



London Spotlight

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NEWSPAPER

Billboard

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Newsweekly

TAPE/AUDIO/VIDEO PAGE 49
HOT 100 PAGE 68
TOP LP'S PAGES 70, 72

A&M Meetings Zero In on Mfr.-Distr. Link

By JOHN SIPPEL

LOS ANGELES—The interdependency of independent labels and distributors, occasioned by the competitive trend toward major

labels' branch operations, is growing.

Jerry Moss, president of A&M, zeroed in on the problem at a series of combination 10th anniversary-fall release meetings held cross country two weeks ago. Moss held special meetings with principals only of his independent distributor network, in which they probed what might be done to improve the ties between them. Moss pointed out that unless manufacturers and distributors reacted quickly, the trend toward new labels going to the branch operations of major labels would continue to erode the supply of goods available to the independent distributor. Moss even used the word, "subsidize" to denote the responsibility an independent distributor might have to assume to aid a new label.

Independent distributors echoed a common complaint, indicating that they felt that the branch operation right now was getting more spotlight nationally. The discussion spurred ideas ranging from a special wing of National Association of Record Merchandisers to

(Continued on page 74)

Store Chain In 23 States

By IRENE CLEPPER

MARSHALL, Minn.—A projected chain of mini-department stores in 23 states geared for 10,000 to 14,000 population centers under the Parade name will shoot particularly for the youth market with large record-tape sections offering playback equipment as well. The initial store here experienced an immediate and surprising sell-out of an 8-track phono-radio compact unit.

In fact, parent Super Valu Stores, Inc., a supermarket chain diversifying into fabrics, food processing and now department stores, sent buyers here from its Minneapolis base to see if a new electronic inventory control system was tallying the player sales correctly, said Kermit Halden, Parade president.

Super Valu is one of three Midwest based firms involved in the new merchandising trend of building capsule versions of big-city department stores in small-town locations (Goldfine's of Duluth, a subsidiary of Unishops, and Richman Gordman, Omaha, are similarly expanding).

The store here comprises 31,000 square feet, the largest of three models being readied by Super

(Continued on page 52)

English Content Hit by CRTC

By RITCHIE YORKE

MONTREAL—Pierre Juneau, chairman of the CRTC, has deplored the number of English-language pop songs being played

(Continued on page 15)

Country Gains Noted; 6,000 At Opry Week

By BILL WILLIAMS

NASHVILLE—Country music is being programmed by nearly one of every two stations in America today, Country Music Association president Bill Farr said in his address to the CMA membership.

It was the kick-off of the "official" three-day Grand Ole Opry Birthday Celebration at the Municipal Auditorium here, attended by 6,000 industry representatives, artists and disk jockeys.

Farr, in a brief but concise speech, said that 63 percent of the fairs in America now make use of country music. He noted that an Armed Forces survey put this form of music near the top in preference. "Country music concerts fill auditoriums," he noted. "Fan Fair, a special convention for the consumers in the springtime, is growing into an annual affair."

Farr also noted that NARM again had hosted country's Entertainer of the Year. He alluded to

(Continued on page 74)

MCA Brass Sally To Halt Cutouts

By CLAUDE HALL

LOS ANGELES—Records cutouts damage the artist and the music publishers and too many record companies "are purposely pressing cutouts to flood the market," according to key executives interviewed last week at MCA Records. The label admits to being "a little pregnant" regarding cutouts, since it last week announced lower prices on various catalog items, but MCA Records president Mike Maitland referred to this as only "modest dumping because we did all of our dirty work more than a year ago when we were reorganizing the company." And future cutouts from MCA Records will probably be nil as the result of a new inventory control system just instituted that it is hoped will prevent overstocking.

Rick Frio, vice president of sales, accused many record labels of purposely pressing cutouts to flood the market and make a quick buck. "Most companies have contracts with their artists which allow them to pay lower royalties on cutouts."

And Maitland felt that many artists were being cheated. "If a recording artist or their manager is not sophisticated enough to know what's going on—by that, I mean hiring an accountant to audit the books of the record company—they might never know what their true royalties would have been. But, in any case, the publishers and the musicians' union and the artists are the ones who suffer mostly from cutouts, because even

(Continued on page 15)

Bell, Polydor Hot in U.K.

LONDON—The sales achievements of Slade and Donny Osmond, the Partridge Family, David Cassidy and Gary Glitter, bring Polydor and Bell to the top of the singles league for the first time in the British Market Research Bureau's survey of the record market during July-September.

From fourth place in the quarter to the end of June, Polydor takes over as leading company with 17.5 percent share, followed by EMI with 14.8 percent and Decca with 12.5 percent. First quarter front-

(Continued on page 15)

Gortikov Flays Dubbing Pitch

LOS ANGELES—Stan Gortikov, president of the Recording Industry Association of America, this week lashed out against manufacturers who "foster retailer encouragement of 'taping off the air' by consumers." Gortikov's blast was aimed at Matsushita Electric's full-page Japanese trade ad and at American firms who are similarly encouraging unlicensed home duplication (Billboard, Oct. 21).

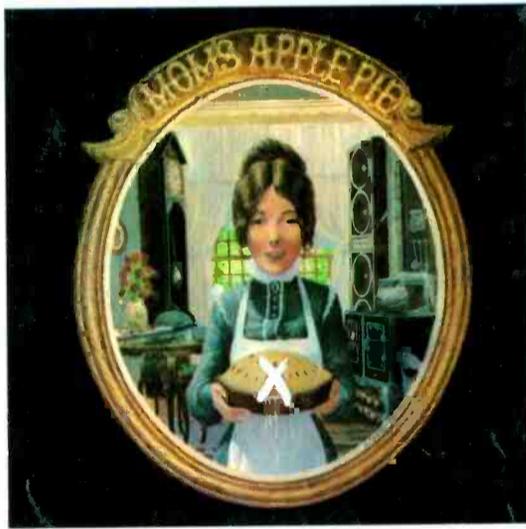
"I view these techniques by manufacturers as vicious attacks on the recording industry, reflecting

(Continued on page 74)



BROWN BAG RECORDS—A unique record label is a unique business. Distributed worldwide by United Artists. Remember our motto: "Only a week old and already in debt."

(Advertisement)



Why is this lady smiling? What evil lurks in the minds of men everywhere? Listen to this space for more details of MOM'S APPLE PIE—rated "X"—by those who care enough to change the very best.

(Advertisement)

(Advertisement)

3 consecutive hits
from the hottest combo in music.
Philadelphia International and
Columbia

KZ 31648

HAROLD MELVIN
& THE BLUE NOTES
I MISS YOU

ZS7 3520
"If You Don't Know Me By Now"
Harold Melvin And The Blue Notes

KZ 31793

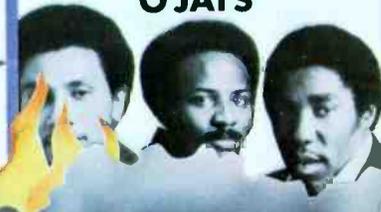
360 Degrees Of Billy Paul



ZS7 3521
"Me And Mrs. Jones"
Billy Paul

KZ 31712

BACK STABBERS
O'JAYS



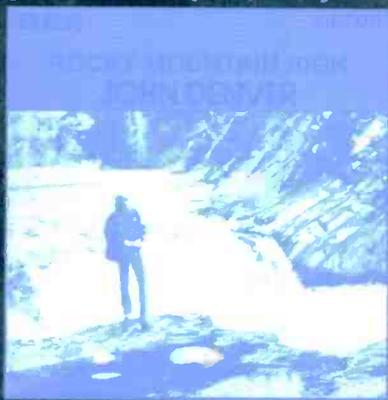
ZS7 3522
"992 Arguments"
O'Jays

ROCKY MOUNTAIN FEVER IS A BEAUTIFUL EPIDEMIC.

John Denver is spreading it coast-to-coast with his new single "Rocky Mountain High" (74-0329). Unprecedented airplay on top-40, MOR, and progressive stations forced it from the album and out on its own.

"Rocky Mountain High." It's one epidemic you'll want to be part of.

John Denver is part of The RCA Experience.



LSF-4731

P8S/PK-1972

RCA
RECORDS
AND TAPES

Atlantic to Market "Back to Back" Oldies

NEW YORK—Atlantic Records is merchandising around 200 singles of oldies material—repackaging them as "back to back" hits—and mounting a special incentive program that runs until the end of November.

The singles are divided into two sections—an oldies section that includes product from LaVerne Baker, the Coasters and moves up to Led Zeppelin, via Crosby, Stills,

Nash and Young; Aretha Franklin, Ray Charles and Otis Redding among others.

The other section is titled "Collectors Series" and contains product from such artists as Sticks McGhee, Ruth Brown, the Clovers, Cardinals and Joe Turner.

The product has been repackaged so that two hits from past years appear as A and B side of the current single. Atlantic executives Rick Willard and Johnny Bienstock have been working for four months on the project, aided by Wayne Fo, of the Nehi One Stop in Los Angeles and Bill Buster, of the Record Museum oldies shop in Philadelphia.

Said Willard: "We used them as consultants—their help was invaluable."

Atlantic have prepared special browser boxes for the series. One is a Gold Bin, devoted to pop material from the catalog and the other is titled The Real Beginning, with the R and B in the logo highlighted. This is devoted to r&b product. Willard stated that an original run of 2,500 boxes was planned but now orders for the boxes had reached 5,200. Orders for the repackaged series were "close to a million," he said.

Willard stated that he was interested to see that major rack jobbers were also ordering the series. Atlantic has set special 10 percent discounts for the program which concludes at the end of next month. "It's the first time that this kind of singles repackaging has been done in this depth," he said. "We may do something in the album line in January but nothing has been set."

Col Push on Jazz Catalog

NEW YORK — Columbia Records, featuring the theme "The Progressives: Yesterday and Tomorrow," has launched a major merchandising campaign behind its jazz catalog, according to Jack Craig, vice president, sales and distribution.

The campaign will include an offer to retailers of six free on a hundred, multiproduct radio spots for local placement, large composite posters, sale streamers and TV Guide big band layouts. The Fairchild cassette will also be utilized for the nationwide audio-visual presentation of the product to merchandisers, retailers and rack-jobbers.

Included in the catalog are artists such as Miles Davis, Duke Ellington, Thelonious Monk, the late Billy Holiday, Ornette Coleman, Bill Evans, Maynard Ferguson, John McLaughlin, Charles Mingus and Weather Report.

Harris & Firm Take Honors at SESAC Fete

NEW YORK—Ted Harris, country music composer, received the coveted "Country Music Writer of the Year" award at the 8th annual SESAC Country Music Awards Banquet held at the Woodmont Country Club in Nashville on Oct. 19. Harris' firm, Contention Music, garnered nine of the more than sixty awards for excellence presented during the ceremonies.

The affair was hosted by SESAC's executive vice president and managing director, A.H. Prager, and the firm's executive director of Nashville Operations, W. Robert Thompson.

The award for "Most Promising Country Music Writer of the Year" went to Hugh King.

Other writers honored at the 1972 SESAC Awards Banquet were: Raymond A. Smith, Warner Mack, Eddie Noack, Paul Allen and Marshall Grant. In the a&r category, Decca's Owen Bradley was singled out for the top honor.

WB's Mini-Bonus Plan

LOS ANGELES—Warner Bros. creative services vice president Stan Cornyn has kicked off a mini-bonus incentives program for his department. "The employe-of-the-week at our departmental meetings gets \$1," he said. "If somebody meets a copy deadline I might hand them \$2, or if a poster looks really good I'll give the artist \$5."

Admittedly the sums involved are not large. But Cornyn points out that promotion men often get bonuses for placing key records on a playlist or running an imaginative campaign. "I see no reason why creative personnel shouldn't get monetary recognition for performing their jobs well too," he said. "Let's not underestimate the greed motivation."

LA'S VOGUE CHAIN ACTIVE

LOS ANGELES — Vogue Books and Records, a long-time five-store retail chain here, was erroneously referred to as a "now bankrupt retail chain" in a story which appeared in Billboard, Oct. 14. Vogue Books and Records is a valid, existing California corporation and is not now, nor has it been, involved in bankruptcy proceedings.

The reference in the litigation by Columbia Records here was to Vogue Records Distr., which filed a bankruptcy proceeding June 1.

Greene Helms Dual Label Co.

LOS ANGELES—In a unique situation Charles Greene is now president of two record companies; Greene Bottle, custom distributed by Famous Music, and the independently distributed Greene Mountain. Greene has settled his \$25 million lawsuit against Famous "amicably" for undisclosed terms.

The out-of-court settlement of the suit filed when Famous allegedly stopped supporting Greene Bottle in July, has reactivated the custom label. Records are slated for release before the end of the year by Buck D.D. Black, Fischer & Epstein and Indian Summer.

While the suit and settlement negotiations were pending, Greene activated an independent label operation with his existing nine-member staff and has set November releases by Jessie Hill, Chris Mercer and Bobby Gosh, on Greene Mountain. Famous no longer shares in Greene's ownership of Greene Bottle.

London Tie-in Packaging Policy Scores With Green

By JIM MELANSON

NEW YORK—London Records' policy of artist development with tie-in packaging has proven successful with Al Green, as well as with other label artists, according to Vincent Biondi, director of creative services for London.

Believing that packaging, if not handled correctly, can "wreck a career," Biondi said, "the label has worked closely with Farmlott, Barsanti & Wood, a packaging design agency, on all of Green's product and the results of that relationship have been reflected in the changing concepts for the product and in the resulting sales."

"The importance of that close working relationship," he continued, "is the awareness of the market appeal an artist commands and the broadening of packaging concepts to coincide with that development." Biondi cited Green's initial breakthrough as an r&b artist in Memphis and his subsequent development as a national artist—rather than solely as a regional artist—as a prime example of tie-in packaging concepts.

Biondi stated that Green's first LP, "Green Is Blues," selling nearly 80,000 pieces, was packaged in light of Green's raw r&b style and the "basically regional appeal" for the product; but as his appeal grew, "we had to change the packaging in terms of artist imagery to reflect his growth, as well as to add to major market acceptance. Green's next two LPs, "Al Green Gets Next to You" and "Let's Stay Together," sold 200,000 and 800,000 pieces respectively. His fourth LP, "I'm Still in Love With You," pictures Green, not as that 'raw r&b artist,' but as the nationally known, sophisticated artist he has become.

BMI Country Honors 103 Writers, 71 Pubs

NEW YORK—One hundred and three writers and 71 publishers of 102 songs have been presented with BMI (Broadcast Music, Inc.) Citations of Achievement in the country music field, as measured by broadcast performances from April 1, 1971 to March 31, 1972. The awards were made at ceremonies in Nashville, Oct. 17, by Frances Williams Preston, vice president of BMI's Nashville office.

The third annual Robert J. Burton Award, presented to the most performed BMI country song, was given to Kris Kristofferson, writer, and Combine Music Corp., publisher of "Help Me Make It Through the Night."

Twenty of the songs honored with BMI awards were presented with citations marking previous awards. "Green Grass of Home," by Curly Putman, published by Tree Publishing Co., received its seventh award. "I Can't Stop Loving You," by Don Gibson, published by Acuff-Rose Publications, and "Release Me," by Eddie Miller and W.S. Stevenson, published by Four Star Music Co., were presented with sixth-

year awards. Fifth-year awards went to Jim Webb and Dramatis Music Corp., for "By the Time I Get to Phoenix" and to John Hartford and Glaser Publications for "Gentle on My Mind." Third-year awards went to Don Robertson, Howard Barnes and Hill and Range Songs for "I Really Don't Want to Know"; Kris Kristofferson, Fred L. Foster and Combine Music Corp. for "Me and Bobby McGee"; Mel Tillis and Cedarwood Publishing Co. for "Ruby Don't Take Your Love to Town"; Jerry Reed and Vector Music for "A Thing Called Love"; and to Ray Winkler, Jon Hathcock, Neillrae Music and Tuckahoe Music for "Welcome to My World."

Honored for the second time were "Dream Baby," written by Cindy Walker, published by Combine Music Corp.; "Everything Is Beautiful," by Ray Stevens, published by Ahab Music Co.; "For the Good Times," by Kris Kristofferson, published by Buckhorn Music Publishing; "Help Me Make It Through the Night," by Kris Krist-

(Continued on page 10)

Foster-Rice Combo Leads ASCAP Parade

NASHVILLE—The songwriting team of Jerry Foster and Bill Rice won nine awards each at the 7th annual ASCAP Country Music Awards dinner here. It was the second year in a row they had won the bulk of the accolades. Other big award winners were writer Ricci Moreno, who won

four, and Ann Morton, who took two.

The winners:
A SEED BEFORE THE ROSE
Writers: Ricci Mareno/Jerry Gillespie
Publisher: Terrace Music
Producer: Ricci Mareno and MGB Productions
Artist: Tommy Overstreet, Dot
A SPECIAL DAY
Writer: Bobby Harden
Publisher: Two Rivers Music
Producer: Frank Jones
Artist: Arlene Harden, Columbia
AIN'T IT ALL WORTH LIVING FOR
Writer: Sammy King
Publisher: Milene Music, Inc.
Producer: Tompall Glaser
Artists: Tompall and the Glaser Brothers, MGM

ALL HIS CHILDREN
Writers: Alan Bergman/Marilyn Bergman/Henry Mancini
Publisher: Leeds Music Corporation
Producer: Jack Clement
Artist: Charley Pride, RCA
ALL I EVER NEED IS YOU
Writers: Jimmy Holiday/Eddie Reeves
Publisher: United Artists Music Co., Inc.
Producer: Scott Turner
Artist: Ray Sanders, United Artists
ALL I WANT TO DO IS SAY I LOVE YOU
Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Billy Carr
Artist: Brian Collins, Mega

AN OLD FASHIONED LOVE SONG
Writer: Paul Williams
Publisher: Almo Music Corp.
Producers: Scotty Moore/Rayburn Anthony
Artist: Jeris Ross, Cartwheel
ANN (DON'T GO RUNNIN')
Writer: Buzz Cason
Publisher: Buzz Cason Publications
Producer: Ricci Mareno and MGB Productions
Artist: Tommy Overstreet, Dot
BABY'S SMILE, WOMAN'S KISS
Writer: Billy Edd Wheeler
Publisher: United Artists Music Co., Inc.
Producers: Bob Montgomery/Bobby Goldsboro
Artist: Johnny Duncan, Columbia

C&W MEETS R&B
Writers: Johnny Elgin/Urel Albert
Publisher: Sue-Mirl Music
Producer: Johnny Elgin
Artist: Urel Albert, Sugarhill
CATCH THE WIND
Writers: Jerry Gillespie/Ricci Mareno
Publishers: Ricci Mareno and MGB Productions
Artist: Jack Barlow, Dot
COUNTRY GIRL WITH HOT PANTS ON
Writer: Jim Hundy
Publisher: Milene Music, Inc.
Producer: Don Cant
Artist: Leona Williams, Hickory CRY
Writer: Churchill Kohlman
Publisher: Shapiro, Bernstein & Co., Inc.
Producer: Glenn Sutton
Artist: Lynn Anderson, Columbia

DELTA DAWN
Writers: Alex Harvey/Larry Collins
Publishers: Bix Ax Music/United Artists Music Co., Inc.
Producer: Billy Sherrill
Artist: Tanya Tucker, Columbia
GONE (OUR ENDLESS LOVE)
Writers: Boots Walker/Darrell Glenn
Publishers: Best-Way Music/Anne-Rachel Music Corp.
(Continued on page 8)

El nuevo Santana está aquí.

Santana
Caravanserai

El 4 de octubre regresó Santana. Con el Winterland repleto de bote a bote, la nueva música de Santana, brillante e innovadora, sobrecogió a la ululante audiencia.

A la mañana siguiente, John L. Wasserman escribió en el *San Francisco Chronicle*: "Santana ha amasado el espectáculo más impresionante que he visto en los últimos tiempos. No creo que haya quedado duda alguna de que este grupo está entre los mejores del mundo."

El álbum, "Caravanserai," ya ha sido lanzado. Una gira por los EE. UU. está en curso y una por Europa está prevista.

El nuevo Santana está aquí, y los aficionados musicales ya lo están proclamando uno de los principales adelantos en música de rock.

En Discos y Cintas Columbia

The new Santana is here.

KC 31610

*Santana
Caravanserai*

On October 4, Santana returned. With Winterland filled to the brim, for 90 minutes the brilliantly innovative new music of Santana awed the screaming house.

Next morning, John L. Wasserman wrote in the *San Francisco Chronicle*, "Santana churned out the most exciting show I've seen in some time. I don't think there's any question that this band is among the very best in the world."

The album, "Caravanserai," is out now. An American tour is under way, and a European one is coming up.

The new Santana is here, and music aficionados are already heralding it as a major advance in rock music.

On Columbia Records
and Tapes

THEATER REVIEW

'Virgin' Fails to Seduce

NEW YORK—"Virgin," a rock opera performed by the Mission, was presented by Paramount Records and the Famous Music Corp. at Philharmonic Hall Wednesday (1).

Produced and directed by Father John O'Reilly, "Virgin" deals with a young priest's role in organized religion, along with his social consciousness. Featuring Joe DeVito, the priest, Jim Rast, his conscience, Dorothy Lerner, a nun, and Jay Pielecki, as the bishop, "Virgin" revolves around 25 numbers, backed by a 50-piece orchestra and a rock band.

Putting aside the social work of Father O'Reilly's mission and the ecumenism involved, as well as the degree to which Paramount and Famous Music went to showcase the production, "Virgin" never really gets off the ground. The music doesn't stay with you, and it's partially due to the weak staging as well as to the fragmentation of

the material used. The material itself isn't that strong. Occasionally, twists of Chicago and Blood Sweat & Tears filter through the air—but it's not enough. The brass and the percussion sections of the orchestra were fairly active throughout the piece, but the remaining members were relegated to a nebulous involvement around the rock musicians in front, again weakening the thematic approach to the piece.

Credit must go to Paramount and Famous Music for the showcase and for the backing of the released LP. **JIM MELANSON**

Famous Music To Handle Sire

NEW YORK—The Famous Music Corp. will distribute all product of Sire Records in this country, according to an agreement signed by Tony Martell, president of Sire Records.

Sire has also entered into an agreement with EMI (U.K.) and manager Peter Gormeley to release product of Cliff Richard, U.K. artist, in this country. Sire's Canadian agreement with Polydor remains unaffected by the tie.

Sire will also release product in this country by Dutch group Focus, who will tour here in February 1973.

Meanwhile, Stein's Blue Horizon label has produced a \$6.98 two-record anthology, of the British blues scene in the 1960's. The album, "The Early Years/British Blues," features performances by Rod Stewart, Eric Clapton, Jack Bruce, Ginger Baker, John Mayall, Stevie Winwood, Peter Green, Savoy Brown, Yardbirds, Graham Bond, Spencer Davis, Long John Baldry, Jellybread and others.

'Alice' Track Rights to WB

NEW YORK—Warner Bros. Records has acquired the original soundtrack recording rights to the John Barry/Don Black score of the upcoming "Alice's Adventures in Wonderland," produced by Joseph Shafiel and released through American National Enterprises.

Warner Bros. has planned special merchandising and advertising campaigns for the album, including displays in the theaters where albums will be available.

The American National Enterprises release features Sir Ralph Richardson, Peter Sellers, Michael Crawford, Flora Robson and Fiona Fullerton, and will premiere in Los Angeles at Grauman's Chinese Theater on Nov. 20.

Songwriters' \$4 Bil Suit

LOS ANGELES—Veteran lyricist John Blackburn has filed a class action suit in Superior Court here on behalf of himself and other songwriters against Capitol Songs, Inc. and other music publishers seeking \$4 billion in declaratory relief in a challenge of the validity of songwriter's renewal contracts.

The suit alleges there are two types of songwriter's contracts, one containing an assignment of renewal rights which is used with new and inexperienced writers and a second which provides for assignment of the copyright for the 28 year period only.

The suit, filed by attorney Harvey Cooper, challenges the validity of these contracts and states that they are unconscionable and unfair and entered into with no equality of bargaining position. Suit states this makes such agreements "adhesion contracts" under the law.

Blackburn is asking the court to declare that the provisions for renewal rights on the musical compositions contained in his capitol pact and other songwriter's contracts are illegal and void; that provisions for renewal rights on compositions in these contracts are null and void because they were agreed to as parts of contracts of adhesion; and that all plaintiffs be awarded damages against their respective defendants in the sum of \$2 billion for past royalties plus \$2 billion for future royalties. Blackburn is best known as lyricist for "Moonlight in Vermont."

Knight Co. To ASCAP

NEW YORK—Brown Bag Music, a division of Terry Knight Enterprises, Ltd., has signed an exclusive affiliation with (ASCAP) the American Society of Composers, Authors and Publishers. Brown Bag Music is the music and literary publishing arm of Knight's newly formed label, Brown Bag Records, which is distributed worldwide by the UDC organizations of United Artists Records.

Brown Bag artists Mom's Apple Pie, John Hambrick and Wild Cherry are also affiliated with ASCAP as writers and composers.

Blues Series By Polydor

NEW YORK—Polydor Incorporated is releasing the Blue Horizon Blues Masters Series, a 10-volume limited edition set featuring classic blues artists of yesterday and today. The 10 individually packaged LP's will be sold independently as single albums.

To assist dealers in merchandising the package, Polydor will supply stores with window streamers of various sizes and a counter display piece which will offer maximum visual looks at all 10 albums and also function as a browser box. A browser card will be available for outlets where counter space is unavailable.

The blues series, compiled for Polydor-distributed Blue Horizon by veteran blues collector Mike Vernon, will feature Elmore James, Otis Rush, Magic Sam, Bukka White, Furry Lewis, Mississippi Joe Callicott, Johnny Shines, Sunland Slim, Johnny Young and Champion Jack Dupree.

Caedmon Push On Ives' LP

NEW YORK—Caedmon Records is mounting a concentrated push on "Christmas at the White House," debut album on Caedmon by Burl Ives. The LP contains Yule favorites of 12 of the presidents, from George Washington to Richard Nixon. Music was arranged by Tony Mottola, and played in the style of the era in which it was originally chosen by each president.

Two versions are being made available, one for the educational market, the other for consumers. The educational version will also be available on cassette, the consumer version on 8-track tape.

Promotion will include samples to AM, FM and college stations, plus a schedule of consumer ads across the country. Stock is being shipped beginning this week.

Crash Takes Davis Scion

DENVER—Steve Davis, 27, second oldest of three sons of Bill Davis, pioneer record and tape wholesaler in this area, was killed in an auto accident Friday (13).

He was manager of the Davis retail store, King of the Hill, Boulder, Colo. His two surviving brothers are also involved in the family business. He is survived by his wife, Candy, and a son, Zachary.

Stereo Dimension, Philips Pact Ended

NEW YORK—Stereo Dimension Records has terminated its world licensing agreement with Philips Phonogram, International. Philips represented the label in Japan, Germany, France, Italy, U.K., Holland and the Scandinavian countries.

Stereo Dimension, operating Evolution Records, Roadshow Records and the children's label of Let's Pretend, has begun negotiations for new licensing agreements with a number of firms. Loren Becker, president of the label, is handling negotiations.

Diamond Deal

LOS ANGELES—President Maurice Diamond of Beverly Hills Records has acquired the master of "Why Do You Pretend" by David & Goliath. He made the deal for the U.K. master with Roy Berry, director of Campbell Connelly & Co., Ltd. Diamond, who has world rights to the record except for the U.K., will fly to London to supervise production of the LP after the U.S. and Canadian release of the single.

Executive Turntable



COHEN



GREENBERG

George H. Fezell, senior vice president, Magnavox, and president, Magnavox Consumer Electronics Division, is retiring. His move becomes effective Jan. 1. In addition to his activities at Magnavox, Fezell has for years been an activist in the home electronics industry and has sat on the board of the Electronics Industries Association. No successor has yet been named to his post. . . . **Gerald Citron** has been appointed to the newly created post of director video marketing for Philips Broadcast Equipment. He will head the company's marketing effort for the Norelco VTR television cartridge system. Citron's old position, as manager of Norelco's consumer electronics department, will be filled by **Ed Smulders**, manager of Norelco's cassette department. . . . **Jerry Orbach**, national merchandising manager, JVC America, has joined the Sony Corp. of America as its hi-fi sales manager. He will also head planned expansion projects in that division. He replaces **Morris Housel**. . . . **Lary Cohen** has been named director of East Coast sales and promotion for United Artists Records. Making his headquarters in Philadelphia, Cohen will handle special projects as well as his sales and promotion activities. For the past six years, he has been national sales and promotion director for Jamie-Guyden Records. . . . **Bob Greenberg** has been named assistant national promotional director for Warner/Reprise Records. His duties will include developing and implementing new field marketing plans. Formerly regional promotion manager for the East, Greenberg will relocate to Burbank, Calif.



JACOBS



DAIN



GIBSON

Linda Jacobs has been named director of advertising and publicity at Vanguard Records. Recently joining the label, she has been associated with the London Daily Express and the advertising agency of Friedlich, Pearson & Strohmeier. Jacobs replaces **Sunny Schneir**, who has left the company. . . . **Ron Goldstein** has been named general manager of the new Chrysalis Records' North American operation. He formerly held the same position with Playboy Records. . . . Another Playboy departure is publicist **Tony Lawrence**, who will announce plans shortly. . . . **Bud Dain** has been named A&M administrator for all a&r functions. He spent 11 years with Liberty Records and more recently was vice president of Im'Press Records. . . . **Sandy Gibson** has been appointed account executive at Gibson & Stromberg, public relations. She was formerly publicity director of Family Productions. . . . **Helen Rothbaum** has been named musical consultant for the cultural affairs office for the city of New York. She was formerly director of advertising and publicity for the Metropolitan Review. . . . **Jack Kramer**, formerly a member of the Second Coming, has been appointed assistant a&r director for Mercury Records in Chicago. . . . **David C. Swift** has been appointed manager, audio sales promotion for the consumer products division of Motorola, Inc. Prior to his appointment, he was market promotion manager, communications and electronics division.



SWIFT



SARVER

Augusto Monsalve has been appointed manager of Editorial Mexicana de Musica Internacional, a Peer-Southern subsidiary in Mexico City. Monsalve formerly was with Peer-Southern in Florida. Monsalve replaces **Mario Alvarez** who recently retired from EMMI following 44 years of service. **Omar Marchant** replaces Monsalve as manager of the Florida office. . . . **Richard Holub** has been named director of college radio promotion for Tumbleweed Records. He will report directly to national promotion director **Bob Ruttenberg**. . . . **Bob Perilla Associates, Inc.** and its Hollywood affiliate **David Kramer Associates** have been appointed public relations counsel **Jules Rifkind's** Spring Records. . . . **James Sarver** has joined Ampex Stereo Tapes as direct-mail manager. Located at the firm's Elk Grove Village offices in Illinois, he will be responsible for the development and for coordination of direct-mail programs in the special markets division. Prior to joining Ampex, Sarver was assistant advertising/production manager at the Robert Maxwell Company.

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More Late News
See Page 74

Savoy Brown first reached the people by playing the blues. Good ole Chicago-style blues. From there they moved into hard rock boogie. In their new LP, "LION'S SHARE," they get back into the blues. The band has been on the road a lot in the past year or so. And now they want to share with you some of the feeling they got from their audiences. The wailing, sensitive guitar of Kim Simmonds sets the mood for some really fine hard rock blues.

"LION'S SHARE" is a new Savoy Brown LP. And one that will please everyone.



AMPEX
STEREO TAPES



XPAS 710

SAVOY BROWN IN CONCERT:

OCTOBER	24	BERKELEY, CALIFORNIA	Community Theater
	25	PORTLAND, OREGON	Paramount Theater
	26	SEATTLE, WASHINGTON	Paramount Theater
	27	VANCOUVER, CANADA	Agridone
	28	CALGARY, ALBERTA, CANADA	Coral
	29	EDMONTON, ALBERTA, CANADA	Kinsman Field House
	31	DENVER, COLORADO	Coliseum
NOVEMBER	2	EL PASO, TEXAS	County Coliseum
	3	CORPUS CHRISTI, TEXAS	Memorial Auditorium
	4	ODESSA, TEXAS	Ector Coliseum
	5	SALT LAKE CITY, UTAH	Terrace Ballroom
	6	LINCOLN, NEBRASKA	Pershing Auditorium
	8	COLORADO SPRINGS, COLORADO	City Auditorium
	9	OKLAHOMA CITY, OKLAHOMA	Fairgrounds
	10	DALLAS, TEXAS	Memorial Auditorium
	11	SAN ANTONIO, TEXAS	Municipal Auditorium
	12	HOUSTON, TEXAS	Music Hall
	15	FAYETTEVILLE, N.C.	Memorial Auditorium
	18	HOLLYWOOD, FLORIDA	Sportatorium
	19	TAMPA, FLORIDA	Curtis Nixon Auditorium
	24-25	NEW YORK, NEW YORK	Academy of Music
	30	QUEBEC CITY, QUEBEC, CANADA	Coliseum of Quebec
DECEMBER	1	MONTREAL, QUEBEC, CANADA	Forum
	2	OTTOWA, ONTARIO, CANADA	Civic Auditorium

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Vol. 84 No. 44

General News

Grammy Entry Deadline Set

NEW YORK—Entry forms for the 15th annual Grammy Awards, distributed by NARAS to its members and records companies, face an acceptance deadline of Tuesday (26), according to NARAS officials. Members whose forms were mailed a week late, have until Monday (30).

All eligible entries will be placed on lists from which voting members will select this year's final nominations. The final awards will be presented on the academy's award program over CBS television March 3.

Foster-Rice Combo Leads ASCAP Parade

• Continued from page 3

Producer: Don Costa
Artist: Billy Walker, MGM
GOODBYE
Writer: Bobby Russell
Publisher: Pix-Russ Music
Producer: Pete Drake
Artist: David Rogers, Columbia
HONKY TONK STARDUST COWBOY
Writer: Darrell Statler
Publisher: Jack and Bill Music Company
Producer: Larry Butler
Artist: Bill Rice, Capitol
I DON'T KNOW YOU ANYMORE
Writers: Ricci Mareno/Charlie Black
Publishers: Shenandoah Music/
Terrace Music
Producer: Ricci Mareno and
MGB Productions
Artist: Tommy Overstreet, Dot
I SAW MY LADY
Writer: Gove Sclenor
Publisher: April Music, Inc.
Producers: Dickey Lee/
Jack Clement/Ailen Reynolds
Artist: Dickey Lee, RCA
IF YOU LEAVE ME TONIGHT
I'LL CRY
Writers: Gerald Sanford/Hal Mooney
Publisher: Leeds Music Corporation
Producer: Joe E. Johnson
Artist: Jerry Wallace, Decca
I'M GONNA KNOCK ON YOUR
DOOR
Writers: Aaron Schroeder/Sid Wayne
Publisher: Anne-Rackel Music Corp.
Producer: Ron Chancey
Artist: Bill "Crash" Chaddock, Cartwheel
IS IT ANY WONDER THAT
I LOVE YOU
Writers: Bill Rice/Jerry Foster
Publisher: Jack and Bill Music Company
Producer: Jerry Bradley
Artist: Nat Stuckey, RCA
IT TAKES YOU
Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Glenn Sutton
Artist: Bob Luman, Epic
IT'S A SIN TO TELL A LIE
Writer: William P. Mayhew
Publisher: Bregman, Vocco & Conn, Inc.
Producer: Biff Collie
Artist: Slim Whitman, United Artists
I'VE COME AWFUL CLOSE
Writer: Ann J. Morton
Publisher: Chess Music Inc.
Producer: Joe Allison
Artist: Hank Thompson, Dot

DIETZ EXHIBIT AT MUSEUM

NEW YORK—"Dancing in the Dark," an exhibition of highlights from the career of lyricist-poet-painter Howard Dietz, will open at the Museum of the City of New York on Oct. 31 through January. Sponsored by the Friends of the Theatre and Music Collection, the exhibition will include programs, sheet music, photographs, scene and costume designs, paintings and personal memorabilia.

