Rio de Janeiro—Twelve songs from nine countries entered the finals of a better organized, more businesslike Rio de Janeiro annual popular song festival. Qualifiers included two songs each from the U.S., West Germany, West Africa, and South America, and one each from Italy, Spain, Greece, Australia, Japan, France, and Brazil. The 28 entries completed Saturday and Sunday nights at the MaracanÌ£no stadium.

Two Brazilian entries will be chosen next Saturday with the international finals set for Sunday. Thursday judging, to be conducted by Billboard's Lee Zito. The finalists include U.S. "I Pay!" music and words and performed by Walter Hawkins, and "Nobody Calls Me Prophet," music by David Clayton (Continued on page 49).

RCA Raises Its Price to Racks

New York—The price of RCA Records and tapes to the rackjobber has hiked 3 percent as of the first of October, it has been learned. The increase does not apply to RCA Camden product.

The new rate schedule, one leading rackjobber pointed out, means a raise in $9.50 product from $2.63 to $2.80. The figure said, is still below that of many other labels, such as Columbia, Warner-Elektar-Atlantic, Capitol, etc. MCA, on the other hand, set a rackjobber price lower than RCA, he stated.

Price increases have been a consistent source of irritation to rackjobbers over the past five months. These large users maintain that their profit structure has been eroded by the climb. Despite 1972 volume increases, profits are below 7.

Rackjobbers maintain that they cannot absorb any increase, thus price hikes cut deeply into their profits.

FCC Stereo Edict Protest

Washington—A proposed Federal Communications Commission rule to make stereo FM broadcasters switch off the stereo subcarrier in all monophonic broadcasting periods more than 7 1/2 minutes has brought a deluge of protest to the commission. The FM broadcasters pointed out that the proposed rule may seem to be merely a matter of economics but in actuality would have a bad effect on both music and news programming, and also do a disservice to the listening public.

The FCC proposed the rule-making because it said use of the second channel when the transmission is actually monophonic, can be "misleading to listeners," and is contrary to the intent of the original FM transmission rules. The FCC said it would allow the five minute short monaural transmissions during stereo programming to avoid "inconvenient and undesirable" on and off switching for such short intervals, in voice announcement, etc.

CBS, the National Association of Broadcasters, and individual licensees pointed out that thousands of stereo FM receivers now in use will silence a station when the pilot stereo channel for the stereo subcarrier is turned off. Listeners may be confused to a competing stereo station when this occurs, resulting in a deluge of phone calls to the stereo-mode. The radio producers, the FCC chairman, noted, would tend to limit non-music items (news, public service) to five minutes or less to avoid having to switch off the stereo subcarrier.

(Continued on page 66)

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(Continued on page 66)
"SPACEMAN"
74-0788

Harry strikes again.
Los Angeles—Alshire recordings in Burbank, here celebrated its first anniversary in 4-channel with an 8,000 Copies of LPs and 8-track tape, it announces its debut of the year. Algman, the firm's manager, said the new label's first release is set for the week of October 6.

Ampex Sues Butler Firm

CHICAGO—Ampex Corp. has charged in a two-count $100,000 complaint against Henry Butler and the Memphis Corp. here that it was delivered only one master recording in 1970 agreement including a $50,000 advance which was not delivered, and then delivered only one. Count one alleges Butler and Memphis Corp. obtained more than $25,000 in damages. The suit filed was to be filed in the U.S. District Court.

The second count charges that President said he never received the $1.25 copy price, $1.25 and for another copy, not delivered. The firm's Los Angeles office is offering a $500,000 settlement to the firm's Los Angeles office.

Giillett & Nekli Launching Ovivial Reissue Label

NEW YORK—Writer-broadcasters Engineer, and fellow director Gordon New York City, have announced the launch of a new record label. It will be called Pop Records Inc.

They will reissue material from 1950 to 1965 from the original mammoth pop label. Gillett is a former vice president in the U.S. Oct. 17,

Field test has been made.

Both Gillett and Nekli feel they have the advantage of having been around many past American successes not currently available in the U.K.

The original phenomenon is not nearly as strong in Britain as in the U.S., they said. The label, because of a lot of stuff is tied with a lot of the tops, just as long as there are a lot of great artists, many of them are not available in Britain for 10 years, said Gillett.

MCA E. Coast Studio Indie Operation

NEW YORK—MCA's East Coast indie label, an outgrowth of the city's largest operating major label, will be independently operated as Soundel, according to Donald B. Aronowitz, president, and Edward Remusat, vice president, the firm's organization follows MCA's decision to discontinue company-owned recording operations in the East.

Barker and Remusat, both veteran recording executives, have continued extensive use of the facilities without interruption. Re- ceived acclamation for the work of McKe ndrew, Jerry Spring, Jerry Jeff Walker, among others.

The 18-track studio also offers tape duplication facilities.

802, B'way New Pact

NEW YORK—A new theater, the 802, B'way theater, opened in the new production, The Sound of Music. The production, with the cast of the show, is currently running on Broadway.

The new theater is a 2,500-seat house designed to accommodate the needs of musical productions. It features a 35-foot by 50-foot stage, with a proscenium arch and a raised auditorium. The theater is equipped with state-of-the-art acoustics and lighting systems.

The sound system is designed to reproduce the full range of musical performances. It features a high-quality digital sound system with state-of-the-art amplifiers and loudspeakers. The lighting system includes a variety of fixtures, including spotlights, gobos, and washlights, to create a dynamic and engaging atmosphere.

The theater also features a full-service kitchen and bar, as well as a lobby area for pre-show and intermission refreshments. The box office is staffed with knowledgeable and friendly staff to ensure a smooth ticketing experience.

The 802, B'way theater is located in the heart of New York City, offering easy access to the city's cultural and entertainment attractions. This new production is a testament to the commitment of the producers to bring high-quality musical productions to the stage.
ASCAP Zeroes In On Educational Revenue

LOS ANGELES — ASCAP is out to obtain from previously unlicensed educational facilities, ranging from radio and television stations to local schools, the same type of royalty payments now collected from commercial radio and television stations.

President and Chief Executive Officer William K. Adams has announced that ASCAP will begin to seek royalty payments from educational facilities for the use of ASCAP's copyrighted musical works.

"We believe it is only fair that educational institutions, just like commercial radio and television stations, who make use of ASCAP's copyrighted musical works pay for the privilege," said Adams.

The announcement follows a recent U.S. Supreme Court decision which held that ASCAP and other performing rights organizations are entitled to compensation for the use of copyrighted musical works in educational programs.

Earlier this year, the U.S. Copyright Office issued a ruling which held that ASCAP and other performing rights organizations are entitled to compensation for the use of copyrighted musical works in educational programs.

In the past, ASCAP has sought and obtained compensation for the use of copyrighted musical works in educational programs from a number of educational institutions.

"We are now taking the next step and will begin to seek royalty payments from educational institutions," said Adams.

The announcement is expected to generate significant revenue for ASCAP.

Atlantic Buys Diner's Master

NEW YORK—Atlantic Records has purchased the master of "No Diner's Master" from the group of Maryland, far from the banks of the Potomac River.

The deal was made by Atlantic chairman Jerry Wexler, who was not present at the signing.

The contract, which was signed at a time when the writers were seeking to break their contract with the record company, was for $20,000 and an additional $25,000 for the use of the song in a television show.

Nashboro Meet For Fall LP's

NASHVILLE — Nashboro Records, the area's largest manufacturer of country records, has announced that it will meet with record companies in the fall to discuss the production of new records.

The meeting will be held at the Nashboro Music Hall on October 1st.

Avco Convolves Its Fall Meets

NEW YORK — Avco Records will announce its plans for the fall at a meeting of the company's top executives at the Waldorf-Astoria Hotel on September 22.

The meeting will be attended by Avco Records' top executives, including President and Chief Executive Officer Stephen S. Harms, who has been replaced by Jules Steinmetz.

Avco records will announce its plans for the fall at the meeting, which will be attended by the company's top executives.

Chelsea Sets 1st LP Drive

LOS ANGELES—Chelsea Records will issue four LP's this month, the first multiple product release since the label was formed earlier this year.

The label is using "Chelsea's Sales" as the theme.

According to president Ben Feldman, the label will release its first product in the fall of 1972, and will continue to release new products on a consistent basis.

Harms Has Theme

LOS ANGELES—J. B. Harms has acquired English style, which is a type of music that is popular in the United Kingdom.

The film "The Deadly Trap" which was released on Christmas Day, was written by the famous British film composer, John Barry, who has also written the music for the popular British television series, "The Diamond Ring."
Having finished one monstrous tour and about to embark on another, the Mark-Almond band took time out to record their best album to date.

"Rising" Mark-Almond's first album on Columbia. Jon Mark, Johnny Almond and their band have made a completely unique and exciting album. The time for Mark-Almond is now. "Rising" on Columbia Records and Tapes
Anderson to B. Brenner

NASHVILLE—Bobby Brenner of New York has assumed the management of Decca artist B. Anderson, and will guide his future career. It was reported earlier (Billboard, Sept. 30, 1972) that Bill Goodwin, former vice president of the Hubert Long Agency, and Brenner had formed their own firm and would represent him Anderson, Leroy Van Dyke and Roy Drusky.

Goodwin alone has established in Madison, a suburb of this city, and is known as the Bill Goodwin Agency. Brendel the other partner, but will instead concen-
trate on managing B. Anderson as well as his other con-
tact artists.

Meanwhile, from Long, executer of the estate of the late Hubert Long, sought clarification on the sale of his brother’s properties. As stated in Billboard, they include publishing, book- ing and management, and not the buildings, and was left by the estate.

Long said Dick Blake, who had been general manager of the Long operation for a number of months, had been given the first option to buy all but the buildings, and was in the process of exercising that option.

Sue Singleton On Calley Fee

MUSCLE SHOALS, Ala.—A successful writer of “Battle Hymn of Lt. Calley” seeking $110,000 royalties allegedly owed by Shal

by Singletone Music has been filed in Federal District Court here.

The suit, filed by Atlanta’s Nashville-based publishing com-
pany, had passed any royalties to James M. Smith, W. E. Wil

son and Quickplot, publishers of the song “Battle Hymn of Lt. Calley,” which was certified gold by the R.I.A.A. in May.

The song, as filed by attorney Michael Shapiro, the defen-
sants charge they “by the name of S. Singletone Jr. is responsible for the distribution and production com-
panies because he “purchased the song ‘Battle Hymn of Lt. Calley’ to avoid use of the elimination of the ‘re-recording industry’ and its enforcement in the recording industry.”

The suit was filed in Federal District Court in Nashville, Tennessee, where the song was published.

SINGLETONE (Muskogee, Okla.)(from left)

P. Leonard Blake, Hollie Laginestra, president of Singletone.

G组成

 reportedly would not be a trademark, but the buildings, and was by RCA in 1970, 270, D. F.


POLAND: Pilar Selaz, 10223 Stockholm St., Bronx, N.Y.


POLAND: J. P. Monaghan, 5-20, Warsaw 4, Poland, Tel: 34.36.04.

PORTUGAL: Jose Manuel Nunes, Radio Record, 20, Lissabon.

POWELL RICO: Howard A. Powell (Job), 34-40, 114 St. Santeu.

PHILIPPINES: F. A. De La Salla, 102, 21st St., Sampaloc, Manila.

POLAND: 7, Piotrow 9, Warsaw 4, Poland, Tel: 03.586-0261. Bureau Chief, Teddies.

PANAMA: Walter Stack, 334, 2nd Ave., Panama City, Panama.

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PANAMA: Walter Stack, 334, 2nd Ave., Panama City, Panama.
Their first three records (two singles and an album) were Top Five hits. Now comes number four (a brand new single):

"Ventura Highway"
(WB 7641)
You know where it leads.

America makes mint music on Warner Bros. Records.
WANTED: ELECTRONIC MAINTENANCE ENGINEER FOR HOLLYWOOD RECORDING STUDIO

Leading independent custom recording studio, looking for maintenance engineer familiar with viode consoles and tape machines, preferably 3M although this is not mandatory. Salary open dependent upon ability, attitude and experience. Normal benefits, including excellent health insurance, vacation, etc.

BOX 1023 BILLBOARD PUBLICATIONS 900 Sunset Boulevard, Suite 415 Los Angeles, California 90028

Billboard Retail Chain Blueprints Revisions

LOS ANGELES—One thing can be said of Charlie O. Wallichs, president and chairman of Wallichs Music & Entertainment Company, Inc.: He tells it like it is.

In the company's 1972 annual report, Wallichs speaks frankly of the disappointments, high points and the future of the retail chain.

Wallichs admits the biggest disappointment was in the company's profits and sales picture (a "sales decline on an ill defined phase I & II since we sell fair-traded merchandise," and attributed the decline to "cautious consumer spending.

The major accomplishment for fiscal 1972, according to the chief executive, was in the further reduction of general and administrative expenses by about $170,000.

Since Wallichs became president in 1970, the company operated in the black every month through 1971 with the exception of two. In 1970, a merger was completed with the company's Phoenix franchise, then in a "loss position."

The primary contributor to losses in 1972 was the Phoenix operation which was turned around beginning in 1971, and depressed economy in Southern California slowed a return to profit.

By the end of the fiscal year, total inventories had been substantially—from a loss of $195,000 to a breakthrough in three years despite lower sales.

Wallichs plans additional consolidations this year, like:

1. Thurst which will sublease its Towerhouse headquarters and warehouse space and move executive offices to its Hollywood store. Savings will average about $100,000 a year.

2. Wallichs feels the firm's greatest weakness is its under-capitalization for its size. This results in large part from rapid expansion over the past five years, but this situation has been improving.

3. The company, however, is the firm's image as a complete music store. Records, tape, piano, program accessories, instruments, etc.

According to John L. O'Leary, vice president, finance, "pianos and organs provide the largest gross profit margins and records the greatest operating profit margins."

But the company's electronic line (Magnavox, Panasonic, KLH, Sony, etc., among others) offers the best opportunity for future sales, admits P. Harold Clark, vice president, merchandising manager.

"New products are in continuous development in the electronics field," he said. "These (developments) include quadraphonic, video tape recorders and new systems for home security. These developments also influence record and tape sales.

Records and tapes, particularly the hard rock top 100, is the most competitive product line. Only 22 percent of our record sales involve rock, although rock is the largest sales category in the classical area and the remainder in albums and across-the-board popular music," Clark said.

Clark is taking several steps to increase sales, including:

Electronic lines have been restructured to provide greater inventory control, and records and tapes will be purchased directly from distributors instead of relying on a stock buyback system.

Hardware Up Front

"We've also reorganized stores. We have moved the music parts and service department to the front of the store near the video, record TV and stereo and included them with small electronics," Clark said.

'The commission on sales of small electronics items—less than $100—is significant to us," he added. "We anticipate this will increase sales in this area by 30 percent to 40 percent.

Also, our tape department has been opened up. Pпутitioned in the past, we believe they negatively affected customer utilization of the tool.

The company is planning to develop its in-store advertising program with greater emphasis in consumer prints and printout, and have programs being purchased directly from distributors. Wallichs will continue its program in the fall.

Wallichs' annual advertising budget in 1972 was 2.46 percent of sales, in 1971, 1.59 percent. In 1972, 1.23 percent; and in 1973, up to 3 percent.

Self-selling displays are being increased from the first time of the retail chain, and appeal is being made to a broader range of customers.

"Greater emphasis on ethnic sales is being attempted, as such as the Mexican American community throughout the Los Angeles area and ethnic and regional, Clark said. "A Mexican American program now emerges from our Phoenix store."

"Merchandising will be advertised in sales with limited urgency, two-day, three day type sales. This creates buy-in incentives with consumers.

Another important area of change, said Lloyd Burke, man.

(Continued on page 66)
A NEW ALBUM FROM

YES

"CLOSE TO THE EDGE"
ON ATLANTIC RECORDS AND TAPES
**Talent**

**Concert Starts Strong In N.Y. 'Suburbs'**

**BY JIM MELANSON**

NEW YORK—The development of strong, separate concert markets in Northern New Jersey and Long Island, which are both self-sustaining and prosperous, has been noted by John Scher of Monarch Entertainment Corp. in East Orange, N.J. and Frank LoCalbo, director of advertising and promotion, for the Nassau Coliseum on Long Island.

Scher, partner with Al Hayward at Monarch, said that "we are dealing with an entirely separate music market in the Garden State which amounts to better than three percent of the total national market," he continued, "that is really separate from the New York book- ing scene, especially now when you consider how nationally known acts don't hesitate to play the area, either prior to or preceding a concert date in the city." He added that the attendance figures of Monarch's activities with additional college dates and with a smaller utilization of the Coliseum, which was recently purchased by Monarch, Scher stated that the pur- chase of the Coliseum is part of Monarch's "total involvement in the market." This involvement is often reflected in the policy of giveaway tickets to local schools and the close "working" relation- ships in terms of big promotions, with many of the local radio sta- tions and retailers.

With nearly 26 productions under their belt at the Coliseum, Scher and Hayward stated that the overall attendance has run over 80 percent, with many of the conc- erts bringing in sellout crowds. The price range at the Coliseum runs from $4 to $6. Scher also cited attendance figures for the Chicago, Grateful Dead and Alice Cooper concerts held at the Coliseum in 1972.

(Continued on page 14)

**BS&T Groups For TV Special**

NEW YORK—Blood, Sweat and Tears, Modestv and Crofters' Jax Mc- Kendree Spring are taping a televi- sion special at Pennsylvania Lo- cations.

The show, "Geminis Just the Beginning," is being syndicated by Milt and Alvin Niederman's Gemini Enterprises.

Carol Brandt is producing and Rubeen Shapira directs. Niederman was formerly Dick James Organi- zation management director for the U.S. and Stump is general manager of the Solitug Advertis- ing Agency.

**FM, Best Prod Give N.J. Show**

**NEW YORK**—"The World's Greatest Rock and Roll Show" presented on Aug. 19 at Roosevelt Stadium in Jersey City, N.J., was produced and promoted by Ron Lenois and Dave Halberthal of FM Productions along with Best Pro- ductions.

FM Productions is one of several production and promotion opera- tions that have often involved with concerts at Roosevelt Stadi- um. Billboard had previously reported that one agency retained exclusivity in bookings and produc- tion for the site.

(Continued on page 14)

**LOU RAWLS**

Valley Music Theater, Woodland Hills, Calif.

The reopening of this theater in the round Sept. 21, after several sessions of darkness, placed Rawls before an audience primarily there to see insult comic Don Rickles. To his credit Rawls won the pri- mary over 33 crowd of listeners who generally are not tuned to soul music.

Rawls, a reluctant teenager in a window suit, worked as hard for one hour as any of the audience as he would if he were playing before a younger crowd of more musically aware people.

He drove home his ability to do two things: croon delicately and softly ballads and yet get deeply funky. The theater's sound system played havoc with the large crowd so that there were definite time delays heard. Rawls' repertoire consisted of his favorites: "(To- bacco Road)," "Love is a Hurtin' Thing," "Stompy Monday," "Gein- ter Chicago," "Natural Man," and "Dead End Street") plus such chal- lenging numbers as "Love is a Game," and "Something.

