbie Hancock, the Crusaders, Weather Report, Roberta Flack and Esther Philips. He talks intelligently about the artists with an awareness which is refreshing.

He plans putting on jazz shows once again and his contacts within the musical community are good. When he did his show at the Cosmo Lounge, he didn't play the Ifs and Chicagos, just black acts because he was in the black side of town.

Although Las Vegas is no longer the formally segregated city that it was up until the early 1960's, there is still an invisible curtain which separates the growing black community from the primarily white world of hotel show business.

The result: local blacks feel uncomfortable in the settings of the large hotels where the big jazz names play (and where the prices show no soulfulness). Because of this, radio is the black communities' main means of hearing jazz. Radio is also the bridge which connects all those ears which bristle to the sounds of jazz, regardless of the hour. These two on-going radio shows are a sparkling oasis in the otherwise rock laden desert.

NOVEMBER 4, 1972, BILLBOARD



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# DJ's Defense Asks Full Access to 'Obscenity' Evidence

• Continued from page 1

the Eastern District of Virginia (Billboard, Oct. 14).

In a Motion for Discovery and Inspection filed in the Norfolk court last week, defense counsel said they expect the background tapes and data will prove the obscenity indictment against Nesci is

more likely a case of "discriminatory prosecution," in violation of the defendant's constitutional rights. Ostensibly brought for "obscenity," the charges appear to counsel to be aimed at "inhibiting the expression of protected speech"—i.e., at Nesci's anti-war stand and his airing of license numbers of unmarked police cars in the

Norfolk area.

The motion filed by defense attorneys Tracy Weston and Sam Buffone of the Stern Community Law Firm here, and joined by Norfolk ACLU attorney Seymour Dubow, notes that the U.S. Assistant District Attorney in Norfolk allowed defense counsel to hear only two obviously "edited"

tapes from Nesci's June 8 and June 9, 1972 broadcasts, on which the obscenity charge was based. They were also given a copy of Nesci's statement given to two FBI agents at the station. But defense was refused access to the complete programming tapes of the two days, and denied other data available to the prosecution for use in

the upcoming trial.

## Country Joe Standard

The brief "obscenity" indictment itself does not state the actual words on which the charge was based, to avoid "defiling" the Norfolk county records. Informally, however, the Norfolk U.S. Assistant District Attorney, Roger Williams, told defense attorneys that the charge (brought under title 18 U.S. Code, section 1464) was solely based on the airing of a cut from a "Woodstock" album by Country Joe and the Fish. Conviction under the statute barring broadcast of "obscene, indecent and profane" words carries penalties of up to \$10,000 or two years in prison, or both.

The offending album cut contained Country Joe's audience-participation chant customarily preceding the playing of "Feel-Like-I'm-Fixing-to-Die Rag."

The memoranda of the two visiting FBI agents, also made available, reported that DeeJay Nesci said he did not "intentionally" broadcast the particular album with the alleged "obscenity." He had intended using Vanguard record RSD-6545 which begins with another Country Joe introductory word, "Fish," but instead, mistakenly played record RSD 27/28 which had the other fatal four-letter word in it. Also, he admitted broadcast of licenses of unmarked police cars picked up on the tape monitored out of the local FCC field office—but only the radar cars, and never of investigative FBI cars, which the agents warned would be actionable.

Defense attorneys cited a number of previous court cases to justify their insistence on having all related material, whether lodged with the FCC in Washington or its Norfolk field office, with the FBI or Justice Department. They want records of all complaints (or lack of them) about WOWI-FM programming, in addition to the Nesci segments, and complaints on other area stations with similar programming. The background, the context, and the timing of the indictment "may suggest some reason why his programming was singled out for intensive study."

These matters all bear on the issue of "discriminatory prosecution," the motion points out, and "may reveal that the government has invidiously, discriminatorily and selectively prosecuted defendant under a criminal statute to inhibit the expression of protected speech." All of which is a violation of defendant's constitutional rights "and is a bar to prosecution in this judicial circuit."

## Precedents Noted

In further evidence of the peculiar "selectivity" that runs counter to the government's usual pattern of prosecution in these areas, defense counsel point out that during the past five years, the FCC has received complaints about "obscene, indecent or profane language," yet in almost every instance has refused to prosecute. And in whatever cases were referred to Justice Department, that agency has "rarely if ever initiated prosecution" under this particular section of the law.

The filing quotes FCC commissioner comment during a 1969 Senate committee probe of 147 complaints against networks for alleged "vulgar, obscene or indecent language." Comr. Robert E. Lee said: "We present these cases to the Department of Justice who invariably fail to prosecute. They will fall under the Supreme Court standards, and they could not sustain a conviction." Similarly, former FCC Comr. Kenneth Cox told the senators: "The Department of Justice keeps informing us that these matters when referred to them are not prosecutable," under the anti-obscene broadcast statute.

Therefore, said defense filing, "because the FCC and the Justice Department have rarely, if ever, prosecuted a person for broadcasting musical recordings containing allegedly offensive language, the indictment in the instant case stands in curious isolation." They promise that materials sought will prove that government has uniformly refused to prosecute far more flagrant examples of "offensive" broadcast speech than that cited in the Nesci case.

# What's the new sound in Nevada?

Ask Billy Graham of Global Productions, Las Vegas Convention Services about his new portable speaker systems.

Ask Terry Little of the Las Vegas Hilton about the microphones in the showroom and throughout the hotel.

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## Soul Sauce

**BEST NEW SINGLE  
OF THE WEEK:**  
"GIRL YOU'RE  
ALRIGHT"  
THE UNDISPUTED  
TRUTH  
(GORDY)

**BEST NEW ALBUM  
OF THE WEEK:**  
"KEEPER OF  
THE CASTLE"  
FOUR TOPS  
(ABC)

By JULIAN COLEMAN

"Don't Bother Me, I Can't Cope," the soul, jazz, gospel musical by Micki Grant, and directed by Winnette Carroll, which has broken attendance and box office records in Washington, D.C., Detroit, Philadelphia and Broadway's Edison Theater last spring opened a limited four week engagement at Huntington Hartford Theater in Hollywood, Calif., Oct. 26. "Don't Bother Me, I Can't Cope," lyricist Micki Grant received the annual Drama Desk's award as the most promising lyricist in the theater today. The Drama Desk is an organization of New York theater critics, editors and reporters.

JOHN H. JOHNSON, founder-publisher of Ebony and Jet, is in negotiation for purchase of his first radio station, WGRT-AM, Chicago, second-ranked soul station in that area. He is offering \$1,800,000 to present owner RALPH ATCLASS. Sale must be approved by the Federal Trade Commission. . . . CANNONBALL ADDERLEY becomes host of a Saturday night local talk show on KNBC-TV, Los Angeles, Nov. 18. "Ninety Minutes" features Cannonball primarily as moderator-host of a group of black notables. SID McCOY, onetime Chicago jazz jockey, is producer.

Bill Withers, Curtis Mayfield and Pops Staple are just a few of the entertainers who have either called or visited 17-year-old David Robertson at Los Angeles Kaiser Sunset Hospital. The youth, paralyzed from the waist down, was injured while playing football at Crenshaw High School in Los Angeles. Entertainers, when appearing in the area, let's help give David some much needed courage and spirit by calling or dropping by.

The writers and publishers of the most performed BMI rhythm and blues songs for the period from July, 1970, to March, 1972, will be honored at a dinner in Memphis Nov. 14.

Valerie Simpson and Nick Ashford's album is being completed now for Motown Records, and they are preparing a Nov. show for the Bitter End, New York. Besides performing, the pair also write and produce. . . . Candi Staton has been added as a guest star on Don Cornelius' "Soul Train" television show. Candi's latest single on Fame Records is "Lovin' You Lovin' Me." . . . The Jackson 5 are off on a European tour Nov. 2-12. Group may have prime time Saturday TV show on ABC-TV soon! . . . Music Merchant just

(Continued on page 32)



MS. SHEILA FRAZIER co-star of the film "Superfly" attends opening of the film in Los Angeles with Mr. Larry Shaw, executive of Stax films.  
NOVEMBER 4, 1972, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 11/4/72

## 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 Spinners, Atlantic 2904 (Bellboy/Assorted, BMI/Bellboy, BMI)	12	25	29	THAT'S HOW LOVE GOES Jermaine Jackson, Motown 1201 (Jobete, ASCAP)	6
2	2	FREDDIE'S DEAD (Theme From "Super Fly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	13	26	26	A LONELY MAN Chi-Lites, Brunswick 55482 (Julio-Brian, BMI)	6
3	4	WOMAN DON'T GO ASTRAY King Floyd, Chimneyville 443 (Cotillion) (Malaco-Roffignac, BMI)	11	27	35	ME & MRS. JONES Billy Paul, Philadelphia International 73517 (CBS) (Assorted, BMI)	2
4	13	IF YOU DON'T KNOW ME BY NOW Harold Melvin & the Blue Notes, Phil. International 73520 (CBS) (Assorted, BMI)	4	28	28	DON'T EVER BE LONELY Cornelius Brothers & Sister Rose, United Artists 50954 (Unart/Stagedoor, BMI)	6
5	7	ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King) (Fort Knox-Nattahnam, BMI)	10	29	32	I LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway, Atco 6903 (Sea Lark, BMI)	3
6	3	USE ME Bill Withers, Sussex 241 (Buddah) (Curtom, BMI)	10	30	30	GUILTY Al Green, Bell 45-258 (Toasted/Screen Gems-Columbia, BMI)	7
7	5	BEN Michael Jackson, Motown 1207 (Jobete, BMI)	12	31	21	MY MIND KEEPS TELLING ME Eddie Holman, GSF 6873 (Namloh, BMI)	9
8	9	BABY SITTER Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	7	32	39	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incense, BMI)	4
9	6	GOOD FOOT, Part 1 James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	13	33	33	ENDLESSLY Mavis Staples, Volt 01052 (Vogue, BMI)	8
10	8	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprises, BMI)	17	34	31	IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair) Laura Lee, Hot Wax 7207 (Buddah) (Gold Forever, BMI)	5
11	11	WHY CAN'T WE BE LOVERS Holland Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	9	35	43	IF YOU HAD A CHANGE IN MIND Tyrone Davis, Dakar 4513 (Brunswick) (Julio-Brian, BMI)	2
12	15	A MAN SIZED JOB Denise LaSalle, Westbound 206 (Chess/Janus) (Ordena/Bridgeport, BMI)	5	36	—	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	1
13	27	I'M STONE IN LOVE WITH YOU Stylistics, AVCO 4603 (Bellboy/Assorted, BMI)	4	37	42	PEACE IN THE VALLEY Persuaders, Win or Lose 225 (Cotillion) (Cotillion, BMI)	4
14	14	FOOL'S PARADISE Sylvers, Pride 1001 (MGM) (Lion's Tracks, BMI)	10	38	38	I JUST WANT TO BE THERE Independents, Wand 11249 (Scepter) (Our Children's/Mr. T/Cherita, BMI)	4
15	18	SLOW MOTION, Part 1 Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	9	39	40	BEGGIN' IS HARD TO DO Montclairs, Paula 375 (Jewel) (Frye/Su-Ma, BMI)	2
16	24	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	4	40	49	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebos, BMI)	2
17	17	SLAUGHTER (Theme From "Slaughter") Billy Preston, A&M 1380 (Irving/Web, BMI)	8	41	—	WORK TO DO Isley Brothers, T-Neck 936 (Buddah) (Triple Three, BMI)	1
18	19	DEDICATED TO THE ONE I LOVE Temprees, We Produce 1808 (Stax/Volt) (Trousedale, BMI)	7	42	—	TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay, Hi 2226 (London) (Happy Hooker, BMI)	1
19	23	STOP DOGGIN' ME Johnnie Taylor, Stax 0142 (Groovesville/East/Memphis/Conquistador, ASCAP)	7	43	—	IT AIN'T NO USE Z.Z. Hill, Mankind 12015 (Nashboro) (Williams/Excelloree, BMI)	1
20	10	(It's the Way) NATURE PLANNED IT Four Tops, Motown 1210 (Stone Agate, BMI/Jobete, ASCAP)	9	44	44	I CAN SEE CLEARLY NOW Johnny Nash, Epic 5-10902 (CBS) (Cayman, ASCAP)	3
21	12	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	17	45	45	MY DING-A-LING Chuck Berry, Chess 2131 (Isales, BMI)	6
22	16	SWEET CAROLINE Bobby Womack & Peace, United Artists 50946 (Stonebridge, ASCAP)	11	46	46	MAY THE BEST MAN WIN Ollie Nightengale, Pride 1002 (MGM) (Butler/Chappell, ASCAP)	7
23	25	IF YOU LET ME Eddie Kendricks, Tama 54222 (Motown) (Jobete/Stone Agate, BMI)	8	47	47	THANKS I NEEDED THAT Glass House, Invictus 9229 (Capitol) (Gold Forever, BMI)	3
24	20	HONEY I STILL LOVE YOU Mark IV, Mercury 73319 (Alga/Johnson-Hammond, BMI)	12	48	48	MISTY BLUE Joe Simon, Sound Stage 7-508 (CBS) (Talmont, BMI)	3
				49	50	NO TEARS IN THE END Grover Washington, Jr., Kudu 909 (CTI) (Antisia, ASCAP)	2
				50	—	TIME Jackie Moore, Atlantic 2830 (Waldeu, ASCAP)	1

## Vox Jox

• Continued from page 17

looking for a medium market position; he's currently at KAMP-AM, El Centro, Calif. . . . WLW, Cincinnati, had its annual Record Distributor's Luncheon Oct. 24. This is something that the station does every year just as a goodwill gesture—treats local record people to a meal. Good idea. Perhaps we ought to have an industry-wide Take a Record Promotion Man to Lunch Day. Better make that a whole week. . . . Eddie Walker and Willard Scott, who's been on WRC-AM, Washington, are now doing the 3-7 p.m. show on WWDO in Washington. So, the air personalities now on WWDC-AM include Johnny Holliday, Fred Knight,

Scott Burton, Walker and Scott, Ed Hartley and Dick Hemby on weekends. Gloria Gibson, WWDC-AM's answer to the women's liberation movement, is program director.

★ ★ ★

Tom Cross, noon-3 p.m. air personality on KGFJ-AM, Los Angeles, is now writing music columns for Singles Register and Hollywood Mirror News. As a sideline, Cross also operates Cross-Trx Tapes, a 2-track recording studio which specializes in producing commercials for albums, plus audition tapes for air personalities and actors, etc. Charges \$40 an hour, plus tape costs. Call him at 655-6146 in Los Angeles if you'd like to put an aircheck together. . . .

Sandy Orkin, president of the Chicago Radio Syndicate, reports that the Ace Trucking Company's "News Cavalcade of the Airwaves" series is rapidly taking off. The firm is offering 65 two-and-a-half minute programs over a 13-week period. WSGA-AM in Savannah is going to take the series, as well as WHER-AM in Memphis.

Danny Dare has taken over early mornings on KKAR-AM, Pomona, Calif., replacing Keith (Mike McKinnon) Allgood who left to become sales manager at KDES-AM, Palm Springs, Calif. Felix Walker does the midday slot at KKAR-AM and program director Gene Bush does afternoon drive. Jerry Stevens

(Continued on page 32)

Billboard SPECIAL SURVEY for Week Ending 11/4/72

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	<b>SUPERFLY</b> Soundtrack/Curtis Mayfield, Curtom (ST) (Buddah)	4	25	21	<b>CARLOS SANTANA &amp; BUDDY MILES LIVE</b> Columbia KC 31308	4
2	2	<b>ALL DIRECTIONS</b> Temptations, Gordy G 962 L (Motown)	4	26	18	<b>LOOKIN' THROUGH THE WINDOWS</b> Jackson 5, Motown M 750 L	4
3	3	<b>BACK STABBERS</b> O'Jays, Philadelphia International KZ 31712 (CBS)	4	27	25	<b>ALL THE KING'S HORSES</b> Grover Washington, Jr., Kudu KU 07 (CTI)	4
4	4	<b>NATURE PLANNED IT</b> 4 Tops, Motown M 748 L	4	28	27	<b>SPICE OF LIFE</b> Jerry Butler, Mercury SRM 2-7502	4
5	6	<b>I MISS YOU</b> Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (CBS)	4	29	29	<b>FIRST TAKE</b> Roberta Flack, Atlantic SD 8230	4
6	5	<b>STILL BILL</b> Bill Withers, Sussex SXBS 7014 (Buddah)	4	30	26	<b>UPENDO NI PAMOJAS</b> Ramsey Lewis Trio, Columbia KC 31096	4
7	9	<b>IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT</b> Luther Ingram, Koko KOS 2202 (Stax/Volt)	4	31	31	<b>LET'S STAY TOGETHER</b> Al Green, Hi SHL 32070 (London)	4
8	8	<b>JERMAINE</b> Jermaine Jackson, Motown M 752 L	4	32	32	<b>FLYING HIGH TOGETHER</b> Smokey Robinson & the Miracles, Tamla T 318 L (Motown)	4
9	39	<b>I'M STILL IN LOVE WITH YOU</b> Al Green, Hi XSHL 32074 (London)	2	33	28	<b>THERE IT IS</b> James Brown, Polydor PD 5028	4
10	7	<b>BEN</b> Michael Jackson, Motown M 755 L	4	34	35	<b>LOVEMEN</b> Temprees, We Produce XPX 1901 (Stax/Volt)	4
11	12	<b>I'LL PLAY THE BLUES FOR YOU</b> Alberf King, Stax STS 3009	4	35	36	<b>I CAN SEE CLEARLY NOW</b> Johnny Nash, Epic KE 31607 (CBS)	4
12	13	<b>CORNELIUS BROTHERS &amp; SISTER ROSE</b> United Artists UAS 5568	4	36	34	<b>CHICAGO V</b> Chicago, Columbia KC 31102	4
13	15	<b>BITTER SWEET</b> Main Ingredient, RCA LSP 4677	4	37	37	<b>MUSIC IS THE MESSAGE</b> Kool & the Gang, Delite DE 2011	4
14	14	<b>BROTHER, BROTHER, BROTHER</b> Isley Brothers, T-Neck TNS 3009 (Buddah)	4	38	38	<b>THE BEST OF OTIS REDDING</b> Atco SD 2-801	4
15	11	<b>LONDON SESSIONS</b> Chuck Berry, Chess CH 6002	4	39	—	<b>DONNY HATHAWAY LIVE</b> Atco SD 33-386	1
16	19	<b>GREATEST HITS ON EARTH</b> 5th Dimension, Bell 1106	4	40	42	<b>SPREAD THE WORD</b> Persuasions, Capitol ST 11101	4
17	16	<b>A LONELY MAN</b> Chi-Lites, Brunswick BL 75479	4	41	41	<b>LOVE, PEACE AND SOUL</b> Honey Cone, Hot Wax HA 713 (Buddah)	4
18	10	<b>ROBERTA FLACK &amp; DONNY HATHAWAY</b> Atlantic SD 7216	4	42	43	<b>HEADS</b> Osibisa, Decca DL 7-5368 (MCA)	3
19	17	<b>AMAZING GRACE</b> Aretha Franklin/James Cleveland, Atlantic SD 2-906	4	43	—	<b>ROUND II</b> Stylistics, Avco AC 11006	1
20	33	<b>GREATEST HITS</b> Chi-Lites, Brunswick BL 754184	3	44	44	<b>THING (About It)</b> Lyn Collins, People PE 5602 (Polydor)	4
21	23	<b>UNDERSTANDING</b> Bobby Womack, United Artists UAS 5577	4	45	48	<b>HOLLYWOOD</b> Crusaders, MoWest MW 1181 (Motown)	2
22	22	<b>GUESS WHO</b> B.B. King, ABC ABCX 759	4	46	46	<b>AL GREEN</b> Bell 6076	4
23	20	<b>MUSIC OF MY MIND</b> Stevie Wonder, Tamla T 314 L (Motown)	4	47	47	<b>SHAFT</b> Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	4
24	24	<b>BUMP CITY</b> Tower of Power, Warner Bros. BS 2616	4	48	50	<b>PEOPLE—HOLD ON</b> Eddie Kendricks, Tamla T 315 L (Motown)	2
				49	49	<b>BLACK MOSES</b> Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	4
				50	—	<b>A MILLION TO ONE</b> Manhattans, Deluxe 12004 (Starday-King)	1

# Soul Sauce

• Continued from page 31

signed **Eloise Laws**. Her debut single, "Tighten Him Up," is already showing signs of breaking into something big . . . **Al Green** has been signed to do an hour-long show for the National Educational Network's "Soul" TV series. . . . "You Made a Better World" by **We The People** on Lion (dist: MGM) getting good radio play in Baltimore, Detroit and Washington, D.C. It's getting pop play in some markets. . . . **Joe Simon** is looking hitbound with his "I Found My Dad" disc on Spring while **Al Green's** "You Oughta Be With Me" on Hi is an automatic. . . . Appearing at New York's Apollo Theatre in a big week of gospel: **Swanee Quintet**, **Gospelaire**, **Gospel Keynotes**, **Pilgrim Jubilees**, **Greehe Sisters**, **Soul Stirrers**, and the **Royal Travelers**. . . . The **Stylistics** "Round 2" album is out, loaded with excellent cuts as well as their latest smash, "I'm Stoned In Love With You." . . . The new **Main Ingredient** single, will be "Where Do Broken Hearted Lovers Go?" or "Whirl-Wind. . . . **Johnny Nash** booked for Whisky-A-Go-Go in Hollywood. . . . Check out the **Mavis Staple** sound on "Thanks, I Needed That" by the **Glass House** and the **Stapley** "I'll Take You There" arrangement on **Tyrone Davis**, "If You Had a Change in Mind." . . . Power to the **Chi-Lites** after their out-a-sight showing at Los Angeles Forum Oct. 22. . . . New **Joe Tex** single on Dial is "King Thaddeus."

## ASCAP Accolades Versatile Billy Davis

NASHVILLE — ASCAP has given a special citation to **Billy Davis**, black producer, singer, composer, lyricist and arranger, who has built the commercial recording business here to a new high.

Davis, vice president and music director of McCann-Erickson, has become one of the most popular and influential figures in the music industry here. Among his most easily recognizable accomplishments are his authoring and producing Coca-Cola commercials and all of the Miller Beer Music.

Here he has produced artists such as **David Houston**, **Lynn Anderson**, **Sonny James**, **Jerry Lee Lewis**, **Conway Twitty**, **Loretta Lynn**, **Dottie West**, **Bobby Golds-**

boro, **Billy Joe Royal**, **Nat Stuckey**, **Jack Greene** and **Jeannie Seely**. All of them have done commercials with him.

"Having worked in all key recording areas of the United States and Europe," Davis said, "I have felt more personal satisfaction in working with the musicians in Nashville. Not only are they excellent country musicians, but also are capable of recording pop, rock, and, believe it or not, rhythm and blues."

Davis began his career in his native Detroit as a 17 year old lead baritone in a group called **The Thrillers**, later called the **Five Jets**. Then he switched to writing

(Continued on page 51)

## Vox Jox

• Continued from page 31

has returned to the station to do weekends. . . . **Daniel P. Weinig** is the new general manager of **WPIX-FM**, New York, replacing **Richard Gary**. Weinig had been operating **WCVU-AM** in Portsmouth, Va. Weinig has worked in the New York market before and once was manager of **WPAT-AM-FM**. . . . **Eric Norberg**, assistant program director of **KMPC-AM** in Los Angeles, writes that it was "Suite: Man and Woman" by **Tony Cole** on 20th Century Records that he edited down for airplay. "I might add that 20th Century re-released the record with the **KMPC-AM** edit and it has proved helpful in getting new airplay for a very fine record, 4:45 was just too long to play; 3:45 is far more reasonable for broadcast purposes. I also last week edited "American

City Suite" by **Cashman & West** from 7:42 to 4:28 and "There Are Too Many Saviors on My Cross" by **Richard Harris** from 6:12 to 3:49 . . . in each case, I believe, not losing the favor or essence of either. Too bad that the record companies are releasing singles too long to play, thus forcing stations to edit them or ignore them."

**Woody Roberts** dropped me a postcard from a state park near Bedford, Pa., and says he's still hiking and camping, but should be back in Texas next month. Independent Record promoter **Bob Holladay**, once an air personality, now has a record label called **Big Toe Records** in Nashville. . . . Regarding **Woody Roberts**, I think he's about ready to get back into the radio business. . . . **Ed Woloson** is leaving **KGFF-AM** in Coffeyville, radio business. . . . **Ed Woloson** is

leaving **KGFF-AM**, in Coffeyville, Kan., to join **KIOA-AM** in Des Moines. Joining **KGFF-AM**, is **Merlin Page** from **KUPK-AM** in Garden City, Kan., but **KGFF-AM** program director **Bill Miller** still needs either a news director or a combination newsman and air personality. . . . **Gary Mercer**, **CKWS-AM-FM**, Kingston, Ont., Canada, says that his station is now programming "The Stoned Ranger & Toronto" series. "It's funnier than 'Chickenman,' bigger than 'Tooth Fairy' and larger than a breadbox."

The lineup at **WZUU-AM-FM**, Milwaukee, now reads: Music director **Jack Daniels** 5-9 a.m., **Leigh Morgan** 9-noon, program director **David Reynold** noon-3 p.m., **Todd Chase** 3-7 p.m., **Wayne Shayne** 7-midnight, and **John Ryan** from **WNHC-AM**, New Haven, in the all-night slot.



DOORWAY RECORDING artists the California Girls (l to r), **Ann Johnson**, **Carolyn Johns**, **Delores Brown** and **Al Cleveland** (center) President of Doorway look on as **KGFF** disc jockey **Ronald Bynum** plays their new single "Your Love Puzzles Me" on the Los Angeles radio station.



**THE NEW WAR ALBUM IS NOW AVAILABLE.**

**“THE WORLD IS A GHETTO”**

Produced by: Jerry Goldstein  
in association with Lonnie Jordan & Howard Scott  
for Far Out Productions

**United Artists Records & Tapes**

LP: UAS-5652 / 8 TRK: U-8462/ CASS: K-0462

War's last album, "All Day Music," is an RIAA certified gold album.



# Campus News

## What's Happening

By SAM SUTHERLAND

MIDWEST: Michigan—WMUK-FM, Western Michigan U., Kalamazoo, Beth Rosengard reporting: "Bandstand," (LP), Family, United Artists; "Why Dontcha," (LP), West, Bruce & Laing; "Moving On," (LP), John Mayall, Polydor. . . . WKMX, Schoolcraft College, Livonia, Rob Mulrooney reporting: "Tease Your Man/That's the Way Love Is," Koko Taylor, Chess; "S.O.S.," Melton, Levy & Dey Bros., Columbia; "Full House," (LP), J. Geils Band, Atlantic. . . . WAYN, Wayne State U., Detroit, Job Wunderlich reporting: "Truck Stop Mama," Commander Cody, Paramount; "Band of Angels," (LP), Alan Parker, Decca; "Carnival in Babylon," (LP), Amon Dull II, United Artists. . . . WEAK, Michigan State U., East Lansing, Mike Roche reporting: "Raining in L.A.," (LP cut, Rain Book), Renee Armand, A&M; "Megan's Music," (LP), Megan McDonough, Wooden Nickel; "Standing in the Road," Blackfoot Sue, A&M. . . . WORB, Oakland Community College, Farmington, Mike Sochacki reporting: "If You Don't Know Me by Now," Harold Melvoyn & The Blue Notes, Philadelphia Int'l; "Who Do You Love," Bob Seger, Palladium/Warner; "Class Clown," (LP), George Carlin, Little David; . . . Missouri—KCLC-FM, The Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "Rain Book," (LP), Renee Armand, A&M; "All the Young Dudes," (LP), Mott The Hoople, Columbia; "Rockfish Crossing," (LP), Mason Proffitt, Warner Bros. . . . KCCS, U. of Missouri, Columbia, Marv Wells reporting: "Fais Do," Redbone, Epic; "Supersonic Rocket Ship," The Kinks, RCA; "Papa Was a Rolling Stone," The Temptations, Gordy. . . . KRC, KRC-FM (CATV), Rockhurst College, Kansas City, Pete Modica reporting: "Back Roads," Steve Hoffman, Kapp; "Redwood Tree," Van Morrison, Warner Bros.; "Little Thing Like Love," (LP cut, Distant Light), The Hollies, Epic. . . . Minnesota—WMMR, U. of Minnesota, Minneapolis, Michael Wild reporting: "When My Baby's Beside Me," Big Star, Ardent; "Shame the Children," Prairie Madness, Columbia; "Reunion," (LP), John Henry Kurtz, (ABC). . . . KSJU, Saint John's U., Collegeville, Tom Peterson reporting: "Music Is Just a Bunch of Notes," (LP), Koerner, Olson & Co., Sweet Jane, Ltd.; "Give It Up," (LP), Bonnie Raitt, Warner Bros.; "Molester," Miles Davis, Columbia. . . . Illinois—WLUC, Loyola U. of Chicago, Jim Benz reporting: "Album III," (LP), Loudon Wainwright III, Columbia; "The Ship," (LP), The Ship, Elektra; "Pure and Easy," (LP cut, Who Came First), Peter Townshend, Track (Import). . . . WRSE-FM, Elmhurst College, Elmhurst, Chris Kurth reporting: "Venture Highway," America, Warner Bros.; "Close to the Edge," (LP), Yes, Atlantic; "Boy With the Moon," (LP cut, Catch Bull at Four), Cat Stevens, A&M. . . . Wisconsin—WSRM, U. of Wisconsin, Madison, Bruce Ravid reporting: "Sitting," (LP cut, Catch Bull at Four), Cat Stevens, A&M; "All Is Well," (LP cut, Chicago V), Chicago, Columbia; "I Lead a Life," (LP), Ben Sidran, Blue Thumb. . . . Iowa—KDIC-FM, Grinnell College, Grinnell, John Seeley reporting: "Ruins," (LP cut, Catch Bull at Four), Cat Stevens, A&M; "The Messiah Will Come Again," (LP cut, Roy Buchanan), Roy Buchanan, Polydor; "Bound to Love Me Some," (LP cut, Recycling the Blues), Taj Mahal, Columbia. . . . Idaho—KUOI, U. of Idaho, Moscow, William Bauer reporting: "Listen to the Clock on the Wall," (LP cut, Backstabbers), The O'Jays, Philadelphia Int'l; "Bandstand," (LP), Family, United Artists; "Akido," (LP), Akido, Mercury.

★ ★ ★

Belated kudos to Gunter Hauer and Atlantic Records, whose performance was tops in two surveys on college station record service. Both College Radio Report and Format, the regional newsletter for IBS in the Midwest, voted Atlantic the label with the best service.

★ ★ ★

### Progress in Michigan

After a string of college radio conference fraught with disappointment, the last year has seen several meetings where students emerged with something more than bloodshot eyes and free records.

During the weekend of Oct. 14-15, students meeting at Central Michigan University in Mt. Pleasant arrived loaded with much more than Michigan Domestic and plans for a larger record library. One record company rep remarked on that "mellowness," a lack of ego-tripping which, the observer noted, was resulting in some intelligent questions and practical solutions to the problems examined during the conference.

No, college radio did not solve all its problems. But, for Michigan broadcasters, that conference was easily one of the most constructive to date. The original concept of the proposed MICRON association underwent necessary changes, but, if the title became less clear, the concept itself became more concrete through practical measures proposed and now already in the works.

That union is still only in the planning stages. But, if the enthusiasm and sensitivity of college programmers and concerned professionals can be sustained, the end product might just be worth the effort: those stations will have created a viable, responsive framework for mutual communication and effective cooperation with each other and with the music industry. As Chip Lusko suggested Sunday, the professional music industry will "sit up and take note that Michigan radio is important."

Beyond that, such efforts can also demonstrate that college radio itself is "important," even vital to the exposure of music and ideas.

Most students who travelled to Mt. Pleasant will meet again during the upcoming conference at WLUC in Chicago. If those students planning to attend that meeting, but unable to visit Mt. Pleasant, can bring the same kind of energy that appeared during the WCHP-WCPN forum, Chicago should prove both exciting and constructive.

## Communication, Michigan 'Union' Plans Spark Radio Conference

By SAM SUTHERLAND

MT. PLEASANT, Mich. — Increased regional communication and a proposed union of Michigan stations were the key themes of the WCHP-WCBN College Radio Forum, held at the campus of Central Michigan University in Mt. Pleasant on Oct. 14-15. Personnel from Michigan college stations and professional music industry personnel convened there for two days of informal discussion to assess operational problems in college radio, both in general and with specific regard to radio in Michigan.

Representatives from 17 of the state's 28 college radio stations attended, with over 90 student delegates present.

Record companies represented at the conference included A&M Records, Atlantic, Capitol, Chess/Janus, Columbia, Motown, United Artists and Warner Bros. In keeping with the students' requests for a lower profile of promotional activity than has been visible at other recent conferences, product distribution, hospitality suites and other promotional measures were minimized.

Organized by Stu Goldberg of WCBN, WCBN-FM, U. of Michigan in Ann Arbor, and Chip Lusko of WCHP at Central Michigan U., the conference was designed primarily to promote greater cooperation between Michigan area college stations. The conference's goals were to evaluate a possible association of those stations to increase both station professionalism at each campus and over-all credibility of that market for industry professionals.

Following Saturday morning's registration, delegates met for round-table discussions in five concurrent sessions. While tentative "topics" were set for each session, delegates were encouraged to examine all aspects of station operation. Hence, seminars on Sales Management and Promotion, News and Public Affairs, Music and Distribution, Engineering, Format and Programming drew a wider variety of personnel, with each session covering a broader range of interrelated topics.

### Orphan Performs

Saturday evening, a banquet was held at the campus' University Center, where London Records' group Orphan performed for the delegates. Following the banquet, students met at nearby Deerfield Vil-

lage, where many conferees were lodged, to talk with one another and with professionals.

Sunday's meetings focused directly on the Michigan area and earlier proposals from the sponsor stations for the creation of a statewide association of college stations. While that project was still in its infancy, stations attending gave support for further explorations of such a union of stations.

A general meeting Sunday morning, chaired by Goldberg and Lusko, set forth the basic goals for the proposed union. Increased intrastate communication, via a regular newsletter, tape exchanges, and regular meetings and visits to member stations by personnel from other stations, was approached as a key factor in formulating the structure of the association.

### Playlist Talk

During subsequent afternoon discussions on various aspects of the proposal, delegates discussed the viability of a collective playlist for member stations; methods of fund raising for the association, including concert promotions and advertising trade-outs in the proposed newsletter; the need for supportive research on the stations involved, the college market in general, and

legal and financial aspects of the proposed union.

A final general meeting, summarizing the findings of the seminars, laid the groundwork for the further development of the association. Stations attending agreed to assemble a Michigan college radio profile which would provide detailed information on each station, along with a profile of the collective resources of the combined stations. While Lusko and Goldberg agreed to continue as acting chairman for the infant association, personnel from other stations volunteered their services for the creation of various research and communication projects.

At the conference's end, most students and professionals were enthusiastic about both the further development of the Michigan association and the conference. Professionals cited the cooperative attitude of students and the absence of "freebie" scavengers as evidence of the growing professionalism of college programmers. Students, on the other hand, were encouraged by the general helpfulness of professionals in participating in the association's formation, and the low-keyed tone of promotional efforts were also welcomed.

## Film Flashes

New Line Cinema, 121 University Place in New York, has some interesting new additions, among them "Reefer Madness," the 1936 anti-dope film that has been drawing crowds of folk that probably disagree with its position but enjoy its aesthetic.

That film is part of a package now available, but the real news in the package is a second film, "Martian Space Party." Annette Funicello and Tommy Sands are not involved in the project at any level, but the Firesign Theatre are, and the film presumably captures a good deal of that Columbia Records' outfit's particular perspective (functional lunacy?).

The party includes footage from the Surrealist Light People's Party Convention, where George Papoon emerges as the only logical choice. Just what that means will become apparent presently, when Firesign release their next album (very soon indeed).

For booking information, contact Robert Harpster at New Line.

★ ★ ★

National Film Service in Raleigh, N.C. have released a new catalog of offerings from Walt Disney and friends. Davy Crockett, Mickey, Donald, Fred MacMurray et al appear between the covers.

★ ★ ★

Ivy Film 16 in New York is assembling a package of features with Cary Grant. Sidney Tager, Ivy president, has set those films to spearhead Ivy's releases, with titles including "The Grass Is Greener," "Indiscreet," "That Touch of Mink," "Father Goose," and "Operation Petticoat."

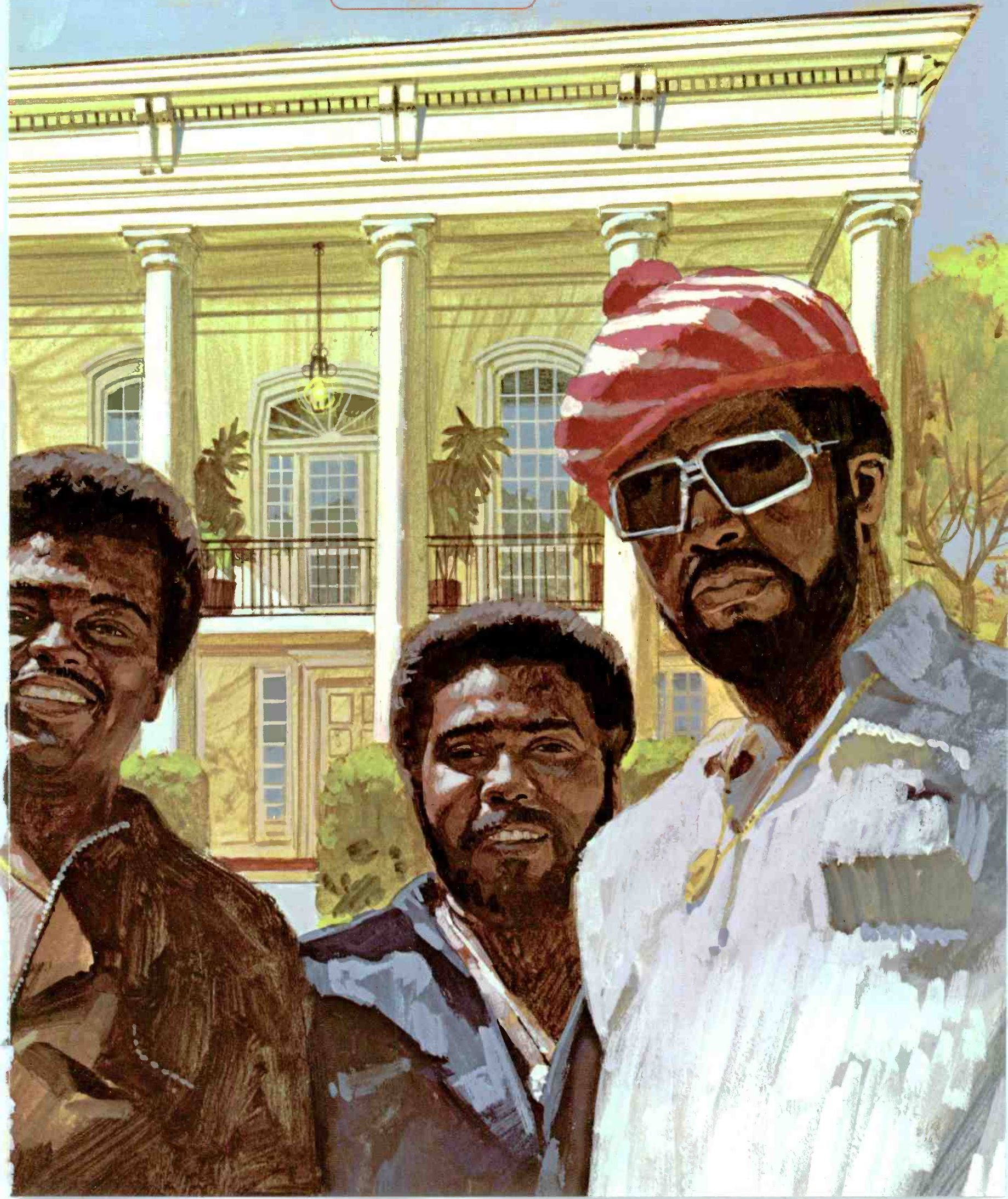
Devotees of Grant's middle and late periods should take notice.

## Campus Dates

Among acts appearing on extensive college tours are Chicago, Columbia Records' recording group, who appear at St. John's University in Jamaica, N.Y., on Monday (30), followed by performances at Rensselaer Polytechnic Institute in Troy, N.Y., on Tuesday (31) and Wednesday (Nov. 1). The band then appears at Boston College on Thursday (2); Bangor Auditorium, Bangor, Me., on Friday (3); the U. of Vermont in Burlington on Saturday (4); the U. of Rhode Island in Kingston on Sunday (5); and the U. of New Hampshire, in Durham, on Monday (6) and Tuesday (7). . . . Tuesday (Oct. 31) finds West, Bruce & Liang, who have recently released their first Columbia/Windfall album, winding up their tour at Municipal Auditorium, U. of South Alabama in Mobile. . . . Now with Epic Records, the Winter Consort, with Paul Winter, will be appearing at Elliot Hall of Music, Purdue U., West Lafayette, Ind., on Thursday (Nov. 9). . . . Capitol Records' James Cotton will bring his band to Queens U., in Kingston, Ontario on Thursday (2). . . . Signposts Records' Danny O'Keefe will appear at the U. of Rochester, N.Y. on Saturday (Nov. 4). . . . While Delbert & Glen, Clean Records' artists, will bring their band onstage at William & Mary College in Williamsburg, Va. on Friday (3).

# FOUR TAPS

## KEEPER OF THE CASTLE







# Talent

## Squires Concert Is Good Investment

NEW YORK—U.K. and European artists "solidly entrenched in their own markets and who have proven their ability to draw audiences" should emulate U.K. singer Dorothy Squires, who booked the 2,785-seat Carnegie Hall for one concert only, said her manager Richard Armitage.

Armitage considers the cost of the Carnegie concert—plus another at the Music Center, Los Angeles—"cheap at the price" in terms of publicity and public reaction.

He commented: "There are major artists in Europe—such as Cliff Richard in the U.K. and Sylvie Vartan in France—who mean very little in the huge U.S. market. It should be possible for these proven artists to do the same thing as Dorothy—book major venues themselves and open up a new market with their own money."

"It's no good waiting around to get a hit record and then ride in on that and you can't just sneak into a major market like New York. In terms of advance public-

ity, advertising on radio and in the press and the event itself, Dorothy Squires has established herself as an entity in New York show business.

"We treat the money spent on the project as research and development expenses."

Armitage admitted that there was no way that the two concerts by Miss Squires could make money for her "even if the two halls were 100 percent full." He said: "Before the start we knew we'd be down financially. But as I said, it isn't a gamble it's an investment."

Miss Squires booked the London Palladium herself some time ago feeling that she was currently being cold shouldered by U.K. television and radio. The Palladium was filled and Miss Squires' U.K. career was given additional mileage.

Estimates for her New York Carnegie debut expenses are \$50,000 and Armitage notes that she has got additional publicity with coverage of the date in the U.K. newspapers.

## Capitol Studio For Weekly Talent Show

LOS ANGELES—Capitol Records is making available one of its studios here for "The Alternative Chorus/Songwriters Showcase," a weekly presentation designed to help singers and writers obtain recording and publishing contacts.

The Showcase opened Oct. 5 and is set for every Thursday at 9:00 p.m. in Studio "B" at the Capitol Towers. The project began a year ago, with programs at the Ash Grove every other night and later moved to Lincoln Center West. Each program features three performers, one with a 45-minute act and two with four songs each.

Len Chandler, a writer, singer and actor who has appeared in movies including "FTA," and John Braheny, a singer with several records to his credit, originated the program. Ken Sasano, Capitol special projects manager, and Mauri Lathower, vice president, A&R, were responsible for moving the project to Capitol.

Tapes go to Chandler and Braheny who have authority as to who appears on the Showcase. The lead artist each week is generally someone who has performed previously.

Sasano said the opening night was "successful, with about 210 people attending and a number of labels and publishers sending representatives." Artists who have appeared include Steve Schwartz, Big Time and Nick Manzi.

## Music Hall Increases Rock Concert Bookings

By PHIL GELORMINE

NEW YORK—Radio City Music Hall, New York's mecca of family fare, is showing increasing interest in rock concert booking.

Last May, the Music Hall presented its first rock show, headlining Billy Preston. So successful was the venture, the management began to explore the possibilities of producing future shows at the 6,200 seat theater.

## Smoak to Teach Banjo

NEW YORK—Jim Smoak, member of the Cumberlands (Starday King), will conduct a series of 13 five-string banjo lessons for cable television and will have a banjo method book distributed nationally by the music publishers of Chappell and Co.

The show, written by Smoak and Steve Brines, will be distributed by Videomation, Inc. of New York and will feature both basic and advance skills in banjo playing.

## Steve Miller Band Tour

NEW YORK—The Steve Miller Band is winding up a cross-country tour of the U.S. The tour began in Arlington, Tex., Sept. 30 and will conclude at the Hollywood Palladium Nov. 17. Remaining dates scheduled are Kansas City, Mo. (Oct. 31) and Boston, Mass. (Nov. 3).

This led to two midnight jazz festivals on July 3 and 9 of this year, both sell outs and part of the Newport Jazz Festival. A successful Sunday morning gospel concert followed on July 9.

This Friday (3) and Saturday (4) the Music Hall will feature James Taylor in his first New York appearance in more than a year. The midnight concerts are being presented by Ron Delsener, Nat Weiss and Peter Asher.

Taylor is bringing in his own sound equipment due to past complaints regarding the house acoustics. On Monday (6) rock group West, Bruce and Laing will give a concert, also at midnight.

The 12:00 a.m. starting time affords the Music Hall continuous running of its current feature film stage show throughout the evening. And, apparently, audience attendance has not been hampered because of the weekend dates.

Following the Music Hall's annual Christmas extravaganza, plans include the continuation of the late-night concerts, which will not be limited to rock, but cover a broad spectrum of musical tastes. The Music Hall is one theatre able to cater to a vast audience, while at the same time, presenting a reasonable facsimile of intimacy, said a Music Hall spokesman.

## Talent In Action

### MOODY BLUES

Madison Square Garden, N.Y.

Reports have it that the Moody Blues' afternoon concert at Madison Square Garden was as engrossing and dynamic a show as we're used to seeing from this established, professional group. By the evening, however, it seemed that the Moodies had sojourned one too many sojourns. It was a bored, tired and uncharacteristically sloppy group that churned out their act for the cheering throngs.