Women Artists For McGovern

NEW YORK—"Star Spangled Women," hosted by Rose Kennedy, mother of the late president, and featuring an address by Eleanor McGovern, will be held at Madison Square Garden Friday (27).

The show, aimed at voter support for the McGovern/Shriver ticket, will present an all-women entertainment program. Among those listed on the bill are Judy Collins, Cass Elliott, Mary Travers, Tina Turner, Dionne Warwick and Carly Simon.

Hainick Buy Makes Him Sole Owner of RRC

NEW YORK—Henry W. Hainick has purchased all outstanding shares of Richmond Recording Corp. and its subsidiaries from his former associates. Hainick is now sole owner of Richmond and its subsidiaries, PRC Recording Co., Dubbings Electronics and Plastic Ware.

Hainick will continue as chairman of the board of Richmond Recording Corp., with Robert Teitelman acting as president/general of PRC Recording Co.; Ernest Ferrari, vice president, East Coast operations; and David Grant, director of national sales.

PRC, Richmond's major division, manufactures recordings for Atlantic Recording Corp., Bell Records, Mercury/Philips/Vertigo, Paramount and others, as well as tapes for Mercury/Philips/Vertigo.

Currently operating plants in Long Island and in Indiana, Hainick is planning to build or acquire new facilities on both coasts.

Merc Sells Miles Pact; Bowie LP's

CHICAGO—Mercury Records this week sold Buddy Miles' recording contract and two David Bowie masters in separate deals with Columbia and RCA, respectively.

In the Columbia negotiation, Mercury keeps Miles' six LP's, including "Them Changes." I.H. Steinberg, Mercury president, termed the parting amicable.

RCA is rush-releasing "The Man Who Sold The World" and "Space Oddity," acquired from Mercury. RCA is firming up a possible 25-engagement tour for Bowie with his manager, Tony DeFries, which would take place in the U.S. over the next two months. RCA chief Rocco Laginestra said that Bowie's first seven concerts here recently indicated heavy sales increases and RCA will support the tour with impact advertising and promotion, he said.

Letters To The Editor

Kickback Answer

Dear Sir:
We have read with great interest your recent two-article series on studio kickbacks around the country. While these stories have carried the drama of the situation, we deplore the slap in the face that all studios are getting because of some unscrupulous operators.

We abhor the fact that this condition exists and that there are economic reasons why studios have found it necessary to bend to under the table demands of independent producers and engineers in order to stay in business.

We do feel that occasionally there is complete justification for a recording studio to offer frequency discounts to its major clients, much in the manner a radio station offers reduced rates to its prime advertisers. Recording studios and radio stations both sell time and personalities; our personalities are our engineers; our time gets you into our three ultra modernly equipped studios.

We are known as the state of the art studio. Our clients are both record companies and independent producers; they come to us because we are known as the state of the art studio. In a sense, record companies are fostering the kickback situation by their silence. They should take a very careful look at how they are spending their production dollars.

We strongly feel the producer and the artist are the integral keys to creating a successful product, and they must have creative freedom to record where they feel comfortable. But artists are getting ripped off by kickbacks because studio time costs are charged back against royalties, and you know that if a studio is paying someone 45 dollars (that's the figure stated in your story) under the table, that they must be overcharging on their rate card or it must be just plain insane.

We would welcome a dialog
(Continued on page 15)

GSF, SEMI Deal

NEW YORK—GSF Records has signed a subpublishing affiliation with French publisher SEMI. The deal, between Erstwhile and Access Music, the publishing arm of the label, and SEMI will cover the overseas territories of France, Belgium and Luxembourg.

CATCH BULL AT FOUR



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Off the Ticker

Columbia Broadcasting System Inc. reported third-quarter net income increased 7 percent, marking the sixth consecutive quarter of sales and income improvements over comparable year-earlier periods. CBS earned \$20.8 million, or 72 cents a share, compared with \$18.8 million or 65 cents a share, a year ago for the period ended Sept. 30. Sales rose to \$342.4 million from \$321.4 million. The company said the third quarter results reflected strength in the record division and in broadcasting. Earnings for the nine months increased to \$53.6 million, or \$1.85 a share, from \$41.7 million, or \$1.43 a share, in 1971. Sales for the nine months were \$984.9 million, up from \$892.2 million. **Sam Coody**, president of **Sam Coody Inc.**, music-tape-equipment retail chain, told securities analysts that he expects earnings of between \$475,000 and \$550,000, or between 70 and 80 cents a share, in 1972. Earnings in 1971 were \$614,007, or 90 cents a share. Sales for 1972 are expected to rise to between \$30 million and \$35 million from \$26.2 million a year ago, according to Goody. He attributed the decline this year to start-up costs involved in the opening of five stores. The new outlets, he said, are expected to add between \$5 million and \$6 million to 1973 revenue, which is expected to increase 30 to 35 percent from 1972. **MCA Inc.** obtained a new \$140 million financing agreement with Bank of America and First National of Chicago to replace its current revolving credit. The company's interest cost on the new borrowing will be 0.5 percentage point higher than the prevailing prime, or minimum, bank rate on commercial loans. Under the arrangement, \$50 million will be in the form of an unsecured term loan requiring annual repayments of \$8 million beginning on March 1, 1974. The remaining \$90 million will represent a secured revolving credit to expire on March 1, 1979. Among the divisions at **RCA Corp.** that showed increased profit and sales in the third quarter and nine-month period were consumer electronics and electronic components, **RCA Global Communications Inc.** and **Cornet Industries**. Third quarter operating earnings of \$37.1 million, or 48 cents a share, was

a 30 percent increase over the \$28.5 million, or 36 cents a share, a year ago. Sales in the 1972 third period were a record \$956 million, up 10 percent from \$871.5 million. In the nine-months, **RCA** earned \$113.5 million, or \$1.47 a share, up 17 percent from \$96.7 million, or \$1.24 a share, a year earlier. Sales for the nine-months this year increased 10 percent to a record \$2.81 billion from \$2.56 billion last year.

Earnings Reports

COLUMBIA BROADCASTING SYSTEM			
3rd qtr. to Sept. 30	1972	1971	
Net sales	\$342,400,000	\$321,400,000	
Net income	20,800,000	18,800,000	
Per share	.72	b.65	
Nine-month			
Net sales	984,900,000	892,167,000	
Net income	53,600,000	41,700,000	
Per share	1.85	b.143	
a—Estimated. b—Adjusted to reflect a 2 percent stock dividend in December 1971.			

RCA CORP.			
3rd qtr. to Sept. 30	1972	1971	
Sales	\$955,900,000	\$871,500,000	
Net cont. oper.	37,100,000	c28,500,000	
xLoss		9,600,000	
Income	37,100,000	18,900,000	
Spec. charge		b250,000,000	
Net income	37,100,000	d231,100,000	
Per share	.48	a.23	
Nine-month			
Sales	\$2,805,900,000	\$2,560,500,000	
Net cont. oper.	113,500,000	c96,700,000	
xLoss		34,500,000	
Income	113,500,000	62,200,000	
Spec. charge		b250,000,000	
Net income	113,500,000	d187,800,000	
Per share	1.47	a.78	
Avg. shares	74,432,000	74,297,000	
a—Based on income before special charge. b—Related to withdrawal from the general purpose computer business. c—Equal to 36 cents a share in the quarter and \$1.24 a share in the nine-months. d.—Loss. x—Loss from discontinued operations.			

TENNA CORP.			
Year to June 30:	1972	a1971	
Sales	\$ 33,264,619	\$ 30,728,447	
Income	608,597	559,975	
Tax credit	257,000	42,900	
c-Net income	865,597	602,875	
b-Per share	.20	.18	
a-Restated to reflect settlement of a patent infringement suit. b-Based on income before tax credit. c-Equal to 29 cents a share in 1972 and 20 cents a share in 1971.			

COLLINS RADIO CO.			
Year to July 28:	1972	1971	
Sales	\$250,416,000	\$287,502,000	
Loss	a63,846,000	b35,687,000	
Spec. chg		d10,956,000	
Net loss	63,846,000	46,643,000	
a-Includes a \$36,000,000 pretax write-down of inventory accounts. b-Includes a \$29,300,000 pretax provision for loss on company and customer-sponsored programs. d-Net cumulative effect of accounting change.			

GATES LEARJET CORP.			
1st Qtr. to July 31:	1972	1971	
Sales	\$ 15,941,000	\$ 12,691,000	
Net income	2,104,000	1,025,000	
Per share	.59	.29	

LAFAYETTE RADIO ELECTRONICS			
Year to June 30:	1972	1971	
Sales	\$ 73,870,574	\$ 66,373,666	
Income	3,933,330	3,379,200	
Spec. credit	366,553		
Net income	b4,299,883	3,379,200	
Per share	a1.61	1.38	
a-Based on income before special credit. b-Equal to \$1.76 a share.			

MAGNETIC TAPE ENGINEERING CORP.			
26 wks. to June 24:	1972	1971	
Sales	\$ 884,488	\$ 627,337	
Net income (loss)	a(28,126)	15,349	
Per share (loss)	(.04)	.02	
a-Loss attributed to start-up costs in connection with a new division and subsidiary and a nonrecurring writeoff of a bad debt.			

TELECOR INC.			
Qtr. to Aug. 26:	1972	1971	
Sales	\$ 17,208,363	\$ 15,969,662	
Net income	887,997	799,009	
Per share	.31	a.28	
a-Adjusted to reflect a 50 percent stock dividend paid in April 1972.			

DATA PACKAGING CORP.			
Qtr. to Aug. 26:	1972	1971	
Sales	\$ 3,451,483	\$ 2,848,558	
Net income	64,193	2,691	
Per share	.04		

SONY CORP.			
Year to June 30:	1972	b1971	
Sales	\$ 9,512,352	\$ 7,994,414	
Net income	51,493	d118,975	
Per share	.03		
d-Loss.			
3rd qtr. to July 31:	1972	b1971	
Sales	\$197,555,000	\$175,237,000	
Net income	17,069,000	13,951,000	
a-Per share	.33	.28	
a-Based on American Depository shares and reflects the additional 5,050,000 common shares issued on June 1, 1972. b-Restated to reflect the official parity rate. 308 yen equals \$1.			

EMI LTD.			
Year to June 30:	a1972	1971	
Sales	\$607,000,000	\$558,000,000	
Net income	17,658,000	11,040,000	
a-The above figures were computed at the current rate of \$2.42 to the British pound.			

BMI Honors

Continued from page 3
 offerson, published by Combine Music Corp.; "Indian Reservation," by John Loudermilk, published by Acuff-Rose Publications; "Just One Time," by Don Gibson, published by Acuff-Rose; "No Love at All," by Wayne Carson Thompson and Johnny Christopher, published by Rose Bridge Music and Press Music Co.; "(I Never Promised You a) Rose Garden," by Joe South, published by Lowery Music Co.; "Tulsa," by Wayne Carson Thompson, published by Earl Barton Music, and "Watchin' Scotty Grow," by Mac Davis, published by Screen Gems-Columbia Music. **Kris Kristofferson** and **Billy Sherrill** are the leading BMI country writer-award winners, with five songs each, followed by **Glenn Sutton**, with four. The leading BMI country publisher-award recipients are the **Tree Group**, with eight awards, followed by **Blue Book Music**, with seven, and **Acuff-Rose Publications, Inc.** and the **Al Gallico Group**, each with six awards.

Other top writer-award recipients include **Jerry Reed**, winner of three; and **Bill Anderson**, **Tommy Collins**, **Dave Dudley**, **Dallas Frazier**, **Don Gibson**, **Merle Haggard**, **Freddie Hart**, **Loretta Lynn**, **A.L. (Doodle) Owens**, **Curly Putman**, **Joe South**, **Ray Stevens** and **Wayne Carson Thompson**, all with two awards each.

The 102 BMI award-winning country songs, their writers and publishers, as logged by BMI for the period from April 1, 1971 to March 31, 1972, are:

- AFTER THE FIRE IS GONE
L. E. White
Twitty Bird Music Co.
- ALL MY TRIALS
Ray Stevens
Ahab Music Co., Inc.
- ALWAYS REMEMBER
Jerry Bradley
Patsy Bradley
Forrest Hills Music, Inc.
- AN AMERICAN TRILogy
Mickey Newbury
Acuff-Rose Publications, Inc.
- ANGEL'S SUNDAY
Hank Mills
Moss Rose Publications, Inc.
- ANOTHER NIGHT OF LOVE
Spoonster Oldham
Freddy Weller
Young World Music
Equinox Music
Center Star Music
- ANYWAY
Bobby Bond
Acuff-Rose Publications, Inc.
- ARMS OF A FOOL
Ronald McCown
Sawgrass Music Publishers, Inc.
- BABY I'M YOURS
Van McCoy
Blackwood Music, Inc.
- BED OF ROSES
Harold Reid
House of Cash, Inc.
- BEDTIME STORY
Billy Sherrill
Glenn Sutton
Algee Music Corp.
Flagship Music, Inc.
- THE BEST PART OF LIVING
Bill D. Johnson
Mariposa Music, Inc.
- BRIGHT LIGHTS, BIG CITY
Jimmy Reed
Conrad Music
- BUS FARE TO KENTUCKY
Ronny Light
Crestmoor Music
- BY THE TIME I GET TO PHOENIX
Jim Webb
Dramatis Music Corp.
- CAROLYN
Tommy Collins
Shade Tree Music
THE CHAIR
Marty Robbins
Mariposa Music, Inc.
COME BACK HOME

Market Quotations

As of closing, Thursday, October 19, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13 3/8	163	16 5/8	15 5/8	15 7/8	- 5/8
ABC	8 1/2	5 1/4	391	7 3/8	6 9/2	7 3/8	+ 7/8
AAV Corp.	1 5/8	9	25	1 1/2	11	1 1/8	+ 3/8
Ampex	1 5/2	5	649	5 5/8	5	5 1/4	+ 1/8
Automatic Radio	8 7/8	5	56	5 1/8	5	5	Unch.
Avco Corp.	20 7/8	13 7/8	273	15 3/8	14 1/2	14 5/8	- 1/8
Avnet	15 1/4	10 5/8	376	11 1/4	10 3/4	10 3/4	- 1/4
Bell & Howell	7 3/8	5 4/8	278	5 9/16	5 6/16	5 9	+ 2/16
Capitol Ind.	1 4/8	6 1/4	90	8 1/8	7	7	- 1/4
CBS	63	45 1/2	1040	54 1/4	51 1/2	51 5/8	- 2 3/8
Columbia Pictures	14 7/8	9 1/8	255	10 1/4	9 1/2	9 5/8	- 1/4
Craig Corp.	8 3/8	3 3/8	208	5 7/8	4 1/2	5 1/2	+ 1
Creative Management	15 1/2	9	82	9 3/4	9	9 5/8	Unch.
Disney, Walt	201 3/4	132 3/4	718	179 1/2	167 1/4	178 5/8	+ 1 1/8
EMI	74	4 3/8	74	4 3/8	4 1/8	4 1/4	Unch.
General Electric	70 7/8	58 1/4	3426	63 3/8	61 7/8	61 7/8	- 1 3/8
Gulf + Western	44 3/4	28	643	33 3/4	32 3/8	32 3/4	- 1/2
Hammond Corp.	1 5/8	8 5/8	390	1 5/8	1 4/16	1 4 5/8	- 1/8
Handleman	42 1/8	10 1/2	208	13 1/8	12 1/2	12 7/8	- 3/8
Harvey Group	7	3 3/4	152	5 7/8	5	5 1/8	- 1/4
Instruments Systems Corp.	7 7/8	3 1/2	187	3 7/8	3 1/2	3 3/4	- 1/4
ITT	64 1/2	48 1/4	2125	52 1/8	50 3/4	50 7/8	- 1 3/8
Lafayette Radio Electronic	40 1/2	30 1/8	549	35 1/4	30 3/8	30 3/4	- 3 3/8
Matsushita Electric Ind.	28 5/8	18 1/8	287	22	21 1/2	22	+ 1/8
Mattel Inc.	34 3/4	12	1562	13 3/4	12 3/8	12 1/2	- 1
MCA	35 7/8	23 1/8	73	25 3/8	24 1/8	24 5/8	- 3/8
Memorex	38 1/2	16	1279	22 7/8	20 1/8	20 1/2	- 3/8
MGM	22 1/8	16 3/4	105	21	19 3/4	19 3/4	- 1/8
Metromedia	39	27 1/4	392	33 3/8	29 3/8	33	+ 1 5/8
3M	85 3/4	64 5/8	1129	78 3/4	75 7/8	76 5/8	- 1 1/8
Morse Electro Products	40 3/8	25 3/4	194	33	31 1/8	31 1/2	- 1 1/2
Motorola	129 7/8	80	761	116 1/2	112	114	- 1
No. American Philips	39 3/4	26 3/8	55	34	33 1/4	33 1/4	- 1/4
Pickwick International	5 1/2	3 3/4	396	4 3/4	4 2	4 2 3/4	- 1/2
Playboy Enterprises	25 1/8	14 3/4	175	15 3/4	14 3/4	14 3/4	- 7/8
RCA	45	32 1/8	3670	33 1/2	32 1/2	32 7/8	- 1/2
Sony Corp.	48 3/8	21 1/4	1365	44 7/8	40 1/8	44 3/8	+ 4 3/4
Superscope	19 1/4	11 1/8	83	12 1/8	11 1/2	11 3/4	Unch.
Tandy Corp.	49	32	643	36 1/2	35 1/8	35 3/4	- 3/4
Telex	14 7/8	6 1/8	1393	6 5/8	6 5/8	6 7/8	Unch.
Tenna Corp.	10 7/8	5 5/8	163	5 7/8	5 1/2	5 3/4	Unch.
Transamerica	23 1/2	16 1/4	1843	18	16 5/8	17 1/2	+ 1/4
Triangle	20	14 1/2	26	15 1/4	14 1/2	14 5/8	- 7/8
20th Century-Fox	17	8 5/8	442	9 5/8	9 1/4	9 3/8	- 1/8
Viewlex	12 7/8	4 3/4	665	6	4 3/4	4 7/8	- 1 1/8
Warner Communications	50 1/4	31 1/4	1024	39	35	38 3/4	+ 1 1/2
Wurlitzer	20 1/4	14 3/8	35	18 3/8	17 1/2	17 3/4	- 5/8
Zenith	50 1/2	39 3/4	1049	47 7/8	44 1/4	47 1/2	+ 2

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

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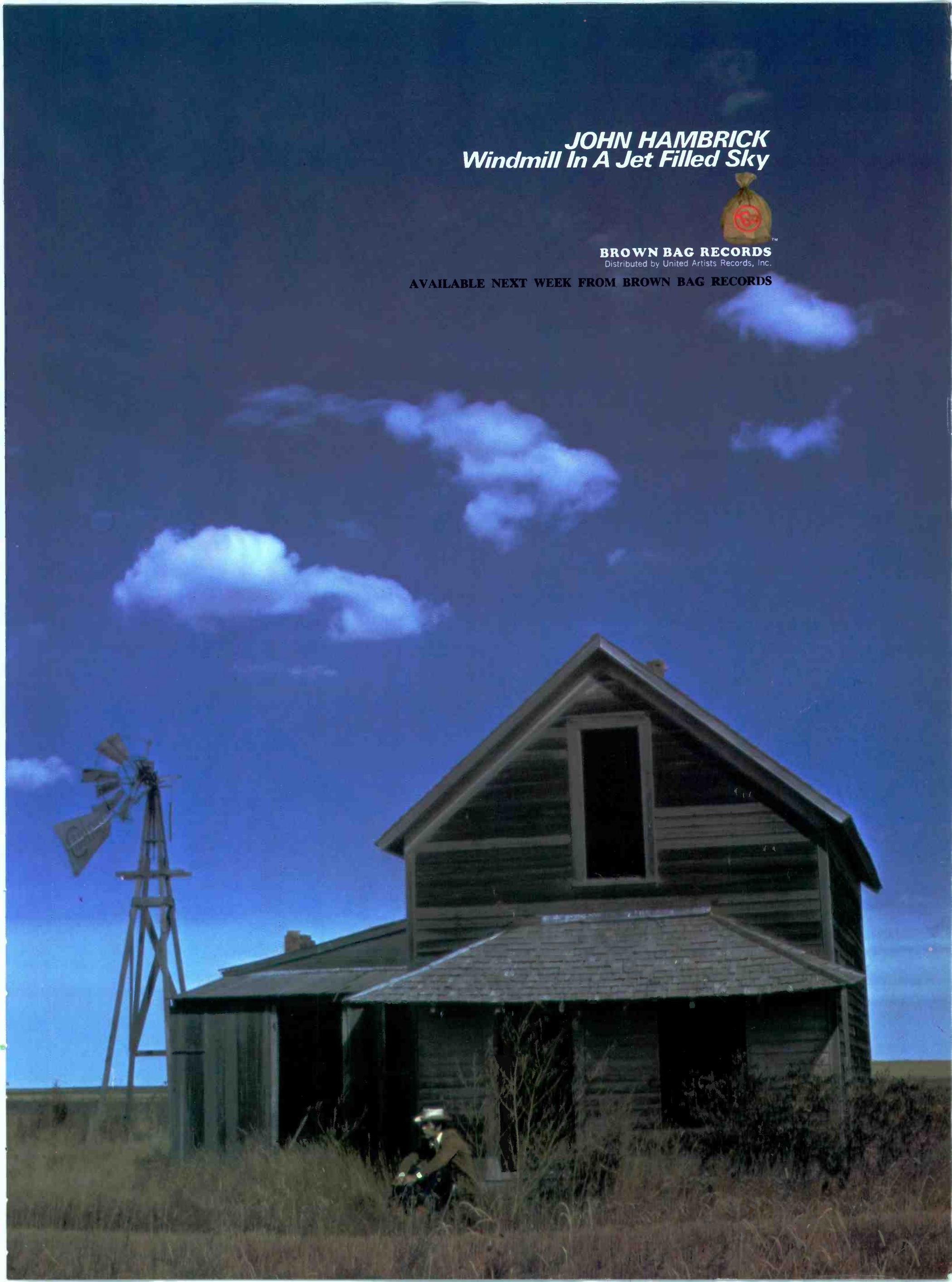
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ChrysalisTM

The News

Chrysalis is a brand-new American label headed by some canny Englishmen who have the advantage of *beginning* their artist roster with Jethro Tull and Procol Harum, plus Steeleye Span, Wild Turkey, Tir Na Nog, Frankie Miller, UFO and Cottonwood.

The Background

Chrysalis gets its name from two principals, Chris Wright and Terry Ellis, who five years ago founded an English agency and management office. Chrysalis has since grown to become one of the most powerful music business complexes in Europe.

Its management division includes among its artists Jethro Tull, Ten Years After and Procol Harum. As a European booking agency, Chrysalis handles more than 30 top acts, among them Yes, Cat Stevens, Black Sabbath and King Crimson.

The music publishing division of Chrysalis represents David Bowie, Mike D'Abo and others.

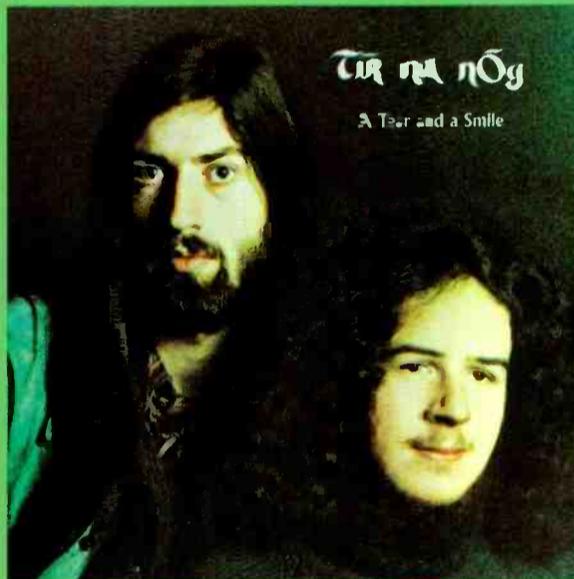
Chrysalis promotions stage approximately 200 concerts per year in England. Ellis and Wright also control Biffco Music, Ltd., the company which recently acquired the lease of London's Rainbow Theatre.

The Goods

Mid-October welcomes the first Chrysalis Records U.S. album release, consisting of:



Jethro Tull—*Living in the Past*



Tir Na Nog—*A Tear and a Smile*



Steeleye Span—*Below the Salt*



Wild Turkey—*Turkey*

Future months will bring new albums by Procol Harum, Frankie Miller, UFO and Cottonwood.

Helping deliver these brawny Chrysalis babes is Warner Bros. Records, distributors of merit.



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

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

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MCA Brass Sally, Halt Cutouts

• Continued from page 1

those companies who're honest—MCA, Columbia, Warner Bros., and a few others—usually pay lower royalties on cutouts.”

Joe Sutton, vice president of artist relations and development, felt that in many cases cutouts can seriously dampen not only an artist's career, but his catalog. “For us to issue cutouts on Neil Diamond, for example, would not only hurt Neil, but Columbia Records where he's going, and our own catalog on him. Thus, we'd

never do it. Anyway, as he has hits on Columbia Records, our own catalog on him will increase in value.”

Retailer Interest

One of the big dangers to the record industry is just now blossoming at the retail level, Frio said. “Many retail record shops, in order to compete with the record stores selling cutouts, are now trying to buy cutouts themselves to sell, which takes away from the space devoted to selling new product.”

MCA will be lowering prices on some of its catalog product (Billboard, Oct. 21) but this was only because “we inherited substantial inventory, pressed to make it look like the company had a Gold Disk album. It's a hype to try to stimulate interest in a record.”

Besides overpressing to try to hype interest, some companies put themselves into a dumping atmosphere, Frio said, when they force distributors to take more than they could use. “This creates an overstock situation. Too, some guys in this business are in it strictly for themselves and are maliciously pressing more records than they can sell at full price in order to get a piece of the action when they have to dump them. I get pitches week in and week out like: ‘If there's a buck in it for me, there's a buck in it for you.’”

“Basically, I'm definitely against cutouts. It's hard to say this when I'm still selling cutouts. But this is only temporary. Our new inventory-control system will do away with overpressing. For example, on ‘Sometimes a Great Notion,’ the Paul Newman soundtrack, we pressed only enough so as to have the album available. We were on standby at the pressing plant in case the album took off.

“It hurts me to know that there's an album on another label with Elton John which can be purchased at a buck when our own product has a suggested list price of \$6.98.

Possible Solutions

The solution to the cutout problem in the industry, he said, might be in an adjustable price on most product, or company prepares to halt overpressing. “But, except for a budget line, the company could reduce the price by a dollar as product got older . . . say, a year later. Then, after another year, the price on that product could be lowered another dollar. The third year a dollar less.”

Sutton pointed out that it was unlikely the consumer would ever see cutouts selling for \$1.19 on Sonny & Cher, a Conway Twitty or Loretta Lynn. “If we did, it would be on albums with so little value on them that I'm sure the artist would agree doing it.

English Content Hit by CRTC

• Continued from page 1

on French-language radio stations in the province of Quebec.

A CRTC study, Juneau said, revealed that even in France, the government broadcasting organization, ORTF, averages 18 percent English songs, and the three private stations up to 39 percent because “the young people like them.”

Juneau said the situation in Quebec is much worse, with eight stations playing more than 40 percent English songs and one, which he refused to identify, playing up to 56 percent.

The CRTC chairman said he was not making rules but merely offering a suggestion—reduce the number of English songs. He also said that Quebec's English stations might try airing some French pop songs—“maybe 5 or 7 percent.”

He said he would like to see some “sensitivity and open-mindedness” on the part of English broadcasters to a thriving French record industry.

“It's just an idea—not a complicated scene I'm thinking of,” he explained. “If I go to visit a friend in Toronto, maybe I bring him a recording by a French composer to see whether he likes it.

“I think a lot can be accomplished by a little relaxation, a little serenity—just play it to see whether we like it. But if we never hear it, how do we know if we like it?”

A&M Meetings Zero In on Mfr.-Distr. Link

• Continued from page 1

specifically focus in on independents' problems to formation of a separate organization patterned after the now defunct Association of Record Manufacturers and Distributors of America. ARMADA was set up primarily by then independent distributors, who in the late fifties had no sub-distributor holdings, but the organization lost out to NARM, when its major members went into subdistribution and joined NARM.

Help Forthcoming

Distributors surveyed indicated that they are receiving more help from manufacturers. They pointed out such recent developments as a special 5 percent discount on certain catalog product from A&M; the introductory discounts on the

recently released Mercury oldies LP's and singles and sporadic concessions from manufacturers. Buyers indicate that a heavy catalog program order brings concessions in the form of returns, for which they have waited months. In addition, free goods are often given as a bonus for such a large special order.

An indication of the concern on the part of manufacturers is the growing tendency for presidents and vice presidents in charge of marketing to personally phone and visit distributorships to discuss problems. Labels like Mercury and ABC-Dunhill are increasing their direct interest in local promotion men. Not only are more label representatives being hired, but men of the stature of Dennis Lavinthal, vice president of marketing, ABC-Dunhill, are visiting the specific area to interview prospects for local promo jobs.

Bell, Polydor Hot in U.K.

• Continued from page 1

runners were Decca, with EMI moving into first place for the second three months of 1972.

Bell's breakthrough as the leading label with 9.4 percent share—a mere 0.3 percent lead over Polydor—is an encouraging achievement for a company which went independent only from the beginning of the year. Although primarily regarded as a “seven-inch label,” it's worth noting that Bell wasn't placed in the January-March Top 10 labels, but by the end of June had moved into third place with a 5.2 percent share. In the full-price album table, the three leading companies are placed in the same order as at the end of June.

EMI has maintained its market domination as the leading company with a 17.5 percent (19.8 percent in the previous quarter), followed by CBS with 13 percent (11.2 percent) and WEA 10.6 percent (10.7 percent).

Leading label remains CBS with 12.4 percent (10.5 percent), with RCA Victor in second place with 6.4 percent (6.6 percent) and Polydor third with 5.7 percent (6.2 percent). Other points from the label survey are the climb of Island from 10th to fifth place, the rare appearance of Mercury in fourth place and the absence for the first time this year of Tamla Motown.

In the mid-price bracket, Decca has improved its share to 39.9 percent (37 percent) as the top company, with its World Of . . . label also in first position with 21.9 percent (22 percent).

Best-selling single for the period was Donny Osmond's Puppy Love (MGM) with Arcade's TV-promoted Twenty Fantastic Hits compilation LP returned as the top-selling album.

Letters To The Editor

• Continued from page 8

with producers, record companies and other studio operators on this controversial subject. We know we have the capability to relate to the needs of the recording community and to operate within existing boundaries of market conditions. But being competitive doesn't mean cutting one's throat: it does mean running a business like a business.

Sincerely,
The Village Recorder
Dick La Palm
Vice-President & General Manager
Village Recorder
W. Los Angeles

LITTLE ELMO IS HERE!



The story of earth . . . I remember it well.

Upon my first sojourn to the dark isolated paradox planet I spake with the man creatures and one would say, “We have no food that hungry are the babe.”

Said I, “Yes, tis a problem I am to rectify as tis my work.”

And he would commend me and say, “Tis good, tis worthy.”

And when I would ask his help he would say, “No I cannot. ‘But’, said he, ‘I wish you good luck.’”

Did he think the hungry babes to take to plate a wish of good luck.

And another man sayeth . . . “We are advanced for we have put a man on the moon.”

Yet he could not explain the value in this act.

While still starved the babe.

While too this man of whom he spake, who had been put on the moon, had first been put on earth . . . from a distant and at a velocity he would not understand . . . and at no cost.

And when I told yet another that my name was Spirious and that I was a commander of forces and from the constant realm . . . it was not that he was frightened but rather that he regarded me as being mentally unbalanced!

And when I said, “Would ye persecute thy only salvation” . . . I said no more that I not be persecuted — remembering the suffrage of our Lord.

“Excerpt from the book, ‘Spirious’ Printed with permission of Little Elmo Publishers, Inc.

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Talent

Davis Into New Thing; LP Is Free Form & Open

LOS ANGELES—Miles Davis, veteran trumpeter who has been leading jazz into new avenues during the past two years—and also sparkling sales of jazz product at Columbia—is into a black-awareness state.

The music which producer Teo Macero has just recorded at Stanford University and Philharmonic Hall for Davis' next LP, touches on Africa, India, jazz, rock and classical.

"It's all whipped into a new

element," Macero said. "It's a new kind of music for Miles, another direction. The music has rhythmic complexities, is free form and open, but with more controlled pivot points."

The in-person LP will feature a nine-piece band with Davis. It's the second time in seven years that Davis has worked with nine pieces.

People seem attracted to Davis' music because of the adventurous sounds and the rhythmic base, Macero claims. "There is a ready market for jazz and rock music put together in a contemporary fashion."

There is also a market for nostalgic jazz as witnessed by the recent standing ovation given Benny Goodman, Teddy Wilson, Lionel Hampton and Gene Krupa at the Harvest Moon Ball in New York. "I didn't see anybody under 30 there, but those people had a great time. Miles' audiences have a great time too, so you see jazz appealing today to both ends of the age spectrum."

Creedence Splits As Disk Group

NEW YORK—Creedence Clearwater Revival will no longer be recording as a group. The three members, John Fogerty, Stu Cook and Doug Clifford, will remain under contract to Fantasy Records for whom the group has recorded since its inception in 1966. Each member will devote his time to producing, writing and recording on individual projects.

Signings

Roberto Torres has signed with Mericana Records. His first LP is scheduled for January release.

Sweet Marie, with a top summer single in their native Hawaii, has signed with Custom Fidelity. . . . Les Emmerson of the Five Man Electrical Band has signed as a songwriter with Four Star Music. . . . Billy Butler and Infinity has signed with MGM's Pride Records. . . . Honk has signed with 20th Century Records.

The group's current single, "Pipeline Sequence," has been purchased from Granite Records. . . . Winfield Parker has signed a long-term recording contract with GSF Records.

Parker's first single, "Baby Don't Get Hooked on Me," has just been rush-released. . . . Bags has also signed with GSF Records.

The group, being produced by Jerry Ragovoy, has their first single in "It's Heavy." . . . Gary Bonner has signed a long-term recording contract with MGM/Verve label.

Bonner's first release under the label is "Everlasting Love." . . . Steve and Bill Jerome have signed a long-term production contract with Evolution Records. The first release under the deal will be the single "Waitin' for the Day to Come." . . . Rick Springfield has signed a print agreement with Warner Bros. Music Publishing.

Warner Bros. is rush-releasing the sheet music to Springfield's current "Speak to the Sky" and is preparing a folio of his album material.

Two Teen Live Acts, Club Disc Spinners

CHICAGO—A new talent production firm here is offering nightclub record spinners in approximately "2,000 night spots," their first recognition via a contest in a controversial attempt to urge bar and lounge owners to hire more live acts, said Ron Murray, spokesman of Blacko Productions. He said club owners hire the "deejays" often at \$40 a night instead of using live performers.

Blacko Productions, involved in artist management, publishing, a record label and production, has been criticized by other talent organizations for recognizing spinners, who are seen as not only depriving live acts of business but who have traditionally been the bane of jukebox operators as well. Spinners operate predominantly in black neighborhoods.

Some spinners are actual moonlighting deejays from black stations. Very few are full-time club spinners and most move around to two or three spots a week. Moreover, Murray feels spinners have been themselves exploited because many pay upward of \$1,500 to \$2,000 for elaborate equipment and buy their records and yet earn only \$40 a night.