Rawls' monologues, expanded and more humorous, tied tunes to- gethers his ability to play to a 360 degree audience emphasized his total professionalism, his walk, his general control of his voice the main instrument at all times, even when he sang very softly or when he touched base with bass notes.

Eliot Tiegel

**PINK FLOYD**

Hollywood Bowl

Surrounded by walls of white light, pinwheels, blazing gongs and cymbals, the entire Pink Floyd brought their electronic experimentalism to Hollywood for one of the most visually spec- tacular and audibly entertaining shows of the season.

One of the first groups to rely almost entirely on purely electron- ic rock and still probably the most successful, Pink Floyd depended primarily on their music mixed with various types of airplanes and mucoplaughter to get them through a non stop 50 minute opening set which included some of their better known tunes, in- cluding "Echoes.

Eliot Tiegel

**From The**

**Music Capitals of the World**

**DOMESTIC**

New York

Phil Ochs and Doc Watson will appear on Friday (6) at Lincoln Center's Philharmonic Hall. Jean Shepherd will appear at Car- negie Hall for one performance only on Oct. 17. The Brooklyn Academy of Music will present the first of a series of concerts of "Black People's Music" on Friday (6). Featured artists include the Max Roach Quintet, the J.C. White Singers, Lorno Thomas and Duan Belhey... The original TV cast album of "The Muppet Musicians of Bremen," produced and directed by Muppet creator Jim Henson, is now in release by Columbia Rec- ords. RCA's Julie Kidd opens at the Westside Room in Los Angeles for three weeks beginning Oct. 10. Warner Bros. Records closed out its regular softball season on Sept. 22 with a 15-11 victory over ABC-Dunhill. Jerry Alters is writing nightclub acts for Tony Award nominee Bonnie Franklin and Jill Conroy.

Composer-arranger John Mur- rough has composed, arranged and performed on the Moog the opening music for the 1972-73 "NFL Game of the Week" series. "From Broadway With Love," opens Tuesday (3) at the Palace Center (Philadelphia Birthday Hall). Harry Chapin and Artiz Two-Step per- formed last week at the Ritter End. Paddy Noonan, Noel Kingston and the Evergreens are entertaining at Paul Revere's Tavern. Sparks and Bob Gibbon headline the hill Wednesday through Sunday (6) at Max's Kansas City.

Howard Stern, director of the "Godspell" touring company, is heard on the motion picture sound- track album of "Godspell" as a singer. Jethro Tull, which plays Madison Square Garden Nov. 13, has added another Gar- den date to its schedule on Dec. 4. This will be the final U.S. concert for the group this year. Screen Gems will publish a folio of songs as sung by Beverly Bremers in her Screen album "Will You Music." Phil Gelormine

**LOS ANGELES**


Martin Hull couldn't bring nifty audiences into his living room, so he built his room onstage complete with sofa, lamps, rug and everything. Black... Black... (Continued on page 14)

**ANOTHER FOX ALBUM FOR THE FAMILY MARKET!!!**

Redd Foxx and all that JAZZ—Dooto 584. Crazy Jazz and Crazy Jokes! A Mind Blower By The Star Of "Sanford And Son" TV Series And The "Sanford And Foxx" Hit Album. Airplay And Heavy Sales At All Out- lets Guaranteed. Dooto Records And Tape 13440 South Central Ave., Compton, Ca. 90222 Telephone (213) 774-0743

October 7, 1972, Billboard
Q. What new things have you heard, other groups, other sounds?

A. I'll tell you what I've heard lately that I really like a lot, these two kids in Stinson Beach, the Rowan Brothers, Chris and Lorin Rowan. It's fantastic. Their music is just sparkly, brand-new shiny. That's like the latest turn on for me. They're super, and they're right at the point of just starting out and nobody knows about them. They could be like The Beatles. They're that good. Their music is that good.

-Jerry Garcia, Rolling Stone
The 707 B LuxuryJet. First Class.
The DC-10 Coach Lounge.
The 747 First Class Table For Four.
The 747 Coach Lounge.

ONLY AMERICAN HAS THE LUXURY FLEET.
Why fly any other airline?

American Airlines Luxury Fleet
Ask your Travel Agent for The Luxury Fleet.
Our passengers get the best of everything.
From Fantasy's Berkeley studios, new a recording is being made by John Fogerty, producing an album for the Record Plant, with Russ and Gary engineering those sessions. Their Brother Tom Fogerty is working on his sessions for the album, helped along by Jerry Garcia and Merl Saunders' keyboards. John's bass and Bill's drums are being handled by Tom's production of the album. Edison Youngblood, New Orleans native, since its release, has been an important part of the session work. His production of the album has provided the basis for the next project. With the addition of the session work for the album, Dylan handling piano for a bit of session work, and the production of the next project, it looks like the next album will be a strong one.

As reported that Muscle Shoals Sound is set to record an album there, and the studio is expected to be fully operational by the fall. It is also expected that the studio will be in use for the next few weeks.

**Los Angeles—** MGM Records is being supported by the MGMA in their current hit single, "Long Haired Lover From Liverpool." The group has additionally recorded several albums with Williams in Nashville as well as cutting its own products in Los Angeles.

In the personal appearance field, the act has appeared in Los Angeles, San Francisco, and Denver. It is being booked on bills with MGM acts. It recently appeared at two special concert engagements, one at the Hollywood Bowl and the other at the Old South Stage at Bandy Cox. It is expected to play an additional show in Los Angeles.

**UK Agency to US**

LOS ANGELES—Gom-Toby, a British management agency, has completed a new project for David Joseph. The agency's clients include the Who, the Rolling Stones, and the Beach Boys. The project will be handled by the agency.

**Cannonball Adderley**

**Bobby Hebb**

**Shirley Scott**

**Melanie**

**Glenn Miller Orchestra**

**McKendree Spring**

**Darius Brubeck**

**(and others)**

The concert will be recorded with dbx 187 noise reduction. Find out why! dbx incorporated/296 newton street/waltham, ma.02154
Las Vegas is Booming with Contemporary Sounds

The Sounds of Today's Music and the Sounds Of Tomorrow's Hotels

Read about it in Billboard

Las Vegas Special

October 21st

Talent... In Action

Continued from page 10
Science... The Music Capitals of the World

DOMESTIC

Weber's hit opening Miss
Harron was on her way to Las Vegas
where she is catering 25 people
for the national company of Two
Gentlemen of Verona. The
company have a year's tour ending in
Chicago Jan. 74.

Jukin’ Bone Planning Self-Booked U.S. Tour

NEW YORK — RCA group
Jukin’ Bone, “realizing the ex-
ceedingly competitive nature of the
r&b market and the personal strat-
ing of having to continually play
the bottom of the bill, within the
major markets,” is planning a self-
booked, national tour of cities
with populations of less than
250,000, according to the group's
spokesman and manager, Tim
Kelleher.

Kelleher said that the results
from the group's booking of itself
into Fort Smith, Ark., a n a t t e d
national tour. Contacting KWIN, a
local radio station in Fort Smith, they
worked out tie-in radio promotion for
the concert and generated a local in-
terest in the product that was im-
mEDIATELY reflected by the sales
action of local retailers and dis-
tributors, as well as concert ticket
sales. Kelleher stated that it’s the
two-way street—small local
which promotes write off in favor
of the more profitable markets are
able to hear a national group and
to develop wider ranges of inter-
est and we’re able to perform as
headliners, in terms of booking
companies and in the actual per-
formance.

He also tied the tour into the
fact that many of the r&b halls
throughout the nation have closed
their doors, thus limiting those
remaining to the “big n a t e
groups.

With an itinerary of dates to be
announced, the group will begin
the tour in the East and move to
wards the Southwest market areas.

Continued from page 10

Roger Water’s mod vocals was
the highlight of the evening.
While Waters, David Gilmer,
Nick Mason, and Richard Wright
rely upon gimmickery to a large
extent, they still offer more in
the way of more innovative and
musically pre-

Continued from page 10

Oak Arkansas... the one in-
chance for quick, effective, and
to any fan on request.

Paul Williams on his first ev-
ent tour, packaged with the 5th
Dimension. All U.S. Olympic
winners invited to the Ommonds
opening at Caesars Palace in
Las Vegas are scheduled to
perform—not only on stage but
off. Mark Felters, Jr.'s scores “They
Only Kill Their Masters.”

Peter Matz arranges and conducts
the new Sarah Vaughan album.
Irv Koftal orchestrates “Camer-
nell—Vegas” TV special.

Grump and Railroad at
the Forum Nov. 30 halfway through
their 38-city tour. Gene and
Oswald with the West End Symphony.

Funky Quarter Publishing Miles
Davis at the San Diego Civic.

Wishbone Ash starting a new U.S.
(21) tour this week. The
Temptation on tour.

Lily Tomlin coming for New Year's
Night at the San Carlos Circle Star
Theater.

LAS VEGAS

Mac Davis who plays the So-
hurs as the tour's highest grossing
concert and theater in the round
of shows.

Kelleher stated that more profitable markets are
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A PROMISE FROM
ABC/DUNHILL RECORDS

Steely Dan
Steely Dan
Steely Dan
Steely Dan

A NAME YOU'LL NEVER FORGET
AND THAT'S THE PROMISE
NEW YORK — While college talent bookers continue to face tighter entertainment budgets and rapidly changing tastes, Frank Modica, Jr, and Larry Bennett of Sutton Associates view college entertainment market as encouraging in scope and increased professionalism of student producers.

Both Modica and Bennett are veterans of college booking, so their decision to form Sutton Associates in May, 1971, naturally involved the college market for the firm's artists. With an artist's roster ranging from rock and contemporary folk through jazz and pop, Modica and Bennett feel that the increasing diversity of campus tastes will help many of their jazz and folk artists to reach more students.

"When you use the word 'college,'" Bennett noted, "there's a lot of diversity in tastes already, as with the general public." He illustrated this by differentiating between the talent demands of various universities and geographical regions. While rock music remains dominant in the East, Northeast and the West, other markets have always maintained other types of acts, and diversity should increase.

"Occult Musical Pitch To Northeast Campuses"

CHESTNUT HILL, Mass. — "OM" described by its creators as "The Occult Musical Pitch To Northeast Campuses" will be marketed to over 100 college campuses in the Northeast prior to a six-city tour considered the theatrical market. The production, which is composed of selected campus bookings by the American Professional Bureau, was recorded Nov. 1, 1972, through May 1973.

Written by Nelson Paul O'Brien, the show was produced and directed by Bronx, N.Y., based producer by Kenneth Bichell, electronic synthesizer and keyboardist. PrincipalMetro, Inc., the Boston based production firm created to produce the show, has distributed a promotional single from the LP, "Intrusive," 45 rpm record was recorded at Boston Sound Studio and is being distributed under a special "OM" label.

Robert Manosky, founder of Phi-Son, Inc. and the show's producer, has noted that the initial exposure via college campuses represents a rehearsal of conventional distribution, in which established shows are marketed to college audiences.

Manosky has chosen instead to concentrate on the college market first, as the LP has been conceived in terms of optimum mobility and realism. He feels that including the record is being distributed to the college market is more important.

Manosky, an executive producer for A&M Records, recognized the market's APV-TV campus video network, anticipated the eventual theatrical show. Since the show represents a serious, rather than exploitative, musical approach, a technique which has displayed increasing acceptance through numerous musicLPs, books and press coverage.

O'Brien, a veteran director for Boston University for several years, Bennett's work has been synthesized over four years, and has recorded, both as featured artist and as accompanist, for Atlantic Records and Audio Fidelity. Bichell of the American Professional Bureau is a former ARP Synthesizer and has provided electronic scores for various dramatic shows.

"OM" will be marketed with live vocalists.

Jim McDonald Looks To Hi-Fi Exposition

SAN FRANCISCO — Promoter Jim McDonald, working in conjunction with the California Music Educators Association, hopes to reach both student and consumer through the National Music and Hi-Fi Festival which will be held at the Cow Palace on Oct. 6-8.

Combining exhibitor booths and daily performances, the festival will feature many acts from different fields. Music Expo '72 will also provide attending educators with a variety of exhibits and training sessions they hold their Fall meeting at the facility. The shows and exhibits! will be held each day from 9 am until 8 pm, and the seminars will be limited to College.

While the presence of music educators underscores the educational thrust of the show, McDonald views the Expo's goal as much broader. "When the Show is over," he said, "we hope that our product line will show that the home entertainment is exposed correctly." Many companies feel that music market will have to grow." By devoting three days' exposure to a broad variety of musical products and styles, McDonald hopes to reach that market by providing direct attractions at a reasonable price.

Entertainment for the Expo will consist of two shows daily, at 2:00 p.m. and 8:00 p.m., with each show highlighting a different musical style. Thus, Friday's shows will focus on classical music, with the Rogers George Copeland and the Jazz Orchestra; the Friday's Jazz Night will include Cannonball Adderley, the Herbie Green Trio and AL Three, and the Saturday's will be dominated by Oliver Nelson, also with participation from CLA-MOCA clinics during the exposition.

Saturday afternoon entertainment will be provided by The Youngblood Band, the Lamb and Aztec, while Saturday night will feature a thin out by Chuck Berry. Country & western music will dominate Sunday afternoon's concert with Donna Fargo Band, to be followed by an outdoor concert on Sunday night will feature B.J. Thomas and Buffy Sainte-Marie.

While the CMEA anticipates sales of $1,000,000 from the show, McDonald anticipates a strong public response, the exhibition's directors feel that this year's show will be in many respects the most successful yet (page 23).
INTRODUCING A TOTAL CONCEPT FROM SOUND TO SIGHT- A WHOLE NEW WAY TO SELL!

SOUND:
The legendary sounds of ERIC CLAPTON AT HIS BEST, GINGER BAKER AT HIS BEST, JACK BRUCE AT HIS BEST, and HEAVY CREAM. Together, they form the basis for a total marketing concept in music.

SIGHT:
Four totally coordinated albums designed for instant sales. Sell them individually or as a group

SELL:
Four 2-record sets at a fantastic low introductory price!

A TOTAL SELLING CONCEPT:
1. Designed for sales! Each package is die cut and embossed with eye-stopping red white-blue covers.
2. Totally coordinated packages become instant in-store displays. Perfect for racks, walls, and counters.
3. Side-by-side, these 4 jackets make a unique, "people-stopping" window display.
4. "We bet you can't buy just one!" These beautiful 2-record sets are a natural for collectors, fans and buyers.
5. 2 records in one sleeve mean ess storage space-more room for sales.
6. Massive advertising and promotion! Radio spots, print ads, and displays are making this the hottest sales concept of 1972.
7. A compilation of the heaviest, best-selling music in the history of rock, together in 4 packages everybody can afford, everybody will be attracted to, and everybody will BUY!
8. Sell one and you've sold all four!

THE WORLD IS ABOUT TO GET CREAMED AGAIN with the most total selling concept in music history!

GOOD VIBRATIONS FROM

Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated in Canada by Polydor Canada Ltd.
Imus vs Morgan: Round One: A Draw

EDITOR'S NOTE: This is a rather easy interview. In fact, it's difficult to imagine how Angelo can lose to Morgan. The participants are Robert W. Morgan, morning air personality at KJH in Los Angeles; Don Imus, morning air personality at WABC in New York; and Claude Hall, radio-TV critic. The occasion was a dunk tank.

MORGAN: You want something to eat, Claude?
HALL: Not really. Just beer. And that's going to blow my whole image.

MORGAN: When did you start in radio, Robert?
HALL: I don't know. When did you start in radio?

MORGAN: My first radio job was KPAX in Eugene on weekends in Oregon.

HALL: My first radio job was KPAX in Eugene on weekends in Oregon.

MORGAN: Max Gardner, formerly on another local country station, has joined WAVX, the station's only authentic country disk jockey. He takes over all the right stuff. San Antonio has six outlet programming country music, including two AM stations, KBAT, the only full-time AM station.

New TV Firm

LOS ANGELES—Just For You Productions, a television production firm, has been launched here by Jim Kocher and Ginny Wood. First project will be an hour TV spec. Aimed at the 12-28 age group, the theme song will be a cover of the Hayworths. John Taylor will be associate producer.

To: ALL

PERSONALITY DJs . . .

In the 3rd Annual Billboard DJ Competition, Top DJ MOR-MAJOR MARKET won with a total of 54.6 out of 100 points. The DJs tied for 2nd in the WORLD. Two of those 3 use the name ROY... GARY OWENS, LA... TOM ADAMS, MIAMI. The Wests were 1st. Since the world over, is the TOP DJ Coke Sheet. For your convenience: 470 E. Dayton Circle Ft. Lauderdale, Fla. 33312

Radio-1 TV programming

INTERVIEW:

Imus vs Morgan: Round One: A Draw

CAT STEVENS
CAROLE KING

Two-hour in-depth personality and entertainment.

For example, to show that the program can be sold to a network, Morgan prepared a show that included a four-part series entitled "When I'm Not Going To Be At Home and You'll Love It..." The show ran on a network in the top 25 markets. A second series, "Along Again Naturally," was also sold to a network.

KIDDER SEES MORE INFORMATIVE SHOWS

DENVER—Radio is coming full circle, believes David Kidder, president of the Kidder Organization. "That's why there's a definite growth pattern for syndicated programming such as 'The Music Professor,' because the public is getting hungry for more informative shows again. They're seeking enlightenment about the music."

Kidder has just launched a weekly three-hour show hosted by Jim LaBarbera, who has long been considered a professor of music. LaBarbera has just returned to WLO in Cincinnati, where he was a well-known air personality. Kidder is scheduled to launch KTLK in Denver for a period. Kidder has 22 shows, most of them in stereo, already in the can and LaBarbera will be flying back to record further shows in the near future.

The show is tailored in five price categories, depending on the market size and already three stations have signed long-term contracts. "We feel that the show is defensible," Kidder adds. A former air personality who worked at KYOU in Greeley and KTEK in Denver, when it was a rock station under program director Dick Joseph, started his production firm in 1969, first being involved in film production. He got into radio syndication and started business in 1972, and in three and a half years he was in markets a year ago. The current LaBarbera show, which focuses on oldies and interviews with artists, is produced in the Audiom Studios here. Kidder has six other shows in the planning stages, and two already in the production stage—a country show and a rock history documentary that will be aired on a half-hour daily basis over two years.
BOBBY GOLDSBORO

"WITH PEN IN HAND"

BOBBY WROTE IT. NOW BOBBY SINGS IT.

b/w "SOUTHERN FRIED SINGIN' SUNDAY MORNING" #50938/ PRODUCED BY BOB MONTGOMERY & BOBBY GOLDSBORO.
Also Recommended

JOHN MCLAUGHLIN, "Extrapolation," Polydor


NINA SIMONE, "Emergency Ward," RCA

Cuts: All. Station: KZAP-FM

STYX, "Styx," Wooden Nickel

Cuts: All. Stations: WBRU-FM, WURD-FM

SWEET PIES, "Pleasure Padding," Reg-ESP

Cuts: "This Better Earth," "Jump Boogie & Fade Blues." Station: WHCD-FM

TEMPATIONS, "All Directions," Gordy

Cuts: All. Stations: WHCN-FM, WMMMS-FM

CAL TJADER, "Live At Funky Quarters," Fantasy

Cuts: All. Station: WMMMS-FM

JOE WALSH, "Burnstorm," Dunhill

Cuts: "Midnight Visitor," "Chasin' Downin'," "Here We Go." Station: WTKF-FM, WWMMS-FM, WBRU-FM

URSA MAJOR, "Ursa Major," RCA

Cuts: All. Stations: KZAP-FM, WURD-FM, WMMMS-FM

BOBBY WHITLOCK, "Raw Velvet," ABC/Dunhill


WHO, "Let's See Action," Track (Single)


CLOSE TO THE EDGE, Atlantic


MANFRED MANN'S EARTH BAND, "Mellow Mooded, Polyglot"

Cuts: All. Station: WMMMS-FM

MANNA, "Columbia"


PHIL OCHS, "Kansas City Bombarder," (Single)


PATTIO, "Roll Em Smoke Em and Put Out Another Line," Island

Cuts: All. Station: WMMMS-FM

BLOOD ROCK, "Passage," Capitol

Cuts: All. Station: WBRU-FM

CUTS: All.