Sure, it's a grueling tour schedule and stadiums are hard places to play and it's rather a drag to play the same material for five years; but didn't the Moodies create all those conditions for themselves? Yes, any group can have a bad night, but nobody seemed to put much energy into trying to make it work.

Mike Pinder's mellotron thrummed pleasingly all along; he had some stirring chords to brighten up the draggy moments. Justin Hayward still came off as a searing, incisive lead guitarist. Ray Thomas plays nice flute even when he's not trying. Vocals, however, were execrable. Even Hayward's usually-heartrending singing was nearly as off key as John Lodge's and almost as dully mechanical as Thomas'. And when four guys go into a four-part harmony and nobody is particularly careful to keep on pitch or listen to anybody else, the resulting chord steps right off the threshold of a nightmare.

"Nights In White Satin" notwithstanding (that finale is worth the whole show) the Moodies seem to be overdue for a change. Any change. Please. The show opened with a short set from Janus Records' Dianne Davidson, one of the biggest-voiced ladies in the business.

NANCY ERLICH

### LIZA MINNELLI

Riviera Hotel, Las Vegas

Miss Minnelli offers an intense, dynamic show encompassing her enormous talents into one of the best shows to ever play the Strip. Riding the crest of "Cabaret" success, the vivacious lady wisely has a bare stage allowing her own talents to create the mood.

Her selections are perfect; entering with "Yes" going into the haunting "God Bless the Child" while the orchestra wails. She tastefully combines the old "Play a Simple Melody" and "Harvest Moon" with the pop "Natural Man" and the dynamic "Maybe This Time," which was written for her.

In an unusual move, Liza, who usually is backed with male dancers, has two female beauties, Pam Barlow and Sharon Wylie, who sing and dance "Moonlight Bay" and "Side by Side" during a costume change. They work well with Liza during "Six Lessons From Madame LaZonga," and they are spirited and sexy with Miss Minnelli during "Natural Man." Liza gives her all with "Cabaret." She is one of the few female singers (Streisand being another) who can handle this town. It is one of the few shows that actually deserves a standing ovation.

Special musical material by Fred Ebb and John Kanter. Musical arrangements were by Marvin Hamlisch. Great costumes by Bob Mackie. Jack French conducted the Dick Palombi Orchestra.

LAURA DENI

### HARRY CHAPIN AZTEC TWO-STEP

Bitter End, New York

Harry Chapin continues to settle easily into his stage persona as musical novelist. Unlike many contemporary writers, Chapin is rarely ambiguous, seldom low-keyed, hardly coy: his songs are narratives that seek to establish credibility through psychological detail, supported by Chapin's expressive, dramatic phrasing and the rich, striking textures of his now-familiar band.

Such an approach remains both exciting and challenging. Chapin takes risks in attempting to compress the subtleties of relationships and critical experiences into songs, and those risks make demands of the listener. Still, if Chapin seems, at times, to approach melodrama, the overall impact of his performance is indeed impressive. As for his new material, culled from his recent Elektra album, "Sniper And Other Love Songs," Chapin's writing is, as before, most convincing when he sustains a narrator's perspective, rather than injecting the commentary of a main character. The latter course, while often stunning, can also create problems, as in "Burning Herself," where the singer's impassioned analysis of a masochistic lover is rather too predictable.

Opening the evening was Aztec Two-Step, that being two gifted singers and guitarists. Yes, they compose their own compositions, but, if there are occasional weak

(Continued on page 40)

## From The Music Capitals of the World

DOMESTIC

### NEW YORK

A&M artists are well represented in November's metropolitan bookings. **Shawn Phillips** and **Eggs Over Easy** will be at the Bitter End Wednesday (1) through Tuesday (6); **Charles Lloyd** performs at the Village Vanguard (6-12); **Cat Stevens** has three concerts planned for Philharmonic Hall (7, 8 & 10); **Mimi Farina** is booked for Max's Kansas City (15-19); **Paul Williams** plays Carnegie Hall (17-18); and **Sandy Baron** will be at the Downstairs at the Upstairs Nov. 18 through Dec 3. **James Taylor** will play two midnight concerts at Radio City Music Hall Friday (3) and Saturday (4).

**Flash Cadillac & the Continental Kids** open an engagement at Max's Kansas City Wednesday (1). **Larry Harlow** is the producer for his brother Andy's first LP on Vaya Records. **George Carlin** and **Kenny Rankin**, both under the Little David label, co-hosted the **Dick Cavett** show Wednesday (25). **Eddie Condon**, **Jimmy McPartland**, **Eddie Barefield**, **Buck Clayton**, **Vic Dickenson**, **Doc Cheatham**, **Maxine Sullivan**, **Jimmy Ryan**, **Balaban & Cats**, **Sol Yaged**, the **J.P.J. Quartet** and **Red Richards & the Saints and Sinners** got together Sunday (29) at Your Father's Mustache in Greenwich Village. The benefits from the performance will go to the late **Jimmy Rushing** fund. **AVP Limited** and **Stokely Carmichael** are organizing a benefit concert for the **Dr. Kwame Nkrumah** scholarship fund, to be held at Philharmonic Hall Feb. 14. The black **Wizard of Oz** will be presented at Town Hall Wednesday (1) and Thursday (2). **Linda Ronstadt** and **Happy Artie Traum** will share the bill at Town Hall Friday (3). **Sara** and **Hayim Fershko**

performed at Town Hall Sunday (29). **The Main Point** in Philadelphia, Pa. will present **Bonnie Raitt** Thursday (2) through Sunday (5). **Dion** (9-12), **Arlo Guthrie** (12), **Mark Almond** (14-15) and **Ry Cooder** (16-19). **Gary William Friedman** and **Ira Gasman** have written "Come Home America," which was performed by cast members of "Grease" at a McGovern fund raising affair at the Palace Theater Sunday (29). **The New York Jazz Museum** is seeking material to add to its collection of jazz memorabilia. **Hot Tuna**, recently in town, played the Academy of Music Friday (27) and Saturday (28).

JIM MELANSON

### LOS ANGELES

Chicago's **Robert Lamm** chopped up a piano at Northern Michigan University. He carries an axe on tour to execute any pianos not coming up to professional standards. **Rob Reiner's** rock "Peter and the Wolf" in release by UA. Reiner is Archie Bunker's "meathead."

**Groucho Marx** recovered from his illness and rescheduled to appear at Music Center Dec. 11. **All Flash Gordon** and **Buck Rogers** serials now offered to campuses in 16mm by Budget Films, top supplier of horror and sci-fi films. **KMET-FM** broadcast the **David Bowie** concert from Santa Monica Civic live.

**Johnny Hartman** at the New Nine Thousand Restaurant. **Chuck Braverman** filming an A&M promo on **Rita Coolidge**. **KLZ-FM** of Denver now distributing UA's free Phonograph Record album along with nine other rock stations nationwide.

(Continued on page 40)

## Signings

Singer-composer **Paul Williams** has signed with Creative Management for personal representation.

**The Incredible String Band** has signed with Reprise Records and are in the midst of a national tour, promoting their debut LP for the label, "Earthspan." **Dan Penn** has signed an exclusive artist and a long-term, worldwide production agreement with Bell Records.

**Bobby Doyle**, singer-songwriter, has signed with Bell Records. His first LP will be released shortly. **The Sweet Inspirations** have signed a management agreement with Virgo Productions in Toronto. The firm will provide management as well as promotional direction for the Stax/Volt trio. Their first LP under the label is due in early 1973. **Kathi MacDonald** has signed with Spindizzy Records. She brings her own back-up group to the label.

**Erroll Garner** signed to London Records. His "Gemini" LP will feature harpsichord selections. **Humble Pie** and **Peter Frampton** have signed world publishing agreements with A&M's Almo Music.

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# Tokyo Fest to Be Bigger & Better

By HIDEO EGUCHI

TOKYO — The second Tokyo Music Festival, as announced here Oct. 12, will be on a far bigger scale than the first. Record companies and talent agencies as well as music publishers, songwriters and composers are being invited to participate in its International Contest. And its World Popular Song Grand Prize has been increased to \$10,000.

The festival is scheduled to be held April 21-29, 1973, under the sponsorship of the Tokyo Popular Music Promotion Association. It will feature a National Contest and an International Contest. Applications for entries in both contests were opened Oct. 16. The closing date for songs submitted for entry in the International Contest is Jan. 31, 1973.

An initial selection of tape recordings of original popular songs submitted for the International Contest is scheduled to be made Feb. 5. In the first selection, 40 songs will be nominated by 10 judges. The final selection of 20 songs will be announced in Tokyo March 10, according to the sponsor, and the winner of the World Popular Grand Prize is to be announced April 29 during the Second Tokyo Music Festival International Contest at the Imperial Theatre.

Not only has the World Popular Song Grand Prize been increased to 30 million yen (\$10,000) but the Gold Prize of one million yen, two Silver Prizes of 600,000 yen each and three Bronze Prizes of 300,000 yen have also been established, according to the sponsor.

The owner of the music copyright for each original popular song entered in the contest can be decided freely by the participant, as in the First Tokyo Music Festival that was held in April of this

year. The annual festival is backed by the Tokyo Broadcasting System, Inc. and supported by several Japanese music associations.

According to the sponsor, the Second Tokyo Music Festival will also be supported by the Japan Phonograph Record Association.

## From The Music Capitals of the World

DOMESTIC

• Continued from page 39

**NIPPON NEWS:** Mickey Newbury's "Love Look" in the finals of the April Japanese Song Festival. . . . The Redbirds, grand prix winners of Japan's Yamaha Song Festival, in Hollywood recording an English single for MGM. . . . **Happy End**, Japanese rock group on King Records, cutting an album at Sunset Sound.

New to participate in Venezuela's Onda Nueva Song Festival: From L.A., **Henry Fonda, Dean Martin, Tom Scott Quartet.** . . . **Goodthunder** on first national tour opening for **Quicksilver.** . . . **Sod and Viva** played the Artists & Models Ball.

**James Brown** denied that money from his concerts is being donated to the Nixon campaign. . . . **Jose Feliciano** appearing at Anaheim Convention Center fund-raiser for the President. . . . **Guess Who** donates a pair of Canadian beavers to the zoo of each city on their Australia-New Zealand tour.

**Burl Ives** hosts a public service radio series for elderly citizens, "Quiet Corner." . . . **KMET-FM** jock **Mary Turner** named music director of the station. . . . **Berry Gordy**, who really needs the money, composer of "You Can Cry on My Shoulder," flipside of chart-topping **Michael Jackson's** "Ben."

**James Taylor** went on to the SRO N.Y. Radio City Music Hall after a last-minute strike was settled. . . . Final **Leon Russell** tour total grosses almost \$3 million. . . . **Alice Cooper and Isaac Hayes** on kickoff ABC-TV series alternating with **Dick Cavett.**

**Bread** gets a three-hour special by **KMPC-AM's Wink Martindale.** . . . **Bernard Herrman** scored "Sisters," premiering at the L.A. Film Expo. . . . **Santana and John McLaughlin** to record an album together.

Record Plant opens a third out-

## Judy Collins Tour Rolling

NEW YORK — Elektra's Judy Collins is beginning her first major U.S. tour in almost two years. The tour, already under way, will conclude with the singer's traditional Christmas concerts at Carnegie Hall, Dec. 22 and 23. The balance of her itinerary includes Columbia, Mo. (28), Philadelphia (Nov. 16), Boston (17), Washington (18), Chicago (Dec. 8), Buffalo (9), Detroit (10), New Orleans (15), Memphis (16) and Oklahoma City (17).

• Continued from page 39

spots, their best material is very good indeed. Airplay has been strangely sparse for the duo, but tunes like their tribute to Kerouac's Moriarty demonstrate a sense of style and a musical intelligence that will hopefully find greater exposure. **SAM SUTHERLAND**

## CAT STEVENS RAMBLIN' JACK ELLIOT

Shrine Auditorium, Los Angeles

The majestic, slightly over-ornate decor of the Shrine Auditorium proved a perfect setting for the pleasurable evening's music with Cat Stevens. The man and his music have evolved during the past seven years into a force of near mythic proportions, yet the communication he seemed to have with each member of the audience was warmly personal. A master supplier of emotions, he is willing and able to share very real feelings and memories.

Although largely devoted to older favorites, there was the welcome inclusion of a goodly portion from the just released "Catch Bull At Four." Many of the new tunes Cat played had a quality typical of his best work, simple yet instantly memorable and almost uplifting. Two selections vividly stood out, "O Caritas" which cascaded in swirling, frenzied patterns and "Can't Keep It In" a completely optimistic, splendidly melodic song.

His four piece band was remarkably fluent in every aspect of their instrumentation and Del Newman's string section played felicitously.

Ramblin' Jack Elliot, a tiny, well-worn gnome of a man, began the evening with a much appreciated mini-set, choosing to play the contemporary material of Dylan and Kristofferson rather than the old trail songs that usually characterize his appearances.

**SHELLY HEBER**

## HARRY BELAFONTE

Caesars Palace, Las Vegas

The individualistic Harry Belafonte gave a superb show. His songs were all rhythmic, with "Mr. Bojangles," "Wedding Song," and the rousing "Jump Down Turn Around," highlighting the first set.

Letta Mbulu encompasses various African dialects and features the Nigerian chant "Oluwa." She is powerful and her commanding voice is conducive to the South African sounds.

The final segment is a high-keyed, never-pausing 20 minutes of "Don't Stop De Carnival," which features the Sivuca. Scattering sounds with Belafonte is his forte. It's rhythm all the way, with the audience cheering when given the Belafonte cue.

Flauri Prince was on various African instruments. The Howard Roberts Chorale supplies background with Miss Prince joining Mbulu and Belafonte in a wild dance while she shakes a beaded gourd. The Nat Brandwynne Orchestra was conducted by John Cartwright. **LAURA DENI**

## DAVID CLAYTON-THOMAS

Alice Tully Hall, New York

Lincoln Center's Alice Tully Hall was only loosely filled for the New York debut of David Clayton-Thomas and his latest musical aggregation, The New Sanctuary Band. However, the star was not at all phased by the turnout. At the conclusion of their first number, the former voice of Blood, Sweat & Tears strode center stage and slowly gazed out over the smattering of empty seats throughout the theater. "Well, we've got an intimate audience here tonight," the singer chortled. "But that's all right. B S & T had one last week. We're both starting from scratch."

let in Sausalito, joining the NYC and L.A. operations. . . . **Electric Symphony Orchestra** with 30 amplified classicists debuts at U of California. . . . **Firesign Theater's** "Martian Space Party" film goes into national release.

**Shirley Bassey** a 10-year attendance record at the Waldorf Astoria. . . . **Grand Funk** sold out its first concerts in Seattle and Portland. **NAT FREEDLAND**

## SAN FRANCISCO

Capitol's **The Joy of Cooking**, with new keyboard man **Stephen Roseman** and new bassist **Happy Smith**, have been playing local Bay Area dates before leaving on a national tour later in the year.

Due to the current popularity of Latin influences in rock music Fantasy has rescheduled the **Oal Tjader** "Latin Kick" album nationally. . . . Also on Fantasy, award-winning poet **Leonard Nathan** debuts with an album titled "Confessions of a Matchmaker" and poet **Ezra Pound** is represented with his 1920 composition of a rare opera titled "Le Testament."

Just Sunshine Records negotiating with **The Ducks** for an album to be recorded later this year in either Los Angeles or San Francisco. . . . Elektra Records released **Sweet Salvation's** new album regionally, before putting it into national distribution, to back up the group's recent Bay Area appearances. . . . **Savoy Brown, Uriah Heep and Miller Anderson** to play the Berkeley Community Theatre for promoter **Bill Graham** (24).

**Randy Newman** the **Graham** attraction at Berkeley on Nov. 4. . . . **Ten Years After** makes their only Bay Area dates Dec. 1 & 2 at Winterland. . . . **Bill Withers and Lily Tomlin** set for the Circle Star Theatre, San Carlos, Dec. 29 through 31. . . . **Grunt's Hot Tuna** back from a national tour for a Winterland date on Nov. 3 & 4 with the **Rowan Brothers and the New Riders.** . . . **Ike & Tina Turner Revue and Cold Blood** at U of C's Greek Theatre for one show on (28).

**KMPX's John Jensen** handled the MC chores for the **Glen Miller Orchestra** dance held at the Airport Plaza Hotel, Bayshore at Millbrae, on the (15). . . . **Pearl Bailey** the Circle Star Theater attraction Nov. 16-19 followed by **Ray Charles and B.B. King** Nov. 28-Dec. 3. . . . Renowned Flamenco Guitarist **Montoya** to play Flint Center, Cupertino, (27) and the city's Masonic Auditorium (28) for promoter **John Kornfeld.** . . . **Stephen Stills and Manassas** at Maples Pavilion for one night on Nov. 8. **PAUL JAULUS**

## 'Virgin' Set for Village East

NEW YORK—"Virgin," the new rock opera written by Father John O'Reilly, will open Nov. 17 at the Village East, formerly the Fillmore East.

# Talent In Action

With the evening so defused the show began to pick up pace.

Basically, the program incorporated selections from the Columbia artist's new solo album, "Tequila Sunrise," with those Blood, Sweat & Tears biggies, "You've Made Me So Very Happy," "Lucretia MacEvil" and "Spinning Wheel." Clayton-Thomas, in fact, is moving away from the classical/jazz/rock influences of his former group and heading toward a gospel-flavored sound, ideally suited to his strident blue-eyed-soul singing style. The New Sanctuary Band provided a backing straight from the heart of Memphis and was given plenty of time to shine within the framework of the new songs.

The portly Clayton-Thomas, clad in T-shirt and black leather pants, swiveled about the stage for nearly 90 minutes, occasionally strapping on his electric Fender, displaying an adept hand on guitar. Highlight of the evening was "Nobody Calls Me Prophet," the song which won the group first prize at the recent Rio de Janeiro song festival. **PHIL GELORMINE**

## BONNIE RAITT PAUL SIEBEL

Max's Kansas City, New York

Bonnie Raitt continues to build her style on the authentic blues she obviously loves, but, more important, her recent work has fused those ideas with a timeless emotional credibility, the same element central to the blues yet all too often missing in modern blues stylings. Having restored that crucial dimension, Bonnie has broadened her style further to incorporate the tenderness and introspection of traditional pop ballad styles.

The resulting mix is coherent and persuasive, alternately sweet, sexy, funny and sad. She moves from Sippie Wallace to Randy Newman, fully realizing the humor and depth of both. And, on those lonelier voyages, notably her own "Nothing Seems to Matter" and "Love Has No Pride" (written by Eric Kaz and Libby Titus), she reveals a classic romantic vulnerability that is totally disarming. By the end of the set, she had won several hundred shoulders to cry on.

Her support was exemplary, featuring veterans of the sessions for her second Warner Bros. album, "Give It Up." Freebo's fretless bass was properly supple and funky, while John Payne's reeds, Peter Eckland's cornet and Bill Dacey's harp wailed sweetly at just the right moments.

Opening the set was Paul Siebel, a songwriter whose critical stature has always far outweighed his public exposure. Siebel has been absent from performing for some time, and his set was consequently rough. His strength as an earthy and original writer has not been diminished, however, and the response to his classics was warm indeed as he offered such powerful tunes as "Louise" and "Jack-Knife Gypsy."

**SAM SUTHERLAND**

## BULLDOG

Whisky a Go Go, Los Angeles

If you have a soft spot in your heart for genuine unadulterated punk rock, you'll eagerly welcome Bulldog, the new Decca group fronted by Rascals alumni Dino Danelli on drums and rhythm guitarist Gene Cornish. Seemingly direct from the funkier street corner in Brooklyn, Bulldog rips through its repertoire of Chuck Berry classics in ultimate high school sock hop virtuosity. The lead singer and bassist, introduced only as Bill, is a meaty-shouldered hood who makes faces like a turtle as his neck veins swell through the group's originals such as "No," which we are sure to be finding on charts and radio within short order. **NAT FREEDLAND**

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# Jukebox programming

## Programmers Rip Too-Long Singles

By EARL PAIGE

CHICAGO—The length of a single continues to be a critical point among jukebox programmers with several complaining about "American City Suite" (7:35) and "Papa Was a Rollin' Stone" (6:58), according to a spot check. A study of the recent top chart singles shows the average length of singles continues to expand.

Comparison with the top ten on the "Hot 100" chart a year ago shows a 5-second increase and a list of bullet singles compiled by Billboard research assistant Jill Hartwig shows a 17-second jump in average length.

Peoria, Ill. programmer Bill Bush phoned here immediately upon learning how long the Cashman & West single was, saying he will not use it. Local programmer John Strong, however, said he never hesitated in buying and programming the Temptations' big hit.

Motown Records distributor representative Sy Gold said the time has not hurt one-stop sales of the Temptations' hit here and noted that on the album the cut "Papa Was a Rollin' Stone" runs 11:45.

Still, programmers balk at overly long 45's and Rolling Meadows, Ill. operator Wayne Hesch told the recent Jukebox Convention audience long singles can cost operators as much as \$728 per jukebox per year.

TOP TEN 1972	
My Ding-A-Ling, Chuck Berry	4:18
Use Me, Bill Withers	3:46
Burning Love, Elvis Presley	2:48
Everybody Plays the Fool, Main Ingredient	3:22

## MOA Jukebox Business Schools to Continue

By EDWARD MORRIS

NORFOLK, Va.—Music Operators of America (MOA) is going ahead with its second year of business seminars at Notre Dame University, said Harlan Wingrave, new MOA president at the meeting here of the Music Operators of Virginia. Wingrave also announced further details of MOA's 25th anniversary celebration.

Strengthening jukebox organizations internally and giving them a better image externally were the twin themes developed at MOV's 14th annual meeting.

Wingrave commended the group here for its self-improvement and support of MOA. He said the goal of MOA acting through state groups allows members to see MOA's benefits to all operators in the country. Wingrave listed the continuing fight against unfavorable copyright legislation as MOA's chief contribution to its members.

"Our members have enjoyed several million dollars that we would not have had if MOA had not been on the job year after year," Wingrave said. But he noted that there were also other benefits which are both of immediate help to members and which have a long range recruiting value.

Among the advantages are the Notre Dame seminars and hospital and death payments. In group insurance, MOA members were paid \$36,000 and in death benefits benefits \$14,000 in the past year.

MOA has a new major medical plan, he announced.

Outlines for the anniversary program include items that are tailor made for image-making for the national and state organizations. These include special MOA em-

blems, commemorative medals, distribution of stickers, promotion kits for state groups, publication of a book outlining MOA's history and commemorative gavels to be presented to state groups.

Fred Granger, MOA executive vice president, spoke on building the industry's image as well. He said the public reputation of the industry was of paramount importance. Even adverse conditions, he maintained, can be turned to advantages if they are anticipated and handled right.

As an example, he mentioned the copyright hearings. He said the hearings in Washington had the side effect of causing operators to make their case and their business known to legislators and others who would have had only a hazy impression of the industry otherwise.

Granger insisted that state groups should do everything possible to keep strong, active and well-organized even when there are no significant problems. He said it is important for operators to get involved politically, to handle problems before they get to the "flash point." He concluded by saying that the state associations are the foundation of which MOA is built and that they strengthen one another.

Virginia's Lt. Gov. Henry E. Howell, known as a consumer rights advocate, said music operators are like consumers insofar as they are both victims of bigness and government impersonality. He said government must understand the difference between problems of the small businessman and those of giant corporations. Too often,

he added, the rules which seek to control big business are strangling and seriously inhibiting to small ones.

All MOV officers were re-elected.

Nights in White Satin, Moody Blues	4:20
Roll, Michael Jackson	2:42
Baby Don't Get Hooked on Me, Mac Davis	3:02
Garden Party, Rick Nelson & the Stone Canyon Band	3:43
Porcupine, Hot Butter	2:30
Go All the Way, Raspberries	3:10
AVERAGE:	3:22

TOP TEN 1971	
Maggie May, Rod Stewart	5:03
Go Away Little Girl, Donny Osmond	2:23
Superstar, Carpenters	3:45
The Night They Drove Old Dixie Down, Joan Baez	3:16
Do You Know What I Mean, Lee Michaels	2:58
Uncle Albert, Paul & Linda McCartney	4:41
Ain't No Sunshine, Bill Withers	3:56
If You Really Love Me, Stevie Wonder	3:13
Sweet City Woman, Stampede	3:10
AVERAGE:	3:17

TOP TEN 1966	
Cherish, Association	3:07
You Can't Hurry Love, Supremes	2:28
Beauty Is Only Skin Deep, Temptations	2:11
Black Is Black, Los Bravos	2:24
Bus Stop, Hollies	2:51
99 Tears, Question Mark & the Mysterians	2:50
Heathen Cut, The Turtles	2:58
Yellow Submarine, Beatles	2:40
Sunshine Superman, Donovan	4:29
Cherry, Cherry, Neil Diamond	2:42
AVERAGE:	2:42

TOP 20 UP AND COMING	
Tight Robe, Leon Russell	2:59
Freddie's Dead, Curtis Mayfield	3:15
Good Time Charlie's Got the Blues, Danny O'Keefe	3:02
Listen to the Music, Dooie Brothers	3:15
I Can See Clearly Now, Johnny Nash	2:48
If I Could Reach You, Fifth Dimension	3:08
Witchy Woman, Eagles	3:53
Thunder & Lightning, Chi Coltrane	2:56
I Believe in Music, Gallery	2:26
I Am Woman, Helen Reddy	2:55
Summer Breeze, Seals & Crofts	3:24
Elected, Alice Cooper	3:40
American City Suite, Cashman & West	7:35
If You Don't Know Me By Now, Harold Melvin & the Blue Notes	3:27
That's How Love Goes, Jermaine Jackson	3:23
Can't You Hear The Song, Wayne Newton	3:38
Operator (That's No, the Way It Feels), Jim Croce	3:29
Rock 'N Roll Soul, Grand Funk Railroad	3:29
Papa Was a Rollin' Stone, Temptations	6:58
Rockin' Pneumonia & the Boogie Woogie Flu, Johnny Rivers	3:30
AVERAGE:	3:39

## Jukebox Key Item -Dept. Store Chain

By IRENE CLEPPER

MINNEAPOLIS — Department store management is discovering that the properly programmed jukebox can do more than provide a focal point in youth fashion areas. Parade Stores, a new chain that expects to have units in 23 states, is using a jukebox to merchandise music in its record-tape and home electronics.

Several major chains are recognizing the value of the jukebox, according to delegates at Music Operators of America's recent convention. During a seminar, several spoke of Sears, Ward's and J.C. Penney Co. installations.

Parade, a subsidiary of Super Valu here, considered the jukebox as part of its overall plan for mini department stores in smaller com-



JUKEBOX in Parade stores attracts all ages.

(Continued on page 44)

## Rock Standards Lead Votes In Ballots at Fast Food Spot

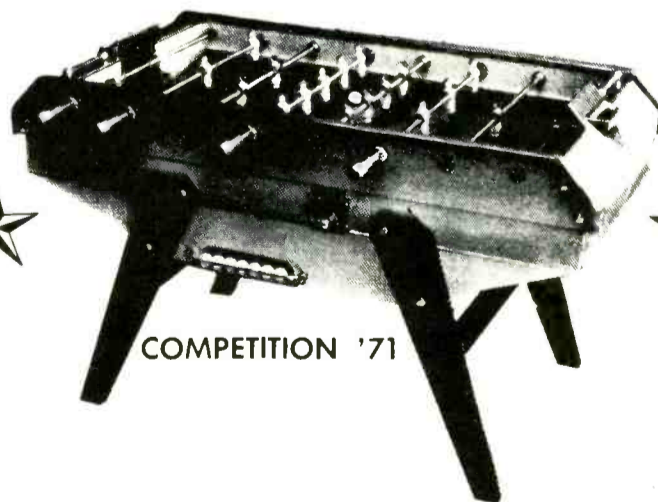
CHICAGO—Patrons filling out ballots at That Dog Joynt here prove that programmers responsible for locations heavily patronized by high school age and young adult customers can count on standards by Chicago, the Temptations and the Rolling Stones. Another certainty is that many desired selections are available first

on LP only, and often available no other way.

Consequently, out of a list of 34, the programmer in this case was able to find only a dozen.

The prime dozen obtained: Chicago: "25 or 6 to 4/Child of the Moon," "Saturday in the Park/Alma Mater"; Temptations: (Continued on page 44)

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The West Virginia Music & Vending Association will meet Nov 2-4 at the Heart 'O Town Motor Inn, Charleston, W. Va.

### S.D. ASSN.

The Music and Vending Association of South Dakota will meet at the new Holiday Inn, Brookings, S.D., Nov. 19-20 with host Doyle Hicks who can be reached for reservations at (605) 465-7953.

### ROCK-OLA SCHOOL

At General Vending Sales Corp., Baltimore, with Rock-Ola engineer William Findlay, host Harry Hoffman, president of General, staffers Arnold Kaminkow, Herbert Golumbeck, Irving Block, Jay Roffeld. Others: Bob Lane, James and Bill Pennington, Bernie Hodges, Columbia Vending; Dick Lane, Walter Wiatek, K. C. Smith Co.; Melvin Brown, Evans & Beddison Music; Jim Carter, Paul Dicker-

(Continued on page 44)

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# What's Playing?

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

## ANN ARBOR, MICH.: SOUL LOCATIONS

Pinball Alley  
Ray Ohannes

New Purchases: "School's Out," Alice Cooper, Warner Bros. 7596; "You Wear It Well," Rod Stewart; "Honky Cat," Elton John, UNI 55343.

## BILOXI, MISS.: POP LOCATIONS



Myrtis Morrison  
Morrison Amusement

New Purchases: "Good Time Charlie's Got the Blues," Danny O'Keefe; "Thunder and Lightning," Chl Coltrane; "Rock Me Baby," David Cassidy, Bell 45-260; "Don't Ever Be Lonely," Cornelius Bros. and Sister Rose; "Why," Donny Osmond; "Listen to the Music," Doobie Brothers; "So Far Away," Crusaders, Blue Thumb 217; "I Am Woman," Helen Reddy.

## CHICAGO, ILL.: EASY LISTENING LOCATIONS



Kem Thom, route manager  
Bette Schott, programmer  
Western Automatic Music Co.

New Purchases: "I Really Don't Want to Know," Charlie McCoy, Monument B54; "Cantra Libre (Sing Free)," Al Martino, Capitol 3444; "I Can See Clearly Now," Johnny Nash; "I Never Said Goodbye," Engelbert Humperdinck, Parrot 40072; "Because," Ray Conniff, Columbia 45687.

## LEWISTON, IDAHO: COUNTRY LOCATIONS

C & B Music & Vending Co.  
John Jordan

New Purchases: "Happy Birthday Baby," Sandy Posey, Columbia 45-703; "Thanks to You for Loving Me," Jerry Wallace, UA 50971; "To Know Him Is to Love Him," Jody Miller, Epic 10916; "You Can't Have a Hand on Me," Anne Murray, Capitol 3352; "Spinning Meters," "My Ding-A-Ling," Chuck Berry, Oldies; "Easy Lovin'," Freddie Hart.

## MACON, GA.: SOUL LOCATIONS

Julian Martin Music Co.  
Fleming Martin

New Purchases: "Fenny for Your Thoughts," Willy Hobbs, Seventy-7 119; "I Love You More Than You'll Ever Know," Donny Hathaway, Aco 6803; "Gift of Love," Gloria Walker, Federal 12570; "Papa Was a Rollin' Stone," Temptations, Spinning Meters; "Goodfoot, Part 1," James Brown, Oldies; "I Ain't Got to Love Nobody Else," Masqueraders.

## H. Schaffner Dies

ALTON, Ill.—Harry Schaffner, veteran operator here for 25 years, died recently of a sudden heart attack. He was 57. Schaffner was an especially enthusiastic state association booster and served as president of the Illinois Coin Machine Operators Association and an active member of Music Operators of America. Schaffner retired about a year and a half ago and is survived by Mrs. Iela Schaffner, his widow, two daughters, two brothers and two sisters.

## NEW ORLEANS, LA.: SOUL LOCATIONS



Henry Holzenthal  
TAC Amusement

New Purchases: "I Found My Dad," Joe Simon, Spring 130; "One Night Affair," Jerry Butler, Mercury 73335; "Spinning Meters," "I'll Be Around," Spinners, Atlantic 2904; "I'd Love You to Want Me," Lobo, Big Tree 147; "Me and Mrs. Jones," Billy Paul, Philadelphia Int'l. 3521; "I Never Rains in Southern California," Albert Hammond, Mums 6011.

## NORTH BEND, NEB.: YOUNG ADULT LOCATIONS



Ed Kort, operator  
Lois Regibald, programmer  
Kort Amusement Co.

New Purchases: "I'd Love You to Want Me," Lobo, Big Tree 147; "Elected," Alice Cooper; "Rock 'n Roll Soul," Grand Funk Railroad, Capitol 3363.

## PIERRE, S.D.: COUNTRY LOCATIONS



Dory Maxwell  
Automatic Vendors

New Purchases: "Lonesome 7-7203," Tony Booth, Capitol 3441; "White Silver Sand," Sonny James, Columbia 45706; "Who's Gonna Play This Old Piano," Jerry Lee Lewis, Mercury 73328; "Funny Face," Donna Fargo, Dot 17429; "I've Got the All Overs for You," Freddie Hart, Capitol 3453; "Somebody Loves Me," Johnny Paycheck, Epic 10912; "Wheel of Fortune," Susan Raye, Capitol 3438.

## RICHMOND, VA.: POP LOCATIONS

Richmond Amusement Co.  
Peggy Cournow

New Purchases: "Rock Me Baby," David Cassidy, Bell 45-260; "I Can See Clearly Now," Johnny Nash; "City of New Orleans," Arlo Guthrie; "Elected," Alice Cooper, Warner Bros.; 7631; Oldies: "If Loving You Is Wrong," Luther Ingram, Koko 2111.

## SALINA, KAN.: EASY LISTENING LOCATIONS

Central Music Co.  
Lavina Phinney

New Purchases: "If You Leave Me Tonight I'll Cry," Jerry Wallace, Decca 33989; "To Know Him Is to Love Him," Jody Miller, Epic 10916; "Wedding Song (There Is Love)," Petula Clark, MGM 14431; "I Never Said Goodbye," Engelbert Humperdinck, Parrot 40072.

## LAUGH BLITZ

OMAHA—Lieberman's One-Stop manager Evelyn Dalrymple here claims sales of over 30,000 of a novelty single, "Ode to the Big Red," by Urel Albert and says it's led to a series, all distributed by Lieberman's. So far, Albert has "Ode to the Oklahoma Sooners" and Alfonso Buckwheat Jones has "Ode to the Colorado Buffalos," all written and produced by Larry Hart, head of All-Pro Records, Nashville.

## UA Releases

LOS ANGELES—United Artists Records is releasing two new mini-albums for jukebox programming as well as radio promotion. Featured are acoustic artist George Gerdes and the Brinsley Schwartz group. Each record will have five songs.

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New York, N.Y. 10036 tfn

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FREE CATALOGS OF THOUSANDS OF older LP's and 45s, all types. Golden Memories Records, Mooresville, Ind. 46158.

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

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SEARCHING: 20-year-old d.j., music director, morning drive at medium Southwestern station, looking for midwestern Top 40 rocker where creativity and thinking are welcome. Excellent reading ability, high quality production and good news. Third endorsed and studying for first. Tape and resume furnished upon request. Will relocate IMMEDIATELY. Write Box 538, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036, or phone (501) 329-3767. 11/4

Morning personality with top demographics in one of countries most competitive top 30 markets, available for challenging programming position after first of the year. Will send evidence of proven track record. Stable, mature, innovative administrator. Not a floater. Will furnish references including current station management. Country or MOR only. Will consider all major markets. Box 545, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. 11/11

LET'S GET THIS STRAIGHT THE FIRST TIME: This is for you, small market station, Everywhere, U.S.A. (void in Alaska). Air personality very much available. No time and temp jock here. Two years experience, college degree, 3rd endorsed. Been stuck doing CW, but want MOR. Contemporary, or Top 40. Also production, some news, and racy obituaries. Sports too, what the hell. If you have an opening it doesn't hurt to contact me: G. A. Jerolamon, 301 Wiley Ave., Salisbury, N.C. 28144. (704) 636-3408. 11/4

Superior potential progressive rock DJ ready to relocate to prog. station in need. Competent at mixes, production "an" all the other necessities." Write on—Bill Newport, 2608 West 26th Street, Erie Pa. 16506. 11/11/72

OZARKS AND SOUTHEAST—I'm currently Operations Manager of the #1 station in state's third market. Would like opportunity to work with first rate Program Director at rocker or up-MOR. Market size not important. 12 years experience. Tom Nelson, Box G, Grand Island, Nebraska. (308) 384-6528. 11/11

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Music Director—Fulltime modern country music station. The biggie in a major Florida market is looking for a music director. The person we are looking for must have an expert knowledge of country music as well as being a professional on the board and in production. In other words, he must be a real "Pro". If qualified, here's what we can offer you: Position with #1 station in the market, excellent earnings opportunity, chance for advancement, free insurance and excellent working conditions. If you feel you can qualify, write Box 541, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. 11/4

"TOP 15 MARKET" contemporary MOR powerhouse seeking a real communicator who wants to join a solid, personal operation. We're an equal opportunity employer and we're looking for real talent for our expanding operation. Send both tape and resume to: Box 539, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. 11/4

Soul newscaster wanted. Medium southeast market. Excellent fringe benefits, good starting salary. Send photo, resume, tape and writing sample in first reply to: Box 5048, Charlotte, N.C. 28205. 11/4

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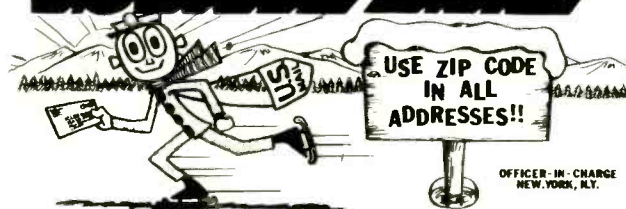
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GORILLA  
TACTICS...  
TO GET YOUR ATTENTION.**

Now that we have it, we want to tell you about a Billboard special coming in the November 25 issue. It's called "Spotlight on New York," and it's the first comprehensive report ever on the New York Music scene.

You'll get firsthand information on: Distributors, rack jobbers, suppliers and service organizations. Plus, the influx of live big name entertainment, the Jazz Revival, record companies, and the great amount of recording and manufacturing facilities that thrive in New York City.

So, if you're involved in the New York music scene and you want to get attention, then Billboard's New York Spotlight is the issue for you. It's coming in the November 25 issue, so don't monkey around. Get in touch with a Billboard sales representative before the ad deadline:

**Ad Deadline: November 10**

**Issue Date: November 25**

**We think you'll go ape over Billboard's Spotlight on New York. Call us at any of the following offices:**

**NEW YORK**  
165 West 46th Street  
New York, N. Y. 10036  
212/757-2800

**CHICAGO**  
150 North Wacker Drive  
Chicago, Ill 60606  
312/CE 6-9818

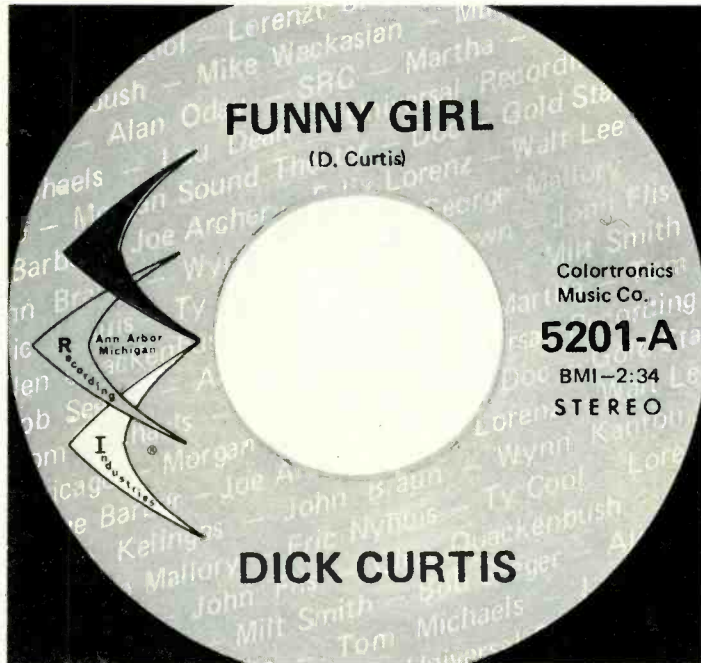
**LOS ANGELES**  
9000 Sunset Blvd., Suite 415  
Los Angeles, Ca 90069  
213/273-7040

**NASHVILLE**  
1719 West End Avenue  
Nashville, Tenn 37203  
615/329-3925

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(Ann Arbor, Mich.)

WWWW  
(Detroit, Mich.)



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KOL  
(Seattle, Wash.)

WRVA  
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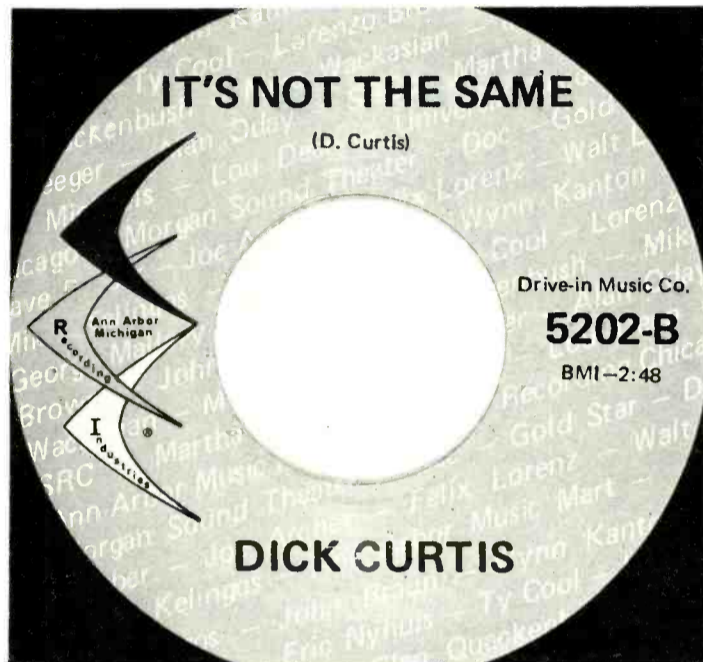


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7887 Jackson Rd.  
Ann Arbor, Mich.

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IN HANDLING, FILL IN THIS  
COUPON

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Mail to: **COLORTRONICS**  
7887 Jackson Rd.  
Ann Arbor, Mich.

# Country Music

## Radio Seeks Return Of Opry Week Talks

By BILL WILLIAMS

NASHVILLE—A return to broadcast seminars and other like meetings will probably take place next year during the 43th Anniversary Celebration of the "Grand Ole Opry."

Bud Wendell, "Opry" manager, said numerous radio personnel had requested such activities.

"The radio people attending today obviously are more serious, more sophisticated," Wendell said. "There were many indications of it."

The seminars once were a regu-

lar part of the convention, but were phased out because of apparent lack of interest. However, Wendell says there is a "new breed" of people attending, far fewer in the fan category and a great increase in industry representation. "There was a time when people came only to have fun. Now they want to justify their expense accounts, and they're more particular about what they do."

Wendell cited such things as complaints about the technical quality of the taping session between artists and disk jockeys. "A few years ago no one cared how it sounded," he said. "Now they take issue with the crowd noise and other factors, and want good air quality. It reflects the sort of thing they're playing at home. Country sound has been upgraded, and this is a reflection of the new sophistication in quality stations."

### Ackerman Award

The gathering was considered the most successful in the 20-year history of the conventions. It was marked by outstanding shows and multiple awards. Some of the more meaningful events of the week included:

A presentation by the Country Music Association of a special citation to Paul Ackerman, music editor of Billboard, for his devotion and work in behalf of country music over the years. The award was given on live television

(Continued on page 51)

## BRAGG PICKED BEST ENGINEER

NASHVILLE—The name of Charlie Bragg, Billboard's country music engineer of the year, was inadvertently omitted from the special World of Country Music issue.

Bragg, a one time Columbia engineer, is now chief engineer for the House of Cash studios. He long has been considered one of the outstanding men in the business, and has scores of hit records to his credit.

## ASCAP Tips Chapeau to Versatile Davis

• Continued from page 32

music. He had a brief recording career with Chess, then teamed up with Berry Gordy, writing seven straight hits.

In 1968 he joined the ad agency, and since then, has made commercials that sound like hit records.

"The studio facilities in Nashville are excellent, along with the background singing groups, and the very special announcing of Charlie Monk," Davis said. He also had words of praise for arranger Bergen White.

Davis added: "I most enjoy working with Gayle Hill, who has coordinated all this talent, sessions, releases, over the past three years."

## Juke Operator Emphasizes Need for Mfgr. Cooperation

NASHVILLE — Radio stations can be of tremendous help to country labels and artists by "getting on" a record which is getting good play in jukeboxes, according to Finley Duncan, a Florida operator.

Duncan, owner of Duncan Amusement Co., Inc., Valparaiso, said that record people generally still aren't aware of how much good the jukebox operator can be to the country segment of the industry. "They've made the discovery in soul," he said, "but country is lagging."

Duncan said an operator can take an unknown with a country record, if it is good product, and turn the record into a hit. "If we can get the radio station on it in the location of the box where it's getting played, then it's a cinch to make it," Duncan said.

Duncan cites the case of Jimmy Ellis, the real voice of the "unknown" person on the Shelby Singleton-released record which sounds like Elvis Presley. "The Ellis record is 'bumping the pin,'" Duncan said. This means it is getting the maximum number of plays recorded on a machine meter.

Duncan, who has 125 machines in Florida, said he buys new records every week. "There are too many records out to wait any longer. If a record isn't happening, we buy new product and replace it. If it's hitting, we leave it there," he said.

The music operator estimates he spends \$300 a week on new records, which he says is a drop in

the bucket compared to some bigger jukebox men.

"The jukebox people are responsible for the great bulk of country singles," he said, and noted that it's time the manufacturers paid more attention to them.

"RCA constantly services us with single product and with title strips, but in the case of most others, we have to be guided by the Billboard charts or the whim of the one-stop, the latter can hype us on some records."

Duncan said he and others could "break a country record wide open, but have to have a sample copy in our hands so we can judge the record on its merit, no matter who the artist may be."

He said that, when an artist hits on a test jukebox, he immediately is programmed into all the others. "Someday the country labels will realize we can make the difference in success and failure in a song," Duncan concluded.