"Where a club owner might have to pay \$700 a night for two singing acts, an announcer and a five-piece band," said Murray, "they can get by for far less by using a spinner. We think live acts can co-habit with spinners. The idea of the contest is to bring the whole issue out into the open, giving some dignity to spinners and showing club management they have a responsibility in furnishing live entertainment too."

Murray estimates there are 2,000 clubs involved but said spinners work in teen centers and high schools too. Patrons will vote on their favorite spinner at 25 cents a vote (money going toward prizes and contest costs) with final judging to be done by Blacko Productions personnel.

Among details worked out so far is the award presentation at High Chapparell Dec. 3 where Blacko Productions will present its own show, yet another reason for the contest.

Others involved in Blacko Productions are Darrow Fletcher, leader of his own review, Elaine Mayo, Edward Chappel, Ann Haygood, Herman Baker and Clifford Browning. Publishing is under Murial Music, a BMI firm.

Murray said Fletcher had two chart singles on Uni in '70 and '71 and that Miss Haygood has been managing Fletcher's act. Chappel is an Army veteran with cinematographer. Murray has been of late more involved in talent production.

IF TOUR OF U.S. IS DELAYED

NEW YORK—Metromedia Records group IF has temporarily postponed a three-week tour in the U.S. due to the illness of flute player-saxophonist Dick Morrissey. IF's tour is being rescheduled for late October with exact dates to be announced.

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Coconut Grove, Florida

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DOMESTIC

NEW YORK

Charles Aznavour will make his only N.Y. appearance this year when he performs five concerts at Carnegie Hall, Thursday (26) through Sunday. . . . **The Mystic Knights of Oingo Boingo** opened a three-week engagement at Trude Heller's, Thursday (19). . . . **Merry Clayton** will be appearing at Carnegie Hall, Wednesday (25). . . . Yes, returning to the U.S. for a concert tour, will play the War Memorial, Syracuse, N.Y., Nov. 6 and the Nassau Coliseum (20). . . . **Larry White** has been signed for personal management by the Roger Ailes office and has been named musical director of the Broadway musical "Mother Earth." . . . **Nati Mistral** opened a headline engagement at the Chateau Madrid, Thursday (19). Los Muchachos de San Juan are being held over at the Chateau. . . . **Samuel Lipman** will inaugurate the Town Hall great artist series, Nov. 8. . . . Jazz pianist **Ray Bryant** will open a six-week engagement at Barney Josephson's Cookery, Oct. 30. . . . **The Chamber Music Society** will open its fourth season at the Alice Tully Hall, Friday (27). . . . Pianists **Eubie Blake** and **Rebecca Penneys** will make their Lincoln Center debuts when they perform at Alice Tully Hall, Dec. 3 and 4, respectively. . . . **Tim Hardin** and **Sinfu Street** will be at Max's Kansas City, Wednesday (25) through Sunday. . . . **Flash Cadillac & the Continental Kids** come into Max's, Nov. 1-5. . . . **Joanne Jonas** of "Godspell" will have her first single on the Bell label, "The Last Time I Saw Bobby," released soon. . . . **Frankie "13"** headlined at the Barcelona Club in N.J. this weekend past. . . . **Curtis Mayfield** will be at Symphony Hall in Newark, N.J., Sunday (29). . . . **Wild Turkey** will make an appearance at Camden Community College, Nov. 11. . . . **Danny Fogelberg** and **Valerie Simpson** will be at the Bitter End, Nov. 8-13. . . . **Erroll Garner** opens a three-week engagement at the Maisonette Room, Monday (23). . . . **Metromedia's Hillside Singers** performed for 300 at the American Stock Exchange's annual press dinner, held at the St. Regis in N.Y. . . . Fania artist **Johnny Pacheco** will be seen in Paramount's film "Badge 373." . . . **Western Wind** will present the first of four Monday evenings of vocal chamber music at Corpus Christi Church in Manhattan, Oct. 30. . . . **Quicksilver, Wishbone Ash** and **Elephant's Memory** will be featured at Chicago's Aragon r&r party, Sunday (29).

JIM MELANSON

LOS ANGELES

Joe Smith's surprise birthday party at the Bistro drew an all-star cast of record company presidents as well as performances by **Don Rickles, Alan Sherman** and **Peter Yarrow**. . . . **Rodney Bingenheimer's E-Club** brings the English discotheque atmosphere back to Hollywood. . . . Now that she's not managing **Johnny Mathis, Helen Noga** has turned to writing historical novels and her "Ayisha" is out now. . . . **Happy End**, Japan's top country-rockers, recording their newest at Sunset Sound. . . . **Hod & Marc** partied it in darkest Tarzana at the John Rosica estate. . . . Two TV series stars about to sign with the **Brothers Rifkin** Spring label. . . . **Bola Sete** playing L.A. college concerts. . . . **B. Mitchell Reed** switches from KRLA to KMET-FM, which is starting a big outdoor advertising campaign. . . . **Wolfman Jack** MCs the Artists & Models Ball. . . . English balladeer **Dorothy**

Squires at the Music Center Nov. 8. . . . **Roberta Flack** and **Quincy Jones** just played the hall.

Johnny Mathis getting offers for his expiring Columbia contract and is also chairman of American Heart Assn. celebrity group. . . . **Randy Newman** announced to appear Harmony Children's Center Country Fair. . . . **Pearl Bailey** follows Florence Henderson to Valley Music Theater.

Marquis De Sade headlines P.J.s and Bitter End West on successive nights. . . . **Dr. Hook & the Medicine Show** let it all hang out for a nude number on their Danish TV special. . . . **David Bowie** and **James Taylor** both added second concerts to meet the demand.

A benefit double album for the L.A. Free Clinic to feature artists from at least five major labels. Albums will be sold by mail for \$3.98 with at least \$1 to the charity. . . . **Electric Kabuki** mixed-media show at Ooo-Poo-Pah-Doo.

Frank Sinatra awarded Israel medallion. . . . **Lynn (Mama Lion) Carey, Bread's David Gates, John Kay** and **Paul Williams** in UCLA symposium on music and sensuality. . . . **Marty Balin** may return to Jefferson Airplane.

The three-record **Nitty Gritty Dirt Band** box with Nashville greats now shipping. . . . **Cheech & Chong** sold out JFK Center in Washington after being banned from DAR-owned Constitution Hall.

Alice Cooper moves next door to **Archie Bunker** for an "All in the Family" episode. . . . **Billy Eckstine** on **Duke Ellington** TV special. . . . **Wynne Miller**, niece of late band leader **Glenn**, portrays vocalist in "The Way We Were," starring **Streisand**.

Mary Costa featured on "The Great Waltz" soundtrack album. . . . **Loretta Lynn** guests on **Dinah Shore** TVer. . . . **Johnny Rivers** touring for first time in a year. . . . **Steve Schwartz** featured at Capitol Songwriters Workshop. . . . **Fanny, Ike & Tina** team at two English concerts. . . . **Tony Joe White** Halloween at Funky Quarters. . . . NAT FREEDLAND

LAS VEGAS

Twenty-one-year-old singer **Beverlee Brown** managed by **John Kelly** in to United Recording for a dub session. . . . **Vic Beri**, vice president of VMI, has been named entertainment director of the Parkway Inn Chain in Chicago, Des Moines and Cedar Rapids, Ia. The chain includes one Holiday Inn and eight Parkway Inns.

KLUC Radio sponsored an art fair with proceeds going to the YMCA. . . . KVEG radio offering music spectaculars for 90 minutes three times every Saturday. First spectacular featured interviews and music by **Tony Bennett** and **Count Basie**. . . . **Merv Griffin** taping his TV show at Caesars Palace last week.

Tanya Tucker appearing with **Judy Lynn** at the Flamingo. . . . Singer **Florence Henderson** will co-headline with **Don Adams** at the Sands Nov. 29-Dec. 12. . . . **Lee Mesa** in the Hilton lounge. . . . **Tropicana's Dave Burton** set to entertain for a week in Spain. . . . **Frank Sinatra Jr.** (Daybreak) rushing from his Frontier stand to an Arizona State Fair gig. . . . **Blue Room** at Tropicana closed for a face lift. It will re-open as the enlarged Superstar Theatre early in 1973.

The Jay Chevalier Show in the theater lounge of the Union Plaza. . . . **Liza Minnelli** joined half-sister **Lorna Luft** on stage at the Sands Hotel while **Miss Luft** was appearing with **Danny Thomas**. . . . **Bobbie Gentry** side-lined with a broken nose she suffered when she walked into a monitor

backstage at the Desert Inn. . . . **Jimmy Dean** transferring to the Desert Inn now that the Landmark has closed its showroom. Dean, who has one of the nation's largest sausage business, reports that Hancock Laboratory in Plainview, Texas is doing successful work using pig skins in human burn cases and pig heart valves to replace human heart valves.

TAHOE TOPICS: **Beverlee Brown** and **Company** opened at Harrah's in Reno. . . . **Ed Ames** narrating **Aaron Copeland's** "Lincoln Portrait" for the Reno Philharmonic. . . . **Mapes** hotel owner **Charles Mapes** suffered a broken foot when he was felled by a horse who then collapsed on his foot.

LAURA DENI

CHICAGO

The **Eddie Higgins Trio**, appearing at the Backroom during October, will be followed by the **Eddie Picard Trio** in November, and the **Judy Roberts Trio** will return for December through New Year's Eve. **Carmen Menna**, folk/rock singer, covers on Sunday and Monday nights. . . . **Willard F. Wellman** received the "Man of the Year" award from the Indiana Restaurant Association. Wellman operates a 13-acre entertainment complex in Valparaiso, including the Bridge-Vu Dinner Theatre, which recently starred **Ray Anthony** in his silver anniversary show. Other shows coming are **Wayne King**, Thurs. (26) and **Phyllis Diller**, Nov. 21-25. . . . The **Pilots** are headlining in Bogarts, a discotheque in Tenement Square, an entertainment complex in one building that includes an ice cream parlor, a pool hall, an amusement arcade, several bars, and a deli. . . . **Thelonious Monk** appeared at the Brown Shoe, Oct. 18-22. . . . **United Artist's Doc Watson** will be at the Quiet Knight until Oct. 29. . . . **Engelbert Humperdinck** will appear at Arie Crown, Oct. 27-28.

ANNE DUSTON

CINCINNATI

With the Cincinnati Symphony Orchestra popular Eight O'Clock Concert Series a sell-out far in advance, as usual, the CSO has added a new four-concert series this season. **Bobby Goldsboro** launches the new set-up at Music Hall Nov. 26, with **Erich Kunzel** conducting. The Winter Consort, featuring jazz saxophonist **Paul Winter**, appears Jan. 7; **Gerry Mulligan** and **Chris Brubeck** and his **New Heavenly Blue** show April 8, and **Lou Rawls** winds up the series June 3. . . . **Jack H. Wellman**, a member of the Cincinnati Symphony Orchestra since 1952, has been named personnel manager of the organization, succeeding **John F. Bero-set** who is retiring. Latter has been a member of the CSO for 36 years.

While in here last week to promote his new Columbia album, "Somebody Bigger Than You and I," **Andy Griffith** guested on **Bob Braun's "50-50 Club,"** simulcast via Avco Broadcasting's four-city network. **Shillito's**, top retail record outlet, sold out on the album within an hour after the Braun broadcast. Griffith also taped a guest shot for "The Bob Jones Show" on WKRC-TV, and before returning to the West Coast hopped into Dayton, Ohio, to cut a tape for "The Phil Donahue Show," now heard in 42 markets, with WLW-D the origination point. Accompanying Griffith on his promotion swing to Cleveland and Cincinnati, was his manager **Dick Link**, veteran music and showbiz personality. Both were honored guests at a trade cocktail session and dinner hosted by **Bob Ewald**, local Columbia sales chief.

WLW-Radio holds its annual record distributors luncheon at Avco's headquarters in Provident Tower Tuesday (24). It's in appreciation for the cooperation tendered by record people to Avco executives and deejays over the year and winds up in a clinic session wherein both sides offer suggestions to improve the service and to iron out mutual problems.

BILL SACHS

Groove Merchant Jazz Concerts

NEW YORK—Groove Merchant Records, independent jazz label, sponsored two "all-star jazz" concerts Oct. 14 at the Auditorium Theater in Chicago. Purpose of the shows was to expose Groove Merchant's roster of talent, which includes **Dakota Staton, Groove Holmes, Jimmy McGriff, Lucky Thompson, Reuben Wilson** and **O'Donel Levy**, all of whom performed at the concerts.

Despite the fact that the shows were not well attended, Groove Merchant will be taking the package to San Francisco, Los Angeles, Houston, Dallas and a 14-city tour of the U.K. and the Continent.

Prior to the Chicago dates, Groove Merchant had 23 major record store window displays in the local area, and radio saturation covered 220 ad spots prior to the concert.

The company was also heavily advertised on the "Soul Train" TV program. Handbills and posters were distributed within the radius of the Auditorium Theater and advertising appeared in every newspaper in town.

Coupled with this, every ticket holder received a free Groove Merchant album at the door.

"We're not looking to make money on the concerts," said Groove Merchant president **Sonny Lester**, "as long as we increase the sales of our albums and tapes and build Groove Merchant in major record markets."

The record label, with 12 albums so far released, expects a total of 20 by year end. As of the company's Aug. 10 audit, \$500,000 worth of Groove Merchant albums had been sold.

Talent In Action

JOAN BAEZ

Hollywood Bowl, Los Angeles

Miss Baez packed the Bowl Friday (6) and the audience listened as the nearly two-hour concert rang true with political songs and tunes telling of human drama.

Looking especially good and sounding very cheery, the vocalist commanded her audience's attention to such a point that there was total silence for every song. And when she suggested that it would be "kind of nice" for everyone to light a match while she sang "Let It Be," the Bowl responded.

People who come to hear her know in front that a Joan Baez concert is a uniquely personal, totally involving experience, much the way an hour spent with **Pete Seeger** is. For she devotes her entertainment time to educating her listeners, singing in that soft, yet melodically powerful voice, engulfing us with "I Want My Freedom Now," "I Shall Be Released," "Down in the Easy Chair," "The Night They Drove Old Dixie Down," "Weary Mothers" (in Spanish), "Oh Happy Day," "Joe Hill," "Imagine," "Rider Pass By" (a new self-penned composition), and "Sad Eyed Lady of the Lowlands."

There were four special highlights. She imitated **Bob Dylan** on "Down in the Easy Chair," then saluted him with her own "Love Song for Bobby," sang the "Lord's Prayer" in calypso time and power-housed "Amazing Grace" to close the show. Her own acoustic guitar accompaniments lent just the right pulse for her singing.

ELIOT TIEGEL

GEORGE CARLIN KENNY RANKIN

Troubadour, Los Angeles

Little David Records' Troubadour double-bill proved to be a double-barrelled excellence. Newly avant-garde comic **George Carlin** provided a tour-de-force of theoretically obnoxious childhood noises and offensive adult vocabulary. **Kenny Rankin**, in his first local appearance since returning to music action, displayed a remarkably fluent and sweet voice plus casually dynamic presence and a fine blend of strong originals with original versions of contemporary rock classics.

Carlin kept the SRO audience laughing loudly and consistently, hitting full stride after a surrealistic confrontation with an incoherent lady heckler early in the set. He is now the strongest contender for the **Lenny Bruce** crown, with some deep social insights presented in blindingly original contexts.

Rankin is as good as the very best writer-singers today, a hand-

some young man with bossa rock guitar style and a voice that can do remarkable things, such as the tortured howl he produced on the title phrase of his addiction autobiography song, "Coming Down."

NAT FREEDLAND

CARMITA JIMENEZ LOS MUCHACHOS DE SAN JUAN

Chateau Madrid, New York

Carmita Jimenez, appearing here, balanced herself with a strong sense of professionalism and a flowing voice. Using these qualities, she wove her Spanish and English selections into a tightly knit, delightful evening's entertainment. Special mention also for the house orchestra and the **Lopez brothers** for helping to maintain the standard of night-club entertainment in New York.

Los Muchachos de San Juan, while reviewed previously, once again maintained a bright and enjoyable approach to their song and dance numbers.

JIM MELANSON

ALBERT KING REVUE

Whisky a Go Go, Los Angeles

Albert King is the most sinuously smooth guitarist of the neobluess school dominated by three unrelated Kings (**B.B.**, **Freddie** and **Albert**). The big man with the V-slot guitar and the fluent voice styling displayed how he links folk-blues roots to the sleek electronic sounds of contemporary soul music.

His minirevue warms up with some tight instruments by a strong rhythm section, then **Big Ella** comes on and lives up to her billing with a set of high-energy songs and dances.

NAT FREEDLAND

BLOOD, SWEAT & TEARS ROBERT KLEIN

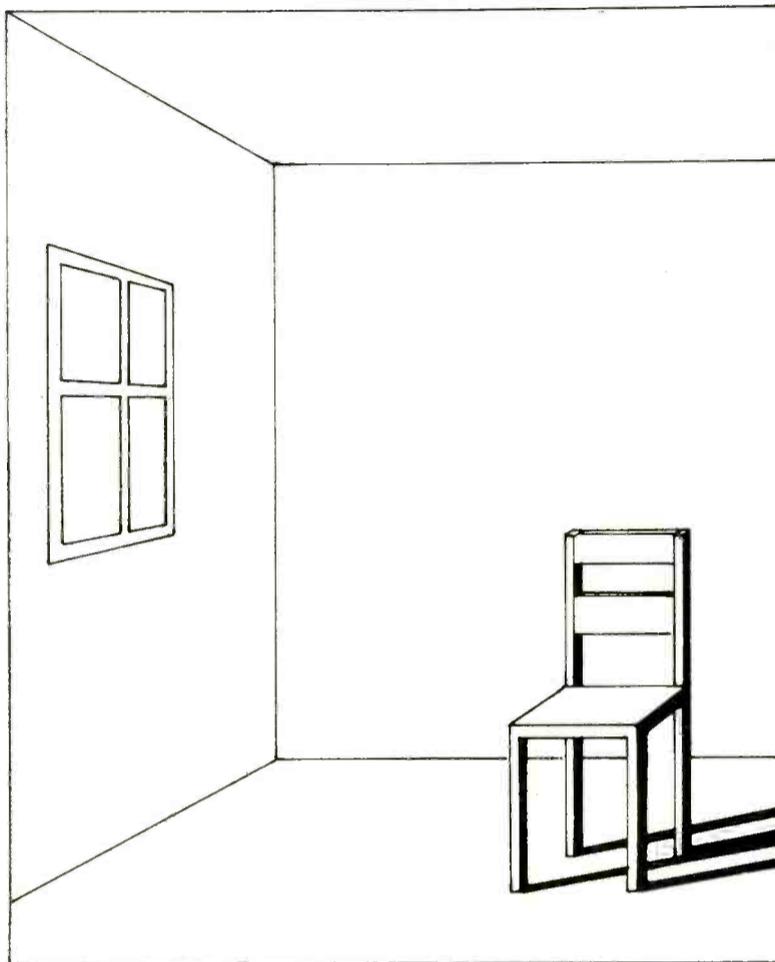
Philharmonic Hall, N.Y.

Old or new, organized or re-organized, **Blood, Sweat & Tears** (Columbia Records), is poetry in music. The group's poetic beauty is immediately apparent in the smooth guitar stylings of new lead guitarist, **Georg Wadenius**; or in the energetic vocalizing of **Jerry Fisher**, also new; or **Bobby Colomby's** drumming; or the crisp, classical/jazz approach of the solid brass front line.

The group has recouped an enormous amount of lost ground, since teetering perilously close to the edge of disintegration in the early months of this year. Despite the fact that almost half its per-

(Continued on page 20)

“People Need Love”



An uncompromising position courageously supported by these 51 liberated radio stations:

KISN – Portland, Oregon	KLMS – Lincoln, Nebraska	KLEO – Wichita, Kansas
WIFE – Indianapolis, Indiana	WSAR – Fall River, Massachusetts	WPDQ – Jacksonville, Florida
KJRB – Spokane, Washington	WLLH – Lowell, Massachusetts	KQWB – Fargo, North Dakota
WNDR – Syracuse, New York	KDON – Salinas, California	WAIL – Baton Rouge, Louisiana
KLIV – San Jose, California	WDBQ – Dubuque, Iowa	KRSP – Salt Lake City, Utah
KNDE – Sacramento, California	WILK – Wilkes-Barre, Pennsylvania	KCPX – Salt Lake City, Utah
KINT – El Paso, Texas	KSEL – Lubbock, Texas	WAEB – Allentown, Pennsylvania
KTAC – Tacoma, Washington	KGAL – Albany, Oregon	KFYR – Bismarck, North Dakota
KOIL – Omaha, Nebraska	WLAM – Lewiston, Maine	WLOF – Orlando, Florida
WLAV – Grand Rapids, Michigan	KWWL – Waterloo, Iowa	KRKO – Everett, Washington
WAAF – Worcester, Massachusetts	WOSH – Oshkosh, Wisconsin	WUOK – Cumberland, Maryland
WKBR – Manchester, New Hampshire	KSJB – Jamestown, North Dakota	WICK – Scranton, Pennsylvania
WHOT – Youngstown, Ohio	WRJN – Racine, Wisconsin	WARM – Scranton, Pennsylvania
WKEE – Huntington, West Virginia	WRKR – Racine, Wisconsin	KOOK – Billings, Montana
WNEX – Macon, Georgia	WJON – St. Cloud, Minnesota	KBZY – Salem, Oregon
WXIT – Charleston, South Carolina	KWEB – Rochester, Minnesota	KGGF – Coffeyville, Kansas
KOMA – Oklahoma City, Oklahoma	KEYN – Wichita, Kansas	KWKH – FM-Shreveport, Louisiana

Bjorn and Benny's “People Need Love”
(P50014) is a new single available,
appropriately, on Playboy Records. 

Talent In Action

• Continued from page 18

sonnel is new, there is a greater cohesiveness in its approach to its music. Many of the old tensions

have disappeared and the mood is more relaxed and together.

Not many groups have had the ability to survive such drastic changes as Blood, Sweat & Tears,

but the group has done it, and now seems confidently set to continue bringing much enjoyment to its countless fans around the world.

Sharing the stage with B S & T was comedian Robert Klein, an ex-schoolteacher from the Bronx, with a routine reminiscent of George Carlin. His sometimes funny, somewhat overlong piece ranged from growing up in the

Bronx to the syndrome of new-fangled handshakes to marching bands.

RADCLIFFE JOE

JULIE BUDD

Century Plaza, Los Angeles

The former 16-year-old new Streisand is now an 18-year-old, but that's about all that's changed

in Julie Budd's act. She's still vocally overpowering as ever, with a Brooklyn accent that thickens for comedy patter punchlines and a generally helpless air.

Her material is about equally divided between MOR standards and contemporary soft rock. Since Streisand doesn't work many clubs and her sister, Roslyn Kind, never took off in a career, Julie Budd is probably the best representative of this sound available live. She's hard-working and big-voiced and should be around.

NAT FREEDLAND

PHIL OCHS DOC WATSON DAVID BROMBERG

Philharmonic Hall, New York

Just back from a tour of Europe and a change in identity, A&M's Phil Ochs, the traveling troubador of the social protest song, returned to his roots Oct. 6, and proved that his fangs are still intact. Just three years ago, during his last New York date at Carnegie Hall, Ochs was greeted with jeers as he appeared in a gold-lame suit a la Presley, singing songs of that early Elvis era accompanied by a four piece back-up band. Not so this evening. Instead, he strolled on stage dressed in a dated ill-fitting blue suit, shirt opened at the collar a shock of forlock in his face and a beat-up acoustical guitar slung around his shoulders. The packed house went wild. Clearly, this was a Phil Ochs they came to praise, not bury.

The bulk of the artist's program consisted essentially of material from his early albums for Elektra such as "Changes," "That's What I Want to Hear" and "I Ain't Marchin' Anymore," all sung in that strangely lilting voice of his. Ochs' bitter and biting sentiments deploring "the depressed state of the country" were never more cogently expressed than on his closing number, "Richard Nixon, Find Yourself Another Country to be Part Of." The audience of primarily young liberal folk enthusiasts loved it and shouted Phil back for an encore of two of his best-known works, "The War Is Over" and "Outside of a Small Circle of Friends."

David Bromberg's foot stompin' brand of country-folk blues kicked off the evening's events to a good-natured beginning. The Columbia artist's fragile voice and skilled soulful guitar, assisted by a funky group of mandolin, fiddle and horn players, really came together on the raucous-talking blues number, "Oh Sharon." His sensitive interpretation of friend Jerry Jeff Walker's "Mr. Bojangles" was another highlight. Bromberg concluded with an audience sing-a-long of "A Man Should Never Gamble," which really worked to nice effect.

Poppy's Doc Watson played the prettiest pickin' this side of North Carolina, following Bromberg's set. Aply assisted on guitar and banjo by son Merle, Watson brought an ingratiating blend of southern good humor and classic country blue-grass music to his receptive listeners. The two men, perched center stage on high stools, opened with the rolling "Freight Train Boogie" and were always on track. The Watsons closed with a wild "Mama Don't Allow," as the son led his blind father off stage amidst cheers for more. Folk promoter Izzy Young took over MC chores in a very refreshing, non-professional manner.

PHIL GELORMINE

NY. Dolls Start 3-Week Tour

NEW YORK—Rock group The New York Dolls began a three-week tour of the U.K. Oct. 19 at Liverpool. Other dates include Essex University (20), Round House (22), Birmingham's Alhambra Club (26), Leicester University (28), Empire Pool (29), Malcombs Disco (Nov. 2), Lancaster University (3), Cambridge University (4), Manchester's Hard Rock Club (9), and Sheffield's University (10).

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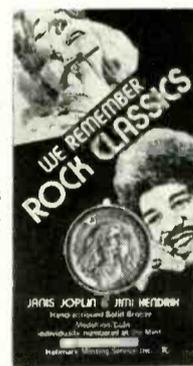
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Shore's 'Store' Showcases Undiscovered Talent

LAS VEGAS—A showcase for new talent. The Comedy Store, owned by comedian Sammy Shore, is serving as a springboard for an up-and-coming generation of entertainers.

Undiscovered talent is given an opportunity to drop in and be heard by professional writers, producers and directors. During the six months of operation two discoveries have been made. Paul Keys found Frank Welker, who is now a regular on "Laugh In" and folk singer Tracey Newman was signed to do a television pilot by the producer of the "Odd Couple." Also in rehearsal are 15 writers and comedians working on "Stand Up and Blow," a Pat McCormick creative takeoff on "Stand Up and Cheer" for the Johnny Carson Show.

On Monday evenings when the Comedy Store is closed, a workshop is held. Fifty members are enrolled at \$25 per month. From this workshop Shore hopes to find minor league talent that he can help make it to the major leagues.

Located in west Hollywood, where Ciro's once stood, the Comedy Store has a residential improvisational group The Comedy Store Players consisting of Bo Kapperal, Pat Proft, Gary Austin and Carol White. An organist and piano player are also house regulars.

The establishment is equipped with a tape deck for recording. Shore recorded a Laff Records release in the Comedy Store. Other recordings are planned.

There is no cover or minimum. Only drinks are served at 75 cents each. The room seats 140 and is closed Sundays and Mondays. "We never lost money and so far the money coming in has sustained maintenance," said Shore. The comedian breaks even on the night-club. He was given the land and

building by his manager San Singer who is also the manager for Frank Sennez who owned the property. Shore spent \$225 on renovations.

Shore refers to the venture as his gift to the business explaining other artists build hospitals or work on various charities and what he wants to do is to help young people coming up in the business.

The comedian is planning a string of Comedy Stores with the next location in Las Vegas. He is currently looking for the right spot. During his recent Hilton Hotel engagement he turned down an offer from entertainment director Dave Victorson to bring in the Comedy Store Players on the nights when the lounge stars were off. Shore felt the Hilton lounge was too big for the players and is looking for more intimate facilities.

The West Hollywood Comedy Store is a partnership between Shore and his long time writer Rudy De Luca who serves as MC for The Comedy Store. With Shore adding more locations he says about the Hollywood place "I'm about ready to give it to the kids to run and let them do what they want to do."

Shore, currently involved in three future television series, is being forced because of lack of time to devote less time actually appearing in The Comedy Store. Stars regularly appearing in the Comedy Store include Redd Foxx, Rodney Dangerfield and Diahann Carroll.

Vol 10 Another Slick Page In Rock 'n' Roll Revival

NEW YORK—Richard Nader's Original 50's Rock and Roll Revival at Madison Square Garden celebrated its third anniversary Oct. 13 before a frenzied full house of 20,000 nostalgia seekers. Nader's shows have been slick as ever and Vol. 10 was no exception.

Funny thing, though, about these revivals. There's only one thing basically 50's about them. Surely it's not the audience, predominantly under 20 with not a "d.a." in the house. And it can't be the appearance or performance of the acts; Gary "U.S." Bonds resplendent in Afro and Presley's jump suit and cape (remember his spit curl?), Philadelphia's shoulder-length haired Dovells, the Crystals' cleavage or the Coasters' choreography. Even the Five Satins, their classic "In the Still of the Night" receiving the biggest hand for a song all evening, seemed somehow updated in their approach. And that's what it all boils down to,

Jazz TV Special

NEW YORK—Jazz artists of the 1940-1960 swing era and others, will stage an hour-long NBC-TV special "Timex All-Star Swing Festival," set for Nov. 29.

Joining in the reunion will be jazz stars Benny Goodman and his original quartet, Duke Ellington, Ella Fitzgerald, Count Basie, Dave Brubeck, Joe Williams, Dizzy Gillespie, Earl Hines, Bobby Hackett, Max Kaminski, Barney Bigard, Tyree Glenn, Arvel Shaw, Willie Smith and Barrett Deems.

The program will be taped in Lincoln Center's Philharmonic Hall on Monday (23) before an invited audience, with Doc Severinson as host and performer.

Anka in Start Of 'New Career'

LAS VEGAS — This month brings to a conclusion one phase of Paul Anka's 16-year career. After fulfilling his November Harrah's Lake Tahoe date Anka is virtually retiring as a night-club performer. He will fulfill his Caesars Palace contract. Under the pact, the hotel will utilize Anka as a producer, musical director and talent developer.

The singer intends to devote more time to recording for The Buddah Group, composing, single concerts and TV specials.

THE MUSIC. It was nothing more than pure, unpretentious, good old fashioned vintage rock 'n' roll.

What with beer and grass freely in evidence and the music at fever pitch, it didn't take much to get this group dancing in the aisles. Clearly, the crowd had their favorites. King of twist, Chubby Checker was surprisingly good. Give this vibrant performer some gutsy rhythm and blues to sing and you'll probably find an artist as contemporary as anyone today. Unfortunately, compared to his revival performance here last year, Bo Diddley was disappointing. The showman appeared tired and half-hearted and simply did not put out. Perhaps Diddley was deferring to the star of evening, whom he even managed to upstage last October, so good was his act then.

Chuck Berry, riding on the crest of the nation's No. 1 single, was absolute dynamite. Before beginning his set, Nader presented the veteran artist with his first gold record. Feigning open-mouthed amazement, Berry told the audience, "I never thought 'My Ding A Ling' would rise . . . to the top of the charts!" The place fell apart. Berry, and that living extension of his body, his guitar, create a natural spontaneity with an audience. There's none of this "join in please" or "clap your hands" coaxing so popular with many performers today. When Berry's on, there's no way one can not become involved in what the man's doing on stage. Right now, he's receiving some of the recognition he's deserved for years and the reaction to his performance only reinforced the fact.

Throughout the evening, Bobby Comstock's back-up band held things together tightly with their 50's riffs and producer Nader, serving as Top 40 type MC, was presented with several citations commemorating the revival's third year of operation. If anybody should see Don McClean, tell him the music never died. It was alive and well at the Garden Friday night. PHIL GELORMINE

Studio Track

By SAM SUTHERLAND

Jerry Wexler has wasted no time with Sir Douglas: Last week found Doug Sahn already at work on his first sides for Atlantic Records, with closed sessions at Atlantic's N.Y. studios.

The security has been logical. Sidemen present were notable indeed, with Sahn handling a variety of duties while ably assisted by Bob Dylan, who played guitar and even sat in on organ; Dr. John turned in performances on keyboards; the Memphis Horns provided their own touches; and a clutch of Sahn's other friends, both Texas home-grown and well-known cosmopolitan, dropped in.

Jerry Douglass dropped his own production duties for the moment to engineer the date.

★ ★ ★

Eliot Tiegel has reported an increase in 4-channel activity at the record company level, noting that studios are consequently appraising their own quadrasonic capabilities to prepare for the coming year.

Dick LaPalm, general manager at the Village Recorder, stated that the alert studio operator should prepare for the quadrasonic explosion. LaPalm's L.A. facility appears to be responding to that line of thought with the recent opening of its specially designed \$100,000 quadrasonic mix-down room.

Designed by engineer Ron Fraboni, with Mike Ringrose, another Village engineer, assisting, the room incorporates a Quad-Eight console (20 inputs, four quadrasonic busses additional capability); Lang and Pultex equalizers, Teletronix, Spectra Sonics, Creatonics and Urei limiters; EMT echo delay units; 20 channels of Dolby reduction and Altec and JBL monitors.

LaPalm points to the room's other features, including remote switchable Dolbys and a choice of monitors, as designed to provide producers with added flexibility. Also included are a variety of electronic aids developed by the studio's engineers, with Ken Klinger contributing his own design for a "direct" box for running instruments directly into the console, and Ron Fraboni developing a headphone cue system for all three 16-track studios.

LaPalm cites record companies' decision to mix their product lines for quadrasonic as a move toward complete four-channel activity: Recently, ABC/Dunhill's Impulse line made the move, choosing Sansui's QS system for its entire line, with Impulse a&r head Ed Michel handling all four-channel mixing for the label at the Village. Alshire Records has made a similar move, releasing 16 LP's mixed through the Sansui system, and A&M has joined the Sansui contingent as well.

Meanwhile, CBS continues its development of the SQ product line, RCA has begun various discrete LP projects, and various other labels continue to examine systems for eventual commitment to quadrasonic.

LaPalm's enthusiasm may form a contrast to the attitudes of many studio operators who have reported little quadrasonic activity, but, on both coasts, there does appear to be a rise in that area.

As for the Village Recorder, recent sessions have included the homecoming of The Beach Boys, who used the studio after their return from Amsterdam. Al Jardine produced, while Ron Fraboni assisted in the mixdown. . . . Jimmy Miller Productions brought in The Edwin Hawkins Singers. . . . London Record's Bloodstone were in, produced by Mike Vernon with engineering from Tony Reale. . . . While Baker Bixby handled location recording during Charlie Earl-land's recent gigs at the Lighthouse

in Hermosa Beach for Fantasy Records.

★ ★ ★

Thunder Sound Studios has been fielding a number of sessions in its Toronto rooms. Capitol's Edward Bear are finishing an album, while Eugene Martynec is producing sessions with New Potatoes for Capitol and Bear Productions, with Bill Seddon engineering. Seddon also worked the sessions for Flying Circus, another Capitol aggregate, and Thunder has also hosted Bob McBride, produced by Dennis Murphy of Sundog Productions for Capitol.

Also in the works: sessions for CBC and for CITY-TV.

Phil Sheridan, Thunder's chief engineer, is tooling up for what he feels will be a hectic schedule in October and November.

★ ★ ★

Meanwhile, at Sound City in Van Nuys, Calif., the new Neve console is in operation. The 16-track facility has recently hosted the Five-Man Electrical Band for MGM, Jack Turner for Anthem Records, Linda Smith for Signpost Records and the Free Movement for Columbia.

★ ★ ★

Back in New York, George Klabin reports that Sound Ideas Studio is humming along nicely, having just installed 20 channels of DEX noise reduction, which, Klabin feels, "is definitely superior to the Dolby, giving far more noise reduction per channel."