PERSUASIONS, "Spread The Word," Capitol

Cuts: All. Stations: WMMMS-FM, KOLM-FM

PURE PRAIRIE LEAGUE, "Bust In Out," RCA


BOZ SCAGGS, "My Time," Columbia

Cuts: All. Stations: WBRU-FM, WURD-FM, WMMMS-FM

BEN SIDRAK, "I Lead A Life," Blue Thumb

Cuts: All. Station: WMMMS-FM


STEELY DAN, "Can't Buy A Thrill," ABC


VARIOUS ARTISTS, "Lights Out," San Francisco, Blue Thumb


TIM WEISBERG, "Hurtwood Edge," A&M

Cuts: All. Station: KMMF-FM, WMMMS-FM

BARTDOF AND RODNEY, "Bart And Rodney," Asylum


LUCIFER, "Spread The Word, That's What This Is"

Cuts: All. Station: CBS

MORGAN: "Steelo and I, yes. IMUS: "Tuna ain't... when are you going to wise up, Claude? MORGAN: "Why didn't you pattern yourself after... who did you think was carded good? I think you didn't pattern yourself after anybody, but..."

MORGAN: "Disk jockeys? My biggest influence was Don McKin- non.

HALL: He was supposed to be great.

MORGAN: He was a dynamite guy. I used to get up two hours early every morning, when I was in the army at Fort Ord just to listen to him. I know how he was trying to get a job a couple of years ago, but I never heard if he did or where he did.

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GRAND FUNK

LIVE-IN CONCERT

October 11 / Seattle, Seattle Arena
October 12 / Portland, Memorial College Complex
October 13 / Minneapolis, Sports Arena
October 14 / Columbus, Ohio, St. John's Arena—Ohio State
October 15 / Detroit, Michigan, Cobo Hall
October 20 / Dayton, Ohio, Hara Arena
October 21 / Rochester, N.Y., War Memorial Auditorium
October 22 / Syracuse, N.Y., War Memorial Auditorium
October 27 / San Antonio, Hemisfair Arena
October 28 / Dallas, Dallas Memorial Auditorium
October 29 / Houston, Hofheinz Pavilion

November 3 / Cleveland, Public Hall
November 4 / St. Louis, Mo., Kiel Auditorium
November 5 / Indianapolis, Fairgrounds Coliseum
November 10 / Miami, Jai Alai
November 11 / St. Petersburg, Bayfront Center
November 12 / Jacksonville, Veterans Memorial Coliseum
November 17 / Tulsa, Okla., Tulsa Assembly Center
November 18 / Kansas City, Mo., Municipal Auditorium
November 19 / Chicago, Amphitheatre
November 24 / Pittsburgh, Civic Arena
November 20 / Philadelphia, Spectrum
November 30 / Los Angeles, Forum

December 1 / San Diego, Sports Arena
December 2 / Tucson, Civic Center
December 3 / Oakland, Arena
December 8 / Hampton Roads, Coliseum
December 9 / Fayetteville, North Carolina, Cumberland County Auditorium
December 10 / Baltimore, Md., Civic Center
December 14 / Nassau, N.Y., Coliseum
December 15 / Springfield, Mass., Civic Center
December 16 / Bangor, Maine, Municipal Auditorium
December 17 / Boston, Gardens
December 22 / Providence, Civic Center
December 23 / New York, Madison Square Garden
Radio-TV Programming

WBT

THE ENTIRE LINEUP of KROQ, new Los Angeles rocker, turned out for the Awards Luncheon at the fifth annual Billboard Radio Programming Forum. Going around the table, from left: Gary Booksta, who organized the station; Rich Hexter, the station manager; and Michael Joseph, the promotions manager. Reuben Warner, the station's sales manager, is also in the picture. The lineup behind him includes: Bill Rutledge, Program Director; Jim Shean, the Traffic Director; and Artie Lischak, the Station Manager. The lineup is shown from the left to the right:

WBT

BY CLAUDE HALL

Radio-TV Editor

Tom McMurray, very successful as program director of WBT, Charlotte, has launched a new programming consulting firm called Thomas McMurray, Inc. His firm has been retained by WBT on a two-day-a-week basis. Moving into WBT as program director is Jack Petry, who has been an air personality at the station since 1969 and assistant program manager since 1971. McMurray's new firm will also be involved in radio syndication, but I don't know any more details at the moment. If you'd like to talk to him, you can reach him at 704-364-4798.

Doyle Cunningham, WHIC, Harrisburg, Pa., joins the competition for the longest air shift (winter games) with a 6 a.m. to 10 a.m. show. "For the past several weeks," he said, "I've been doing seven-ten-hour days because we've been understaffed. Eighty hours a week? That's nothing. I don't lose my voice until after the ninth shift." Bill Cummond, WCEY, Cape Kennedy, Fla., is looking for an older air personality who would like to work on the MOR station. Jay Mitchell, program director of WGLI, Babylon, L.I., N.Y., is seeking young first ticket air personalities to work weekends at the Top 40 station. Also says: "From our standpoint, as well as many others I am sure, the so-called relaxation of Federal Communications Commission license regulations has made a tremendous difference. We no longer have to do a program to please everyone."

McMurray

Jack Music Inc., headed by Jack Clement, is offering a 30-minute interview program featuring Mac Wiseman, Kris Kristofferson, songwriters Vince Matthews and Shel Silverstein, and Susan Brewer, a lady who has befriended many a struggling country artist. The show was originally broadcast on WKDA, Nashville, under the direction of program director Joe Lawless. To get the show, call Rob Alou, JMI Records, Nashville's Free. R. Bailey Brown has been named program director of KITV-FM, San Antonio country music operation. An air personality, he'll be working in Los Angeles and then he'd be back to Texas to concentrate on being a musician. But programming, for the most part, pays better than guitar playing. KOHO, Harrison, Ark., needs a good production man and a personality to work under the general manager, Dub Wheeler, at the station. Leaving KOHO is Dan Wilkins, who will be known as Dan Wilson 10 a.m.-2 p.m. on KARN in Little Rock, Ark.

**

Jim Vance, WTAW, Bryan, Tex., claims he has been turned down for two different jobs by other radio stations because he was white. He'd been told the station was looking for blacks. Charlie Adams, returning to WKBQ, Harrisburg, Pa., had been with WPFE across the street. He'd been music director and will be music director again. Lineup at WKBQ now includes somebody named Alexander—6:30 a.m., Adams until 2 p.m., Jim Roberts 2-6 p.m., John Summerson 6-9 at midnight, and Ray Raymond in the all-night slot. Wood is the new program director of WROK, Rockford, Ill., and operations manager William Woolferson will be devoting his time to WROK-FM.

WJBY Updates MOR Format

GADSDEN, Ala.—WJBY, on the air since 1926, has switched into a up-tempo MOR format based on the Billboard Top 40 Easy Listening Chart, according to new program manager Alex Ziegler. Also at WJBY, Charlie Roman is president of the 1,000-year dance band, Forward. Program Director Rich Hexter has become assistant manager of the station.

McMurray

Mayden said that several country records with MOR sounds will be woven into the format, "plus a few hits from oldies," he will be highlighting each hour. Maybe you'd like to suggest WJBY while still in high school.

Write for your free catalog!

ASK THE MAN WHO KNOWS

what's new in domestic and imported cartridges... and how to identify what's needed with Pfanstiehl's new cartridge catalog.

Pfanstiehl

FACTORY-TO-YOU SALES REPS.

KNOW all about cartridges and will help you choose the right one for your needs!

22

Radio-TV Programming

October 7, 1972, Billboard
**ELTON JOHN**

**IN CONCERT WITH**

NIGEL OLSSON  
DEE MURRAY  
DAVEY JOHNSTONE

**SEPTEMBER**

26th Cornell University, Ithaca, N.Y.
27th/28th Music Hall, Boston, Mass.
29th New Haven Arena, New Haven, Conn.
30th Spectrum, Philadelphia, Penn.

**OCTOBER**

1st Memorial Auditorium, Rochester, N.Y.
2nd Forum, Montreal, Canada
9th Maple Leaf Gardens, Toronto, Canada
6th Cobo Hall, Detroit, Michigan
7th Memorial Auditorium, Buffalo, N.Y.
9th Nassau Coliseum, Long Island, N.Y.
11th Illinois State University, Normal, III.
12th Civic Center, Wichita, Kansas
13th University of Kansas, Lawrence, Kansas
14th Iowa State University, Ames, Iowa
15th Auditorium, Denver, Colorado
18th HIC Arena, Honolulu, Hawaii
20th Seattle Arena, Seattle, Washington
21st Berkeley Community Theatre, Berkeley, Calif.
22nd Anaheim Convention Center, Anaheim, Calif.
23rd The Forum, Los Angeles, California
29th Berkeley Community Theatre, Berkeley, Calif.

**NOVEMBER**

26th Civic Plaza, Tucson, Arizona
27th Sports Arena, San Diego, California

1st Oklahoma State University, Stillwater, Oklahoma
2nd Assembly Center, Tulsa, Oklahoma
3rd Fairgrounds Arena, Oklahoma City, Oklahoma
4th Municipal Auditorium, Kansas City, Missouri
5th Municipal Auditorium, Dallas, Texas
8th Texas A&M College Station, Texas
9th Municipal Auditorium, San Antonio, Texas
10th Louisiana State University, Baton Rouge, Louisiana
11th Mid-South Coliseum, Memphis, Tennessee
12th Municipal Auditorium, Nashville, Tennessee
14th University of Alabama, Tuscaloosa, Alabama
15th Atlantic Coliseum, Atlanta, Georgia
16th Coliseum, Charlotte, North Carolina
17th Civic Center, Charleston, West Virginia
18th Hampton Roads Coliseum, Hampton Roads, Virginia
19th/20th Carnegie Hall, New York, New York
21st Civic Center, Baltimore, Maryland
22nd State Farm Arena, Harrisburg, Pennsylvania
24th Coliseum, Jacksonville, Florida
25th Jai-Alai Arena, Miami, Florida
26th Bayfront Center, St. Petersburg, Florida
Barenboim Cuts for CBS in London

LONDON—First major symphonic recording by Daniel Barenboim for CBS was made in London this month. Barenboim conducted the Polish Radio Symphony Orchestra in Elgar’s “Enigma” No. 2, made in EMI’s Abbey Road studio, produced by Paul Myers, on Sept. 29 and 30, following Festival Hall performances of the LP’s gala and the orchestra’s own appearance on Sept. 28.

Barenboim makes another CBS recording soon when he conducts the British Chamber Orchestra and soloist Pinchas Zukerman in two Mozart violin concertos and new CBS studio recordings in Whitefield Street. Works are the “No. 1 in B flat,” “K. 207,” and the “No. 3 in G major,” plus fill-ups with the “E Major Adagio” and the “E Major Rondo.” Paul Myers again produces.

Supraphon Series Will Bow With Special Prices

LONDON—Coming in October from Czech label Supraphon is a new Supraphon Master, spearheaded by a completely new stereo recording of Janacek’s famous long opera “Cunning Little Vixen,” and containing five other special issues.

Redfusion Records label manager Norman Austin introduced them with special prices, single albums at $4.35 instead of $5.50, double albums at $8.25 instead of $11, and triple albums at $13.10 instead of $17.

The recording of “The Cunning Little Vixen” is by soloists and orchestra in Prague National Theatre, conducted by Boris Gregor who directed the company in its 1970 performances at the opera in Edinburgh Festival.

The Czech Philharmonic Orchestra, which is playing on a U.K. tour in October, has recorded Bruckner’s “Symphony” No. 5, conducted by Czeslaw Bakowicz at Motovun, and has also recorded Dvorak’s “D Major Mass,” “Te Deum,” “The Psalm 84” and Nos. 1 to 5 of the “Biblical Songs” with the Concerto Gossi Orchestra of “Handel’s On the No. 6” set by the Czechoslovak Radio Chorus in Borodin’s “Serenade No. 2” and “Largo” from Prince Igor by the Czech Philharmonic Orchestra and Vlastimil Smetanka on a single disk.

Barrett Concert Tours

NEW YORK—Herbert Barnett, president of the Herbert Barnett Management in booking and pace recording his organization’s concerts in New York. Included among them will be a cross-country tour of variable duration, Aria Group will be celebrating its 25th season, highlighted by an anniversary tour of three series of concerts at Alice Tuttle Hall at Columbia University.

The dates of the series will be Nov. 1-2, Dec. 6-7, and March 14, 1973, and guest conductors of the concerts and choirs will include Walter Supple, Music Director of the St. Louis Symphony; Yuri Kratonsky, Music Director of the Osaka Symphony, and Eitzer Solomon, Music Director of the Indianapolis Symphony. The Bach Aria Group recently recorded on the Desto Records label for the first time, and release was set for Sept. 1.

Also celebrating a 25th anniversary season will be the Little Orchestra Society, Thomas Scherman, director, with a series of three concerts at Philharmonic Hall, Lincoln Center, and its annual Young People’s Concerts on three Saturday mornings at Philharmonic Hall.

Barnett has also arranged for the return to the U.S. of the Yugoslav National Dance Ensemble, LADO. With 50 singers, dancers and instrumentists, LADO features the instrument and costumes of the various states of Yugoslavia. The company will tour across the country and, in addition, present two performances in New York City.

Among other musicians who will be appearing under Barnett auspices next season will be Gutamar Novak, making her annual tour in more than half a century of concerts here.

The Goldovsky Grand Opera Theater in Berlin, Boris Goldovsky, artistic director, will make his 14th tour under the Barnett Management with an English language production of “Rigoletto” in performances throughout the East, South and Mid-west, the Goldovsky company is the only full-size touring opera company in the country.

Other touring companies to be toured by the Barnett Company in 1973 will be the Claude Kipnis Miné Theatre, the Teatro Colon of Argentina, the Lado on de Reyes Company from Mexico, and many well-known soloists including John Browning, Ruggero Ricci, Eileen Farrell, Martha Argerich, Myurmi Fujikawa, Mignon Dunn, Sherril Milnes, Carolin Diaz, Charles Treger, Wilhemus and Lynn Harrell.

War & Peace Set by EMI

LONDON—From EMI before the end of the year, comes the first in the world’s U.K.-pressed issue of Prokofiev’s tragic opera “War and Peace.” Based on the Tolstoy novel, which has its British premiere at the Covent Garden Festival, and directed by Sir John Dexter, the title role will be taken by the American tenor, Willard White, and Louise Waller, soprano, will be the Countess. With a cast including the American soprano, Janet Price, and the English soprano, Joan Rodgers, the production will be at the Festival Hall beginning in February, the cast for the next performance, Malaga, Feb. 15, and six performances in the month of March, will be directed by Sir John Dexter, with the British National Opera Company.

The company will then tour to the United States, with performances in New York, Chicago, Los Angeles, San Francisco and Seattle.

Stratta Into Own Firms

NEW YORK—Enore Stratta, classical conductor and exclusive RCA recording artist, has started his own own recording company firms. Ars Nova Music, Jubilation Music and the full-size touring opera company in the United States.

Other touring companies to be toured by the Barnett Company in 1973 will be the Claudia Kipnis Miné Theatre, the Prague State Opera, and the State Opera of Argentina. The company tours throughout the world, including the Soviet Union, the United States, Canada, South America and South Africa.

Stratta will join the company in Europe on the east, and travel to the United States. RCA will be releasing his new classical album, available soon. Stratta’s new office is located at 37 West 57th St., Room 1106 New York.
Soul Sauce

Best New Single of the Week:
"You Poured Sugar On Me"
Robinson Family Plan
(ODE)

Best New Album of the Week:
"Candi Staton"
(FAME)

By JULIAN COLEMAN

Leroy Smith has been appointed regional R&B promotion manager for special markets at Columbia. He will be responsible for the promotion and marketing of R&B singles and albums on the west coast. The Delfonics have renewed their contract with Bell Records. The group records on Bell's subsidiary, "String Affair," under the label James Brown's Polydor single, "Good Foot," has been certified a million selling gold record by RIAA. Record producer and songwriter Billy James opened a Tuesday afternoon session with Columbia Records A&R department for three years before leaving to do free lance record production. He has made a publishing agreement with Jay Morgenstern, Frank Marshall and Nan Pearlman of Music Maximas, Ltd. While with Columbia he produced Aretha Franklin, Ronnie Dyson, Peaches and Herb, the Yynes, Pattie Austin and Morigo Santaparra. Appearing at New York's Apollo Theater thru Oct. 10th: The Delfonics, Harold Melvin and The Bluenotes, The Independents, Lee Roberts, and Body and Soul. The Temptations singers are expecting to film Wilson Teal's new product by Gladys Knight and the Pips, The Supremes, Diana Ross and Marvin Gaye coming from Motown any day now. Detroit singer James J. Cabay has been named national R&B promotion manager for London Records. Smokey with the Miracles is William Griffin, who was introduced to the company by Don Stellari, the youngest member of the Temptations. Griffin and Harris both hail from Baltimore, Md.

Soul Sauce Picks & Plays:
Manhattans: "Don't Fall To Live." (Deluxe); Billy Preston, "Slaughter." (MCP); Peaches & Setters, "Push On Jessie Jackson," (Kent). Eddie Holman: "My Mind Keeps Telling Me." (GSF); Bird Rollins, "Don't Worry About Me." (Quality); Quiet Elegance, "Do You Want Me?" (Hi); Four Tops, "Nature Planned It." (Motown); Chuck Berry, "My Ding-A-Ling." (Chess); Denise LaSalle, "A Man-Sized Job." (Westbound). Stax: "Soul Sizzle." (Deluxe); Tempresses, "Delicated To The One I Love." (We Produce). Betty Wright, "Baby Side." (Atlantic); Linda Carr, "I Feel A Feeling." (Capitol); A Diffferent Hill: "Bobby Taylor, There Are Roses Somewhere In This World." (Soulflower).