## 'Opry' Folios Deal

• Continued from page 1

ager E. W. "Bud" Wendell, WSM receives a flat guarantee versus a percentage on the deal.

"We regard this as something of a test," Wendell said. "At the end of two years we can see how things are going and renegotiate."

Heretofore the use of the "Opry" name has been sparingly. It is a registered name, owned by WSM.

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LANE**  
**TODAY  
TOMORROW  
FOREVER**

# THE STATLER BROTHERS

No. 1 Vocal Group  
COUNTRY MUSIC ASSOCIATION

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RECORD WORLD  
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CASH BOX-1972

MUSIC CITY NEWS  
1972

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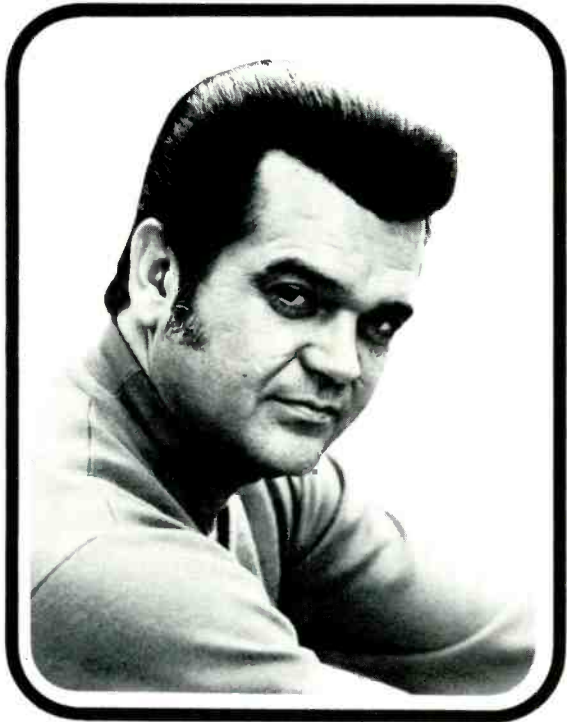
BILLBOARD-(Best Album Cover)-1972  
**THANKS TO ALL OF YOU!!**

"MIGHTY FINE!" "MIGHTY FINE!"



## Loretta Lynn...

When you're lookin' at country, you're lookin' at a winner. Winner of the CMA Awards for Entertainer of the Year, Female Vocalist of the Year, and Vocal Duo of the Year.



## And Conway Twitty...

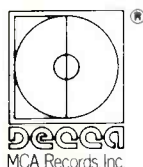
You're the other half of that Vocal Duo of the Year, another of the many awards you and Loretta have shared since becoming one of the most popular country teams around.



## Jimmie Davis...

It's our privilege to congratulate you on your new membership in the Country Music Hall of Fame. It's an honor you certainly do deserve.

*Congratulations, Loretta, Conway, and Jimmie. There's just one more award we'd like to mention. Ours. For being three of the nicest and finest artists any company could ever hope to have. Thanks, very much.*



**Records and Tapes**

*Congratulations*

**CHARLIE BRAGG!**  
**"ENGINEER OF THE YEAR"**  
**BILLBOARD MAGAZINE**

**WE'RE MIGHTY PROUD YOU'RE  
WITH US AT...**

**HOUSE OF CASH**  
**RECORDING STUDIOS**  
**NASHVILLE'S LARGEST & FINEST**



**STUDIO INQUIRIES—(MRS.) E. J. BUTLER (615) 824-1555**

# Hot Country LP's

Billboard SPECIAL SURVEY  
for Week Ending 11/4/72

★ 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	12
2	15	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	5
3	2	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	17
4	4	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	10
5	6	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	7
6	3	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG Johnny Cash, Columbia KC 31645	10
7	7	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	9
8	8	THE STORYTELLER Tom T. Hall, Mercury ST 61368	8
9	10	MISSING YOU Jim Reeves, RCA LSP 4749	9
10	14	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	6
11	11	COUNTRY MUSIC THEN AND NOW Staller Brothers, Mercury SR 61367	9
12	5	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	19
13	9	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	11
14	12	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	19
15	13	LONESOME LONESOME Ray Price, Columbia KCP 31546	14
16	18	WOMAN (Sensuous Woman) Don Gibson, Hickory SLP 166	10
17	17	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	33
18	21	"LIVE" AT THE WHITE HOUSE Buck Owens, Capitol ST 11105	4
19	20	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	5
20	29	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	4
21	23	TOM T. HALL'S GREATEST HITS Mercury SR 61369	6
22	22	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	15
23	16	ME AND THE FIRST LADY George Jones & Tammy Wynette, Epic KE 31554 (CBS)	12
24	25	TRACES Sonny James, Capitol ST 11108	5
25	19	REAL MCCOY Charlie McCoy, Monument Z 31329 (CBS)	32
26	26	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	15
27	33	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot DOS 26002 (Famous)	4
28	28	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL 7-5352 (MCA)	18
29	34	SOMEBODY LOVES ME Johnny Paycheck, Epic KE 31707 (CBS)	3
30	24	BEST OF JERRY REED RCA LSP 4729	19
31	43	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	2
32	32	ASHES OF LOVE Dickie Lee, RCA LSP 4715	20
33	35	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia KC 31770	5
34	—	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	1
35	36	FOR THE GOOD TIMES Ray Price, Columbia K 30105	114
36	39	DELTA DAWN Tanya Tucker, Columbia KC 31742	3
37	37	WORLD OF FREDDIE HART Columbia G 31550	2
38	41	WOULD YOU WANT THE WORLD TO END Mel Tillis, MGM SE 4841	2
39	40	SINGS FOR HOUSEWIVES AND OTHER LOVERS Eddy Arnold, RCA LSP 4738	4
40	—	SEND ME SOME LOVIN' AND WHOLE LOTTA LOVING Hank Williams, Jr. & Lois Johnson, MGM SE 4857	1
41	44	A PERFECT MATCH David Houston & Barbara Mandrell, Epic KE 31705 (CBS)	2
42	42	IF THIS IS GOODBYE Carl Smith, Columbia KC 31606	6
43	—	HERE & NOW Dorsey Burnette, Capitol ST 11094	1
44	45	TRAVELIN' MINSTREL BAND Carter Family, Columbia KC 31454	2
45	—	THE ROADMASTER Freddie Weller, Columbia KC 31769	1

## Country Music

# Nashville Scene

When Donna Fargo got up to perform at the televised CMA Awards Show, she was near the state of exhaustion. Yet she got up and did her job beautifully. . . . Skeeter Davis' father is now recovering completely from his illness. . . . Dixie Hall has been handing out cookies around the neighborhood. The dogs owned by her and husband, Tom T., had a pair of litters. . . . The Willis Brothers signed with MGM. They'll have releases right away on that label and on Starday, which is turning out a previously unreleased cut. The brothers did their demo session for MGM on a Tuesday, shipped it on Thursday, and were signed by the following Tuesday.

The Stu Phillips are expecting their first child in 14 years. They have three others. . . . The Wilburn Brothers went straight from the convention to do shows at the VA Hospital, and demo sessions for new writers. . . . Porter Wagoner, who shot ten birdies in the pro-

celebrity golf tournament, took four days off to, naturally, play golf. Dolly Parton went home to her family in East Tennessee during the break. . . . Dottie West is set for another European tour. . . . Ernie Ashworth has departed Hickory Records after ten years with the label, and a lot of hit songs. He's now negotiating for a new label.

Everyone knew Jeannie Pruitt could talk, but few knew how well. Asked to fill in for Hairl Hensley during part of the convention, she did a masterful job as a disk jockey from the lobby of the Ramada Inn. She was so good, in fact, she's been asked back for next year. . . . In his upcoming LP, Hank Locklin is billed as the Mayor of McClellan (Fla.), which is an honorary title he's worn for years. . . . Barbara Mandrell, who is among the friendliest of all artists, spent seven hours doing interviews at the convention and talked herself hoarse. . . . David Houston, whose feet hurt him from

standing so long, said he felt like a bird perched on a limb, but loved it.

Charlie Walker took his new daughter, Charlene, to visit the Hall of Fame. She thus officially became the youngest visitor, at two and one-half weeks. . . . The Four Guys have decorated their costumes with medals showing their zodiac signs: two Leos, one Pisces and one Cancer. . . . Darnell Miller of "Jamboree USA" has been signed by Trans-World Associates, a personal management firm with offices in New York and Hollywood. He will be produced by Joe Deaton. . . . Ray Griff returned after a week in Toronto taping the Tommy Hunter Show. . . . Mercury's Dave Dudley has dropped his band and will work as a single act after Dec. 3. He will retain only Billy Arr, who will be his road director. Karen O'Donnal will continue to make certain appearances with Dave, Dudley blames the press of business for cutting down on the number of show dates and giving up the band. . . . Five country artists have cut singles at Sound 80, a Minneapolis studio. The five included Sherwin Linton, who now is on the Shelby Singleton roster. . . . Al and Galen Dean will be cutting a new album session here in November for KIK-R Records of Freer, Texas. . . . Donna Harris has signed a recording contract with Ken-A-Don Records of Odesa, Tex.

ASCAP's Stanley Adams was made a Colonel while here during the convention. . . . Danny Davis is chairman of the 1972 Christmas Seal campaign in Tennessee.

## Radio Seeks Return Of Opry Week Talks

• Continued from page 48

by CMA president Bill Farr and executive director Jo Walker.

Four separate awards to Kustom Sound, for supplying some 90% of the amplification for the shows held during the week, and for other activities in Nashville throughout the year.

A presentation to Freddie Hart, a gold record for his album sales of "Easy Loving" by Capitol vice president Wade Pepper.

A special memorial to the late Hubert Long, and a posthumous award given him by ASCAP.

An announcement by Andy Williams that he probably will do his recordings in Nashville in the future.

A special luncheon, with appropriate honors, to Porter Wagoner marking his 20th year with RCA. President Rocco Laginestra also announced that Wagoner and Dolly Parton had been signed to a new long-term contract. Other officials also were there to pay homage to Wagoner.

A two-hour telecast of the "Today" show, featuring Chet Atkins, Loretta Lynn and Conway Twitty, along with others.

Sharp criticism by the Metropolitan Council of acting police chief Hugh Mott for using city police equipment at the pro-celebrity golf tournament, which was moved out of the city into another county for the first time this year. The budget and finance committee noted that the city had expended some \$16,000 on improving Harpath Hills Golf Club, site of the earlier tournaments, in order to benefit the music event. It

was moved this year to Crocket Springs, a privately owned golf club.

Presentation of a platinum record to Ray Price by Columbia President Clive Davis for his hit song, "For the Good Times." A similar record will be given producer Don Law.



TOGETHER of Nashville, Inc., and WKDA Radio, have donated to the Country Music Foundation Library and Media Center the complete 37-hour radio series, "The History of Country Music." Measuring the stack, center, is Foundation Executive director Bill Ivey, and others, left to right, are Mike Powell and Lee Cash, of Together, Jim Regan, WKDA and Jack Campagna, Together.

## New 19 CMA Director Slate

NASHVILLE — Nineteen new directors were named to the board of directors of the Country Music Association at the general membership meeting.

New and old directors will meet next month to select officers. Those elected were Bob McIntyre, Tex Ritter, Don Light, Jack McFadden, Bob Tubert, Ralph Emery, Harold Moon, Bob Austin, Mary Reeves Davis, Dan McKinnon, Chic Doherty, Hap Peebles, Stanley Adams, Jack Loetz, Joe Talbot, Bill Farr, Frank Mancini Charles Scully, and Jim Schwartz.

Fewer than half those elected are from here.

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

**"CALL OF THE WINE"**  
Johnny Dollar—(Gemini)

**"WE COULD"**—Jimmy Jenson—(Jay)  
**"FROSTY THE SNOWMAN"**—Lynn Anderson—(Columbia)  
**"HOUSE WITHOUT A DADDY"**—Janett Howell—(Lucky Eleven)  
**"LET THEM TALK"**—Ray Pennington—(Monument)  
**"I JUST CAN'T FORGET YOU"**—Gene Mooney—(Merit)  
**"ALL HEAVEN BREAKS LOOSE"**—David Rogers—(Columbia)  
**"LONELY PLACE TO BE"**—Johnny Robbins—(Twila)  
**"HAPPY, HAPPY BIRTHDAY BABY"**—Sandy Posey—(Columbia)  
**"UNTIL THEN"**—Winston Crutchley—(Sounds)  
**"YOU CRY NOT ALONE"**—Jo and Loyal—(Lovral)  
**"SOMEWHERE MY LOVE"**—Bill Cunningham—(Cunningham)

**ALBUM OF THE WEEK**  
**THE VERSATILE JIMMY JENSON**—(Jay)

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



## Congratulations to the winners of the BMI 1972 Country Music Achievement Awards

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Twitty Bird Music Co.  
ALL MY TRIALS  
Ray Stevens  
Ahab Music Co., Inc.  
ALWAYS REMEMBER  
Jerry Bradley  
Patsy Bradley  
Forrest Hills Music, Inc.  
AN AMERICAN TRILOGY  
Mickey Newbury  
Acuff-Rose Publications, Inc.  
ANGEL'S SUNDAY  
Hank Mills  
Moss Rose Publications, Inc.  
ANOTHER NIGHT OF LOVE  
Spooner Oldham  
Freddy Weller  
Young World Music  
Equinox Music  
Center Star Music  
ANYWAY  
Bobby Bond  
Acuff-Rose Publications, Inc.  
ARMS OF A FOOL  
Ronald McCown  
Sawgrass Music Publishers, Inc.  
BABY I'M YOURS  
Van McCoy  
Blackwood Music, Inc.  
BED OF ROSES  
Harold Reid  
House of Cash, Inc.  
BEDTIME STORY  
Billy Sherrill  
Glenn Sutton  
Algee Music Corp.  
Flagship Music, Inc.  
THE BEST PART OF LIVING  
Bill D. Johnson  
Mariposa Music, Inc.  
BRIGHT LIGHTS, BIG CITY  
Jimmy Reed  
Conrad Music  
BUS FARE TO KENTUCKY  
Ronny Light  
Crestmoor Music  
BY THE TIME I GET TO PHOENIX  
Jim Webb  
Dramatis Music Corp.  
CAROLYN  
Tommy Collins  
Shade Tree Music  
THE CHAIR  
Marty Robbins  
Mariposa Music, Inc.  
COME BACK HOME  
Bobby Goldsboro  
Unart Music Corp.  
COMIN' DOWN  
Dave Dudley  
Six Days Music  
DADDY FRANK (THE GUITAR MAN)  
Merle Haggard  
Blue Book Music  
DID YOU EVER  
Bobby Braddock  
Tree Publishing Co., Inc.  
DIS-SATISFIED  
Bill Anderson  
Jan Howard  
Carter Howard  
Stallion Music, Inc.

### DO RIGHT WOMAN, DO RIGHT MAN

Dan Penn  
Chips Moman  
Press Music Co., Inc.  
DREAM BABY  
Cindy Walker  
Combine Music Corp.  
DREAM LOVER  
Bobby Darin  
Hudson Bay Music Co.  
Hill and Range Songs, Inc.  
Screen Gems-Columbia Music, Inc.  
EARLY MORNING SUNSHINE  
Jay Marshall  
Mariposa Music, Inc.  
EASY LOVING  
Freddie Hart  
Blue Book Music  
EMPTY ARMS  
Ivory Joe Hunter  
Unart Music Corp.  
EVERYTHING IS BEAUTIFUL  
Ray Stevens  
Ahab Music Co., Inc.  
FLY AWAY AGAIN  
Dave Dudley  
Six Days Music  
FOR THE GOOD TIMES  
Kris Kristofferson  
Buckhorn Music Publishing, Inc.  
GENTLE ON MY MIND  
John Hartford  
Glaser Publications, Inc.  
A GOOD-HEARTED WOMAN  
Waylon Jennings  
Willie Nelson  
Baron Music Publishing Co.  
Willie Nelson Music  
GOOD LOVIN' (MAKES IT RIGHT)  
Billy Sherrill  
Algee Music Corp.  
GREEN GREEN GRASS OF HOME  
Curly Putman  
Tree Publishing Co., Inc.  
GYPSY FEET  
Leona Butrum  
Nellie Smith  
Open Road Music, Inc.  
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Kris Kristofferson  
Combine Music Corp.  
HERE COMES HONEY AGAIN  
Carole Smith  
Sonny James  
Marson, Inc.  
HITCHIN' A RIDE  
Peter Callander (PRS)  
Mitch Murray (PRS)  
Intune, Inc.  
HOW CAN I UNLOVE YOU  
Joe South  
Lowery Music Co., Inc.  
I CAN'T SEE ME WITHOUT YOU  
Conway Twitty  
Twitty Bird Music Co.  
I CAN'T STOP LOVING YOU  
Don Gibson  
Acuff-Rose Publications, Inc.

### I REALLY DON'T WANT TO KNOW

Don Robertson  
Howard Barnes  
Hill and Range Songs, Inc.  
I WANNA BE FREE  
Loretta Lynn  
Sure-Fire Music Co., Inc.  
I WON'T MENTION IT AGAIN  
Cam Mullins  
Carolyn Jean Yates  
Seaview Music  
I'D RATHER BE SORRY  
Kris Kristofferson  
Buckhorn Music Publishing, Inc.  
I'D RATHER LOVE YOU  
Johnny Duncan  
Pi-Gem Music Publishing Co.  
IF YOU THINK I LOVE YOU NOW  
(I'VE JUST STARTED)  
Billy Sherrill  
Curly Putman  
Algee Music Corp.  
I'M A TRUCK  
Robert Stanton  
Ripcord Music  
Central Songs, Inc.  
Plaque Music  
I'M GONNA WRITE A SONG  
Glenn Sutton  
Flagship Music, Inc.  
I'M JUST ME  
Glenn Martin  
Tree Publishing Co., Inc.  
INDIAN LAKE  
Tony Romeo  
Pocketful of Tunes, Inc.  
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John Loudermilk  
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IT'S FOUR IN THE MORNING  
Jerry Chesnut  
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KISS AN ANGEL GOOD MORNIN'  
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Dolly Parton  
Owepar Publishing, Inc.  
LEAD ME ON  
Leon C. Copeland  
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Jeannie Seely  
Tree Publishing Co. Inc.  
LIFE  
Shirli Milete  
Elvis Presley Music, Inc.  
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Combine Music Corp.  
THE MAN IN BLACK  
Johnny Cash  
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Kris Kristofferson  
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Bill Graham  
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MOUNTAIN OF LOVE  
Harold Dorman  
Wren Music Co., Inc.  
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Freddie Hart  
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Delaney Bramlett  
Metric Music Co.  
NEXT TIME I FALL IN LOVE (I WON'T)  
Ned Miller  
Central Songs, Inc.  
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Wayne Carson Thompson  
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Rose Bridge Music, Inc.  
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Shelby Singleton Music, Inc.  
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Evil Eye Music, Inc.  
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Arc Music Corp.  
QUITS  
Bill Anderson  
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Eddie Miller  
W. S. Stevenson  
Four Star Music Co., Inc.  
ROLLIN' IN MY SWEET BABY'S ARMS  
Buck Owens  
Blue Book Music  
(I Never Promised You A) ROSE GARDEN  
Joe South  
Lowery Music Co., Inc.  
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Emmy Cousin  
Acuff-Rose Publications, Inc.  
RUBY DON'T TAKE YOUR LOVE TO TOWN  
Mel Tillis  
Cedarwood Publishing Co., Inc.

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Jerry Williams, Jr.  
Gary Bonds  
Excellorec Music Co., Inc.  
Jerry Williams Music  
SO THIS IS LOVE  
Lewis DeWitt  
Don Reid  
House of Cash, Inc.  
SOMEDAY WE'LL LOOK BACK  
Merle Haggard  
Blue Book Music  
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David E. Malloy  
Johnny Wilson  
Hundred Oaks Music  
A THING CALLED LOVE  
Jerry Reed  
Vector Music  
TOMORROW NIGHT IN BALTIMORE  
Kenny Price  
Tree Publishing Co., Inc.  
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Billy Sherrill  
Glenn Sutton  
Julep Publishing Co.  
TOUCHING HOME  
Dallas Frazier  
A. L. (Doodle) Owens  
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YOU'RE LOOKIN' AT COUNTRY  
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Glenn Sutton  
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The most performed Country Songs April 1, 1971 to March 31, 1972

**BMI**  
BROADCAST MUSIC, INC.

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 11/4/72

★ 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
1	2	IT'S NOT LOVE BUT IT'S NOT BAD Merle Haggard, Capitol 3419 (Tree, BMI)	10
2	4	MY MAN Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	8
3	3	ONEY Johnny Cash, Columbia 4-45660 (Passkey, BMI)	11
4	1	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	10
5	8	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr., MGM 14421 (Passkey, BMI)	8
6	7	THE CLASS OF '57 Statler Brothers, Mercury 73315 (House of Cash, BMI)	12
7	9	DON'T SHE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	9
8	11	TAKE IT ON HOME Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	11
9	10	THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA Roy Clark, Dot 17426 (Famous) (Happy-Go-Lucky, ASCAP)	12
10	17	SHE'S TOO GOOD TO BE TRUE Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	5
11	14	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	10
12	6	I AIN'T NEVER Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	13
13	13	SYLVIA'S MOTHER Bobby Bare, Mercury 73317 (Evil Eye, BMI)	11
14	15	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA 74-0773 (Owepar, BMI)	10
15	25	SING ME A LOVE SONG TO BABY Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	5
16	20	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	7
17	12	MISSING YOU Jim Reeves, RCA 74-0744 (Valley, BMI)	15
18	5	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	16
19	22	THIS MUCH A MAN Marty Robbins, Decca 33006 (MCA) (Mariposa, BMI)	7
20	24	YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	8
21	33	GOT THE ALL OVERS FOR YOU Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	4
22	19	IF IT AIN'T LOVE (Let's Leave It Alone) Connie Smith, RCA 74-0752 (Blue Crest, BMI)	14
23	18	DON'T PAY THE RANSOM Nat Stuckey, RCA 74-0761 (Cedarwood, BMI)	12
24	27	WHEEL OF FORTUNE Susan Raye, Capitol 3438 (Valando, ASCAP)	6
25	28	SEA OF HEARTBREAK Kenny Price, RCA 74-0781 (Shapiro, Bernstein & Co., ASCAP)	8
26	26	A PERFECT MATCH David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	8
27	30	LONESOME 7-7203 Tony Booth, Capitol 3441 (Cedarwood, BMI)	6
28	16	I CAN'T STOP LOVING YOU Conway Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	15
29	34	FOOL ME Lynn Anderson, Columbia 4-45692 (Lowery, BMI)	4
30	35	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis, Mercury 73328 (Blue Echo, ASCAP)	5
31	23	THIS LITTLE GIRL OF MINE Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	16
32	21	YOU'VE GOT TO CRY GIRL Dave Dudley, Mercury 73309 (Six Days, BMI)	16
33	40	MORE ABOUT JOHN HENRY Tom T. Hall, Mercury 73327 (Hallnote, BMI)	5
34	46	SOMEBODY LOVES ME Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	5
35	38	THIS WORLD NEEDS A MELODY Carter Family with Johnny Cash, Columbia 4-45679 (Tree, BMI)	6
36	31	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	11
37	50	WHITE SILVER SANDS Sonny James, Columbia 4-45706 (Sharina, BMI)	3

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
38	32	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia 4-45668 (Rose, BMI)	9
39	47	BOWLING GREEN Hank Capps, Capitol 3416 (Bowling Green, BMI)	8
40	41	IT'S A MATTER OF TIME Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	9
42	42	RINGS FOR SALE Roger Miller, Mercury 73321 (Tree, BMI)	9
42	45	BABY, BYE BYE Dickey Lee, RCA 74-0781 (Jack, BMI)	5
43	55	A PICTURE OF ME (Without You) George Jones, Epic 5-10917 (CBS) (Gallico/Algee, BMI)	2
44	44	GARDEN PARTY Rick Nelson & the Stone Canyon Band, Decca 32980 (MCA) (Matragun, BMI)	8
45	51	PRETEND I NEVER HAPPENED Waylon Jennings, RCA 74-0808 (Nelson, BMI)	3
46	59	IS THIS THE BEST I'M GONNA FEEL Don Gibson, Hickory 1651 (Acuff-Rose, BMI)	3
47	57	WRAPPED AROUND HER FINGER George Jones, RCA 74-0792 (Glad/Altam, BMI)	4
48	64	I WONDER HOW JOHN FELT (When He Baptized Jesus) David Houston, Epic 5-10911 (CBS) (Algee, BMI)	4
49	—	LOVIN' ON BACK STREETS Mel Street, Metromedia Country 901 (Contention, SESAC)	1
50	—	TO KNOW HIM IS TO LOVE HIM Jody Miller, Epic 5-10916 (CBS) (Vogue, BMI)	1
51	49	THINGS Buddy Alan, Capitol 3427 (Hudson Bay, BMI)	7
52	62	HAPPY, HAPPY BIRTHDAY BABY Sandy Posey, Columbia 4-45703 (Arc, BMI)	2
53	53	GLOW WORM Hank Thompson, Dot 17430 (Famous) (Marks, BMI)	7
54	—	I REALLY DON'T WANT TO KNOW Charlie McCoy, Monument B554 (Hill & Range Songs, BMI)	1
55	52	TRAVELIN' LIGHT George Hamilton IV, RCA 74-0776 (Acoustics, BMI)	9
56	75	LISTEN Tommy Cash, Epic 5-10915 (CBS) (Moss/Rose, BMI)	2
57	—	HOLDIN' ON TO THE LOVE I GOT Barbara Mandrell, Columbia 4-45702 (Algee/Altam, BMI)	1
58	61	LEAVIN' ON YOUR MIND Bobbie Roy, Capitol 3428 (Cedarwood, BMI)	7
59	63	IT'S NO (Sin) Slim Whitman, United Artists 50952 (Robert Mellin, BMI)	3
60	60	SECOND TUESDAY IN DECEMBER Jack Blanchard & Misty Morgan, Mega 615-0089 (Birdwalk, BMI)	6
61	58	FOR MY BABY Cal Smith, Decca 33003 (MCA) (Eden, BMI)	8
62	—	MISS PAULINE Billy Bob Bowman, United Artists 50957 (Great World of Music/Spiral Staircase, BMI)	1
63	65	A SWEETER LOVE (I'll Never Know) Barbara Fairchild, Columbia 4-45690 (Duchess, BMI)	4
64	—	SHE'S GOT TO BE A SAINT Ray Price, Columbia 4-45724 (Galleon/Norlou, ASCAP)	1
65	68	RED SKIES OVER GEORGIA Henson Cargill, Mega 615-0090 (Two Rivers, ASCAP)	4
66	66	YOU DON'T MESS AROUND WITH JIM Bobby Bond, Hickory 1649 (Blendingwell/Wingate, ASCAP)	6
67	67	ALL I HAD TO DO Jim Ed Brown, RCA 74-0785 (Chiplin, ASCAP)	6
68	69	ONE NIGHT AFFAIR Jeannie C. Riley, MGM 14427 (Presley, BMI)	2
69	70	RHYTHM OF THE RAIN Pat Roberts, Dot 17434 (Famous) (Warner-Tamerlane, BMI)	3
70	—	I FORGOT MORE THAN YOU'LL EVER KNOW (About Him) Jeanne Pruitt, Decca 33013 (MCA) (Travis, BMI)	1
71	—	IT TAKES A LOT OF TENDERNESS Arlene Harden, Columbia 4-45708 (United Artists, ASCAP)	1
72	74	GOODTIME CHARLIE'S GOT THE BLUES Danny O'Keefe, Signpost 70006 (Atlantic) (Cotillion/Road, Canac, BMI)	2
73	73	BEHIND BLUE EYES Mundo Earwood, Royal American 65 (Ray Moondo, BMI)	3
74	—	DON'T LET THE GREEN GRASS FOOL YOU O.B. McClinton, Enterprise 9059 (Stax/Volt) (Assorted, BMI)	1
75	—	HE AIN'T COUNTRY Claude King, Columbia 4-45704 (Bellidale/Armoteao, BMI)	1

# LYNDA K. LANCE



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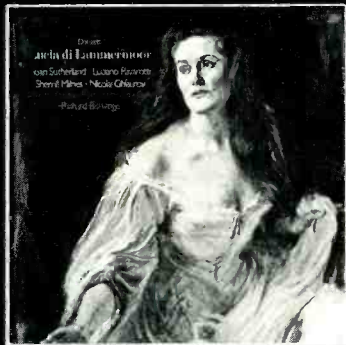
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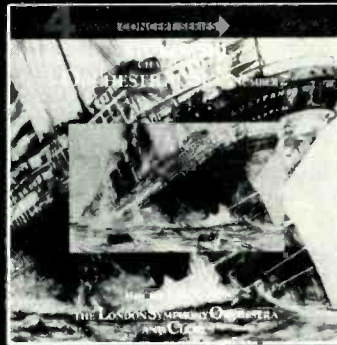
**Francck: SONATA FOR VIOLIN & PIANO**  
**Brahms: TRIO FOR VIOLIN, HORN AND PIANO IN E FLAT MAJOR, Op. 40**  
Vladimir Ashkenazy, Piano; Itzhak Perlman, Violin;  
Barry Tuckwell, Horn.  
CS 6628

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**Donizetti: LUCIA DI LAMMERMOOR**  
OSA 13103

**STOKOWSKI**



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**Messiaen: L'ASCENSION**  
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SPC 21060

**MEHTA**



**Holst: THE PLANETS**  
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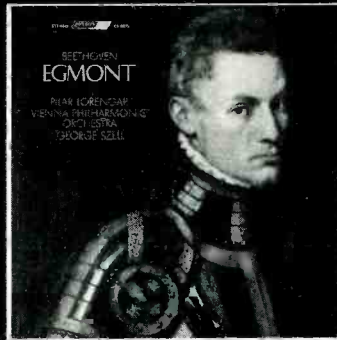
**Bizet: CARMEN (Excerpts)**  
Marilyn Horne; The Royal Philharmonic Orchestra,  
Henry Lewis Conducting.  
SPC 21055

**MAAZEL**



**Richard Strauss: DEATH AND TRANSFIGURATION, Op. 24**  
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George Szell Conducting.  
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**TEBALDI/PAVAROTTI/  
MILNES/RESNIK/DONATH**



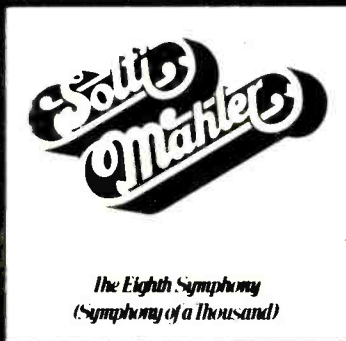
**Verdi: UN BALLO IN MASCHERA**  
OSA 1398

**CURZON**



**Beethoven: EROICA VARIATIONS**  
**Schubert: MOMENTS MUSICAUX**  
Clifford Curzon, Piano.  
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CS 6748

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# Classical Music's Renaissance

## Pop Mergers, Film Tunes Boost Market

Classical music is indeed experiencing a renaissance. Most key dealers across the nation report that sales have increased over last year, campus stores say much the same thing, concert audiences have increased, and labels are faring better regarding sales. (See separate stories.)

The reasons are evident: "Mergers" in concert dates between pop artists and symphony orchestra, labels such as Columbia and RCA accenting a portion of their product to the youth market (the newest drive came a few weeks ago from London Records), more in-depth buying by retailers, and the fact that labels such as Nonesuch, Philips, DGG and Angel continue to issue excellent "pure" classical music for the adult buyer.

The following is a symposium of comment from key dealers in three large-market areas:

**NEW YORK**—Classical music sales are enjoying a healthy sales surge, report several key metropolitan area record dealers. Most agree that the exposure given classical music in many of today's feature films has been a major factor in stepped-up sales. They say the vast movie audiences are, as yet, an untapped source of classical music buyer.

Promotion of classical product is handled essentially the same way by all dealers. They agree upon the importance of tie-in newspaper and window advertising with current classical offerings in and around the city.

"This is one department of ours where sales are soaring," reports Ben Karol of the King Karol chain. "We're a third up from where we were last year at this time." One reason Karol cites is the demand for product related to current classical film and stage fare. He points to "Elvira Madigan" and "A Clockwork Orange" as two films which whet the appetite of the non-classical record buyer.

Jerome Maggid, of the Record Hunter, notes the benefits of a well-informed staff, newspaper advertising and in-store display work. His store sends out a bi-monthly mail order collectors' list of classical recordings to aid customer inquiries. Maggid reports heavy sales in the classical budget and cutout departments.

"The recent opening of 'Carmen' has prompted great consumer demand for the recording of the opera," says Manny Imberman of Liberty Records. "My classical sales are up 10 percent." Window displays figure prominently in Imberman's promotional approach in advertising classical music. When parents of college-age students come into Liberty Records, not knowing what to send their "away from home" sons and daughters, Imberman usually suggests to them "some Brahms or Beethoven to get them started."

Doubleday Book Shops, according to classical buyer Harry Ernsthaft, are now enjoying quite a resurgence. He attributes this sales step-up to young people now getting their first taste of classical music through motion picture films such as "Death in Venice," another film having classical themes. All classical recordings at Doubleday are sold at list.

Part-time buyer for classical music at Sam Goody, Stan Rosenberg, says "although pop sales have far out-distanced the classics, sales volume in the classical department is up." Goody stores institute a policy of newspaper ad discounts and in-store markdowns.

Marvin Saines, of Discount Records, credits national radio exposure with improvement of sales throughout the chain's stores.

"Most buyers are of middle-income families. Their ages are between 35 and 50. However, in our college-situated stores, 90 percent of our classical product is purchased by students."

—Robert Sobel, Phil Gelormine

**LOS ANGELES**—With pop album inconsistency continuing, rackjobbers and chain store owners are looking to expansion of classical inventories to stabilize volume. But introducing and/or expanding classics is producing a two-step education problem.

Not only must the rackjobbers' personnel be trained in classics, but racked department store managers must be taught the value of classical inventory in bringing in new customers. Mass merchandisers who have not used classical albums in their advertising question the racker as to its value until the trial runs have been made.

Pivotal executives like Danny Heilicher of Heilicher Bros. and Phil Shannon of Stark Records Service both say that they are expanding classics. The early August quarterly meeting of managers of the 14 Camelot stores and the 30 manned departments which Stark operates, zeroed in on classics. The Belden Village Mall store in N. Canton, the firm's base, has been running a trial classical program.

Chain buyer Joe Bressi is out to double classical inventories in all outlets, if possible. Shannon says that so far, the larger the city in which the store is located, the better the classical business.

Barry Bergman of Record Bar, the 19-store chain in the Mid-south, says his classical volume is up, due to a concerted advertising program, utilizing mostly daily newspapers. He points out that the South lacks radio stations which feature classical except in Atlanta. Nonesuch, Columbia and Victor have provided good point-of-purchase material to highlight classical in his stores, he said.

Merritt Kirk, general manager of Discount Record Centers, the California chain, says his classical business holds at about 18 percent. Kirk reports good response from college newspaper advertising through California. Steve Kugel, national sales manager for ABC Records and Tape Sales, says that all his branches are perking classics by introducing prepacks of budget classics as openers. The important Broadway department stores in Southern California, which are racked by ABC, are in the midst of a pilot classical promotion, which may be used in other areas of the U.S.

John Cohen, Disc Records, the national chain based in Cleveland, feels his stores do between 25 and 30 percent of their volume in classics. But it takes hard-hitting advertising programs to maintain that volume. He notes that in Chicago and Cleveland, where he uses WCLV and WFMT, both FM classical stations, he gets exceptionally good results.

—John Sippell

**CHICAGO**—Classical music is on an upswing in the romantic mode, with more young people buying classical records than ever before, according to a survey here.

The fast growing interest in classical music in the 17-25 age group is explained by Rik Schoenberg, manager for Rose Records. "Period pictures like the King Henry VIII series, and background themes for movies like 'Clockwork Orange' and '2001' have made young people aware of the classics. The European tour of the Chicago Symphony and the opening of the opera and symphony sea-

sons here also help create interest." Andy Andersen, A-Records, adds that "kids are disenchanted with rock concerts, and classical treatment of contemporary music like the Beatles' 'Yesterday,' help bridge the gap between classical and contemporary. Electronic MOOG synthesizer music, although a fad, helped draw attention to the classics, too."

Schoenberg also notes that young buyers start with romantic music, like Beethoven and Brahms, then move into baroque and chamber music, with modern classical making a better sales showing.

Manufacturers are leading on the bandwagon by expanding their catalogs, especially in previously unrecorded selections. "The demand is there, and sales will follow. Romantic composers like Ralph Von Williams and Holst are becoming very popular," Schoenberg says.

Retailers carry from 10 percent to 15 percent of their stock in classical albums, except several discount stores heavily oriented toward classical, where the figure is over 50 percent of sales, with open reel the best seller.

Daily pricing varied from list price to 32 percent off, the latter as a promotion at One Octave Higher "to build up a classical music trade," Howard Greenberg, manager, stated. Discount stores regularly sell at 20 percent off list.

Andy Andersen, A-Records' owner, believes that the success of the low-price album on labels like Nonesuch and London Treasury series (\$2.49-\$2.98) decided companies to get back into the classical field. "Record manufacturers had deleted much of their classical product and raised their prices on remaining product, but the sales base drops drastically from \$4.98 to \$5.98, and it's even worse from \$5.98 to \$6.98."

Andersen also complains about fake list prices of \$6.98 to \$9.98 on tape which only encourages huge discounts. "Korvette one week has a 40 percent off summer sale, the next week they have a 40 percent off manager clearance."

Discount Records offers new releases, usually 150 items, at 33 percent and 38 percent off (\$4.99 to \$3.99 and \$3.69) and sale prices can carry a 38, 40, or 42 percent discount. Rose Records, claiming to carry every classical record produced, offers everything in the store once a year at 30 percent off.

Stores that are heavily into classical also have aggressive promotions, with personal appearances of opera stars radio advertising and full page newspaper spreads. Rose Records runs its own hour-and-a-half show on classical music station WFMT, and sponsors world premier broadcasts. Discount Records also uses coupon ads in Maroon, the University of Chicago paper.

Radio play is an influence on record sales, according to Ray Nordstrand, president of WFMT. "Surveys have shown the classical listener is also a record buyer, and 62 percent are in the over-\$15,000 income bracket," he says.

The average customer buys two to three albums per register sale, and as many as 30 albums during a sale. One retailer claims a 780-album sale of \$2,700. Stores claim established clientele who tend to remain loyal to the particular store.

All stores carry budget labels, but differ on cutout policy. One Octave Higher's Greenberg feels they should be returned to the manufacturer. Schoenberg includes them in his stock.

—Anne Duston



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# Classical Radio Today Remains A Struggle For Listeners, \$, Listeners, Ratings, Survival

By Claude Hall

Except for such outlets as WFMT-FM in Chicago, WCLV-FM in Cleveland, KKHI in Los Angeles and a few others, classical music radio is not doing that well around the nation and the general outlook is not too hopeful.

In Los Angeles a couple of weeks ago, some listeners were organizing, for example, to petition the Federal Communications Commission to make changes in the programming of KFAC. Their argument was that KFAC had too many commercials. When it was pointed out that without the commercials the station wouldn't be on the air at all, the spokesman for the "Save KFAC" group didn't seem concerned whether the station made money or not.

The speculation is that only about half of the existing classical music stations are making a profit today. And one classical broadcaster considered that an optimistic guess; he felt that less than half of the classical stations would be in the black.

KKHI and KKHI-FM, San Francisco, recently gained permission from the FCC to return to simulcasting around the clock. This cuts down overhead considerably. The station actually got its head above financial waters the past three years. But Bill Agee, program director, will point out to you that programming a classical station is much more difficult than programming any other type of format "because the people feel that they're a part of you and that you have to program specifically for them."

"In other formats, the listener can turn to another station and find much the same kind of music." But, in classical music, there's usually only one station to the market and, because of various protest group action around the country the past year or so, there's not likely to be any radio station switching to classical music.

WQXR, classical station in New York owned by The New York Times, has been rumored up for sale for some while. But broadcasters are reluctant to touch it.

The KFAC problem would not seem to be one that would stir up a protest group. Under general manager Grahame Richards and program director Bernie Allen, the station went lighter classical on AM and heavier classical on FM. The AM features shorter works, often excerpts and Allen says that the AM station "is for people who may not know they like classical music." On the other hand, the FM programs full-length works and is heavier in nature and programs a greater variety of music. Ostensibly, classical fans should be satisfied.

The power of classical music fans in radio is strong. Recently, for example, in Washington, D.C., a group caused so much of a flurry with the FCC that RKO General Radio felt it necessary to back down on plans to change the AM side to rock. However, because the station mentioned financial problems, the FCC did grant it permission to simulcast on AM and FM. Many broadcasters feel that this won't be the total answer for the salvation of classical music radio.

Bruce Johnson, head of RKO General Radio, points out, however, that the recent protest groups who rose up in Washington in a fight to preserve classical music on WGMS illustrates amply that there are more people out there listening to classical music than anyone realizes.

Robert Conrad, vice president of programming and operations at WCLV-FM, Cleveland, says "very definitely we have listeners that are not rated, because our audience is very unusual demo-

graphically. It's a high income audience and they tend to cluster in the better sections outside of the downtown Cleveland area. A rating firm may only have one questionnaire in an area where we have listeners, while they send several questionnaires into the dense population areas.

WCLV-FM is one of those classical stations that really gets out and hustles and president C.K. Patrick is noted for his promotions. The radio station also takes considerable pride in being able to influence record sales.

KKHI and KKHI-FM, to a great extent, built its audience. "In some areas, there simply aren't enough listeners who like classical music to support a radio station," says Bill Agee. "Here, we're lucky to have listeners 'oriented' toward classical music." One method of doing this, he said, is in broadcasting live concerts. Last year, the station broadcast 18 concerts by the San Francisco Symphony. But the station also tapes high school and college symphonies and puts them on hour shows each Saturday; the station may broadcast anywhere from 35-40 of these and has been doing this for eight years. In other ways, the station has educated people from a young age to enjoy classical music and to listen to KKHI.

## London Celebrates 25th Anniversary with Strong Titles

By Dick Bungay  
(London Records)

London Records celebrates its 25th year of operation in America, promoting high sound quality and seeking new ways of merchandising its enormous catalog.

One new way is the concept we call Orphic Egg, which is an effort to explore repertory in a presentation to new classical buyers. The program involves an intimate insight into the composer's head. The first release includes such titles as "Bach's Head," "Mahler's Head" and "Ravel's Head."

If ears are opened, classical music offers an overwhelming world of musical exploration.

During our 25th anniversary year, the company issued Mahler's "Symphony No. 8" with Sir Georg Solti conducting the Chicago Symphony Orchestra, recorded in Vienna at London's Sofiensaal facility. Other projects of note have included Istvan Kertesz completing his cycle of Schubert symphonies with the Vienna Philharmonic and issued as a boxed set. Other noted artists in releases include Alicia de Larrocha, Zubin Mehta and Joan Sutherland.

To celebrate Leopold Stokowski's 90th birthday, two recordings on Phase 4 Stereo of repertory of Ives, Messiaen, Ravel and Franck were issued last April. Lorin Maazel's first release on phase 4 presented R. Strauss and Tchaikovsky works, and Bernard Herrmann conducted music closely associated with his career, Ives' "Symphony No. 2."

The new release season begins with Offenbach's "Tales of Hoffmann," Joan Sutherland singing all four soprano roles, supported by Placido Domingo, Gabriel Bacquier, and Richard Bonynge conducting. "Parsifal" with Rene Kollo, Christa Ludwig, Dietrich Fischer-Dieskau, Georg Solti conducting the Vienna Philharmonic Orchestra, and "Rigoletto" with Sherrill Milnes, Joan Sutherland, Luciano Pavarotti, Martti Talvela, Richard Bonynge conducting, will be issued in early 1973. The Solti-Chicago Symphony Orchestra epoque continues with recordings of Mahler and Beethoven and a recording of Berlioz' "Symphonie Fantastique." A special boxed set of Mahler's Nine Symphonies, all conducted by Georg Solti and a tribute to his 25 years with London Records, should be available this fall.

## RCA Projects Record Year For Red Seal In '73

By R. Peter Munves  
(Director, classical music, RCA)

When I joined RCA Records, Division president Rocco Laginestra announced that my job was to protect RCA's leadership in classical music. Last April, RCA Corp. told stockholders that for the first time in a decade, RCA Red Seal was in the black. "The growth of the Red Seal business," says marketing vice president Eugene Settler, "is phenomenal." Within two years, we've almost doubled our business. And in '73, we are projecting a record year."

This success is attributed to two major factors:

- 1) The time was ripe to aggressively attract new buyers to classical music because of the enormous revolution that took place in pop music in the 1960's;
- 2) We realized that this new market was there and we introduced two series aimed at filling the specific needs of this market.

The classical market is like an enormous funnel with hundreds of thousands of new and beginning buyers at one end and a smaller number of connoisseurs at the other. We decided to go after the largest part of the classical market. The part that drew its potential from a large pool of middle-of-the-road buyers (who think Percy Faith and Henry Mancini are classical); sound buffs who are hooked on the latest and greatest sonic spectaculars; millions who had been exposed to classics via motion picture sound tracks; and finally young people who had been turned-on to the classics as a result of hearing their favorite rock groups rip-off the beloved masters.

(Continued on page 58)

# Cap Sees New Audience Other Than Revival

By Bob Kirsch

While many in the music industry insist classical music should be marketed, promoted and released like rock music, Brown Meggs, Capitol Records' marketing vice president, prefers to emphasize the differences in classical marketing and the uniqueness of the classical consumer.

Capitol, one of the strongest forces in the classical field with the Angel, Melodiya and its budget label Seraphim, has long pursued an aggressive policy in this area—from signing artists and acquiring performance rights to the marketing itself.

Meggs does not see the classical resurgence that so many talk about. Rather, he notes a "remarkably stable market that continues to find new audiences."

Working within this stability, yet refusing to take a "let it lie" attitude, Capitol continually seeks new means to market classics.

"We had a fine year in fiscal 1971 with Angel," Meggs says, and we still have the EMI family of companies as a source which we feel is unique as a source of fine music from the world's most eminent classical performers.

"The biggest surprise we've had this year," Meggs continues, "was the 'Ravi Shankar Concerto for Sitar and Orchestra.' This was recorded in London with Andre Previn conducting and it sold like a pop record. Right behind that was the soundtrack to the British movie, 'Tales of Peter Rabbit and Beatrice Potter.'"