Sessions are moving along, with Roulette Records bringing in Tony and Carol, produced by Burt Keyes and Myrna March and engineered by Rick Rowe. Roulette also brought in the P.J.'s, produced by Jimmy Wisner and engineered by Klabin.

Buddah and Bert DeCouteaux have brought in Stacy, with Rowe engineering these sessions, while lulls in the action have kept at bay by increasing jingle work.

Klabin noted that Steve Katz of Sound Exchange had also been using the new room, mixing Raun Mackinnon for Free Flow Productions.

Buy Back Record Plant

LOS ANGELES—Chris Stone and Gary Kellgren are buying back the Record Plant here from Warner Communications and are building two studios in Sausalito to service San Francisco.

Stone and Kellgren have already sold their New York outlet to Roy Cicals, head engineer of that facility. The local operation has a staff of 16 including six engineers.

The Record Plant was originally sold to Television Communications Corp. in 1969 with Warner Communications buying it from TVC in January of this year.

The Sausalito facility will be managed by Ginger Mews and will be able to utilize Los Angeles personnel. Stone sets the opening for the first 24-track room around Nov. 1. The second studio should be ready by next February.

A. Hammond in Moody Blues Tour

NEW YORK—Mums Records artist Albert Hammond has been signed as part of the Moody Blues nationwide fall tour. The singer-songwriter will appear with the U.K. group during the following dates: New York (Oct. 23), Philadelphia (24), Boston (25), and Los Angeles (Nov. 1).

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how elektra's team makes their

bread



1. "Good Grief! What are all these Elektra promotion and sales men doing at my AGI plant?" moans plant manager, Jack Cutchin, looking on with a mixture of amusement and dismay, while the Bread line forms at AGI's big Miehle press. Their mission impossible: to run off over 1/2 million cover sets for Bread's new album, *Guitar Man*, in four days.



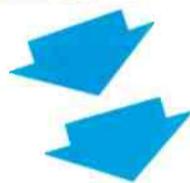
7. Stanley proudly displays the wrapping for another fine piece of musical pastry guaranteed never to go stale. *Guitar Man* is Bread's fifth and finest Elektra album, and features David Gates, James Griffin, Mike Botts and Larry Knechtel performing twelve new Breadsongs.



2. "Don't worry, Jack," reassures Stan Schoen, Elektra's Midwest Regional Sales Manager, as the team swings into action and gets the presses rolling. "We're used to handling hot stuff. (Note how our ever-alert National Promotion Director, John Davis, stands with fire extinguisher at the ready.)"



6. The crusty crew gets it cooking on all burners, proving once again that teamwork is the basic ingredient in Elektra's recipe. We know which sides our charts are buttered on!



8. A job well done! Now to watch Bread rise—right to the top of the charts—to a golden goodness. We've got it made.



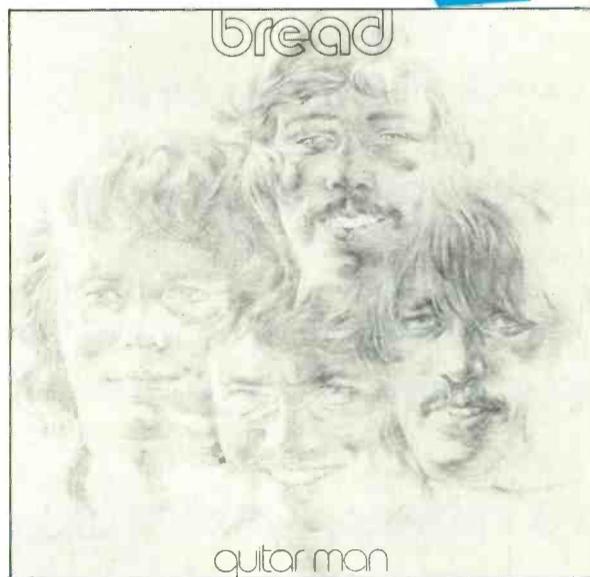
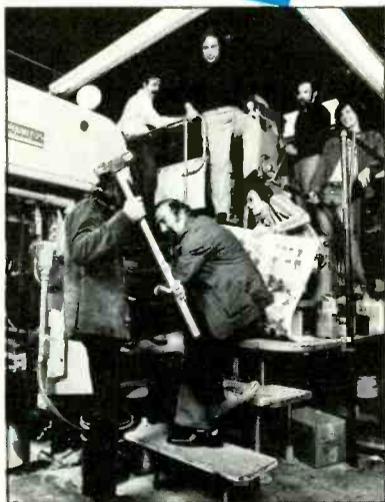
3. "It works!!"



5. AGI's night press crew (The Graveyard Shift) comes to the rescue and witnesses the solemn moment when Sales Manager Stan Marshall slices into the first batch of the new Bread winners.



4. "We'll have it fixed in a minute, Jack."



Produced & Arranged by David Gates
Associate Producer James Griffin

Includes the singles "The Guitar Man" (EK-45803) and "Sweet Surrender" (EK-45818)

Radio-TV programming

INTERVIEW

Morgan & Imus Dissect DJ'ing

EDITOR'S NOTE: This is the third installment of a tri-interview between Robert W. Morgan, KHJ-AM, Los Angeles; Don Imus, WNBC-AM, New York; and Claude Hall, radio-TV editor, Billboard. The comments herein should not necessarily be assumed serious in nature.

IMUS: Do you ever wonder, Morgan, about what you're going to do . . . like, when you're 45 years old?

MORGAN: No. I don't care. What I do tomorrow morning on the radio is more important to me than 15 years from now.

IMUS: Do you realize, Claude,

what a big influence Vox Jox has in radio . . . I mean all of those guys working . . . in Kansas, in Phoenix . . . all those places.

MORGAN: It does, Claude. You ought to really be careful what you put in there. Guys read that like gospel. You are the heaviest radio columnist in America.

HALL: I try to be accurate. **IMUS:** You know, the other day Don Steele and I and Meathead Morgan were talking about the odds of a guy like me coming out of a gasoline station and making it in radio. Five million to one.

HALL: Well, Morgan came out of Ohio.

MORGAN: Excuse me. I'm go-

ing to eat up on this tuna sandwich.

HALL: I came out of Brady, Tex. Hell, I came further than both of you.

IMUS: What I'm getting around to is that you can't let the guys in radio think that it's easy to do.

HALL: Well, that's why I was asking Morgan about how he works on the air. You know, talent is something that's hard to explain. Who knows what it is? I've never had any of it.

IMUS: Is this a 'feel sorry for Claude Hall' pitch?

HALL: . . . and I've always had to work like hell . . . but if Morgan comes up and gives the attitude and makes it on his talent alone.

MORGAN: If they have it, they can. But it's really not that simple—to be successful in radio as an air personality. You asked what preparation I do before going on the air? A year-and-a-half in Fresno . . . three years in Monterey, six months in Ronsonville, eight months in Sacramento, nine months in Oakland. Hopeful, by the time you get to Los Angeles, you have your crap together and you don't have to sit and ask yourself what you're going to do in the morning. As Don said earlier, you have to push yourself to the limit. Being successful in radio is not just a matter of knowing the right guy.

HALL: You don't operate your own board at KHJ, do you?

MORGAN: No.

HALL: How long has it been since you did your own board work?

MORGAN: 1964.

IMUS: You can't do your own board and really be a performer.

MORGAN: Bull roar.

HALL: Some guys do it unconsciously . . . never think about doing it.

MORGAN: You weren't a performer in Cleveland, Imus, where you did your own board.

IMUS: Well, I wasn't as good as I am now.

HALL: When you were operating your own board, did you do it consciously? Or unconsciously?

IMUS: He does everything unconsciously.

MORGAN: It becomes unconscious to a degree. Like brushing your teeth. But good production is very important to a good jock and you can't just toss it off when it's so important to you. I've been fortunate in having a good engineer. It's like a failsafe, to have a good engineer. That's what we call him—Failsafe, because he never makes a mistake.

HALL: Is he a young kid?

MORGAN: No, he's about as old as Bill Ballance.

IMUS: Nobody is as old as Bill Ballance. I did the Hudson & Landry show on KGBS this morning and did a thing on about how old Bill Ballance is. You know, I don't expect to last the full four days . . . I expect to get thrown off the air. (IMUS DID THE HUDSON & LANDRY SHOW WHILE THEY WERE ON VACATION.)

MORGAN: Did Imus win an air personality award this year?

HALL: No. He didn't enter, in order to be able to present the awards.

IMUS: What do I have to prove?

HALL: I'll tell you how many times I "heard" him though . . . about 10 times, which is sad in a way . . . all those out there in the smaller markets imitating . . . imitating everybody else.

IMUS: Imitating me? Why?

HALL: Well, they've been imitating Morgan for years.

IMUS: They're not imitating me. They're actually imitating Don McKinnon.

HALL: Do you still get a kick from doing something great on

(Continued on page 25)

BMI Celebrates Radio's 50th



WAYLAND FULLINGTON, regional manager of BMI, center, presents a plaque recognizing WTAE's 50th anniversary in broadcasting. Accepting for the 5,000-watt Pittsburgh station is Bernie Armstrong Jr., left, program director, and Richard K. Ross, station manager.



HENRY M. KATZMAN, manager of BMI's San Francisco office, presents a plaque to KEST, San Francisco, honoring the station's 50th anniversary. Accepting is Alan P. Schultz, right, general manager.



HEBER H. SMITH, general manager of KNBR, San Francisco, accepts plaque honoring the station's 50th anniversary from Henry M. Katzman, manager of BMI's San Francisco office.



BMI ALSO HONORING KWG in Stockton, Calif., on its 50th anniversary. From left: KWG general manager Shirl Olympius, BMI's Henry Katzman, and KWG program director Denny Kirwan.



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RUDOLPH THE RED NOSED REINDEER	3:49	I'LL BE HOME FOR CHRISTMAS	1:49
SILENT NIGHT	3:52	THE CHRISTMAS SONG	3:15
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Morgan & Imus Dissect DJ'ing

• Continued from page 24

the radio . . . something smooth that goes over well?

MORGAN: If you ever lose that feeling, then you might as well not be on the air. I still get a great satisfaction, for example, in giving Imus his first . . . and his second . . . and third. And this last ripoff he pulled—getting \$75,000 in New York; they offered him \$100,000 and he said: "No, I want to be like Morgan. He didn't know that I make that every quarter."

IMUS: I spent more for the cab over here than you're going to make this year.

MORGAN: I don't do it for the money anymore.

HALL: Wasn't it you and Steele who walked out of KHJ one time, striking for more money?

MORGAN: We didn't walk out . . . yeah, we walked out. We held out for \$100,000.

IMUS: And they settled for 50 bucks and a case of Ripple.

HALL: Did you think you'd get it when you walked out?

MORGAN: Yeah.

IMUS: That's what I was talking about before. And I wasn't trying to con you. You have to be willing to do that. Especially in radio, because you have all of these know-nothing program directors . . . lucky to have the job . . . telling you what to do. You've got to be willing to say: Look, I know what I'm doing.

MORGAN: This is such an insecure business, because your only security is your ability to perform. And it's not like being a doctor or an actor where you can say you make so much a year. It's an every month thing, radio, in a major market, because when the ratings come in if they're not there for a couple or three months in a row, it's "see you around." And there are so many guys in a position of authority or influence in this business who have no talent. And they're constantly using the last common denominator to copout and that is the disk jockey. If things go wrong, boom. "You didn't cut it, Jack." And maybe the jock was doing a great job and killing himself, but the programming stunk. But they never think that.

HALL: So, sometimes it's the program director who should be blamed?

MORGAN: I would think in a lot of cases.

HALL: Have you ever worked for some bad program directors? How do you handle them?

MORGAN: It gets to the point where you realize you have to make your own decisions . . . you can't trust them. And sure I've worked for some bad program directors.

HALL: Do you have children to worry about when you make a job decision? Because, in my case, I have to think about the kids on anything like that.

IMUS: Morgan adopted me. Actually, I think he did it just as a tax write off.

MORGAN: That's what happens to a lot of guys. They get married to some chick they met at a sock hop. Get a couple of kids in school and other obligations, and then, when the moment comes to tell the station to shove it, they can't do it. It's happened to so many talented guys. That was one of the things Imus has going for him . . . at any moment, he's willing to go back to the railroad. I am too . . . not as quickly as he is, because I've been doing it so much longer.

IMUS: See, I told you Hall was a nice guy, didn't I?

HALL: Nice guy! What are you trying to do, Imus, ruin my reputation? You know, Morgan, the intricacies of being an air personality are still somewhat a mystery to me, because there's so much ego involved . . . you've got to have it when you go into the studio and face the mike . . . to realize that here you are, talking to . . .

MORGAN: You're getting paid for something that everybody does.

A doctor gets paid for something that only doctors do. But everybody talks. Except Bobby Dale.

HALL: I don't know who Bobby Dale is.

IMUS: Don't you know who Bobby Dale is?

HALL: No.

IMUS: That's just it; nobody knows.

MORGAN: But we get paid for talking . . . and that's where the ego problem comes in that a lot of jocks have . . . they realize they're getting paid for something as simple as talking.

HALL: But on the air you're performing; you don't ordinarily

perform at a party, when you're talking with someone. But on the air, you're putting it on the line.

MORGAN: You had an interesting point earlier when we were talking about the Real Don Steele's greenhouse. We literally put it on the line every day. It's live . . . and if we're sick or not feeling well or things are not right . . . or the music that week is kinda down, because that's the nature of the product . . . doesn't make any difference. We're there and we have to entertain.

IMUS: That's what I was saying earlier—radio is the last live media left.

MORGAN: Imus, we knew all that back when you were pumping gas. The only reason you really got into radio is that you were lousy at pumping gas.

IMUS: Say one more thing to me and I'm going to deck you . . . do you understand that? I've always wanted to punch on a real big guy anyway.

HALL: Did you see the Billboard this morning? There was a real good interview with Lee Baby Simms.

IMUS: I don't like any interview, Claude, unless it's with me. Me and Bobby Fischer is where it's at in this (CENSORED) world.

MORGAN: Do you play chess, Imus?

IMUS: Yeah, I do.

MORGAN: We'll play some chess at my house later.

IMUS: You do not want to play chess with me.

HALL: Cause he cheats.

MORGAN: I don't want to do

anything with you, but I'm stuck for a week.

IMUS: What do you mean—you're stuck for a week?

MORGAN: You're going to hang around me . . . for the prestige.

IMUS: For your information, Steele likes me.

MORGAN: No, he doesn't.

IMUS: That's all that's important to me—the real Don Steele talked to me.

MORGAN: Why should he like you?

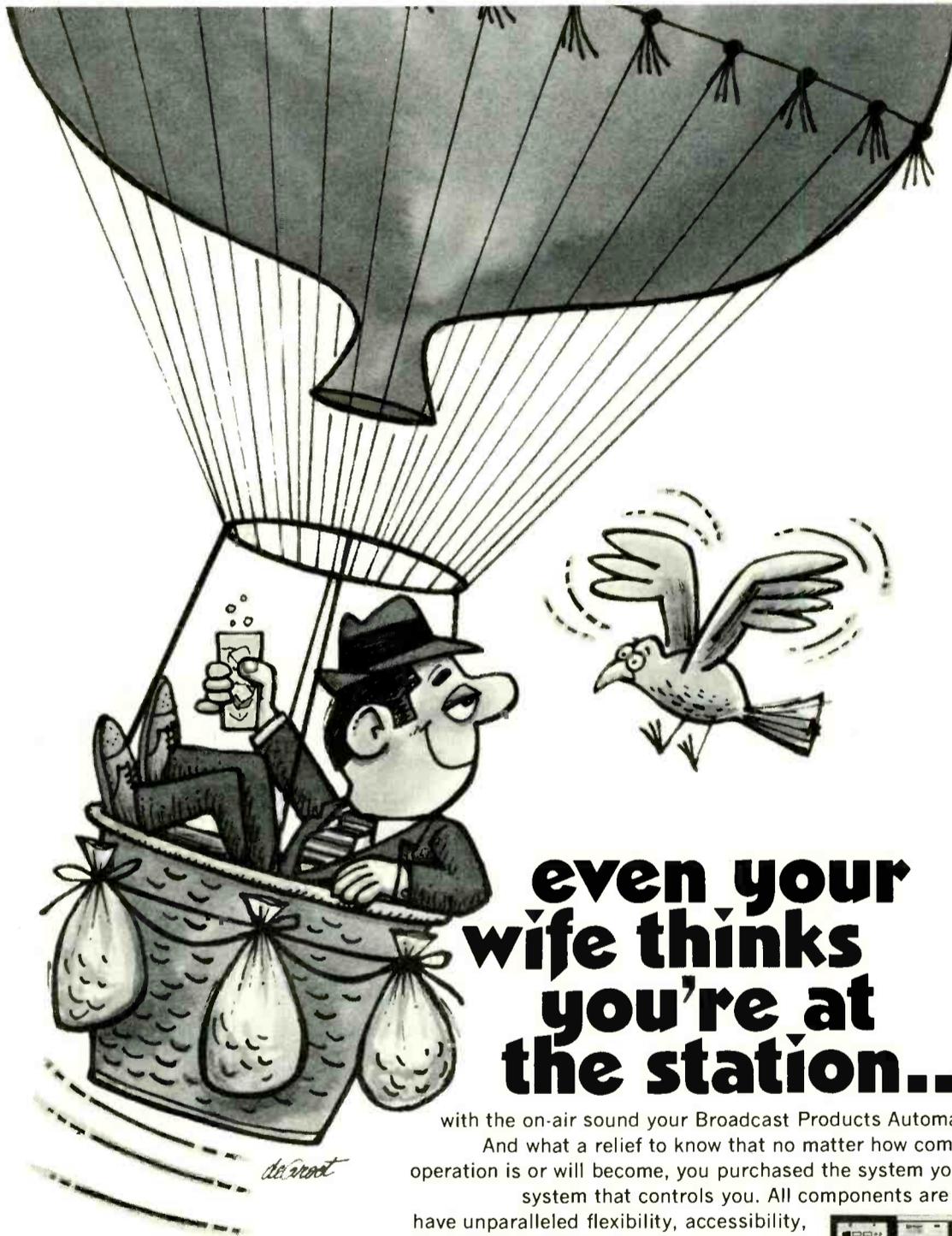
IMUS: He talked to me and he doesn't talk to anybody. Say, Morgan, why did you go to Chicago to WIND that time?

MORGAN: For money.

HALL: I heard \$80,000.

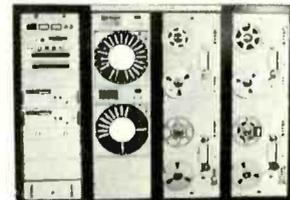
MORGAN: You heard low. You know, you're confused about

(Continued on 3rd page Radio)



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

NEW ORLEANS: WRPC-FM, Hugh Pillard
 PHILADELPHIA: WDAS-FM, Harvey Holliday
 PITTSBURGH: WAMO-FM, Ken Reith
 PROVIDENCE: WBRU-FM, Jon Rodman
 SACRAMENTO: KZAP-FM, Robert Williams
 SAN ANTONIO: KTFM-FM, Joe Fiorillo

ST. LOUIS: KSHE-FM, Shelly Grafman
 TUCSON: KWFM-FM, Allan Browning
 ALBUQUERQUE: KRST-FM, Steve Suplin
 BALTIMORE: WKTK-FM, Pete Larkin
 CLEVELAND: WMMS-FM, Tree
 DAYTON: WVUD-FM, Jeff Silberman

DEKALB, ILL.: WLBK-FM, John Bell
 DENVER: KBPI-FM
 HARTFORD: WHCN-FM, Ron Berger
 MEMPHIS: WMC-FM, Ron Michaels
 MIAMI BEACH: WBUS-FM, Sandy Thompson

Hot Action Albums

LINDISFARNE, "Dingly Dell," Elektra
 Cuts: All.
 Stations: KTFM-FM, WVBR-FM, WBRU-FM, KBPI-FM, WLBK-FM, WVUD-FM, WMMS-FM, WHCN-FM

BLOOD, SWEAT AND TEARS, "New Blood," Columbia
 Cuts: All.
 Stations: WBRU-FM, KWFM-FM, WVBR-FM, WRNO-FM, WMMS-FM

JONATHAN EDWARDS, "Honky Tonk Stardust Cowboy," Atco
 Cuts: All.
 Stations: WBRU-FM, WLBK-FM, WRNO-FM, WKTK-FM, WMMS-FM

Also Recommended

BATDORF & RODNEY, "Batdorf Rodney," Asylum
 Cuts: "Home Again," "By Today," "All I Need."
 Station: WHCN-FM

BEE GEES, "To Whom It May Concern," Atco
 Cuts: "Bad, Bad Dreams," "Alive."
 Station: WKTK-FM

BIG STAR, "Number One Record," Ardent
 Cuts: "When My Babys Beside Me," "Watch the Sun Rise," "Don't Lie to Me."
 Station: WKTK-FM

BLACK HEAT, "Black Heat," Atlantic
 Cuts: All.
 Station: WBUS-FM

J.J. CALE, "Lies," Shelter (Single)
 Stations: KZAP-FM, KBPI-FM, WRNO-FM

TONY COLE, "If the Music Stops," 20th Century
 Cuts: All.
 Station: WMC-FM

RITA COOLIDGE, "The Lady's Not for Sale," A&M
 Cuts: All.
 Stations: KZAP-FM, KRST-FM

DIANE DAVIDSON, "Mountain Mama," Janus
 Cuts: "Gary," "When My Room Gets Dark Again," "Brand New Tennessee Waltz."
 Station: WHCN-FM

MILES DAVIS, "On the Corner," Columbia
 Cuts: All.
 Station: WHCN-FM

FAMILY "Bandstand," United Artists
 Cuts: All.
 Stations: WBUS-FM, WBRU-FM

FOUR TOPS "Keeper of the Castle," Dunhill
 Cuts: All.
 Station: WDAS FM
 Stations: KZAP-FM, KBPI-FM

TEE GARDEN & VAN WINKLE With Bruce, "On Our Way," Westbound
 Cuts: All.
 Stations: KBPI-FM, KWFM-FM

J. GEILS BAND, "Live," Atlantic
 Cuts: All.
 Stations: WDAS-FM, WBRU-FM, KWFM-FM

GLENCOE, "Got a Switched on Gershwin," ABKCO
 Cut: Side One.
 Station: KSHE-FM

AL GREEN, "I'm Still in Love With You," Hi
 Cuts: All.
 Stations: WHCN-FM, WDAS-FM, WVBR-FM

GUNHILL ROAD, "Gunhill Road," Kama Sutra
 Cuts: All.
 Station: WVBR-FM

DARRELL HALL/JOHN OATS, "Whole Oats," Atlantic
 Cuts: "I'm Sorry," "Fall in Philadelphia."
 Station: WHCN-FM

HOO DOO RHYTHM DEVILS, "The Bar-B-Q of de Ville," Blue Thumb
 Cut: "A Lotta Fine Mama."
 Station: WHCN-FM

IT'S A BEAUTIFUL DAY, "At Carnegie Hall," Columbia
 Cuts: All.
 Station: WMC-FM

CAROLE KING, "Rhymes and Reasons," Ode
 Cuts: All.
 Stations: KRST-FM, WDAS-FM, WMC-FM

JOHN HENRY KURTZ, "Reunion," ABC
 Cuts: "Songbird," "Drift Away," "It Never Hurts to Be Nice to Somebody."
 Stations: WLBK-FM, WVUD-FM

GORDON LIGHTFOOT, "Old Dan's Records," Warner Bros.
 Cuts: All.
 Stations: KTFM-FM, KWFM-FM

MALO "Dos," Warner Bros.
 Cuts: "Oye Mama," "Momo-town."
 Station: KTFM-FM

MANFRED MANN'S EARTH BAND, "Glorified Magnified," Polydor
 Cuts: "Meat," "Glorified Magnified," "It's All Over Now Baby Blue."
 Station: WKTK-FM

JOHN MAYALL, "Moving On," Polydor
 Cuts: All.
 Stations: WVBR-FM, WMMS-FM, WKTK-FM

MEGAN McDONOUGH, "Megan Music," Wooden Nickel
 Cuts: All.
 Stations: WBUS-FM, KBPI-FM

MELANIE, "Together Alone," Neighborhood
 Cuts: All.
 Station: KTFM-FM

Vox Jox

By CLAUDE HALL
 Radio-TV Editor

A big dinner party will be held Nov. 2 in honor of George Wilson, who's leaving Milwaukee in body if not in spirit after many, many years (actually, as national program director of Bartell Broadcasting, he was probably spending more time on an airplane than on the ground). Anyway, Bedno-Wright Associates, Chicago, is sort of supervising the dinner. I think the attendance will be limited to only about two or three thousand of George's closest friends, but if you would like to attend, you can call Howard Bedno at 312-664-6054 and plead for a ticket. Wilson is moving to New York and this will be his sendoff.

David E. Semler is now music director of WKVA-AM, Lewiston,

Pa., and pleads for better record service; he'll be glad to send you his weekly playlist. Russ Regan, president of 20th Century Records, reports that Eric Norberg, assistant program director of KMPC-AM in Los Angeles, edited a minute off "Love Jones" by the Brighter Side of Darkness, then added the record to the playlist. "It's really nice when somebody in radio goes to that much trouble with a record to try to make a hit out of it."

KRIO-AM in McAllen, Tex., now has an air personality named Dee Jay on the air. Jingles welcoming him to the station were taped by ABC-Dunhill Records group the

(Continued on page 34)

Jazzbo Hosts CATVariety

PITTSBURGH — Al (Jazzbo) Collins moves into cable television broadcasting in early October as the host of a one-hour wide-open variety program over CATV channel 7 in the suburb of Mt. Lebanon.

For the past two years Collins was the morning host of WTAE's early drive time show. Collins' show on channel 7 will be aired 6-7 p.m. The veteran music personality speaks of attracting listeners to the "second TV sets which are now in operation." CATV operators Eastern Telecom indicate they will give Collins a second hour if he wants it. This is their first venture in originating programs.

Collins will interview show business personalities and local community characters. He has been associated during his radio career with WNEW and WNBC in New York, KSFO in San Francisco and KLAC and KFI in Los Angeles.

3-Hr. Dream DJ Format

TRUSSVILLE, Ala. — "The Mickey Robinson Show," a three-hour show that is "a giant fantasy trip put into a disk jockey format," has been launched here by Jones and Associates. The weekly show will have 10 commercial availabilities per hour. There is also an allowance so that stations can carry local news each hour.

One of the "fantasy trips," ac-

cording to Robinson, "deals with a wicked old witch who turns a beautiful princess into an enchanted light bulb. Every week's show will be filled with bizarre stories and bits along this line. Some will be very funny and some will be just weird." Music on the show will be Top 40 records. Jones and Associates is now lining up radio stations interested in carrying the show.

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RKO GENL. DEPARTURE

SAN FRANCISCO—KKEE-FM, sister operation to KFRC-AM, has launched the syndicated background music sound of Bonneville Program Service, reports general manager Mark Hurd. This marks a drastic departure for the RKO General stations, since heretofore they've carried the syndicated programming of AIR Productions, the Bill Drake and Gene Chenault firm. Drake was a programming consultant to the chain and is now vice president of programming; Chenault remains as consultant in management. The decision to go to Booneville was made before Drake became a vice president within the corporation and may be part of the chain's overall diversification move.

Morgan & Imus Dissect DJ'ing

• Continued from page 1 Radio

Chicago . . . you interviewed a jock from San Diego or somewhere . . . or that San Diego jock was confused. We went up 90 percent in our demographic target. When I went there, the audience was mostly old people. When I left, we were No. 1 in 25-34 age demographics.

IMUS: But that was pregnant white people.

MORGAN: No, that was everybody.

HALL: But you didn't actually enjoy working on WIND, did you?

MORGAN: No.

IMUS: Do you want to know something? Morgan and WIND program director Bob Moomey came to Cleveland to hear me. . . .

MORGAN: I didn't come to Cleveland to hear you . . . I came to get out of Chicago for a weekend.

IMUS: Why'd you call and say: Please come have breakfast with me? Claude, I'm telling you the truth and you can talk to Jack Thayer, general manager of WGAR, the whole idea for the format on WIND was Morgan's. I swear to God . . . no, I won't swear to God. . . .

MORGAN: Where did you steal Vox Jox from?

HALL: It had been in the book since around 1942. Sure, I didn't start it . . . I just made it perfect.

IMUS: You (CENSORED) cheap.

MORGAN: Well, it's very important, because there's nothing in that (CENSORED) piece of (CENSORED). And the only people who buy Bob Hamilton and Bill Gavin are people who don't know what the (CENSORED) they're doing anyway. But it's interesting to read Billboard because you can find out what medium market Charlie Tuna is working in.

IMUS: I've wondered, to myself, if you realize how much influence you have.

HALL: I simply don't worry about it.

MORGAN: You've got to worry about it; it's a responsibility, being No. 1.

HALL: Does your dad still work in the jukebox industry?

MORGAN: In Gallion . . . he's going to retire this year and go down to Florida.

IMUS: Big Wilson had Robert's mother on the air on WNBC.

MORGAN: You see, when I grew up in Ohio, that was our morning man—Big Wilson on KYW in Cleveland. My mother Florence is a Big Wilson freak.

IMUS: We got Big Wilson to call her and she came on the air like a pro. Just uncanny.

MORGAN: You know, Claude, this is really going to be a (CENSORED) interview.

IMUS: No, Morgan, there's some good stuff here.

HALL: Let's run it, for kicks . . . it might give somebody some laughs. Later, we can do one on a more serious vein.

IMUS: What do you mean? This is an exciting interview.

HALL: Aw, hell, you haven't asked Morgan any decent questions yet.

IMUS: What can you ask a guy like that?

HALL: You could ask him how he keeps up to date on the Los Angeles market.

IMUS: Well, he lives here . . . anyway, Steele keeps him apprised of what's going on. You know, there's a guy who's incredible . . . if some agent would handle him.

MORGAN: He's an Elvis.

IMUS: Like Mick Jagger.

HALL: Morgan, when's the first time you heard about Imus?

MORGAN: When he called me from Palmdale, Calif. that time.

IMUS: In fact, he put me on the air when I was in Palmdale. That was when I was running for Congress that time . . . my claim to fame for years.

MORGAN: He used to send me letters for weeks . . . I thought it was junk mail for a long time.

IMUS: You never answered any of them . . . how come you never was nice to me until I became a star?

MORGAN: Who's being nice to you?

IMUS: What would you do if the program director at KHJ came in and said he didn't want you to do anything more than time and temp?

MORGAN: I'd tell him to get somebody else.

IMUS: See, Hall, that's where it's all at and that's all you need to put in this article. People you know, have the wrong idea about Drake radio. I think Drake radio has made more personalities than . . . think of the great personalities that have come out of Drake radio or who're on Drake radio now . . . Morgan, Steele, and Humble Harve, who's now on the intercom system at Chino, which is a sad thing unto itself, but . . . there are a number of guys who've been big personalities in Drake radio.

MORGAN: This who image of a Drake jock has been distorted beyond belief. There's no such thing as a hot line where Drake calls us the jocks. I don't think Drake has ever called a jock. Doesn't happen.

HALL: Paul Drew, at WIBG in Philadelphia, used to use a hot line.

MORGAN: Where's Paul Drew today?

IMUS: An unemployment office in Washington. The reason Paul called so much was that he was trying to find out what was going on . . . like: What's No. 1 this week?

HALL: Paul is doing quite well as a consultant. Has at least two stations, KAKC in Tulsa and WAVZ in New Haven. You're going to make me a villain with a lot of guys, because of this interview, Imus.

MORGAN: All Drake did was call out the (CENSORED) things . . . the things we all have a tendency to say or do . . . take them out. Make radio efficient.

IMUS: There's nothing prettier than a Drake format being run by such as Morgan and Steele. You have that consistent sound . . . and there's no . . . or very few . . . mistakes. Reminds me, Claude, of a Johnny Tillotson record. Poetry in Motion.

MORGAN: Very few people realize how Imus, in his production, uses a Drake style.

IMUS: If I haven't got anything to say, I give the time and say my name a lot and that's it. I've always wanted to work for Drake . . . I'm trying to get Morgan's job. Actually, I want to do a two-man show with Morgan.

HALL: I really enjoyed that show you two guys did together.

IMUS: Is it true that you never listen to radio, Claude?

HALL: I think I probably listen to more radio than any man in the world. But, what do you guys plan to do the rest of the day?

MORGAN: I think Imus wants to go out and beat up a couple of guys.

EDITOR'S NOTE: This concludes a three-part interview. In honor of the occasion, Morgan and Hall let Imus pay for the drinks.



GARY SHIELDS, night man at WKXY, Sarasota, Fla., interviewed Jon Anderson, left, of the Yes Group when the group appeared at Curtis-Hixon Hall in Tampa recently.

Yesteryear's Hits

POP SINGLES—Five Years Ago October 28, 1967

- 1 To Sir With Love—Lulu (Epic)
- 2 The Letter—Box Tops (Mala)
- 3 Never My Love—Association (Warner Bros.)
- 4 How Can I Be Sure—Young Rascals (Atlantic)
- 5 Expressway to Your Heart—Soul Survivors (Crimson)
- 6 It Must Be Him—Vikki Carr (Liberty)
- 7 Soul Man—Sam & Dave (Stax)
- 8 Your Precious Love—Marvin Gaye & Tammy Terrell (Tamla)
- 9 A Natural Woman—Aretha Franklin (Atlantic)
- 10 Incense & Peppermints—Strawberry Alarm Clock (Uni)

POP ALBUMS—Five Years Ago October 28, 1967

- 1 Diana Ross & the Supremes Greatest Hits—(Motown)
- 2 Sgt. Pepper's Lonely Hearts Club Band—Beatles (Capitol)
- 3 The Doors—(Elektra)
- 4 Ode to Billy Joe—Bobbie Gentry (Capitol)
- 5 Aretha Arrives—Aretha Franklin (Atlantic)
- 6 Byrd's Greatest Hits—(Columbia)
- 7 Four Tops Greatest Hits—(Motown)
- 8 Vanilla Fudge—(Atco)
- 9 Groovin'—Young Rascals (Atlantic)
- 10 Headquarters—Monkees (Colgems)

POP SINGLES—Ten Years Ago October 27, 1962

- 1 Monster Mash—Bobby (Boris) Pickett & The Crypt Kickers (Garpax)
- 2 He's a Rebel—Crystals (Phillies)
- 3 Do You Love Me—Contours (Gordy)
- 4 Only Love Can Break a Heart—Gene Pitney (Musicor)
- 5 Sherry—Four Seasons (Vee Jay)
- 6 All Alone Am I—Brenda Lee (Decca)
- 7 Patches—Dickey Lee (Smash)
- 8 Ramblin' Rose—Nat King Cole (Capitol)
- 9 Gina—Johnny Mathis (Columbia)
- 10 I Remember You—Frank Ifield (Vee Jay)

POP ALBUMS—Ten Years Ago October 27, 1962

- 1 Peter, Paul & Mary—(Warner Bros.)
- 2 West Side Story—Soundtrack (Columbia)
- 3 Modern Sounds in Country & Western Music—Ray Charles (ABC Paramount)
- 4 The Music Man—Soundtrack (Warner Bros.)
- 5 Ramblin' Rose—Nat King Cole (Capitol)
- 6 I Left My Heart in San Francisco—Tony Bennett (Columbia)
- 7 Jazz Samba—Stan Getz & Charlie Byrd (Verve)
- 8 Hatari—Henry Mancini (RCA Victor)
- 9 Ray Charles Greatest Hits—(ABC Paramount)
- 10 Something Special—Kingston Trio (Capitol)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Wally Phillips, WGN-AM air personality, is now writing a Sunday column for the Sun-Times newspaper, Chicago. Quite good, too. Phillips does the 6-10 a.m. show on the station. . . . Programmer's Digest, produced by Buddy Blake, P.O. Box 15721, Nashville, Tenn. 37215, has an item this issue by Robert W. Morgan, KHJ-AM, Los Angeles, and another by me. . . . Ernie Winn is the new general manager of TM Programming, Dallas. He'd been general manager of KPSE-FM, San Diego. Steve Major, recently program director of a Washington state station, has been named director of operations for TM Programming. At the same time, TM Programming president Jim Long announced that program consultant George Burns will be producing for syndication a new stereo rock music service. . . . Mike Kelly, formerly with WMID-AM in Atlantic City, N.J., is now with WFEC, Harrisburg, Pa. So the WFEC-AM lineup goes like this now: music director Ronnie Gee Shaeffer 6-10 a.m., Bob Janis until noon, Mark Stewart noon-4 p.m., Mike Patrick 4-8 p.m., Mike Kelly 8-midnight, and R. W. McKee midnight-6 a.m. . . . Joe Goduto writes that he'll be getting out of the service on Dec. 22 and be looking for a radio job.