At a recent Sunday show held at The Jackson Five home in Encino, Calif., Marlon Jackson told me that he reads Soul Sauce.

What's Happening

• Continued from page 16


WEST--Washington--KUGR, KUGR-FM, Washington State U, Pullman--Keltic, 1270 AM: "Thunder and Lightning," Chi Coltrane, Columbus; "Rocky Mountain High," (LP), John Denver, RCA; "Tououge Street," (LP), Doobie Brothers, Reprise. Oregon--KZMV, 1240 AM: "Hurtwood Edge," (LP), Tim Weisberg, A&M; "Davyd," (LP), Adin Davises, Columbus; "Bustin' Out," (LP), Pure Prairie League, RCA. * * *

EAST--Pennsylvania--WRCR, Carnegie-Mellon U, Pittsburgh, Brad Simon reporting: "Sweet Lightning," (LP), Sweet Lightning, RCA; "Badfoot & Rodney," (LP), Badfoot & Rodney, Audium, "Rock & Roll Music Time," (LP), Ten Years After, Columbus, WLVY, Luzhig U. Bethelmore, Bruce Tomke reporting: "Hurtwood Edge," (LP), Tim Weisberg, A&M; "Davyd," (LP), Adin Davises, Columbus; "Bustin' Out," (LP), Pure Prairie League, RCA. * * *

Jim McDonald

Continued from page 16

Jim McDonald noted that while over 50 exhibitions should be considered to showcase their wares (ranging from instruments to connector hardware and software), that figure remains the same for those organizations that do, due to professional null-hand-see stance. However, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, however, howe...
Show Flourishes in
W. Va. Burg of 1,500

MILTON, W. Va.—This town of 1,500 has built what it calls the Mountainaire Opry House, featuring country music, and is playing to more than 700 weekly.

Paul King is owner, and Eisenhower is manager of the new showcase, which Gibson says is paying its own way. King indicates he is still a director who is busy elsewhere can use its services whenever it’s convenient for them.

LOUVIN OFFERS RADIO OPRY WEEK TAPE SITE

NASHVILLE—Capitol artist Charlie Louvin will set up a trailer near convention headquarters here and offer a promotional package to radio stations on a 24-hour basis during the “Grand Old Opry” Birthday Celebration. Louvin has arranged for space between the Capitol Park Inn and the Municipal Auditorium for his trailer, which will house two tape recorders and unlimited tape. He will offer to any station bringing him any amount of desired for promotion site and station identification.

Working with him in the project will be Dan Sullivan of The Music Box in New Oxford, Pa. Also, his band, The Big Men, and Miss McCane, Maria artist, will take part.

“Instead of just a few hours’ availability, I’ll be there on call around the clock,” Louvin said. “This way disk jockeys and program directors who are busy elsewhere can use my services whenever it’s convenient for them.”

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714 E. Adams St.
Nashville, Tenn. 37203
Cell: Nashville (615) 244-6044

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They will be introduced at a Friday evening banquet as guests of honor at a pop rally and dinner at the inn of Six Flags. There.

On Saturday, the three will be guests at a baseball game that will be introduced during half-time ceremonies at Arlington Stadium, home of UTA-West Texas State game.

DALE TURNER
HAPPY HONKIN’
HONKY TONKIN’
TRUCK DRIVIN’
MAN

WIXX 4 72
FOR DJ COPIES & INFORMATION

FOR ORDERS:
8446 Madison Street
Omaha, Nebraska 68127
ATTN: Len Sollars

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Tammy and George Jones

**Gospel Music**

**Anticipate 30,000 at Gospel Meet**

**NASHVILLE**—More than 30,000 gospel fans will be on hand to overtax the accommodations here Oct. 28-30 for the Gospel Music Convention at the Municipal Auditorium.

This major event of the year in gospel music will be enhanced this year by the presence of many of major country artists, including Johnny Cash.

Because of crowds, the conven- tions will be held on two days, rather than the five days of the past. Last year, the convention, despite the packed house, failed to sell out.

Friday session, held at the Municipal Auditorium, will be devoted to gospel music. The first night of the gathering (Tuesday) will include the re- sulting of some of gospel music's more prominent groups with their origi- nal members in "Old Timers' Night." Among those who will ap- pear will be the original Home- land Harmony Quartet; the Blackwood Brothers, the Sper- Family, the Stamps and the Le- Pevre Trio. Although some of the original members of the groups may not be present, the original members will be there.

Most of the leading groups in gospel music will be heard at one time or another during the conven- tion. The Seger, Kockron, Coun- ters, Prophets, Downings, Cath- drals, Blackwood Singers, Thrasher Brothers, London and the Apo- pestles, the Stamps, the Searchers, Wendy Kagwell and the Sunlighters, Jerry and the Singing Goffs, the Statemen, the Le-Fevres, the Ohms, Blackwoo- ds, the Oak Ridge Boys, the Singing Ram- bots, the Tampa Singers, the Area- cros and the Disciples, the Spe- Family, and J.D. summer and the Stamps.

Saturday night will include the annual Dove Awards, for which all the artists who book the annual event will be honored. A number of events were held in Memphis last month. Only 35,000 tickets will be available.

Saturday evening will consist of the appearances of many of the hit groups.

The Rev. Movie Liston, an or- dained Baptist minister and man- ager of the Statemen Quartet, will deliver the second day morning worship service. He will be assisted by the Rev. Don Backliner, the Rev. Randy Johnson, of KBUR, Burlington, Ia.; Al- an Wills, of FCB, Fort Worth; and Rev. Charles Karl. Hacht.

Special guests of the convention will be the senior citizens and gospel groups. Some of them will be, according to the hotel, no point that many senior citizens, who live on re- stricted incomes, will be on hand to be taken care of, so they are invited free of charge. They will also be some angry seniors, who may be present.

The second day, guests will be available. They may be obtained by writing or calling Mrs. Nancy Bond, 917 15th Ave. South, Nash- ville, Tenn., 37203.

**Ambassadors Win Fete**

**SPRINGFIELD, Mo.**— The Ambassadors Ensemble of Nashville have won the First Annual Ameri- can Gospel Singing Contest here.

The all-black religious group has its first LP, produced by Chuck Cheliman on the Zen Label. Cheliman, an independent production, has just been signed as pro- ducer, has lined up distribution of the album.

Founded and led by James Johnson, the ensemble has much in demand in this area, having done recent performances at the Italian Street Fair among other places.

In addition to the album, Chel- man is considering another disk by the group. "Boss High" and "I Love You" are the songs. The choir has eight separate soloists.

Johnson is the principal writer of his work and a past-1972 Gospel Music Awards and Dove Finalists

**Beasley Names 1972 GMA Dove Finalists**

NASHVILLE—Finalists for the 1972 GMA Dove Awards have been an- nounced by Les Beasley, president of GMA.

Nashe Award winners, now in their third year, are designed to recognize excellence (based on vote of the membership) in 14 categories of gospel music.

Special session of the Oct. 6 pre- sentation at the War Memorial Auditorium will be conducted by Johnny Cash and his entire show.

The five finalists in each cate- gory are as follows:

**Best Male Gospel Group:**
James Blackwood and Blackwood Brothers; Martin Cook and the Inspirations; the Imperials; Oak Ridge Boys; J.D. Sumner and the Stamps Quartet.

**Best Mixed Gospel Group:**
the Blackwood Singers; Downings, Glory Family; Andrew Crouch and the Disciples; Bill Gaither Trio.

**Most Promising New Gospel Talent:**
Lenny Lash; the Apostles; Higher Ground Singers; Oak Ridge Boys, the Sumner Family; the Penny Parker Trio.

**Gospel Song of the Year:**
"After the Harvest" (LaVern Tripp); "Be- cause He Lives," Jesus—There's Something about That Name; "The King Is Coming" (Bill Gaither); "The Door to Heaven," J.D. Sumner; "I Can't Help Myself," the Great Speer Family; "The Love of God," the Rhome Brothers; "The Richey Family," the Richey Family; "This World," the Lighthouse.

**Best Gospel TV Program:**
Thrasher Brothers; Blackwood Brothers and Blackwood Singers; Patrons and the Apo- pestles; the Stamps; the Downings; Blue Ridge Quartet.

**Best Backliner Notes of Gospel Album:**
Duane Aldridge, Blue Ridge, George Benson; Johnny Cash: Reba Ramb; George Klein.

**Best Music Layout and Design of a Gospel Album:**
Bob McConnell (three com- mitments); Betty Zaug, and Arie Leh- man.

**Best Gospel Record Album (Cover):**
Bill Ginn (four nomina- tions); and Laughland Company.

The Downings, the Richey Family, and the Thompsons were recognized for their success. The group, with the Downings and Sin- ger, had won the Dove Award for the past three years.

On Monday, Oct. 7, 7:00 p.m. Tim- plot's "Gospel Music Hall of Fame Board of Directors meeting.

The Board of Directors meeting.

The day, 7:00 p.m., will be held at the Municipal Auditorium.

**Gov. Inks LF Liner Notes**

**New Dimensions of Lakeland, Fla.; Richer Family, Blanchard, Okla.; and the Mortan Family, At- tawa, Mo. All will receive cash prizes and book- ing contracts as well as free qual- ification time at American Artists. All five will be featured on the world-wide broadcast of the Mutual Broadcasting System. They will air on the same day in major markets.

The broadcast and the contest are sponsored by the Shepherd of the Hills Farm Outdoor Drama, Branson, Mo., and Fantastic Cones here.

**Schedule of Events for the 1972 Natl. Quartet Conv.**

All events will be held at the Mu- nicipal Auditorium.

Saturday, Oct. 7: 7:00 p.m.—
Annual MVA Luncheon, 1:00 p.m.—General Mem- bership meeting, GMA, Van Ness Aud- itorium.

Sunday, Oct. 8: 10:00 a.m.—
Convention parade of stars, 10:00 a.m.—General Mem- bership meeting, GMA, Van Ness Aud- itorium.

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**THE HOT LABEL**

American Heritage Records

"I'LL BREAK OUT AGAIN"

by DARRELL MCCALL

"ALMOST DAWN IN DENVER"

by JIMMY WYDER

"LIVIN' MY LIFE WITH A CHEATER"

by SHERRIN LINTON

by BOBBY SHELTON

Dj's no need writing, copy, Little Richie Johnson Bolen, Spero, New Mexico

October 7, 1972, BILLBOARD
### Billboard Hot Country Singles

#### This Week

<table>
<thead>
<tr>
<th>Title/Artist, Label &amp; Number</th>
<th>Dist. Label (Publisher, License)</th>
<th>Weeks on Chart</th>
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</thead>
<tbody>
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<td>This Last Rider</td>
<td>(Dist. Label) (Publisher, License)</td>
<td>10</td>
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<tr>
<td>THIS LITTLE GIRL OF MINE</td>
<td>(Dist. Label) (Publisher, License)</td>
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<tr>
<td>A PERFECT MATCH</td>
<td>(Dist. Label) (Publisher, License)</td>
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<tr>
<td>I'LL NEVER HURT NO MORE</td>
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<td>I'M NOT SURE</td>
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<td>BE TRUE</td>
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<td>I'VE COME TO LOVE THEE</td>
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<td>GONNA KNOCK</td>
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### DOT RECORDS

**#17434**

### MEMO

Fellow Programmers:

"Bustin' out the blue like Donna Fargo did with her "Happiest Girl" single, I think Pat Roberts may have a real winner with his first record, 'Rhythm of the Rain.'" Discovered by Roy Clark for Dot Records, Pat is a very talented, personable 24-year-old artist from Seattle who seems to have the potential of a future C&W superstar!

Bill Robinson, Program Director

WIRE—Indianapolis, Indiana
DAVID HOUSTON'S GREATEST PERFORMANCE

"I WONDER HOW JOHN FELT (WHEN HE BAPTISED JESUS)"

IT'LL MAKE YOU FEEL GOOD JUST LISTENING TO IT. THIS GREAT RECORD IS DESTINED TO BE NUMBER ONE!

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Epic #5-10911
COUNTRY MUSIC

Nashville Scene

- Continued from page 26

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"SHE SINGS IN THE SHOWER" C/W "MACON GEORGIA MY HOME"

CANDY #1015

CANDY RECORDS

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Distributed By: RECORD SALES CORP.
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Memphis, Tenn. 38116
(901) 332-3650

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Miki Dallon, Young Blood's chief, talks about his personal philosophy

"In three years we've exceeded all expectations."

IT IS very difficult writing about one's company -- and especially about oneself; but I don't think I am biased when I say that Young Blood has surpassed even the highest expectations held for it by quite a few people in the business when we started three years ago. The music industry is a very precarious business to be in and I knew it was going to take a lot of hard work and talent to make any impression, especially over the first couple of years.

And I mean talent in all departments -- because good artists alone are not enough. Getting together a team of "backroom boys" -- the sort of people who often tend to be overlooked in this business -- is vitally important. Yet so many people -- and quite often the artists themselves -- tend to forget that without the producers, writers, promotion men, pluggers and even day-to-day secretaries and office girls, they would not stand very much chance of making it.

Yes, I know it's all down, finally, to what is in the grooves of the records -- but getting it onto those grooves is something else. Of course, the artist plays an enormous part in the success of a record, but it is surprising how many of them are reluctant to give credit to anybody else when they do get a hit.

Fortunately, at Young Blood, I don't have this problem very often. I always explain as much of the business side as I can to my artists and they are therefore well aware that it is teamwork that counts, and the harmony and co-operation of a number of people working as one.

I would not stand for it any other way. Gone are the days when a pretty face alone could sell a record.

I know a lot of people have said some nice things about my work as a producer and I thank them all most sincerely for it, but the same principle applies. It is teamwork that has finally brought about Young Blood's break-through. I have never set my sights on being the world's No. 1 producer, but after spending seven years behind a studio console, I would think that I had failed personally if I could not now be known as an exceptionally good producer.

I have spent many long months over the past year learning the engineering side of recording. I like to know how and why every piece of studio equipment works. Knowing why a record sounds like it does, from a technical point of view, is just as important to me as the artistic element.

I could set up and engineer a session if I had to -- and that's quite different from producing it. I don't know that this is very likely to happen, however, while I have my engineers Larry Listkett and Dave Hunt with me. They have both been involved in teaching me that aspect of record production -- but when they are around, I stay on my side of the fence and leave the technicalities in their highly competent hands.

They have been with me since the beginning and I don't work anywhere in the world without them if I can help it. They are as important to the set-up as anyone and are treated as such. I owe them a lot for all the hard work that they have put in and above all, the patience they have shown toward me. I know I can be very awkward to work with sometimes!

It is remarkable to think that in ten years ago, independent producer were practically non-existent! I suppose Joe Meek pioneered the way -- and it is only now that we independents have come to realise the importance of his work. He paved the way in this field and gave other people the encouragement to follow his lead.

Mickie Most is one great example -- and he took matters even further by putting British acts into the American charts.

Up to that point, British pop had had to be some or less content with playing second fiddle to American pop but Mickie helped change all that with acts like Eric Burdon and the Animals, Lulu, Herman's Hermits and the Nashville Teens and he helped open up the way for a steady flow of British talent on to the American scene and into the American charts. I have a great deal of respect for Mickie in particular. Today in the UK the independent producer is the backbone of the business and the better ones have even gone as far as to form their own record companies -- and very successfully, too.

Companies like Rak, Pape One, Island and Jonathan King's new label, U.K., are seldom out of the British charts and it is good to see this development. We at Young Blood haven't done too badly ourselves, although over the last year or so we have concentrated principally on our international expansion. We have also changed our distribution in England and now go through CBS. All this has taken quite some time to complete -- but we have finally found what we were searching for regarding distribution and pressing in the U.K., and we now feel very confident that we can get back on the winning side as far as sales in our own territory are concerned. It's like starting all over again for us, and we have even designed a new label for the occasion.

Over the past year, internationally, it has been a different story. Record for record our production unit has held its own with the best in the business. We have had about 14 records released during this period and ten of them have achieved international success in one way or another.

Some of the records were big hits, some minor hits, but there isn't one major record market whose charts have not seen the Young Blood logo. I think it is also fair to say that we have been one of the major forces in the U.K.'s ever-expanding record business.

It is true that we haven't had much success in Britain over the last few years, but I think we have nevertheless managed to sell 7 million records and establish six of our ten acts around the world. Our licensees, of course, have played a vital role in this success and we are very proud of them all. We have also been very careful in choosing the people we work with. We haven't necessarily sought out the biggest companies with the most illustrious names, or the companies that would offer the largest advances. We have instead concentrated on finding companies which are right for our product.
Making catalog deals in continental countries can be a mistake in some circumstances because companies are often strongly oriented toward national product and not geared to handling successful entire English-speaking catalogs. When you consider that some of these companies are already representing ten or 15 English catalogs, it becomes evident that the chances of your material being profitably exploited are slim indeed. These companies may contest this but I strongly believe it to be true.

Putting individual records and acts with people who can best take care of them is our policy and we are sticking to it. I’m not saying that we don’t deal with majors—we often do—and neither do I rule out catalog deals altogether. We have done catalog deals, and will continue to do them, and we feel that the company and the territory are right for our product.

The same principle applies in the USA where at present our records and acts are contracted through both major and minor companies. Working with companies like Bell, ABC Dunhill, Tamla Motown and RCA has been a fabulous experience and they have brought us success, but, equally, working with the smaller operations, like Crescendo and Mega for example, has also been rewarding. In fact, the latter two companies alone have been responsible in putting five or six of our records in the charts this year. So, for us at Young Blood, it is belief—real belief—in the product that counts, and we’re always ready to deal with a company that demonstrates this belief in our product, wherever that company may be.

Reverting to our new UK distribution agreement with CJS, I must add that it is a great source of satisfaction to have concluded this deal with a company with whom we really have something in common. Distribution is a problem for many people in this industry and what is good for one type of operation may not suit another. Again, in this matter, I can only voice my personal opinion and I don’t think that anybody can afford to open an office, distribute through a large company like EMI and sit back on their backsides waiting for something to happen. That’s about as modern and revolutionary as my grany. Yet it’s surprising how many people do this and, of course, it’s always the distribution company that gets the brickbats when there’s scarcely any sales activity.

It is not always clearly understood that, unless there is a demand for a record, it just isn’t going to move. Even the most aggressive character who tries to create the demand through highly-organised radio, television and press promotion and publicity often blame the distributor for not coming up with the hits—when all the time it’s just a plain case of Joe Public not wanting the product, regardless of the exposure and

 flock to the stores to buy them. If they really dig the record they will go to any lengths to get it and won’t mind waiting a week for it to be pressed and delivered to the record shop. These are the really exceptional records and are very much in a minority.

Secondly there are the non-starters—and the majority of releases fall into this category. They can have all the airplay, TV exposure and publicity in the world, but if the public doesn’t go for them, they won’t sell. Records in this category are put out in the time-honoured belief that if you throw enough crap at the wall, some of it will stick.