What about the immediate future of Angel? "We've got the soundtrack to the film 'The Young Winston.'"

"On a piece like this we will take somewhat of a pop marketing approach. We've taken a promotional single from the LP which will be built around a tune called 'Jenny's Theme,' and this will be issued in a special sleeve. This should be instrumental in terms of getting airplay for and promoting this essentially classical score. The score makes use of the music of Sir Edward Elgar."

Meggs adds that Angel has issued in the past year LP's built around "A Clockwork Orange," "Slaughterhouse Five" and "Death in Venice," and has recently released the TV soundtrack to "The Six Wives of Henry VIII."

"All of these are basically novelty items," Meggs says, "and these are the things really needed to provide spectacular highlights in what is normally a very steady but not overly dramatic business."

The importance of opera is also stressed by Meggs. "Last year we enjoyed success with several sets, including Verdi's 'La Traviata' with Beverly Sills and Wagner's 'Die Meistersinger' with Herbert Von Karajan. This is an area which Angel will continue to stress."

The Seraphim budget line, carrying a suggested list price of \$2.98, is one of the most important aspects of Capitol's classical program.

"We felt the need in September of 1966 to get into classical low price in a quality way. For example, we have never electronically reproduced stereo in this line. Where there are monaural recordings of merit that belong in this series, we issue them in mono."

"We felt much criticism for this policy at the start," Meggs says, "but we're happy to see now that most other firms have adapted this policy. Our idea is to stick as close to the artistry that people put on the record at the time they did it as possible, while remastering to get the best possible sound out of the recording."

Meggs cites the recent release of Wagner's "The Ring of the Nibelung" as a prime example. "This is the largest single package ever issued on Angel or Seraphim," he says, "containing 19 LP's and a narrative sampler. The set was recorded in 1953 and we have just recently acquired the rights to release it."

As for promotion, Meggs says, "The margins on budgets are slim so you don't have a lot of money for exploitation. The best advertisement you can do is the cover, so we keep a set of six of seven series formats. We also realize that most aggressive classical retailers stock budgets and display them as a line, so we stand a good chance of building up brand loyalty."

Of the Melodiya label, Meggs says, "We've had the Russian line since June of 1967. It is designed to bring to the U.S. market the outpourings of one of the world's most productive classical countries. We sell a great many established artists as well as some bright young stars."

Meggs sees free standing record stores and the record departments of large chain stores as "fantastic outlets for the classics. There's no excuse for the classic consumer not to be able to get the record he wants. In that respect, retailing is better today than it's ever been."

As far as merchandising, Meggs notes: "We've all tried to apply the pop techniques of marketing, such as the billboard on Sunset Blvd. for Wagner's 'Die Meistersinger' with Herbert Von Karajan, which was a youth market type of ad. Similar things have been tried in the handling of packaging. It's hard to say if this type of thing is successful because you don't know what would have happened if you had not taken such a step."

Meggs sees this example as somewhat of an exception rather than a classical in "I marketing. "I still have no way reason to believe the business isn't essentially the way it always has been, with the hard core classical buyer making up the principal market."

What about all the talk that young people are interested in the classics? "You're always losing people who drop out of the market as they grow older and you gain younger buyers," Meggs says. "Young people have always been the source of the next generation of classical buyers and the fact that they are interested in classics now is not new."

Meggs believes that for the classical buyer, label identification is very important. "We feel Angel has a basic quality image that was established from the start in 1953."

"The classical buyer is also just as price conscious as the pop buyer—maybe more so. He pays attention to the catalog aspect of his collection and is more likely to spend \$30 at a time. For the collector, this is a serious hobby, like serious stamp collecting."

## Mercury Finds Classics Rise 50% in One Yr.

By M. Scott Mampe  
(Director, classical division, Philips/Mercury)

A year ago, everyone was concerned with the classical crisis. Loudly lamenting the sad state of affairs in the classical music industry. Today, we hear more and more about the renaissance of classical music. Is it possible that in one year the record-buying and concert-going public 'discovered' classical music? Or is it that we, as manufacturers, distributors and retailers, 'discovered' an important market we had been overlooking?

Headlines in Billboard in recent months have advised us of spectacular classical sales promotions in department stores such as Carson, Pirie, Scott in Chicago, and Rich's in Atlanta, and of greatly increased sales growth in the classical divisions of major record companies. And at Mercury Records, we, too, can report a phenomenal increase in sales—an increase of more than 50 percent over the figures we saw last year at this time.

It is easy, therefore, to say that the crisis is past or that the crisis never was. But if we are to be honest, we may only say that the crisis is merely postponed until we stop selling classics again. It is better, then, to face the situation now, and rather than delaying the possibility of a crisis, banish it from the market forever.

We still have many of the same problems we had a year ago—increased recording and manufacturing costs, no support or encouragement from our government, and an educational system that is still all but excluding serious music from the lives of our young people. What we do have today that we lacked before, however, is a definite awareness of the classical sales potential, particularly at the retail level.

In the past months, as I have visited many cities throughout the country, I have found many new stores with an excellent choice of classics, many established stores with larger classical sections, and several stores stocking classics for the first time. It is an exciting development—a development too exciting and too important to let die.

We are involved and will continue to be involved in bringing to the market the broadest selection of newly recorded music possible, from Monteverdi's madrigals and Haydn trios to Beethoven symphonies, Mozart operas and new masterpieces such as Berlioz' Benvenuto Cellini.

# Connoisseur Supports Young Acts With Ideas

By E. Alan Silver  
(President, Connoisseur Society)

No! There is no renaissance in classical music. It has always been alive and our own sales have varied only in proportion to the choice of repertoire on the recording, the public's response to the performer, and our own promotion efforts.

We feel that Connoisseur Society has an obligation to use all of its resources to stay behind the artists on our label even if the first record or records don't hit the jackpot; this because we only record artists we greatly admire and believe in. Whenever possible, Connoisseur Society tries to guide its young artists into areas of repertoire which will bring more public attention to them so as to insure the possibility of good record sales on their first record and all their subsequent releases.

A proof of that is the three records comprising the first complete recorded performance of the 10 Scriabin Sonatas played by Ruth Laredo. The records received worldwide press approval resulting in excellent publicity for Connoisseur Society and the artist, great record sales and has kept Miss Laredo's concert career busy ever since.

Connoisseur Society goes far beyond record sales to back its artists. When an artist has no professional manager, we have worked as personal representative and contacted recital and orchestra managers to promote concert appearances. When an artist is on tour, we contact dealers to arrange in-store promotions or window displays in the cities where the artists are playing. Free copies of all new records are sent to a large list of record reviewers and major classical radio stations. Further, we maintain constant telephone contact with dealers and distributors all over the country, and in many instances mail to all our dealers Xerox copies of the good reviews of our records.

One of our young artists, Antonio Barbosa, is playing a series of three Chopin recitals at Hunter College this season, and we have made his recording of the Chopin Sonatas available at manufacturer's cost to the auspices. The record will be given away to all people who buy a subscription to Barbosa's three recitals. Not only did that offer encourage Hunter College to engage Barbosa, it gave the audience the opportunity to "take the concert home with them." Thus we are enlarging concert audiences and at the same time increasing the possibility of record sales in local stores. We would be very happy if concert managers in other cities were encouraged to do the same thing with Connoisseur Society in reference to any of our artists.

In 1963 I had the opportunity of hearing the young Czech conductor Zdenek Kosler when he won first prize in the Dimitri Mitropoulos Competition in Carnegie Hall. He conducted the New York Philharmonic in the Dvorak Seventh Symphony.

In 1971 Kosler was appointed permanent conductor of the Czech Philharmonic, and we have just finished recording two LP's with him conducting the London Symphony Orchestra, the first of which (Tchaikovsky "Symphony No. 4") will be released this month.

## RCA Projects Record Year For Red Seal In '73

• Continued from page 57

Another factor creating a favorable climate for expansion of the classical market has been the exposure of classical music on motion picture sound tracts. While the youth market was smitten with these motion pictures and was absorbing the classics on a subliminal basis, they were consciously aware that favorite rock groups like Procol Harum, The Yes, Apollo 100, Moody Blues, Emerson, Lake and Palmer, the Deep Purple and others were doing their own versions of the classics. Another exciting aspect constantly bringing new people to classics are major artists whose appearances guarantee large crowds which are in every way comparable in size and enthusiasm to those drawn by rock acts. Artists like Van Cliburn, Artur Schnabel, Leonard Bernstein, Leontyne Price and Joan Sutherland draw record crowds.

In addition, many artists like Julian Bream, the Guarneri Quartet, Peter Serkin, Rudolf Serkin, Andre Watts, Pinchas Zukerman, Itzhak Perlman and Vladimir Ashkenazy, to mention a few, appear regularly on college circuits playing to an ever-widening group of young people year after year.

Opera has become enormously exciting to young people with the emergence of several superstars in the last decade, like Leontyne Price, Placido Domingo, Sherrill Milnes, Beverly Sills and Luciano Pavarotti.

Aside from all the exciting factors in classical music, one should not overlook influence on novelty album which can have enormous impact and far-reaching influence on creating new classical buyers. Rare albums cross over from the classical to the enormous contemporary market.

The success of Walter Carlos has inspired us to record a new album by the "Outrageous De. Teleny's Incredible Plugged-In Orchestra." This disk contains inventive, humorous, surprisingly outrageous arrangements of the masters as they would sound if they were written for contemporary rock groups. We had an awful lot of fun making it and that's what the record business should be about.

Another exciting potential for classical music today is the sound market. The introduction of quadrasonic sound will revolutionize the classical market, giving us an ever-widening potential for the great sounds of symphonies and operas.

# DGG's Opera Activity Encompasses New Areas

By Lloyd Gelassen

Deutsche Grammophon has complete faith in an expanding classical market and continues extending its commitment to keep pace with ever-increasing consumer interest. The company is convinced that the upsurge in increasingly complex popular music and the tremendous effect on the young record buyer of mass media is making for a classical business that will demand a more extensive and varied selection of music than ever before. Hence, the label is committed to a program of expansion in both artists and in the works they perform. Thus, while most domestic record companies' classical record divisions have sharply curtailed recording activities, DGG is pursuing an energetic program of continuous recording and expanding repertoire and artists. Recent signings include such charismatic young figures as Daniel Barenboim and Seiji Ozawa.

DGG has succeeded in reaching a younger record buyer by introducing them to classical music that is an integral part of the young person's art form, film. Examples are Visconti's "Death in Venice," an album of music from "Elvira Madigan" and "Also Sprach Zarathustra" the well-known theme music from Stanley Kubrick's "2001: A Space Odyssey."

No amount of smart and contemporary merchandising, however, could sell recordings with performers of less than first rank, and DGG through years of carefully selecting and culling available artists, now has a roster that is among the finest in the music business. Such conductors as Rafael Kubelik, music director of the Metropolitan Opera, Karl Boehm, Herbert von Karajan, William Steinberg, Claudio Abbado, Michael Tilson Thomas and Karl Richter, and artists such as Arturo Benedetti Michelangeli, Gerald Morre, Emil Gilels, Martha Argerich, Birgit Nilsson, Thomas Stewart, Dietrich Fischer-Dieskau, Wilhelm Kempff and Gundula Janowitz contribute to the DGG success story.

Another dimension to our story is the well-known import quality of recordings. Nowhere will this be in more evidence than in the label's forthcoming deluxe packaged, special limited editions of "Beethoven's Nine Symphonies," with the "Egmont," "Coriolan" and "Prometheus" overtures, performed by the Vienna Philharmonic Orchestra under Karl Boehm.

Not content to rest on its laurels as a leader in the area of recorded opera, DGG keeps moving on into rarely explored areas of opera, like its release of Wagner's "Tristan and Isolde" recorded at the Bayreuth Festival. It recently released a volume of the Metropolitan Opera's highly-touted farewell salute to Sir Rudolf Bing, "Metropolitan Opera Gala."

In maintaining its dominance in the area of German recorded opera, DGG has not neglected the Italian repertoire. In addition to its "Rigoletto" with Dietrich Fischer-Dieskau and Renato Scotto, the label had just produced Rossini's seldom-heard, delightful Cinderella opera, "La Cenerentola."

Now we are delving into French repertoire with the production of "Carmen" that has been this season's highlight at the Metropolitan Opera. The first complete opera to be recorded in the United States since 1965, "Carmen" will be conducted by Leonard Bernstein and will star all of the principals from the Met's opening night cast (Marilyn Horne, James McCracken, Tom Krause, Adriana Maliponte and Donald Gramm). This recording is being rushed to an early 1973 release date. It represents the recording debut of Maestro Bernstein, as well as the first time the Metropolitan Opera's name has been associated with a complete operatic recording since 1958.

## Records Are Selling; Where Is The Market?

By Is Horowitz

The classical record market remains essentially static, while the market for classical records is growing. How's that for a paradox?

But the statement begins to shed its contradictions if we are only reasonably rigorous in our definitions.

We may hate to admit it, but the traditional classical market receptive to new interpretations of standard works and interesting out-of-the-way repertoire has not grown very much. And as the industry continues to expand, it is even hard-put to retain its modest percentage share of the total market.

At the same time, we see more and more records of classical music selling extremely well, in quantities unprecedented for this prestige category. Very often the repertoire is traditional. Sometimes even the performance. But because of the innovative presentation a whole new public is being stimulated to buy.

This new public is not "classical." Nor is it influenced in its decisions by conventional classical promotion. It doesn't read classical reviews. It doesn't riffle through classical browser bins. And it rarely, if ever, attends classical concerts. Yet it is receptive to concert music if approached in a manner to which it can relate.

In one case we are talking about the market we've always known. In the other, the record, regardless of where it sells. So much for the paradox.

Unfortunately, much of the classical establishment looks down on this development. They're quite satisfied for the classical public to remain small, elitist and pure.

Fortunately, the two markets can co-exist. More to the point, they must co-exist if classical producers are to meet the demands of economic solvency. Profits from the contemporary-oriented product may well enable manufacturers to continue to service the traditional classical record market.

And is it too much to hope that some of the buyers of these new records may discover a whole new world of music worth listening to? Those that do we can then accurately categorize as part of the classical market.

# Col: 47% Rise Indicates Something Happening

By Thomas Frost  
(Masterworks a&r director)

Things are looking up in the classical scene, at least so far as Columbia is concerned. Our sales during the first seven months of 1972 were 46 per cent over the same period in 1971, and we expect this increase to carry through to the end of the year. The causes of such a large rise: Strong product, strong promotions, clever re-packaging, and the proliferation of full-line stores.

Strong product of Leonard Bernstein and E. Power Biggs was supported by powerful promotions.

Our "Greatest Hits Series," which burst upon the scene in 1966, expanded to include "The Violin," "The Piano," and "The Guitar." The specially priced, two-record MG sets, such as "The Mormon Tabernacle Choir Album" or "The Stravinsky Album" also moved a great deal of product.

We were somewhat surprised to see catalog sales of two 20th-century giants increase after they died—Igor Stravinsky and George Szell. And, of course, we are still moving enormous quantities of "Switched-On Bach." Walter Carlos' other three albums, "Clockwork Orange," "Sonic Seasonings," and "The Well-Tempered Synthesizer," are also winners as is Leonard Bernstein's "Mass," which is up to about 200,000 sets. Our new Philadelphia Orchestra releases, as well as the enormous list of Philadelphia catalog items, have contributed greatly to over-all sales. This month, which is "Ormandy Month" will feature six releases, the majority of which are new.

Our SQ quadrasonic records have added considerably to our total sales. Surprisingly, some quadrasonic releases are as much as 50 percent of the same release in stereo.

The long life of classical records requires stocking in depth, and many independent stores and chains have come to realize that moderate or even few sales spread over a large catalog can add considerable revenue.

We have lots of work to do. Some of our young artists are not breaking through as fast as they should, and many of our records are not reaching the youth of today. But there is hope.

There is one more thing I would like to mention. A new organization is in its birth throes, the Classical Conspiracy. Most record companies have pledged support of some kind. The vision is to include managers, publishers, and the various media involved in classical music (not only recording) in an effort to bring our music to an ever wider audience through combined brain power and cooperation.

## Quadrasonic: A Sales Booster

Quadrasonic sound will offer a golden opportunity for increased classical sales, believes Dave Rothfeld, Corvette's disk chieftain.

Four-channel sound will provide new opportunities for contemporary composers as well as boosting the sale of works by Stravinsky, Copland and many other dynamic composers. Rothfeld feels that dynamic classical works can be arranged for four-channel, without destroying the intent of the composer.

Young people who are interested in contemporary music are showing an interest in the broad field of classical music. And these same young listeners are also the potential audience for quadrasonic classical music.

## Nonesuch: People Seek Real Not Hype Music

By Teresa Sterne  
(Nonesuch Records)

The classical audience is probably the most stable element in our field. As for the American classical market—its statistical peaks and valleys notwithstanding—it is an established fact that the volume of sales has actually grown steadily, even through the gloom-and-doom days that prevailed at the end of the last decade; rather than a shrinking market, we can point to a constantly expanding one.

It may not necessarily expand in proportion to our over-all economic spiral, but to lament this is to miss the point: while the arts industry seems to follow a manic curve, the music-lover calmly goes on pursuing his musical tastes (generally a large cut above the standards with which music merchants credit him). There is a sizeable crowd out there searching for the real rather than the hype, and in fact, evidence shows that the middle-man has already gotten the message to some degree.

As for the product, there exists a wealth of musical talent—a generation of committed, superior artists who have put aside the ego-trip of the old star system to place their skills at the service of music, both old and new; who respect scholarship, even when not themselves scholars; who work closely with today's composers; who, along with their proficiency in the performance of new music, bring a fresh and illuminating perspective to the works of the past. And new composers are emerging, with exciting prospects for a powerful era of musical creation.

We see all of this first-hand at Nonesuch in working with such artists; we know that the response is a positive grass-roots reality, based on a deep need for the kind of communication great music provides. People need music—perhaps never more so than in times of psychological stress such as our world is presently experiencing. This is not a time for the faint-hearted, either in the record or concert field. What's real is bound to survive and flourish in spite of all hokum, and those who have kept the faith during the darkest days will be around after all the "now-w're-up-now-w're-down" articles are filled and forgotten.

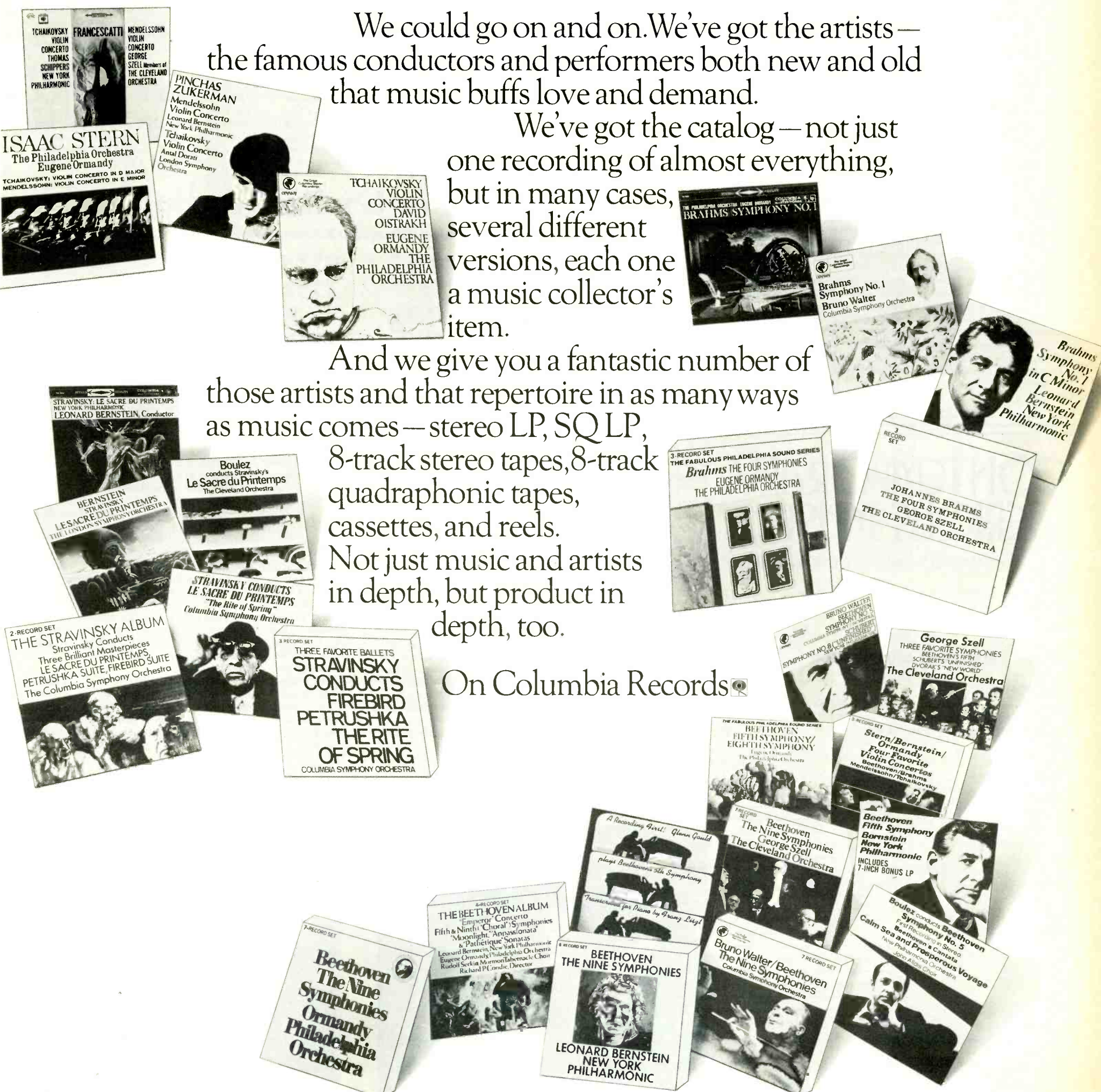
For example, we've got the Tchaikovsky Violin Concerto 4 ways, Brahms' First 5 ways, "Sacre" 6 ways, Beethoven's Fifth 12 ways...

We could go on and on. We've got the artists — the famous conductors and performers both new and old that music buffs love and demand.

We've got the catalog — not just one recording of almost everything, but in many cases, several different versions, each one a music collector's item.

And we give you a fantastic number of those artists and that repertoire in as many ways as music comes — stereo LP, SQ LP, 8-track stereo tapes, 8-track quadraphonic tapes, cassettes, and reels. Not just music and artists in depth, but product in depth, too.

On Columbia Records





Classical fans examine albums at the Yamano music store on the Ginza in Tokyo.

## Campus Stores Like Imports

By Sam Sutherland

While the rock music has until recently all but eclipsed jazz, folk and gentler pop styles for campus audiences, classical music has retained its profile as a musical mainstay for that market.

Recent efforts to exploit classical catalogs via "hip" advertising and greatest hits anthologies appear to have met with only mixed success at the campus level. Several retailers consulted note that those releases have had little impact on their campus buyers, even when other classical product was showing renewed campus action.

At the same time, both budget classical lines and import catalogs appear to have earned campus support. Leo Hofberg, of London imports, in unveiling a new catalog notes that Telefunken, L'Oiseau Lyre, Argo and Das Alte Werk have recently enjoyed significant increases in youth sales.

Helga Newcomb, classical buyer for the Harvard Co-op, substantiates campus interest in import lines by noting that many students have geared their buying habits to label loyalties, with the most requested label an import line. The Harvard record outlet's survey of record sales shows; while classical product consistently accounts for 20 percent of the volume handled, a check of sales on a normal business day reveals a startling statistic of one classical album out of every three sold.

While the Harvard Co-op reports very brisk classical action, most other stores are somewhat more conservative in evaluating any increase in the popularity of classical music on campus. But even the most qualified reports concede that sales are slightly up. In certain locations, such as Cutler's Record Store in New Haven, Conn., which draws students from adjacent Yale University as well as from several other New Haven campuses, the slight increase in classical volume has been heightened by a decrease in pop sales.

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# Japan's Potential As A Classical Market Hasn't Been Totally Developed, Yet

By Hideo Eguchi

There'll always be a big market for classical recordings in Japan. The classics are still comparatively new to this ancient Asian country, but classical music plays an essential role in the compulsory education of Japanese youth.

Though the market for classical recordings throughout Japan has been hampered by the music listeners' lack of free time, spending money and living space to accumulate a comprehensive library of classical disks, total sales have increased steadily at an annual growth rate of up to 26 percent in some years ever since the CBS LP was introduced to Japan in 1953.

Classical recordings have accounted for up to 15 percent of total disk and tape sales in Japan, according to industry sources. There are no audited Japanese sales figures, but Billboard's Tokyo bureau estimates that some \$33 million worth of classical disks produced from U.S. or European master recordings were sold in Japan last year.

Although the total value of all records produced in Japan during this year's first half showed a rise of only 3 percent over the corresponding period of 1971, sales of classical recordings this year are expected to surpass their 1971 total. Why? Because the average standard of living in Japan now equals that of Great Britain. And a closer study of the sales figure reveals that the market for classical recordings in Japan, with a population of more than 100 million, has hardly been developed.

In other words, there'll be some changes made in the more progressive record manufacturers in Japan, especially the joint ventures CBS/Sony, Nippon Phonogram (Phillip-Panasonic/JVC), Polydor, Toshiba Musical Industries (Toshiba-EMI/Capitol), and Warner-Pioneer. As a matter of fact, projected sales of 1 Musici's

first Philips best seller of "The Four Seasons" by Vivaldi, through bookstores, are being opposed by the Tokyo Metropolitan Record Dealers' Assn.

Admittedly, the recording companies at present have no Japanese classical soloist of truly international stature or musical group that could win lasting world fame but here too, hopefully, the new Cabinet under Prime Minister Kakuei Tanaka will help solve the financial problems that are retarding the growth of the Japanese symphony orchestras, for example.

Seiji Ozawa, the popular young Japanese conductor and a supporter of the New Japan Philharmonic Orchestra formed last July 1 out of a splintered original group, is under contract to Deutsche Grammophon (Polygram). Japan has yet to produce a composer capable of writing a symphony for recording by, say, Leonard Bernstein and the New York Philharmonic, or a Japanese librettist ready to have his work recorded at the Metropolitan Opera.

For the foreseeable future, the Japanese will have to depend on live performances by visiting soloists and groups from overseas—and classical recordings of U.S. and European origin—to further their musical education.

Classical music doesn't pay in Japan for aspiring Japanese artists, even for the members of the government subsidized Nippon Hoso Kyokai (NHK) broadcasting corporation's NHK Symphony Orchestra who are too busy moonlighting to attend rehearsals. For example, Kazuyoshi Akiyama, 32-year-old musical director and standing conductor of the Tokyo Symphony Orchestra, left Japan Sept. 19 for Canada to become standing conductor of the Vancouver Symphony Orchestra, under a three-year contract.

# London Is the Center for Studio Sessions

By Evan Senior (Classical Editor, Music Week)

London has become the center for most of the important international classical recordings. In Britain the classical market has been steadily growing until today it accounts for just under 20 percent of total disk sales.

"The days of making a classical recording for prestige reasons alone are finished," says one major recording company's classical chief executive. "Our accountants and shareholders want to see profits. And today they do."

Recent London sales conferences of all the major recording companies have disclosed rapidly rising classical sales. Phonogram's U.K. classical manager, Quita Chavez, told the annual sales gathering that classical sales had doubled in the last two years. EMI classical division manager John Whittle revealed this autumn a 33½ percent rise on the previous year's figures. British Decca (London Records) reports classical sales more than doubled in the past two years, with latest figures showing a 40 percent rise on those of 1971.

Classical executives see many reasons for this vast increase. One is the great interest in classical music among young people in Britain, fostered by new methods of teaching and musical appreciation in schools. Live music shows the same interest: by far the greater proportion of concert attendances, all up this year, is of younger people who are fast losing the "class" image of classical music. Another valuable propaganda medium is the Third Programme of the British Broadcasting Corp., which, apart from its other channels, puts out more than 100 hours of classical music, day and night, each week.

All these factors combine to create the interest, and the major recording companies have been quick to cash in on it by every available means. They have created sales forces of knowledgeable travelling representatives to service the many hundreds of specialist classical record dealers all over the country. They take advantage of every public performance in a particular area to issue well-planned and well-designed promotional display material based on the personality of the performing artist. They send their classical department promotional experts to various outlying centers to give demonstrations, all well publicized beforehand, of their latest classical issues to the hundreds of record societies and music clubs all over Britain.

Rising costs have, of course, affected the industry in Britain. And the recording companies have adapted themselves to this inflationary spiral by doing everything possible to make quality recordings at the best possible price. They work strictly within a planned budget. And because of this, it has become more eco-

nomically to record in Britain than anywhere else in the Western world.

Gradually, with rising orchestral costs in America, switch of recording venues has brought prosperity to British musicians. In the last year the four major London orchestras have drawn more than \$1 million in recording fees from the major disk companies, for making more than 200 important classical recordings—operas, symphonic works, accompaniments for important solo artists both vocal and instrumental.

Recording fees for musicians have risen in Britain, also, but not as drastically as they have in America. "The Musicians' Union here are firm, but reasonable," say the classical recording managers. "We have good relations with them, and even though their demands have caused fee rises greater than the increase in the cost of living, they are still within bounds, and by careful planning we can still operate profitably, more so than anywhere else, including America and Western Europe."

This summer, most of the major companies have been busily recording major projects. RCA transported its top producers, technicians and recording equipment to London for what has been a three-month session during which half a dozen smaller classical recordings and two major operas ("Tosca" and "Norma") have been recorded here. EMI has put on disk its gigantic first-ever recording of a complete Rossini "William Tell" and, in addition, has made new recordings of Mozart's "The Seraglio," Verdi's "Giovanna d'Arco," and three other major operas. Phonogram has recorded Berlioz's "Benvenuto Cellini" and Verdi's "Attila." Decca (London) has done a new "Turandot" with Joan Sutherland. Indeed, so large has been the program that the recording companies have almost been jostling each other for studio space, and opera stars and instrumentalists have been flying in and out of London for most of the summer, often combining recording schedules with public performances.

One of the important factors in the rise in sales has been the introduction by almost every major classical recording company of one or more "budget" lines, consisting of important reissues of great performances at reduced prices. This has not only tapped a new market, particularly among young buyers, but has increased interest in the top-price lines, which in themselves have shown a notable rise in sales figures.

Significant in this field was the introduction two years ago of a new approach by the EMI subsidiary, Classics for Pleasure, a combination of reissues and entirely new recordings selling now at just under \$2.



Andre Previn maintains his London residency and his contacts with classical music.



Artur Rubinstein: remaining active with concerts.

For the record buyer who doesn't know  
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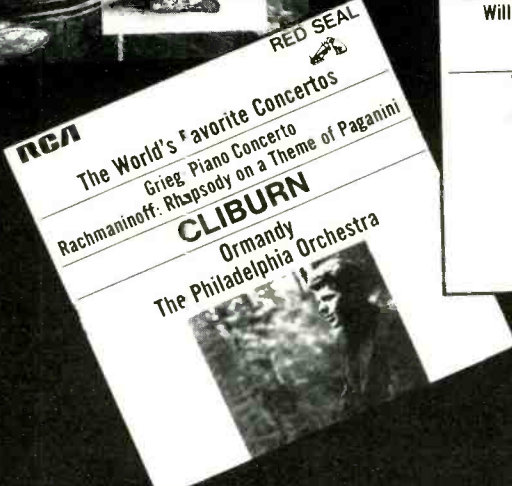
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Tenor Plácido Domingo conducts the New Philharmonic Orchestra in Walthamstow Town Hall in a London suburb for a vocal LP by baritone Sherrill Milnes.

## Bernstein—An Inside View

(Editor's Note: The following is an interview between Leonard Bernstein and Evan Senior, Music Week Classical Editor, edited for this purpose. Since the interview in London, Bernstein has taken a "sabbatical" from all activities to devote his time to composing).

**Q: Do you think that popular music, in any one of its many forms, is going to influence the classical music of the future?**

**A:** Well, it always has in the past, and I don't see why it shouldn't in the future. I mean, you can't conceive of Mozart, Beethoven, Haydn, Bach without the basis of the popular music of their time, the folk music, the court music, the dance music, or whatever you want to call it. You can't think of Mahler, either, without folk music or popular tunes being an integral part of his music's fundamental texture, metamorphosed into symphonic texture. The whole history of symphonic music is based on a folk-music background, and what is known as pop is our folk music of now. There's no reason why it should not be the basic life of so-called "serious" music, as it always has been in the past.

**Q: When you find all this time for writing music that you want, will you write again for the musical theater, the Broadway theater, or for the concert hall?**

**A:** Broadway theater? I don't really know what that means. But for the theater, yes. I don't really think the "Mass," for example, is a Broadway piece, and yet there's no reason why a version of it couldn't be done on Broadway, with fewer than the 200 people needed for the first performance. But the musical theater is still my chief interest as far as composing is concerned.

**Q: In the musical theater, do you think you might go forward from what people used to call musicals, such as, for example, your "West Side Story?"**

**A:** I really don't know what a musical is, any more. I had great hopes at one time that it would develop into something like American opera—whatever that is, whatever it's going to be—and it just hasn't. At the time I wrote "West Side Story" I was hoping that it had taken a step forward in the direction of what might eventually become American opera, and I thought that there would be dozens of young talents who would take the next step. But when I look at the Broadway musical now, I find that that step has not been taken. It fills me with regret, and it doesn't encourage me to go back to that scene and try, myself, to take another step. I've not been back to that scene since "West Side Story," which was 15 years ago.

**Q: At a London press conference you said a good deal about changes on the way in pop music—that you thought that rock was on its way out, and that young people in America were turning seriously to jazz in its place. Do you think that rock pop music has possibly deteriorated and that young people are becoming jaded with it?**

**A:** Yes, it certainly has produced that effect in America, as far as I can see. For one thing, it was over-exploited. Suddenly, there was too much of it. It got too rich. I don't mean rich in texture, although it went that way, too. It got too rich in commercial orientation. Too many kids were given too many millions of dollars to fool around with in too many studios with miles and miles of tape, electronic gimmicks, tools and toys and whatever.

After all, what produces good music, whether it's rock or anything else, and no matter what electronic gimmicks are added to it, is the human pulse to create, that divine spark. If you just do it for money the spark goes, and I'm afraid that's what has happened. Pop music, especially the world of rock, has proceeded through a very swift evolution and has become too big, like the dinosaur. And like the dinosaur, it has to face extinction. It's not extinct yet, but it's on the way to becoming so.

Basic popular music, whatever that is—let's call it jazz—is certainly not extinct, and is in fact now having a revival in America. There's no telling, of course, what the next fad will be. But whatever it is, it will not, as a fad, indicate the direction in which music is going. It will only indicate what is selling or what has been successfully promoted at any given moment. But what seems to be in the air right now is black jazz, and that's what sounds most interesting to me when I listen to pop music in an over-all way.

**Q: So far you have never conducted opera in this country. Are you looking forward to doing so?**

**A:** Enormously, and in 1974 I shall make my Covent Garden debut conducting Puccini's "La Boheme" in a new production to be mounted there. Covent Garden gave me a list of the operas they wanted, and I chose "La Boheme"—I believe that the last time it had a new production there was about 1908, and the old sets are still being used.

I chose it because, as with Puccini's other opera "Tosca," there is this immense sense of theater that he had. Today, it's the operas of Verdi that seem to command most attention in the world's opera houses. But although he has never lost ground, I'm sure that before long Puccini will come back into enormous popularity everywhere.

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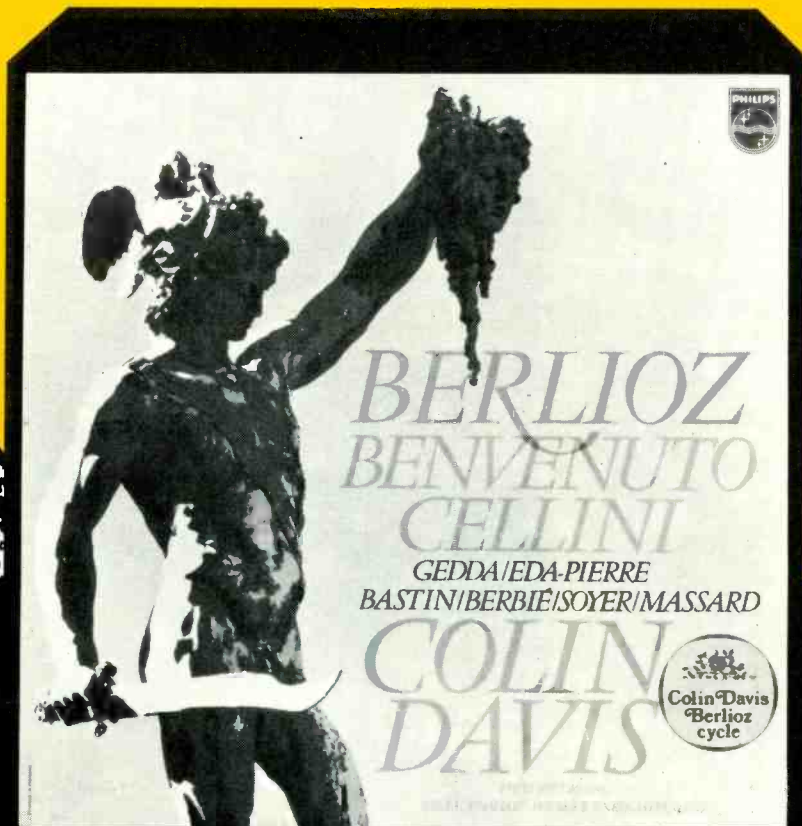
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# Tape/Audio/Video

## Parts Makers Leary About Automation

By EARL PAIGE

CHICAGO—The increasingly fast pace of design change in consumer electronics creates concern throughout the entire spectrum of putting a product on the market, especially so when certain parts and assemblies are made via automated manufacturing processes. Automation, even at the sub-assembly level of closed circuit packaging, casts a long shadow and is a subject of intense consideration, according to F. Wayne Martin, manufacturing consultant.

Martin was a seminar panelist during a recent meeting here of the National Electronic Packaging and Production Conference (NEPCON) where he said, "There are several good reasons which justify automation and at least as many situations which warn us against automation." Critical areas that have manufacturers concerned over which processes to automate include product design, equipment design, process engineering, market analysis and cost analysis, he said.

Retailers concerned over parts availability and increasing costs of certain components can appreciate Martin's point about establishing a production rate. "Among reasons for establishing a rate is the

(Continued on page 69)

## Robins Adds Noise Limiter To Option Line

NEW YORK—The Consumer Products Division of Robins Industries Corp. has added a noise limiter to prevent stereo speaker blow-outs, and a new stylus cleaning kit, to its line of accessories.

The noise limiter is an electronic fuse that keeps overloaded stereo speakers from blowing out, and is part of a new group of professional quality mini-component sound enhancers developed by Robins for the home electronics market.

The unit features solid-state circuitry, and is actuated by sound thus eliminating the need for batteries or line current. It automatically limits output of the stereo

(Continued on page 68)

## Topp Electronics—Soon A Global Co.

By SARA LANE

MIAMI—Topp Electronics, Inc. here is rapidly expanding into a global company and is one of several U.S. manufacturers of consumer electronics products now doing more domestic manufacturing and assembly. The 12-year-old firm recently sold the assets of Topp Appliances, Inc., so it could concentrate in electronics and plans are set to start a European operation in six months.

As Charles Kates, executive vice president of sales, see it, Topp is now in a more favorable position in regard to anticipated U.S. Government restrictions and higher tariffs on imported goods. The manufacturer of Juliette branded merchandise has a new team in its product development division, will

continue to expand its marketing to mass merchandisers and catalog companies and will expand its product line.

Although the thought of additional tariffs and such was considered by company executives, this was not the real reason behind Topp's decision to go into manufacturing of products for their home entertainment units.

"Even though most companies are importing from the Far East, there is still a tremendous work force in the U.S.," Kates said. "In our case, we have over 800 employees scattered around the country. However, if in the future the government claims the balance of trade payments is getting worse—

(Continued on page 68)

### AUTO UNITS PACE HARDWARE

## Ala. Store Cuts Pilferage of Tape Via Behind Counter Open Display

By ANNE DUSTON

BIRMINGHAM—An evolution of tape display methods for the three-store The Sound Wave, Inc., operation here has all but eliminated pilferage, according to co-owners Wayne Coshatt and Will Grove.

As for hardware, sales in car tape units exceeds any other type of equipment offered, according to Coshatt. The action in compact stereo radios with 8-track player, another popular category, has jumped from the \$100 to \$200-\$300 range.

Tape display evolved from locked glass cabinets to specially designed wrought iron racks locking in 12 tapes. The disadvantages and limitations of these systems resulted in the third system, utilizing the walls of the 20 by 60-foot third store opened this April to display over 2,000 titles while service counters prevent direct access by customers.

"One whole wall is devoted to rock 8-track cartridges, which is 90 percent of our tape business," Coshatt said. The opposite wall holds 8-track easy listening, classical and country, 600 prerecorded cassettes and 100 open reel tape titles. A large inventory of blank tape is carried, mainly Capitol, DynaSound and Robbins, in 32, 40, 64 and 80 lengths.

#### Car Stereo

The stores were originally opened as tape centers, including components, compacts, portables, 8-track, cassette recorders, auto units, consoles, radios and televisions. Brands carried include Craig, Electrophonic, Peerless, Electra, Mikado, and others. Three-sided listening booths are provided in the stores for demonstrating the sound equipment.

Over 25 models of car units are offered "to give the customer a broader choice," with track indicator light regarded as the most currently wanted feature by customers. Prices range from \$27.95

to \$140, and include such brands as Craig, Pioneer, Kraco, Mikado, Car Tape, Electrophonic, Audiovox, Peerless and a 4-channel unit by Toyo.

An installation and service department is located in one of the stores. Coshatt noted that the popularity of car units could be attributable to the fact that two stores are located on major highways.

#### Disks

Record albums were introduced in the newest store, and have been going so well, the other stores are expanding into albums, too. Tapes and albums are displayed alphabetically by artist, with specially built browser cabinets for the 2,000 album titles. Rock accounts for 75 percent of album sales in two stores. Soul and blues constitute 60 percent of sales in the one black neighborhood location.

"We don't carry 4-channel disks because of lack of promotion, and

4-channel tape represents a negligible percent of sales," Coshatt said. Television cartridges are not being considered as a sale item at the present time, Coshatt added. Accessories such as headphones, needles and so on are displayed in locked cases.

Defective merchandise does not present a problem, noted Coshatt, either in tape or hardware. "If a customer insists a tape is bad, which is rarely the case, we'll exchange it for the same tape even if we have to order it. And if we get a bad run, say 48 players that are defective, the companies are very good about swapping," Coshatt stated.

Tapes and albums are bought directly from the record companies, with normal selling price on tapes averaging \$5.75. Albums are discounted one dollar. During sales, with all stores coordinating advertising, tapes drop to \$4.95, and albums are discounted two dollars.



HARDWARE is displayed at the Sound Wave, Inc. in Birmingham in showcases that form a three cornered listening area at the rear of the store. Prerecorded tape is seen along wall.

"We've talked to record companies about personal appearances of stars, but nothing has come of it yet," Coshatt said.

Bootlegging "doesn't hurt us," Coshatt claimed, but admitted that it does exist in some drug stores

in the Birmingham area.

Hours at the three stores vary from 9-6 to 9-9, and there are usually two clerks on duty at all times. "There are no definite plans for more stores at this time," Coshatt said.

## Pa. Retailers Rip Lack of 'Honest' Data on Receivers

By MAURIE H. ORODENKER

PHILADELPHIA—Better production information and more expert advice from sales people are seen as major customer needs by two of the area's leading retailers. Claiming that customers are being short-changed, Tony DiNenno who heads Penn Electronics in the Frankford area shopping center, said "it's a crying shame that some manufacturers dress receivers to look like the sophisticated component it should be but isn't."

Expressing the same concerns is John Ree, owner of Ree Electronics in the West Oak Lane area, who says that stereo buyers have been "spoon-fed" information about equipment to the point where they don't seem to be as particular in buying as in past years. "Today's buyer is not as knowledgeable," said Ree.

As a result, buyers don't take time to check out advertising claims with qualified stereo experts. "Thus," said Ree, "we have run into the problem that manufacturers do only as much quality control of product as needed to get by, and the buying public has allowed manufacturers, for instance, to use differing standards for rating wattage of receivers."

"Customers have been disillusioned for so long that more and more of them today are going for bare speakers and building their own cabinets and cloths. If we can get more of the stereo buying public to look more closely at the product they are buying, we can get them to have more confidence in the retailers they do business with. Instead, more store salesmen today are merely mouthing the words from advertisements or spec sheets and the customer is always the loser."

DiNenno also complains about manufacturers who add new terminology in their specifications, refashion the control panel and offer the units as sophisticated components, which may not be the case.

"It is for this reason," said DiNenno, "that we hope customers come to us for expert advice, it is to the advantage of the customer today to look around for the stereo specialty store because so much equipment looks so good today." He added that a receiver should be purchased with at least as much care as any component in a stereo system.

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# Discount Records Mgr. Rips Stations, Bootlegging; Happy Over 'Q' Sales

By DICK FRICKER

TULSA—Steve Byars, manager of the new Discount Record outlet here, spent no time making a dent in Tulsa record and tape sales and issuing a burning indictment of Tulsa radio, both FM and AM, for not offering progressive rock. He is also critical of local stores for handling "bootleg" tapes and happy over his initial success in selling 4-channel.

Byars entered the industry rather by accident, "I got tired of driving to Norman, Okla. (just outside of Oklahoma City 100 miles west of Tulsa) to buy my records. There just wasn't anything like this store in Tulsa. I had seen discount stores in other cities so I just asked if it was a franchise or what.

"They said it was owned by CBS, so I took the address of the business permit in the Norman Store and wrote a letter to the home office in New York.

"I told them they needed a store in Tulsa," he continued, "and told them that if they needed anyone to work I would be happy to work with them."

After locating real estate and obtaining a portion of the stock needed to get the store doors open, Discount Records began their Tulsa operation in mid-September.

He listed the store inventory as being about one-third classical, another third rock, with the rest divided among a "fairly extensive jazz and big band section, folk, and country. I've got a decent country stock although I haven't been bowled over by the response," he said.

"People here are more interested in the classical, and especially jazz, because there is no classical or jazz station here in Tulsa," Byars said.