★ ★ ★

Warren Carter writes: "In reference to your Oct. 7 comment concerning Jim Vance, WTAW-AM, who couldn't find a job because he was white; this is a prime example of the racist, bigoted attitude of the broadcasting industry. It is about time that qualified blacks have finally been given a chance to get a fair break from the 'rednecks' who have been dominating the industry. Thank God the Federal Communications Commission is trying to change conditions in the industry. I'm appalled that you could print such a statement in your column. Face a fact, blacks have been screwed (as have other minorities) in the mainstream of broadcasting. I have been station manager of Bluffton College's radio station for the past three-and-a-half years. I hold a first class license, a minor in speech, a major in elementary education; been accepted into several graduate schools for radio-TV graduate study; have logged many thousands of hours as an announcer; and I'm black. And I know I will have one hell of a hard time finding a position in commercial broadcasting just because I'm black; and you say there isn't discrimination. Why don't you clear the New York smog out of your eyes and face reality. It's about time blacks have been given a fair chance in broadcasting." I agree, Warren, and I think that blacks are being given greater opportunities than ever before. Many guys in Top 40 today are black; it's just that no bones are made about it and the public often doesn't know. And many program directors that I know are quietly looking for black air personalities, newsmen, etc., and, in fact, favor the hiring of blacks a little over whites. So, it's almost like reverse prejudice and I thought the Jim Vance note humorously pointed the situation out. But, like you state, Warren, I'm sure blacks are still getting a raw deal in most markets.

★ ★ ★

George Boyce Jr., music director of WXAL-AM, Rome, N.Y., says that he's expanding his 7-11 p.m. show to "include an ever wider music format; almost everything worth airing will be aired, including taped artist interviews. Acts should call me at 315-336-7700 for on-air interviews during my show time." And he wants Ed McKee, formerly of WPTR-AM, Albany, N.Y., to call him. . . . Allen Peterson, formerly with WMTR-AM, Morristown, N.J., is now doing

the morning drive show on WNNJ-AM - WIXL-FM, Newton, N.J. General manager of the two stations is Ralph Rood. . . . Steve York is the new 10 p.m.-1 a.m. personality at WRIT-AM, Milwaukee; he'd been with WCFL-AM, Chicago. So, the WRIT-AM lineup now reads: Robb Edwards 5-9 a.m., Sean Grabowski 9-noon, Jim Kagan noon-3 p.m., Robert L. Collins 3-6 p.m. Bob Sherwood 6-10 p.m., Steve York 10 p.m.-1 a.m., and Steve Gallagher 1-5 a.m.

★ ★ ★

Tim Brandon is currently doing weekends, but will soon be moving into a regular slot, at WLIR-FM, Hempstead, N.Y. Lineup now reads: Dave Scott 6-10 a.m., program director Ken Kohl until 2 p.m., Malcolm Davis 2-6 p.m., Jim Camerson 6-10 p.m., Joel Moss until 2 a.m. . . . Bo Wyley says that he's been replaced by automation at WCSC-AM Charleston, S.C., but is doing okay because it gives him more time to make sales calls. The station is using the AIR Productions "Hit Parade" package and "its acceptance here is, to say the least, phenomenal. So, automation is here to stay in a big way. Don't fight it, join it. Be diversified and you'll stay alive in the broadcasting industry. Since the implementation of this system, I've had more time on my hands, so I've been able to do some sit-in work on WCSC-TV. Most guys like their air shift, I loved mine, but the Larry Luuacks are few and far between, so if you love this business as I do, take a word of advice—Diversify."

Phoenix Talk Goes Country

By MONICA KELLY

PHOENIX — Radio station KPHO, formerly an all-news and talk station, has changed call letters to KJZZ and now features modern country music, according to program director Mike Mitchell. The 5,000-watt station went on the air last week and maintains a rather tight play list of 28-35 records. Ray Odom, former owner of KHAT radio in Phoenix who has owned country stations for more than 25 years, is the general manager.

Current air personalities are Cece White from KHAT, Phoenix; Mike Mitchell from KUPD, Phoenix; Perry Martin from Tucson; Don Ewing from KOY and KPHO, Phoenix; and Larry Barwick from KOMA, Oklahoma City, who also does a dedication show from 8-10 p.m. based on mail request. The station covers more than 80 percent of the Arizona population at night.



RICHARD KIMBALL, air personality with KMET-FM, Los Angeles, listens while Danny O'Keefe, Signpost Records artist, sings live on his show. O'Keefe, currently on tour with the Hollies, was interviewed and performed on the progressive station.

Crested Butte's Initial Strategy

By DANIEL MILES

DENVER—A new record company, Crested Butte Records, Inc. based here, has just released its first LP and single by a new group, the Chirco Visitation. The LP is "Older Than Ancient, Younger Than New."

According to J. Carlos Schidlowski, company president, the label has national distribution and will also consider distributing for other companies.

"We've started a new method of selling our products to distributors," said Schidlowski. "Not only do we sell our products in the standard manner, but we also sell them at a much lower cost than other companies, but eliminate the distributor's option of returning the products for the original sale price."

"Colorado has a great influx of young people and it's our goal to involve the youth movement with our efforts. This state has the fastest growth rate in the nation and it has the potential to become a recording capital that can rival both Nashville and New York."

Schidlowski stated that the record company can succeed through marketing innovations. "We are engaged in a variety of research programs to better measure the pluse of the buying public," said Schidlowski. "I feel that we will properly position our products against the appropriate market segments."

Crested Butte has engaged a management consulting firm in the music field to put all royalties, payables and inventories on a computer.

"A basic premise of the new

system will be to have all information available in simple form so that artists and management have ready access to facts—one more facet of our policy of fairness," said Schidlowski. "Also, by these measures we will discover and deal with problem areas long before they tend to get out of control."

Twelve units of product will be released during the first year of the company's operations. On Oct. 8 the company held a press party at the Hidden Valley Ranch in Boulder, Colo. Following the party, Chirco premiered in their first live concert at Macky Auditorium on the University of Colorado campus in Boulder.

The company plans to move their quarters to Crested Butte, Colo., a small mining community approximately 120 miles southwest of Denver, within the next two years.

"A mountain community like Crested Butte will provide artists with a more suitable environment to develop their creative talents," said Schidlowski.

Chappell to Bow Book of Children's Music of Nations

NEW YORK—"Sing, Children, Sing" a new book of authentic children's music from 34 countries, will be released shortly by Chappell & Co., Inc., international music publishers, as the first project under an agreement with the United Nations Children's Fund. UNICEF has named Chappell as agent for the production and distribution of a series of music publications throughout the world.

The publishing agreement will be implemented through the joint cooperation of Chappell and the U.S. Committee for UNICEF through its Information Center on Children's Cultures in New York. Both sources will be actively involved in the collection, editing and design of all material utilized in UNICEF/Chappell publications.

"Sing, Children, Sing," subtitled "Songs, Dances and Singing Games of Many Lands," will include a written introduction by composer-

Chicago Single 24 Hr. Release

NEW YORK—Heavy consumer and radio response, creating an immediate demand for a new Chicago single, "Dialogue," from their latest album, "Chicago V," has been met with a release of the single within a 24-hour period.

Chicago producer James Guercio and Columbia East Coast a&r staffer Mark Spector no sooner finished editing and mastering the single when national promotion director Steve Popovich and assistant national promotion director George Brewer began preparing telegrams, letters and shipping labels in anticipation of the record's arrival.

Pressing was approved when Bud O'Shea, Epic's San Francisco promotion manager, armed with the master tape, flew to the West Coast where Columbia engineer George Horn quickly made acetates. A similar 24-hour chain of events took place in New York.

Commercial copies of the single, shipped Sept. 29, have had advance orders of over 100,000.

10-Year-Old Sound Effects' LP Selling 50,000 Disks Annually

LOS ANGELES—Elektra's 13-volume "Sound Effects" series is still selling 50,000 disks annually after ten years in the catalog and has reached a total sales mark of a half million units.

"I became aware there was no available stereo library of sound effects," said Elektra president Jac Holzman. "We recorded 800 authentic sounds in about six months. I installed a 2-track recorder and field microphones on a VW van and hired a young engineer named Michael Scott to tape the sounds."

The gunfire cuts were obtained

by Scott on the ranges at Fort Dix. An auto crash effect was made in two authentic phases. First an old junker was recorded skidding on a closed-off wet street, then the car was returned to the junkyard and dropped from a crane.

Elektra collects license fees for use of its sound effects library in films, TV and radio. Both ASCAP and BMI turned down the licensing rights on technical grounds so the company administers its own use fees. A three-record box set of the 100 most-wanted sounds is also marketed by Elektra.

WB Music Eyes Nashville; Pocket Folios, Mail Order

By NAT FREDLAND

LOS ANGELES—Warner Bros. Music will open a Nashville office sometime in 1972, supplementing its publishing operation here and in New York, said Ed Silvers, its president.

Silvers is also planning to issue his line of song folios in standard pocket book format for newsstand distribution. "The bottleneck in distributing print songs is at the retail point of sales," he said. "There just aren't enough outlets yet to tap the potential market."

An experiment this spring with WEA Distributing placing racks of Warner Bros. Music folios at record stores in four cities produced

inconclusive results. "We had great sales in a couple of cities and absolutely no turnover in the others," said Silvers. "I feel there was a factor missing. If we try it again, I would want to include an advertising and promotion campaign."

"Words and Music Magazine," a project initiated by Silvers, has been averaging 150,000 copies sold each month. It is a consumer music publication with features on artists and the lead sheets to ten hit songs in every issue. "We've got to keep trying to find new formats to exploit print music," Silvers said. "I'm even going to try racking in some California supermarkets."

He is also investigating the possibility of an advertising campaign for large-scale mail orders of song folios.

One-Instrument Demo

On the performance side of publishing, all Warner Bros. Music demos are now cut in the less-complex older style, with simply a guitar or piano accompanying the voice. It can cost \$500 to tape a demo session with a full rhythm section," Silver said. "To get your money back, the song has to get on an album that sells 50,000 copies. Publishing is a low-profit-margin business."

Warner Bros. Music has just completed a computerization of its royalty files. Silvers says that a number of important new signings are due to be announced shortly, including print rights for the Rolling Stones.

Lyons on Mend

NEW YORK—Jim Lyons, editor and publisher of the American Guide and treasurer of the New York Chapter of the National Academy of Recording Arts & Sciences, is recovering in a Mount Sinai Hospital from a recent heart attack.

NARAS Talk On Recording

NEW YORK—NARAS members and guests will face a panel of experts during its Oct. 25 membership meeting, when the New York chapter of the Record Academy will discuss the topic, "What's Happened to Recording in New York and What Can We Do About It." The meeting is slated to be held in RCA's Studio A.

Panelists already set to appear include Robert Crothers, in charge of recording for the National AFM office, Al Knopf, vice-president of Local 802 in charge of New York city recording, Phil Kraus, head of the Musician's Recording Committee, Ken Groot, executive secretary of AFTRA's New York chapter, as well as representatives of Mayor Lindsey's office and producers, conductors and record company personnel. Dick Jablow, NARAS counsel, will serve as moderator.

Budd to Handle Adour, Westroub

NEW YORK—Buddy Kaye, of the Budd Universal Music Group, will handle worldwide Adour Music (BMI) and Westroub Music (ASCAP). Both of the music publishing companies are owned by Doug Weston, impresario of the West Coast club, the Troubadour.

Nevada U. as Promoters

By LAURA DENI

LAS VEGAS—The University of Nevada at Las Vegas is entering the rock concert market.

According to Margie Skurski, head of student activities, the group now works through Campus Concerts Unlimited, which in turn negotiates with the booking agents. Marg Skurski discovered that "when the bookers heard I was a woman the price for acts went up a couple of hundred. When our advisor, a man, could call, the price went down. All people working on student activities are students who really do not have the time to shop around. We'd rather pay the 10 percent and have the hassle off us."

Student Activities has an annual budget income of over \$60,000. Monies are obtained by an optional \$18 semester student fee. Fifty-six percent of the money goes for cultural events, such as concerts.

The big problem for the university concerns inadequate space. The facility holds 900 without chairs and 650-700 with chairs. Thus, two shows must be presented, which means paying more money for the acts. According to Miss Skurski, "we allow students and guests, which is a date or a roommate, making the crowd larger than our 7,000 student enrollment." A bigger building on campus is projected as three years away.

In the meantime, the university is bidding for the convention center and has one firm date Feb. 9 for a Seals and Croft concert and a pending March date. "The only way we could get the Feb. 9 date was to agree to a closed concert, limiting it to students and guests," complained Miss Skurski, who did the negotiating.

Trio Goes SQ

NEW YORK—Japan's Trio Records is the latest label to join Columbia's SQ catalog which is expanding internationally. Columbia's Special Products Department reports that over 250,000 SQ custom records have been supplied to nationally known audio retailers and manufacturers this year.



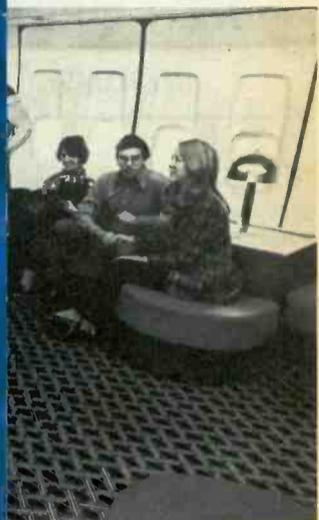
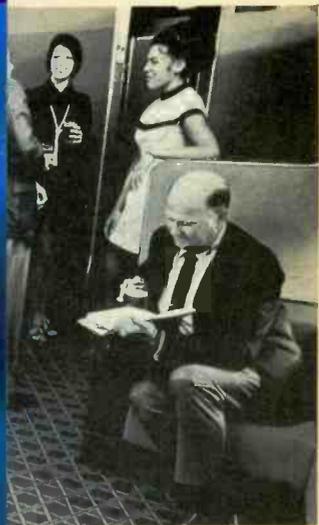
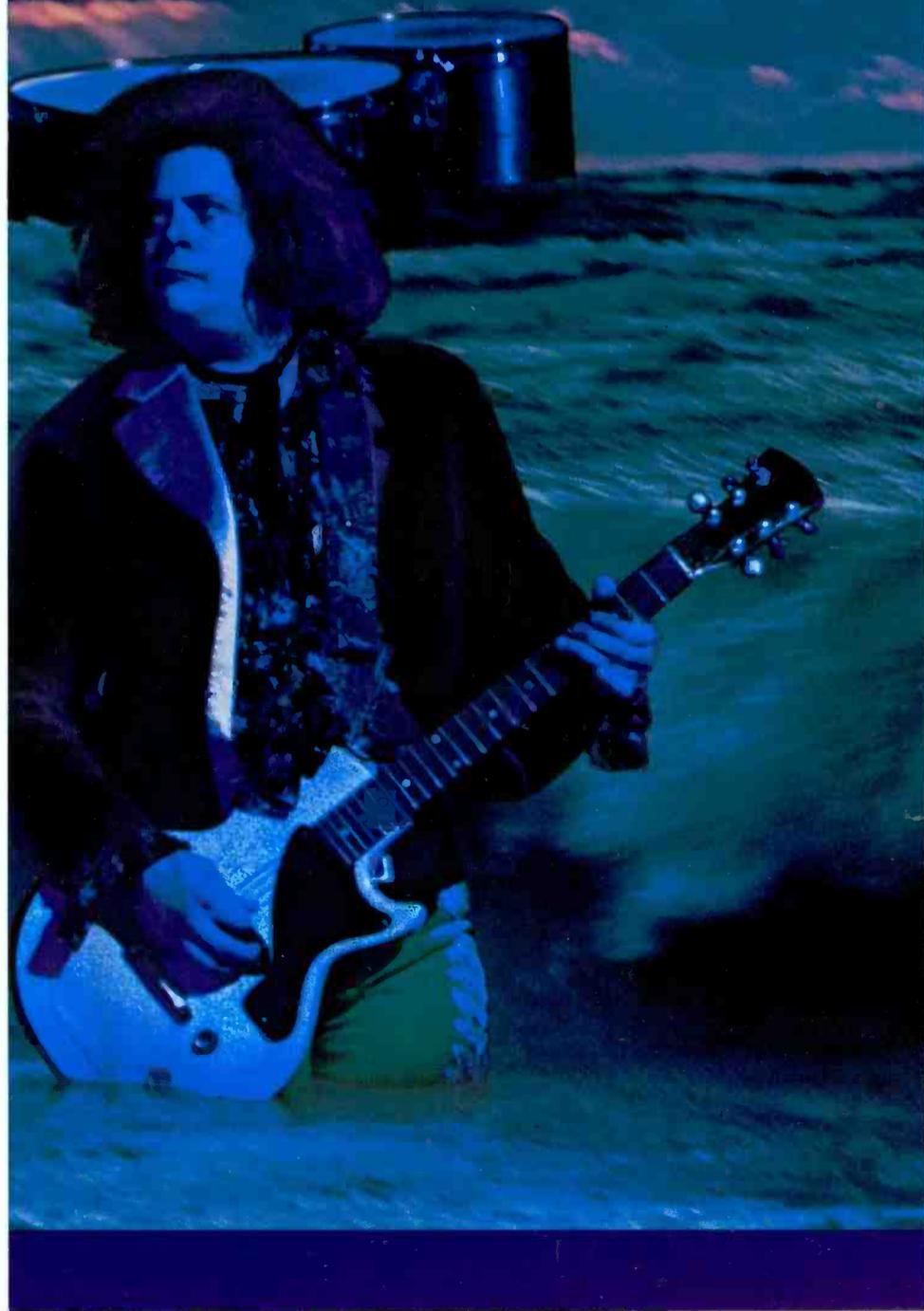
CLIVE DAVIS, president of Columbia Records and recipient of the Ed Wynn Humanitarian Award, given by the American Parkinson Disease Association, is joined by (left) Paul Simon (Columbia) and Donovan (Epic) at the association's sixth annual dinner. The affair was held at the Waldorf-Astoria Hotel in New York.



DISCUSSING the forthcoming fund-raising dinner-dance to be held by the UJA's Music Industry Division on Oct. 28 are, left to right, seated, co-chairman David Rothfeld of Korvettes; Larry Uttal, Bell Records president and UJA "Man of the Year"; and general chairman Johnny Bienstock of Atlantic Records. Standing is Irv Biegel, Bell Records.

**Leslie West
(the mountain
of Mountain),
Jack Bruce
(the cream of Cream),
and
Corky Laing
(Mountain's
beater of the skins)
are
now
West, Bruce & Laing,
whose debut album,
on Windfall/Columbia,
is
"Why Dontcha"
and,
well,
yeah.
On Windfall/
Columbia Records
and Tapes**

LAING



EET.

Our passengers get the best of everything.

Soul Sauce

**BEST NEW SINGLE
OF THE WEEK:**

**"ONE NIGHT
AFFAIR"**
JERRY BUTLER
(MERCURY)

**BEST NEW ALBUM
OF THE WEEK:**

**"THANKS I
NEEDED THAT"**
GLASS HOUSE
(INVICTUS)

By JULIAN COLEMAN

Len Sachs, vice president of sales and promotion for GSF Records has appointed Calvin Stiles to do R&B promotion for the label, covering the eastern and southern regions. He was most recently associated with Capitol Records as regional promotion director of R&B product. . . . **King Errison** recently signed to United Artists Record dropped by our office last week with a copy of his first single, "Life," and news about his upcoming engagements and his debut album to follow in a few weeks. For some of you who are not familiar with this young man, he is from Nassau and has done session work for many recording acts on Motown including Marvin Gaye and the Jackson 5. Many music critics consider him the best conga drummer today. Errison co-starred in numerous concert engagements with Diana Ross when she left the Supremes. King Errison's goal as an entertainer is simple Errison said, "I want to make people laugh and make them love me because I love them."

Paramount Pictures gave a private screening of the long awaited "Lady Sings The Blues" feature film last week. The biographical film based on the life of Billie Holiday scheduled to premiere in New York Oct. 18, stars **Diana Ross**, and **Billy Dee Williams**. **Berry Gordy** is executive producer. Miss Ross, who imitates the jazz great, spent nine months listening to Billie's recordings.

RECORDS AND CONCERTS:

Merry Clayton, Ode Records artist is set to perform at Carnegie Hall Oct. 25 and Augustana College, Sioux Falls, S.D. the next night. . . . According to New York Times columnist Nancy Erlich, the **Isley Brothers** set at the Bitter End in New York was one of the most exciting acts to appear at the club in some time. . . . **O. C. Smith's** upcoming TV dates include guest appearances on the Dean Martin and Mike Douglas shows. . . . New **Wilson Pickett**: "Mama Told Me Not To Come," a goldie for the rock group **Three Dog Night** could go the million mark for the soul singer. . . . The **Undisputed Truth** got another one for the charts with "Girl You Alright" on Gordy. . . . while **Gene "Duke of Earl" Chandler's** debut single on **Curtis Mayfield's** Curtom label, "Don't Have To Be Lying Babe" also merits a place. . . . Next single from the **O'Jays** looks like "992 Arguments" from their "Back Stabbers" LP. . . . **The Robinson Family Plan's** new single "You Poured Sugar On Me" breaking in the Baltimore-Washington markets as well as in Buffalo and Seattle. . . . **Mike Pavich** of Continental Attractions & Promotions inform us of some of the coming appearances of soul acts in Europe. The **Stylistics** will be playing civilian gigs and U.S. military clubs in England and Germany during the period Nov. 1-9, while **Joe Simon** is booked for an extensive tour of military clubs in England, Germany, Greece, Italy and Turkey from Dec. 5-15. Thanks Mike.

Breaking this week: **Stylistics**, "I'm Stone In Love With You"; **Jermaine Jackson**, "That's How Love Goes"; **Donny Hathaway**, "I Love You More Than You'll Ever Know"; **Montclairs**, "Beggin' Is Hard To Do"; **Tyrone Davis**, "If You Had A Change In Mind"; **Brighter Side of Darkness**, "Love Jones"; **Billy Paul**, "Me & Mrs. Jones"; and **Johnnie Taylor**, "Stop Doggin' Me."

Vox Jox

• Continued from page 26

Gladstone, a Texas group. . . . **Rick Holmes**, KBCA-FM, Los Angeles, jazz outlet, helped break the **Crusaders** album on Blue Thumb Records. . . . **Lee Davis** has left WGIL-AM and WGIL-FM, Galesburg, Ill., where he was music director, to work at WBOW-FM, Terre Haute, Ind. "If you could, I'd appreciate it if you'd mention that I think **Lenny Luffman**, MCA Records, and **Joe Kukolla**, United Artists Records, are a couple of the best promotion men in the area. Even though I was only a music director in a very small market, they both saw to it that I got their product. Lenny even went so far as to call long-distance when he didn't get our weekly playlist the week I went on vacation and didn't publish

one. If every promotion man in the business were as concerned with the little guy as those two men are, radio and records would be much better off." . . . **Bill Ford** has left KOL-AM, Seattle. . . . **KWK-AM** in St. Louis has moved to 330 Building of Mansion House Center.

KLAC-AM in Los Angeles is really getting into remotes. **Sammy Jackson** will broadcast from the Southern California Automobile Show at the Los Angeles Convention Center Oct. 30-Nov. 3. **Jay Lawrence** will do his show there Nov. 4 and **Bob Jackson** on Nov. 5. But it's an old buddy of mine, **Larry Scott**, who's setting the pace. Larry is doing his midnight-5 a.m. show from Norm's Restaurants in Los Angeles from Oct. 26 through the 18th. . . . **Phil Christie**, former

air personality with such stations as WBZ-AM and WHDH-AM in Boston, has formed Alternative Media Consultants and will soon have headquarters in Cambridge, Mass. At present, you can reach him at 617-475-7384. His firm will advise on AM/FM youth programming and local CATV programming.

I've got to eat some crow, which ain't too good without salt or pepper. I'd bet **Paul Abrams**, general manager of WLS-AM in Chicago, a six-pack of beer that WCFL-AM would give his station some hell because programming consultant **John Rook** was there. But, six months have passed more or less and so I'm behind one six-pack of beer. WLS-AM is still king of Chicago, according to the ARB weekly came July/Aug. In the total survey area, WLS-AM comes in with 3,678,100 while WGN-AM is second with 2,418,900 and WCFL-AM has 1,882,500 to

rank third, which isn't bad, but isn't tops. I might point out that WLS does great in demographics, so **Paul Abrams** and **Mike McCormick** are right on target and have one great station.

Tom Nelson, operations manager of KRGI-AM, Grand Island, Neb., would like to find a radio job in the Ozarks or the Southwest. His num number is 308-384-6528. . . . **Richard Hyatt**, music director of WGHO-AM, Kingston, N.Y., writes: "The latest ARB shows us a solid No. 1 among stations in this market, but would you believe that 'Big Dan' creamed us all from 90 miles away." . . . **Dave Kesler**, WCAI, Fort Myers, Fla., writes: "After reading about those eight and 10-hour shifts being pulled by guys around the country, I guess my seven-hour shift here at WCAI-AM wasn't so bad after all. Up until today, I was doing noon-7 p.m. Monday through Friday and 6 a.m.-noon Saturday

and Sunday. That, thank God, is over, however, and the new lineup is: **Dave Kessler** 6-10 a.m., program director **Bob Jones** until 2 p.m., **Mahlon (Mark Elliot) Moore**, formerly music director of KDEN-AM in Denver, 2-signoff. **Donnie Wright** holds down the weekends. The format of the station is MOR, but we're playing about 30 percent of the Hot 100 Chart, a few oldies, and some modern country."

Bob Sherwood is leaving WRIT-AM in Milwaukee, where he was assistant program director and air personality. His number is 414-327-1642 and he's looking. Bob once programmed KROY-AM in Sacramento. Good man. . . . **Paul Vorweek** has joined KPFK-FM, Los Angeles, as an air personality and producer 6-9 a.m. He had been conductor of the Pacifica Singers, KPFK-FM's resident choral ensemble, which he formed in 1967. . . . Lineup at WRCP-AM-

(Continued on page 35)

BEST SELLING

Billboard Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	I'LL BE AROUND Spinners, Atlantic 2904 (Bellboy/Assorted, BMI/Bellboy, BMI)	11	25	26	IF YOU LET ME Eddie Kendricks, Tamla 54222 (Motown) (Jobete/Stone Agate, BMI)	7
2	3	FREDDIE'S DEAD (Theme From "Super Fly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	12	26	27	A LONELY MAN Chi-Lites, Brunswick 55482 (Julio-Brian, BMI)	5
3	2	USE ME Bill Withers, Sussex 241 (Buddah) (Interior, BMI)	9	27	33	I'M STONE IN LOVE WITH YOU Stylistics, AVCO 4603 (Bellboy/Assorted, BMI)	3
4	6	WOMAN DON'T GO ASTRAY King Floyd, Chimneyville 443 (Cotillion) (Malaco-Roffignac, BMI)	10	28	29	DON'T EVER BE LONELY Cornelius Brothers & Sister Rose, United Artists 50954 (Unart/Stagedoor, BMI)	5
5	5	BEN Michael Jackson, Motown 1207 (Jobete, BMI)	11	29	32	THAT'S HOW LOVE GOES Jermaine Jackson, Motown 1201 (Jobete, ASCAP)	5
6	4	GOOD FOOT, Part 1 James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	12	30	30	GUILTY Al Green, Bell 45-258 (Toasted/Screen Gems-Columbia, BMI)	6
7	10	ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King) (Fort Knox-Nattahnam, BMI)	9	31	31	IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair) Laura Lee, Hot Wax 7207 (Buddah) (Gold Forever, BMI)	4
8	7	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprises, BMI)	16	32	38	I LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway, Atco 6903 (Sea Lark, BMI)	2
9	14	BABY SITTER Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	6	33	36	ENDLESSLY Mavis Staples, Volt 01052 (Vogue, BMI)	7
10	8	(It's the Way) NATURE PLANNED IT Four Tops, Motown 1210 (Stone Agate, BMI/Jobete, ASCAP)	8	34	16	BACK STABBERS O'Jays, Philadelphia International 73517 (CBS) (Assorted, BMI)	17
11	12	WHY CAN'T WE BE LOVERS Holland Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	8	35	—	ME & MRS. JONES Billy Paul, Philadelphia International 73521 (CBS) (Assorted, BMI)	1
12	9	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	16	36	37	KEEP ON RUNNING Stevie Wonder, Tamla 54223 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	5
13	23	IF YOU DON'T KNOW ME BY NOW Harold Melvin & the Blue Notes, Phil International 73520 (CBS) (Assorted, BMI)	3	37	39	INNOCENT 'TIL PROVEN GUILTY Honey Cone, Hot Wax 7208 (Buddah) (Gold Forever, BMI)	3
14	15	FOOL'S PARADISE Sylvers, Pride 1001 (MGM) (Lion's Tracks, BMI)	9	38	40	I JUST WANT TO BE THERE Independents, Wand 11249 (Scepter) (Our Children's/Mr. T/Cherita, BMI)	3
15	25	A MAN SIZED JOB Denise LaSalle, Westbound 206 (Chess/Janus) (Ordena/Bridgeport, BMI)	4	39	45	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incase, BMI)	3
16	17	SWEET CAROLINE Bobby Womack & Peace, United Artists 50946 (Stonebridge, ASCAP)	10	40	—	BEGGIN' IS HARD TO DO Montclairs, Paula 375 (Jewel) (Frye/Su-Ma, BMI)	1
17	18	SLAUGHTER (Theme From "Slaughter") Billy Preston, A&M 1380 (Irving/Web, BMI)	7	41	43	ON AND OFF, Part 1 Anacostia, Columbia 4-45685 (McCoy, BMI)	2
18	19	SLOW MOTION, Part 1 Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	8	42	44	PEACE IN THE VALLEY Persaders, Win or Lose 225 (Cotillion) (Cotillion, BMI)	3
19	22	DEDICATED TO THE ONE I LOVE Temprees, We Produce 1808 (Stax) (Trousdale, BMI)	6	43	—	IF YOU HAD A CHANGE IN MIND Tyrone Davis, Dakar 4513 (Brunswick) (Julio-Brian, BMI)	1
20	13	HONEY I STILL LOVE YOU Mark IV, Mercury 73319 (Alga/Johnson-Hammond, BMI)	11	44	45	I CAN SEE CLEARLY NOW Johnny Nash, Epic 5-10902 (CBS) (Cayman, ASCAP)	2
21	20	MY MIND KEEPS TELLING ME Eddie Holman, GSF 6873 (Namloh, BMI)	8	45	46	MY DING-A-LING Chuck Berry, Chess 2131 (Isales, BMI)	5
22	11	MY MAN IS A SWEET MAN Millie Jackson, Spring 127 (Polydor) (Gaucha/Belinda, BMI)	13	46	47	MAY THE BEST MAN WIN Ollie Nightengale, Pride 1002 (MGM) (Butler/Chappell, ASCAP)	6
23	28	STOP DOGGIN' ME Johnnie Taylor, Stax 0142 (Groovesville/East/Memphis/Conquistador, ASCAP)	6	47	49	THANKS I NEEDED THAT Glass House, Invictus 9229 (Capitol) (Gold Forever, BMI)	2
24	35	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	3	48	50	MISTY BLUE Joe Simon, Sound Stage 7 1508 (CBS) (Talfont, BMI)	2
				49	—	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebous, BMI)	1
				50	—	NO TEARS IN THE END Grover Washington, Jr., Kudu 909 (CTI) (Antisia, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 10/28/72

BEST SELLING
Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	SUPERFLY Curtis Mayfield/Soundtrack, Curtom CRS 8014 ST (Buddah)	3	26	21	UPENDO NI PAMOJAS Ramsey Lewis Trio, Columbia KC 31096	3
2	2	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	3	27	29	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	3
3	3	BACK STABBERS O'Jays, Philadelphia International KZ 31712 (CBS)	3	28	27	THERE IT IS James Brown, Polydor PD 5028	3
4	7	NATURE PLANNED IT 4 Tops, Motown M 748 L	3	29	30	FIRST TAKE Roberta Flack, Atlantic SD 8230	3
5	5	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	3	30	28	SOUL CLASSICS James Brown, Polydor SC 5401	3
6	9	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (CBS)	3	31	32	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	3
7	4	BEN Michael Jackson, Motown M 755 L	3	32	31	FLYING HIGH TOGETHER Smokey Robinson & the Miracles, Tamla T 318 L (Motown)	3
8	6	JERMAINE Jermaine Jackson, Motown M 752 L	3	33	43	GREATEST HITS Chi-Lites, Brunswick BL 754184	2
9	11	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko KOS 2202 (Stax/Volt)	3	34	33	CHICAGO V Chicago, Columbia KC 31102	3
10	8	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	3	35	39	LOVEMEN Temprees, We Produce XPX 1901 (Stax/Volt)	3
11	10	LONDON SESSIONS Chuck Berry, Chess CH 6002	3	36	42	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (CBS)	3
12	18	I'LL PLAY THE BLUES FOR YOU Albert King, Stax STS 3009	3	37	38	MUSIC IS THE MESSAGE Kool & the Gang, Delite DE 2011	3
13	13	CORNELIUS BROS. & SISTER ROSE United Artists UAS 5568	3	38	40	THE BEST OF OTIS REDDING Atco SD 2-801	3
14	12	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TNS 3009 (Buddah)	3	39	—	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	1
15	16	BITTER SWEET Main Ingredient, RCA LSP 4677	3	40	35	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	3
16	14	A LONELY MAN Chi-Lites, Brunswick BL 75479	3	41	45	LOVE, PEACE AND SOUL Honey Cone, Hot Wax HA 713 (Buddah)	3
17	17	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	3	42	47	SPREAD THE WORD Persuasions, Capitol ST 11101	3
18	15	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	3	43	50	HEADS Osibisa, Decca DL 7-5368 (MCA)	2
19	24	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	3	44	34	THINK (About It) Lyn Collins, People PE 5602 (Polydor)	3
20	22	MUSIC ON MY MIND Stevie Wonder, Tamla T 314 L (Motown)	3	45	36	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	3
21	19	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308	3	46	37	AL GREEN Bell 6076	3
22	23	GUESS WHO B.B. King, ABC ABX 759	3	47	41	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	3
23	25	UNDERSTANDING Bobby Womack, United Artists UAS 5577	3	48	—	HOLLYWOOD Crusaders, MoWest MW 1181 (Motown)	1
24	26	BUMP CITY Tower of Power, Warner Bros. BS 2616	3	49	46	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	3
25	20	ALL THE KING'S HORSES Grover Washington, Jr., Kudu KU 07 (CTI)	3	50	—	PEOPLE—HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	1

Vox Jox

• Continued from page 34

FM in Philadelphia under general manager Carl E. Hirsch includes Bob Lockwood 6-10 a.m., program director Jim Pride until noon, Pete Edwards noon-3 p.m., Bob Rose 3-6 p.m., the syndicated Ralph Emery show 6-7 p.m., music director Jack Gillen 7-midnight, and Tom Green in the all-night slot.