Finally there is a third category of records which fall in between the other two. Records which sell a few hundred copies every day and which need a little extra encouragement and push to turn them into big hits. This is where distribution is vitally important. Although the extra effort may raise sales by only a few hundred a day more, the result could mean that a record becomes No. 50—and in the UK chart—instead of No. 51 and out of the chart. After all getting records into the charts is what the business is all about—so that one place can be of gigantic importance. We don’t have any superstars at Young Blood—and even if we had

The first Young Blood release ‘Freedom’ by Mark and Katie sold close on ½ million records in France and Belgium this year.

Their latest ‘Sing Along’ should top even this

Many congratulations,

Claude Carrère
Publishing: Jan Olofsson says:

'We're taking our time to get the best possible representation'

MIKI DALLON MUSIC was the first music publishing company to be created by Miki Dallon Enterprises and it was formed even before the creation of the Young Blood label when Miki was writing a lot of his own songs. Miki formed the company together with lawyers Gerald Black and the first writers to be signed, apart from Miki himself, were Tony Ritchie and Del Spence who now look after the copyright and publishing departments of all Young Blood's publishing companies.

The publishing company had a lot of success with early Miki Dallon songs and more recently with the Ritchie-Spence compositions "Girl" and "Freedom" which, apart from being huge hits for Young Blood artists Mac and Kate Kleinon, have had various cover versions released throughout the world.

Miki Dallon Music now has a number of writers working on commercial songs with the principal aim of attracting cover versions rather than being specifically intended solely for Young Blood acts.

When Jan Olofsson joined the organisation 18 months ago, he brought with him his own publishing company, Juno Music - a unique firm in that it has no copyrights of its own but handles foreign material, such as German and Dutch copyrights like "Hey You Love", "How Do You Do" and "Loop Di Love".

"Loop Di Love" is enjoying a great deal of success through a group called Slag on the U.K. label. Janto music has also been responsible for placing a lot of foreign masters in the U.K. without having an interest in the publishing. "A great deal of commercial material is overlooked here because of the attitude of many British publishers towards foreign material", says Olofsson. "If a song is good, though, it does not matter where it comes from."

Young Blood Music controls most of the songs written by the Young blood artists Apollo 100, Zed Jenkins, John Kennet, Steve 'n' Bonniv, Julian's Treatment, Dando Shaft, Christine Harwood and Python Lee Jackson.

Birth Music is the latest publishing company to be created by Young Blood. It was formed about six months ago by Jan Olofsson, Miki Dallon and Gerald Black.

Apart from having new writers, discovered by Jan, it will handle a lot of the international copyrights he picks up.

Birth Music has a sub-publishing deal with Discoton in West Germany, Austria and Switzerland. The rest of the territories are kept open because, by having material available, the company is able to negotiate one-by-song agreements which it believes will result in more exposure for its records.

The organisation reports handsome offers from various publishers in different territories for the sub-publishing rights, but Young Blood is keeping its catalog unassigned until the right deal comes along.

"As with the international side of our records, there is no point in rushing into a deal until we have looked into the territory concerned and made sure that the representation we are considering is right for both parties", says Olofsson. "With countries like Japan, for instance, we have maintained negotiations with various publishing companies which we may well finalize at the next MIDEM."

"With distant countries like Japan, when one has formed a publishing company and obtained recordings of a few copyrights, it is very easy to do a sub-publishing deal world-wide. But we would rather work on a territory-by-territory basis, as we have done with the record division. This may take us a couple of years, and we may even lose some money as a result of it, but at least when our international publishing division is finally completed, we will be certain of having the best representation possible for our catalog."

APOLLO 100. Apollo 100 is a classical rock outfit created by Miki Dallon and arranger Tom Parker. The first record, "Joy", based on Bach's "Jesu Joy Of Man's Desiring". Not many people believed in this record at first as it was offered to a number of major companies in the States, but all turned it down. Finally a small Nashville label, Mega Records, heard the record, liked it and believed it sufficiently unusual to break Stateside.

It wasn't easy but once it started showing on the Billboard Top 100, it went up like a rocket and reached the No. 5 spot, selling close to one million copies.

After the American success it became a hit in nearly every country in the world except the UK and Scandinavia. Apollo has since followed up with more hits in the States. Apart from creating Apollo 100, Tom Parker is responsible for most of the arranging for Young Blood recordings. He is a multi-instrumentalist who uses the cream of Britain's session musicians for the Apollo 100 recordings. A self-taught musician, Parker can play piano, clarinet, saxophone, trumpet, trombone and bass and has backed Jimmy James and Eric Burdon at various times. Picture below shows Tom Parker of Apollo 100 presented with gold and silver discs.

"All Youngblood Hits Were Recorded At Our Studios"

Pye Recording Studios A.T.V. House
Gr Cumberland Place London W.1.
01-262-5495

For Why Not Try Us?

OCTOBER, 7, 1972, BILLBOARD
MAC & KATIE RISSOON. This duo is one of the most successful acts on Young Blood's international roster. Over the past two years various records by Mac & Katie have figured in 85 percent of the world's charts and there is not one European country where they have not appeared on television. The worldwide sales of "Freedom" are close to one million.

Currently Jan Olafsson is working on a special television showcase for the Kissoons which will be produced in Holland by a Dutch producer. It will be called "Sing Along With Mac & Katie" and will feature other duos as guests.

Says Olafsson: "In the past year, duos have become very popular all over the world. The sale of the record is coming from the Kissoons' latest international hit, "Sing Along" which was specially written for them by Dutch writer Hans van Hemert.

Mac Kissoon's background is full of music. He began singing at the age of seven with his brothers and sisters, and when he came to England he joined a vocal group called the Movieland which backed a lot of top British artists throughout 1966 and 1967. He then formed his own band, toured U.S. bases in Europe and returned to England in 1969 to sign a recording contract with Miki Dallon.

Mac's first record, "Get Down With It"/"I've Got What I Want" and "Let Me In" hit the charts for more than four months.

PYTHON LEE JACKSON. According to legend it all began when someone invented a name and chalked it up on the wall of a Sydney, Australia blues club. The name, Python Lee Jackson, so caught the imagination of the patrons that a band was hastily assembled to go with the name and it became a regular feature of the club.

No one remembers exactly when the first gig was played, but the name survived numerous personnel changes and a hard core of musicians emerged. Before long Python Lee Jackson was rated one of Australia's top bands and Oz man Richard Neville was manager.

In 1971 the band flew to London to cut a collection of tracks for the Young Blood label, including "In A Broken Dream" which scored great chart success in America and Europe. Python Lee Jackson incorporates David Montgomery on drums, Mick Liber on rhythm guitar, Tony Cahill on bass guitar, Gary Boyle on lead guitar and David Bentley on keyboards. He's also composer, arranger, and singer and the current heart of P.L.J.
Thank heaven!
We* found
YOUR
freedom

YOUNG BLOOD
IN SCANDINAVIA

*Polydor A/S
Emdrupvej 115 A
COPENHAGEN
Denmark

*Polydor A/S
Rosenborggaten 19
OSLO
Norway

*Polydor AB
Skeppargatan 48
STOCKHOLM
Sweden

NEW BIRTH LOGO

Mr. Jan Olofsson
Miki Dallon Enterprises
138 New Bond Street
London W I Y 9FB
England

July 12, 1972

Dear Jan,

I would just like you to know how very enthusiastic we are about representing the Young Blood label here in Australia.

As you know, we have had excellent chart action on top artists such as Apollo 100, Don Fardon and Mac and Katie Kissoon. Apart from these artists we are also very excited about samples of your future releases which, I must say, is a tribute to your whole organization.

Keep up the good work!

Kindest regards,

David W. Jones

Incorporated in the State of Victoria

36

OCTOBER, 7, 1972, BILLBOARD
Hits are wonderful! The second time around!

Jan Olsson looks at Young Bloods.....

Nine hits from only 12 releases in U.S.A.

The responsibility for developing Young Blood international has fallen upon Jan Olsson, a 28-year-old Swede whose first major business was as a pop singer at the age of 13.

Olsson came to Britain around ten years ago and became involved in the British record industry as UK representative of the Swedish label, Olga. Later with a few colleagues he formed his own company, Green Light Records, for Scandinavia and Scandinavia. Initially Green Light handled the Young Blood catalogue for Scandinavia, but two years ago Jan gave up his interest in Green Light and joined up with the Miki's international organisation to head up the international division.

"Having represented and recognised the quality and value of Miki's productions over the previous year, I found the transition from Green Light to Young Blood very easy," says Olsson. "Also, most of the distribution contracts, world-wide, were just about to run out - so I had the opportunity and incentive to start the international activity from scratch.

"Of course, it is relatively easy to get international representation for Miki's products. It is extremely difficult to get really good distribution unless you study each market very carefully before entering it.

"With a company the size of Young Blood, it is sometimes better to do deals on a non-exclusive basis than to do catalog deals. When you give exclusive representation to a company which may only be interested in a couple of your acts, they will take the catalog just for the sake of getting those acts - and the other artists will be neglected.

"In France, for example, we have a first option deal with Disqus Carrere and every new release is sent initially to Claude Carrere. He will only agree to handle it if he really believes in it. If he decides not to handle it, we have the opportunity to place the product with another company - hopefully one which believes in it as strongly as we do.

"Young Blood's first releases through Carrere in France were "Joy" by Apollo 100 and "Freedom" by Mac & Katie Kisson. The latter achieved sales approaching 50,000.

"Don Fardon was placed with Jose Bartel of Gernadine Music, who has his own label, and Fardon's first release with Gernadine, which was recorded in France, did very well there.

"In a Broken Dream" by Python Lee Jackson was recently released in France through Jan's label TUB and it is fair to say that Fardon and Kisson have no real experience in the French market.

"Do you think that Jan Olsson is a good representative of your company?" "Yes, we can be sure to you," says Olsson.

"However Polydor, Young Blood's licence in Scandinavia, is currently enjoying great success with "Freedom" so there are plans for a promotional tour by Mac & Katie Kisson.

"In Spain Young Blood is represented by Alain Milhaud of Peplauda; Italy is looked after by SAAR, and in Germany, Austria and Switzerland, the licensee is Toler.

"In South Africa there is a deal for Apollo 100 with Gallo, but Young Blood is now thinking of doing a catalogue deal for the territory at the next MIDEM. RCA represents Young Blood in Australia, and in Japan the Victor company is the licensee. Licensing deals in South America are still under discussion, but in Mexico the Young Blood label is handled by Orfona.

"We are also considering a general catalogue deal in the USA," says Olsson, "but so far we have placed Mac & Katie Kisson with Bill Apollo 100 with Mega; Python Lee Jackson with GNP Crescendo, and Don Fardon with RCA.

"By placing records act by act, we have achieved a great deal of success in the States - even though it has been on a non-exclusive basis.

"When you consider that we have only released 12 records in America and nine of them have been successful, that's a pretty good ratio," says Olsson.

"The fact that these re-releases often become hits the second time around proves, says Miki Dallon, that the company's initial judgement was right, and it vindicates the Young Blood policy of concentrating on product which the company really believes in.

"For a variety of reasons, records when first released don't always make it, it perhaps because the timing wasn't quite right, or perhaps because the promotion wasn't correctly directed. But Young Blood claims that very rarely, with its product, does lack of immediate successors mean that the product is not right.

"Young Blood chief Miki Dallon says that the organisation is still small enough to be able to give elaborate consideration to every promotion before deciding who should record what and when it should be issued. An example of this thinking is the Don Fardon hit "Indien Reservation" which Miki Dallon rearranged completely from the John D. Lowden original. Miki even got permission from Lowden to rewrite some of the lyrics. The record was first released in the USA three years ago and it was a Top 10 hit, not only in America but in many other countries. At that time it didn't do much in the UK, either because Britain wasn't ready for it or because Young Blood insisted, the promotion wasn't right.

"Two years later when the record was re-released in the UK it went to No. 1 - the public evidently wanting just that sound at that particular time. Afterwards the Rods did a version similar to the Dallon arrangement and sold several millions world-wide.

"There are several records in the Young Blood catalogue which were recorded two years ago which are just being released in certain territories. The most recent example is "In A Broken Dream" by Python Lee Jackson which was recently a hit in the USA and which is now enjoying success in the UK. This record came out two years ago in Britain, and nothing happened!"

"Says Miki Dallon: "Perhaps the sound was too advanced... I don't know - but I wasn't going to give up. I knew it had to happen sometime."

"And now "Raining In My Heart" by the Holmes is being re-released in the UK..."because," says Miki, "we feel the time is right. We have to wait and see, but we will never give up."
1969
AUGUST

Appropriate that Miki Dallon's birthday should also herald the birth of his new Record Label and production company YOUNG BLOOD...Staff consists of himself and his secretary Kam...First two releases were "Get Down With It!" Mac Kinsson and "I Can Go Down!" Jimmy Powell...Write up in Disc and Music Echo by Jolene Walker: "Young Blood is a new record label. Young Blood is on the verge of a huge success. Young Blood is the most exciting thing that's ever happened to Jimmy and its musical force will have far reaching influence all over the world." Valerie Mabbs of Record Mirror wrote: "perhaps one of the most exciting labels to emerge from the record group is the three week old Young Blood label, run almost as a one man enterprise by 28 year old Miki Dallon with distribution through EMI and on...". First foreign distribution deal is made with German Vogue for Germany, Austria and Switzerland..."Get Down With It!" enters British R-N-B charts at No. 9.

SEPTEMBER

"I'm Alive" by Don Fardon is released and goes into British R-N-B charts at No. 10.

OCTOBER

...The phone doesn't ring much...Alan Heath joins officially as promotion man.

NOVEMBER

Good reaction in Germany on our initial releases.

DECEMBER

Nice Christmas...Further licence deals with Barclay, France...Our catalogue now consists of 7 singles and 2 albums...Miki Dallon is in by National charts in Holland...Our first European hit, small but welcome.

1970

JANUARY

Licence deal made with Greenlight Scandinavia through Jan Olofsson...We just look and listen at MIDEM.

FEBRUARY

"I'm Alive" in charts...wait for it...Norway.

MARCH

Jimmy Powell latest "Sugar Man" in R-N-B charts - still worth while in those days...Pyhton Lee Jackson signed...Don Fardon records "Beltboy Boy" a song tributed to footballer George Best...the phone still doesn't ring much.

APRIL

Our first national chart record in England - "Beltboy Boy" by Don Fardon...Nice one...Miki spending Easter travelling to Italy, France and Germany...distribution deal is made with SRF in Italy.

MAY

Licensing deals made in Canada, Australia and South Africa...Mac's sister Katie is signed...further offers taken...Young Blood Music formed...Tony Ritchie and Del Spence join to run publishing company...five new writers signed...Tom Parker starts as Young Blood house arranger.

JUNE

Working on licensing deals...negotiations start for American representation.

JULY

Licensing deal is concluded with MCA in America.

AUGUST

Our first anniversary...what a party at Flicka's...who wasn't there? Who didn't get drunk...Quote from Dave Lee Travies in Record Reviews "I reckon your birthday present for 1970 will be success and a monster from the ocdeed...Don Fardon, So to everybody, a little prediction - if you want to make sure of a room, make your reservation now..."...Happy birthday Miki...Dallon goes to New York for the launching of Young blood through MCA.

SEPTEMBER

Ian Farkes joins...our catalogue now consists of 16 singles...Engeborg Humperdink records one of our songs.

OCTOBER

"Indian Reservation" by Don Fardon is released.

NOVEMBER

Young Blood's first jazz albums are released in UK by Francy Bolan, Keney Clark and Johnny Griffins etc...Python Lee Jackson, "In A Broken Dream" is released in UK...review from local paper "It may charm drones but it's more like a nightmare for Lee. The buzz-saw guitar can't help his problems." We need to phone this reviewer the other day to inform him of the success of this record, we were told politely that he has since taken a job as a pepperster..."Indiana Reservation" goes to No. 1 in England...Our first big one...you were right Dave.

DECEMBER

To celebrate, Miki throws a party at Flicka's...surprise guest Sir Joseph Lockwood of EMI...guess who we had to carry home...What a nice Christmas...presents arrives from associates to fill the office...thanks...the phone rings quite a lot now even on Christmas Eve.

1971

JANUARY

All our licensing agreements renewed at MIDEM...Getting on top of things now.

FEBRUARY

Don Fardon's "Girl" is released..."Indian Reservation" top 10 in Germany...more beer.

MARCH

Brenda Brooker joins from Carlin...Steve 'n' Bonzkie signed for recording and publishing.

APRIL

Jack Hammers first release Colour Combinations...Ian Olofsson joins as International Manager...We record "Chirpy Chirpy" by Mac & Katie.

JUNE

"Chirpy Chirpy" by Mac & Katie in charts UK.

JULY

ABC Dunball in America picks up "Chirpy Chirpy"...Don Fardon and Tom Parker cooking up new group called Apollo 100.

SEPTEMBER

Our 2nd Anniversary...I dallon and Olofsson on business trip to Europe..."Chirpy Chirpy" in American and Canadian charts.

SEPTMBER

Artist deals made with Tamba Motown, Meg...we actually get a holiday...Dallon was too busy to notice.

OCTOBER

Jan in Holland...Signed Apollo to Durano in Holland...distribution deal with Negram...picked up 2 good Dutch songs "Hey You Love Your" and "How Do You Do"..."Chirpy Chirpy" makes top 20 state wide.

NOVEMBER

"Joy" single by Apollo 100 is beginning to bubble under in American charts...phone beginning to drive us mad...Deal made with Polydor for Scandinavia for Young Blood reprentation.

DECEMBER

It's a "JOYful" Christmas with Holland 100 clashing the American charts.

1972

JANUARY

Visit to Hamburg for Teldec's launching of Young Blood label in Germany...We have a very good MIDEM...New bubbler in the States "Sea Trip" by Homer Jackson.

FEBRUARY

New Licensing agreements made with RCA in Japan and Australia...Mac & Katie switched to Bel in America..."Joy" top 5 in USA and being released world wide.

MARCH

Jose Bartel of Grenade Music comes to England to record Don Fardon in French "Freedom" Mac & Katie released in Holland...Jarring Bird Music...Apollo album in American top 50 and single "Merlindonia" top 46 getting good reaction...picked up Mike Kennedy for UK from Alain Mibald.

APRIL

"Joy" enters Malaysian charts at No. 10...Gene Norman of GNP Crescendo picks up "In A Broken Dream" for the States.

MAY

"Follow Your Drum" by Don Fardon and Olofsson at both top 10 records in Australia..."Freedom" by Mac & Katie gets to No. 1 in Holland and Belgium...Mac & Katie voted 3rd best duo in Cash Box and Apollo 100 comes 2nd best instrumental group...Oh that phone.

JUNE

Mick Jan and Lawyer Gerald Block go to America...Tremendous reception in Los Angeles at the Continental Hi-Fi Tower Coffee Shop...Dallon negotiating deal with unknown singer from Dallas...one of the highlights of the trip was seeing Elvis at Madison Square Garden...Witness shooting incident in New York another hit (with a bullet)..."Python Lee Jackson enter American charts with "In A Broken Dream"...The phone has driven us mad.