In addition to the classical interest, the grand opening specials kept business going at a rather rapid rate. An example of opening prices included "Carney" by Leon Russell for \$2.99, Mac Davis \$3.69, Santana-Buddy Miles \$3.69, and O'Keefe \$3.69.

#### Tape Stock

Discount carries a lot of classical 8-track, cassette and quadasonic 8-track tapes and records.

While describing the tape stock, Byars pointed out why he, as a native Tulsan, felt the Discount Store was receiving good response. "People in this part of the country are very oriented to discount pricing and that sort of thing. We feel like the lower prices are the least of the services we have to offer, because, number one, we have the selection nobody else has. We'll also special order for people without charging extra for it. We feel too like we have a competent staff, such as a guy who plays in the philharmonic who heads up the classical end; another guy is well versed in jazz. We try to have someone who knows about all the types of music."

He said everything was selling during the grand opening and that it would be several weeks before he would be able to see a trend in music sales in various areas, such as Chicano music. Byars noted that he did carry a good stock of that type but that he hadn't noticed it moving very quickly.

The stock is ordered from individual label representatives, some labels directly and local distributors. However, the discount portion of the operation is aided by the fact that Discount can avail themselves of the purchasing power of 60 stores across the country.

#### Bootlegging

On the subject of purchasing stock, Byars also talked briefly on bootlegging. "I haven't run on to any bootleggers but if I do I'll show them the door.

The Tulsa store will not sell components. However, Byars said they will maintain a sizeable stock of needles, tape cleaning materials, and generally small software.

Store hours run from 10 a.m. until 9 p.m. with an early closing at 7 p.m. on Saturday. The staff consists of about seven full-time personnel.

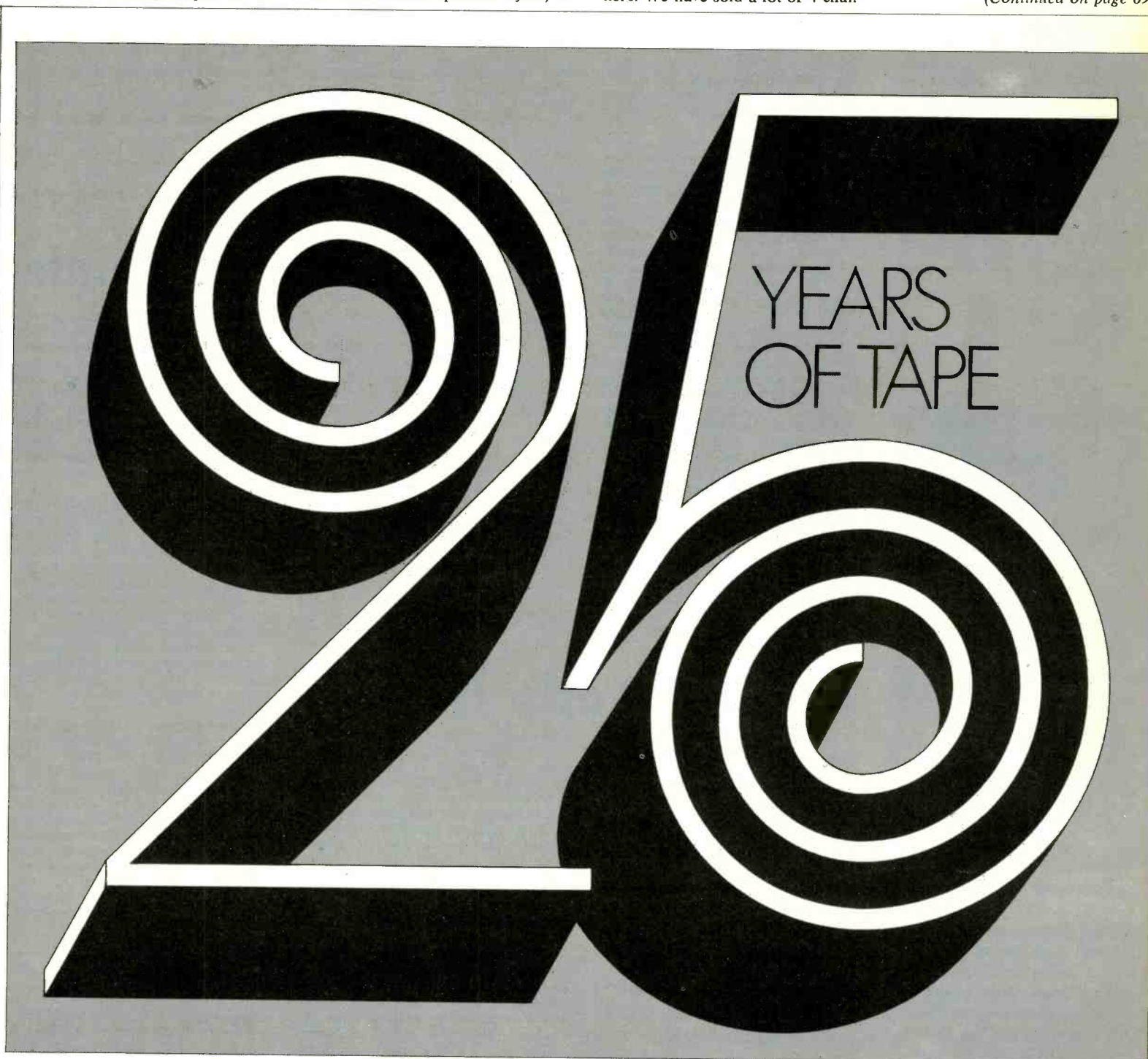
Regarding store sales, Byars said, "On albums we will play what we have open. We'll have a rack on the counter saying this record now playing, (a part of the

in-store sales technique is playing music throughout the store from the stock on hand).

Quadrasonic requests have been somewhat of a surprise to Byars, "I

was surprised I didn't think that many people in Tulsa would be into it yet. I was surprised to find any interest in 4-channel at all here. We have sold a lot of 4-chan-

nel and I've had a lot of requests; by a lot, I'm saying 20 to 25 people personally requested it within the last two or three days. We also  
(Continued on page 69)



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# Special Tape Forces, Polydor and Phonogram

By RICHARD ROBSON

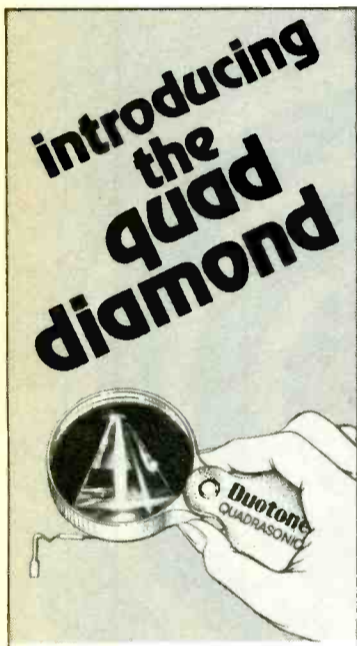
LONDON—The formation of special tape forces recently announced by both Polydor and Phonogram underlines the increasing importance record manufacturers are attaching to the key non-record outlets. In fact, of the majors, only Decca relies exclusively on local distributors to service non-record outlets—CBS still utilizes area wholesalers, but earlier this year appointed a tape sales manager, Derek Claydon, to help develop this side of the company's business. The Polydor tape force will go into operation in January and will consist of five representatives, currently being recruited, to sell to

garages, motor accessory shops, hi-fi stores and photographic shops. Phonogram also plans to have its force operational by the beginning of next year and is taking on three or four men to service existing specialist accounts, liaison with non-record outlet distributors to be appointed soon, and to secure new accounts. This will be the third tape force set up by Phonogram—the first was shortly after Philips launched the musicasset system, but was disbanded in 1969, while the second team lasted only a few months last year.

Cartridge sales are particularly strong through non-record outlets and the recent entry into the 8-track market by Phonogram and Polydor will undoubtedly have prompted their decisions to focus more directly on software sales.

First company to fully appreciate the potential of automotive and photographic outlets was Pye's subsidiary, Precision Tapes. While Pye salesmen deal with record dealers, Precision's own representatives have concentrated so successfully on the non-record trade that about 65 percent of the firm's business is channeled in this direction. It is estimated that about 75 percent of all cartridges sold go through this type of outlet.

Sales of RCA's tape through non-record sources have also been increasing dramatically, largely due to the efforts of the five-man sales team which in the past year or so has opened 135 new accounts.



Duotone's new Quad Diamond is sure to take its share of the growing four-channel market. A pioneer in the diamond stylus field, Duotone has perfected a double polishing process that assures quad equipment owners the finest precision tip contour and ultra high polish.

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# Robins Adds Items

• Continued from page 66

hi-fi amplifier without impairing tone quality. The result is, according to Robins' Jack Friedland, speaker cones that are no longer endangered by burning or bursting under the strain of overload.

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# Pickwick's U.K. Tape Racking Successful

LONDON—The initial response to Pickwick's new tape racking operation has exceeded even the firm's most optimistic forecasts, managing director Monty Lewis revealed at a reception on Monday at London's Britannia Hotel to officially launch the firm's move into the cassette and cartridge market.

Continued Lewis: "The response has been fabulous and there has been much, much more in-depth interest in the line than we had dared hope for. We are all extremely pleased with the way the launch is shaping up and in view of this tremendous initial reaction, our target of 2,500 outlets after 12 months looks like being a rather conservative figure."

The operation is being developed around a specially-designed compact pilfer-proof spin-type rack which holds 360 cassettes, 225 cartridges or a mixture of both configurations in a series of 'leaves' attached to a central pole. The rack comes complete with headboard and both sides of a tape can be seen by consumers, yet the merchandiser only takes up a floor area of approximately four square feet.

Lewis said that one chain of outlets alone has already ordered 500 of these racks. He added: "I think there are a lot of dealers who have been holding back on tape because they don't know how to stock it. With this rack, we feel we have answered their problems."

An initial release of 48 Pickwick items is being made next week and will include material by Frank Sinatra, Jim Reeves, Tony Bennett, Johnny Cash, Perry Como, Elvis Presley, Mario Lanza, Ray Conniff, Johnny Mathis, Glenn Miller, Arthur Fiedler and Monty Robbins.

Another 24 items will be released in the middle of next month as part of Pickwick's plan to create as strong a catalog as possible in time for the important Christmas selling period.

In addition to the rack, the launch is also being promoted with a special full color dealer/consumer catalog, general point-of-sale material and trade advertising.

# Topp Electronics Outlines Expansion

• Continued from page 66

and that they'll have to place a 50 percent tax on Japanese shirts, for instance, or slap on a tremendous tax on Toyota's or a big surcharge on Japanese radio equipment—we at Topp have the facilities to go ahead with our own manufacturing."

### Factory Growth

This productive capability in the U.S. may give Topp an edge should there be additional restrictions. Expanded assembly and manufacturing facilities in Miami and Los Angeles highlighted Topp's growth pattern during 1972. At company headquarters here, Topp has increased assembly operation at its E.I.A. Electronics Industries of America facility to include stereo

speaker and clock radio production. At its Los Angeles branch, Topp has completed installation of an assembly line to complement the Miami operation. The main reason for this installation is time. By shipping supplier components directly to L.A. for assembly, much time and shipping costs can be saved; savings which can be passed on to west coast dealers.

All Juliette speaker systems are manufactured, assembled, tested and packaged at Topp here. Recently, engineers have developed a number of cost-saving, quality-enhancing production techniques. Of special interest is a unique machine which glues and folds raw speaker cabinets automatically.

"Innovations such as this has enabled Juliette to manufacture its own speaker systems and to offer them at popular prices," Kates explained.

Another asset in U.S. manufacturing is the ability to control quality. All Juliette modular stereo systems are now subjected to a series of rigid performance and quality tests before distribution. Incoming shipments are electronically checked by trained engineers for any possible defects or damages. Once upon the various assembly lines for installation of components such as built-in changers disciplined inspectors constantly inspect production procedures.

### Quality

"By keeping our assembly and quality testing operations state-side, we can be confident we are supplying our customers with quality merchandise. We are continually expanding and innovating our production and quality control techniques and we believe that this is absolutely necessary in today's competitive marketplace," Kates said. "And we have found that in certain operations, the cost is comparable or lower than having our products made overseas. It makes us a little more flexible. We can't do it on everything. Portable radios, for example, are a complete overseas operation. But, our clock radios are made here. The circuitry is made in Japan, the clock is General Time or Telecron, and the rest we make. The same practice applies to stereos. The receiver comes from Japan, but it is matched here—wood, system and so on. We don't put anything on the back of the cabinet designating where it was made. According to federal law, if we put anything on the back, we'd need a story this long which would have to say 'speaker systems made in U.S.A.' and in the same size print, 'receivers made in Hong Kong,' 'packaged and assembled in U.S.A.' and by this time the amount of printing begins to look ridiculous."

Kates feels that any company that would make its own circuitry system could not sell its players. The cost would be too high.

"Even the major electronics companies import all types of clock radios, cassettes, stereo units, portable radios and so on from overseas from their Far East manufacturing facilities. If ever there should come a time when a quota is set

up or higher tariffs are planned, then, naturally people might go back into doing the manufacturing here. In which case, Topp would be in a perfect position because we have our assembly operation. We're ready. So for us, it would be comparatively simple. We've already had two years experience in assembling and manufacturing speaker systems. Practically three quarters of the whole unit is U.S. made."

### Firm's History

Topp was founded 12 years ago by Louis Topp, an importer. Topp is now chairman of the board. Kates, also an ex-importer of Belgian descent who was born and raised in Cuba but fled with the rise of Castro, has been with the company since its inception. From small beginnings, Topp has grown rapidly in the dozen years and is truly a global company at this point selling the world market (with the exception of Europe and Japan). Its Miami facility includes a huge, impressive showroom and plush executive office. Two blocks away is a gigantic plant. On the west side of Miami International Airport is a plastics plant. By January 1, Topp will have a building housing a service department.

Topp also has offices, showrooms and warehouses in such places as New Jersey, New York City, Chicago, Atlanta, Montreal, Toronto, Puerto Rico, Tokyo and Hong Kong.

Kates considers Topp Electronics "middle-large" in the home entertainment consumer market. "For a company specializing as we do in radios, speakers, stereo systems, clock radios, digital radios, eight-track players, radio/phonographs, I guess you could say we are large."

And Topp isn't standing still. Plans for expansion in Europe in six months to a year are almost completed. "The European expansion will be on a separate basis," Kates explained. "And, we'll be selling our products to a European market."

Other expansions include areas of design, development, marketing and research. "We have a new team in electronics development and we feel in 1973 we are going to come out with the most amazing designs and new concepts in our field." (Next, review of Topp's consideration of yen re-evaluation, 4-channel.)

"We were forced to raise our prices," Kates continued. "Some companies increased prices as much as 10 percent. Overall, our increase came to about 5 percent. Even with the price raise we had to eat what would have been profit to the company. For instance, we generally work with an account over the year—we don't sell 100 items to one client and 500 to another. We work in advance and if the customer orders a product to be delivered in the spring, then we ship at the price the time the order was taken. A lot of it was give and take—we said 'you take some and we'll take some,' but we are still feeling the effects of the dock strike, yen re-evaluation, tax surcharge and the dollar devaluation."

## International Tape

**GORKI, USSR.**—The Arzamas Co., has released a preproduction batch of Legenda cassette recorder/players. The units, which will be mass-produced for the Russian market by the end of the year, boast a work life four times longer than Desna and Sputnik models currently available, according to Arzamas officials.

Also included in the sets is a miniature clock radio receiver tuned on Radio Moscow and Mayak station frequencies. No list price has been released.

**TOKYO**—All new Japanese consumer electronic products of interest to the American buyer have already been introduced at the trade fairs held earlier this year in the U.S. judging by the exhibits at the '72 Japan Electronics Show. For example, Matsushita Electric Industrial Co., Ltd. (Panasonic) introduced its model TH-5P1 all-around 5-inch color portable TV, claimed to be the world's smallest. But sales of the new type in the U.S. are not being contemplated, the Japanese manufacturer told Billboard, which also participated in the show. On the other hand, the supply of sophisticated industrial electronic components available in Japan appears to be insufficient, although it was obvious at the show that the Japanese manufacturers are fully capable of producing semi-conductors and integrated circuits of the highest quality. Also, there seems to be plenty of room in Japan for sophisticated testing and measuring equipment from the U.S.A. About 300,000 persons saw the show, according to the sponsor, the Electronic Industries Association of Japan (EIAJ). It was held in the Tokyo International Trade Fair grounds and partially overlapped the 12th All Japan Scientific Instruments Show held at the same site. The 11th annual electronics show involved 415 companies, including 43 from the U.S. CBS/Sony has released an estimated 80 SQ matrix quadraphonic records in Japan. The firm is also extending its three-year franchise agreement with Bell for five more years.

## Parts Makers Hesitant

• Continued from page 66

impracticality of rate changes and the direct influence of rate on cost. An automatic production system usually carries a high overhead and consequently, the amount of overhead assigned to each product is strongly influenced by this rate."

Among consumer electronics firms with extensive involvement in automation, he mentioned RCA and Zenith.

The Palatine, Ill.-based consultant, in referring to hybrid integrated circuits, said, "The typical life of electronic products appears to be about three years, and because planning for automation is highly specialized, we see why many companies look for a payback time of as little as 18 months. There have been several instances in electronic manufacturing where the market life of the product turned out to be less than the time to plan, construct and implement the automatic system, resulting in what turned out to be technical successes but economic disasters."

Among several catch phrases in the field of automation, he closed with: "To lean too far into the future is to fall on your face."

## Tulsa Discount Records Mgr. Tells Views

• Continued from page 67

had phone calls. As long as people want it, we'll order it and get it in."

### Pilferage

On the subject of pilferage Byars said, "I thought I saw some ripping on the first day of the grand opening but I don't see how you can avoid some of that. It had been suggested, by some people, to go ahead and leave the tape cases unlocked. They were locked to begin with . . . they are locked now. Most people, such as

customers we mentioned it to, say 'you're crazy if you leave them unlocked.'"

During the first day of the grand opening some records were taken but much of the shoplifting was averted by having friends of the staff act as floor walkers. Another device to avoid shoplifting is a turnstile and one-way exit past the cash register. Bruce Wilson, National Director of advertising for the chain, stated earlier that emphasis would be on prevention rather than prosecution. However,

## CBS U.K. Tape Surge: Add Duplicating

LONDON—CBS tape sales are now the equivalent of 25 percent of its record business and are contributing between 15 and 20 percent of its total music sales. Andrew Pryor, the firm's tape marketing manager, has revealed. CBS' cartridge business, continued Pryor, has shown a phenomenal increase in the last 12 months—up, in fact, by 150 percent on this time last year—and 8-track is now accounting for 40 percent of the company's total tape turnover.

"Cartridge is still mainly a middle-of-the-road market," commented Pryor, "while pop, progressive music and the classics seem to be selling better on cassette."

One of the reasons Pryor gives for the surge in cartridge business is the major efforts the company has been making to open up new non-record accounts. CBS has signed up a number of local distributors to service automotive, photographic and hi-fi dealers, and earlier this year appointed a tape sales manager, Derek Claydon, to co-ordinate the efforts of these wholesalers.

Meanwhile, CBS has recently

completed a major expansion program at its Aylesbury duplicating plant. An extra master machine and six extra slaves have been added to the production line, increasing the capacity of the plant by 100 percent. Extra staff have also been hired and the plant is now employing nearly 100 personnel.

To keep pace with demand, CBS has been using custom duplicators as well as its own plant to manufacture tapes but Pryor says that with the expansion at Aylesbury, outside suppliers will be gradually phased out. In addition to supplying tapes for the U.K. market, CBS also manufactures for certain overseas territories.

## Matsushita 'C-60' TVC

TOKYO—A color picture cassette player has been developed by the radio research laboratory of Matsushita Electric. The new player is designed to reproduce on an ordinary color television set (of NTSC standard) up to one thousand color pictures recorded on an ordinary C-60 audio cassette of Philips type in perfect synchronization with the recorded sound at the standard speed.

Resolution of the color pictures recorded on the compact cassette tape is claimed to be over 230 lines and video signal-to-noise ratio more than 40 db. Audio frequency range of the 4-track, 2-channel stereo cassette is said to be 50-12,000 Hz and audio signal-to-noise (S/N) ratio over 40 db.

Also, 29 patents are said to be pending.

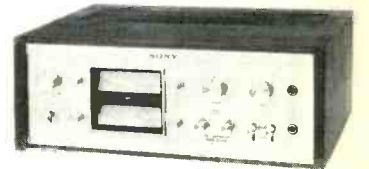
## New Products



AN INTEGRATED amplifier that will handle reproduction of SQ records and other matrix sources has been introduced by Superscope. The 3-watt Model QA-420, listed at \$199.95, features individual volume controls for each channel; selector for two-channel, four-channel and decoder; mode selector switch, and pushbutton tape monitoring.



PANASONIC'S entry into 4-channel sound for car tape players includes this Model CX-601 discrete unit for car or home, listing at \$139.99.



SONY recently introduced a full-logic SQ decoder for quadraphonic adaptation of existing stereo systems or to serve as the main unit in a 4-channel setup. The model SQD-2000 lists at \$299.50. Logic circuits increase audible channel separation by reducing gain on channels producing unwanted "side-effect" signals.



ELECTRONIC turntable by North American Philips Corp. features electronic feather-touch lighted indicators for on/off, photocell automatic stop switch, mini-computer electronic brain for drift, wow and flutter correction, and lists for \$149.50.



PIONEER'S NEW stereo cassette tape deck with pushbutton bias controls, a fail-safe device to prevent accidental erasure, and a Pause control, lists for \$199.95.

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# Cartridge Television Book on TVC Software Marketing Data

• Continued from page 3

There has been a "good cross section of tapes sold so far," Horn said, "but not enough to pick out any particular buying pattern. The blanks are also moving well, but we don't have enough material in to tell which length is moving best."

One chain which is enjoying good sales with the Teledyne Packard Bell Cartrivision unit is Foley's, Houston.

"We've made our first delivery," said vice president, sales promotion, Lee Dubow, "and that was about 20 sets. I would say that all of the initial buyers bought blank and prerecorded film, and about 80 percent have purchased cameras."

Dubow added that there have been no service or installation

problems so far, and that his sales people are constantly going back to the Packard Bell distributor for refresher courses and taking written exams.

The system of having the record buyer purchase the software and the TV buyer handling the hardware is working out well.

"We've got all of the software in the record department, and

we're displaying it beside the cassettes, 8-tracks and other tapes. They are separated by blank and prerecorded just like the audio tapes. In the hardware department we have only a few sample pieces and signs indicating there are tape libraries available only a few feet away. All of our hardware and software departments are adjacent. The tapes are also placed in cabi-

nets like the audio tapes, with the spine showing."

Dubow said he does not yet have exact figures on who is purchasing Cartrivision, but he feels it must "be the more affluent consumers."

Foley's is selling many units on a contract basis, with many of the sets being sold on a nothing-down, 90-day basis and some going on a six or twelve month contract.

On other aspects of display, Dubow said that some blank tapes are also being displayed in poly bags, and that he hopes to be setting up some Christmas promotions.

"I think this is going to be a very hot Christmas item," Dubow said. "Now that we've got delivery, we can start thinking about promotions. The minute we are on a definite regular delivery program, the promotions will begin. We have stopped ads for the moment, and we will hold them until all of the sets that have been ordered are delivered, but I would guess that the next few weeks will see the ads appearing again. So far, I'm de-

lighted with what's been happening here."

## 'Q' Looks Good

Dubow also had some comments on another new product the chain is carrying, four-channel.

"The configuration is moving very well for us. There are several stations here broadcasting in 4-channel and this is helping, and we have demonstrations set up and running."

"As for four-channel software, we're carrying whatever is available. The records are displayed in a separate bin and in the same department as the Cartrivision software."

"Most of the new hardware we're selling," he added, "is two-channel compatible and we will be promoting this heavily for the Christmas season. As far as inventory goes, four-channel is taking up a much bigger part of it."

Dubow said that the average consumer seems much more knowledgeable in four-channel, as they also are in Cartrivision. "They know what they want when they come in and no longer seem puzzled by the displays."

## NO DISKS

# U.K. Children's Line Tape Only

LONDON—In conjunction with television personality Michael Aspel and schoolteacher Ron Crosby, Precision will next month be

launching a new series of children's cassettes and cartridges called Smalltalk. The line will include items covering natural history, fairy tales, sport and political history and product will only be available on tape—there are no plans at present to launch the series on disc.

Tapes will retail for \$3.75 each and will be narrated by Michael Aspel who with Crosby is also writing scripts for the series.

The first release will include two historical tapes covering Elizabeth I, Alfred the Great, Cromwell and Winston Churchill, and two natural history items.

Precision will also next month be expanding its range of tape accessories. In addition to its present selection of carry cases and storage racks, it's adding a tape splicer kit for cassettes, a cartridge head cleaner and an 8-track drive and capstan cleaner kit.

Meanwhile, from now until November 11, the firm will be giving an extra 6 per cent dealer discount on all Golden Hour tapes in an effort to boost sales of the series. Golden Hour items have a playing time of 60 minutes and is the series launched by Pye last year to repack and reissue back-catalog material.

# Car Units Bid—U.K. Auto Show

By RICHARD ROBSON

LONDON—The success of the British Recorded Tape Development Committees stand at the 1971 Motor Show caused Society of Motor Manufacturers and Traders, organisers of the annual event, to make in-car entertainment one of the main highlights of this year's show.

In view of the interest generated by the tape stand last year and because of the ever-growing popularity of stereo in cars, which has even led to mass motor manufacturers such as Chrysler marketing their own-branded radios and tape players, the SMMT is convinced that far more emphasis must be given to this new sector of the car accessory market.

Accordingly, the BRTDC was allotted a special feature stand this year located either side of the central gangway on the ground floor of Earls Court—last year, it was tucked away at the back of the hall.

In fact, the BRTDC's stand was a joint promotion with no less than 13 hardware manufacturers—Sanyo, Philips Electrical, Motorola, Pye, Autocar Electrical, Lyall Lusted, J. Parker & Co., Blue Spot, World Radio, Radiomobile, Lee Products, Javelin and Harry Moss—which all had individual booths in the display area as well as their own stands elsewhere at the Show.

The booths were used to demonstrate cassette, cartridge and quadraphonic hardware—unlike last year, there are no cars equipped with players on the stand—while the BRTDC has also mounted a large display of cassettes and cartridges from every major company which emphasizes the enormous range of tape product now available.



BIRMINGHAM retailer Wayne Coshatt finds display of 8-track along both walls behind counters of 20 X 60 foot Sound Wave, Inc. store an ideal way to utilize space and avoid pilferage.

## NY Cultural Agency Studies TVC

NEW YORK—The New York State Commission on Cultural Resources has held a day-long public hearing on problems of software for television cartridge, cable and computer systems.

The two-part session, held under the chairmanship of Senator William T. Conklin, spanned such subjects as problems related to the production of artistic and cultural programming which meets the many public demands while satisfying the needs of the artist and existing cultural institutions; and problems pertinent to instructional programming—the development of software to be used in the classroom and in the home for formal educational purposes.

Featured panelists included musical conductor, Michael Tilson

Thomas, Professor David Reisman of Harvard University, Amyas Ames, chairman of the Board of Lincoln Center, and Fred Friendly of the Ford Foundation.

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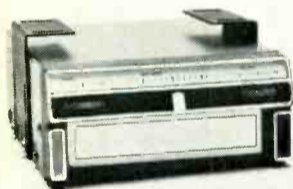
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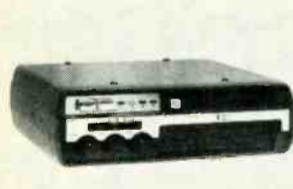
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806



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D290

883



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Quantity	1-11	12	48
#150	1.95	1.87	1.75
#203	2.65	2.55	2.45
#611	1.68	1.50	1.39
<b>"SCOTCH" BRAND CASSETTES</b>			
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
<b>"Certron" Cassettes Assembled With Screws (in Norelco-type Plastic Box)</b>			
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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## Superscope Files

LOS ANGELES—The Superscope division of Marantz has filed suit in Superior Court here to gain possession of 18,016 cartons of electronics products worth some \$3.5 million. The products have allegedly been held since August by Crescent Warehouses, operator of three U.S. Customs warehouses in the Los Angeles harbor district.

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# Billboard FM ACTION

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

AUSTIN: KRMH-FM, Jim Lucher  
 DAYTON: WVUD-FM, Jeff Silberman  
 DE KALB, ILL.: WBK-FM, John Bell  
 DENVER: KFML-FM, Brian Kreizenbeck; KBPI-FM  
 LONG BEACH: KNAC-FM, Ron McCoy  
 MEMPHIS: WMC-FM, Ron Michaels  
 MIAMI BEACH: WBUS-FM, Sandy Thompson  
 NEW ORLEANS: WRNO-FM, Hugh Dillard

NEW YORK: WNEW-FM, Dennis Elsas  
 PHILADELPHIA: WMMR-FM, Carol Miller;  
 WDAS-FM, Harvey Holliday  
 PITTSBURGH: WAMO-FM, Ken Reith  
 PORTLAND: KINK-FM, Bruce Funkhouser  
 PROVIDENCE: WBRU-FM, Andy Ruthberg  
 ROCHESTER: WCMF-FM, Bernie Kimball

SACRAMENTO: KZAP-FM, Robert Williams  
 SAN ANTONIO: KEEZ-FM, Ted Stecker, KTFM-  
 FM, Joe Fiorillo  
 ST. LOUIS: KOL-FM, John Kertzer  
 ST. LOUIS, KSHE-FM, Shelly Grafman  
 TORONTO: CHUM-FM, Benjy Karch  
 TUCSON: KWFM-FM, Allan Browning  
 VALDOSTA: WVVS-FM, Bill Tullis

## Hot Action Albums

**SANTANA, "Caravanserai,"** Columbia  
 Cuts: All.  
 Stations: KINK-FM, WBUS-FM, KZAP-FM, WMC-FM, KRMH-FM, WVVS-FM, KEEZ-FM, KWFM-FM, WRNO-FM, CHUM-FM

**SAVOY BROWN, "Lion's Share,"** London  
 Cuts: All.  
 Stations: KINK-FM, KWFM-FM, WMC-FM, KRMH-FM, WVVS-FM, WCMF-FM, WRNO-FM, WBUS-FM

**JADE WARRIOR, "Last Autumn's Dream,"** Vertigo  
 Cuts: All.  
 Stations: WVVS-FM, KSHE-FM, WCMF-FM, WRNO-FM, WBUS-FM, KINK-FM, KFML-FM

**WEST, BRUCE AND LAING, "Why Dontcha,"** Columbia  
 Cuts: All.  
 Stations: KTFM-FM, WRNO-FM, KWFM-FM, WBRU-FM, WMMR-FM, KINK-FM, KNAC-FM

**RITA COOLIDGE, "The Lady's Not for Sale,"** A&M  
 Cuts: All.  
 Stations: KRMH-FM, KEEZ-FM, WMMR-FM, WBUS-FM

**CAROLE KING, "Rhymes and Reasons,"** A&M  
 Cuts: All.  
 Stations: CHUM-FM, WCMF-FM, WRNO-FM, KINK-FM, KOL-FM, KNAC-FM

**KENNY LOGGINS AND JIM MESSINA, "Loggins and Messina,"** Columbia  
 Cuts: All.  
 Stations: KNAC-FM, KRMH-FM, KEEZ-FM, WCMF-FM, WBUS-FM, KINK-FM, KFML-FM

## Also Recommended

**AMAZING BLONDEL, "England,"** Island (Import)  
 Cuts: All.  
 Station: WVVS-FM

**BO DIDDLEY, "Got My Own Bag of Tricks,"** Chess  
 Cuts: All.  
 Station: KOL-FM

**DAVID BOWIE, "The Man Who Sold the World,"** RCA  
 Cuts: All.  
 Station: WBUS-FM

**BREAD, "Guitar Man,"** Elektra  
 Cuts: All.  
 Station: WNEW-FM

**BULLDOG, "Bulldog,"** Decca  
 Cuts: All.  
 Station: WMMR-FM

**HARRY CHAPIN, "Snipper & Other Love Songs,"** Elektra  
 Cuts: All.  
 Station: CHUM-FM

**RY COODER, "Boomer/Story,"** Warner Bros.  
 Cuts: All.  
 Station: KEEZ-FM, WRNO-FM, KOL-FM

**COUNTRY GAZETTE, "A Traitor in Our Midst,"** United Artists  
 Cuts: All.  
 Station: WMMR-FM

**MILES DAVIS, "On the Corner,"** Columbia  
 Cuts: All.  
 Stations: KFML-FM, WAMO-FM

**DELANEY AND BONNIE, "Best of Delaney and Bonnie,"** Atco  
 Cuts: All.  
 Station: KRMH-FM

**JONATHAN EDWARDS, "Honky-Tonk Stardust Cowboy,"** Atco  
 Cuts: All.  
 Station: WMMR-FM

**FAMILY, "Bandstand,"** United Artists  
 Cuts: "Burlesque," "Bolero Babe."  
 Station: WRNO-FM

**FIRESIGN THEATER, "Timing,"** Columbia  
 Cuts: All.  
 Station: KINK-FM

**FLYING CIRCUS, "Gypsy Road,"** Capitol  
 Cuts: All.  
 Station: CHUM-FM

**STEFAN GROSSMAN, "Hot Dogs,"** Transatlantic (Import)  
 Cuts: All.  
 Station: WVVS-FM

**DARYL HALL & JOHN OATES, "Whole Oates,"** Atlantic  
 Cuts: All.  
 Station: KWFM-FM

**HOKUS POKUS, "Hokus Pokus,"** Romar  
 Cuts: All.  
 Station: WNEW-FM

**HOMER, "Homer,"** U.R.A.  
 Cuts: All.  
 Station: KEEZ-FM

**IF, "Waterfall,"** Metromedia  
 Cuts: All.  
 Station: WMMR-FM

**INCREDIBLE STRING BAND, "Earthspan,"** Reprise  
 Cuts: All.  
 Station: KOL-FM

**IT'S A BEAUTIFUL DAY, "At Carnegie Hall,"** Columbia  
 Cuts: All.  
 Stations: WNEW-FM, KINK-FM

**KRIS KRISTOFFERSON, "Jesus Was a Capricorn,"** Epic  
 Cuts: All.  
 Station: WNEW-FM

**LIMOUSINE, "Limousine,"** GSF  
 Cuts: "Sometime," "Light-house."  
 Station: KWFM-FM

**LINDISFARVE, "Dingly Dell,"** Elektra  
 Cuts: All.  
 Station: CHUM-FM

**LITTLE RICHARD, "Second Coming,"** Warner Bros.  
 Cuts: All.  
 Station: KFML-FM

**MALO, "Dos,"** Warner Bros.  
 Cuts: "Oye Mama," "Momon-ton."  
 Stations: KEEZ-FM, KTFM-FM

**MANFRED MANN, "Glorified Magnified,"** Polydor  
 Cuts: All.  
 Station: CHUM-FM

**CHUCK MANGIONE QUARTET, "Alive,"** Mercury  
 Cuts: "St. Thomas," "Legend of the One-Eyed Sailor."  
 Stations: KWFM-FM, WCMF-FM

**MARJOE, "Bad But Not Evil,"** Chelsea  
 Cuts: All.  
 Station: KNAC-FM

**JOHN MAYALL, "Moving On,"** Polydor  
 Cuts: All.  
 Station: CHUM-FM

**McKENDREE SPRING, "Tracks,"** Decca  
 Cuts: All.  
 Station: WNEW-FM

**MELANIE, "Stoneground Words,"** Neighborhood  
 Cuts: All.  
 Station: KRMH-FM

**MEMPHIS SLIM, "Southside Reunion,"** Warner Bros.  
 Cuts: All.  
 Stations: WLBK-FM, WDAS-FM, WVUD-FM

**JONI MITCHELL, "You Turn Me On, I'm a Radio,"** Asylum (Single)  
 Station: KWFM-FM, WMC-FM

**MOM'S APPLE PIE, "Mom's Apple Pie,"** Brown Bag  
 Cuts: All.  
 Station: KSHE-FM

**MOODY BLUES, "Seventh Sojourn,"** Deram  
 Cuts: All.  
 Stations: KFML-FM, WVVS-FM

**MOTT THE HOOPLE, "All the Young Dudes,"** Columbia  
 Cuts: All.  
 Stations: KINK-FM, KOL-FM, WRNO-FM

**MOVE, "Do You,"** United Artists (Single)  
 Stations: WBUS-FM, KBPI-FM

**MYLON, "Over the Influence,"** Columbia  
 Cut: "He's Not Just a Soldier."  
 Stations: WNEW-FM, KNAC-FM

**PAPA JOHN CREACH, "Filthy,"** Grunt  
 Cuts: All.  
 Stations: KFML-FM, KZAP-FM

**PATTO, "Roll 'Em, Smoke 'Em,"** Island  
 Cuts: All.  
 Stations: WBUS-FM, KBPI-FM

**SHAWN PHILLIPS, "Faces,"** A&M  
 Cuts: All.  
 Stations: KRMH-FM, KEEZ-FM

**POCO, "Good Feeling to Know,"** Epic  
 Stations: WCMF-FM, WNEW-FM

**DUFFY POWER, "Duffy Power,"** GSF  
 Cuts: All.  
 Station: WBUS-FM

**MASON PROFITT, "Rock Fish Crossing,"** Warner Bros.  
 Cuts: All.  
 Stations: KRMH-FM, KEEZ-FM, WVUD-FM

**RENAISSANCE, "Prologue,"** Capitol  
 Cuts: All.  
 Station: WCMF-FM

**NINA SIMONE, "Emergency Ward,"** RCA  
 Cuts: All.  
 Station: WMMR-FM

**TIR NA NOG, "The Tear and a Smile,"** Chrysalis  
 Cuts: All.  
 Station: KOL-FM

**PETER TOWNSEND, "Who Came First,"** Track (Import)  
 Cuts: All.  
 Station: WMMR-FM

**UNICORN, "Uphill All the Way,"** Transatlantic (Import)  
 Cuts: All.  
 Station: WVVS-FM

**VARIOUS ARTISTS, "Nuggets,"** Elektra  
 Cuts: All.  
 Station: WBRU-FM

**WAR, "The World Is a Ghetto,"** United Artists  
 Cuts: All.  
 Station: KNAC-FM

**WIDSITH, "Maker of Song,"** Ali-thia  
 Station: WNEW-FM

**JESSE WINCHESTER, "110 Yards Third Down,"** Bearsville  
 Cuts: All.  
 Stations: KEEZ-FM, WVUD-FM, WBUS-FM, KOL-FM

# International News Reports

## U.K. Commercial Radio Debut Seen Creating New Disk Mart

By **ROB PARTRIDGE**

LONDON—The record industry is anticipating a major breakthrough in promotional opportunities with the introduction of commercial radio. The industry is already gearing itself to the requirements of the new stations—due on the air in 1974—which are expected to create a new market for record sales in Britain.

"Commercial radio will give us enormous opportunities," said Don Wardell, Decca promotion manager. "The 50 percent needletime arrangement for the new stations will give us a marvelous alternative to the present stalemate situation at the BBC, which is more and more programming from the Top 50."

"At the moment we're left with Radio Luxembourg and the ballrooms and discotheques to promote new artists and records. Commercial radio will give us a whole new outlet."

The commercial radio needletime agreement, announced recently, has been one of the vital elements in the record industry's promotion plans. The new stations will be able to play records for 50 percent of their airtime, with a maximum of nine hours needletime each day.

"More airtime means more product played and more ears listening," commented Maurice Oberstein, CBS deputy managing director. "We're hoping for a pattern not unlike America's regional breakouts—records becoming hits in one area and then spreading across the country."

### CBS System

CBS has already planned a system of regional offices to coordinate the company's promotional activities with the commercial stations. The offices will be controlled by Steve Colyer, CBS field promotion manager, and will come into operation at the beginning of 1974, coinciding with the opening of the first five commercial stations.

"We're presently spending a lot of time developing the plans," said Oberstein. "And we're hoping to create hits not only from straight Top 40 material but, with the evolution of specialist programmes, from the whole range of our catalog."

"CBS for instance, is fortunate in having 35-40 percent of the country music market in the States, but there are few promotional outlets for this kind of material in Britain at the moment. We hope commercial radio will answer this need."

"It's the same with the Tim Hardins of this world—there is virtually no place for them on radio at the moment. Commercial radio should mean a general music market expansion. And it should be a substantial market."

### Promo Budget

Decca is also presently making plans for an expanded promotion budget to meet the needs of commercial radio—although the company is not planning a series of regional offices. "The stations are expected on the air in January 1974 and we've already budgeted for it," commented Wardell. "We will initially need three more staff members on the road keeping in contact with the stations. It will mean a further 10 percent added to the promotion budget."

WEA however, will be re-aligning staff in the promotion department. The BBC wants to cut down on the number of pluggers and so we shall be re-aligning staff to deal specifically with commercial radio," commented Des Brown, the company manager. Brown, who was involved with the pirate station, Radio London, believes the new stations will offer "more exposure for new talent."

The number of additional promotional records needed for the

new stations however, is presently in doubt. "It depends on how the stations want to be serviced," commented Brown. "If they decide on the American pattern it will mean only two records of each title to be sent to the stations program directors."

"If they choose the BBC system however, it will mean records will have to be sent to each individual program producer." And with 60 stations ultimately planned, the cost of promotional records could be considerable.

"It could mean sending out 1,200 singles a week," said Adrian Rudge, Polydor radio and television projects manager. The com-

pany presently budgets for about 450 promotional singles a week.

Rudge has researched the potential offered to the music industry by commercial radio and has prepared an initial document on the subject which will form the basis of Polydor's promotional activities. "I've obviously envisaged stepping up the promotional force," he commented. "We will need anything from 10 more staff upwards—I haven't arrived at a definite figure yet. Commercial radio is too far away to detail the final arrangements, but we're obviously making contingency plans."

"We will have 10 to 20 people  
(Continued on page 74)



AN EXHIBITION marking the 40th anniversary of the Sonora label, part of the Swedish Phonogram group, was held at the Royal Library Stockholm, depicting the label's history and showing some older types of recording and playing equipment. In the photograph, Phonogram managing director Bosse Kinntorph (right), is talking with Seymour Osterwall, once one of Sweden's best-known big bandleaders and a veteran Sonora artist. He now heads the music department of the biggest Swedish artist agency, Folkparkernas Centralorganisation.

## CHUM SEEKS TAKEOVER OF CKVN IN VANCOUVER

EDMONTON—CHUM Ltd., a Toronto-based broadcasting company which owns radio and TV stations from Halifax to Toronto, has asked the CRTC for permission to move into the west by taking over CKVN in Vancouver.

However, CRTC commissioner, Gertrude Laing said, "I have some concerns about radio stations being treated like merchandise."

She added at a hearing that the proposed purchase showed some signs of having been arranged without consideration of what kind of radio programming would be most suited to Vancouver.

Allan Waters, head of CHUM Ltd., replied, "I don't profess to be aware of all the goings-on in Vancouver." But he claimed that four of the six directors of the company that would be formed to operate CKVN would be Vancouver residents.

The CRTC has traditionally been reluctant to provide CHUM Ltd. with the opportunity to expand its broadcasting network.

## Pye's Soho Chain Sold to Kreiger Firm for 750G

LONDON—Pye's 14-shop Soho Records retail chain has been sold for around \$750,000 to Laurie Krieger, head of the independent Harlequin Records retail chain.

Announcing the deal, Pye managing director Louis Benjamin said "This is part of Pye's over-all rationalization policy. Over several years we have built Soho Records into a strong chain but the time has come for us to dispose of it in order to concentrate on other aspects of Pye's interests."

It is understood that Pye's sale of the chain is a result of a directive from the parent ATV company.

Under the terms of the deal, Pye has agreed not to operate

a record chain for five years and retains the Precision Tapes retail outlet at 58 Dean St., London W1. Pye will also have rights to display its product in the Soho shops.

The name Soho Records is retained by Pye and the Harlequin name will be used as soon as possible.

Kreiger's acquisition of Soho makes him the owner of the largest chain in the London and Home Counties area with a combined total of 43 shops. Krieger explained that the Soho Records acquisition was part of a major expansion planned for the coming months. He is also involved in further talks to acquire a retail chain.

## From The Music Capitals of the World

### LONDON

For the first time in the history of the Gilbert and Sullivan operas, full scores are to be published by Chappell. The company has previously had rights to publish vocal scores for the Savoy operas, those works specifically written for performances at the old Savoy theatre including "The Mikado," "The Pirates Of Penzance," "Trial By Jury" and "Yeoman Of The Guard." The rights for performances of this material belonged to the D'Oyly Carte trust but since the lapse of copyright there have been no scores available for modern orchestral ensemble.

In January Chappell will make available new orchestrations written by Peter Murray, the musical director of "Gilbert And Sullivan For All." Murray is currently preparing further scores for publication in the summer. . . . Following recent negotiations, the Polydor and Pye firms have announced that marketing and distribution of their product in Eire will be linked. This arrangement has been made in order to provide a more effective and economical penetration of the market and a more efficient service to the trade. From Wednesday (Nov. 1) the group of labels handled by Pye will only be available from the Polydor depot and at the same time, John Woods, general manager of Pye in Eire, joins the Polydor management team to coordinate the new set-up. . . . Chevron Music, the publishing arm of York Records, will handle Ian Page's Maralyne Music on a worldwide basis. Page debuts on York this week with "If You Add All The Love In The World" produced by Ray Mills for GIL Productions Cathi Gibson, who handles Chevron Music, has recently set up two overseas deals for the catalog with Intermusic of Holland and May Music in Israel.

Although Phonogram has signed Status Quo to record for the Vertigo label, Pye has issued a statement claiming that the group is still under a worldwide exclusive contract. It is understood that Pye is taking legal action over the group's intention to record for Phonogram. The band was recently signed to A&M for the American market. A new single by the group, "Paper Plane" will be issued on Nov. 10 followed by an album, "Piledriver" in December.

United Artists professional manager Mike Claire, who has been with the firm for five years, has joined Amphonic Music which includes Go-Ahead Music and Motive Productions as general manager.