Skip Broussard, 891 Penn Ave., N.E., Atlanta, Ga. 30309, writes: "It would certainly be a novel idea to organize a regular or semi-regular network between those of us who are licensed hams. I've been a ham since I was 11 years old and am building a 1 KW single-sideband transmitter to operate on 20 and 40 meter bands. My call letters are W5AQH/4. As soon as I'm operable, I'll try to put some work into a network."

Jaul Ward, who'd been with KBIG-AM, Los Angeles, is looking for an MOR or country position, either as air personality or program director or both. You can reach him at 213-666-7444.

Frank (J. Frank Wilson) Accarrino reports that he's now at KSLO-FM, St. Louis, the new Bartell rocker, working part-time "which pays as well as KOAM-AM in Pittsburg, Kan., where I worked; in fact, a bit better." Shadoe Stevens has resigned as program director of KRLA-AM in Los Angeles but will continue on the air. New program director is Reb Foster who, you'd think, would have better things to do. Anyway, Shadoe is the latest in a long line of program directors at the station when, in my opinion, it's the management that has been slowing the station down, I think they're content to remain in limbo. And the Federal Communications Commission seems no nearer deciding the question of ownership. But then, it's difficult to really achieve anything with a station when you don't know who you belong to and when you don't have a driving force at the top. But, in any case, programming will alter again.

Charlie Van, program director of XELO-AM, P.O. 188, El Paso,

Tex. 79910, pleads for rock records, which should tip you off, of course, that something is in the wind for the station. . . . Johnny Farrow, music director of KVEG-AM-FM in Las Vegas, reports that the non-stop adult music format of the station, just launched a couple of weeks ago, is quickly catching on. "The soft rock and balance music sound is a great new entry on the local scene. And we're inaugurating a series of music spectaculars featuring name recording stars appearing in the main show rooms and lounges. Tony Bennett and Count Basie kicked off the series from the Las Vegas Hilton. Upcoming music spectaculars will include Jerry Vale, Sands Hotel; Johnny Mathis and Erroll Garner, Sahara Hotel; Glen Campbell, Las Vegas Hilton; Steve & Eydie, Caesar's, and many others." The idea of the music spectaculars, of course, dates back to WNEW-AM in New York, once programmed by Dick Carr, who is now general manager of KVEG-AM-FM.

WHEX-AM, Columbia, Pa., needs an air personality; format is oldies. Des Cox has been named vice president in charge of European Production for Kip Walton Productions, Los Angeles. Cox will headquarter in London and be producing film and tape segments for syndicated TV rock show "Superstars of Rock" syndicated by Kip Walton Productions. Bob Castle, 707-462-4771, needs Top 40 job; has worked Monterey and Albuquerque. Bill Gavin announces that college students have to pay only \$50 to register for his Nov. 30-Dec. 2 Radio Program Conference, St. Francis Hotel, San Francisco. Small market radio representatives pay only \$75. Regular fee is \$125. R. Buckminster Fuller will be keynote speaker. To register, write Gavin at 114 Sansome St., San Francisco, CA 94104, and he'll send you registration forms. Should be a good meeting this year. Be there if you can. The little old beer-drinker in the corner will be me.

Whupps! After going to the trouble of telephoning Paul (Continued on page 46)



THE FIFTH DIMENSION has instituted an accolade of its own: the golden ear award with Bell Records executives John Rosica, left and Irv Biegel, right front, the first recipients. The vocalists came up with the award after receiving a gold disk for "Last Night I Didn't Get to Sleep at All."

New Religious Record Label

FREEVILLE, N.Y.—New Song Productions, which is involved in providing religious teaching tapes, will be the springboard for a new label called New Song Records and one of the first releases will be the soundtrack of the religious film "Because I Am."

The complex, which operates a Love-Inn self-help center here, also does the syndicated "Scott Ross Show" which is provided free each week to around 120 radio stations; the Ross show is a soft-sell religious and anti-drug show featuring rock music. The Oct. 28 show will feature a full live concert of Paul Stuckey recorded at Carnegie Hall, New York, and Warner Bros. Records is considering releasing the tapes later as a 2-LP set.



SAMMY DAVIS JR., who will be starring in television commercials for General Electric's audio electronics products this fall, is presented with a free standing, tri-mode stereo component system by Hicks Waldron, vice president, consumer products group, at the recent Consumer Electronics Show in Chicago.

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Jukebox programming

SPOT CHECK

Rip Shortage of Christmas Material For Campus/Young Adult Locations

By ANNE DUSTON

CHICAGO—The most successful commercial holiday of the year proves a dud for campus/young adult jukebox locations because of a shortage of appropriate Christmas records, according to programmers spot checked recently.

One encouraging note is the early appearance of one jukebox title strip tip sheet listing 100 most-ordered titles (Billboard, Oct. 21), among them a few that can be spotted in stops near campuses or those frequented by young people.

But programmers say they need more material.

Many only order fill-in, or novelty tunes, and depend on older standards to fill the three or four spots allotted on boxes.

"The time is so short and the records don't get worn out, so we just use them again year after year. Also, we try to place songs that are more seasonal so they can stay on the boxes longer, like 'Winter Wonderland,' said Lois Regibald, Kort Amusement, North Bend, Neb.

No Stock

Another problem noted by Norman Pink, president of Music Operators of Minnesota and manager of Advance Music in Minneapolis,

is trying to reorder records that have been successful Christmas tunes in the past. "We'd like to get a Ramsey Lewis LP, and a Johnny Mathis extended play, but neither is available anymore," he said.

The same complaint was expressed by Brenda Dooley, South Hill Music, Va., who would like to get "Snoopy's Christmas," and "Jingle Bells," by Booker T. and the MG's.

While "White Christmas" proved to be the biggest record in all locations for Frank Fabiano, Buchanan, Mich., Brenda Dooley reported that she will not place it, as it "gets no play from the young people."

Another type of Christmas record that is not being placed in campus locations is Christmas hymns. "We won't place them in campus or bar locations, but they do get play in lounges," Pink said.

Vacation

Pink analyzed the campus problem as being twofold: students leave the campus before Christmas and don't return until after, but one-stops don't make Christmas records available until the last of November, allowing no time for exposure before the three-week season is over.

Records that Pink plans to repeat this year are: Brenda Lee, "Rock Around the Christmas Tree," Bobby Helms, "Jingle Bell Rock," Bing Crosby, "White Christmas." Other fill-ins include "Drummer Boy," Harry Simeone Chorale; Banjo Barons medley; Scandinavian Christmas songs; Guy Lombardo medley on Decca; Stevie Wonder, "What Christmas Means to Me" and David Seville, "The Chipmunk Song."

"We find that restaurants get the best Christmas play, with the emphasis on nostalgia, like Guy Lombardo and Margaret Whiting. I think these days more younger people appreciate artists from 10 years ago," Pink said.

Miss Dooley finds that other young adult spots pick up the slack from the campuses. Records in recreation centers, pool halls, restaurants, and truck stops pick up the play.

She plans to place only those songs that have proved big in prior years, like: Bill Robins, "Rocking Bells," Elvis Presley, "Blue Christmas," Buck Owens, "One of Everything You've Got," Charles Brown, "Merry Christmas, Baby" and "Please Come Home for Christmas."

Programming Vital In Fast Food Spot

By EARL PAIGE

CHICAGO—When owners and managers of fast food outlets realize that the jukebox can in peak months pay half the rent, they are more susceptible to an operator's proposition, according to three young owners of That Dog Joynt here. However, several factors must be considered, among them, the type of programming that can be offered.

U.S. jukebox businessmen have been eyeing fast food outlets because of the revolutionary development to more sit-down operations, but many managers continue to resist the idea of a jukebox. Music Operators of America, the national organization of jukebox businessmen, addressed the subject during seminars conducted by Notre Dame University last year.

The school's Dr. John Malone suggested taking a whole new approach based on careful study of the fast food clientele demographics and couching projected jukebox revenue in terms of income per square foot. That Dog Joynt owners Dominick Testa, 23, Tony Pullos, 24, and Jeff Tessler, 26, suggest another aspect—many fast food outlets are being opened by young business people who like jukeboxes.

Programming

Testa, who operated another hot dog business before and who had a jukebox in it, said in peak summer months the machine will indeed pay around half the rent. But much of the success is keyed to the proper programming and discipline of customers to avoid congestion.

Tom Burg, young assistant and member of the rock group Swift Ink, encourages patrons to vote on records they wish programmed (see separate story). The requests substantiate the basic demographics Testa mentions when describing the bulk of the customers between ages 20-25. But these demographics change during the business day, with many older customers dropping in at all hours. There is fare on the jukebox for all age groups, too. But the jukebox, even if it's rocking away with a Chicago or Rolling Stones selection, doesn't inhibit business, Testa said, because fully 50 percent of the volume is in carry-out sales.

(Next, Testa acknowledges the concern of those fast food management people who object to jukeboxes; tells policy for maintaining discipline; reveals more facets of operating the small fast food business.)

PROGRAMMER'S POTPOURRI

Jukebox LP Firms Bow 7 EL Packages

CHICAGO—The nation's two major jukebox album producers are concentrating on material often cited as much needed by jukebox programmers—easy listening. Gold Mor Dist., Englewood, N.J., released three albums by Bobby Vinton, Boots Randolph and Mitch Miller. Little LP's Unlimited, Danbury, Conn., released four by Earl Grant, Freddie Martin, Sammy Kaye and Warren Covington & the Tommy Dorsey Orch.

Vinton: "Sealed With a Kiss" KE 31642—"Somekind of Wonderful/Somebody's Breakin' My Heart/I'm Leaving It up to You" b/w "Come Softly to Me/Song Sung Blue/Our Day Will Come"; "World of Boots Randolph, Vol. 11" Z 30963—"Who Can I Turn To/You Don't Know Me/Love is Blue" b/w "Theme from 'Black Orpheus'/Wichita Lineman/King of the Road"; Miller: "32 All-Time Great..." G 30250—"Side by Side/My Melancholy Baby/Medley: When You Were Sweet 16/Silver Threads among the Gold" b/w "Medley: Shine on Harvest Moon/For Me and My Gal/Carolina in the Morning/Goodnight Sweetheart"; "Earl Grant's Greatest Hits" 195—"Swingin' Gently/I Can't Stop Loving You/More" b/w "Ol' Man River/Stand by Me/At the End of the Rainbow"; Martin "Most Requested" 196—"Games That Lovers Play/Cabaret/Lara's Theme from 'Dr. Zhivago' b/w "Born Free/Winchester Cathedral/A Day in the Life of a Fool"; Kaye

"Dance to My Golden Favorites" 197—"Harbor Lights/Atlanta, Ga./Room Full of Roses" b/w "It Isn't Fair/I'm a Big Girl Now/Laughing on the Outside"; Warren Covington & the Tommy Dorsey Orch" 198—"Ebb Tide/In the Mood/Bye, Bye Blackbird" b/w "Charleston/Shadow Waltz/The World is Waiting for

the Sunshine."

MGM oldies: Hank Williams, Jr.: "Standing in the Shadows/It's Written All Over Your Face" 200; "A Baby Again/Cajun Baby" 201; "I'd Rather Be Gone/I Walked Out on Heaven" 202; "It Don't Take But One Mistake/Be Careful of Stones That You Throw" 203.

Coin Machine World

W. VA. MEETING

Music Operators of America (MOA) president Harlan Wingrave will journey to Charleston, W. Va. from Kansas for the West Virginia Music & Vending Association meeting Nov. 2-4 at the Heart 'O Town Motor Inn after having just been in nearby Virginia for a meeting there.

MOA OFFICERS

Russell Mawdsley, Holyoke, Mass., secretary; Robert Walker, Helena, Mont., treasurer; John Trucano, Deadwood, S. D., immediate past president; three-year vice presidents Nels Cheney, Coos Bay, Ore.; Joe Silla, Oakland; Don Van Brackel, Defiance, O.; two-year

K. A. O'Connor, Richmond, Va.; three-year directors Victor Scola, Horsham, Pa.; R. J. Manolis, Huron, S. D.; Peter Geritz, Denver; Mrs. Leoma Ballard, Belle, W. Va.; Roland Tonnell, Appleton, Wis.; Clyde Love, Visalia, Calif.; Mrs. Orma Johnson Mohr, Rock Island, Ill.; Kenneth Flowe, Greenwood, S. C.; Fred Ayers, Greensboro, N. C.; Benny Koss, Jr., Dearborn, Mich.; one-year Andrew Kniska, Clarksburg, W. Va., filling unexpired term of Eugene Wallace. All elected at recent convention.

MOA DIRECTORY

Deadline for listing in Music Operators of America's directory is Nov. 15.



JUKEBOXES boost business at That Dog Joynt, in Chicago, according to (from left) Dominick Testa, co-owner, Tom Burg, member of group Swift, Inc., and Spencer Pullos, brother of co-owner Tony Pullos. Jeff Tessler is the other co-owner.

ST. LOUIS ASSN

Music Operators of America executive vice president Fred Granger said he found the St. Louis organization one of the most interested in national topics during his talk in suburban Clayton, Mo. recently. Gerry Morris, attorney and son of veteran member Sidney Morris, is the group's executive director.

HONOR LEVIN IN PHILADELPHIA

Joseph J. Levin, president of Blue Ribbon Services, Inc., Philadelphia, one of the major operators of music and vending machines and chairman of the board of the Amusement Machines Association of Philadelphia, will be honored by the coin machine industry at a State of Israel Bonds Tribute Dinner. Levin, who is a past director of the National Automatic Merchandisers Association and the Music Operators of America, will be honored at a dinner on Sunday evening, Nov. 5th, at the Bellevue-Stratford Hotel. The tribute is in recognition of his dedication and services to the welfare of the coin machine industry, the Jewish community and to civic affairs. Joseph Silverman, executive secretary of the association, is chairman of the dinner. Industry leaders serving as co-chairmen include Joseph Ash, Russell E. Fitzgerald, Albert M. Rodstein, David Rosen, Marvin Stein and Harold T. Zucca. Ash, Rodstein, Rosen and Stein are previous recipients of the State of Israel Bonds Award by the coin machine industry.

MAURIE ORODENKER

SALES ONE KEY

U.K. Label Exec: Defective 45's Rare in England

By IRENE CLEPPER
U.S. Correspondent, Billboard

LONDON—Defective singles are not the problem in the U.K. they are in America, according to Louis Benjamin, managing director, Moss Empires and Pye Records, Ltd. both major subsidiaries of Associated Television Corp., Ltd. Chiefly, the lack of poor pressings stems from the smaller volume U.K. market, he said, indicating that he was well aware of the U.S. problem, highlighted at the recent jukebox convention (Billboard, Sept. 30).

Interviewed during ATC's tour for American entertainment journalists (75 were flown here), Benjamin said: "We couldn't afford for defective pressings to be the problem it is in the states. The buyers here demand a high standard. It's a more limited market, a smaller volume. We couldn't ignore complaints. If a defect occurs, we must find out what caused it and make corrections."

One-stop buyers and jukebox programmers in the U.S. have indicated that defective pressings occur often in direct proportion to volume of a hit single. The problem has many ramifications, from lack of time for identifying the pressing plant and reloading the distribution pipelines, to trouble calls for jukebox route mechanics often involving long drives and location owner irritation.

Commenting, "Some of the product we receive looks like it was pressed by drunks," Illinois operator Don McDonald called for an industry-wide committee to investigate the growing incidences of poor quality singles. McDonald and Cartwheel Records' Dale Morris enlivened a Music Operators of America seminar with a debate over various aspects of the problem.

What's Playing?

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

BOSTON: YOUNG ADULT LOCATIONS



Vincent DeMattia
Sagittarius Vending, Inc.

Meter spinners: "Back Stabbers," O'Jays; "Go All the Way," Raspberries; "If I Could Reach You," Fifth Dimension; "Baby, Don't Get Hooked on Me," Mac Davis; "Freddie's Dead," Curtis Mayfield; "Rock Me on the Water," Jackson Browne; "Black & White," Three Dog Night; "Thunder & Lightning," Chi Coltrane; "Don't Ever Be Lonely," Cornelius Bros. & Sister Rose; "Everybody Plays the Fool," Main Ingredient; "Listen to the Music," Doobie Bros.; "Lookin' through the Window," Jackie Blue; "You Don't Mess Around with Jim," Jim Croce; "Use Me," Bill Withers. New purchases: "Poor Boy," Casey Kelly, Elektra 45804; "Burning Love," Elvis Presley; "I'll Be Around," Spinners; "City of New Orleans," Arlo Guthrie.

MACON, GA.: POP LOCATIONS

Star Music Co.
Steve Borum

New purchases: "I Can See Clearly Now," Johnny Nash; "Thunder and Lightning," Chi Coltrane; "Summertime Breeze," Seals & Crofts; Warner Bros. 7806; "Rock and Roll Soul," Grand Funk Railroad, Capitol 3363; "Rapid Roy," Jim Croce, ABC 11335; "Rockin' Pneumonia & The Boogie Woogie Flu," Johnny Rivers, United Artists 50948; "Happier Than The Morning Sun," B.J. Thomas, Scepter 12364; Spinning Meters: "Good Time Charley's Got the Blues," Danny O'Keefe.

MIAMI, FLA.: LOUNGE LOCATIONS



Arnold Shupnick
Mellow Music Co.

New purchases: "I'd Love You to Want Me," Lobo, Big Tree 147; "I Am Woman," Helen Reddy, Capitol 3350; "Sing a Song/Make Your Own Kind of Music," Barbra Streisand, Columbia, 4-45686; Spinning Meters: "If I Could Reach You Clearly Now," Johnny Nash; "Use Me," Bill Withers. In all locations: "Baby Don't Get Hooked on Me," Mac Davis; "Everybody Plays the Fool," Main Ingredient.

MINNEAPOLIS: CAMPUS/YOUNG ADULT LOCATIONS



Norman Pink
Advance Music Co.

New purchases: "Rocky Top/Love Theme From The Godfather," Boots Randolph, Monument 8552; Spinning Meters: "Garden Party," Rick Nelson; "My Ding-A-Ling," Chuck Berry; "Baby Don't Get Hooked on Me," Mac Davis; "Use Me," Bill Withers; "Go All the Way," Raspberries.

PEORIA, ILL.: NEW PURCHASES

Bill Bush
Les Montooth
Phonograph Service

Country: "Lonesome 7-7203," Tony Booth; "I Love You So Much It Hurts," Buck Owens, Capitol 3429; "White Stripes," Sonny James, Columbia 45706; "Miss Pauline," Billy Bob Bowman, United Artists 50957. Pop: "Elected," Alice Cooper, Warner Bros. 7631; "Ventura Highway," America, Warner Bros. 7641; "It Never Rains in Southern California," Albert Hammond, Mums 76011. Standard for country, adult locations: "Rock-A-Boogie/Lover's Waltz," Shay Torrent, Heartbeat 1. Passed up "American City Suite," Cashman & West, although thought it was a very good record, because of time: 7:35 minutes.

ROLLING MEADOWS, ILL.: HIGH SCHOOL/YOUNG ADULT LOCATIONS

Robert Hesch
A&H Entertainers

New purchases: Pop: "Ventura Highway," America, Warner Bros. 7641; "I Am Woman," Helen Reddy; "Operator (That's Not the Way It Feels)," Jim Croce, Preston, ABC/Dunhill 11335; "Witchy Woman," Eagles; "I Can See Clearly Now," Johnny Nash; "Elected," Alice Cooper, Warner Bros. 7631 (for high school age locations only); Meter spinners: "Garden Party," Rick Nelson & the Stone Canyon Band; "Burning Love," Elvis Presley; "Baby Don't Get Hooked on Me," Mac Davis; "Listen to the Music," Doobie Bros.; "Thunder & Lightning," Chi Coltrane; "Go All the Way," Raspberries.

SOUTH HILL, VA.: HIGH SCHOOL AGE LOCATIONS

Brenda Dooley
South Hill Music Inc.

New purchases: "Freddie's Dead," Curtis Mayfield; "Go All the Way," Raspberries; "Good Time Charley's Got the Blues," Danny O'Keefe.

BUCHANAN, MICH.: COUNTRY LOCATIONS



Frank Fabiano
Fabiano Amusement Co.

New purchases: "Oney," Johnny Cash, Columbia 45660; "Funny Face," Donna Fargo, Dot 17429; "It's Not Love," Merle Haggard, Capitol 3419; "My Man," Tammy Wynette, Epic 10909. Spinning Meters: "She's Too Good to Be True," Charley Pride, RCA 74-0802.

DAYTON, OHIO: EASY LISTENING LOCATIONS



Jacob P. Hayes
Gem Music & Vending Co.

New purchases: "Rocky Top," Boots Randolph, Monument 8552; "People Tree," Sammy Davis, Jr., MGM 14428; "Upendo Ni Pamoja (Love Is Together)," Ramsey Lewis Trio, Columbia 45707; Cover: "Rocky Top," Meter spinners: "Baby Don't Get Hooked on Me," "Honky Cat," "Good Time Charley's Got the Blues," Oldies: "Hurt," Timi Yuro, Liberty 54526; "Theme from 'Shaft,'" Isaac Hayes, Enterprise 9038.

IOWA CITY, IOWA: COUNTRY LOCATIONS

Mike Beasley
Hawkeye Amusement Co.

New purchases: "Traces," Sonny James, Capitol 3398; "Looking Back to See," Buck Owens & Susan Raye, Capitol 3368; "Rings For Sale," Roger Miller, Mercury 73321; "She's Too Good to Be True," Charley Pride, Victor 74-0802. Spinning Meters: "Oney," Johnny Cash, Columbia 4-45660.

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DISTRIBUTORS

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CHRISTMAS 45'S—100 ASS'T \$10.00—specify C&W—R&B—Pop or mixed. B.B. Records, 257 Bayard Rd., Upper Darby, Pa. 19082. (215) LE2-4473. de9

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Three years experience progressive rock on AM station, mkt own show, write all commercial copy, produce rock specials on various artists and music trends. Excellent listener and sponsor response. Low-key, one-to-one delivery, professional. University degree, broadcast school grad. I've built show and following over three year period and would like to take this experience to larger market AM or FM progressive rock. Send for tape to Box 537 Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. 10/28

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

Mature, young announcer with experience, good voice, professional training and first phone. Desires position in MOR or progressive MOR, somewhere in the north-east or middle Atlantic states. I am single, with military completed, and possess a cooperative, professional attitude toward my work. Will send tape and resume upon request. Box 535, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. 10/28

CHICAGO Rock D.J. looking. P.O. Box 623, Elmhurst, Illinois 60126. 10/28

Young; Married; 1st phone; 5 years experience; currently working small market, wishing to move up; AA degree; Prefer Top 40 station in Eastern U.S. with a 4-year college nearby. Write: Tom Byrum, 218 W. Eden St., Edenton, N.C. 27932 or phone (919) 482-2332. 10/28

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VENDING BIG AIM

Jukebox Operators Included In FTC's Complaint vs ARA

WASHINGTON—A number of jukebox operations are included in the companies the Federal Trade Commission would like to separate from ARA, although the commission's recent complaint and proposed consent terms were primarily aimed at the giant Philadelphia firm's food-vending holdings. The FTC has held that ARA's acquisitions of 98 firms since August 1967 may promote monopoly in the food-vending industry.

The FTC has spelled out terms for a possible consent agreement that would require divestiture of the 98 firms within two years, and a 20-year abstention by ARA from buying or buying into any food vending or manual food service business in the U.S.

Firms listed for divestiture from ARA include George W. Haynes Amusement Co., Murfreesboro, Tenn.; Paramount Jukebox Corp., New York City; Super Sonic Sound, Bellflower, Calif.; B & M Music and Vending, Inc., Oklahoma City, Okla.; Kay's Music Service Co., Inc., of Vandergrift, Pa.; Florida Music Co., and American Music, Inc., both of West Palm Beach, Fla.

There is no reference to ARA's jukebox operations or those of the acquired firms, in the FTC complaint. Whether there is any possibility of separating the food from

NOME, ALASKA, 10 KW. Men with ideals experienced in all phases of radio work (news, D.J., production). Must be single. Audience 95% English speaking Eskimos in 100 remote villages. All new Collins equipment. Non-salaried positions. Travel, living expenses paid. Minimum one year service. Must have voice, delivery, personality, and great interest in helping others, excellent work and character references. Send "on-air" tape, resume, and photo to Mr. Jim Poole, S.J., Box 968, Nome, Alaska 99762. 3rd class license with broadcast endorsement required. All varieties of popular music format with educational spot-type fill. Broadcast 7 AM to 11PM. One hour of religious programming a day. Station sponsored by Catholic Bishop of Northern Alaska. 11/4

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

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

PRODUCTION DIRECTOR. Must know and love all phases of production. Creative talent, ability to work with sound, management potential... important to this opening at top rated midwest station. An equal opportunity employer. Box 544, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. 10/28

NEWSMAN. Need heavy, powerhouse morning newscaster. Must have extensive news background and desire to dig into local scene. This is a rare opening at number one AM/FM-TV Ohio outlet. An equal opportunity employer. Box 543, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. 10/28

Immediate opening for experienced top 40 jock. If you're bright, mature, can communicate and are looking for an opportunity, RUSH air check, production tape, resume and photo to Alan Boyd, Program Director, WDAK, Columbus, Georgia 31902. 10/28

Six immediate openings—full time morning AM man for MOR-EZ. Two full time FM men, progressive rock to jazz. Three part-time FM openings, 100-KW stereo midwest group. ket. KJCK AM-FM. Call (913) 762-3165. 10/28

Deejay with top quality voice and delivery for Pacific Northwest small market station with lively MOR format. Tape and resume to Box 540, Radio-TV Job Mart, Billboard, 165 W. 46th, New York, N.Y. 10036. 10/28

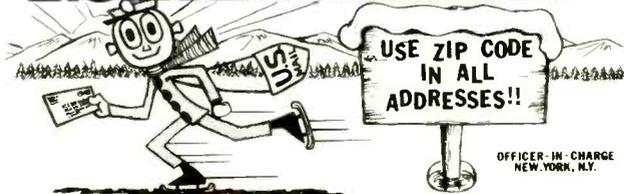
other coin operations in the ARA holdings, to allow the company to retain some or all of the jukebox segment of the acquired coin-operated businesses, is not known. It will not be known officially until the case ends, either in consent negotiations, or a court challenge by ARA against the government action.

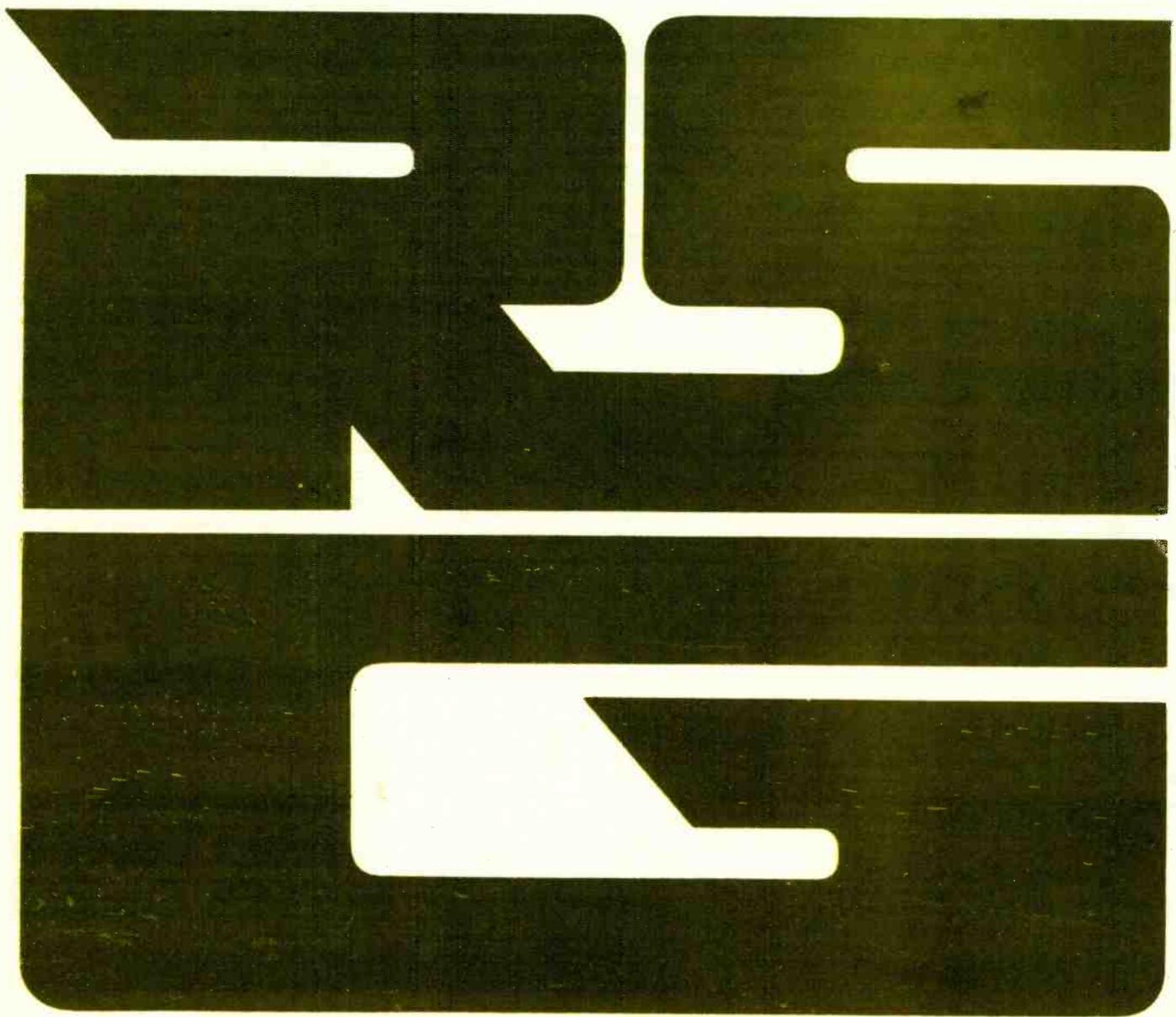
Rowe OK on Jukebox Hike

WASHINGTON—A price increase for jukeboxes and related equipment of Rowe International, Inc., has been approved by the Price Commission. The firm, a subsidiary of Triangle Industries, requested and received a permit to raise equipment prices by 2.85 percent, giving Rowe a 2.59 percent increase in overall revenue for the company.

The Price Commission found the requested increase to be justified with guidelines of the regulations (which peg price increases to rates in effect during a base period pegged at the level customarily used by companies during the price freeze of 1971).

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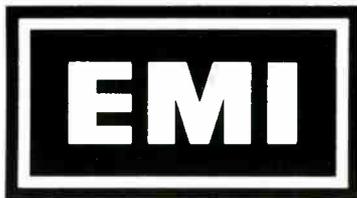
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London Record Industry Healthy

By BRIAN MULLIGAN
Editor, Music Week

Ten years ago this month, the Beatles hovered unimpressively around the lower reaches of the British Hit Parade with their first single "Love Me Do." Ten years ago, four companies, the British-owned EMI, Decca and Pye, plus the Dutch-based Philips, controlled the industry. Ten years ago, manufacturers sold \$43.5 million worth of records into the shops, nearly two million 78 rpm disks were pressed and singles outsold albums in a ratio not far short of 3:1.

But in a memorable decade, since Messrs. Lennon, McCartney, Harrison and Starr ignited the global record industry, the times they've been a'changin'. London, from relative insignificance, has taken its place as one of the major creative music capitals, ranking—and sometimes outranking—New York and its latter-day successor Los Angeles.

It's possible, had there been no phenomenon, that

London would have remained on a par with, say Paris, Berlin or Rome in its potential to influence trends and set the pace. But thanks to the triumphs of the Beatles who since October 1962 have sold 85 million albums and 125 million singles around the world, a spotlight was focused on the British capital which gleams as brightly today as it ever did.

A glance at the Billboard charts reveals the continuing mighty sales potential of British product in America. A recent count revealed that of the Top 200 albums around 50 originated from London, involving both British and American artists.

Over the years, London has become increasingly attractive for the Americans. Their interest has manifested itself in the capital investment of RCA and CBS, with their own totally vertical operations, the establishment as a potent U.K. force of the WEA companies, the notable

presence of MCA and A&M, the most recent and impressive entry as an independent by Bell, and the choice by Paramount of London as a base for international affairs. A final conclusive ratification of London's place on the talent map was provided during the summer when the CBS-Columbia Group spent an estimated \$750,000 to stage its international convention in the city. The talent being unearthed by local producers remains provocatively appealing to American companies and certain jet-setting presidents who form what is familiarly known as the "London brigade" commute between the home office and the local branch as though the Atlantic didn't exist.

Spurred on no doubt by the aggressive presence of the Americans and the efforts of some go-ahead independents like Island, Charisma B&C and Fly/Cube, the

(Continued on page L-14)

US TV Space Program Turns on the Sun

By BRIAN MULLIGAN

Notwithstanding a typical wintery excuse of a British summer, the sun never stopped shining on the British record business in what has been one of the most extraordinary sales spells of all time.

At a time when by all traditional precedents, the U.K. record-buying public should have been counting its new pence in an attempt to decide whether to buy a new vest or a swimsuit for local seaside vacations or saving leisure money for spending in some Mediterranean sunspot, sales of records maintained a furious pace right through the holiday season.

Indeed, after a near-stagnant 1971, this year could easily see the British record market zoom up to the 125 million mark at manufacturers' prices, something like a \$17.5 million boost over last year's figure.

Of course, it's been the Year of the Teenybopper, when the industry rediscovered the existence of the screamers, largely silenced by previous intellectual heaviness, thanks to the emergence of the likes of Marc Bolan, David Cassidy, Donny Osmond, Slade and the Sweet. They started hearing music they liked again, performed by heroic figures with an aura of stardom around them. So the youngsters went back into the shops, first to buy the singles—four million more in the first six months than in 1971—and then the albums.

But while the manufacturers were preening themselves at having reactivated the teenybopper, three firms specializing in the mass merchandising of kitchen and household gadgets were showing the way to bring a lot of new customers into the record stores.

First K-Tel, a Canadian-based firm which had tested the market by merchandising a few million clothes brushes, zoomed in with a compilation album of 20 tracks comprising original hit singles, offered it for sale at \$5, and promoted it almost exclusively through television advertising. Hot on the heels of K-Tel came Arcade, a company set up by Americans, Michael and Larry Levene and Laurence Myers, a smart young London accountant turned manager who runs the British end of the Gem Toby Organization, offering a similar compilation album, to be followed in September by Ronco, another American company, also packaging a diverse collection of ex-Top 50 singles.

The Americans rushed in where the British manufacturers had feared to tread, mainly because of the colossal cost involved in relation to returns, and each spent a declared 900,000 dollars apiece on booking advertising on the British commercial network.

Public Reaction

No doubt to the chagrin of those who had doubted the sales potential of albums consisting only of exhausted hit singles, all have achieved outstanding success. Indeed, with the first K-Tel and Arcade albums selling 500,000 copies apiece—a figure rare in Britain even over a long period, but unheard of in the span of a couple of months—the enthusiastic public reaction has caused some pondering among the major manufacturers who, with the benefit of hindsight, are now wondering whether the exercise would not have been better conceived as a joint industry venture.

Certainly, there's no doubt that at the end of 1971, the writing was on the wall that to maintain some significant growth it was essential to uncover a new

buying public. Sales, despite price increases, had shown a discouraging \$10 million increase over 1970—but although a few enlightened souls had suggested a combined campaign to promote records on a broad front, the idea was not taken up.