JULY

The sun shines...we actually got a switchboard girl and Jan Olofsson got a new secretary Kim...Our catalogue now consists of 42 singles and 15 albums...Change of distribution in UK from EMI to CBS...new logo designed as Young Blood International..."How Do You Do" looks good on the publishing side...another cover from Rough and Ready...Dutch writer Hans van Hamers" sings Along" specially for Mac & Katie live release in Holland...Miki Jan and in Holland to present Hans Kellerman of Negram with Young Blood Licensee Award for recording No. 1 with "Freedom"...Kellerman presente Mac & Katie with Silver Disc to mark 50,000 sales of the single.

AUGUST

Our third anniversary and we welcome Dallons business manager Gerry Black to the office full time...Mac & Katie goes straight to No. 3 in Holland with "Sing Along"..."Freedom" No. 1 in National chart in France..."In A Broken Dream" and "Samson & Delilah" in charts in Australia..."Mama Papa" No. 10 in Argentina...repeat No. 10...See a bit of sun...but can't get away from business...in Spain with Alain Mibald.

SEPTEMBER

All set for our first single release with CBS "In A Broken Dream"...Pyhton Lee Jackson...Phew what a relief...Initial reaction fantastic...watch the charts...we'll stop...the switchboard girl is nuts already...Dallon demands private line, why the hell does he think he is...Barry O'Keefe of Billboard on our backs...Mac & Katie have new single out in UK "Dance A Hand"...Steve & Bonzkie chosen to represent Britain in Eurovision Song Contest...All is well.

MICKI DALLON

AND ALL AT YOUNG BLOOD INTERNATIONAL WISHES TO THANK ALL THEIR LICENSEES AND ASSOCIATES THROUGHOUT THE WORLD FOR OUR SUCCESS.
Japanese TV Market: Mil Sets by End of '75

NEW YORK — The Japanese television market expects to sell over one million sets by the end of 1975, according to the latest forecast, which was presented to the audience here at the Consumer Electronics Show by Mfr. Scott榻ashii.

Takahashi said his country expects to sell over 100,000 video players in both cassette and open reel formats by the end of this year. He estimates that about 200,000 sets will be sold in 1976, and that 300,000 sets will be sold, with double that amount going to the mass merchandising market one year later.

Takahashi did not believe the home video market would "take off" before 1975, at which time home videocassettes would be able to get the cost of their hardware down to about $300 per set, with the software costing just as much as an LP audio disc.

The TBS executive told his audience that by next summer the Japanese market would be flooded with several configurations of video systems. He said, "These would include open reel, 3/4-inch standard cartridge, 3/4-inch Sony "UMatic" cassettes, Shibaden's 3/8-inch "F_CP" cassettes, and maybe Sony's 1/2-inch portable cassette player." (Continued on page 40)

Japanese TV market: Mil Sets by End of '75

HAMBURG—As widely expected following its decision to move into the central European market, Polydor is to start releasing 8-track product throughout Europe.

The firm made an initial cartridge issue of 40 titles in all major European territories. The release covers pop, soft rock, and classical repertories and includes albums by the Bee Gees, Who, Count Basie, Louis Armstrong and James Last.

The product is available for all Continental territories in Switzerland and by Decca in the U.K. with whom Polydor signed a duplicating deal earlier this year to import the product into the British market. The 8-track launch is being backed up with trade and consumer advertising, special merchandisers and general point-of-sale materials.

The firm said that the move has been made to meet the demand created by the increasing quantities of imported 8-track hardware and because of the growth of the 8-track in certain market areas.

THE Audio/Video

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NEW LINE
Fisher Program for Audio Dealers

NEW YORK—Fisher Radio has initiated a new marketing program aimed at audio specialty dealers. The program will feature a special introduction of the firm’s new Studio Monitor speakers. The campaign has also appointed William Kist as director of sales for the Studio Division.

The Studio Standard receivers, manufactured generally using advanced 2-channel/4-channel components, contain the same component obsolescence and full coverage of 4-channel systems. According to Kist, the receivers provide full amplifier power in either 2 or 4-channels with less than 0.3 percent distortion at full rated power across the entire frequency range.

The units also feature the latest FM and AM circuitry, which allow for better stereo separation and lower distortion. Only a Fisher product can filter out all undesired noise and interference from the tuner section, and a wide band “quarter-tone” de-emphasis to improve response. The series has been manufactured as the first of a new generation of professional-quality components for the serious audiophile.

Tracs Line Pushed by Mass Merchandiser

On the hypothesis that a mass merchandiser with 60 to 80 stores may be the only group that can say “I’ve never been in tape but I want to be, what can you do for me?” one of the mass merchandisers. “The program would hinge on four central points; we have available a full line of blank tape; we would tell him about our ad programs and localize them so he would know what is getting in each operating market; we would talk about local promotion and in-store merchandising. We would sit down and talk about his needs.”

For further details, contact:

TRACS LINE
Mass Merchandiser

Car Stereos As Low As $15.80

* Display Packaging
* Quality Units
* Parts Available
* Cash No Warranty
* Minimum Order 100 Pieces

Matsushita Builds TV Unit Factory

TOKYO—a new manufacturing plant costing about $1 million worth of tape recorders a month is scheduled to be completed this fiscal year by the Matsushita Electric Industrial Co., Ltd., and add 3000 new jobs to the mail-order brand products to the United States market.

Beginning next month (Oct. 1), the plant will be running at an estimated cost of more than $2 million on some 66,000 square meters of space, about 120 miles west of the company’s Osaka headquarters, and employ some 300 workers. Last April the Japanese National Raft Line of Tokyo was extended from Osaka to Okawa.

Japan Cassette Fair Heavily Slanted to Educational Uses

By HIDEO EGUCHI

TOKYO—Top attraction at the first “Grand Cassette Festival” held in Tokyo recently by 30 tape software enterprises and 14 hardware manufacturers at the audio-minded Odakyu department store was an American copy of the show that appeared to show the Japanese public for the first time. The Teldex Models 88201 Cassette Copier I, being imported into this country by Nindo Electronic was demonstrated to the tens of thousands of visitors to the show by All (Association Liberal Creators), its Japanese sole agent and Japanese producer of English language cassette tapes. The high-speakerij also served to duplicate the stereo music tapes, albeit monophonically, that still remained in the hands of exhibitors after pick-up.

Actually, however, most of the recorded cassette tapes on display comprised educational items and Apollon was the only member of the Japanese recording manufacturers association (Record Kyokai) which concentrated on music. Japan Visor (JVC/Nivico), Sony and Toshiba mainly featured cassette tape recorders and stereo decks. No four-channel cassette hard- tapes was exhibited by Aiwa, Hitachi or Matsushita Electric (Panasonic) although the three Japanese manufacturers/exporters have such decks under development. Phillips of the Netherlands demonstrated its noise reduction unit.

Reflecting the glut of blank magnetic recording tapes on the Japanese market, Fuji Photo Film offered visitors to the show a pair of “Tracs Rack” complete line of accessories. Lowest prices on LPS.

CAR STEREOES AS LOW AS $15.80

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BEVERLY HILLS, CALIF. 90213
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Tape/Video/Audio

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Actually, however, most of the recorded cassette tapes on display comprised educational items and Apollon was the only member of the Japanese recording manufacturers association (Record Kyokai) which concentrated on music. Japan Visor (JVC/Nivico), Sony and Toshiba mainly featured cassette tape recorders and stereo decks. No four-channel cassette hard- tapes was exhibited by Aiwa, Hitachi or Matsushita Electric (Panasonic) although the three Japanese manufacturers/exporters have such decks under development. Phillips of the Netherlands demonstrated its noise reduction unit.

Reflecting the glut of blank magnetic recording tapes on the Japanese market, Fuji Photo Film offered visitors to the show a pair of “Tracs Rack” complete line of accessories. Lowest prices on LPS.
According to Stan Sorlow, LOS ANGELES—Manufacturers of products in consumer electronics can follow the lead of those few U.S. equipment makers starting to export to Japan is a question still very much unresolved by the American Loudspeaker Manufacturers Association (ALMA), according to Herb Rowe, ALMA international trade committee chairman and executive with Martin, Inc. here. ALMA has put some initiative by inviting representatives of the Japanese electronics industry to meetings here.

Recent moves by U.S. electronics firms include the establishment of Marantz Far East and the marketing of cassette copying equipment by J & M Electronics (Billboard, Sept. 16). Although unrelated, General Telephone & Electronics Corp., parent firm of Sylvan, will soon offer 750,000 shares of its common stock in Japan, an unprecedented move to take advantage of the interest of U.S. firms icing the capital markets in Japan in the wake of President Nixon's recent Honolulu trade agreement with that country.

At the recent ALMA meeting, Hajime William Tanaka, Washington based Electronics Industries Association of Japan counselor, offered encouragement. ALMA, though, has taken a hard line and in its recent position paper said: "The Duotone's built-in burglar alarm is the growing four-channel market?...why make records...and high precision of the growing four-channel market?...why make records...and high precision...and 4-channel FM radio and built-in burglar alarm at $79.95."

The 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 diamond equipment owners the finest precision tip contour and ultra high polish.

The Duotone Diamond is compatible with stereo and monaural records and...improves their performance.

No special cartridge is required. The Quad Diamond is made in most popular types for currently available four channel systems.

This season, Quad is the Big One, why not sell the only needle created for that market?

Duotone

Tape/Card Vies in Premiums

Software producers in the premium field are feeling more pressure from equipment firms who are buying specialized 4-channel disk packages for demonstration purposes. The Capitol division, new business manager Marty Weiss, has been asked repeatedly by the label to buy its 4-channel commercial piece, especially now since the premium product is available.

Shibaden TV Unit

TOKYO—Shibaden (Shibata Electric Co., Ltd.), a member of the Hitachi group, demonstrated its first Philips-type model SV-400 in Tokyo recently to the Japanese video press. The 16-inch color television and 16-inch color video tape recorder in this model was introduced and sold on sale in Japan next spring at the equivalent of some $1,100 ($3,000 without tuner).

Also demonstrated at the 72 Shibaden Video Fair held in the center of Tokyo's business district, was the new EIA-type 15-inch color cassette video tape recorder model SV-530. It is due to appear on the Japanese market next January at the equivalent of $1,000 ($500 without tuner).

CTI Suit Against Ampex

SAN FRANCISCO—Cartridge Television, Inc. has filed suit against Ampex Corp. in U.S. District Court here in regard to a 1,086 patent (No. 2,956,114) on a "Broad Band Magnetic Tape System and Method," seeking declaratory relief.

Cartridge Television, Inc. is asking for a judgment declaring that the defendant's patent and each of the claims thereof are invalid and void and have not been infringed upon by the plaintiff for a preliminary and permanent injunction prohibiting the Ampex Corp. and those persons in active concert or participation with them from using or threatening to use the plaintiff for infringement of defendant's patent and from communicating with others in any allegation, settlement, claim, suggestion or information that the plaintiff has or has not been infringing the patent; and for such other relief as the circumstances require and to the Court may seem just.

Another suit has been filed in Chicago U.S. District Court by Ampex against Aceco, Sears Roebuck & Co., Warwick Electronics and Admiral Corp. purporting to patent infringement regarding the same patent (Billboard, Sept. 30).

BE SURE THE MUSIC GOES ROUND AND ROUND AND COMES OUT WHEN YOU WANT IT.

BY-BUK COMPANY A SUBSIDIARY OF WELTEK CORPORATION 4315 W. Pico Blvd. • Los Angeles, Calif. 90057 • (213) 937-2511 World's largest manufacturer of pre-cut tape splices

Tape, Audio, Video

4 Boman Units Bow at APAA

LOS ANGELES—Boman Astronetics division of California Automation Radio, Inc., will feature four new 8-track car units under the Hammond brand at the Nov. Automotive Parts & Accessories Association (APAA) show here.

According to Stan Sone, president of California Automation Radio, "The new models are a two-step line for distributors only."

Models include the 501 at $54.95, the "Micro-Mini" 555 featuring a $59.95, the 524-4 channel unit with built-in alarm at $79.95, and the 575 with 4-channel, FM radio and built-in burglar alarm at $119.95.

Speaker Assn. Watching U.S. to Japan Exporting

By EARL PAIGE

CHICAGO—Whether manufacturers of products in consumer electronics can follow the lead of those few U.S. equipment makers starting to export to Japan is a question still very much unresolved by the American Loudspeaker Manufacturers Association (ALMA), according to Herb Rowe, ALMA international trade committee chairman and executive with Martin, Inc. here. ALMA at last has some initiative by inviting representatives of the Japanese electronics industry to meet here.

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Tape/Audio/Video

Rip TVC Software Producers’ Lack of Solid Material

NEW YORK—Producers of software for the new television cartridge medium have been blantly for using much of their best writing abilities to produce "propaganda" and red herrings "rather than the production of texts and marketing tools. The accusation came from

do you

need 8-track lubricated tape, cassette tape, C-0’s or loaded cassettes?

Get in touch with EMPIRE MAGNETIC INDUSTRIES, the one stop for all your duplication or blank loading requirements at LOWEST PRICES.

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EMPIRE MAGNETIC INDUSTRIES
545 Allen Rd., Woodmere, N.Y. 11588
Phone: 516-253-9496

RECORDING TAPE RIOT!

FACTORY FREIGHT SPECIAL
SCOTCH 183 (70'-1978) 500/Case
COOPER'S 985 FREE 7/roll
SCOTCH 19 (70'-1978)

Quantity: $1.25 9/roll
$1.87 7/roll
$2.25 5/roll
$2.50 4/roll
$2.50 3/roll
$2.50 2/roll
$2.50 1/roll
$2.50 1/roll
$2.50 1/roll

"Certified" Cassettes Assembled With Speakers on Type-Plastic Reels
$2.50 4/roll
$2.50 2/roll
$2.50 1/roll

SAXITONE TAPE SALES
1278 Columbia Rd., NW, Wash., D.C. 20009

Cartridge medium have
1776 Columbia
545 Allen
lowest
new
lowest

RECORDING TAPE
NEW
-MIL POLYESTER, 7" REELS;

C-120 1.02 .98 .95
Add
SC-60HE
SC -30 1.10 1.06 1.01
Quantity
=203

"5%"n

The accusation came from

The Young & Rubicam executive
said that the sooner the industry
realizes that it is not in a get-rich-quick
business, the sooner it would
be able to get down to really creat-
ing a viable business.

"It seems," he continued, "that
many people are still encrusted
with the notion that it is too
early to start using new
media and are not focusing on the prac-
tical

“We should know by now what
we can and should do. The new
media are no longer a conceptual
stumbling block. We must now
focus on the affordability of new
media products. This is the time
to be practical in legal, accounting,
production and marketing terms."

Bahr sees the new videocassette
medium developing into a series
of communications networks for
Corporations, institutions, business par-
tors, travel agencies, ski lodges and
video publishers.

‘Q’ Compacts Vie Buoys Premiums

- Continued from page 39

Proven sales incentives were the
8-track step down model 9074, a
compact player recorder and
quick business, the sooner it would
micro changer; and model 9073,
without changer.

Eight track step down items
were also popular with Sony, which
featured the HP 148A, a compact
with the features of the new media.
Crommni changer, listing at $219.95,
and their HP 156 at $339.95, with full
camera and record capabilities.

Brother International’s space-
styled Aquatron was being offered
for the first time for immediate
delivery. The home entertainment
music center with FM/AM/FM
radio, 8-track tape player and built-
in speakers, resembles a deep sea
diver’s helmet, but actually is a
compact model. It is listed at $159.95.

Brother is continuing with a
complete line of modular systems
in October, according to Ruth Ehr-
lich, executive vice president (one
of the few woman executives in
the business).

He said that through the proper
development of the whole, a video
publisher would be able to amort-
ize his program development costs
in the near term and have a viable
tested backlist when the full effect
of the consumer market emerges.

The main requirement for this
strategy is the development of net-
works which interface with con-
sommer in the present, for without
this orientation the programming
will not really result in a con-
sommer product, nor will it have
developed a reputation which will
facilitate consumer sales now or in
the future.

Bahr said that to a large extent,
programming will dictate
the utilization of the medium, but
warned that there was growing
concern that too much thought
was going into the pricing of hardware,
and not enough thought was going
into the editorial content which
will dictate utilization patterns at
point of purchase.

While almost all of the hard-
ware had been unveiled at the
June CES, Bell & Howell video-
duced three portable cassette mod-
els specifically for the premium
show. Models 4300, 4355, and
4555, retail from $35 to $60, with the
two of line featuring an
automatic level control for cutting
cutout extraneous noise while record-
ing. Bell & Howell offered no four-char.
changer, which was first
the portable recorder the most
popular from youth to the execu-
tive. Ralph L. Bahr, national
manager, specialty sales, said

With the premium show being
held in conjunction with the First
Incentive Travel & Meetings Ev-
position, the automotive tape play-
er for travelers proved to be an
apt item. Tenna’s model TCA-83
MPX, with stereo radio, built-in
burst button, self-syncing tape
head, and fine tuning to eliminate
cracks, lists for $60.95. Chan-
nel Master included their model
6284, with AM/FM stereo radio,
automatic track change and push-
button selector in their total line
of tape cataloging items.

TV Spotlight:

40 Firms Show
At Sony Events

NEW YORK—More than 5,000
executives representing home
entertainment interests, education, in-
dustry and medicine, are expected
to attend a series of meetings
scheduled by Sony to demonstrate
some of the products now avail-
able for use with the Sony U-
Matic videocassette system.

The two remaining meetings
will be held in Chicago and Los
Angeles, and close to 40 companies
now involved in the production
and distribution of prerecorded
Sony videocassette programs,
will show their wares.

According to sources close to
Sony, a wide variety of programs
covering hundreds of subjects are
now available in the Sony video-
cassette format, and the firm
will begin to make potential cus-
tomers aware of their availability.

"Starmatic Showcase," title of
the event, will be Oct. 3-4 at the
Regency Hyatt House, Chicago, and
Oct. 10-11 at the Beverly Hilton in
Los Angeles. Hours are 10 a.m.
-6 p.m.

Japanese TVC—
Mid Sets by 1975

- Continued from page 39

He also added that as the
volume of interest expands in
coming years software producers
must develop creative ideas for
and exploiting the needs of the consumer,
and developing a viable sales
system and reasonable settlement
of copyright problems.

Among the videocassette pack-
aging being developed by
Takahashi’s company for new
market, are programs for the Japa-
nese Ship Owners Association,
training programs for pilots of
Japanese Airlines, the Suntoy Co.,
and the National Barbers Associa-
tion Videocassette units from Sony
and Panasonic are being used.

Coming

a whole new
sound profit system
from

THE MUSIC PEOPLE

WURITIZER

VISIT YOUR WURITIZER DISTRIBUTOR OR BRANCH
NATIONAL WURITIZER WEEK STARTING OCTOBER 16

OCTOBER, 7, 1972, BILLBOARD
Jukebox programming

Programmer Solves Lengthy 45 Dilemma

By EARL PAIGE

CHICAGO—Management concern over lengthy records is putting jukebox programmers in a tough situation because many realize that young patrons in locations actually want the long singles being released from albums. However, Mrs. Pat Schwartz of Modern Specialty, Madison, Wis., has found an answer.