Bob Britton, general manager of CBS's publishing arm, April Music, is to take on additional responsibilities as head of the March Artists agency. At the same time he has been made a director of April Music. March is currently handling a tour by Soft Machine and is working on possible UK visits by the Steve Miller Band, Dr. John, Spirit, Ravi Shankar and Joe Tex. Following Britton's appointment, April's Ivan Chandler moves up to become deputy general manager and on Nov. 1 Brian Oliver joins Howard Marks in the firm's promotion department. . . . EMI has formed an international classical division responsible for acquisition and marketing of the group's classical music worldwide. The new division has been formed by amalgamating EMI's international classical artists and classical marketing development departments. General manager of the new section is Peter Andry, formerly manager of EMI's international artists department. Mike Allen, previously manager of classical marketing development, is deputy general manager and will

be responsible for coordinating EMI's classical material worldwide.

PHILIP PALMER

### TORONTO

Kot'ai Records, the recently-formed Montreal independent label, has released two albums—one by the Montreal rock group Mahogany Rush; the other featuring Willie Dunn. The latter set was produced and arranged by Michael Patrick. Kot'ai is distributed in Canada by London Records. . . . Atlantic's Yes set to play three Canadian dates—the Univ. of Waterloo (30), Maple Leaf Gardens (31) and Ottawa Civic Centre (Nov. 1)—WEA getting strong action on the new "Close to the Edge" set. . . . Boot Records' Stompin' Tom Connors is now in the North West Territories, playing his first dates in that province. After dates in Yellowknife, Hay River and other spots, he moves down into Alberta for a guest spot on the Tommy Banks CBC TV show out of Edmonton. . . . Nevin Grant has been upped to assistant program director at CKOC. . . . Chris James and Gary Christian have joined CFRW Winnipeg, while Donny Burns has started at CKXL Calgary. . . . Ampex has released the new Temptations' album, "All Directions." . . . WEA Music has picked up an album of "Modern Vivaldi" by Japan's Norio Maeda Trio. . . . The Wackers, a U.S. group, have moved to Montreal and have completed a new album for Elektra, "Shredeer."

Ron Leggee of CHOM Montreal has been appointed program director of CJOM Windsor. . . . Wayne Cochrane and the C.C. Riders into El Mocambo this week. . . . Columbia's Patsy Gallant opens at Friar's (31)—she has the top-selling single in Montreal.

Brian Chater of Much Productions has announced the signing of Dusty Shoes—the group was formerly known as Copper Penny. Harry Hinde will produce the band for Much. . . . Valdy, currently hitting with "Rock 'n' Roll Man" opens at Grumbles this week. . . . Radio Mount Allison (Sackville, N.B.) began broadcasting this week. . . . Christopher Kearney and producer Dennis Murphy appeared on a "Rockin' in Rio" special edition of Rick Deegan's "Outa Space" TV show this week. . . . Columbia's John Williams and Gary Muth preparing for the release of two strong Canadian albums, "Space Opera" and Atkinson Danko & Ford with Brockie and Hilton. . . . Prime Minister Trudeau made a personal appearance to a SRO house at Maple Leaf Gardens this week—the show also featured Crowbar and the Travellers.

RITCHIE YORKE

MOSCOW

Galina Kareva, performer of old Russian romances and songs, has released a stereo album on Melodiya. . . . The 1972/73 classical season locally has begun in October by numerous foreign artists booked by Gosconcert making concert appearances in many cities of the USSR; conductors Hovard Mitchell, U.S.; Radu Botez, Rumania; Nikolo Debelitch, Yugoslavia and Jean Pierre Jaquie, France, conducted Russian symphony orchestras in 10 cities. Among international instrumentalists giving concerts locally were pianists Luciano Garbello and Leslie Right; violinist Irena Wilhelm, West Berlin; organists Jean Guiyu, Leon Bator, Joseph Sluis and Johannes Kestner. . . . Helena Vondracka, Czech pop singer and her group had a seven-city tour. The West Berlin Radio and Tel-

(Continued on page 74)



AMSTERDAM	MEXICO CITY
ATHENS	MILAN
BARCELONA	NAIROBI
BEIRUT	NEW YORK
BRUSSELS	OSLO
BUENOS AIRES	PARIS
CALCUTTA	RIO DE JANEIRO
COLOGNE	ROME
COPENHAGEN	SANTIAGO
DACCA	SINGAPORE
DUBLIN	STOCKHOLM
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## Polydor Libraries Offer Stirs Group

LONDON — Polydor's offer to deal direct with libraries with regard to the supply of records continues to be a source of irritation for the Gramophone Record Retailers Committee of the Music Trades Association.

In a recent letter to all GRRC members, honorary secretary Christopher Foss stated that "great exception" has been taken by the organization to Polydor's offer of dealing direct with public libraries at 25 percent discount.

He cited three points of objection. There had been no prior announcement of the decision by Polydor either to the library suppliers concerned or the GRRC or the trade press. No consultation had taken place, despite Polydor chief John Fruin's expressed desire to discuss with the trade matters of mutual concern, and his company

over the years have helped to build up Polydor's present business."

The last paragraph of Foss's letter states "therefore the GRRC suggest that all members should examine the range of products they buy from Polydor and (without breaking any contractual agreements they may have under the 'Sound Seller' schemes) consider what action they individually may wish to take in support of their fellow members whose businesses are being threatened by Polydor's actions."

Foss denied that any veiled threat or invitation to sanctions was contained in this paragraph, when questioned by Billboard.

"It would be strictly illegal if we recommended concerted action against Polydor," he said. "We just wished to put the facts before our members, and let them decide for themselves. We understand that two-thirds of the library people approached by Polydor have taken no notice."

"There are many record shops supplying just one library, and it does not constitute a vast amount of business. It's the principle of the thing that we object to, the way Polydor has done it behind the backs of their long-standing customers without consultation."

Polydor managing director John Fruin refuted the allegation that the company was seeking to bypass the record retail trade.

"If dealers want to do business with libraries, it suits us to do it through them far better than direct," he told Billboard. "We know the extent of the increase in classical sales recently, and we want to be sure that DGG product is adequately represented in this. If there are areas where libraries are not being looked after by local dealers, then we wish to deal direct."

## Stoney Prod, Studio, Opens

VANCOUVER—Western Canada's newest recording studio, Stoney Productions Ltd., will open its doors for the first time next week.

The studio has 8-track facilities, and will concentrate on non-rock recording activities. Individuals behind Stoney Productions include John Rodney, Ed Jurak, Pete Crowder and Don Marsh.

As a result of a combined arrangement with Round Sound of Edmonton, the company will soon operate a 35-foot mobile 8-track recording unit, with full mix-down facilities on board.

appeared to be trying to run out of business a number of its leading customers, "who by their support

## Jolly Rogers, Quality Deal

TORONTO — Quality Records vice president, George Struth, this week announced the MGM acquisition for Quality to manufacture and distribute the newly formed Jolly Rogers label in Canada.

The Jolly Rogers label was launched recently by Kenny Rogers and the First Edition. The group's debut album for the label is expected for Fall release.

Rogers and the First Edition have had a string of hits for the Warner/Reprise company.

The group are regular visitors to Toronto, where their TV series, "Rollin'" is produced at the CFTO studios for international syndication.

First Edition vocalist, Terry Williams, begins his dual recording career with the immediate release of "Melanie Makes Me Smile."

## Candidate Test In Ireland to Be Aired

DUBLIN—The Ninth National Song Contest, organized by Radio Telefis Eireann to find Ireland's song for the 1973 Eurovision Song Contest, will be broadcast live from the RTE studios in Donnybrook, Dublin, on Feb. 25.

Songwriters who are either Irish citizens or residents in the country, are invited to submit songs for the contest—eight of these will be selected for presentation in the national finals.

The eight finalists will be split into two categories—four with English lyrics and four in Irish. Each songwriter may submit one song in English and another with Irish lyrics.

A prize of \$625 will be awarded to the writer/s of the winning songs. And if the song has lyrics in Irish, there will be an additional prize of \$625. This year however, RTE will not be commissioning songs but will make the entire selection from open competition.

The singer of the winning entry however, will be sponsored by RTE in the 1973 Eurovision Song Contest in Luxembourg on April 7.

## DISK OUTPUT UP IN CANADA

OTTAWA — Latest figures from Statistics Canada reveal a continuing growth in record production in Canada.

The August '72 figures show 5,186,010 units produced, as compared with 3,352,394 for August of the previous year—an increase of about 50%.

The total number of records manufactured in 1971 was 44,266,218 units, worth \$50,292,089.

## Zuckerman on Trip of U.S.

RIO DE JANEIRO — Harry Zuckerman, vice-president of fast-growing Cia. Industrial de Discos, record-pressing and producing company, is currently in the U.S. on business.

With a pressing plant of 400,000 records per month capacity, Zuckerman already represents Motown, MCA, Scepter, Janus. In addition, his company has its own Brazilian labels—Cid, Itamarity, Carroussel and Square. His company distributes Spark (U.K.), Tecla (Portugal), RPM (South Africa) and Vidalia Productions (U.S.).

Besides pressing records, Zuckerman imports mini-cassettes.

## Dedrick Looks to Canada for 'Peace'

By RITCHIE YORKE

TORONTO—One U.S. artist who is banking on the continued growth of the Canadian music industry is Chris Dedrick. Best known as leader, writer, arranger and producer for Project 3 Records' The Free Design, Dedrick has recently relocated most of his music operations to the Toronto area.

"It's becoming more and more difficult for me to record in New York," Dedrick said. "With the hassles of finding parking spaces, securing the instruments and just breathing that air, it's hard to keep it from coming out on the tape."

When engineer, Dave Green, left a&r to move to Toronto and work for Manta Sound, Dedrick followed. With business partner Bob Case, he has formed Christopher Dedrick Associates Ltd. (CDA) here, as an umbrella corporation for his music activities. The company includes a record production firm, Fat Lady Productions, and an as yet unnamed

CAPAC music publishing wing.

In recent weeks, Dedrick has been arranging a new album featuring Artie Kaplan for Mort Ross' Toronto-based Hopi Records. He will soon begin work on James Robert Ambroses' new LP, also for Hopi.

Case reports that there has also been increased demand for Dedrick's arranging talents in the U.S. He is presently negotiating to arrange three albums for Warner Bros. Records—a second LP for Peter Yarrow of Peter, Paul and Mary; a second LP for folk-rock trio, Lazarus; and a first album for ex-Sea Train violinist, Richard Greene and his new group.

However Dedrick's main activity continues to be his first solo album. The LP was started at A & R Studios in New York, but a switch to Manta in Toronto is being seriously considered. The album, Dedrick claims, should meet Canadian content requirements which initially could result in additional airplay.

## U.K. Commercial Radio Debut

• Continued from page 72

on the road and that means budgeting for cars, salaries and expenses. And then there's the cost of the promotional records, although we hope VAT will help with that expense. We hope promotional records will be exempt from tax.

### Field Team

EMI's promotional plans will be based on the company's field team. Commented Roy Featherstone, the company's a&r-marketing director: "We have regional promotion men already involved in the campus operation and they are also responsible for the BBC local stations. This will be extended to include the commercial stations."

"We can obviously see an increase in the number of promotional records needed, but I should

imagine it will be on a small scale—we see the commercial stations having the same requirements as Radio Luxembourg.

"The potential will be there however, for us to break new acts and even create local breakouts. We don't know the formats of the new stations yet, but I hope we'll see new outlets for all kinds of music—Top 40, classical, middle-of-the-road and r&b. It's going to be quite an exciting time with commercial radio."

## Producers Move to Rio

RIO DE JANEIRO—The Associação Brasileira de Produtores de Fonogramas (Brazilian Association of Producers of Sound Recordings) has moved its headquarters from Sao Paulo to Rio de Janeiro, where a large part of the industry is located.

At the same time, the Association announces the election of new officers, including president: Antonio Pinheiro da Silva (CBS Records); directors: H. E. Morris (Som Industria e Comercio S A), Hans P. Beugger (Industrias Electricas Musicas—Odeon), Manoel Valls Camargo (Tapecar Gravacoes S A); executive director: Dr. Joao Carlos Muller Chaves, (Cia. Brasileira de Discos—Philips.).

The Association is located at Salas 1406-11, Rua Sao Jose 90, Rio de Janeiro, Brazil.

## Haida Shows Fall Product

TORONTO—Haida Records, the Vancouver-based independent label recently signed to a distribution deal by A & M, conducted a special product seminar during the recent A & M fall sales meeting.

President Keith Lawrence was on hand to run down some of the company's plans for the future, and details of artist acquisition.

Haida's future product will include releases by Stallion Thumbrock (featuring former members of the Electric Prunes); Spring, a Vancouver band; female vocalist Kathy Stack; and Claire Lawrence, former lead singer of Chilliwack.

## Hitting College Circuit

RIO DE JANEIRO—Some of Brazil's leading artists are hitting the university circuit, as an alternative to nightclubs and theaters.

Vinicius de Moraes with Toquinho, Marilia Medalha and the Trio Mocoto led the way, with their own show. They were followed by composer-artists Chico Buarque and Edu Lobo.

Lobo said: "Students are the best public and they really consume because they know what they're buying. They're different from the floating public that buys a song because it's in the hit parades although it may be the worst kind of quality."

Edu says that he intends taking his next album to the students and "talk with them about it, speak about the arrangement and explain why I did it."

Buarque finds nightclub audiences unsatisfactory—talking, drinking and inattentive. De Moraes, said, "If I wanted, I could keep on making presentations in nightclubs and theaters, getting money from the middle class which pays better and doesn't bother much."

"But singing for students in their own house may not pay as well, but it's more gratifying. Students make a demanding audience which has good taste and doesn't accept just anything."

## From The Music Capitals of the World

• Continued from page 72

evision orchestra led by P. Kun played concerts in Leningrad. . . . The Bolshoi Opera's bass singer Arthur Eisen is back from Japan, after ten-city tour. . . . The Tony Gott Sextet, West Germany, is currently continuing its tour of Russia. . . . Vocalists Edith Thallaug (Sweden), Lin Duriyan from France and Jadwiga Romansko (Poland) have appeared in eight opera theaters in Russia, participating in several operatic productions.

Rumania's Sinhron rock group has completed its second month here. . . . The Central Concert Hall at Rossiya Hotel here has opened its second concert season. Several shows are scheduled to be staged here — "Moscow's Songs,"

"Russian Cinema Stars" as well as one in the ranks of the annual Russian Winter festival. . . . Melodiya has released a reissue album by German soprano Lotta Leman in a program of Wagner, Brahms and Beethoven. . . . First Melodiya-made single by a currently popular Czech singer Jiri Gromadka is just out.

VADIM YURCHENOV  
(Continued on page 75)

## Canada Executive Turntable

Dave Mazmanian named Capitol (Canada) Ltd. product manager for all Love Productions' repertoire. His background includes radio and record production experience with Harry Hinde Productions and CHUM Ltd. Mazmanian will be responsible for co-ordinating releases through Capitol on the Daffodil and Strawberry labels. . . . London Records of Canada Ltd. has appointed Jim MacDonald to its Ontario promotion staff. He has been closely involved in band management, bookings and independent promotion. MacDonald will supervise foreign product promotion, for London, with Vince Lasch now concentrating on Canadian product in the Ontario market.

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# 3 U.K. Entries Dominate Luxembourg Grand Prix

By BRIAN MULLIGAN  
Editor, Music Week

LUXEMBOURG — The three British entries dominated the fourth Radio-Tele Luxembourg Grand Prix International for record producers, taking first, second and third places.

The winner was "Manana" by the Bay City Rollers (Bell), produced by Ken Howard and Alan Blaikley, followed by "Eyes of Tomorrow" by Steve and Bonnie (Youngblood), produced by Miki Dallon, and "Days To Remember" by Yellowstone and Voice (Regal Zonophone), produced for the Red Bus Company by Ellis Elias and Roberto Denova.

Choice of the three British records was made by a 12-man jury comprising European music journalists and television executives who were not allowed to vote for productions from their own country.

However, each country's representatives were additionally required to choose their own winners of four National Grand Prix awards. In the case of Britain, the jury members picked Steve and Bonnie's "Eyes of Tomorrow."

Other national awards were—Germany: "Es Ist Uns're Welt" by Peter Horton (Global), produced

by Peter Kirsten; France: "Les Matins d'Hiver" by Gerard Lenorman (CBS), produced by Jean Jacques Souplet, and Benelux: "Comme Le Vent" by Mary-Cristy (SGS Records), produced by John Thiry.

## One Play Daily

The three winning productions will receive one play daily for two weeks on all RTL services, with the National Grand Prix records receiving similar airplay on their respective stations. The show was televised in 12 countries—but not Britain—through the Eurovision link.

This should certainly assist "Manana" on its way into the best-sellers, for this Howard-Blaikley song with its repetitive melody and lyric is closely linked to the instant-pop formula which the writers developed so successfully for Dave Dee, Dozy, Beaky, Mick and Tich group. However, the eventual success of the other two records is less easy to predict. "Eyes of Tomorrow," in many people's opinion the outstanding production of the contest, massively orchestrated and forcefully sung by the Birmingham-based Steve and Bonnie, lasted for nearly

six minutes and although producer Miki Dallon is planning on re-releasing an edited version as a single, it is not an obviously commercial song. "Days to Remember" is on the B side of Yellowstone and Voice's "Grandmother Says" in the U.K. and it is not likely that the record will be flipped although it will be given an A-side rating in Europe.

If "Manana" is a hit, then it will be the first time since the contest was introduced that a British song has scored in its country of origin, although previous entries have had impact on the Continent.

The fact that British records were voted into the first three places was not entirely a reflection of their superiority—professionally produced though they undoubtedly were—but partly an indictment of the opposition, for it's fair to say that the continental entries, although possibly satisfactory within the context of their own recorded output, were generally lacking in imagination and occasionally seemed to be technically deficient.

Nevertheless, the point of the contests—to give recognition to the skill of producers—remains completely valid and response throughout those European countries served by RTL was reported to be encouragingly higher than in previous years.

Whether the contest is repeated again next year remains uncertain, however. As a result of Vicki Lenardos' win for Luxembourg in this year's Eurovision Song Contest, RTL will be hosting next year's event and the expense involved, as well as the administration problems, make it unlikely that the Station will wish to be involved in the Grand Prix as well.



THE FIVE producers responsible for the UK's clean sweep of the Radio-Tele Luxembourg Grand Prix International: Left to right, Alan Blaikley, Robert Denova, Ellis Elias, Miki Dallon and Ken Howard.

## From The Music Capitals of the World

• Continued from page 74

### TOKYO

Jery S. Moss, president, and David Hubert, international operations director, of A&M Records, Inc., are expected to visit Japan this month for the formal signing of an extension of the A&M licensing agreement with King Record Co., Ltd., of Tokyo. Kazumitsu Machijiri, president of King Record, is expected to sign the new agreement on behalf of his company, according to Mamoru Suzuki, managing director. . . . Yoshiro Kitano, president of the Victor Company of Japan, Ltd., took "hot off the press" Oct. 9 the 100 millionth LP produced by the company and its subsidiary, Victor Musical Industries, Inc. The disk set an industry-wide record in Ja-

pan, where the first LP was pressed in June 1953. . . . Kenzo Nakajima, president of the Japan Audio Society, stated that at least 60 companies will participate in the 21st All Japan Audio Fair to be held in Tokyo Nov. 8-12 under the sponsorship of the society. Among the exhibitors, Japan Victor, Nippon Columbia, Philips, Sony, Toshiba and Trio are expected to back up their demonstrations of hardware with their software.

Some 1,200 Japanese fans are expected to visit Honolulu for the two-night stand scheduled Nov. 17-18 by Elvis Presley at the International Center. . . . Three Dog Night will play Osaka, Nagoya and Tokyo Dec. 18-22 according to Seijiro Udo, president of the artists booking agency of the same name. HIDEO EGUCHI

# Maple Leaf System Content Rule Bridge

By ELIOT TIEGEL

LOS ANGELES—Canada's record companies view the rock radio disk auditioning cooperative, the Maple Leaf System, as a bridge over the troubled waters of the country's 30 percent local content rule.

Every two weeks the 10 stations of the MLS evaluate all new Canadian-originated singles, with the winner receiving two weeks of guaranteed airplay.

This national exposure on many of the country's top rock stations accomplishes two things. It helps the broadcasters fill their quota of playing 30 percent music by Canadians under the Canadian content legislation.

And it provides Canadian record companies with a national voice for obtaining guaranteed exploitation for commercially oriented repertoire.

The MLS "network" gives Canadian producers a meaningful means of competing against imported American hits which Canadian stations have traditionally favored.

Nevin Grant, a force behind the MLS, estimates that since being formed voluntarily in June of 1969, the rating service has played 200 records, of which around 15 to 20 percent became Canadian hits. Half of that number additionally achieved some sort of international success.

When the MLS was formed, its objective was to help labels break a national hit with home grown product.

Today, the MLS vote puts a stamp of credibility on a single, indicating it warrants airplay for its musicality and not just because it was created by Canadians.

For in order for Canada's radio stations to comply with the content rule, they have to rely heavily on tunes which may be years old. A recent estimate puts the number of Canadian produced singles released each week at seven. Approximately 140 American produced singles are also made available to Canadian broadcasters.

"Winning the MLS vote helps get Canadian music before the Canadian public," notes Gary Salter of GAS label, whose single, "Goodbye Farewell," by Abraham's Children, recently was picked by MLS.

In the past, Canadian firms financed by American fathers like

Capitol, RCA and Columbia, promoted their U.S. hits, but this situation is changing to where Cancon firms owned by U.S. parents are spending dollars to record and promote Canadian artists.

GAS, a subsidiary of the publicly held Avenue of America Recording Ltd., plans developing an initial five act roster before arranging worldwide label licensing deals. Newly hired a&r director, John Stewart, is presently working with two new vocalists, David George and Bennett. Vocalist Robert Blythe and Abraham's Children are the other contract acts. Buddah recently began issuing "Goodbye Farewell" to its global licensees.

Grant broadcasts on CKOC, Hamilton. He notes that the MLS may expand with the addition of contacts in Montreal and Edmonton.

The record companies submit their new singles to all the participating stations which televise their votes to Greg Hamilton at CKXL, Calgary. A minimum of four singles must be received in order to start a competition, and it takes six points or better to be a winner. The stations add the new songs when they change their playlist.

The MLS network includes CJCH, Halifax; CFRA, Ottawa; CHUM, Toronto; CKTT, Peterborough; KOC, Hamilton; CHLO, St. Thomas; CFRW, Winnipeg; CKXL, Calgary; CKLG, Vancouver and CKCK, Regina.

## France Digs 'Godfather'

PARIS—More than 40 versions of the love theme from "The Godfather" have been released in France, according to Michel Larmand of Chappells S.A.

In addition to the soundtrack version on Pathe-Marconi, and other U.S. and U.K. recordings by Andy Williams (CBS), Al Martino (Pathe-Marconi), Roger Williams (Barclay), Hugo Montenegro (RCA), Johnny Pearson (Decca), Johnny Mathis (CBS) and Bobby Vinton (CBS), there are 27 French versions, including those by Franck Pourcel (Pathe-Marconi), Tino Rossi (Pathe-Marconi), Aimable (Vogue), and Dalida (Sonopresse).

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# HITS OF THE WORLD

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MOULDY OLD DOUGH—	*Lieutenant Pigeon, Decca (Campbell-Connelly) Stavelly Makepeace
2	2	DONNA—10cc, UK (St. Annes) Strawberry Prod.	
3	6	IN A BROKEN DREAM—	*Python Lee Jackson, Youngblood (Youngblood) Miki Dallon
4	9	ELECTED—Alice Cooper, Warner Bros (Carlin) Bob Ezrin	
5	15	CLAIR—*Gilbert O'Sullivan, MAM (MAM) Gordon Mills	
6	5	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL)—*Gary Glitter, Bell (Leeds) Mike Leander	
7	3	YOU'RE A LADY—*Peter Skellern, Decca (Pendulum/Warner Bros.) Peter Sames	
8	7	BURNING LOVE—Elvis Presley, RCA (KPM)	
9	12	THERE ARE MORE QUESTIONS THAN ANSWERS—Johnny Nash, CBS (Rondor) Johnny Nash	
10	8	WIG-WAM BAM—*Sweet, RCA (Chinnichap/RAK) P. Wainman	
11	18	GOODBYE TO LOVE—Carpenters, A&M (Rondor) Richard Carpenter	
12	4	HOW CAN I BE SURE—David Bell (Sparta Florida) Wes Farrell	
13	13	JOHN I'M ONLY DANCING —*David Bowie, (RCA) Titanic/Chrysalis) David Bowie	
14	20	BACK STABBERS—O'Jays, CBS (Gamble-Huff/Carlin) Gamble-Huff Prod.	
15	11	BIG SIX—*Judge Dread, Big Shot (B&C Mooncrest) Bush Prod.	
16	22	GUITAR MAN—Bread, Elektra (Screen Gems/Columbia) David Gates	
17	10	CHILDREN OF THE REVOLUTION—*T. Rex, EMI (Wizard) Tony Visconti	
18	24	HALLELUJAH FREEDOM—Junior Campbell, Deram (Came) Junior Campbell	
19	19	BURLESQUE—*Family, Reprise (United Artists) Family/George Chkiantz	
20	26	LOOP DI LOVE—*Shag, UK (Jano) Jonathan King	
21	30	LEADER OF THE PACK—Shangri-Las, Kama Sutra (Robert Mellin)	
22	14	TOO YOUNG—Donny Osmond/MGM (Sun) Mike Curb/Don Costa	
23	21	ELMO JAMES—Chairmen of the Board, Invictus (KPM) Greg Perry/General Johnson	
24	23	IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy	
25	29	AMERICA—Simon & Garfunkel, CBS (Pattern) S&G/R Hale	
26	32	NEW ORLEANS—*Harley Quinnell, Bell (Dominion) Cook/Greenaway	
27	36	HERE I GO AGAIN—Archie Bell & the Dells, Atlantic (Gamble-Huff/Carlin) Gamble-Huff Prod.	
28	40	LET'S DANCE—Chris Montez, London (E.H. Morris)	
29	17	COME ON OVER TO MY PLACE—Drifters, Atlantic (Screen Gems/Columbia) Jerry Wexler/Bert Berns	
30	25	HOUSE OF THE RISING SUN—*Animals, RAK (Replay) KPMs, RAK	
31	33	OH CAROL/BREAKING UP IS HARD TO DO/LITTLE DEVIL—Neil Sedaka, RCA (Screen Gems/Columbia)	
32	16	SUZANNE BWARE OF THE DEVIL—*Dandy Livingstone, Horse (B&C/Mooncrest) Shady Tree Prod.	
33	27	MAMA WEER ALL CRAZEE NOW—*Slade, Polydor (Barn/Schroeder) Chas Chandler	
34	31	WALK IN THE NIGHT—Jr. Walker & the All Stars, Tamla Motown (Jobete/Carlin) Johnny Bristol	
35	—	YOU'LL ALWAYS BE A FRIEND—*Hot Chocolate, RAK (Rak) Tony Wilson/E. Brown	
36	28	VIRGINIA PLAIN—*Roxy Music Island (E. G. Music) Peter Sinfield	
37	—	LAY DOWN—*Straws, A&M (Summertime) Straws	
38	—	MY DING-A-LING—Chuck Berry, Chess (Carlin) Esmond Edwards	
39	—	WHY CAN'T WE BE LOVERS—Holland, Dozier & Lamont, Invictus (KPM) Holland-Dozier-Holland	
40	34	AIN'T NO SUNSHINE—Michael Jackson, Tamla Motown (United Artists) Berry Gordy	
41	45	GARDEN PARTY—Rick Nelson, MCA (Schroeder) Rick Nelson	
42	38	YOU WEAR IT WELL—*Rod Stewart, Mercury (G.H. Music) Rod Stewart	
43	46	DESTINY—Anne Murray, Capitol (MCPs) Brian Ahern	
44	39	POPCORN—Hot Butter, Pye (Bourne) Talmadge/Jordan, Jerome's	
45	50	PUPPY LOVE—Donny Osmond, MGM (MAM) Curb & Ruff	
46	35	LIVING IN HARMONY—*Cliff Richard, Columbia (Mervyn) Norrie Paramor	
47	44	LOVE THEME FROM "THE GODFATHER"—Andy Williams, CBS (Famous Chappell) Dick Glasser	

48	—	BADGE—*Cream, Polydor (Draffleaf/Apple) F. Pappalardi
49	—	IT MIGHT AS WELL RAIN UNTIL SEPTEMBER—Carole King, London (Screen Gems-Columbia)
50	43	SUGAR ME—*Lynsey De Paul, MAM (ATV Kirshner) Gordon Mills

## EQUADOR

(Courtesy: Punto: Radio Ifesa)

This Week	Title	Artist
1	AMOR POR TI—Los Angeles Negros	
2	ESTOY TRISTE—Jeanette	
3	SI SUPieras... POR SI ACASO—Fedra	
4	NECESITO VERTE, NECESITO AMOR—Manantial	
5	JUAN—Modulos	
6	UN SIGLO DE AUSENCIA—Cuarta Dimension	
7	LOS AMERICANOS—Piero	
8	MI AMOR SE VA CONTIGO—Angel	
9	DIOS DEL OLVIDO—Beto Orlando y Los Cuatro Soles	
10	VOGLIA DI MARE—The Romans	

## FRANCE

(Courtesy: Centre D'Information Et De Documentation)

1	UNE BELLE HISTOIRE—M. Fugain (CBS)
2	POPCORN—Hot Butter (Barclay)
3	MY REASON—D. Roussos (Phonogram)
4	POPCORN—Anarchic System (AZ)
5	ENSEMBLE—Art Sullivan (Carrere)
6	FREEDOM—Mac and Katie Kissoon (Carrere)
7	TROP BELLE POUR RESTER SEULE—Ringo Willy Cat (Carrere)
8	QUI SAURA—M. Brant (CBS)
9	SANS TOI JE SUIS SEUL—C. Delagrang (CED)
10	FAN DE TOI—M. Delpuch (Barclay)
11	LE PETIT PRINCE—G. Lenormand
12	IL ETAIT UNE FOIS LA REVOLUTION—E. Morricone (RCA)
13	LA MUSICA—P. Juvet (Barclay)
14	UN JOUR SANS TOI—Crazy Horse (AZ)
15	C'EST AU MOIS D'AOUT—P. Perret (Sonopresse)
16	JE VOUDRAIS DORMIR PRES DE TOI—F. Francois (Vogue)
17	BALLAD OF DEATH VALLEY—Peter Henn (Phonogram)
18	Y'A LE PRINTEMPS QUI CHANTE—C. Francois (Fleche)
19	BONSOIR CLARA—M. Sardou (Phonogram)
20	GWENDOLINA—Cl. Putefflam (Vogue)
21	LA PLAGIE—Les Associates (Vogue)
22	OH BABE WHAT WOULD YOU SAY—Hurricane Smith (Pathemarc/Columbia)
23	TAKATA—J. Dassin (CBS)
24	KISS ME—C. Jerome (AZ)
25	IL ETAIT UNE FOIS DANS L'QUEST—E. Morricone (RCA)
26	HALF A WORD—N. Sherman (Sonopresse)
27	SOLEIL, SOLEIL—M. Mouskouri (Phonogram/Fontana)
28	LAISSZ ALLER LA MUSIQUE—Stone and Charden (Discodis/Ami)
29	LAMENTO—F. Monteil (Barclay)
30	POOR SOUL—Dimitri (Phonogram)

## HOLLAND

(Courtesy: Radio Veronica and Ba sMul)

This Week	Title	Artist
1	I'LL NEVER DRINK AGAIN—Alexander Curly (Negram)—Basart	
2	MEXICO—The Les Humphries Singers (Decca)—Basart	
3	VAN CON DIOS—(maxi single)—The Cats (Imperial)—Basart	
4	POPCORN—Various Artists (Various Labels)—Basart	
5	MOULDY OLD DOUGH—Lt. Pigeon (Decca)	
6	WIG WAM BAM—The Sweet (RCA)—Universal Songs	
7	SUMMERTIME, SUMMERTIME—Hobby Horse (Bell)	
8	SUGAR ME—Lynsey de Paul (MAM)—Basart	
9	BOTTOMS UP—Middle of the Road (RCA)—Universal Songs	
10	MY REASON—Demis Roussos (Philips)—Basart	

## ITALY

(Courtesy: Discografia Internazionale)

This Week	Title	Artist
1	IL PADRINO—*Santo & Johnny (Produttori Associati—Ricordi)—Chappel	
2	IL GABBIANO INFELICE—*II Guardino del Faro (Ricordi)—Iler/Puccio	
3	POPCORN—*La Strana Societa (Fonit-Cetra)—Gallazzi	
4	ALONE AGAIN—Gilbert O'Sullivan (MAM-Decca)—Sugarmusic	
5	UN ALBERO DI TRENTA PIANI—*Adriano Celentano (Clan-Messaggerie Musicali)—Margherita	
6	RUN TO ME—Bee Gees (Polydor-Phonogram)—Abigail Music & Robin Gibb	
7	VIAGGIO DI UN POETA—*Dik Dik (Ricordi)—INC/Pegaso	
8	NOI DUE NEL MONDO E NELL'ANIMA—*Pooh (CBS-Messaggerie Musicali)—April Music	
9	POPCORN—*Mister K (Durium)—Gallazzi	
10	IO BAGABONDO (che non sono altro)—*Nomadi (Columbia-EMI)—Numero Uno/Voce Del Padrone	

11	POPCORN—Pop Corn Makers (Riviera-Ricordi)—Gallazzi
12	LOVE THEME FROM THE GODFATHER—*Carlo Savina (Paramount-EMI)—Chappel
13	IL PADRINO—*Johnny Dorelli (CGD-Messaggerie Musicali)—Chappel
14	PICCOLO UOMO—*Mia Martini (Ricordi)—Come il Vento/Pegaso
15	ROCKET MAN—Elton John (Ricordi Int.)—Dick James Music
16	I GOTCHA—Joe Tex (Mercury-Phonogram)—Union Music
17	VOGLIO STARE CON TE—*Wess & Dori Ghezzi (Durium)—Belwin Music Italiana
18	MIDNIGHT RIDER—Joe Cocker (Cube-Phonogram)—Shapiro-Bernstein
19	MY REASON—Demis (Philips-Phonogram)—Allo Music
20	SOLE CHE NASCE SOLE CHE MUORE—*Marcella (CGD-Messaggerie Musicali)

## PUERTO RICO

This Week	Title	Artist
1	POPCORN—Hot Butter	
2	RUN TO ME—Bee Gees	
3	WE THE PEOPLE, PART I—The Soul Searchers	
4	FOLLOW THE WIND—Midnight Movers, Unltd.	
5	THE GUITAR MAN—Bread	
6	BEN—Michael Jackson	
7	SATURDAY IN THE PARK—Chicago	
8	BLACK & WHITE—3 Dog Night	
9	SULTANA—Titanic	
10	IF I COULD REACH YOU—The 5th Dimension	
11	GO ALL THE WAY—The Raspberries	
12	MOSQUITO—The Doors	
13	PLAY ME—Neil Diamond	
14	HONKY CAT—Elton John	
15	LET IT RAIN—Eric Clapton	
16	MIDNIGHT RIDER—Joe Cocker	
17	DON'T EVER BE LONELY—Cornelius Brothers	
18	SUMMER BREEZE—Seals & Crofts	
19	USE ME—Bill Withers	
20	GARDEN PARTY—Rick Nelson & The Stone Canyon Band	
21	GOOD TIME CHARLIE'S—Danny O'Keefe	
22	NIGHT IN WHITE SATIN—Moody Blues	
23	KEEP ON RUNNING—Stevie Wonder	
24	YOU WEAR IT WELL—Rod Stewart	
25	FREDDIE'S DEAD—Curtis Mayfield	
26	BURNING LOVE—Elvis Presley	
27	ROCK ME BABY—David Cassidy	
28	I CAN SEE CLEARLY NOW—Johnny Nash	
29	AMERICAN CITY SUITE—Cashman & West	
30	WICHY WOMAN—Eagles	
31	EVERYBODY'S PLAYING THE FOOL—Main Ingredient	
32	THUNDER & LIGHTNING—Chi Coltrane	
33	ROCK 'N' ROLL SOUL—Grand Funk Railroad	
34	STAIRWAY TO HEAVEN—Led Zeppelin	
35	I'D LOVE YOU TO WANT ME—Lobo	
36	FROM THE BEGINNING—Emerson, Lake & Palmer	

## RIO DE JANEIRO

(Courtesy: IBOPE)

This Week	Title	Artist
1	ALONE GAIN—Gilbert O'Sullivan (MAM)	
2	ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)	
3	CONCERTO PARA UM CERAQ—Alain Patrick (Top Tape)	
4	EVERYTHING I OWN—Bread (Continental)	
5	MON AMOUR, MEU BEM, MA FEMME—Reginaldo Rossi (CBS)	
6	ROCKET MAN—Elton John (Young)	
7	WITHOUT YOU—Nilsson (RCA)	
8	FALE BAIXINHO—Wanderley Cardoso (Copacabana)	
9	POR AMOR—Roberto Carlos (CBS)	
10	CAVALEIRO DE ARUANDA—Ronnie Von (Polydor)	

## RIO DE JANEIRO

(Courtesy: IBOPE)

This Month	Title	Artist
1	SELVA DE PEDRA INTERNACIONAL—Varios—Som Livre	
2	AS 14 MAIS (VOL. 26)—Varios (CBS)	
3	AS BOAS DO MOMENTO—The Britain Singers (Equipe)	
4	O IO AMOR INTERNACIONAL—Varios (Som Livre)	
5	JUCA CHAVES AO VIVO—Juca Chaves (Philips)	
6	BREAD—Bread (Continental)	
7	TOQUINHO E VINICIUS—Toquinho & Vinicius (RGE)	
8	OS BRUTOS TANBEM AMAM—Agnaldo Timoteo (Odeon)	
9	BATUQUE NA COZINHA—Martinho da Vila (RCA)	
10	ASSIM SOU EU—Oldair Jose (Polydor)	

## SAO PAULO

(Courtesy: IBOPE)

This Week	Title	Artist
1	ALONE AGAIN—Gilbert Sullivan (Odeon)	
2	ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)	
3	CONCERTO PARA UM VERAQ—Alain Patrick (Top Tape)	

4	FALE BAIXINHO—Wanderley Cardoso (Copacabana)
5	BECAUSE I LOVE—Majority One (Top Tape)
6	AGORA EU SEI—Roberto Carlos (CBS)
7	ROCKET MAN—Elton John (Fermata)
8	CAVALEIRO DE ARUANDA—Ronnie Von (Polydor)
9	MON AMOUR, MEU BEM, MA FEMME—Reginaldo Rossi (CBS)
10	DON'T WANT TO SAY GOODBYE—Raspberries (Odeon)

## SAO PAULO

(Courtesy: IBOPE)

This Month	Title	Artist
1	SELVA DE PEDRA INTERNACIONAL—Trilha Sonora (Som Livre)	
2	AS 14 MAIS VOL. XXVI—Diversos (CBS)	
3	O PRIMEIRO AMOR INTERNACIONAL—Trilha Sonora (Som Livre)	
4	EXCELSIOR—MUSICA EM SUA VIDA—Diversos (Fermata)	
5	SHOW JUCA CHAVES—Juca Chaves (Philips)	

## SWITZERLAND (French)

(Courtesy: Radio Suisse Romande)

This Week	Last Week	Title	Artist
1	1	POPCORN—Hot Butter (Barclay)	
2	3	SONG SUNG BLUE—Neil Diamond (Philips)	
3	2	UNE BELLE HISTOIRE—Michel Fugain—(CBS)	
4	—	ROCK AND ROLL, Part 2—Gary Glitter (Bell)	
5	4	EN FRAPPANT DANS NOS MAINS—Mireille Mathieu (Barclay)	
6	9	SCHOOL'S OUT—Alice Cooper (Warner)	
7	6	CACH'TON PIANO—Les Charlots (Vogue)	
8	5	LE MARI DE MAMA—Sheila Carrere	
9	7	ANNABELLA—Daniel Boone (Bellaphon)	
10	—	MY REASON—Demis Roussos (Philips)	

## SWITZERLAND (German)

(Courtesy: German-Swiss Brod. Corp.)

This Week	Title	Artist
1	POPCORN—Hot Butter (Musicor, Barclay)	
2	HELLO-A—Mouth & MacNeal (Philips)	
3	SYLVIA'S MOTHER—Dr. Hook and the Medicine Show (CBS)	

# CISAC's 28th Congress Marked in Mexico City

MEXICO CITY—The 28th Congress of CISAC (International Confederation of Societies of Authors and Composers) was inaugurated here at the Palace of Fine Arts by Mexican president, Luis Echeverria, assisted by State Secretaries, Mario Moya Palencia, Eugenio Mendez Docurro and Victor Bravo Ahuja.

Also attending was Consuelo Velazquez, president of SACM, Carlos Gomez Barrera, SACM's general director and president of the Panamerican Counsel, Marcel Poot, president of CISAC, Jean Alexis Ziegler, CISAC's general secretary, Claude Masouya, representing the World Intellectual Protection Society, Gerard De San, representing UNESCO, Alba de Cespedes, CISAC vice president, George Aurio, honorary president, CISAC and Jose Lopez Rubio, president of the International Council of Drama Authors.

Speeches were made by Velazquez, Poot, Masouya and De San. Mexico also hosted the Augustin Lara Festival during the Congress, which attracted participants from Germany, France, U.K., Finland, Switzerland, Spain, Argentine, Poland, Australia and Mexico.

The winning country was Spain with "El Mas Feliz Del Mundo" (The Happiest in the World), written by Manuel Alejandro and performed by Miguel Aggel. Second place went to Poland with "Soon Happy Days Will Arrive" written by Piotr Figiel and performed by Urszula Sipinska. France came third with "Who Would Have Thought?" written by Christine Fontane and performed by Monique Piane.

First place prize was worth \$10,000, second \$5000 and the third place prize was a piano. Sipinska was named best singer

4	ICH HAB' DIE LIEBE GESEHN—Vicky Leandros (Philips)
5	KISS ME—C. Jerome (AZ)
6	LET'S DANCE—The Cats (Columbia)
7	SILVER MACHINE—Hawkwind (United Art)
8	ROCK AND ROLL, Part 2—Gary Glitter (Bell)
9	MICHAELA—Bata Illic (Polydor)
10	SONG SUNG BLUE—Neil Diamond (Philips)

## WEST GERMANY

(Courtesy: Musikmarkt)

\*Denotes local origin

This Week	Title	Artist
1	HELLO-A—Mouth & MacNeal (Philips) Aberbach	
2	EINE NEUE LIEBE IST WIE EIN NEUES LEBEN—Jurgen Marcus (Telefunken) Young Musik	
3	LET'S DANCE—The Cats (Columbia) (Accord)	
4	POPCORN—Hot Butter (Ariola) Melodie der Welt	
5	ICH HAB' DIE LIEBE GESEHN—Vicky Leandros (Philips) Gerig Glitter (Bell) MCA/Gerig	
6	ROCK AND ROLL PART 2—Gary Glitter (Bell) MCA/Gerig	
7	SILVER MACHINE—Hawkwind (United Artists) UA	
8	SYLVIA'S MOTHER—Dr. Hook and the Medicine Show (CBS) Evil Eye Music	
9	MICHAELA—Bata Illic (Polydor) Melodie der Welt/Aberbach	
10	LITTLE WILLY—The Sweet (RCA) Melodie der Welt	
11	POP-CORN—The Pop-Corn Makers (Riviera) Melodie der Welt	
12	WIG-WAM BAM—The Sweet (RCA Victor) Melodie der Welt	
13	ICH FANG FÜR EUCH DEN SONNENSCHIN—Tony Marshall (Ariola) Young Musik	
14	SONG SUNG BLUE—Neil Diamond (Uni) Accord	
15	SEASIDE SHUFFLE—Terry Dactyl and the Dinosaurs (Decca) Sonet	
16	UBERALL AUF DER WELT—Freddy Breck (BASF) Rhine Music	
17	CHILDREN OF THE REVOLUTION—T. Rex (Ariola) Wizard	
18	VIVA ESPANA—Imca Marina (Columbia) Melodie der Welt	
19	BOTTOMS UP—Middle of the Road (RCA Victor) Catoca	
20	METAL GURU—T. Rex (Ariola) Wizard	
21	SCHOOL'S OUT—Alice Cooper (Warner Bros.) Melodie der Welt	
22	POP CORN—Anarchic System (Bellaphon) Melodie der Welt	
23	EIN EINSAMES HERZ, DAS BRAUCHT LIEBE—Ulli Martin (Philips) Meridian	
24	BUDDY JOE—Golden Earrings (Polydor) Meteorion	
25	ES FAHRT EIN ZUG NACH NIRGENDWO—Christian Anders (Columbia) Anders Music	

with a \$1000 prize and Mateusz Swiecki was named best arranger also worth \$1000.

# Billboard Album Reviews

NOVEMBER 4, 1972,



**POP**  
**JETHRO TULL—**  
 Living in the Past  
 Warner Bros. 2TS 2106

As graphically beautiful as this album package is, it is the music within that glows incandescently. As the title suggests this album is an anthology of previously released material. Jethro Tull (under the ever-present tutelage of Ian Anderson) has woven a tapestry with fibers of melodic progressions and beguilingly provocative lyrics. Included here are such long-time faves as "Song for Jeffrey," "Teacher," "Life Is a Long Song" etc.



**POP**  
**SANTANA—**  
 Caravanserai  
 Columbia KC 31610

The mere mention of Santana ignites sparks of excitement in the craniums of large masses of rock and jazz followers. There is nothing pretentious or presumptuous about their playing, they let the spintangling rhythms and their enlightened instrumental proficiency speak for itself. Fans and curiosity seekers alike will reveal in "Eternal Caravan of Reincarnation," "La Fuente" and "Just in Time to See the Sun."



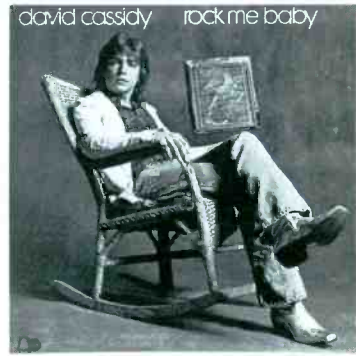
**POP**  
**BEE GEES—**  
 To Whom It May Concern  
 Atco SD 7012

The trio have topped themselves with this super heavy program of their own new material ever with highlights that include. "We Lost the Road," "Sea of Smiling Faces," "Bad Bad Dreams," and "Papier Mache."



**POP**  
**STYLISTICS—**  
 Round 2  
 Avco 11006

There's hardly a truer voice than Russell Thompkins Jr., lead singer of this superb group. With their latest single "I'm Stone in Love With You" serving as the highlight here, the Stylistics are sure to have another winner. "Break Up to Make Up" and "Pieces" are also standouts in this package loaded with singles possibilities. Distinctive production work by Tom Bell.