If the TV merchandisers have done nothing else, they have reached a vast number of record buyers, previously untouched by the accepted promotional channels of press and radio. And in consequence, at a time when sales should have been at their lowest, dealers were reporting business at peak level, pressing plants were working flat out and everybody should have been happy.

However, despite the fact that there was little or nothing to lose by leasing amortized singles to the merchandisers, the British companies, with typically traditional reluctance to adapt to anything new, at first turned their backs on K-Tel when initial approaches were made to obtain product.

Of the major companies, only CBS—which had previously been associated with K-Tel in other countries—and EMI were ready to back these industry interlopers.

Skeptics felt that K-Tel couldn't possibly succeed in selling a collection of old hits as a full price \$5 album, especially when the target was 500,000 albums. But the skeptics were proved wrong when the "20 Dynamic Hits" LP crashed into the top spot in the Music Week Top Albums chart after a couple of weeks, and remained there for the next nine weeks—to be succeeded, ironically, by Arcade's "20 Fantastic Hits," which also held on for the next two months.

It was interesting to note that companies which had turned down K-Tel's approaches for product on the grounds that there was nothing in it for them, were better disposed towards the concept when Arcade made the rounds, while latecomers Ronco with "20 Star Tracks" found those companies not previously committed quite eager to do business. Of all the British companies, only Decca, with a vast investment in re-packaged material, has so far fought shy of climbing on the bandwagon.

Market Saturated

The question for the future is—will TV merchandised albums become an accepted part of the British record scene?

Signs are that they will be around for sometime to come, although with three companies in competition there's always the possibility of the market becoming saturated with compilation albums and reacting against the concept. Additionally, of course, there are only a limited number of hit singles available which can be utilized in the makeup of the LP's.

There is certainly some doubt as to whether the early volume can be maintained, especially as the merchandisers find the need to spread their nets wider to acquire product, and put together their packages from nonhit material.

Arcade's Michael Levene thinks that they will continue so long as record companies are prepared to supply material, but concedes that a change of focus may become necessary. K-Tel, for instance, went with a second package comprising a "Hits of the Fifties" selection provided from the CBS catalog, while Arcade is looking towards packaging favorite film themes and show tunes



THE MEN behind Arcade—Larry Levene, left, Laurence Myers and Michael Levene.



CBS SINGER Colin Blunstone, center, recently presented executives of K-Tel with a silver disk to mark sales of the first 250,000 copies of the "20 Dynamic Hits" album. Left to right are Mark Rosenfield, K-Tel U.K. sales director; Walter Yetnikoff, president CBS International; Raymond Kieves, K-Tel International vice-president; Ian Howard, K-Tel U.K. managing director and Dick Asher, managing director CBS U.K. The album went on to sell 500,000 copies.

in the future to supplement the occasional original hits albums.

But all three merchandisers are conscious of the need to maintain standards, both in production quality and the critical mix of titles. It's felt that it would only require one slow-moving album to see the bubble punctured, for once dealers find that saturation TV promotion isn't paying off, that orders in packs of 25 or 50 records are not being shifted, then no matter what comes later it will be given a cool reception by the trade.

But possibly, if that time ever comes, they will by then have made their killing and moved on to promotion of their clothes brushes and automatic button fixers, leaving records to the record companies.

For the time being, however, the record industry and retail trade in the U.K. has to thank them for a significant contribution to a memorable sales year.

The Common Market and Performing Rights

By NIGEL HUNTER

Britain's official entry into the European Economic Community—the Common Market—now seems a foregone conclusion at this September time of writing. The necessary legislation has been passed in the Houses of Parliament for our admission next year, and only the statutory formalities remain, despite continuing agitation by Common Market opponents for a referendum along the lines of that recently conducted in Norway which resulted in a sizeable public majority against that country becoming a member.

The implications of the U.K.'s entry for the music and leisure industry are largely imponderable at this stage. The country's record companies have been geared for operation along Common Market lines for years now, with the majors having branches or affiliates in the key countries of the European mainland and most of the smaller labels making deals as and where possible and suitable. The same applies to the U.K. music publishing fraternity.

UA Records U.K. chief Martin Davis doesn't anticipate any appreciable changes during the early stages of Britain's CM membership.

"We'll still have the problems in Europe that don't exist in the States," he said. "Common Market membership won't remove barriers like different languages. But it should result in more economic forms of distribution and manufacture on a centralized basis, and I hope the British majors will regard the Common Market as one territory in their thinking rather than as individual countries."

Davis believes there will be definite advantages accruing from U.K. membership over a period of time, provided attitudes and enthusiasm are right. Simultaneous releases of product on a wide scale could be developed with heavy promotion mounted at the same time in all countries. He sees multilingual sleeves as a useful innovation for middle-of-the-road and budget price repertoire, but not for rock albums.

"I think the Common Market benefits will be in the medium and long term," Davis stated. "Large companies with operations in European territories could gain a lot of benefit if they're far-seeing enough, particularly British ones, but I'm a little dubious about the efficiency and vitality of some of our people in comparison with the Continentals, who are more on the ball."

Polydor's U.K. chief John Fruin agreed with Davis to the effect that there will be little discernible difference in the music business immediately following Britain's entry into the Community.

"It will be just like resale price maintenance in that respect," he commented. "People said it would be the

end of the world when it was abolished, but in fact nothing happened.

"But over a period of time, the trend already occurring will continue. We have in Britain the cheapest real record prices, excluding tax, in Europe, and the French are the only ones near us in this respect. The margin in money received here by dealer and manufacturer is less than in any other country, so there will be a raising of prices toward average level of the Common Market countries. This process will probably spread out over two years or so.

Reverse Situation

"When we are level, we'll be in a reverse situation to that appertaining to date. Records will be imported here from Holland and other lands like Germany, particularly those by Continental artists who are released there quicker than in the U.K., and we could be faced with discounting problems. If a wholesaler exports from the Continent and sells disks lower than can be done here, the situation will have to be controlled in some way."

Fruin regards the Common Market prospects as good in the short term, and unpredictable and problematical at longer range.

"But it's desirable from all points of view. We could find manufacturing centers growing up, perhaps two countries supplying product for branches around Europe including the U.K., provided freight routes and similar matters can be arranged."

Ian Ralfini, head of the WEA operation in Britain comprising Warner Bros., Elektra and Atlantic, is optimistic about the long-term Market prospects, anticipating an expansion of promotional exposure which product is already getting in Europe via the BBC, Radio Luxembourg and the press, which all reach deep into the Continental mainland.

"I think it's going to help talent, and eventually it could mean a reduction in prices," he added. "There could be much bigger pressing runs on records, and therefore a better price which can be passed on to the public, but this won't be one of the immediate consequences."

Dutch-born Gerry Oord, recently appointed managing director of EMI Records after a distinguished career heading the Bovema operation in Holland, is understandably enthusiastic about the Common Market possibilities as a mainland European.

"I think it will help tremendously," he declared. "In the past I have supervised EMI's German activities and had contact with the Scandinavian scene as well as working in Holland, and the Common Market should bring

the whole Continent together in terms of promotion and marketing, resulting in better efficiency. I'm trying to use my experience now to implement that from here.

"England has been standing alone in her marketing and promotion philosophy with an attitude generally that product from foreign sources will not sell. I don't agree because I think music will sell to everybody if it's promoted and marketed in the right way, particularly if one uses the immense potential that EMI Records has with its international set-up."

MCA U.K. chief Derek Everett doesn't anticipate any immediate changes following the U.K. entry, and emphasized that the major disk companies have been established in one form or another on the European mainland for some time.

"The music common market has been around for a long time," he commented.

Geoffrey Bridge, director of the British Phonographic Industry organization, also made the point that the leading British companies are already established in Europe. He thinks the main effect on the leisure industry will be a rationalizing of manufacture and distribution.

"We must welcome the EEC entry," he said, "as a means of reducing barriers and tariffs."

PRS Involved

Songwriters and publishers are also involved in possible CM developments, and the Performing Right Society has been making preparations for Britain's entry. Full (voting) members of the PRS will soon be receiving some important proposals from the society's general council for amending its Articles of Association.

The changes envisaged are largely inspired by the need to harmonize with the EEC, and the proposals, which will be voted on at an Extraordinary General Meeting in London on November 30, include the following changes:

1. Writer and publisher members will have the right to "opt out" at three-yearly intervals dating from their election to membership instead of the seven-yearly intervals from a fixed date provided at present.

2. The present provisions whereby members obligatorily assign a whole package of rights (public performance, broadcasting and diffusion by wire) to the Society for the whole world will be replaced by more flexible provisions whereby members could, by agreement with the Society, assign specified rights for limited territories.

As another consequence of Britain's impending EEC entry, the PRS is negotiating new reciprocal agreements with societies in countries already in the Market, whereby the present exclusive mandate granted by each society to the other will be replaced by a non-exclusive assignment (similar to those between ASCAP and its affiliated societies).

Under the new agreements, in theory and subject to some special provisions for compensation in respect of administration costs, each society will be free to license users direct in its affiliate's territory. Additionally, these agreements with societies in the EEC will be amended to remove the present obligation of these societies to obtain the consent of PRS before electing a British national to membership (whether or not he has previously been a member of PRS). Similarly PRS will not in future have to seek the consent of SACEM or GEMA, for instance, before electing a French or German national.

These proposed changes in the PRS Articles and reciprocal contracts are put forward in the light of a decision last year against GEMA by the EEC Commission under Article 86 of the Treaty of Rome, which found that

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The Battle For the Budget

By REX ANDERSON

In the past year prices of budget albums have reached an all-time low with two firms releasing product at 49p for an album—about \$1.25 the price of a normal British single. The price is really amazing and is obviously only achieved by enormous sales and low profit margins.

But how do other budget companies see the future with such stiff competition? Pickwick is a company that is responsible for production and distribution of some well established labels like Hallmark, Allegro, RCA Camden and Marble Arch, all of which have just put up their price from 72p to 75p per album.

Managing director of Pickwick International is Monty

Lewis who agrees that he is in the volume business. "I would like to make it clear that all our records are the same quality as full price albums. We make money by not taking any risks. We follow trends and we won't issue any record that won't sell 50,000 in the first few months."

Pickwick's most successful series is Top of the Pops on Hallmark which appears about once every six or eight weeks with cover versions of a dozen top hits. Each issue sells 250,000 and in the first four years the title has been responsible for some 4½ million record sales.

After this, Pickwick's most successful product is that by name artists. There are Presley and Reeves on the Camden label, Hallmark carries repertoire from the CBS catalogue and will shortly be releasing a Dionne Warwick album. On Marble Arch, Pickwick has Pye artists like Donovan and Max Bygraves.

Says Lewis: "We are simply a merchandising operation . . . we have got this business off to a tee."

But having said that, how is he intending to complete with similar product at 49p? Says Lewis: "We started in this business at 50p with much higher purchase tax than exists today. Nobody can make a record for 49p now using the class of artist that we use. We could issue a 45p label tomorrow but we don't want to be in the bottom half of the business."

150 Titles

But Saga seems to have solved that problem. Managing director Marcel Rodd lists several international stars who appear on his various 49p labels. They include Tony Bennett, Ray Charles, Segovia, Duke Ellington, Jimi Hendrix and Sarah Vaughn.

The Saga catalog stretches to 150 different titles and in the first quarter of next year Rodd hopes to expand this to over 200 titles. Saga's secret is that it is almost entirely self sufficient as a company and that it sells its product all over the world.

The company has its own printing and pressing plants, its own studios and its own wholesale and distribution set up. The factory has a capacity for nine

million albums a year working on two shifts. The plant is used to press records for EMI, Bell and many American majors.

The men who first introduced the 49p album were Monty Presky, a former Pye director, and his partner Dave Miller. Miller, who started some years ago in the States and then Germany, renegotiated his contract with Pye in Britain and he and Presky took control of the Stereo Gold Award label which had been selling at 63p.

In July they relaunched the label at 49p, having established a new company, Damont Records. Pye continues to handle a portion of the SGA pressings and distribution continues through Record Merchandisers whose main customers are Woolworths and other chain stores.

The July releases included the existing 60 albums and three new ones, Soul Hits, Hammond Dance Party and 12 Tops, another album of cover versions of hit singles. Says Miller: "I was never satisfied with the original price. It never had a merchandising charm for me. Then Monty Presky and I became partners and we changed the price and the total marketing concept."

The significance of 49p for Miller is that it is less than the value of a 50p coin. An impulse purchaser may think twice before breaking into a £1 note but will casually spend a 50p piece.

Miller has been able to achieve this low price because of low overheads. He does not mind spending out on recording costs. He has just put the entire London Philharmonic in the plush De Lane Lea recording studios to make a brand new recording of Tchaikovsky's 1812. But he works with a staff of only four people.

He is opening a new factory in Nottinghamshire next year and plans to sell three million albums in his first year. He says: "I doubt if in the U.K. we will work with a staff of more than six. I know when the factory is running we will crack the five million record mark."

He adds: "If we did not sell a single record, we would

(Continued on page L-14)

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**A MILLION CUSTOMERS
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The Rise and Fall of The Studio Complex

By RAY HAMMOND

Three years ago it seemed like Christmas all the year round in the recording industry. In this atmosphere of optimism plans were laid for the building of studio complexes in London which would offer the seemingly insatiable producers, recording companies and artists a facility equal to any of the much vaunted American installations. The idea was that a single complex should house several studios, mixing rooms, cutting facilities, film facilities and even laboratory facilities. There were dozens of rumors about complexes being designed and financed but finally only a couple got off the ground.

Unfortunately the recording boom came to an end—just about at the time the complexes were opening. Naturally they enjoyed a brief flirtation period of about three months when the faltering industry gave them a try but their high rates and teething troubles soon made gaping holes in their progress towards income targets.

Command Studios in Piccadilly were the first of the giants to be opened in the autumn of 1970. They are situated in Piccadilly in premises that were originally BBC studios.

There are three main studios. Number One is suitable for full symphony orchestras, Number Two can accommodate up to 50 musicians and the third studio (opened only early '72) is designed for group use.

In addition to the studios are cutting rooms, editing rooms etc. and the studios boasted the most advanced technical specification in the world. Each studio is fully equipped for quadraphonic recording and the initial plans were for each studio to be 24-track.

"We think in the early days our publicity about advanced technical specifications frightened off more producers than it attracted," says former Command director Dennis Comper. "Producers want atmosphere and efficiency, most of them don't know a decibel from a dumbbell."

Command had considerable trouble with equipment and although many very successful sessions came out trouble was frequent enough to become a risk.

Because of its failure to reach projected targets there was a major reshuffle of Command management. Managing Director John Mosely left and firing or quitings spread right down to the studio floor.

Today the studios are fully operational although rumors about its longevity are still circulating.

Almost a year after Command was launched Princess Margaret opened a three-quarter million pound studio complex for De Lane Lea Music.

The company took a bold step in situating the complex in suburban Wembley (avoiding the crippling overheads that must have beset Command) and hopes were high for the future.

But the out-of-town location didn't result in significantly lower studio rates. Teething troubles were absolutely minimal but the slump in studio bookings was hitting new lows and there was no spare work around for untried studios.

Like Command, De Lane Lea boasts three main studios, orchestral, medium size and group and several cutting rooms, editing rooms as well as full film and laboratory facilities but it has remained strictly 16-track and although all areas are equipped to be used quadraphonically only Studio One is on operational terms for quad.

But the work was slow in coming. During the first year the studios worked at 50 percent capacity and as former Studio Controller Dave Siddle explains: "It was a case of no one wanting to try new things first." Siddle has now resigned as Studio Controller although he retains his status as Managing Director of De Lane Lea Music. "I found it impossible looking after the administration and the technical side of the operation," he says. Now Siddle concentrates on the technical side of the operation and financial interests in the operation are looking towards '73 for the indication of progress.

Independent of the slump in the industry, several mini complexes have been established or developed outside of London.

The most glamorous is The Manor. Housed in a 16th century Oxfordshire manor house there is one main studio with reduction and editing facilities currently being added. Groups especially like the environmental approach to recording offered by this combination.

Since 1963 Rockfield Studios in Wales has been building up a clientele and in the last 18 months has added 16-track facilities, a landing strip, and stop over accommodation and they are now converting a quadrangle of stables into motel/recording studio type accommodation. Despite the drop in recording investment these studios have found enough encouragement for expansion.

So the massive investment by the City in the recording business has not had the foundation of granite usually required by the pinstripe brigade, but the personal approach coupled with imagination seems to be the answer—at least for the moment.

Mail Order Delivering the Goods

This has been a growth year in all branches of the record business in the U.K. Suddenly the public seems to have money to burn, and seizing this opportunity by the short hairs, Mail Order has gone from strength to strength.

It is some time now since the lifting of resale price maintenance really opened the doors to mail-order houses in this country, but in the record industry it also cleared the way for the budget market which provided very stiff competition for established clubs like World Record Club, Reader's Digest and Time-Life.

Colin Hadley, now Pye sales director but still an expert in mail order after several years as head of WRC, was the man who found the answer. "The growth of the budget record market gave the old club approach a hammering. That's when I formulated the record package concept at WRC."

Six records for \$22.50 is a good deal for the collector who knows what he likes but is glad to save the time of going round record stores looking for it. Other companies in the MO sector will concentrate on specialist product at discount prices or on cover versions of a particular sound.

A new type of firm has sprung up this year. People like the Stereo Collectors Club and the Modern Music Library would not classify themselves as mail order. Their marketing is based on the sale of 100 or so standard titles in a job lot. The customer can take five years to choose them but he must pay for them in a

lump sum. A loan scheme is available if he wants to spread the cost.

The incentive in this scheme, apart from a discount on the albums, is a free hi-fi unit, worth \$250 or more, the number of records he is required to buy depending on the customer's choice of unit.

Says Graham Pybus, MD of Modern Music Library: "We have here a fairly modern concept in marketing which has been brought over from Canada. Our basic aim is to give the customer 100 percent satisfaction. Ways of exploiting the cassette and cartridge market are already in hand."

Sales are attracted by advertising in the national press and magazines. The actual sale is made by a representative visiting the customer's home. Having signed the agreement he is presented with vouchers for the required number of records and receives an updated catalog every other month.

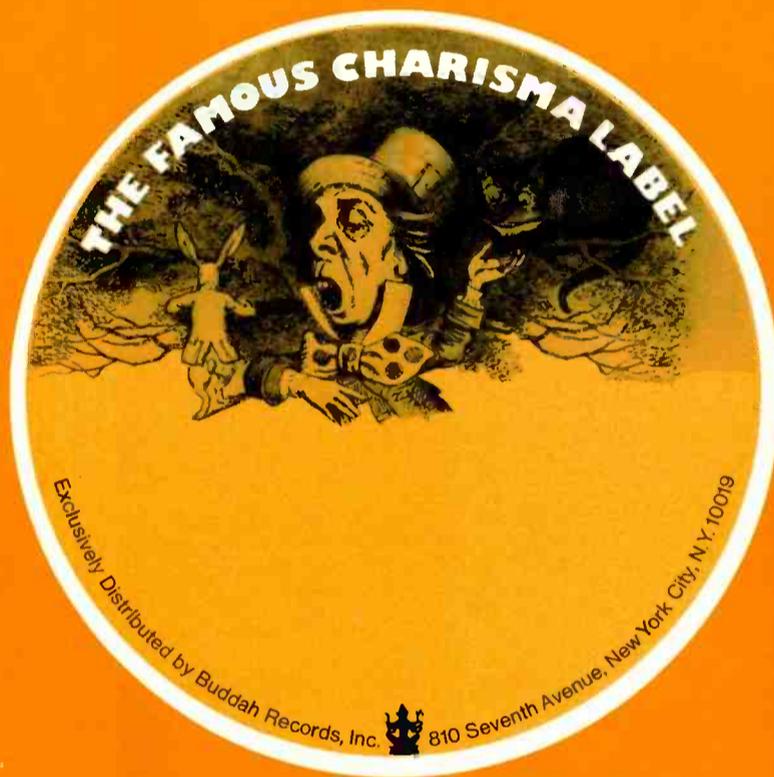
Says Stereo Collectors Club managing director Ronald Mace: "I can afford to buy 1,000 albums of any one pressing. That gives me quite a purchasing power. There is no shortage of customers. We get 5,000 replies from one advertisement in the Sunday Times."

Among the biggest and most well established of the MO firms is WRC. Their present aim is to release four record sets a year. In fact it takes a year to find the product, market test it and gear up for a promotion. There are dry and wet tests. The dry test is normal market research.

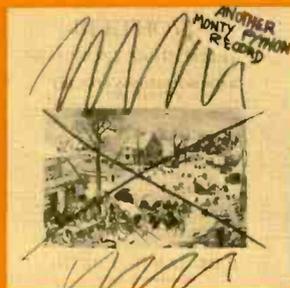
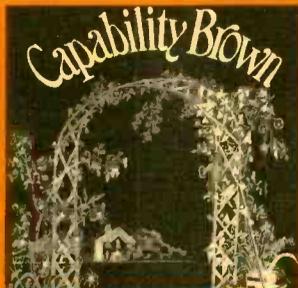
(Continued on page L-8)

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Mail Order

• Continued from page L-6

Managing director Derek Sinclair discovered that this was not enough to establish the sales potential of a record set. He cites the example of Frank Pourcel, who, according to market research, had no potential whatsoever. Sinclair and his team could not believe that the public could ignore a musician of Pourcel's abilities. They came to the conclusion that the public knew and liked his music but did not recognize the name.

Wet Test

The wet test takes the form of a direct mailing to a selected area. The flexidisc forms a very important part of this test. It is only through this that WRC can prove that what is on offer really is Jim Reeves or Shirley Bassey and that the recording is not a cover version or badly produced.

So it worked with Pourcel. The flexidisc brought home to the public exactly what they were being offered and the resulting orders from the wet test proved to Sinclair that he had been right in obtaining the product.

Sinclair also says: "The volume of your response depends upon the quality of the mailing list you are using. We are constantly clearing our list and extracting duplicates, habitual returns, habitual slow payers and people who have moved."

Time-Life

Time-Life has been operating in Britain now for seven years and is concentrating on record sets of a particular style of music rather than name artists. The two current series are The Story of Great Music, which includes all the popular classics, and The Swing Era.

A volume consists of three or four albums at \$16 and a new volume in the series is released every two months. Says Bob Smith, who runs Time-Life in the U.K.: "A feature of our operation is that we issue books with the record volumes." Customers can buy as many or as few volumes as they wish.

Ten years ago, the British arm of Reader's Digest extended its operation to include record packs. Says tape and record division manager David Britten: "The music we offer is aimed at the middle-of-the-road market." He stresses that in all his company's activities, nothing is decided, selected or released on record until exhaustive market research has been conducted into its potentiality.

Until recently RCA was the source of RD record packs, but the company now draws on a wider range embracing Decca, CBS, Pye and Polydor. Its customers are drawn from the RD book lists and additional sources stimulated by RD advertising in the national press.

RD sales are now running at 3½ million individual LP's a year. Britten declares that RD has had positive evidence of people buying record players as a direct result of wanting to own RD record packs. He says: "We've done well in the hardware market and we're in the process of transferring all our record repertoire on to musicassettes. We are also looking at the possibilities of the cartridge market."

But RD will not be the first. The Audio Club of Britain has already established a cassette repertoire. Says general manager John Hollander: "It was an unknown market we were testing. We knew the number of cassette machines in the U.K. but there was nothing to show what cassette library the customers had built up."

Test Operation

Hollander has conducted an exhaustive test operation and he believes he has dented the surface. "There is certainly room for expansion. The buying activity of the members we have is proportionately better than the record buying activity. There are not many shops stocking tape yet."

Product is easier to choose for cassette. Most record collectors would already have Brahms' Symphony No. 1 for example, but cassette player owners will not. "We don't have time to market research each item because we are working on a 28-day cycle. The appeal must be to the broadest market."

In the cassette catalog there are 33 full-price items and 18 at budget prices—all restricted to the Polygram labels. Members receive a new catalog every month and are required to pay within 10 days.

The sale of specialist product by mail is handled by a number of record dealers. A good example is Virgin Records who have retail outlets in London, Glasgow, Liverpool, Birmingham, Leeds and Brighton. Director Nick Powell says: "The MO side is run as a break-even venture purely as a service and as a means of publicizing our record stores."

He adds: "We have had two years' experience and have worked out the most economic way of running the mail-order business. It's not exactly running at a loss. It just doesn't make a vast amount of money."

There are other firms with their fingers in the MO sector. E.A. Wood of Birmingham, for example, who supplies product to the large catalog houses and people like Recordsville and Record Specialties who concentrate on supplying the public libraries.

Looking to the future one returns to Colin Hadley who estimates that MO at present accounts for around 10 percent of the annual record business. He envisages a more international flavor for the MO sector in the near future.

"The CBS club is powerful in the States, but nothing has happened with it here yet. I think the big American companies are looking closely at the European market and its possibilities."

—R.A.

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The UK Tour-A-Joke?

A very large proportion of the 55 million population of the U.K. would very much like to see Elvis Presley live. They can't see him because Presley does not visit Britain. He doesn't visit Britain because Colonel Tom Parker could not find the tour promoter that could offer him the sort of fees that his status demands.

Well, we've got some news for Presley and Colonel Parker. There is some good news and some bad news. The good news is that things are looking up and there are now a few nightclubs and rock venues which might just raise enough cash to make an appearance worth his while. The bad news is Value Added Tax.

The improvement of the U.K. tour scene is very slight and, if the current predictions about the effects of VAT are right, they are likely to be short lived. There are moves afoot to cater for the demand for more and larger venues by the concert going public, but even the biggest tour promoters, like Arthur Howes, still find it very difficult to place acts.

Says Howes: "There are cities like Bradford and even Edinburgh that we can't go into because there are no facilities. In all European countries there are venues with an audience capacity of 4-5,000. In London we have concert halls, like the Festival Hall, but they only seat 2,500 people."

Throughout the country Howes knows of only a few full size concert halls, like the Sheffield City Hall. But London, with a population of 10 million, has none apart from the Albert Hall, which has now put a ban on most pop acts.

No satisfactory reason has been given for the ban. There is no evidence of any serious vandalism by pop-concert goers and what little damage has been caused has always been paid for by the promoters themselves. Comments Howes: "There is far more excitement at the Last Night of the Proms than at any pop show that ever went into the Albert Hall."

Howes believes that in London a large auditorium should be provided where youngsters can enjoy the concerts they want. He believes that the Greater London

Council, the local governing body, should be the ones to provide it. As he says: "The Americans and most foreign artists think Britain is a joke. They have big auditoriums all over America."

One answer that has been found is the open air festival. It is the only way to put on a big show in the U.K., but the English climate is not suitable for festivals and so far there has not been one that has not lost money for the promoters.

Howes only answer to the problem is to encourage local corporations to get together and provide venues. He believes this kind of enterprise is too costly for private enterprise. The halls could have a multiple use as sports centers. The existing sports and athletic stadiums are not always available for concerts because they are booked for other events. But in a country where the sports enthusiasts do not have sufficient facilities, what hope is there for the pop fans?

Says Howes: "I try to give the people what they want under stress. I have to go into the largest places available because the artists I bring in want a fantastic amount of money. There are a lot of artists who will do the college circuit. But there is not the campus scene that there is in America. The largest college hall only takes 1,000."

"We are well behind the rest of the world. It's a pity because we should be leading it. That is why so many British artists go to the States, because they can earn so much more money. It seems bloody fantastic to a British promoter like myself who has handled all the big British acts including the Beatles."

At least one private enterprise partnership is now attempting to establish concert halls in various parts of the country. Nigel Corbett and Michael O'Shea got together and opened the first purpose-built rock theater, the Hardrock in Manchester. It opened on Sept. 2 with David Bowie.

Hardrocks Open

The theatre cost over £¼ million and seats 4,000. Says Corbett: "We planned it specifically for modern

music. It's not like a theatre, with an enormous proscenium arch and a high ceiling. The ceiling is very low so it is more like a club-concert hall. It is an amphitheater, with the audience sitting in a bowl around the stage. Half the audience, with the cheaper tickets, sit on the floor at the front."

Financing the Hardrock had its problems because people were too skeptical. Corbett and O'Shea appreciated that it could not survive on rock alone so part of the building is a discotheque and the main hall is to be used as a cinema and for conferences.

They are to build more Hardrocks, but Corbett does not believe there is room for more than six in England. There are plans for three more next year which will all be purpose built, but Corbett is placing them so that they will have the largest possible catchment area.

The Hardrock is well placed in Manchester. There is a handy airport so that American artists can just fly straight in and start to rehearse.

Of course, not every promoter is burning to stage international acts. Derek Block takes pride in the fact that he is a grassroots promoter. "It's the way I see it," he says. "I think there's enough good talent here to put on first rate shows without looking abroad all the time."

Block has been handling people like the Dubliners, Pentangle, Middle of the Road and Argent. Now he is finding a demand for the Carpenters, Sergio Mendes and other artists who provide good family entertainment. Block is not worried by the lack of large venues because he is concentrating on taking acts to small towns.

Johnny Otis

He explains: "Local interest is increasing all the time. Nowadays you can attract people to a good show any night of the week, particularly those in the 25-35 age group." By the end of this year, Block will have promoted 700 concerts and he believes that the theatre scene now is healthier than at any time since the war.

At the end of two years in the business, Block is doing well, but some are finding it tough to start up with insufficient large venues. Tony Leather is the co-director of Prism Management which operates in conjunction with an office in Los Angeles. Prism brought over the Johnny Otis Show for the first time to this country.

Otis is a 17 piece act that requires a big stage. Not knowing the show, the Rank and Mecca circuits were unwilling to gamble their space/time. Tony Leather was most disillusioned: "We did play a few Top Rank dates but we were forced to use places like the 100 Club and the Speakeasy in London. You couldn't even get the band on the stage."

Leather was unlucky because there was no record

(Continued on page L-20)



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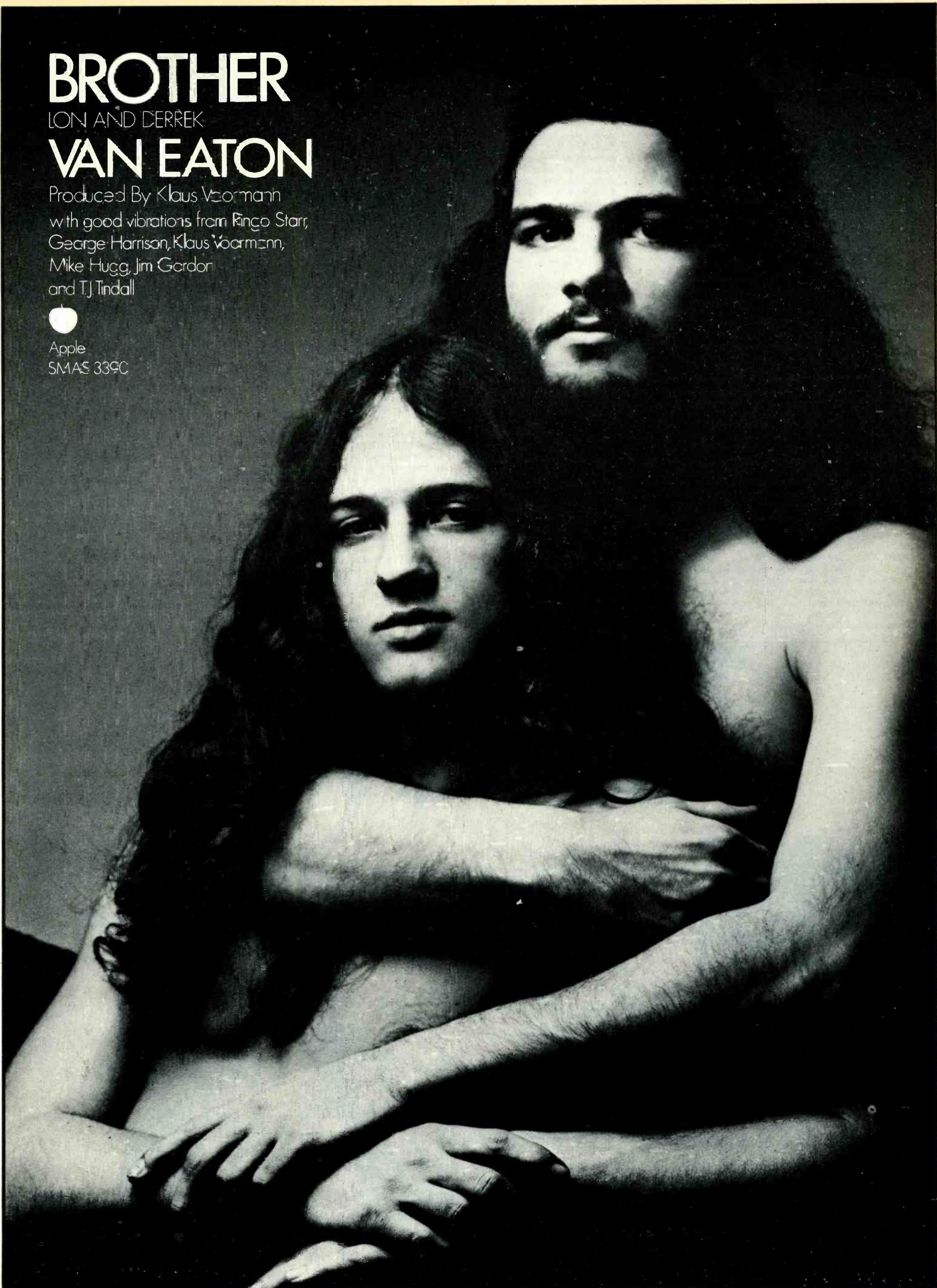
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T. Rextasy and the Single Revival

By ROB PARTRIDGE

The new generation of British pop fans came of age in March this year when T. Rextasy exploded in London's Wembley Pool. Mass hysteria had returned to a jaded rock scene, evoking memories of Beatlemania at its height. It was the final confirmation that Marc Bolan had emerged as the first pop idol of the new age.

Bolan is now a household name and an industry. His face adorns a million T-shirts, his music has dominated the British charts for well over a year. The past six months have been the culmination of a strange musical career for Bolan and now only one barrier remains to be conquered—the United States.

The Wembley concert came after a long series of provincial tours which quickly elevated Bolan's status to superstar and idol. The Wembley Pool, probably Britain's largest indoor stadium, was packed to capacity with an audience too young to remember the first concerts by the Beatles. But the hysteria was the same. Young girls screamed and wept, rushing forward to catch a glimpse of THE Marc Bolan. It was no musical concert, it was a celebration of a new pop phenomenon—a phenomenon which had started two years earlier with the release of "Ride A White Swan."

Bolan, whose real name is Mark Feld, was one of London's first Mods in the early 1960s—in 1962, when he was 13 years old, he was featured in a major magazine article about the Mod cult.

After a succession of attempts to break into the music business, Bolan was eventually signed to British Decca in 1965 and re-named "Bowland," which was subsequently shortened to Bolan. But commercial success was a long time coming.

Tyrannosaurus Rex was formed in 1967, at the height

of the British underground movement. The group consisted of Bolan and Steve Peregrine-Took and their music, full of mystic obscurity, perfectly captured the prevailing spirit of the times.

The group met with peripheral success, seldom making the album charts, but establishing a reputation in progressive music circles. By 1970 however, with the departure of Peregrine-Took, Bolan decided to aim the group in a new direction. Micky Finn was brought in as replacement for Peregrine-Took and a rhythm section was added. The name was shortened to T. Rex.

Marc Bolan, the mystic "elf" of the underground days, was about to become a pop hero. The group's first single, "Ride A White Swan" emphasized the differences between the old and new—this was a rock record. It went straight to the upper reaches of the chart, even though most rock critics at the time failed to appreciate what was happening; many were still amazed to hear T. Rex attempting Eddie Cochran's rock classic "Summertime Blues" which was on the disk's B side.