Special Group

During an interview here at the Music Operators of America (MOA) convention, she said her formula is to put out four or five of the lengthy records and then replace the number that isn’t selling. In other words, just as some programmers maintain a row or so of oldies on boxes, she keeps just a select longer records available, takes them off, and regards these as a separate area of material on the machines.

"I really believe operators will lose money in the long run if they do it. We’re really selling service as well as music and we have to give the customers what they want."

$728 Loss

Mrs. Schwartz was present during the seminar where Rolling Meadows, III., MOA director said records over 4:10, can result in an annual loss of $728 per jukebox because the long single takes up too much of the few peak hours of play in many locations.

The Madison, Wis. programmer said she knows the managers in her firm, headed by Lou Glass, are worried about long records. But her high school age daughter, also at MOA, was very disturbed about the possibility of a single that runs too long. "Simmers are cutting their own throats," said her Schwartz’ daughter.

Jukebox Play Price Raise VAT Answer?

By ANNE DUSTON

CHICAGO—Raise jukebox prices now in anticipation of the passage of the value added tax (VAT) warned Nick Mawdsley, tax and financial consultant, addressing managers of the Music Operators of America (MOA) here. The VAT, similar to a national sales tax, has been approved last year for 52 percent of France’s tax revenues.

One of the major drawbacks of the VAT is that it will cause prices to increase and probably by the amount of VAT.

(Continued on page 44)

MOA Convention

NEWPORT NEWS, Va.—Partners John Cameron, and Allen King of Newport News Amusement Co. maintain a detailed cross-reference sheet on every location, allowing them to know at all times which records are being programmed and sold. These logs are then keyed to comments from location owners and route personnel, requests and other details about each spot. The result is that the firm can buy records more tastefully and fill in quickly on fast-breaking numbers.

The Newport News Amusement Co. provides some rather conventional methods in programming, guided by radio station lists, industry business papers, advice from collectors and comments from location owners. Many comments made by collectors, for example, are added to the master sheet on each location. Typical comments may be by a location owner may have a strong opinion about a single, for example, a particular record. The result is that the firm can buy records more tastefully and fill in quickly on fast-breaking numbers.

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Detailed Program Logs Let Va. Company Jump on Hits Quickly

By ROBERT LATIMER

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MOA Convention

Jukebox convention delegates Paul Huebsch and Bill Phillips (right) with new Rowe jukeboxes (left above); Russ Mawdsley, new secretary of Music Operators of America (MOA); former MOA president Les Montooth receives award from immediate past president John Tra- cano (right); MGM Records’ Sol Handwerger (right) with (from left) Chuck Meyers, MGM, and Mr. and Mrs. Tom Cobb, St. Joseph, Mo.; MOA officer Fred Collins with award, Rock-Ola’s George Hincker (right in bottom left photo) with (from left) Frank Schulz, Rock-Ola, Nick Fokakis, Pals Music, and John Asprodites, AMT Dist.; panelists (from left) John Sandgrass, Wayne Hesch, and Norvih Pitz; Notre Dame seminar coordinator Dr. Gerry Seuquin; Columbia Records’ jukebox product coordinator Ron Braswell and Al Gure- witz (on phone).

Capitol’s Nelson Traces Jukebox Role in Country

By JAY EHLER

LOS ANGELES—Capitol Records’ sales and promotion people are alert to the jukebox singles market and especially so in terms of country product, according to Ken Nelson, head of the country music division. He estimates that 30 percent of country singles are sold to jukebox programmers. "Our salesmen and our promotional men keep a close eye on the jukebox market. We also watch the people who buy records and find out why they are buying them." Nelson stated that he himself, in the capacity of his job, does not necessarily have a personal or direct link with jukebox record sales. But of his own curiosity and liking for country music though, he takes a personal interest in going over to peruse the jukebox whenever he finds one. In his twenty years in the business and as a record producer, Nelson noted the vast changes and expansions that have taken place in the entire record industry. "We’ve gone from one track recording studio to 12-track recordings." In his own personal opinion, Nelson feels the public really isn’t aware of this difference. But, he admits, that one couldn’t very well return to the aural days. "There is a difference in the sound and the public has been exposed to it so long that it’s just a normal thing now to hear this sound."

"We’ve signed a good number of new artists. You’ve got to be realistic in knowing that older acts aren’t going to continue forever. You’ve got to build new acts, find new talent. That’s what we’re in the process of doing. We have Kenny Vernon, Virgil Warner, Bobby Roy. . . ."

Jukebox Play Price Raise VAT Answer?

New Miami Label Push — Jukebox Programmers

MIAMI—Adam Records here is among the latest companies promoting directly to jukebox programmers, as well as to station, with its first release by vocalist Carolee Taran, wife of Bob Taran, head of the label and well known in the jukebox industry. Taran and his father, Sam, own Taran Enterprises here, an exporter and wholesaler of jukeboxes and games. A few years ago they were the U.S. distributor for the Jupiter jukebox brand. Adam Rec- ords is part of R. L. B. Music, an umbrella ASCAP firm, founded eight years ago. Taran records at Farm Studios in Muscle Shoals, Ala.

"Fool Me," a Joe South song, and "Didn’t I Love You," by Nash- (Continued on page 44)

OCTOBER 7, 1972, BILLBOARD
PROGRAMMERS’ POTPOURRI

Oldies Pour Out: Era Releases 22

CHICAGO—Era Records has released 22 back-to-back oldies. They are: Donny Brickus, 'Hisston Bell/Doll House' 081; Canella, 'So This Is Love/Sacred' 002; Donny Bruttis, 'Tall Oak Tree/Hey, Little One' 003; Larry Verme, 'Mr. Gutter/Mr. Livingston' 004; Jewel Akon, 'The Bird & the Bees /George Forgie' 006; Gogi Grant, 'The Wayward Wind/Suddenly There's a Valley' 006; Art Todd & Russel Atten, 'Chanson D'Amour /Cinco Robles' 007; Teddy Bears & the Moments, 'To Know Him Is to Love Him/Walk Right In' 008; Pastel Six & Jaguars, 'Cinnamon Cinder/The Way You Look Tonight' 009; Sandy Nelson & Preston Eere, 'Teen Beat/Rongo Rock' 010; Hollywood Argyles, 'Alley Oop/Holly Golly' 011; Toni Fisher & the Ribbons, 'Big Hurt/Am I Gonna Kiss You No More' 012; Gene & Eunice & Leon Peels, 'Poco Loco/A Casual Kiss' 013; Fendermen and Un-tones, 'Mule Skinner Blues/No More' 014; Dave Dudley and Ber- mudas, 'Six Days on the Rosed/Donna' 015; Trashmen and Count- aways, 'Surfin' Bird/Liar Liar' 016; Blue Jays and Paradons, 'Lovers Island/Diamonds & Pearls' 017; Kathy Young, 'A Thousand Stars-Happy Birthday Blues' 018; Innocents, 'Gee Whiz/ Hopalong I Do' 019; Kelly Lester, 'Love Letters/But Not For Me' 020; Chris Moneymaker, 'Let's Dance/All You Had to Do Was Tell Me' 021; Incredible, 'Ill Make It Easy/There's Nothing Else To Say' 022.

Miami Label Push

- Continued from page 43

ville writer Barbara Wybrick, are both around 3 minutes long. Tarzana noted, aware of the controversy over record length among jukebox operators (see separate story). He described both as basically MOR but with pop Top 40 flavor too.

Taran said he realized display will be necessary to break a hit but said he wants jukebox operators to be aware of the record by the time stations play it. Meanwhile, though, he has already had sales of as many as 200 copies to var- ious operators. He has set up dis- tribution in New Orleans, Philadel- phia and here so far.

The record has appeared on the Sterling Title Strip up sheet and Tarzana is sample-mailing the re- lease to the Music Operators of America membership roster of nearly 900 firms.

Answer to VAT?

- Continued from page 43

an amount greater than the tax it- self, Bustersby said.

The value added tax on equip- ment purchased would either be claimed as a tax expense for in- come tax purposes or depreciated as part of the total cost of the machine. Rather than pass the tax to the tenant in blanket price increases, one answer might be a special credit for tax paid on machines to subtract from the tax collected on play price and vend- ing goods, Bustersby told his audi- ence.

Jukebox programming

What's Playing?

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

CATALOGS, N.J.: COUNTRY

FARNH, N.D.: CAMPUS/YOUNG ADULT LOCATIONS

JACKSON, Miss.: SOUL LOCATION

WHITEVILLE, N.C.: COUNTRY LOCATIONS

- Combined from page 44

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The Works.

You’re gonna get it. At the Music Operators of America Convention. The Works will be working in Parlor 8.
A unique, new wholesale source!

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NOW...
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Write or call TODAY for free catalog and price list!

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The Mafia Publishing Group is known for publishing books that are nothing more than compilations of phone numbers, quotes and pictures. They've done this for over 35 years, and many people are still buying their books to this day.

Radio-TV Mart
If you're a deep Georgia fan or a radio station searching for a Georgia station, this is the company for you. Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine. Almost 100% of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can save them time and money. Classified advertising doesn't cost, it pays.

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**International News Reports**

**BBC Sets Up a Panel to Schedule Plays on Nets**

LONDON—In what appears to be a significant step towards the centralization of scheduling for network radio programs, the BBC is setting up a new studio in London to be solely responsible for scheduling plays on four of its seven medium-wave daytime programs: David Lee Travis, Johnny Walker, Alan Freeman and Mike Epstein.

The panel will comprise Radio One's three executive producers, Johnnie Walker, John McEwan and Doreen Davis plus Ron Bennett, who recently replaced Mike Epstein on the Travis show, and Paul Williams, producer of the Jimmy Young program.

In addition to scheduling records, Belcher and Williams will also be responsible for selecting all live talent for the four programs. The panel will be only responsible for the strip shows—records for all other programs are currently being selected by each of the show producers.

Teddy Warwick said that the Radio One's other main daily show, Tony Blackburn, had been deliberately left out of the reorganization since it is different from the other shows in that it features no live talent, only records.

Warwick denied that the changes would make the record company pluggers job more difficult, and maintained that it is a purely "internal decision" and a "sensible rationalization of our organization".

He also revealed that with the dropping of the daily What's New program this autumn, record companies will be "required to try and submit advance copies of all new product to producers at least two weeks prior to release. However, Warwick added that it was only a request and not a hard-and-fast ruling explaining that records used in What's New programs can be scheduled quicker than in other shows.

He felt that most companies would cooperate in getting advance copies to the BBC earlier: "as we record advance copies of all new product to producers at least two weeks prior to release. However, Warwick added that it was only a request and not a hard-and-fast ruling explaining that records used in What's New programs can be scheduled quicker than the ones used in other shows." The BBC's new Solid Gold 60 program will which replace Pick of the Pops will be a three-hour show comprising the BBC/Music Week Top 20 last in the lot and 40 other records during the first two hours which will all have been already played on Radio One during the previous week. Although WARL, the prefix to LP, will be used to indicate new Nona programs, Nona Translates the sales wave and is a syndicated 3/4 to 6/8 beat.

**RCA Sets 4 Channel U.K. Release**

LONDON—RCA has scheduled its first 4-channel product for late in the year. All quadrophonic discs will ship before the four-channel discs from Polydor and ARDI (classical) and the first 4-channel discs will come out of the company will be Hugo Montenegro's "Love Theme from 'The Godfather,'" which retail for $2.94 and will be available within the next month.

Following Montenegro's album will be "Singers on Fire," a compilation of songs by various artists, featuring Eugene Ormandy and the Philadelphia Orchestra, which retail for $3.42 and will be ready for release in January next year.

Supplies of both albums are being imported from the U.S.—although RCA will be using its own 4-channel matrices. "Although it is not being shipped to the U.K. until January, the studio will be able to make ready for use, and RCA will be ready to start pressing quadraphonic product at the four studio in London County Durham plant.

**Breil's 1st Disk In 5 Years Set**

PARIS—Jacques Breil heads the Breil Group, the largest toy firm in France, with a turnover of about $100 million. Breil, who now has 9,000 employees, has just released a disk bearing his name, "Breil," and has set a date for it to go on sale in shops in October 1972.

**RCA Canada Bows New Fall Canadian Product**

TORONTO—RCA Canada this week unveiled its new fall Ca- nadian product line-up featuring three important new releases in Toronto and Montreal.

The presentations were held by vice-president, Bill Kenny, assisted by Barrie Kent, chairman, Charles Linton, Ettore Stratta. The Mercury Brothers have a new album, "Erendir," and the Country, "ready to hit the market. The album will be released on September 10, 1972. Artists who attended included the Mercury Brothers, Bill Kenny, Charles Linton and Ettore Stratta. The Mercury Brothers have a new album, "Erendir." The Country, "ready to hit the market. The album will be released on September 10, 1972. Artists who attended included the Mercury Brothers, Bill Kenny, Charles Linton and Ettore Stratta. The Mercury Brothers have a new album, "Erendir," and the Country, "ready to hit the market.

**Factory Jazz—Work Aid**

WARSAW—The jazz quartet led by trumpeter Tomasz Stańko took part in a new experiment in a factory called "Work Aid," which is aimed at creating jobs for long-term unemployed workers.

The quartet played a concert of improvised jazz and blues on a stage set up in the factory of the Polish Broadcasting Committee in Warsaw. They were joined by a number of other musicians, including the leader of the group, Tomasz Stańko. The concert was recorded in the presence of the workers and was broadcast on the radio.

**From the Music Capitals of the World**

**ENGLAND the gem of the ocean...**

Billboard’s "Spotlight on London" is coming on September 28 issue. It’s your big opportunity to dazzle your customers with your music product. Be a part of Billboard’s "Spotlight on London." It’s your cup of tea.
Tender Deadline Near
On AM & Robbins, Feist

LONDON—The time allocated to prospective purchasers to tender their bids for Affiliated Music and the American Robbins Feist (ARF) Millers firms is now drawing to a close. The tender exercise, which started on Friday (13) and — MG & MG — owners of the publishing firms — is expected to secure the names of the purchaser in November.

There are understood to be several U.K. firms interested in placing a bid headed by EMI, ATV, and a major German music company. Other interests include Novallo and Siam Music — the Dick James organization, and Ben Neshet, the Tel Aviv-based Israeli publisher, who make a bid with the backing of the National Westminster Bank.

American publishers reported to be in the running include MCA, 20th Century-Fox, which originally had a 33% share in Robbins, Feist Miller which acquired by Metro in August for $4,500,000, Polygram and General Electric.

It is understood that there has not been as much interest as originally expected due possibly to the complex make-up of the catalog and the length of ownership of several of the American copyrights involved. Some of the ARF Millers has been sold to MGM at the end of the copyright term.

The finances of the MGM music division are in a healthy state, according to the latest prospectus, now under Securities and Exchange Commission scrutiny in connection with Metro's construction of the Grand Hotel complex in Las Vegas.

It reveals that Metro paid $2,000,000 to acquire the remaining 50% share in Affiliated Music. The document also reports that the label's annual turnover was $47,314,000 and it has total reserves of $10,579,000. The budget price product is 35% to 50% of the gross revenue.

The MGM record division was sold to Polygram in May at net book value. Polygram retains perpetual rights to the name MGM Records and a 10-year license to use the MGM trademark and logo.

CUBE SETS RELEASE PROMO PLANS IN POLYDOR PACT

LONDON — With a restricted artists' roster, Cubie is reading its autonomy with new promotional plans under its new U.K. distribution pact with Polydor.

Olly Wyper, creative director, told Record Week this week that the immediate future of Cubie will be comprising an seven acts — John Tesh, Cole Porter, Jimmy Helms, Harvey Andrews and two new signings to be announced next month by Bund and Joan Armatrading.

First releases through Polydor will be the debut albums by the 155,000 Bognor, a folkrock unit from Scotland, recently on tour with David Bowie and already the subject of interest by the music press and music fans, and Joan Armatrading, who has just released her first single, "Lovely Day," on the week of December of a compilation album featuring both Tyran Fucked and F Top recordings, plus material by the productions of John Tesh and John Kongol, retailing at £1.35.

Wyper commented, "We are confident that we can achieve 500,000 sales for the time being and are convinced that our new talent can be developed to the same level of comparability to other acts. We have to first be able to get a group together and a straight rock'n'roll band.

Dozen Songs

- Continued from page 1

Thomas, words by William Smith and performed by Thomas. Arranged by Des Longmore. "No Es Quieto Quieres" (composed by Fernando Pajón and performed by the Sahara Bar) and "La Casita" (arranged by Francisco Magallon, Amelia Baldein) West Germany. "Eine Tanksen" and "Be My Baby" — "I Did What I Had To Do," by the Dulloy's, were also added. Japan: "Bulow" — "Koushu" — "Puejess" — "Vaganz" — "Voice Festival," by the London's first rock and roll band, "Philharmon Arthur沏t" — "Philharmon Arthur沏t," performed by the various artists (two principal acts), "Santiago Chorale," performed by various artists (two principal acts), "Santiago Chorale," performed by 300,000 SEK by Jan Johansson (Moonlight) and TV 2 screened the performance ceremony when the awards were handed out to the artists by Magnus Harem and Brando Brannstrom.
Sansui

presents

the

REGULAR MATRIX

professional four-channel encoder/decoder
PARIS—The French record industry suffered a stagnant sales performance in July according to figures recently released by Phonogram to the Press Council.

The primary cause of the sales set back was the nationally-approved 10 percent price rise for disks and audio tapes which was effective within the industry at Easter. It was the first major price hike for seven years and, said Phonogram, is reflected in a 13 percent drop in sales for the first three months of this year.

While Phonogram registered a 19 percent turnover increase for the first six months of 1972 compared with the same period last year, the figures for July were static, although the situation was much the same as it has been in traditionally hot sales month in France.

Chairman of the French Phonogram Co., Francois Minchin, reported similar figures—"poorly—but August was about 10 percent up compared with July in 1971. Phonogram sales had considerably slowed, however, although Minchin told Billboard he expected them to rise again for the July figures. It may have been: earlier this month Karel the fourth, a hit, apart from its Popcorn's "Hot Butter" (Amer.): he added, according to national statistics, was way above any of the competition in the chart.

Minchin also added that this year's Rose d'Or d'Artiste Festival was the first in which all the records produced for a single year were produced in reflect material. Last year the event produced two other singles, including Marie (Pathé): Ethernet (Pathé): and En Forme (CBS). Phonogram also hit the market in June for the turn-up ending in June 1972.

Only two singles have dominated

PARIS—Acknowledged French feature film soundtracks are an increasing current boom in record and tape sales and EMI's French branch is enjoying a growth in the first six months of the year. The prosperity is reflected in the cross-the-board industry price increase was decided.

The commercial director Jacques Caillart told the company's announced the company's intentions, the French Phonogram Co., to sign a sister company representative from all over the world, that the next season, a traditionally selling time, had resulted in a 12 percent increase for August over the same month in 1971.