**POP**  
**DAVID CASSIDY—**  
 Rock Me Baby  
 Bell 1109

Cassidy is in a new folk-rock bag with this strong, commercial package which includes his current chart single, "Rock Me Baby." Other top cuts in what should prove a heavy seller for him are the driving rock ballad, "Song for a Rainy Day," "Lonely Too Long," and "Soft as a Summer Shower." His recent chart winner "How Can I Be Sure," also included for added sales appeal.



**POP**  
**IT'S A BEAUTIFUL DAY—**  
 At Carnegie Hall  
 Columbia KC 31338

One of the first rock acts to make heavy use of the electric violin, they are still using it successfully as this live set shows. David LaFlamme is a standout on the violin, while Patti Santos is one of the better female rock singers on the scene today. Standout cuts include "Tai Mahal's "Give Your Woman What She Wants," the group's own "Bombay Calling" and the seven-minute "White Bird." This album captures the vibes of a live date and a hit album.



**POP**  
**WEST, BRUCE & LAING—**  
 Why Dontcha  
 Columbia KC 31929

An exceptionally talented trio—all superstars—and the three men—Jack Bruce, Leslie West, and Corky Laing—exhibit here the multi-ramifications of their talent. Dealers should pay special attention to displays on this LP to achieve bonus sales. Best cuts: "Turn Me Over," "The Doctor," "While You Sleep," "Love Is Worth the Blues."



**POP**  
**MOM'S APPLE PIE—**  
 Brown Bag  
 United Artists BB 14200

The premier album effort of Terry Knight's Brown Bag label is principally noteworthy for some rather wanton album graphics while presenting a suitably entertaining 10-man aggregation. On the face of it, this album should have wide-reaching appeal, as it falls very nicely into the top 40 almost FM but definitely AM mold. They present such grabbers as "I Just Wanna Make Love to You," "Secret of My Life" and "Dawn of a New Day."



**POP**  
**MYLON—**  
 Over the Influence  
 Columbia KC 31472

Mylon is back with his mixture of gospel and rock and possibly his most well-balanced LP yet. Guests such as Leslie West, Little Richard and Dr. John help make the set sparkle, as does the artist's own group, Holy Smoke. Standouts include his interpretation of Dylan's "Mamma, You Been on My Mind," Carl Perkins' "Blue Suede Shoes," and "Down by the Riverside." Little Richard's vocals on "He's Not Just a Soldier" and "Mylon's "For the Records."



**POP**  
**BATDORF & RODNEY—**  
 Asylum (Atlantic) SD 5056

Second package from the popular acoustic duo proves one of the more pleasing of the current crop of folkly releases. Highlights include "Poor Man's Dream," which is getting some radio play at the moment, as well as, "Oh, Can You Tell Me" and "All I Need," which is possibly the most powerful cut on the set. John Batdorf has penned all the tunes, but Mark Rodney more than does his part with fine harmony singing and guitar work.



**POP**  
**DELANEY BRAMLETT—**  
 Some Things Coming  
 Columbia KC 31631

Delaney Bramlett has been a rather steady force in rock since the days of his "Shindog" membership. His successes with Bonnie have no need of reiteration here. Filling the void Bonnie left he has assembled a truly magnificent choir that consists of Clydie King, Venetta Fields, Gloria Jones and Shirley Matthews. Delaney's countrified, funk is best exemplified on such cuts as "Over & Over," "Try a Little Harder" and "Please Accept My Love."



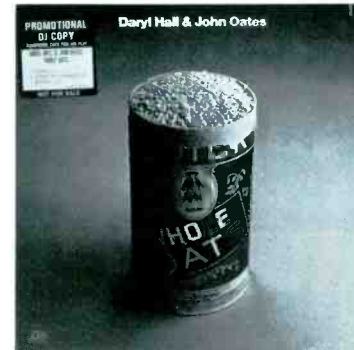
**POP**  
**LOGGINS & MESSINA—**  
 Columbia KC 31748

The simple rightness of this production and the arrangements, plus the positive, joyous statement that they make presents itself as a delightful alternative to today's musical diet of heavy bands and some weak lyrics. The writing and singing credits are rather equally distributed. Due respect must be paid to the source of much of the excitement that is diffused by their band. Oddy enough there is a more evident Buffalo Springfield feel here especially on "Golden Ribbons" and "Angry Eyes."



**POP**  
**RITA COOLIDGE—**  
 The Lady's Not for Sale.  
 A&M SP 4370

Rita Coolidge's second album manages to convey a languid, unharried feeling. She has again surrounded herself with an illustrious corps of accomplished and eloquent musicians including Kris Kristofferson, Marc Benno, her sister Priscilla, John Sebastian, Al Kooper and others. Her voice attains a hauntingly lovely crystalline quality throughout and most especially on "Fever," "I'll Be Your Baby Tonight," "Everybody Loves a Winner" and "Bird on the Wire."



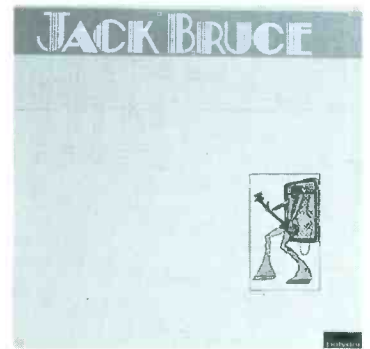
**POP**  
**DARYL HALL & JOHN OATES—**  
 Whole Oats  
 Atlantic SD 7242

Hall and Oates create the kind of gently impressive yet unobtrusive music that is such a joy to bear. Everything from the production on down is mellow and free-flowing. The wavering beauty of their harmonies and the profound sensitivity of their melodic and lyrical structures serve them well. Both are fully equipped to handle solo singing honors with stylistic skill. Particularly rewarding are "Georgie," "They Needed Each Other" and "Lilly (Are You Happy)."



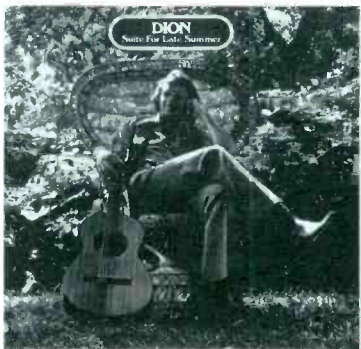
**POP**  
**ROXY MUSIC—**  
 Reprise MS 2114

Roxy Music is this year's answer to is there really anything new, exciting, fresh, different happening in the world of British music. Already the recipients of immense acclaim and popularity, their music must be experienced and even at that must be revisited if any vistas of understanding are to open. Defying apt description they use their music as a means to explore the still untapped potentialities of electronics in rock. "Ladytron" is a knockout.



**POP**  
**JACK BRUCE—**  
 Jack Bruce's Best  
 Polydor PD 3505

Jack Bruce, now one third of Bruce, Laing & West found it the hardest to escape from his former Cream image. His two solo albums went largely unheeded but they were actually much better than the general mass of critical commentary would attest to. In a way, this is the most satisfying of the four package set as it will allow the masses to re-evaluate the bulk of those two albums. Excellent are "Morning Story," "Smiles and Grins" and "The Clearout."



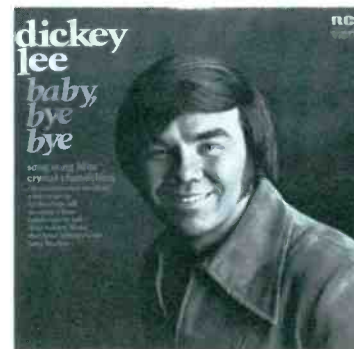
**POP**  
**DION—**  
 Suite for Late Summer.  
 Warner Bros. BS 2642

Another fine LP from the '50's rocker who successfully made the transition to folk, country and blues. Displaying a fine, distinctive voice and a skillful ability as a writer, highlights include "Running Close Behind You," "Tennessee Madonna" and "Wedding Song." Possibly his best set yet and definitely chart material.



**COUNTRY**  
**LYNN ANDERSON—**  
 Greatest Hits.  
 Columbia KC 31641

One of the premier talents of the country music world, this set of greatest hits is a guaranteed chart and sales winner. Included are "Rose Garden," possibly her biggest hit and one to appeal to both pop and country markets, "Cry" and the more purist country sound of "Listen to a Country Song" and "No Love at All." Strong backing vocals from the Jordanaires. Set serves as a fine introduction to the artist as well as a collection for her fans.



**COUNTRY**  
**DICKEY LEE—**  
 Baby, Bye Bye.  
 RCA LSP 4791

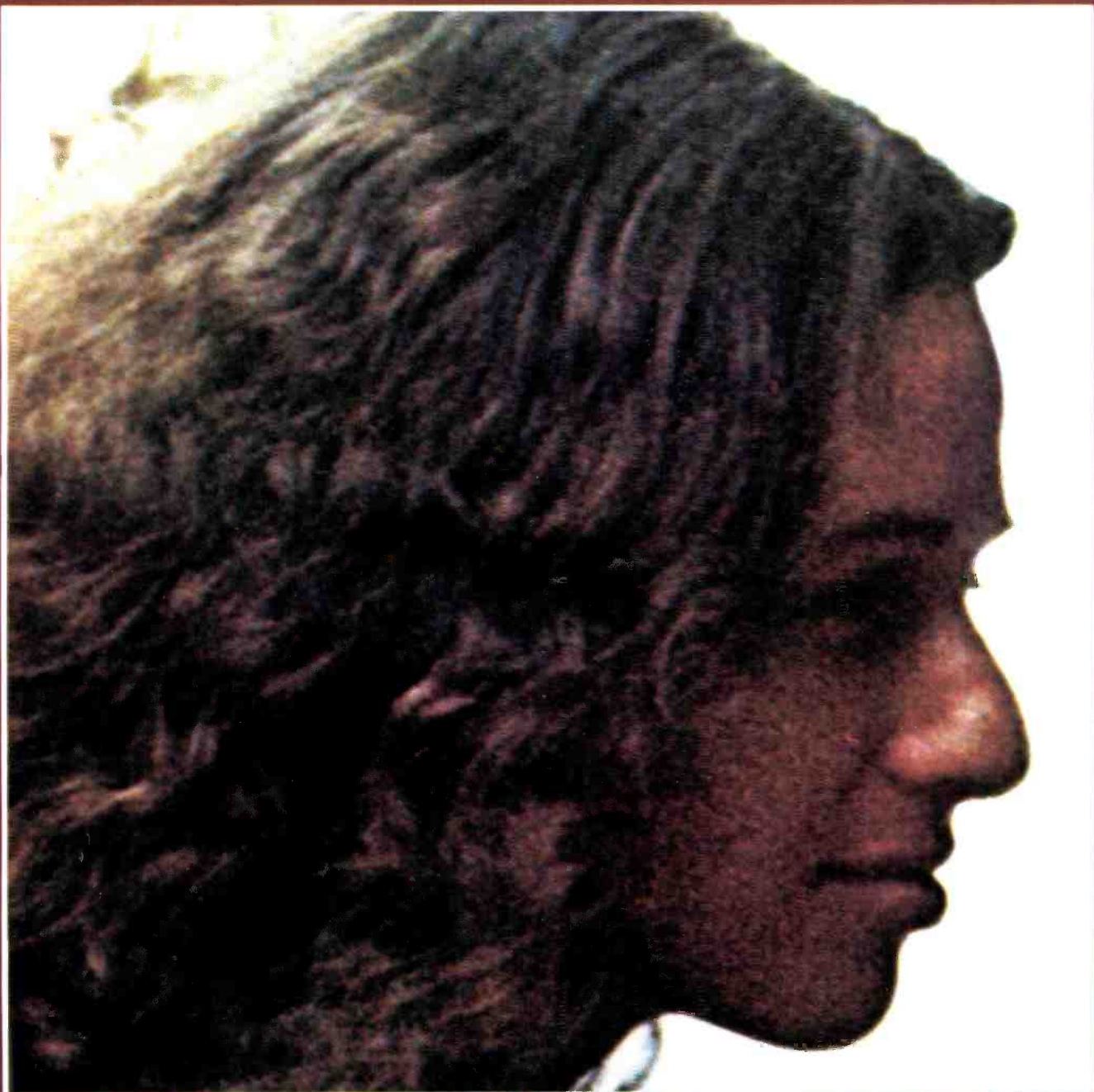
His current chart single, the title tune, will help put this strong package up the country chart. Along with the hit, Lee delivers top performances of "I'm So Lonesome I Could Cry," "Crystal Chandeliers," "Sleep Walkin' Blues," and Neil Diamond's "Song Sun Blue."



**JAZZ**  
**DON ELLIS—**  
 Connections.  
 Columbia KC 31766

Don Ellis and his band have managed to impart upon an album of largely top 40 selections a freshness and spontaneity that is quite unexpected. Ellis has carefully constructed a sound as exciting and memorable as anything recently heard. The dynamics and potentialities for pop cross-over are evident on his interpretations of "Conquistador," "Roundabout," "Superstar" and "Lean on Me."

*"Some say that time brings a better understanding  
Of the rhyme and reason to it all..." carole king*



***Rhymes & Reasons by Carole King on Ode Records***

*Produced by Lou Adler*

*Distributed by A&M Records, Inc.*



# 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
1	1	11	<b>CURTIS MAYFIELD/SOUNDTRACK</b> Superfly Curton CRS 8014 ST (Buddah)	•		NA	37	27	12	<b>JEFFERSON AIRPLANE</b> Long John Silver Grunt FTR 1007 (RCA)				73	74	7	<b>KINKS</b> Everybody's in Show Biz RCA VPS 6065			
2	21	4	<b>CAT STEVENS</b> Catch Bull At Four A&M SP 4365	•			38	62	4	<b>OSMONDS</b> Crazy Horses MGM SE 4851				74	70	38	<b>ROBERTA FLACK</b> First Take Atlantic SD 8230	•		
3	3	48	<b>MOODY BLUES</b> Days of Future Passed Deram DES 18102 (London)	•			39	29	15	<b>CORNELIUS BROTHERS &amp; SISTER ROSE</b> United Artists UAS 5568				75	67	30	<b>HISTORY OF ERIC CLAPTON</b> Atco SD 2-803	•		
4	4	13	<b>ROD STEWART</b> Never a Dull Moment Mercury SRM 1646	•			40	37	18	<b>CARPENTERS</b> A Song for You A&M SP 3511	•			76	68	36	<b>NEIL YOUNG</b> Harvest Reprise MS 2032	•		
5	6	12	<b>TEMPTATIONS</b> All Directions Gordy G 962 L (Motown)			NA	41	39	18	<b>CARLOS SANTANA &amp; BUDDY MILES</b> Live Columbia KC 31308	•			77	65	34	<b>ALLMAN BROTHERS</b> Eat a Peach Capricorn 2CP 0102 (Warner Bros.)	•		
6	2	17	<b>LEON RUSSELL</b> Carney Shelter SW 8911 (Capitol)	•		NA	42	34	19	<b>ISLEY BROTHERS</b> Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	78	89	4	<b>TEN YEARS AFTER</b> Rock & Roll Music To The World Columbia KC 31779			
7	7	9	<b>THE BAND</b> Rock of Ages Capitol SABB 11045				43	45	20	<b>BOBBY WOMACK</b> Understanding United Artists UAS 5577				79	80	8	<b>OTIS REDDING</b> Greatest Hits Atco SD 2-801			NA
8	8	22	<b>CHUCK BERRY</b> London Sessions Chess CH 60020			NA	44	41	19	<b>ALICE COOPER</b> School's Out Warner Bros. BS 2623	•			80	100	3	<b>J. GEILS BAND</b> "Live"—Full House Atlantic SD 7421			NA
9	10	11	<b>MICHAEL JACKSON</b> Ben Motown M 755 L			NA	45	54	8	<b>JOHN DENVER</b> Rocky Mountain High RCA LSP 4731			NA	81	78	20	<b>EAGLES</b> Asylum SD 5054 (Atlantic)			
10	11	9	<b>O'JAYS</b> Back Stabbers Philadelphia International KZ 31712 (CBS)			NA	46	43	12	<b>GUESS WHO</b> Live at the Paramount RCA LSP 4779				82	83	16	<b>MAIN INGREDIENT</b> Bitter Sweet RCA LSP 4677			NA
11	17	5	<b>YES</b> Close to the Edge Atlantic SD 7244				47	40	16	<b>NILSSON</b> Son of Schmilsson RCA LSP 4717				83	85	5	<b>JAMES GANG</b> Passin' Thru ABC ABCX 760			
12	5	15	<b>CHICAGO V</b> Columbia KC 31102	•			48	55	6	<b>HUMBLE PIE</b> Lost & Found A&M SP 3513			NA	84	77	56	<b>GODSPELL</b> Original Cast Bell 1102			NA
13	14	8	<b>MAC DAVIS</b> Baby Don't Get Hooked on Me Columbia KC 31770			NA	49	47	25	<b>JETHRO TULL</b> Thick as a Brick Reprise MS 2072	•			85	64	24	<b>DONNY OSMOND</b> Portrait of Donny MGM SE 4820			NA
14	9	21	<b>ELTON JOHN</b> Honky Chateau Uni 93135 (MCA)	•			50	48	26	<b>ROBERTA FLACK &amp; DONNY HATHAWAY</b> Atlantic SD 7216	•			86	86	19	<b>ARGENT</b> All Together Now Epic KE 31556 (CBS)			NA
15	16	6	<b>FIFTH DIMENSION</b> Greatest Hits on Earth Bell 1106			NA	51	42	13	<b>RICK SPRINGFIELD</b> Beginnings Capitol SMAS 11047				87	87	39	<b>AL GREEN</b> Let's Stay Together Hi SHL 32070 (London)	•		
16	15	15	<b>EMERSON, LAKE &amp; PALMER</b> Trilogy Cotillion SD 9903	•			52	52	22	<b>ARLO GUTHRIE</b> Hobo's Lullaby Reprise MS 2060				88	82	31	<b>GODFATHER</b> Soundtrack Paramount PAS 1003 (Famous)			
17	13	19	<b>CHEECH &amp; CHONG</b> Big Bambu Ode SP 77014 (A&M)	•		NA	53	53	44	<b>ROLLING STONES</b> Hot Rocks, 1964-1971 London 2PS 606/7	•			89	84	83	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	•		
18	20	11	<b>T. REX</b> The Slider Reprise MS 2095				54	49	23	<b>JACKSON 5</b> Lookin' Through the Windows Motown M 750 L			NA	90	119	3	<b>CHI-LITES</b> Their Greatest Hits Brunswick BL 754184			NA
19	33	10	<b>SEALS &amp; CROFTS</b> Summer Breeze Warner Bros. BS 2629	•			55	50	17	<b>FOUR TOPS</b> Nature Planned It Motown M 748 L			NA	91	96	10	<b>DANNY O'KEEFE</b> Signpost SP 8404 (Atlantic)			NA
20	25	4	<b>GRAND FUNK RAILROAD</b> Phoenix Capitol SMAS 11099	•			56	56	28	<b>CHI-LITES</b> A Lonely Man Brunswick BL 754179				92	88	57	<b>CAT STEVENS</b> Teaser & the Firecat A&M SP 4313	•		
21	22	8	<b>PARTRIDGE FAMILY</b> At Home With Their Greatest Hits Bell 1107				57	44	19	<b>JIM CROCE</b> You Don't Mess Around With Jim ABC ABCX 756			NA	93	93	40	<b>BREAD</b> Baby I'm-a Want You Elektra EKS 75015	•		
22	18	14	<b>VAN MORRISON</b> Saint Dominic's Preview Warner Bros. BS 2633				58	51	25	<b>RASPBERRIES</b> Capitol SK 11036			NA	94	99	6	<b>ANDY WILLIAMS</b> Alone Again (Naturally) Columbia KC 31625			NA
23	23	21	<b>URIAH HEPP</b> Demons & Wizards Mercury SRM 1-630			NA	59	46	12	<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> Flying High Together Tamla T 318 L (Motown)			NA	95	72	17	<b>DONNA FARGO</b> Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)			NA
24	19	17	<b>NEIL DIAMOND</b> Moods Uni 93136 (MCA)	•			60	63	18	<b>JAMES BROWN</b> There It Is Polydor PD 5028				96	66	21	<b>ARETHA FRANKLIN/JAMES CLEVELAND</b> Amazing Grace Atlantic SD 2-906			
25	12	15	<b>THREE DOG NIGHT</b> Seven Separate Fools ABC/Dunhill DSD 50118	•			61	57	15	<b>CHER</b> Foxy Lady Kapp KRS 5514 (MCA)				97	76	36	<b>DONNY HATHAWAY</b> Live Atco SD 33-386	•		NA
26	31	6	<b>LIZA MINNELLI</b> Liza With a "Z" Columbia KC 31762			NA	62	60	25	<b>FLASH</b> Sovereign ST 11040 (Capitol)			NA	98	—	1	<b>BLOOD, SWEAT &amp; TEARS</b> New Blood Columbia KC 31780			NA
27	26	25	<b>BILL WITHERS</b> Still Bill Sussex SXBS 7014 (Buddah)	•		NA	63	—	1	<b>CAROLE KING</b> Rhymes & Reasons Ode SP 77016 (A&M)	•			99	121	3	<b>CHUCK BERRY</b> Golden Decade Chess 2CH-1514			NA
28	28	18	<b>ELVIS PRESLEY</b> Elvis Live at Madison Square Garden RCA LSP 4776	•			64	61	22	<b>ROLLING STONES</b> Exile on Main Street Rolling Stones COC 2-2900 (Atlantic)	•			100	105	11	<b>SHAFT'S BIG SCORE</b> Soundtrack MGM 1SE 36 ST			
29	36	4	<b>GEORGE CARLIN</b> Class Clown Little David LD 1004 (Atlantic)				65	—	1	<b>SANTANA</b> Caravanserai Columbia KC 31610			NA	101	94	9	<b>COMMANDER CODY &amp; HIS LOST PLANET AIRMEN</b> Hot Licks, Cold Steel & Truckers Favorites Paramount PAS 6031 (Famous)			NA
30	24	12	<b>GILBERT O'SULLIVAN</b> Himself MAM 4 (London)			NA	66	59	17	<b>HOLLIES</b> Distant Light Epic KE 30958 (CBS)				102	108	11	<b>RORY GALLAGHER</b> Live Polydor PD 5513			NA
31	71	3	<b>AL GREEN</b> I'm Still in Love With You Hi XSHL 32074 (London)				67	58	21	<b>THE OSMONDS</b> Live MGM 2SE 4826	•			103	110	4	<b>ERIC CLAPTON</b> Best of Clapton Polydor PD 3503			
32	32	16	<b>DONNY OSMOND</b> Too Young MGM SE 4854				68	79	7	<b>RICHIE HAVENS</b> On Stage Stormy Forest 25FS 6012 (MGM)			NA	104	95	5	<b>CHER</b> Superpak, Vol. II United Artists UXS 94			
33	38	11	<b>DOBBIE BROTHERS</b> Toulouse Street Warner Bros. BS 2634	•			69	73	6	<b>LUTHER INGRAM</b> (If Loving You Is Wrong) I Don't Want to Be Right KoKo KOS 2202 (Stax/Volt)				105	97	12	<b>ENGELBERT HUMPERDINCK</b> In Time Parrot XPAS 71056 (London)			NA
34	69	3	<b>BLACK SABBATH</b> Black Sabbath, Vol. 4 Warner Bros. BS 2602	•			70	98	5	<b>JOHNNY NASH</b> I Can See Clearly Now Epic KE 31607 (CBS)				106	81	13	<b>SAILCAT</b> Motorcycle Mama Elektra EKS 75029			
35	35	21	<b>SIMON &amp; GARFUNKEL</b> Greatest Hits Columbia KC 31350	•			71	75	9	<b>B.B. KING</b> Guess Who ABC ABCX 759			NA							
36	30	13	<b>JERMAINE JACKSON</b> Jermaine Motown M 752 L			NA	72	90	3	<b>DEEP PURPLE</b> Purple Passages Warner Bros. 2LS 2644	•									

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).

# Album Reviews

## SOUNDTRACK

**SOUNDTRACK**—Blacula. RCA LSP 4806  
Black progressive jazz is the musical motif on this soundtrack and the movie has a build-in hipness going for it, especially with the young-adult crowd and this should ruboff with extra sales impact for the album. Cuts include "I'm Gonna Catch You," "The Call," and "Blacula (The Stalkwalk)."

**SOUNDTRACK**—Young Winston. Angel SFO 36901  
Some very intriguing pop-flavored classical music grace this soundtrack and the "Pomp and Circumstance" march deserves MOR airplay. If the movie takes off, this LP could have bonus sales for the dealer. Besides "Pomp and Circumstance," cuts include "Jennie's Theme" and "The Desert."

## POP

**B.J. THOMAS**—Country. Scepter SPS 5108  
A good collection of country and MOR ma-

terial from this popular artist. Thomas began as a country artist and his first hit, "I'm So Lonesome I Could Cry," is included here as well as other highlights such as "Everybody's Talkin'," "Suspicious Minds" and "Four Walls." This disk should appeal to Thomas' steady fans and will also add depth to his country penetrator. LP shows strong potential on pop, Country and Easy Listening charts.

**ACE CANNON**—Ace's Back to Back. Hi BP 32072/3  
With 20 block-buster tunes ranging from "Fascination" and "I Walk the Line" by "Almost Persuaded," this LP by the fantastic Ace Cannon will have no problem in sales at the dealer level. "Tuff" is here, too. A well-rounded package with much to offer both radio station and LP customers.

**TIM WEISBERG**—Hurtwood Edge. A&M SP 4352  
This is an album that falls in gentle patterns and cycles the interwoven harmonies of the instruments producing ephermerally fluid sound pictures. Tim Weisberg seems to make his flute talk, the visual vibrations he transmits are that validly acute. Many

friends such as Larry Knechtel, Jim Gordon, Bud Shank, et al. are listed as contributors. Especially hear "Tibetan Silver," "Song for Lisa" and "Molly Mundane."

**MEGAN McDONOUGH**—Megan Music. Wooden Nickel WNS 1007 (RCA)  
A new vocalist with a fine debut LP, this friend of John Denver's shows herself an excellent writer as well as a stylist who can move from rock to ballads with ease. "Let Me Sing the Blues," "Eulogy for a Rock 'N' Roll Band" and "Lady in Love," are among the standouts. An artist who should be around for some time to come.

**DUFFY POWER**—GSF S-1005  
Duffy Power, who works with both guitar and harp on this warm and perceptive LP, is a power to be reckoned with. Best cuts: "Liberation," which is sort of progressive country; "Lilly" and "Halfway."

**MOTHER'S FINEST**—RCA LSP 4790  
This is as creditable and varied a group of pop voyagers as has been recently heard.

There seems to be a built-in propulsion evident in the arrangement. Vocalists Joyce Kennedy and Glen Murdock sing in gitsy feverish blasts adhering to instrumental passages that possess immense drive and volatility. Suitable for relistening are "You Like It," and interpretations of "Feelin' Alright" and "Love the One You're With."

## CLASSICAL

**GREAT CHILDREN'S FAVORITES**—Arthur Fiedler & the Boston Pops. RCA VSC 7095 (2)  
As a "Best of . . ." album, this two-LP set is a big beautiful winner. The "Nutcracker Suite" Britten's "Young Person's Guide to the Orchestra" are among the works. Parents will find this set a perfect introduction for children to classical music.

## JAZZ

**ERROLL GARNER**—Gemini. London XPS 617  
Top package from one of the most respected and steady jazz pianists of this era. The LP serves as an excellent showcase for the multi-talented artist, as he runs through standards including "Tea for Two" and "How High the Moon" as well as George Harrison's "Something" and the title cut, a composition of his own. Garner has always enjoyed wide audience appeal, and this set should keep that appeal strong.

## RELIGIOUS

**PAUL CLARK**—Songs From the Saviour, Vol. 1  
Creative Sound CSS 1568  
This LP is so excellent, musically, that it deserves special dealer attention and might be raked in the pop music brouser box under rock. Paul Clark, supported by a folk-rock music congregation, performs well on "Beware" and "Sacred Cowboy" and there's a touch of country rock to some of the tunes.

## INTERNATIONAL

**CHEO FELICIANO**—La Voz Sensual de Cheo. Vaya VS 12  
Jose Cheo Feliciano, with a penetrating, emotional vocal quality, renders "Contigo a la Distancia," "Como Rien," and "Siempre de Ti." An exceptional LP, produced by Jerry Masucci and C. Curef Alonso under recording director Johnny Pacheco, this LP will do well for Latin dealers.

★★★★  
**4 STAR**  
★★★★

## POPULAR ★★★★★

**CHAKACHAS**—Avco AV 11005  
**VARIOUS ARTISTS**—Collector's Records of the 50's and 60's. Laurie SLP 2501  
**BOOT**—Agapex 2601 (Starday/King)

## COUNTRY ★★★★★

**VARIOUS ARTISTS**—Five Queens of the Country World. Harmony KH 31535

## JAZZ ★★★★★

**TEDDY WILSON/MARIAN McPARTLAND**—Elegant Piano. Halcyon 106

## RELIGIOUS ★★★★★

**MYSTERY REVEALED**—Creative Sound CSS 666/777  
**REGENERATION**—What Price Freedom. Impact R 3157

## POLKA ★★★★★

**VAN DEN BERG BROTHERS**—Nostalgia. IRM 509

# ACTION Records

## NATIONAL BREAKOUTS

### SINGLES

There are no National Breakouts this week.

### ALBUMS

**CAROLE KING** . . . Rhymes & Reasons, Ode SP 77016 (A&M)  
**SANTANA** . . . Caravanserai, Columbia KC 31610  
**BLOOD, SWEAT & TEARS** . . . New Blood, Columbia KC 31780

## REGIONAL BREAKOUTS

### SINGLES

There Are No Regional Breakouts This Week.

### ALBUMS

**PERSUASIONS** . . . Spread The Word, Capitol ST 11101 (DETROIT)  
**ELVIN BISHOP BAND** . . . Rock My Soul, Epic KE 31563 (CBS) (SAN FRANCISCO)

# Bubbling Under The HOT 100

101. SWEET SURRENDER . . . Bread, Elektra 45818
102. ONE LIFE TO LIVE . . . Manhattans, De-Luxe 139 (Starday/King)
103. HARD LIFE, HARD TIMES . . . John Denver, RCA 74-0801
104. IF YOU'VE GOT THE TIME . . . Brook Benton, MGM 14440
105. ANNABELLE . . . Daniel Boone, Mercury 73339
106. I NEVER SAID GOODBYE . . . Engelbert Humperdinck, Parrot 40072 (London)
107. 992 ARGUMENTS . . . O'Jays, Philadelphia International 3522 (CBS)
108. TRAGEDY . . . Argent, Epic 5-10919 (CBS)
109. THERE ARE TOO MANY SAVIORS ON MY CROSS . . . Richard Harris, Dunhill 4322
110. ENDLESSLY . . . Mavis Staples, Volt 01052
111. WALK ON IN . . . Lou Rawls, MGM 14428
112. WONDER GIRL . . . Sparks, Bearsville 0006 (Warner Bros.)
113. I JUST WANT TO BE THERE . . . Independents, Wand 11249 (Scepter)
114. MISSISSIPPI LADY . . . Griffin, Romar 707 (MGM)
115. MARGIE WHO'S WATCHING THE BABY . . . B.B. Greaves, Sunflower 128 (MGM)
116. HAD ENOUGH . . . James Gang, ABC 11336

# Bubbling Under The TOP LP'S

201. CASEY KELLEY . . . Elektra EKS 75040
202. DAVID CLAYTON-THOMAS . . . Tequila Sunrise, Columbia KC 31700
203. JETHRO TULL . . . Living In the Past, Warner Bros. 2TS 2106
204. DAVID CASSIDY . . . Rock Me Baby, Bell 1109
205. APRIL WINE . . . Big Tree 2012 (Bell)
206. LOUDON WAINWRIGHT III . . . Columbia KC 31462
207. BULLDOG . . . Decca DL 7-5340 (MCA)
208. ELEPHANT'S MEMORY . . . Apple SMAS 3389
209. ELVIS PRESLEY . . . Burning Love, RCA Camden CAS 2595
210. TIM WEISBERG . . . Hurtwood Edge, A&M SP 4352
211. IT'S BEAUTIFUL DAY . . . At Carnegie Hall, Columbia KC 31338
212. MALO . . . Dos, Warner Bros. B-2652
213. SOUNDTRACK/JERRY BUTLER . . . Melinda
214. GINGER BAKER'S BEST . . . Polydor PD 3504
215. WAYNE NEWTON . . . Can't You Hear the Song, Chelsea 1003 (RCA)

# BEST SELLING Jazz LP's

This Month TITLE—Artist, Label & Number (Distributing Label)

- 1 ALL THE KING'S HORSES  
Grover Washington, Jr., Kudu KU-07 (CTI)
- 2 UPENDO NI PAMOJOS  
Ramsey Lewis Trio, Columbia KC 31096
- 3 TALK TO THE PEOPLE  
Les McCann, Atlantic SD 1619
- 4 SOUL ZODIAC  
Cannonball Adderley, Capitol SVBB 11025
- 5 PUSH PUSH  
Herbie Mann, Embryo SD 532 (Atlantic)
- 6 MISSISSIPPI GAMBLER  
Herbie Mann, Atlantic SD 1610
- 7 THE ACE OF STEAM  
Gerry Mulligan, A&M SP 3036
- 8 CHERRY  
Stanley Turrentine with Milt Jackson, CTI CTI 6017
- 9 CRUSADERS I  
Blue Thumb BTS 6001 (Famous)
- 10 TODAY  
Stan Kenton, Phase 4 B 44179-80 (London)
- 11 SMACKWATER JACK  
Quincy Jones, A&M SP 4307
- 12 M.F. BORN TWO  
Maynard Ferguson, Columbia KC 31709
- 13 LIVE  
Carlos Santana & Buddy Miles, Columbia KC 31308
- 14 CHICAGO V  
Columbia KC 31102
- 15 SHAFT  
Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax-Volt)
- 16 LIVE AT THE EAST  
Pharoah Sanders, Impulse 9227
- 17 WATER FALLS  
John Klemmer, Impulse 8220
- 18 FREE AGAIN  
Gene Ammons, Prestige PRS 10040 (Fantasy)
- 19 JAZZ BLUES FUSION  
John Mayall, Polydor PD 5027
- 20 INTENSITY  
Charles Earland, Prestige PRS 10040 (Fantasy)
- 21 BRUBECK ON CAMPUS  
Dave Brubeck Quartet, Columbia KG 31298
- 22 TOGETHER  
Chuck Mangione, Mercury SRM 2-7501
- 23 FIRST LIGHT  
Freddie Hubbard, CTI CTI 6013
- 24 SUPERFLY  
Soundtrack/Curtis Mayfield, Curtom CBS 8014 ST (Buddah)
- 25 INNER CITY BLUES  
Grover Washington, Jr., Kudu KU-03 (CTI)

Billboard SPECIAL SURVEY for Week Ending 11/4/72

Dear FIND Dealers:

One of FIND's dealers in Camden, Maine, Mrs. Rebecca Gene Conrad, owner of the Owl and the Turtle Record and Book store reported that "FIND's catalog offers better selection of classical items than her classical distributors; I am so pleased with the selection and service of FIND." Testimonials of this kind must explain why FIND had its biggest week order-wise since it's been in existence!

Since our fill is 98% from those items ordered from the FIND catalog, we are not holding back-orders past three weeks. If we have not been able to fill those orders within that time period, we will send them back to you with the specifics noted for your records. We only accept those orders for records and tapes appearing in the catalog and, consequently, back ordering has not become a problem for our dealers.

Please remember that FIND handles only records and tapes that are currently available. We do not stock or deal with cut-outs or items that have been deleted from manufacturer's catalog. We do have many items currently available, but that are difficult to find in regular record store inventory.

For those dealers who are just learning about FIND and would like more information, please write or call at the below address.

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OR PHONE:  
A.C. (812) 466-1282  
All information will be sent back to you immediately.

*Candy Tuskon*

FIND Service International  
9000 Sunset Blvd., Suite 415  
Los Angeles, California 90069  
A.C. (213) 273-7040

news



# TOP LPs & TAPE

POSITION  
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
107	104	33	STEVIE WONDER Music of My Mind Tamla T 314 L (Motown)			NA
108	91	61	DEREK & THE DOMINOS Layla Atco SD 2-704	•		
109	102	18	BLACK OAK ARKANSAS If an Angel Came to See You, Would You Make Her Feel at Home Atco SD 7008			
110	92	26	JANIS JOPLIN In Concert Columbia C2X 33160	•		
111	111	9	ROY BUCHANAN Polydor PD 5033			NA
112	129	4	LOBO Of a Simple Man Big Tree 2013 (Bell)			NA
113	114	5	TYRANNOSAURUS REX A Beginning A&M SP 3514			
114	101	26	PROCOL HARUM Live in Concert With the Edmonton Symphony Orchestra A&M SP 4335	•		
115	118	9	GROVER WASHINGTON, JR. All the King's Horses Kudu KU-07 (CTI)			NA
116	109	28	STEPHEN STILLS Manassas Atlantic SD 2-903	•		
117	112	19	NAT ADDERLEY QUARTET Soul Zodiac Capitol SVBB 11025			NA
118	107	14	DOORS Full Circle Elektra EKS 75038			
119	136	3	JOHNNY MATHIS Song Sung Blue Columbia KC 31626			NA
120	117	9	VIKKI CARR En Espanol Columbia KC 31470			NA
121	125	10	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (CBS)			NA
122	123	9	SONNY & CHER The Two of Us Atco SD 2-804			
123	115	49	ALICE COOPER Killer Warner Bros. BS 2567	•		
124	103	32	HUMBLE PIE Smokin' A&M SP 4342	•		NA
125	139	21	DAVID BOWIE Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			
126	126	10	JIMI HENDRIX Rare Hendrix Trip 9500			
127	113	14	GALLERY Nice to Be With You Sussex SXBS 7017 (Buddah)			
128	133	6	BLOODROCK Bloodrock Passage Capitol SW 11109			NA
129	175	3	MARK-ALMOND Rising Columbia KC 31917			
130	130	21	JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA
131	106	14	TOWER OF POWER East Bay Grease San Francisco SD 2-4 (Atlantic)			
132	137	10	NATIONAL LAMPOON Radio Dinner Banana/Blue Thumb BTS 38 (Famous)			NA
133	138	15	FOGHAT Bearsville BR 2077 (Warner Bros.)			
134	128	54	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	•		
135	124	21	WAYNE NEWTON Daddy Don't You Walk So Fast Chelsea CHE 1001 (RCA)			
136	116	38	AMERICA Warner Bros. BS 2576	•		

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA Indicates not available

ARTIST  
Title, Label, Number (Dist. Label)

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
137	120	12	CHARLEY PRIDE A Sunshiny Day With RCA LSP 4742			NA
138	141	7	BOZ SCAGGS My Time Columbia KC 31384			
139	135	59	CHEECH & CHONG Ode SP 77010 (A&M)	•		NA
140	122	20	RAMSEY LEWIS TRIO Upendo Ni Pamoja Columbia KC 31096			
141	140	12	CAPTAIN BEYOND Capricorn CP 0105 (Warner Bros.)			
142	167	2	JOHN MAYALL Moving On Polydor PD 5036			NA
143	145	5	MERLE HAGGARD Best of the Best of Merle Haggard Capitol ST 11082			
144	127	20	PINK FLOYD Obscured by Clouds Harvest ST 11078 (Capitol)			NA
145	152	5	ALBERT KING I'll Play the Blues For You Stax STS 3009			
146	161	2	OSIBISA Heads Decca DL 7-5368 (MCA)			
147	153	5	DANIEL BOONE Mercury SRM 1-649			
148	150	3	HOT BUTTER Popcorn Musicor MS 3242			
149	164	8	SAM NEELY Loving You Just Crossed My Mind Capitol ST 11097			NA
150	154	7	CHI COLTRANE Columbia KC 31275			
151	151	5	ATOMIC ROOSTER Made In England Elektra EKS 75039			
152	148	34	CABARET Soundtrack ABC ABCD 752			
153	149	42	YES Fragile Atlantic SD 7211	•		
154	159	3	JOHN McLAUGHLIN Extrapolation Polydor PD 24-5510			NA
155	146	26	JEFF BECK GROUP Epic KE 31331 (CBS)			
156	162	2	CREAM Heavy Cream Polydor PD 3502			NA
157	—	1	WEST, BRUCE & LAING Why Dontcha Columbia KC 31929			
158	143	38	BILLY PRESTON I Wrote a Simple Song A&M SP 3507			NA
159	163	2	JOHN PRINE Diamonds In the Rough Atlantic SD 7240			NA
160	132	8	BEVERLY BREMERS I'll Make You Music Scepter SPS 5102			NA
161	144	37	STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002			
162	169	4	SAMMY DAVIS, JR. Portrait of Sammy Davis, Jr. MGM SE 4852			
163	170	2	CACTUS 'Ot 'N Sweaty Atco SD 7011			NA
164	165	7	MICHAEL MURPHEY Geronimo's Cadillac A&M SP 4358			
165	172	5	SLADE Alive Polydor PD 5008			
166	166	8	AL GREEN Bell 6076			NA
167	131	24	JOAN BAEZ Come From the Shadows A&M SP 4339			NA
168	158	26	GRAND FUNK RAILROAD Mark, Don & Mel, 1969-71 Capitol SABB 11042	•		
169	189	3	JOE WALSH Barnstorm Dunhill DSX 50130			NA

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)

ARTIST  
Title, Label, Number (Dist. Label)

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
170	178	49	LED ZEPPELIN Atlantic SD 7208		•	
171	173	7	MARC BENNO Ambush A&M SP 4364			
172	174	8	MILLIE JACKSON Spring SPR 5703 (Polydor)			NA
173	171	9	RAY PRICE All Time Greatest Hits Columbia C 31364			NA
174	179	3	JOEY HEATHERTON The Joey Heatherton Album MGM SE 4858			NA
175	160	50	ELTON JOHN Madman Across the Water Uni 93120 (MCA)		•	
176	197	2	HARRY CHAPIN Sniper And Other Love Songs Elektra EKS 75042			
177	177	5	PETER FRAMPTON Wind of Change A&M SP 4348			
178	180	3	TONY BENNETT All Time Greatest Hits Columbia KG 31494			NA
179	185	3	BONNIE RAITT Give It Up Warner Bros. BS 2643			
180	182	4	CASHMAN & WEST A Song or Two Dunhill DSX 50126			
181	181	5	LES McCANN Talk To the People Atlantic SD 1619			
182	183	5	PYTHON LEE JACKSON In A Broken Dream GNP Crescendo GNPS 2066			
183	168	24	JUDY COLLINS Colors of the Day/The Best of Elektra EKS 75030			
184	—	1	TAJ MAHAL Recycling the Blues & Other Related Stuff Columbia KC 31605			
185	190	2	PENTANGLE Solomon's Seal Reprise MS 2100			
186	186	57	ROBERT FLACK Quiet Fire Atlantic SD 1594	•		NA
187	187	32	FIFTH DIMENSION Individually & Collectively Bell 6073			NA
188	188	5	VARIOUS ARTISTS Mar Y Sol Atco SD 2-705			
189	196	2	FAMILY Bandstand United Artists UAS 5644			
190	191	5	BROWNSVILLE STATION A Night On the Town Big Tree BTS 2010 (Bell)			
191	—	1	BOBBY WHITLOCK RAW VELVET Dunhill DSX 50131			
192	195	2	GARY GLITTER Glitter Bell 1108			NA
193	193	3	MICKEY HART Rolling Thunder Warner Bros. BS 2635			
194	199	2	BATDORF & RODNEY Asylum SD 5056 (Atlantic)			NA
195	—	1	SAVOY BROWN Lion's Share Parrot XPAS 71057 (London)			
196	198	2	IF Waterfall Metromedia KMD 1057			NA
197	—	1	TERRY KNIGHT & THE PACK Mark, Don & Terry 1966-1967 ABKCO 4217			
198	—	1	JOHNNY RIVERS L.A. Reggae United Artists UAS 5650			
199	200	3	GENTLE GIANT Three Friends Columbia KC 31649			NA
200	—	1	CHUCK BERRY St. Louis to Frisco to Memphis Mercury SRM 2-6501			

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Nat Adderley	117
Alice Cooper	44, 123
Allman Brothers Band	77
Mark Almond	129
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Tony Bennett	178
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Daniel Boone	147
David Bowie	125
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James Brown	60
Brownsville Station	190
Roy Buchanan	111
Jerry Butler	130
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George Carlin	29
Carpenters	40
Vikki Carr	120
Cashman & West	180
Harry Chapin	176
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Chicago	61, 104
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John Denver	45
Derek & The Dominos	108
Neil Diamond	24
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Family	189
Donna Fargo	95, 133
Fifth Dimension	15, 187
Roberta Flack	74, 186
Roberta Flack & Donny Hathaway	50
Flash	62
Foghat	133
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Peter Frampton	177
Aretha Franklin/James Cleveland	96
Rory Gallagher	102
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J. Geils Band	80
Gentle Giant	199
Gary Glitter	192
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Arlo Guthrie	52
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Mickey Hart	193
Donny Hathaway	97
Richie Havens	68
Joey Heatherton	174
Jimi Hendrix	126
Hollies	66
Hot Butter	148
Humble Pie	48, 124
Engelbert Humperdinck	105
If	196
Luther Ingram	69
Isley Brothers	42
Jermaine Jackson	36
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Millie Jackson	172
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Jefferson Airplane	37
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Elton John	14, 175
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Terry Knight & The Pack	197
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Ramsey Lewis	140
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John McLaughlin	154
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Mar Y Sol	188
Johnny Mathis	119
John Mayall	142
Harold Melvin & The Blue Notes	121
Liza Minnelli	26
Van Morrison	22
Moody Blues	3
Michael Murphy	164
Johnny Nash	70
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Sam Neely	149
Wayne Newton	135
Nilsson	47
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Bonnie Raitt	179
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Carlos Santana & Buddy Miles	41
Savoy Brown	195
Box Scaggs	138
Seals & Crofts	19
Simon & Garfunkel	35
Slade	165
Sonny & Chér	122
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Rod Stewart	4
Stephen Stills	116
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Andy Williams	94
Bobby Whitlock	191
Bill Withers	27
Bobby Womack	43
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For Week Ending November 4, 1972

# Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	5	<b>I CAN SEE CLEARLY NOW</b>	Johnny Nash (Johnny Nash), Epic 5-10902 (CBS)	34	35	<b>BABY DON'T YOU DO IT</b>	The Band (The Band), Capitol 3433	67	74	<b>IF YOU LET ME</b>	Eddie Kendricks (Frank Wilson), Tamla 54222 (Motown)
2	3	<b>NIGHTS IN WHITE SATIN</b>	Moody Blues (Tony Clarke), Deram 85023 (London)	35	46	<b>OPERATOR (That's Not the Way It Feels)</b>	Jim Croce (Terry Cashman & Tommy West), ABC/Dunhill 11335	68	69	<b>WE CAN MAKE IT TOGETHER</b>	Steve and Eydie (Mike Curb & Don Costa), MGM 14383
3	1	<b>MY DING-A-LING</b>	Chuck Berry (Esmond Edwards), Chess 2131	36	44	<b>ROCK 'N ROLL SOUL</b>	Grand Funk Railroad (Grand Funk Railroad), Capitol 3363	69	76	<b>GUILTY</b>	Al Green (Palmer James/Curtis Rodgers), Bell 45-258
4	6	<b>FREDDIE'S DEAD (Theme From "Superfly")</b>	Curtis Mayfield (Curtis Mayfield), Curtom 1975 (Buddah)	37	42	<b>VENTURA HIGHWAY</b>	America (America), Warner Bros. 7641	70	83	<b>WORK TO DO</b>	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 936 (Buddah)
5	2	<b>BURNING LOVE</b>	Elvis Presley, RCA 74-0769	38	27	<b>MIDNIGHT RIDER</b>	Joe Cocker & the Cris Stainton Band (Denny Cordell & Nigel Thomas), A&M 1370	71	—	<b>I DIDN'T KNOW I LOVED YOU (Till I Saw You Rock and Roll)</b>	Gary Glitter (Mike Leander), Bell 45-276
6	7	<b>GARDEN PARTY</b>	Rick Nelson & The Stone Canyon Band (Rick Nelson), Decca 32980 (MCA)	39	50	<b>IT NEVER RAINS IN SOUTHERN CALIFORNIA</b>	Albert Hammond (D. Altfeld & A. Hammond), Mums 76011 (CBS)	72	84	<b>WHAT AM I CRYING FOR</b>	Dennis Yost & the Classics IV (Buddy Buie), MGM South 7002
7	14	<b>I'LL BE AROUND</b>	Spinners (Thom Bell), Atlantic 2904	40	41	<b>ALL THE YOUNG DUDES</b>	Mott the Hoople (David Bowie), Columbia 4-45673	73	80	<b>NO</b>	Bulldog (Gene Cornish & Dino Danelli), Decca 32996 (MCA)
8	15	<b>I'D LOVE YOU TO WANT ME</b>	Lobo (Phil Gernhard), Big Tree 147 (Bell)	41	60	<b>I'M STONE IN LOVE WITH YOU</b>	Stylistics (Thom Bell), Avco 4603	74	—	<b>ME AND MRS. JONES</b>	Billy Paul (Gamble-Huff), Philadelphia International 73521 (CBS)
9	10	<b>GOOD TIME CHARLIE'S GOT THE BLUES</b>	Danny O'Keefe (Arif Mardin), Signpost 70006 (Atlantic)	42	39	<b>FROM THE BEGINNING</b>	Emerson, Lake & Palmer (Greg Lake), Cotillion 44158	75	78	<b>WEDDING SONG (There Is Love)</b>	Petula Clark (Mike Curb & Don Costa), MGM 14431
10	8	<b>BEN</b>	Michael Jackson (Corporation), Motown 1207	43	31	<b>GOOD FOOT, Part 1</b>	James Brown (James Brown), Polydor 14139	76	—	<b>LIVING IN THE PAST</b>	Jethro Tull (Terry Ellis & Ian Anderson), Chrysalis 2006 (Warner Bros.)
11	12	<b>LISTEN TO THE MUSIC</b>	Doobie Brothers (Ted Templeman), Warner Bros. 7619	44	49	<b>ROCKIN' PNEUMONIA-THE BOOGIE WOOGIE FLU</b>	Johnny Rivers (Johnny Rivers), United Artists 50960	77	—	<b>IN HEAVEN THERE IS NO BEER</b>	Clean Living (Maynard Solomon), Vanguard 35162
12	17	<b>I AM WOMAN</b>	Helen Reddy (Jay Senter), Capitol 3350	45	51	<b>FUNNY FACE</b>	Donna Fargo (Stan Silver), Dot 17429 (Famous)	78	82	<b>DOWN TO THE NIGHTCLUB</b>	Tower of Power (Ron Capone & Tower of Power), Warner Bros. 7635
13	4	<b>USE ME</b>	Bill Withers (Bill Withers with R. Jackson, J. Gadson, M. Dunlap and B. Blackman), Sussex 241 (Buddah)	46	55	<b>SOMETHING'S WRONG WITH ME</b>	Austin Roberts (Danny Janssen, Bobby Hart & Austin Roberts), Chelsea 78-0101 (RCA)	79	—	<b>LIES</b>	J. J. Cale (Audie Ashworth), Shelter 7326 (Capitol)
14	19	<b>IF I COULD REACH YOU</b>	Fifth Dimension (Bones Howe), Bell 45-261	47	47	<b>THAT'S HOW LOVE GOES</b>	Jermaine Jackson (Johnny Bristol), Motown 1201	80	85	<b>SUNDAY MORNING SUNSHINE</b>	Harry Chapin (Fred Kewley), Elektra 45811
15	16	<b>WITCHY WOMAN</b>	Eagles (Glyn Johns), Asylum 11008 (Atlantic)	48	48	<b>CAN'T YOU HEAR THE SONG</b>	Wayne Newton (Wes Farrell), Chelsea 78-0105 (RCA)	81	90	<b>DANCING IN THE MOONLIGHT</b>	King Harvest (Berjot-Robinson), Perception 515
16	9	<b>EVERYBODY PLAYS THE FOOL</b>	Main Ingredient (Sylvester & Simmons), RCA 74-0731	49	45	<b>A PIECE OF PAPER</b>	Gladstone (R.H.B. Prod.), ABC 11327	82	—	<b>I FOUND MY DAD</b>	Joe Simon (Staff for Gamble-Huff Prod.), Spring 130 (Polydor)
17	38	<b>PAPA WAS A ROLLIN' STONE</b>	Temptations (Norman Whitfield), Gordy 7121 (Motown)	50	70	<b>CRAZY HORSES</b>	Osmonds (Michael Lloyd & Alan Osmond), MGM 14450	83	91	<b>SPECIAL SOMEONE</b>	Heywoods (John Madara), Family Prod. 0911 (Famous)
18	22	<b>THUNDER AND LIGHTNING</b>	Chi Coltrane (Toxey French), Columbia 4-45640	51	72	<b>DIALOGUE</b>	Chicago (James William Guercio), Columbia 4-45717	84	—	<b>ONE NIGHT AFFAIR</b>	Jerry Butler (Jerry Butler/Sam Brown III), Mercury 73335
19	20	<b>STARTING ALL OVER AGAIN</b>	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127	52	53	<b>POOR BOY</b>	Casey Kelly (Richard Sanford Orshoff), Elektra 45804	85	—	<b>GOOD TIME SALLY</b>	Rare Earth (Tom Baird), Rare Earth 5048 (Motown)
20	11	<b>TIGHTROPE</b>	Leon Russell (Denny Cordell & Leon Russell), Shelter 12352 (Capitol)	53	86	<b>CLAIR</b>	Gilbert O'Sullivan (Gordon Mills), Mam 3626 (London)	86	87	<b>TOGETHER ALONE</b>	Melanie (Peter Schekeryk), Neighborhood 4207 (Famous)
21	28	<b>SUMMER BREEZE</b>	Seals & Crofts (Louie Shelton), Warner Bros. 7606	54	58	<b>LET IT RAIN</b>	Eric Clapton (Delaney Bramlett), Polydor 15049	87	89	<b>HEY, YOU LOVE</b>	Mouth & MacNeal (Hans Hemert), Philips 40717 (Mercury)
22	26	<b>I BELIEVE IN MUSIC</b>	Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)	55	65	<b>SUNNY DAYS</b>	Lighthouse (Jimmy Ienner), Evolution 1069 (Stereo Dimension)	88	94	<b>I GUESS I'LL MISS THE MAN</b>	Supremes (Sherlie Matthews & Deke Richards), Motown 1213
23	18	<b>CITY OF NEW ORLEANS</b>	Arlo Guthrie (Lenny Waronker & John Pilla), Reprise 1103	56	61	<b>WOMAN DON'T GO ASTRAY</b>	King Floyd (Elijah Walker), Chimneyville 443 (Cotillion)	89	—	<b>LONG DARK ROAD</b>	Hollies (Ron Richards & the Hollies), Epic 5-10920 (CBS)
24	25	<b>SPACE MAN</b>	Nilsson (Richard Perry), RCA 74-0788	57	88	<b>CORNER OF THE SKY</b>	Jackson 5 (Shirley Matthews & Deke Richards), Motown 1214	90	—	<b>LOVIN' YOU, LOVIN' ME</b>	Candi Staton (Rick Hall), Fame 91005 (United Artists)
25	13	<b>WHY/LOVELY BOY</b>	Donny Osmond (Mike Curb & Don Costa), MGM 14424	58	62	<b>BABY SITTER</b>	Betty Wright (Willie Clark & Clarence Reid for Martin Prod.), Alston 4614 (Atlantic)	91	93	<b>DETERIORATA</b>	National Lampoon (Michael O'Donoghue & Tony Hendra), Blue Thumb 218 (Famous)
26	57	<b>CONVENTION '72</b>	Delegates (N. Cenci & N. Kousaleos for Nik-Nik Productions), Mainstream 5525	59	65	<b>SO LONG DIXIE</b>	Blood, Sweat & Tears (Bobby Colobry), Columbia 4-45661	92	92	<b>MISTY BLUE</b>	Joe Simon (John Righbourg), Sound Stage 7 1508 (CBS)
27	36	<b>IF YOU DON'T KNOW ME BY NOW</b>	Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 3520 (CBS)	60	68	<b>THEME FROM "THE MEN"</b>	Isaac Hayes (Isaac Hayes & Onzie Horne), Enterprise 9058 (Stax/Volt)	93	—	<b>I GOT A THING ABOUT YOU BABY</b>	Billy Lee Riley (Chips Moman), Entrance 7508 (CBS)
28	32	<b>ELECTED</b>	Alice Cooper (Bob Ezrin), Warner Bros. 7631	61	67	<b>A MAN SIZED JOB</b>	Denise LaSalle (Crajon), Westbound 260 (Chess/Janus)	94	—	<b>ROBERTA</b>	Bones (Richard Perry), Signpost 70008 (Atlantic)
29	30	<b>LOVING YOU JUST CROSSED MY MIND</b>	Sam Neely (Rudy Durand), Capitol 3381	62	75	<b>WHY CAN'T WE BE LOVERS</b>	Holland-Dozier (Holland-Dozier-Holland), Invictus 9125 (Capitol)	95	95	<b>PEOPLE TREE</b>	Sammy Davis Jr. (Mike Curb, Don Costa & Michael Viner), MGM 14426
30	34	<b>AMERICAN CITY SUITE</b>	Cashman & West (Steve Barri), Dunhill 4324	63	63	<b>I'LL MAKE YOU MUSIC</b>	Beverly Bremers (Steve Metz/David Lipton/Norman Bergen), Scepter 12363	96	97	<b>SONG SELLER</b>	Raiders (Mark Lindsay), Columbia 4-45688
31	59	<b>YOU OUGHT TO BE WITH ME</b>	Al Green (Willie Mitchell), Hi 2227 (London)	64	71	<b>I LOVE YOU MORE THAN YOU'LL EVER KNOW</b>	Donny Hathaway (Jerry Wexler & Arif Mardin), Atco 6903	97	98	<b>DO YA</b>	Move (Roy Wood & Jeff Lynne), United Artists 50928
32	24	<b>POPCORN</b>	Hot Butter (Bill & Steve Jerome, MTL Prods., R. E. Talmadge & Danny Jordan), Musicor 01458	65	64	<b>(It's the Way) NATURE PLANNED IT</b>	Four Tops (Frank Wilson), Motown 1210	98	99	<b>REDWOOD TREE</b>	Van Morrison (Van Morrison), Warner Bros. 7638
33	23	<b>DON'T EVER BE LONELY (A Poor Little Fool Like Me)</b>	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50954	66	73	<b>IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair)</b>	Laura Lee (Ronald Dunbar), Hot Wax 7207 (Buddah)	99	100	<b>SUITE: MAN AND WOMAN</b>	Tony Cole (David Mackey), 20th Century 20001
								100	—	<b>CELEBRATION</b>	Tommy James (Tommy James & Bob King), Roulette 7135

## HOT 100 A-Z—(Publisher-Licensee)

All the Young Dudes (Titan/Chrysalis, ASCAP) 40	Dancing in the Moonlight (Jobete/Belwin-Mills, ASCAP) 88	Goodfoot, Part 4 (Dynatone/Belinda, BMI) 43	I Guess I'll Miss the Man (Jobete/Belwin-Mills, ASCAP) 88	It Never Rains in Southern California (Landers/Roberts, ASAP) 39	Nights in White Satin (Essex, ASCAP) 2	Special Someone (Home Grown/Heywoods, BMI) 83	Tightrope (Skyhill, BMI) 20
A Man Sized Job (Ordena/Bridgeport, BMI) 61	Dialogue (Big Elk, ASCAP) 51	Good Time Charlie's Got the Blues (Cotillion/Road Canon, BMI) 9	I'd Love You to Want Me (Kaiser/Famous, ASCAP) 8	Let It Rain (Cotillion/Delbon/Cassero, BMI) 54	No Dirtfarm, ASCAP) 73	So Long Dixie (Screen Gems-Columbia/Summerhill, BMI) 59	Together Alone (Neighborhood, ASCAP) 86
American City Suite (Blendingwell, ASCAP) 30	Whitefish, ASCAP) 91	Good Time Sally (Stein & Van Stock, ASCAP) 85	Love You More Than You'll Ever Know (Sea Lark, BMI) 64	Lies (Audiogram, BMI) 79	Operator (That's Not the Way It Feels) (Blendingwell/Wingate, ASCAP) 35	Something's Wrong With Me (Pocketful of Tunes, BMI) 46	Use Me (Interior, WB, ASCAP) 13
Baby Don't You Do It (Jobete, BMI) 34	Little Fool Like Me (Unart/Stage Door, BMI) 33	Guilty (Toasted/Screen Gems-Columbia, BMI) 69	I'm Stone in Love With You (Bellboy/Assorted, BMI) 41	Listen to the Music (Blossom Hill, BMI) 11	Papa Was a Rollin' Stone (Stone Diamond, BMI) 17	Song Seller (Canopy, ASCAP) 96	Ventura Highway (WB, ASCAP) 37
Baby Sitter (Sheryls, BMI) 58	Down to the Nightclub (Kupitilo, ASCAP) 78	Hey, You Love (Day Glow, ASCAP) 87	In Heaven There Is No Beer (Beechwood, BMI) 77	Living in the Past (Chrysalis, ASCAP) 11	People Tree (Taradam, BMI) 95	Space Man (Blackwood, BMI) 96	We Can Make It Together (Kolob, BMI) 68
Ben (Jobete, ASCAP) 10	Do Ya (Anne-Rachel/Tiflis Tunes, ASCAP) 97	I Am Woman (Buggerlugs, BMI) 12	Lonely Boy (Spanka, BMI) 25	Love in the Past (Chrysalis, ASCAP) 11	People Tree (Taradam, BMI) 95	Starting All Over Again (Muscle Shoals Sound, BMI) 19	Wedding Song (P.D.) 75
Burning Love (Columbia, BMI) 5	Elected (Ezra, BMI) 28	I Believe in Music (Screen Gems-Columbia/Songwriter, BMI) 22	Long Dark Road (Screen Gems-Columbia, BMI) 89	Operator (That's Not the Way It Feels) (Blendingwell/Wingate, ASCAP) 35	People Tree (Taradam, BMI) 95	Sunny Days (C.A.M.-U.S.A., BMI) 55	What Am I Crying For (Lo-Sal, BMI) 72
Can't You Hear the Song (James, BMI) 48	Freddie's Dead (Theme from "Superfly") (Curtom, BMI) 4	I Can See Clearly Now (Cayman, ASCAP) 1	Lovin' You Lovin' Me (Fame, BMI) 11	Papa Was a Rollin' Stone (Stone Diamond, BMI) 17	People Tree (Taradam, BMI) 95	Sunday Morning Sunshine (Story Songs, ASCAP) 80	Why (Debmarr, ASCAP) 25
Celebration (Mandan, BMI) 100	Funny Face (Prima Donna, BMI) 45	I Didn't Know I Loved You (Till I Saw You Rock and Roll) (Leads, ASCAP) 71	Loving You Just Crossed My Mind (Seven Iron, BMI) 29	Papa Was a Rollin' Stone (Stone Diamond, BMI) 17	People Tree (Taradam, BMI) 95	Sunny Days (C.A.M.-U.S.A., BMI) 55	Why Can't We Be Lovers (Gold Forever, BMI) 62
City of New Orleans, The (Kama Rippa/Turnpike Tom, ASCAP) 23	Garden Party (Matragon, BMI) 6	I Found My Dad (Assorted, BMI) 82	Me and Mrs. Jones (Assorted, BMI) 74	Papa Was a Rollin' Stone (Stone Diamond, BMI) 17	People Tree (Taradam, BMI) 95	Sunny Days (C.A.M.-U.S.A., BMI) 55	Witchy Woman (Kicking Bare/Bench Mark, ASCAP) 65
Clair (Mam, ASCAP) 53		I Got a Thing About You Baby (Swamp Fox, ASCAP) 93	Midnight Rider (No Exit, BMI) 38	Papa Was a Rollin' Stone (Stone Diamond, BMI) 17	People Tree (Taradam, BMI) 95	Sunny Days (C.A.M.-U.S.A., BMI) 55	Woman Don't Go Astray (Malaco-Roffman, BMI) 16
Convention '72 (Nik-Nik, ASCAP) 26			Misty Blue (Talmat, BMI) 92	Papa Was a Rollin' Stone (Stone Diamond, BMI) 17	People Tree (Taradam, BMI) 95	Sunny Days (C.A.M.-U.S.A., BMI) 55	Work to Do (Triple Three, BMI) 70
Corner of the Sky (Jobete/Belwin-Mills, ASCAP) 57			My Ding-A-Ling (Isales, BMI) 3	Papa Was a Rollin' Stone (Stone Diamond, BMI) 17	People Tree (Taradam, BMI) 95	Sunny Days (C.A.M.-U.S.A., BMI) 55	You Ought to Be With Me (Jec/Green, BMI) 31
Crazy Horses (Kolob, BMI) 50			Nature Planned It (Stone Agate, BMI/Jobete, ASCAP) 65	Papa Was a Rollin' Stone (Stone Diamond, BMI) 17	People Tree (Taradam, BMI) 95	Sunny Days (C.A.M.-U.S.A., BMI) 55	

Compiled from national retail sales and music airplay by the Music Popularity Charts Dept. of Billboard.

THE  
**BLUERIDGE**  
**RANGERS**

**JAMBALAYA**  
**Workin' on a Building**  
**(Fantasy 689)**



**J. C. Rides Again**



Fantasy

# RADIO ACTION AND PICK SINGLES

DIRECTOR—DON OVENS

NUMBER OF SINGLES REVIEWED  
THIS WEEK  
**75**

LAST WEEK  
**84**

## Hot Chart Action

**WILL BE AROUND**—Spinners (Atlantic) (\*7 from 14). . . this one started as the flip side and fast took over bringing it top 10. Add top 40 this week in Pittsburgh, N.O., Providence, Oklahoma City, Phoenix and Syracuse totalling at 37 markets of the 40 checked. Top 10 in N.Y., Chicago, Philly, Detroit, Cleveland, Baltimore, D.C., Milwaukee, Seattle, Portland and #1 in Charlotte. Heavy sales action in N.Y., Chicago, L.A., Cleveland, St. Louis, Pittsburgh, Baltimore, Dallas, Miami and Memphis.

Top 15 response in all markets except Boston, N.O., Milwaukee and Atlanta.

**PAPA WAS A ROLLING STONE**—Temptations, (Gordy) (\*17 from 38). . . From their "All Directions" LP, group's biggest single since "Super Star" picked up radio action in Chicago, L.A., Boston, Providence, Charlotte, Louisville, large jumps in Detroit, N.O., Dallas, Houston, Buffalo. Top 15 dealer sales response in N.Y., Chicago, L.A., Philly, Detroit, Cleveland, Seattle, Memphis/Nashville and Houston. Good sales in all other markets with exception of S.F. for a total of 21 markets checked.

## Breaking

**I'M STONE IN LOVE WITH YOU**—Stylistics (\*41 from 60). . . disc from "Round 2" LP already top 20 on soul chart. Crossed over with top 40 radio gains in Philly, Detroit, S.F., Cleveland, Dallas, Minn./St. Paul and Atlanta. Strong sales ahead of pop play with 16 out of 21 markets checked and top 15 dealer action in N.Y., Detroit,

S.F., Cleveland, St. Louis and Atlanta. Due basically to heavy soul exposure.

**CRAZY HORSES**—Osmonds (MGM) (\*50 from 70). . . heavy top 40 radio pickup this week noted with L.A., S.F., Cleveland, St. Louis, Baltimore, D.C., Dallas, Milwaukee, Seattle, Minn./St. Paul, Atlanta, Houston, Birmingham, Albany, San Diego, Des Moines and SLC all on it. Strong sales in N.Y., L.A., Cleveland, Baltimore, D.C., Minneapolis/St. Paul. Sales reports slow in starting in Detroit and

St. Louis racking up 19 out of 21 markets showing action in a short period of 3 weeks.

**CLAIR**—Gilbert O'Sullivan (MAM) (\*53 from 86). . . with the follow up to "Alone Again," O'Sullivan picks up top 40 radio this week in Philly, Boston, Cleveland, Seattle, Dallas, Ft. Worth, Houston, Hartford, Birmingham and SLC. Early sales response very good in N.Y., Philly, Cleveland, Baltimore, D.C., Houston, with activity noted in 18 of the 21 markets surveyed.

## Pop

**NEIL DIAMOND—WALK ON THE WATER (3:04)**  
(prod: Tom Catalano/Neil Diamond) (writer: Diamond) (Prophet, ASCAP) From the "Moods" LP, comes another potent rhythm ballad with strong lyric line. Flip: No info available. UNI 55352 (MCA)

**BREAD—SWEET SURRENDER (2:35)**  
(prod: David Gates) (writer: Gates) (Screen Gems-Columbia, BMI) Ballad beauty cut from the new "Guitar Man" album. Flip: No info available. ELEKTRA 45818

**RADIO ACTION:** WIBG (Philly); WIXY (Cleveland); KILT (Houston); WRKO (Boston)

**ROD STEWART—ANGEL (4:04)**  
(prod: Rod Stewart) (writer: Hendrix) (Arch, ASCAP) Jimi Hendrix rock ballad, a powerful cut from the "Never A Dull Moment" LP. Flip: "Lost Paraguayos" (3:58) (Three Bridges/WB, ASCAP) MERCURY 73344

**BEE GEES—ALIVE (4:00)**  
(prod: Bee Gees & Robert Stigwood) (writers: Gibb-Gibb) (R.S.O., ASCAP) Their "My World" and "Run To Me" both hit the teens of the Hot 100 and this dynamite, driving ballad offers the same chart potency . . . from the new LP "To Whom It May Concern." Flip: "Paper Mache, Cabbages And Kings" (4:55) (R.S.O./WB, ASCAP) ATCO 6909

**STEVIE WONDER—SUPERSTITION (3:59)**  
(prod: Stevie Wonder) (writer: Wonder) (Stein & Van Stock/Black Bull, ASCAP) Flip: No info available. TAMLA 54226 (Motown)

**MAC DAVIS—EVERYBODY LOVES A LOVE SONG (3:02)**

(prod: Rick Hall) (writer: Davis) (Screen Gems-Columbia/Songpainter, BMI) Strong ballad has the feel, flavor and potential of his #1 million seller "Baby Don't Get Hooked On Me." Flip: "Friend, Lover, Woman, Wife" (2:57) (Screen Gems-Columbia, BMI) COLUMBIA 4-45727

**JAMES BROWN—I GOT A BAG OF MY OWN (3:46)**

(prod: James Brown) (writer: Brown) (Dyanatone/Belinda, BMI) More strong dance rock material from "Mr. Soul." Flip: No info available. POLYDOR 14153

**JOEY HEATHERTON—I'M SORRY (2:40)**  
(prod: Tony Scotti & Tommy Oliver) (writers: Self-Albritton) (Champion, BMI) Follow up to her first chart winner "Gone" is a dynamite updating of the Brenda Lee classic. Flip: No info available. MGM 14434

**WAR—THE WORLD IS A GHETTO (3:59)**  
(prod: Jerry Goldstein) (writers: Dickerson-Miller-Allen-Brown-Scott-Oskar-Jordan) (Far Out, ASCAP) Group holds the record for 22 weeks on the Hot 100 with "Slippin' Into Darkness," their million seller. This strong rock ballad is the title of their new LP. Flip: No info available. UNITED ARTISTS 50975

**JOHN DENVER—ROCKY MOUNTAIN HIGH (3:39)**

(prod: Milton Okun) (writers: Denver-Taylor) (Cherry Lane, ASCAP) Title tune of his current chart hit LP, is a moving folk rhythm ballad that could prove another "Take Me Home Country Roads." Flip: No info available. RCA 74-0829

**DAVY JONES—WHO WAS IT? (3:10)**  
(prod: Tony Scotti) (writer: O'Sullivan) (MAM, ASCAP) The Gilbert O'Sullivan infectious rhythm material serves as potent top 40 and MOR Material for Jones' move to the label. Flip: "You're A Lady" (4:48) (WB, ASCAP) MGM 14458

**TRAVIS WAMMACK—SO GOOD (3:35)**  
(prod: Rick Hall) (writers: Levine-Carroll) (Crushing, BMI) Wammack, produced by Rick Hall, hit the chart with "Whatever Turns You On" and this blockbuster top 40 rocker will hit harder. Flip: "Darling, You're All I Had" (3:27) (Irving, BMI) FAME 91007 (United Artists)

**SHIRLEY BASSEY—AND I LOVE YOU SO (4:27)**  
(prod: Johnny Harris) (writer: McLean) (Mayday/Yahweh Tunes, BMI) Flip: "Jezebel" (2:49) (Leeds, ASCAP) UNITED ARTISTS 50961

**MERRY CLAYTON—OH NO, NOT MY BABY (3:04)**  
(prod: Lou Adler) (writers: Goffin-King) (Screen Gems-Columbia, BMI) Flip: "Suspicious Minds" (3:56) (Press, BMI) ODE 66030 (A&M)

**WEB SPINNERS—THEME FROM "SPIDER-MAN" (2:01)**  
(prod: Barbara Gitler) (writer: Lemberg) (Buddah/Vashti, ASCAP) The comic strip hero comes alive via this top 40 rocker backed by a super promotional campaign by the label. Flip: No info available. BUDDAH 327

**STEELY DAN—DO IT AGAIN (3:57)**  
(prod: Gary Katz) (writers: Fagen-Becker) (Wingate/Red Giant, ASCAP) Flip: No info available. ABC 11338

**BLUE RIDGE RANGERS—JAMBALAYA (On the Bayou) (3:13)**

(prod: John Fogerty) (writer: Williams) (Acuff-Rose, BMI) The Hank Williams classic is given a strong top 40-MOR-country reading by the new group with John Fogerty (Creedence Clearwater) in the lead. Flip: "Workin' On A Building" (4:35) (Blue Rangers, ASCAP) FANTASY 689

## Also Recommended

**CHER—Our Day Will Come (2:12)** (writers: Hilliard-Carson) (Leeds/Almo, ASCAP) UNITED ARTISTS 50794

**CASS ELLIOT—Does Anybody Love You (2:50)** (prod: Lewis Merenstein) (writers: Armandi-Chater) (Irving, BMI) RCA 74-0830

**LOUDON WAINWRIGHT III—Dead Skunk (3:08)** (prod: Thomas Jefferson Kaye) (writer: Wainwright III) (Frank, ASCAP) COLUMBIA 4-45726

**JAMES DARREN—Brian's Song (The Hands of Time) (2:58)** (prod: Wally Gold) (writers: Bergman-Bergman-Legrand) (Colgems, ASCAP) KIRSCHNER 63-5025 (RCA)

**MARC BENNO—Southern Woman (2:52)** (prod: David Anderle & Marc Benno) (writer: Benno) (Kind Favor/Element, ASCAP) A&M 1387

**ED AMES—Lost Horizon (3:30)** (prod: Joe Reisman) (writers: Bacharach-David)

**SHOWCASE—Jam (writers: Alsup-Greenspoon-Hutton-Negron-Schermetzler-Sneed-Wells) (Linda-Rene, BMI) BOYD 626**

## Country

**ANTHONY ARMSTRONG JONES—COLORADO CALLIN' (3:06)**

(prod: Cliff Williamson) (writers: Bourke-McDermott) (Sue-Mir/Whispering Hills, ASCAP) Flip: No info available. CHART 5170

**GEORGE JONES & TAMMY WYNETTE—OLD FASHIONED SINGING (2:55)**

(prod: Billy Sherrill) (writers: Wynette-Montgomery) (Altam, BMI) Flip: "We Love To Sing About Jesus" (1:54) (Altam, BMI) EPIC 5-10923 (CBS)

**RADIO ACTION:** WPNX (Columbus, Ga.)

**TANYA TUCKER—LOVE'S THE ANSWER (2:34)**  
(prod: Billy Sherrill) (writers: Mitchell-Wilson) (Algee, BMI) Her first "Delta Dawn" took her into the top 10 of the country chart. Strong follow up in this ballad beauty. Flip: "The Jamestown Ferry" (2:53) (Tree, BMI) COLUMBIA 4-45721

**FREDDY WELLER—SHE LOVES ME (Right Out of My Mind) (2:39)**  
(prod: Billy Sherrill) (writers: Weller-Oldham) (Young World/Center Star, BMI) Flip: No info available. COLUMBIA 4-45723

**RADIO ACTION:** KCKN (Kansas City); WJJD (Chicago)

## Also Recommended

**WEBB PIERCE—Valentino Of the Hobos (2:01)** (writers: Adams-Pierce) (Brandywine, ASCAP) DECCA 33015 (MCA)

**WYNN STEWART—Paint Me A Rainbow (3:15)** (prod: Bobby Bare) (writers: Stevens-Brooks) (Window/Empher, BMI) RCA 74-0819

**BRIAN COLLINS—I'm Gonna Sit Right Down And Write Myself A Letter (2:41)** (prod: Bill Hall & Bill Rice) (writers: Young-Ahlert) (Warock/Ahlert, ASCAP) MEGA 615-0093

## Soul

**STEVIE WONDER—SUPERSTITION (See Pop Pick)**

**LITTLE JOHNNY TAYLOR—AS LONG AS I DON'T SEE YOU (3:45)**

(prod: Bobby Patterson) (writers: Strickland-Patterson) (Su-Ma/Rogan, BMI) Flip: "Strange Bed With A Bad Head" (3:20) (Su-Ma/Rogan, BMI) RONN 66 (Jewel-Paula)

**JAMES BROWN—I GOT A BAG OF MY OWN (See Pop Pick)**

**WAR—THE WORLD IS A GHETTO (See Pop Pick)**  
**ELOISE LAWS—TIGHTEN HIM UP (3:00)**

(prod: Music Merchant Prod.) (writers: Holland-Dozier-Holland) (Gold Forever, BMI) Her first for the label is a potent swinger that has it to move pop as well. Flip: No info available. MUSIC MERCHANT 1011 (Buddah)

## Also Recommended

**HETTI LLOYD—If You Can't Satisfy (I've Gotta Say Goodbye) (2:26)** (prod: Willie Henderson) (Wilroc, ASCAP) (writers: Lloyd-Henderson) PRIDE 1014 (MGM)

**MERRY CLAYTON—Oh No, Not My Baby (See Pop Pick)**

**SOUL SEARCHERS—It's All In Your Mind (3:03)** (prod: Carr Cee Prod.) (writers: Brown-Buchanan) (Interior/Shariff/Ferncliff, BMI) SUSSEX 244 (Buddah)

**JONES—Pull My String (Turn Me On) (2:58)** (prod: L. Valentine) (writer: Dorsey) (Landy, BMI) PRIDE 1013 (MGM)

**FOUR OF A KIND—Brand New Key (prod: Toy Prod.) (writer: Safka) (Neighborhood, ASCAP) TOY 3804 (Neighborhood)**

**WINFIELD PARKER—Baby Don't Get Hooked On Me (3:00)** (writer: Davis) (Screen Gems-Columbia/Songpainter, BMI) GSF 6883

**KING HANNIBAL—The Truth Shall Make You Free (3:10)** (prod: Parker-Shaw) (writer: Shaw) (Captain/Bold Lad, BMI) AWARE 027

# EMI, Melodiya in New Pact

• Continued from page 1

bringing out here within a few weeks, is really magnificent."

On the business side of the negotiations, Michael Allen told Billboard: "We had some hard bargaining, but it was a splendid and friendly experience. The Russians are highly professional but straightforward and reasonable. I can't remember having got as much satisfaction out of international negotiations in all my experience. It's not always easy to come to agreement, but once this has been done, the Russians, I've found, are punctilious in keeping to bargains made."

EMI plans to issue on HMV-Melodiya many outstanding recordings made by the rising tide of young Russian musicians now coming to the fore.

"By now," said Andry, "Russia's top musicians like Oistrakh, Richter, Rostropovitch, Gilels and

others have been internationally known and acclaimed over the past 20 years and are still at the top of world music-making. But behind them there is a group of younger musicians coming along who bid fair to equal the standards set by their great predecessors, who, in many cases, have been also their teachers."

"In fact, among the recorded tapes we heard by a number of these younger musicians, there is an actual embarrassment of riches, making it difficult to decide just what to choose for international issue," he said.

Among young artists likely to appear before long on international issues are young Soviet pianist Alexander Slobodianik, now touring in concerts in America, and two others, Gidon Kremer and Oleg Kagan. There will probably also be recordings by cellist Natalia Gutman and young violinist Victor Tretiakov. Many of these,

thinks Andry, will be the international stars of the future.

The Soviet recording industry, both said, is more concerned with the future than with the distant past, but, in common with current practice in the West, it is beginning to explore its own recording heritage, and has recently issued a box-set of re-mastered releases of the recordings of the celebrated bass, Feodor Chaliapin.

Andry was impressed by the technical facilities and the production side of the Melodiya studios, now housed in the building which was formerly the English Church in Moscow. "They can do anything that a Western recording studio can do," he said, "and they are doing it and making some magnificent recordings which we hope will before long be available through the many international outlets that we control. Russia's recording industry is going to add greatly to the music and the artists available on records."

# Biggest Raids Yet Net 2 Million Tapes

• Continued from page 1

of the Harry Fox Agency, publishers' agent and trustee.

Armed with writs of seizure issued by U.S. District Court Judge Frederick Lacey in Newark, and accompanied by Federal marshals, representatives of the recording and music publishing industries raided the following operations:

Melody Recordings, Inc., Fairfield, N.J., whose principal is Al Cecchi, also known as Al Cohen; American Cartridge Recordings (ACR) and National Cinematape, Inc., Englewood, N.J., a division of National Communications Arts, Inc., headed by Alexander Magosci Jr.; and Audiotape, Inc., Asbury Park, N.J., headed by Elias Saka.

Tractor trailers were used to transport the seized pirated tapes, blank cartridges, master duplicators and slave units to a warehouse where they were impounded.

Judge Lacey's issue of seizure writs followed a hearing at which evidence was presented by 54 music publishers that the above-named firms were infringing on their music copyright. The publishers, in a class action, asked for and were granted the writs of seizure and also asked for a permanent injunction prohibiting those firms from future involvement in the manufacture, distribution and sale of pirated recordings.

At the same time, Warner Bros.

Records and A&M Records entered a class action in behalf of all other record companies similarly situated charging the pirates with unfair competition and asking for a permanent injunction against them.

There were indications that similar actions will soon be taken against other duplicators and distributors known to be operating in New Jersey, long reputed as a hotbed of unauthorized duplication.

Jules E. Yarnell, antipiracy coordinator for RIAA, and Robert Osterberg of Abeles & Clark termed the raids part of a concentrated crackdown on tape piracy by the music industry. John Clark, the publishers' attorney, noted that he would seek not only the destruction of the bogus tapes and duplicating equipment but the imposition of heavy damages on the pirates.

## THEATER REVIEW

### 'Pippin' a Peppy Pip

NEW YORK—"Pippin," now playing at the Imperial Theater, may not be the answer to Broadway's sagging fortunes, but it is definitely one of the best things to happen to the beleaguered theater district in a long time.

Based on the life of Pepin, Charlemagne's first-born son, "Pippin" is a spellbinding musical comedy, loaded with engaging perform-

## Gold Awards

"Long Cool Woman," by the Hollies, has been certified gold by the RIAA. The certification is the third gold, for a single, for the Epic/Columbia custom labels in two months. Other artists awarded RIAA gold were the O'Jays and Looking Glass.

## SINGER BOARD SELLS HIT 45

CHICAGO—A subtle, effective sell gimmick is being used by Singer One-Stop here. Its switchboard operator answers all calls, by saying: "We have the new (name of a hit single selected each week by its buying corps); may we serve you, Singer One-Stop!"

ers, creative settings, charming music, and an overall quality of style and imagination that should ensure its success.

Kudos must go to everyone involved in his production for honing it to the high quality of excellence that has been achieved in spite of obvious weaknesses of the plot. However, the real hero of "Pippin" is Bob Fosse, director and choreographer who, with the skill of a surgeon, has heaped scene on dazzling scene with such deftness, that the audience is caught up in a swirl of enchantment.

John Rubinstein, as the engaging, starry-eyed dreamer in search of an identity, is ideally cast; while Ben Vereen, last seen in the Broadway production of "Jesus Christ Superstar," sparkles as the lead player.

Other proficient performances were turned in by Jill Clayburgh as Catherine, Leland Palmer as Fastrada, and Eric Berry as Charlemagne.

Music and lyrics for "Pippin" were composed by Stephen Schwartz, who also wrote the score for "Godspell." Although not particularly memorable, both the songs and music are winsome and conceptual, as are the sets, which avoid the conventional fixed props, and use drop-type settings instead. Motown will release the original cast recording.

Also conceptual is the show within a show formula used to present the cast as a theatrical troupe rehearsing the show that is actually being performed.

All in all, "Pippin" is a fast-paced show, full of verve continuity and enthusiasm.

RADCLIFFE JOE

# Lyrics Case in Appeals Court

• Continued from page 3

licensees out of fear of losing a license, the denial of public access to records taken off the air, the vagueness and ambiguity in the Commission ruling on the one hand, and the young music being judged on the other.

Opening argument by attorney Westen hit the issue of censorship "by threat" in the FCC's original March 1971 policy statement, and the follow-up April "clarifying" notice. Although the commission claimed it would not punish a licensee for play of one record, it warned that a licensee would nevertheless be in jeopardy if the broadcaster fails to exercise proper judgment in the light of the policy statement.

### Familiarity

Westen compared the FCC's order to broadcasters to "know" the content of records they aired, with the famous 1959 case of *Smith versus California*, in which a bookseller had been convicted for possessing obscene literature without knowledge of its contents. The Supreme Court overturned the verdict as an unreasonable demand which would, in effect, limit the book sales to the narrow range of books the dealer himself had read—and denying the public the access it was entitled to in reading matter.

Similarly, said Westen, the burden of having to "know" the content of all of his recordings will result in the broadcaster's playing only records they have "read." In short, they will play those they know, and are sure will not get them in trouble with the FCC.

To comply with the FCC policy, Westen pointed out, the statements indicate that the licensee (or his delegate) must listen to the lyrics; understand the content of the song and the meaning of song and words; interpret the often ambiguously used words and lyrics to test whether they "promote or glorify" the use of illegal drugs. Finally, they must determine if the record programming is "in the public interest."

Westen felt the court precedents did not grant the FCC the legal right to require this knowledge of the recordings, but even if it had that right, it has a duty to define the explicit areas of risk to the licensee. Instead, the "reasonable judgment" ordered by the commission creates paranoia among broadcasters, and petitioners have submitted 150 pages of affidavits to the FCC attesting to the wholesale banning of records, firings of personnel and other disruption from the indefinite policy warning.

Even when presented a program policy, the FCC refused to give a declaratory ruling, Westen pointed out. The Commission's second "clarifying" statement had said licensees could delegate the responsibility for screening out drug-oriented lyrics, but when Yale Broadcasting asked for a declaratory ruling on permitting free judgment by the record programmer on WYBC-FM in playing young music for a young audience, the commission refused. In Westen's view, this was an "invitation to take the risk."

### Responsibilities

FCC's Assistant Counsel Marino, in his turn, said the FCC merely wanted to remind broadcasters that their responsibilities in overall programming extend to the "thousands of recordings in their libraries that they hadn't listened to."

Marino again insisted that the April 16 clarifying statement had said no pre-screening of each record was necessary, and judgment on a record could be made during or after playing. "Some" of the responsibility could be lodged with the station personnel, but the station owner "must be alert to his responsibilities" as a licensee. He strongly implied that an occasional lapse would never cost a broadcaster a license.

To this comment, presiding judge Spotswood Robinson said: "I don't want the FCC to speculate—but to be definite." Marino responded:

"We can't outline the licensee's responsibilities for him."

Judge Richard Wilkey questioned Marino on how a licensee was to act in the case of ambiguity. In a record like "Flying High," the words could be interpreted as flying high on drugs. Judge Wilkey asked what standard an announcer should use—if he doesn't know the exact meaning of the lyrics? And why couldn't the FCC make its requirements more definite?

FCC counsel said the licensee "must have some expertise," and the commission "does not want to second-guess" licensees on programming. In fact, he said the FCC sees the whole situation as one between licensee and his community. The commission, when program complaints come in, always direct the complaint first to the broadcaster, he said, to alert him to any lapse. "We prefer this to having the FCC attempt to put out a list of records—"

### Guidelines

Judge Wilkey interrupted to say, "I didn't mean anything like a listing of recordings, but more precise guidelines for the broadcaster." Counsel Marino reprised the FCC's own lyric: commission did not mean to censor any particular recordings or programming, but only stressed licensee "reasonable judgment" and "responsibility in overall programming."

Presiding Judge Spotswood Robinson also criticized the commission's approach as "too imprecise," and wondered if there was not a strong possibility of some "impairment of rights" under the drug lyric policy. He suggested that a small broadcaster, with neither the money nor the manpower to check recordings under the FCC warning, would simply decide not to air any record that could possibly get him into trouble.

However, the third judge on the panel, Judge John Donaher, defended the FCC's position during the final moments of rebuttal by petitioners' counsel Tracy Westen. Westen had argued that ambiguity about even single words, like the word "Mary" in the Beatles' "Let It Be" had broadcasters confused as to whether it might, as some say, mean marijuana. Judge Donaher said that "since no one can really tell" in these cases, he felt the FCC was justified in leaving matters up to licensees to set reasonable standards of their own.

Westen pointed out that the courts have never agreed with the setting of "standards" in first amendment protection cases. He urged that in any case, if the policy was to stand, that FCC hold hearings so all can comment on licensee predicaments. With all aspects thrashed out, then the FCC could decide if it wanted to rescind or amend its original statements.

# Prager Sells Retailer Share

LOS ANGELES—Jerry Prager, manager-owner of W. Hollywood's Music Hall retail store, which he founded eight years ago, has sold out his interest to financial partner Bill Belcher. Belcher, who bought in two years ago, is enlarging the store, taking over as adjoining store front which will probably be used for classical inventory expansion.

Prager, a former independent record distributor in the Bay area, where he headed New Sound Distr. from 1952 to 1960, came to Los Angeles in 1961, working in the home office of Capitol Records as national sales, advertising and merchandising manager of the Angel division. Prager's store was a pioneer in rooftop billboard advertising on the Sunset Strip and became nationally prominent for its local radio spots, some of which were picked up by national manufacturers.

Prager said he was leaving retail because "I feel I have more to contribute to the industry with the right manufacturer."

# KROQ-AM Frames 3-Stage Plan to Boost L.A. Ratings

• Continued from page 1

only enable the clinics to stay open, but also go to the establishing a free clinic in Burbank," which is where the radio station studios are located. "This concert is obviously a station promotion," Bookasta said, "but totally an uncommercial venture. One rock station in this market made a quarter of a million dollars out of its live concerts this past year, but we're in the radio business, not the concert business. Concerts are a good vehicle for promoting the station, though, and we felt that as long as we had the vehicle, why not use it for a good cause—to help the people via the free clinics."

Another channel of promotion—and KROQ-AM has long blanketed the market: with billboards promoting the station—is a new syndicated half-hour TV show hosted by Sam Riddle, 9-noon air personality on KROQ-AM. The TV show, syndicated by the Hughes Network, is already slated for 85

markets and will be in prime time Saturday evenings. On the East and West Coasts, the show will be at 7:30 p.m. and in Los Angeles the billing for the show will be "KROQ-AM Presents. . ." Title of the show is "The Superstars of Rock." It will hit the air in January. Kip Walton is director and coproduces the show with Riddle. Among the acts appearing on the TV show will be the Who, Stephen Stills, the Hollies, Badfinger, Uriah Heep, and the Fifth Dimension.

Another phase of promotion that will be used by KROQ-AM is a weekly syndicated radio show. The three-hour show, which will feature both singles and album cuts, will include interviews with recording artists. Riddle will host this show, too, and it's actually his Sunday radio show on KROQ-AM. Syndicator of the radio show, which is titled "L.A. Music Scene," is McGovern-Guild PGW, the national advertising representative firm.

# on the horizon for '73



BELL RECORDS  
proudly announces the acquisition of  
THE ORIGINAL SOUNDTRACK  
from  
ROSS HUNTER'S Production of  
**"LOST HORIZON"**

for Columbia Pictures

Music composed and conducted by  
**BURT BACHARACH**

Lyrics by  
**HAL DAVID**

# Wonder Girl



## A Smashing Hit Single by Sparks on Bearsville

Special Thanks to John Parker, WHHY, Montgomery, Alabama



BSV 0006

Manufactured by Warner Bros. Records