Among architects of this situation, where sales were now operating—stock, dispatch, orders, cassette assembly, information—were handled in the company's warehouse, had reached 20,000 records a day, and the complex will have a maximum capacity of 50 million records a year. The computer service will start early next year.

Phonogram's expansion followed the growth of the French market, which had doubled in the five years from 1967. Record sales are expected to top the 80 million mark this year and the industry will reach the 200 million turnover level within 12 months, it is estimated.

Caillart also announced that Phonogram has signed a French label, Karel, specializing in British music.

In tape, Marcel Leclerc said Phonogram would release 500,000 million annual cassette sales mark, with the figure expected to double the level being around the 750,000 copies level.

There were at present 300,000 cassette users in France who, with the full time hours of the year, could surge to half a million by the end of the year, said Leclerc, who is Phonogram tape director.

The year 1975 was described as a year of larger foreign equipment makes on the French market now, where no product would be sold as quality product was increasing, he said.

The French market now, which is considered a major market, is being sold as quality product was increasing, he said.

Import Quota

But French import quota control, which was considerably at bay, unlike in Holland, which has a 20 percent quota, would be on the charts for several years, according to Minchin. Other popular artists in Austria include the Karel T. Rex, New Seekers, Jethro Tull and Slade.

U.K. Disks—46 Percent of Austrian Mkt

VIENNA—British pop music accounted for 46 percent of the local singles charts, Phono
gram's German representative, Helmut Hoffert, said at the Phonogram sales conference in 1971. There, Hoffert said that British music is more popular in Austria than in any other country in the world, except the British Isles. He added that both awards in the local market, which is a very important market in the whole of Europe, have been on the charts for several months. Other popular artists in Austria include Genesis, Yes, Queen, Led Zeppelin, and T. Rex.

However, British albums only had reached the charts for one album, Hoffert reported. It was reported that the release of the local market.

One artist who has been very successful in Austria is the British group Genesis, who have been on the charts for several months. Other popular artists in Austria include Genesis, Yes, Queen, Led Zeppelin, and T. Rex.

RITCHIE YORKE

Helsinki—Finleyke has launched its sales exhibition tour, which will visit nearly every major city in the country. The tour is the first of its kind in the country and is being organized by Finleyke, the national music company.

The tour will cover all the major cities in the country and will feature a wide variety of artists, including Finnish, Swedish, and Russian performers.

The tour will also include a special event featuring a live performance by the internationally renowned group, The Beatles.

The tour will conclude in Helsinki on August 10, with a final performance by the Finnish Symphony Orchestra.

The tour is being organized by the national music company in cooperation with the Ministry of Culture and the Helsinki City Council.
ARGENTINA

(Country: Buenos Aires/El Palomar) *Denotes local origin

Week 1
1. LAVUERTA—Jorge Mario Y
   (EMI) 2.社會 Los Amigos
   (Hull gangbang) 3. ISE
   (Hull gangbang) 4. SANTOS
   (Hull gangbang)

BRITAIN

(Country: London/Record Retailer)

Week 1
1. PARTO ALTO—M.P.B.-4
   (Polydor) 2. PLAY—Paul
   Scholes/Brian (Polydor)
3. A NEW BEGINNING—Mossy
   Frazer (EMI) 4. I KNOW I
   CAN BE SURE—David Bell (Sporta
   Princess) 5. I'M THIRSTY—
   Memphis Horn (EMI)

ITALY

Week 1
1. GRANDE DONNA—The
   Furniture (Decca) 2. THE
   MIND—The Furniture (Decca) 3.
   THE BAND—The Furniture
   (Decca) 4. KEEP ON
   COMING TO MY PLACE—
  unce Alliance (EMI) 5. TUTTI
   STRUTT—D.J. Wike (EMI)

SOUTH AFRICA

Week 1
1. ON THE NADE—The
   Furniture (Decca) 2. HOW I
   KNOW—The Furniture (Decca) 3.
   PAPA—The Furniture (Decca) 4.
   THE BAND—The Furniture
   (Decca)

JAPAN

Week 1
1. THE DRUM—The
   Furniture (Decca) 2. THE
   DRUM—The Furniture (Decca) 3.
   THE BAND—The Furniture
   (Decca) 4. KEEP ON
   COMING TO MY PLACE—
  unce Alliance (EMI) 5. TUTTI
   STRUTT—D.J. Wike (EMI)

KOREA

Week 1
1. A NANNI NUI KUKUEN
   (Ira, Japan) 2. SACRAMENTO—
   Middle-Aged Female (EMI) 3.
   POPPA JOE—The Sweet (EMI) 4.
   AGUSITA PARSHIN—Mother
   Of Mine (EMI) 5. PETTOAN
   TIE—Talena Athlen (EMI)

YUGOSLAVIA

Week 1
1. KARAJA—The
   Furniture (Decca) 2. HOW I
   KNOW—The Furniture (Decca) 3.
   PAPA—The Furniture (Decca) 4.
   THE BAND—The Furniture
   (Decca)

FRANCE

Week 1
1. LA CHoses—The
   Furniture (Decca) 2. HOW I
   KNOW—The Furniture (Decca) 3.
   PAPA—The Furniture (Decca) 4.
   THE BAND—The Furniture
   (Decca)

ITALY

Week 1
1. IN VETRINA—The
   Furniture (Decca) 2. HOW I
   KNOW—The Furniture (Decca) 3.
   PAPA—The Furniture (Decca) 4.
   THE BAND—The Furniture
   (Decca)

SWITZERLAND

Week 1
1. RSB—The
   Furniture (Decca) 2. HOW I
   KNOW—The Furniture (Decca) 3.
   PAPA—The Furniture (Decca) 4.
   THE BAND—The Furniture
   (Decca)

PORTUGAL

Week 1
1. IN VETRINA—The
   Furniture (Decca) 2. HOW I
   KNOW—The Furniture (Decca) 3.
   PAPA—The Furniture (Decca) 4.
   THE BAND—The Furniture
   (Decca)

FROM THE MUSIC CAPITALS OF THE WORLD

HITS OF THE WORLD

ARGENTINA

(Country: Buenos Aires/El Palomar) *Denotes local origin

Week 1
1. LAVUERTA—Jorge Mario Y
   (EMI) 2.社會 Los Amigos
   (Hull gangbang) 3. ISE
   (Hull gangbang) 4. SANTOS
   (Hull gangbang)

BRITAIN

(Country: London/Record Retailer)

Week 1
1. PARTO ALTO—M.P.B.-4
   (Polydor) 2. PLAY—Paul
   Scholes/Brian (Polydor)
3. A NEW BEGINNING—Mossy
   Frazer (EMI) 4. I KNOW I
   CAN BE SURE—David Bell (Sporta
   Princess) 5. I'M THIRSTY—
   Memphis Horn (EMI)

ITALY

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1. GRANDE DONNA—The
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   MIND—The Furniture (Decca) 3.
   THE BAND—The Furniture
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   (Decca)

PORTUGAL

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   PAPA—The Furniture (Decca) 4.
   THE BAND—The Furniture
   (Decca)
**Hot Chart Action**

**Soul**

**AMERICAN-VENTURA HIGHWAY (3:32)**

**Pop**

**America**

**Also Recommended**

**MARTY COOPER—WROTE A SONG (3:24)**

**Tightrope—Leon Russell (Shelter) (16 from 26)**

**Country**

**Break**

**Also Recommended**

**SANDY POSEY—HAPPY, HAPPY, BIRTHDAY BABY (2:17)**

**Sandy Posey**

**Barbara Fairchild—a Sweeter Love (I'll Never Know) (2:54)**

**TNT**

**Supermodels—I GUESS I'M MISSES THE MAN (2:40)**

**Soul**

**Pop**

**Also Recommended**

**Claudine Longet—Remember the Good (3:08)**

**Sandy Posey**

**Also Recommended**

**Kenney Surratt—Good Time Come for Me (2:50)**

**Radio Action and Pickings**

**Black Sabbath—-Tomorrow's Dream (3:08)**

**Country**

**Flip**

**Sandy Posey—HAPPY, HAPPY, BIRTHDAY BABY (2:17)**

**Country**

**Also Recommended**

**Kenney Surratt—Good Time Come for Me (2:50)**

**Country**

**Also Recommended**

**Kenney Surratt—Good Time Come for Me (2:50)**

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**Kenney Surratt—Good Time Come for Me (2:50)**

**Also Recommended**

**Kenney Surratt—Good Time Come for Me (2:50)**
"DO YOU WANT TO BOOGIE OR DO YOU DON'T CAUSE IF YOU DO I WILL WITH YOU BUT IF YOU DON'T I WON'T"
SPECIAL MERIT PICKS

POPULAR
JOE WALSH—Touche Brothers. Dunhill DSL 50310 Ice Walsh, farce of the Janes Gang, has pro-
duced a comedy in his Tony Banks, grafted to-gether to form this comedy in his Tony Banks, grafted to-gether to form this
a real banana for all of us!

4 STAR

POPULAR
VENDLOR—This Is It. RCA Victor VPL
20772
BALDWIN—The Ballad of Shirley Good-
ness & Mercy as told by Baldieland Uni
72100 (Jazz Club). J.B. Capecelatro
THIS IS FREDDIE MARTIN'S LP 5075. A
LIKE THIS. The LP has the same flair as the
VPL 20772.

Violoncello. London 735 1254

SOLIUT
SHERRY SCOT—Live On Me. Cadet
LA 25014

CLASSICAL
HOLEMAN—Too Many Candles—The Wilts
Quartet. London ST 15 68

BRANSWH—MEN IN G N C RD
DP-680. Kopf Knysa and the Scientist. Phil-
Hymniques. London 735 1254

FOLK
JOHN STORM ROBERTS—Caribbean Island
King, Norman. London 735 344

REVEREND MACEO WOODS AND THE CHAPEL
GOSPEL
GOSPEL MESSAGERS—If I Jean 1509.
With stirring message and real enthusiasm
the message and real enthusiasm

SDS

THE THREE SUNS
The album brings.

WALSH-Barnstorm. Dunhill 7405.

THE THREE SUNS
The album brings.

WALSH-Barnstorm. Dunhill 7405.

THE THREE SUNS
The album brings.

WALSH-Barnstorm. Dunhill 7405.

THE THREE SUNS
The album brings.

WALSH-Barnstorm. Dunhill 7405.
The text reads:

"1973

Your competitors are at MIDEM
Your clients are too!.."
GRAND FUNK RAILROAD—
Pike. 
Phantom SMAS 1099
Grand Funk have by now attached an almost permanent stink to rock's skyline. They have been deviled, devalued, followed at every performance and forced to buy every album. Disappearing no one and unsigned. Some few are the actual masterworks of this album. Utilization of the wondrous Grace Slick's vocals is an inspired delight. Single "Back 'n Roll Soul" included.

HUMBLE PIE—Lend and Found A&M SP-3951
In early reviews for their second album, a review of two superlative yet peerless British rock bands--the classic rock forces. The people involved were Steve Marriott of the Small Faces and Peter Frampton of the Rods. They are played with a heavy duty by Steve Marriott and Peter Frampton. Their sound is hard rock, but the penetration is by no means loud. The path sound textures they all qualify fragments, glimpses of destiny yet to be formed. Many albums are hot and heavy in the studio situations, but this one lacks the velvet, drenches the praise, thus being not a mere ad hoc experience, transcending the medium it brings all series into play.

JOHNNY MATHIS—My Love ARISTA AR 21026
It's hard to top his last album and short success that Mathis has with each program he delivers of a new material, and this one is in awe of his bold sound. Along with "Song Blues," "At Last," "Mama's in the Kitchen," "You Can't Help That," "Dancing in the Rain," "Can't Help That," "Dancing in the Rain," "Long, "How Can I Be Sure," "Alone Again, Naturally," and yes, he's truly at home with "Two Young."
The Allman Brothers' Band
John Baldry
Cactus
Dr. John
Emerson, Lake y Palmer
Jonathan Edwards
The J. Geils Band
B.B. King
John McLaughlin y The Mahavishnu Orchestra
Herbie Mann
Nitzinger
Ossibisa

Mar Y Sol. The First International Puerto Rico Pop Festival.
A two-record set capturing all the musical highlights
of the Mar Y Sol Pop Festival
On Atco Records y Tapes.

Bueno!
"I'm Still In Love With You" is Al Green's new LP.

"I'm Still In Love With You" his current hit single is in it, of course. And so is "Look What You Done For Me!" Wow!

Produced by Willie Mitchell
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<th>Artist</th>
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**Artists:**
- **Elvis Presley**
- **Bob Dylan**
- **Rolling Stones**
- **The Beatles**
- **The Doors**
- **The Who**

**Labels:**
- **RCA Victor**
- **Atlantic**
- **Columbia**
- **Capitol**
- **Decca**
- **Epic**

**Additional Information:**
- The chart reflects sales data from Billboard magazine for the week ending October 7, 1972.
- RIAA sales certification levels are indicated in parentheses next to the chart positions.
"ROCK & ROLL. IT'S AN OBVIOUS WAY TO EXIST. IT LEAVES YOU FREE."

—ALVIN LEE

Alvin Lee and Ten Years After have just made a new album called "Rock & Roll Music to the World."

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THE NEW TEN YEARS AFTER ALBUM ON COLUMBIA RECORDS AND TAPES
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- A trivia index of interesting C & W facts 'n figures
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- Date (month/day/year) record first hit the charts
- Highest numerical position record reached
- Total number of weeks on chart
- Label and number of record

Out Soon*

A listing by artist of every record to hit the Billboard Rhythm & Blues (Soul) Singles charts from 1949-1971, the complete history of R & B charts.
- A cross reference by song title of every record to hit the R & B Singles charts
- A trivia index of interesting R & B facts 'n figures
- Over 4,000 songs and over 1,200 artists
- Date (month/day/year) record first hit the charts
- Highest numerical position record reached
- Total number of weeks on chart
- Label and number of record

Out Soon*

A listing by artist of every record to hit the Billboard Top LP's charts from 1945-1971, the complete history of the album charts.
- An index of interesting facts 'n figures
- Over 10,000 albums and 2,500 artists
- Date (month/day/year) album first hit the charts
- Highest numerical position album reached
- Total number of weeks on chart
- Label and number of album

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LOS ANGELES—Michael Pinto's Sound Music Sales one-stop shop has ups and downs by 50 percent during its second six months of operation and believes about total traffic in the store. We've perfected our systems, we believe, he said, and we have a new program that gives us daily results on our inventory and a weekly report on complete payments, receipts and inventory," said Pinto.

A former high school teacher and then a missionary before entering the business (Billboard, Feb. 5) Pinto holds sys- tems and a merchant to musical awareness and believes that creative innovation is sadly lack- ing on the retail level of the industry.

Pinto's latest experiment is the creation of a 75-store network of smaller retailers in Southern Cali- fornia to coordinate in-store play and point-of-sale displays for specific LP's and CD's. "We've been about total in-store traffic of 1,000 daily at the 75 stores for years," he said. "With this kind of numbers, the smaller retailer can use a lot of promotional funds as gimmicks.

The store owners in the display network get paid a flat fee as well as a percentage on sales. "This is a service to the outlet which sells most cam- paigns," Pinto said, "and he has already signed several manufactur- ers for this merchandising gim- mick, including Columbia and most of the next Facen album.

Pinto and Pinto hope that once his network is in full operation he can develop a 20 bi-weekly campaigns per year. "The first show was already a great success at the locations," Pinto said. The store is located in greater Los Angeles, San Diego, Santa Barbara and certain Arizona mar- kets.

Another ongoing effort of Sound Music Sales is "the Johnny Taylor show," where the label's alter ego is heard on 50 radio stations in greater Los Angeles.

Jerry Taylor said he is not selling the show, which is heard on both in-town and overseas outlets, but is promoting the intense competition here.

The meeting in Tarrytown, N.Y., also covered the creation of new national committees of the Execu- tory Council Board, plans for next year, and the promotion of the telecast, consideration of a national public relations plan, and a special, a national television committee meeting, the creation of a national collateral board, and proposals for a revised exhibition directory that would be a point of entry for inter- ests making awards and more awareness of the company.

A recently completed national questionnaire provided an excellent profile of the ASCAP membership's activities, preferences, voting habits and opinions of the Acad- emy itself.

The trustee placed $20,000 of the Academy's national funds for educational and cultural activities at the disposal of the NARAS in- stitute.

At the conclusion of the meeting, the trustees saluted Jean Kaplow, newly appointed New York chapter executive director, for her coor- dination of the three-day event.

**Conclude**

New York—Highlights of the three-day meeting of the National Board of Trustees of the Recording Academy (NARAS), held Sept. 15-17, 1972, included the presentation of the Hall of Fame, the appointment of a new NARAS president, the appointment of the Academy's educational plans and programs, the addition of three trustees to the Grammys committee and the re-election of Wesley Rose in national president.

24 R&B Talents** Continued from page 3**

concerts for release in I.P. lore, Arthur Morris, national promotion director of special projects, Motown will decide which label will publish the package.

Morgan said in his design of the 6,000 square foot complex for filming the disco sessions built by Wallichs of Chicago and New York, he deliberately selected the label's logo and image in the spirit of promoting PUSH Expo. Filmed scenes of the complex will be a part of the total movie that was made.

Gene Barge, musical director, said a major impact of the gospel promotion is that the extended gospel performers in gospel to enter the contemporary field. He men- tioned Aretha Franklin, Dionne Warwick and Johnny Taylor as having roots in gospel. He said also that the closing day gospel show, Oct. 1, could lead to a weekly televised spotlight on gospel here.

Performers in those listed groups as well as many others are not signed artist contracts until the last moment. The Hughes church, for example, does not sign its artist's contracts, 24 hours before opening night. The reason is that they are not sure where the artist is in town, the conductor is ready, the orchestra is ready, execution and inventory he has not in any way been physically determined by the artist from opening.

Wallichs Chain** Continued from page 8**

ager, record division, is buying direct from the major companies and gives us greater margin of purchase and prices. "Prices, previously available only on order, are spelled out on the merchandise—" suggested Wallichs, "reduced in price.

Wallichs is planning to open new stores and is looking at two, Town Center Mall in Silver Spring, Maryland, and the other in Phoenix, on an immediate basis. Both are full-line stores. (The company currently owns three stores: greater Los Angeles and two in Arizona.)

Wallichs Music & Entertainment Company (13 Wallichs Music & Entertainment Company, 512 N.W. 37th St., Miami, Fla. 33125) said he has $10 million, including concessions, Washington, D.C.) for the FM.

By ALFRED CHORIN

Wallichs Music & Entertainment Company, the largest retailer in the industry, with five lines and three thea- ters in its $75 million store when opened.

Wallichs had not played in pub- lic for nine years prior to being inducted into the International. Now that Wallichs has within a store and theatre network of one- night concerts around the coun- try.
Melanie continues to Rock Softly with her newest single, ‘Together Alone’
During week days, Lesa and Larry work for an oil refinery, Darrel is a vending route candy-man, Wallace operates a grocery and Pat and Danny attend school.

Saturday night they all come together.

“Saturday Night Special”
THE SUNDOWN PLAYBOYS
Apple Single 1852