From that moment on however, Bolan and T. Rex were seldom out of the singles chart—with such records as "Hot Love," "Get It On (Bang a Gong)," "Jeepster," "Metal Guru," "Telegram Sam" and just recently, "Children of the Revolution." Virtually all the singles went straight to number one. The albums, "Electric Warrior," "Bolan Boogie" and "Slider" also found phenomenal success.

Bolan's old material from Tyrannosaurus Rex days also made the charts, including the group's single, "Deborah" and its first two albums, repackaged as a double record set.

The group's live appearances gradually built up in intensity. Bolan's clothes were ripped by hysterical young fans, escape routes from theaters had to be found and the entourage's automobiles were constantly wrecked by souvenir-hunting girls.

Bolan on stage was a mixture of successful rock ingredients; he managed to combine influences from Jimi Hendrix, Mick Jagger and Pete Townshend, adding of course his own individual contribution of prettiness and silver glitter around his eyes.

But other new pop acts were also emerging, in particular Slade whose stomping live style is rapidly taking them to the mania stage. Slade, formerly known as Ambrose Slade, released their first disc in 1969. But the gimmick that accompanied that first record back-fired on them. The group was billed as Britain's first 'skinhead' band—the skinheads were a new British youth cult typified by ultra-short hair, workmen's boots and a penchant for violence. The gimmick however, didn't work and Slade had to wait until last year before commercial success came their way.

And now, with long-hair and outrageous fashions, Slade is one of Britain's top attractions—even keeping

T. Rex's "Children of the Revolution" from the top of the charts with "Mama Weer All Crazee Now."

The appeal of the new bands is simple. It is ten years now since the emergence of the Beatles and nine years since the Rolling Stones released their first single. Today's 10 to 14-year-olds need to find their own idols, just as the previous audience wanted the Beatles. It is this audience which is now asserting itself—and buying more and more singles. According to Government statistics, 27 million singles were sold in Britain during the first six months of this year, which is four million more than in the comparable period during 1971. The record industry's success in making album buying virtually a lifestyle for the older fans is now being matched by the rise of the single in the teenybopper market.

A growing industry is surrounding the new idols. Special books—including the Billboard publication "The Real Marc Bolan"—have met with great demand and the usual commercial spinoffs, such as T-shirts and fashions, are proving to be very lucrative. Fan clubs, long since dismissed as irrelevant by the Rock Culture's Establishment, are coming back into favor, supplying eager young fans with everything from special note paper to posters and fact sheets.

And from America of course, has come David Cassidy, the Osmond Brothers and the Jackson Five. The time it seems, is right for these new idols—previous American teenybop stars such as Bobby Sherman made no effect at all in Britain.

Cassidy in particular, is reaching fervor proportions in his appeal. He recently made a promotional visit to Britain and stayed on a yacht anchored in the middle of the River Thames, which rapidly became the focal point of a pilgrimage of young fans, many of whom attempted to swim across to the yacht. His latest single, "How Can I Be Sure," has topped the British chart, replacing Slade at number one and still keeping T. Rex at number two.

Donnie Osmond also topped the chart with "Puppy Love" and threatens to do the same with his follow-up "Too Young." Osmond however, was virtually unknown in Britain until the group's recent appearance at a Royal Command concert. Now the Osmond Brothers are assured of a very big, receptive audience in Britain—the group's cartoon series, together with the similar Jackson Five series, are both scheduled for British television and ardent Cassidy fans are presently campaigning for the return of the Partridge Family television series.

The vital question of course, is whether the present success can be sustained. Certain artists, such as David Bowie who appeals to a wide rock/pop audience, have shown enough creative potential to continue today's momentum, but in the final analysis only time will tell.

One thing seems certain however. The Mott the Hooples, the T. Rex's, Slade's, David Cassidy's and Osmond Brothers have become an important factor in the British music industry.

Take over

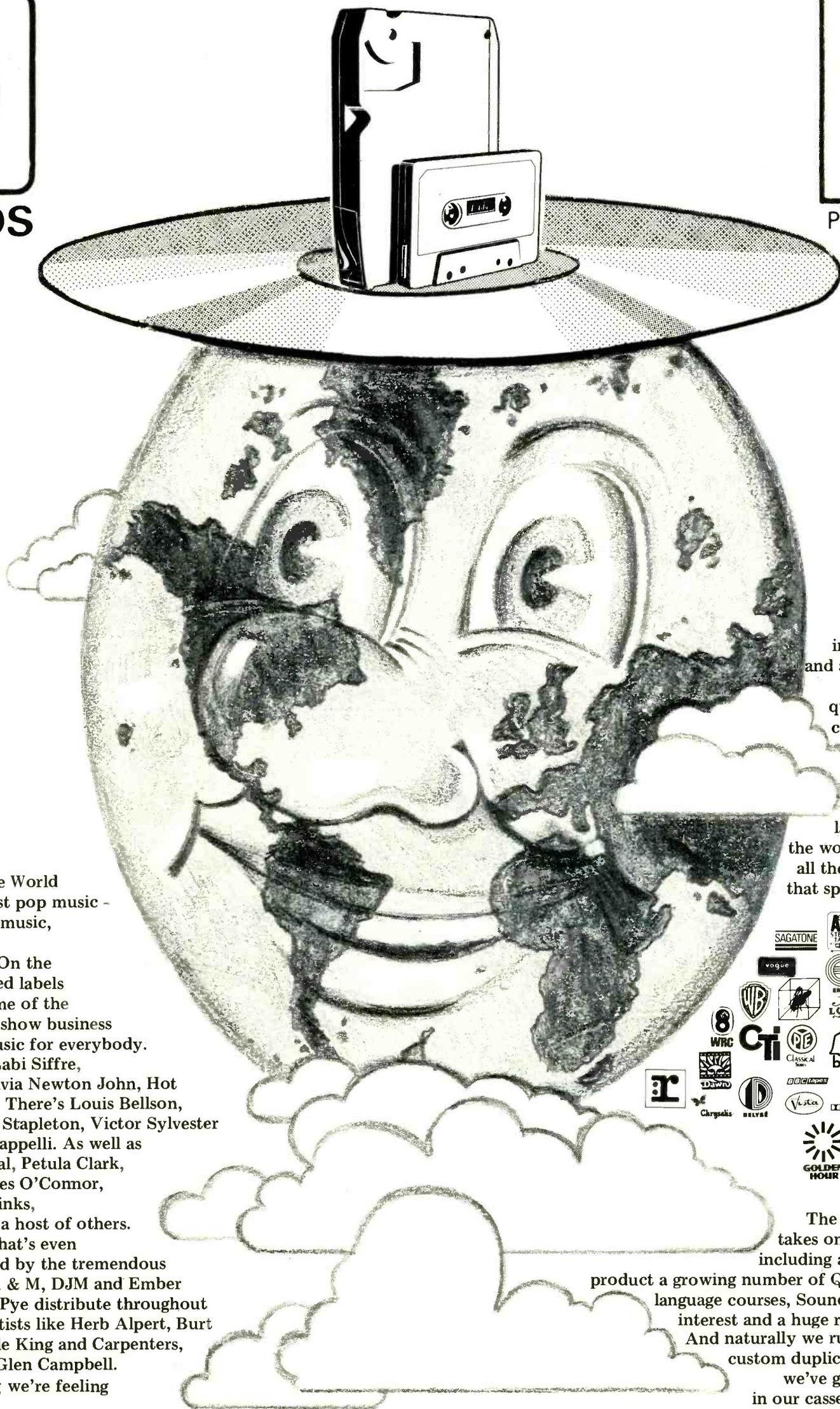
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Record Industry Common Market

• Continued from page L-3

British majors have had the incentive to try harder. A cake which once looked impossible to divide further has in fact grown threefold since 1962 and come the yearend, manufacturers' sales should reach not less than £125 million, a healthy £17-million dollar improvement on 1971.

It's certainly been a boom year for the British industry, stimulated partly by the return of the teenybopper record buyers into the shops, and there are no signs of a decline in creativity. But while sounds from London have been long admired around the world, the metropolis—with a few notable exceptions, particularly EMI—has never really been recognized as an administrative center outside its own particular national sphere of influence.

Britain, however, is now on the verge of joining the Common Market and the prospect of being part of the European Community has caused some rethinking of forward planning strategy by most companies. Already there's evidence of pan-European marketing and manufacturing co-ordination stemming from London. Having graduated with honors as one of the creative capitals of the world, London is destined to become the future capital of the European record industry, exercising a powerful influence over a market worth around £560 million and growing. To coin a phrase, "We've only just begun."

Budget Battle

• Continued from page L-4

still make a profit." The secret of course is world wide distribution. Damont could never recoup the money they have spent on the 1812 in the U.K. alone. The big seller again is the 12 Tops series. At present they can't make enough to cater for the demand and there are still a further 200 stores to expand into.

Pressings are done in America and Czechoslovakia. Miller says he can bring records in from the States with import duty and shipping to pay and still have change out of what he would spend on the same pressings in the U.K.

• Continued from page L-4

GEMA had abused its "dominant position" in a substantial part of the Common Market (i.e./West Germany), and of negotiations which have taken place between the Commission and some of the other European societies. Although the British Society has not hitherto been affected, PRS officials have kept in close touch with these developments over more than two years in view of Britain's potential and now certain membership.

Asked whether the proposed changes would have an immediate noticeable effect, PRS general manager Michael Freegard said he did not think their would be a widespread move on the part of writers or publishers to "fragment" their society representation as this would be likely to involve both them and the societies in extra administrative work and costs.

"Split" memberships were not a new concept, and there was no discernible pressure at the moment on the part of writers or publishers to arrange their affairs in this way. In any event, PRS publishers (unlike those in some other European countries) were already able to effect to "split" their memberships territorially, as PRS, unlike most European societies, already allowed the full publisher share (up to 50 percent of the total royalty collected) to be credited by the collecting society to its local sub-publisher member, whether or not this was a subsidiary of the British (PRS) publisher.

Similarly, the removal of restrictions on British nationals joining other societies would make little difference in practice, as PRS had seldom if ever exercised its veto in this regard, and Freegard thinks it unlikely to normal circumstances that any society would want to exercise its new freedom to license users across inter-society "frontiers."

Asked for an estimate of PRS total income for the current year, Freegard indicated this was likely to exceed \$26 million, of which about \$10 million was expected to accrue from foreign affiliated societies for performances of PRS works in their territories. In 1971, gross income was \$24.2 million, a record increase of \$3.6 million over the previous year.

Some British organizations are less sure and optimistic about Common Market membership implications, and one of these is the Musicians Union, with its 33,000 members. General secretary John Morton has been conducting inquiries into the possible outcome, and also investigating the effect of Value Added Tax on the musical life of the Common Market countries by means of a survey being arranged by the International Federation of Musicians.

"Owing to the amorphous nature of the Market institutions, especially in cultural activities, there's not

much hard information available," Morton remarked. "There are two main considerations, which are to what extent musical activities come under the prescription of Common Market activities as being commercial, and the free movement of labor."

Morton added that the word "commercial" excludes cultural activities in Common Market parlance, but the MU was not sure that it excluded the free movement of orchestras. He is concerned that an orchestra of symphonic proportions from a Common Market country with a far higher rate of subsidy than in Britain might come here to perform at a fee rate far below the norm. In terms of free labor movement, the MU would not welcome an influx of Continental musicians.

"We view the free movement of labor provision with considerable apprehension," Morton said. "Laissez-faire economics don't work in the cultural area, and that's why it's been taken out of economic life by arts council grants and subsidies. You can't breed cultural orchids in a bloody blizzard."

"We would not look benevolently on an employer who sought to undermine our position by using an undue number of foreign musicians, and we reserve the right within the law to be a protecting and defensive body."

Morton envisages the continuing existence of the Visiting Orchestras Consultative Association, a body which establishes a rational system of regulating visits to the U.K. by foreign orchestras.

"Work permits may not be required for six or seven countries eventually, but that doesn't remove the need for the association and a rational system," Morton stated. "There will be a congress of the International Federation of Musicians in London in May 1973, and I have suggested a Common Market grouping to be formed within the IFM. We already have some liaison with some countries which will strengthen fairly quickly, and the outlook is not all that bleak."

The organizations of musicians is more haphazard in Europe than in the U.K. in general terms. For instance, there are three musicians unions in Germany, and several in France, and not a great deal of common cause amongst them as yet.

On a hypothetical case of a French singer appearing in London and wishing to make an LP here using musicians from Paris, Morton believed that the MU would react unfavorably.

"It would not be a reasonable idea, and our economic interests would come into conflict with the artistic interests of others. We don't consider it a good solution that an equivalent number of British musicians be paid for doing nothing either. That doesn't contribute anything."

"A balance of interests is the answer, probably along the lines of an orchestra half English and half French. There is always an equitable solution to these questions, and contrary to widespread belief, we don't go around deliberately looking for trouble."

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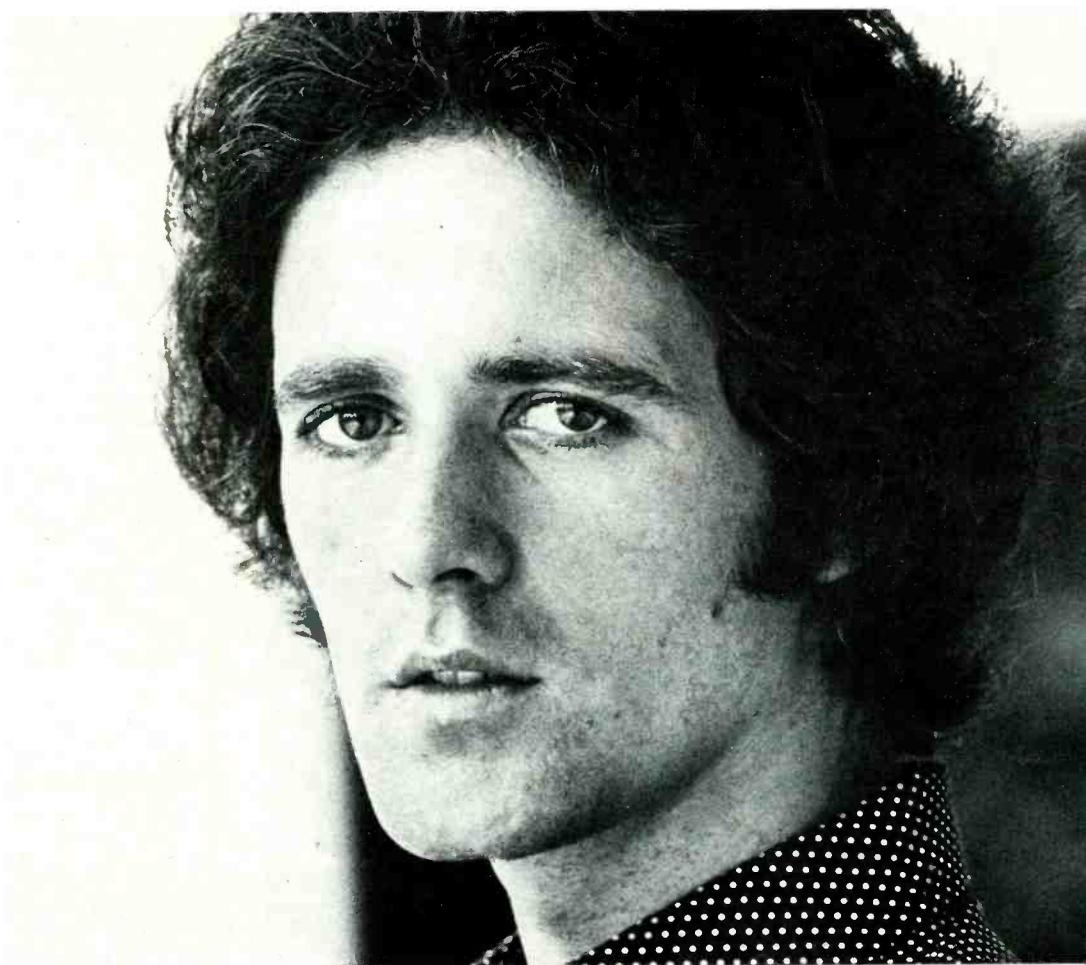
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Publishers know your writers

There was a time when a few music publishing houses controlled the U.K. music publishing business but with the gradual emergence of independent units their hold on the industry has steadily broken down. However, although the larger firms have had to rethink their policies they still have a large share of the market.

Firms like Chappells still have a great deal to offer the smaller firm or songwriter in the way of an administration agreement or management deal. And it is this experience in copyright and the administration of royalties which have provided a lucrative income for companies like Chappells. They have the advantage over smaller units which do not have the experience in copyright affairs.

The day when a writer would go into a publishers office, and be signed as a contract writer, have vanished. Today the writer—usually recording his own material—demands his own firm and a large percentage of the profits.

At the recent convention in London, Clive Davis, president of CBS said that the business was virtually controlled by lawyers. This statement could also be applied to music publishing for how many British publishers actually meet the writer they are signing? In several cases not until they have thrashed out a deal with lawyers and accountants.

The role of the giant music publishing groups has changed drastically in the past few years and many have had to adapt to keep abreast with their newer contemporaries. Firms like the Essex Music group were one of the

first to realize the potential of record production, originally with New Breed, followed by Straight Ahead Productions which culminated with the introduction of the Fly label, whose name was changed recently to Cube. The Essex policy has been "if you can't beat them, join them." And what better way than signing deals with independent producers who will bring in finished product and copyrights? A similar policy was started by Ben Nisbet during his time at Feldmans. He would be the first to admit that he does not really understand modern pop music. However he had the foresight of doing business with people like Tony Edwards and John Colletta (Deep Purple) and more recently with Derek Lawrence who produces Flash for Nisbet's own Sovereign label.

2 Examples

Essex and Nisbet are just two examples of the ways music publishers in the U.K. have got a hold in the U.K. market but alas there are so many who have failed to make any impression in today's market and have been content to sit back and wait in the hope that, "something will turn up."

There is a true story which can sum up the attitude of many a music publisher in the U.K. A music publisher was telling one of his cronies, "One day I was sitting in my office and I heard footsteps coming up the stairs. They stopped outside my door. And for one dreadful moment I thought my door would open."

Several companies are of the opinion that an acquisition of a music company can provide extra profits to its overall income. North American Philips bought the Chappell firm for a reported \$42.5 million although since then ownership of the firm has been transferred to Philips in Baarn. Prior to its acquisition of Chappells Philips' stake in the publishing field was fairly small. However since its merger with Polygram to form the Polygram Group it has been making a concerted effort to establish itself in the publishing business.

Polygram Buy

Polygram's acquisition of Chappell's was viewed by many figures in the publishing field with great caution. Although a recognized giant in publishing it has proved a considerable heartache for the Dutchmen in Baarn. At one time the group was suggested as a possible bidder for Affiliated Music the parent company of the Francis Day and Hunter group. However Joop Van Der Velden, an executive vice president of the company told Billboard recently that the firm was not interested in taking over Affiliated.

Indeed this could be right. Why take over one large company and make plans for a further acquisition before the first firm has been put in order? EMI could fall in the same trap. For several months, EMI Group director Records Len Wood has been considering the possibility of putting in a bid for Affiliated and if this deal was finalized would give EMI a near monopoly of the U.K. publishing business. In the event of an EMI takeover, Affiliated would most certainly be merged with the Keith Prowse Music group which was acquired by EMI in 1969 for a reported £1/2 million.

One could say that many companies feel that the only reasons for a takeover of another company is to acquire strong management or good catalog. In several cases this is true but it's all very well having a strong catalog and good management if new product is not being acquired. Catalog material is good bread and butter for any publisher but it is the new copyrights that add the cream to annual profits.

Apart from companies like EMI and the Polygram Group with Chappells, ATV is another entertainments giant which is steadily building up its own music division. Prior to its acquisition of Northern Songs and later the Lawrence Wright firms, ATV's interests in publishing lay with the small, yet reasonably successful Welbeck Music company. ATV began its publishing interests under a profit sharing partnership with American Don Kirshner (the partnership will terminate at the end of the year) for the simple reason, ATV financial director Jack Gill once said, "because at the time we needed a sub-publisher in America for Northern Songs."

ATV Role

ATV will not take over full management control of Northern until the new year when Dick James' contract to manage Northern ends so one has still to wait to see the full potential of the catalog under ATV's direction.

Since it started business the firm has made considerable inroads into the pop market. It has been successful in signing new writers (Lydney Rubin, Barry Green, Ron Roker) and securing U.K. representation to several continental songs by Georgio Moroder who was responsible for writing the hits recorded by Chicory Tip.

There is a danger perhaps that firms like ATV, EMI and Chappells could get too large and lose touch with the contemporary market. It is well known that many writers today are scared of the large conglomerates and feel that they will lose some of their identity in a large company so the smaller firm has proved an attractive proposition.

Publishers like Lionel Conway (Island Music), Derek Green (Rondor Music) Chrysalis, Ray Walter of Screen Gems Columbia and Dave Most of Rak Publishing have succeeded in publishing because they know the writers and artists personally and understand their problems and frustrations.

Derek Green of Rondor Music believes that it's "Not what you know but who you know." And it is this personal contact with their writers which attracts new talent. "You have to duck and dive in this business to keep on top," explains Green.

Music publishing in the U.K. today is a very competitive business and although smaller units have been viable propositions there is a possibility that there could be a swing back to the early days of publishing with just a few major firms. This would be a great shame for in any business competition is very healthy for everyone concerned.

—P.P.

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The UK Tour

• Continued from page L-10

company backing for Otis or for the Clara Ward Gospel Singers who he also planned to bring across.

He managed to get away with the Otis tour and all the concerts were in fact a great success with good press coverage, but the tour was uneconomical. With Clara Ward, Leather did not succeed at all. No one was prepared to provide a hall for this act.

Says Leather: "We have found the shortage of venues in Britain a great disadvantage but more venues are now opening up and you have got more potential now than last year."

One of the first people to bring black soul artists to Britain was Danny O'Donovan. He says: "Yes, there is a lack of venues especially in London, but the main problem is lack of availability. The Moss Empire and Rank circuits are restricted to one night a week. With five or six promoters doing tours at the same time we are all fighting for that one night."

O'Donovan finds he has to plan much further ahead now than ever before, so he is now working on tours for next March, April and May. He has also worked in America and still spends much of his time in the States. He compares the two countries: "In Boston there are several different facilities. I could use a hall with 7,000 seats for an act like Ike and Tina Turner or a 4,000-seat facility for something like the Lettermen. If I had an act big enough I could go up to 14,000 seats."

He says: "I think that our most acute problem in England is that in London there is a definite lack of concert facilities. Wembley Stadium has now been used for concerts. It seats 8,000 and it is the largest venue available, but when I use it, like for the Jackson Five, I have to book seven months in advance."

It is becoming uneconomical to promote British tours for American artists because of the fees demanded by the artists and the rising costs of promotion. O'Donovan figures that by the time you have booked the halls and paid out for advertising other expenses, half your gross profit has gone.

College Circuit

O'Donovan finds American artists increasingly difficult to deal with. The college circuit in the States has created the 20,000 dollar a night act and when these acts visit Britain they want the most they can get. O'Donovan now has acts that refuse to give him a straight fee. They want to see the list of venues, seating capacity, potential and expenses and then tell O'Donovan what he can stand to make.

He describes bringing the bigger acts over here as a military operation with perhaps 25 fares to pay and a truck to handle all the equipment. But O'Donovan does

not blame the U.S. acts, he says: "The solution is for bigger concert facilities to become available so that I can offer the acts a fee that is reasonable in their thinking."

He views the suggestion that England can only support six halls with a capacity of 5,000 as wrong. During the last Temptations tour O'Donovan filled the Hammer-smith Odeon twice and the Albert Hall once and would have filled the Rainbow too if it had not closed down. These are all venues within London. If there were one 10-12,000 seater, promotion costs would be cut in half.

O'Donovan agrees with Arthur Howes on the subject of providing these venues throughout the U.K. He says: "Now that pop music is respectable it is up to the government and local authorities to provide the facilities so that the groups can come to every town."

Another criticism O'Donovan has of Britain is that the facilities provided at the venues themselves are well below standard. Lighting, staging and dressing room facilities are very often poor because the people who work the facilities do not understand the pop scene. On his last British tour, Elton John's road manager, Bob Stacey was locked into halls on three different occasions.

Says Stacey: "They seem to think the artist can come straight in, do a one-hour show, have a couple of drinks with the management and leave. They forget that it has to be set up hours in advance and that it takes more than half an hour to break up the equipment and put it away afterwards."

Comparing Britain with America again, O'Donovan finds the lack of commercial radio a disadvantage. A few plugs on a commercial radio channel are sufficient to pack out most concert halls in the States. In Britain it is down to spending a lot of time and money on posters, handbills and local newspaper advertising.

One good thing though is the rise in night clubs which have sufficient capital to put on the International acts. The British public is a concert going one, but it objects to paying for its entertainment. £1 for a seat is often thought to be too much. But the public, particularly in the North of England, does not mind spending an evening in a club and forking out a fortune for food and drink. Now several large night spots are opening up and attracting custom with big names.

Another of the most important promoters is Robert Paterson of International Light Entertainment Ltd. He believes that the problem of promoting American artists is simply that the U.K. economic structure is so much less than in the States or anywhere else. He says: "To many American artists British tours are just for promotion. It doesn't matter how much you offer them. It can't compare with what they can get in Vegas."

"Even with big venues, you can't charge as much as in America. Economics are so depressed in this country compared with America. The bottom price in the States is \$3. How many concerts do you see in Britain with a bottom price of \$2.50 or more."

"Our circuits are cinemas and old city halls. They all have about 2,500 seats but their facilities are non-existent. The biggest hall outside London only seats 6,000. That's why so many artists just play London. There is no solution with our economy and the Sword of Damocles that's hanging over us all is April 1, 1973 and the introduction of Value Added Tax.

"I view this with absolute horror."
VAT will be a tax of 10 percent on everything, both services and commodities, but it is a tax on gross profits. American and other foreign artists are not going to pay tax on their earnings in Britain, so the whole of it will have to be borne by the promoter. Very often 10 percent is the sort of margin he is working on for his own profit so VAT is going to mean good-bye livelihood for some of the small promoters.

Paterson says it will not end there, because VAT will also hit advertising and printing and in fact all the service costs normally met by a promoter. The repercussions, says Paterson, are: "that VAT is going to make one decide in a very cold-blooded way whether to bring in an artist or not. If the ticket prices are raised then less people will attend and it will seem to artists as though their popularity is waning."

This is not the place to go into the swinging effects of VAT, but it does appear that any slight improvement in the British tours scene will be severely hampered. If Colonel Parker has any thoughts about finally bringing Presley to Britain, he had better move fast. —R.A.

Sheet Music

• Continued from page L-18

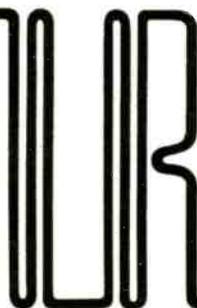
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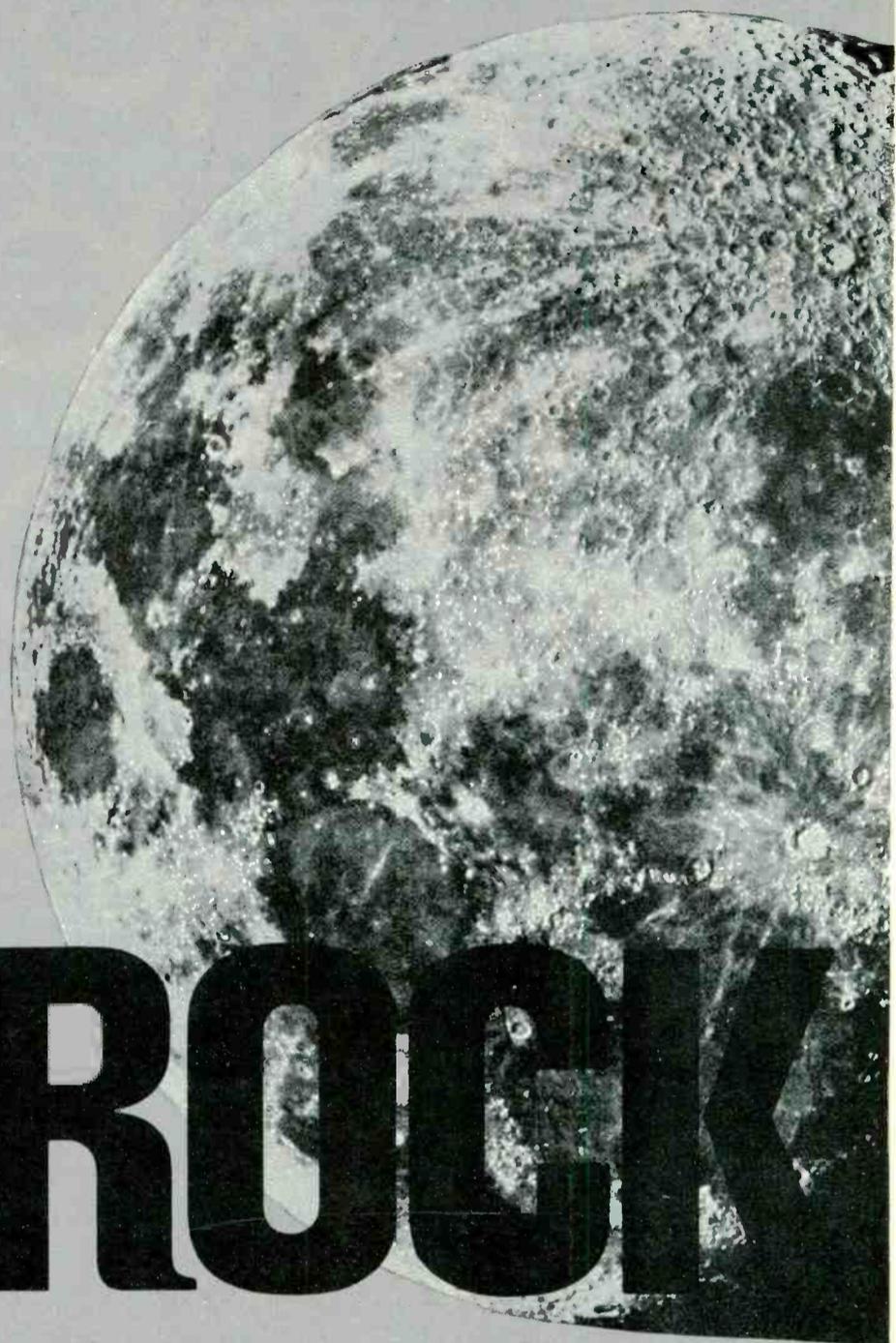
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ATOMIC ROOSTER: Hatched from the psychedelic remnants of The Crazy World Of Arthur Brown, Atomic Rooster, after two successful Elektra LPs (*Death Walks Behind You*/EKS-74094 and *In Hearing Of*/EKS-74109), have proven to be a revolutionary force in the futuristic keyboard milieu. Headed up by lunatic organist-extraordinaire, Vincent Crane, Rooster is currently crowing over a brand new album, *Made In England* (EKS-75039), along with a brand new lead singer, none other than England's foremost blue-eyed soul brother, Chris Farlowe. Watch out for The Big Bird later this Fall, when Atomic Rooster will be winging over the U.S.A. for a mammoth cross-country tour. **AUDIENCE:** Discovered by Tony Stratton-Smith (the man who also found The Nice & Lindisfarne), Audience first rocketed to international fame with what had to be the catchiest single of 1971 – "Indian Summer." In the short year since, Audience has released two highly-praised Elektra LPs produced by Gus Dudgeon, *The House On The Hill* (EKS-74100) and recently, *Lunch* (EKS-75026), which featured super-sax men Bobby Keys and Jim Price burning up the grooves, and the group has completed two extensive tours of Europe and their American debut tour with The Faces. Audience...just a bunch of happy British performers making themselves heard by another even happier (and ever-increasing) audience. **JOHN KONGOS:** The primitive rock power of John Kongos was unleashed last summer on the unsuspecting airwaves of two continents. The pulsating sound of wild African-like drums, then more drums, and yet more, combined with the relentless tribal chant of "He's Gonna Step On You Again" drove Kongos right up the charts and left many listeners hanging on for dear life. On his debut LP, *Kongos* (EKS-75019), John's South African origins and influences were made clearly visible, prompting one reviewer to remark, "If you like old Tarzan films, you'll love John Kongos." Produced by Gus Dudgeon, there's no predicting what he and Kongos will conjure up next – so keep an ear to the ground. **LINDISFARNE:** For a group that doesn't sound a bit like T. Rex, Lindisfarne's mercurial rise to stardom has been nothing less than Lindisfantastic. Among other things, Lindisfarne have been voted England's best new group by Melody Maker, Disc, and Record Retailer, and have seen their first two albums, *Nicely Out Of Tune* (EKS-74099) and *Fog On The Tyne* (EKS-75021), as well as their captivating single, "Lady Eleanor," soar SIMULTANEOUSLY to the very top of the English charts! Fresh from their very successful debut American tour with the Kinks, Lindisfarne recently went into the studio with production mastermind Bob Johnston, and have emerged with *Dingly Dell* (EKS-75043), their just released Elektra LP, which is destined to prove something of a revelation to Lindisfarne's listeners on both sides of the Atlantic. And Lindisfarne's 2nd U.S. tour is scheduled to begin in November.

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Queen, represented their country in the 1972 Eurovision Song Contest (where they won 2nd prize), recorded three Elektra albums (*Beautiful People*/EKS-74088, *We'd Like To Teach The World To Sing*/EKS-74115, and *Circles*/EKS-75034), and starred as regulars on the ABC-TV musical variety show "WOW!" (Which is precisely our reaction to their phenomenal career!)

PLAINSONG: Plainsong, the first English group signed to Elektra on a worldwide basis, comprise the considerable talents of four experienced musicians: Ian Matthews, Dave Richards, Andy Roberts and Bob Ronga. Collectively they create the rare and beautiful sounds heard on *In Search Of Amelia Earhart* (EKS-75044). Plainsong's just-released debut album. A magical blend of English folk, American country and mysterious legend – the strange disappearance of "The First Lady of the Air." Amelia Earhart – Plainsong's eclectic repertoire includes an outstanding rendition of Paul Siebel's "Louise," a spirited version of the 1939 classic "Amelia Earhart's Last Flight," and the group's new single, "Yo-Yo Man."



Elektra's English invasion explodes in November
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Classical Music

Damont Cuts Out LP for 90¢; Grabs Buyers With Low Price

By EVAN SENIOR

LONDON—At the end of last month a British-based recording company gathered 112 musicians in the Wembley DeLane-Lea studio and spent just \$90,000 making the two sides of a classical LP. When the record is issued within a few weeks it will sell retail at \$1.24, and the recording company will get back less than half of that. On the surface, it does not make financial sense. But in fact it does.

Producing the record was David Miller, one half of Damont Records, which he has formed with former Pye classical executive Monty Preskey, and which makes and markets the Stereo Gold Award records wholesaled through Record Merchandisers to department stores and other retail outlets worldwide.

How is it done? Miller, American-born specialist in budget record production, has found a formula for success, in spreading recording costs through issues, either direct or by means of licensing, in 21 different countries.

The latest classical disk, containing Tchaikovsky's "1812 Overture" and "Capriccio Espagnol," was made by 80 players of the London Philharmonic Orchestra

plus 32 additional brass and wind musicians from the Coldstream Guards Band, with Vernon Handley conducting.

"By the time we've paid the orchestra and conductor, the studio hire fees, had the sleeves made, and done all the other things, it will have cost us all of \$90,000, Miller told Billboard. "But based on past experience with Stereo Gold Award, we hope to sell at least 100,000 records in Britain alone, and apart from that, we operate on the basis that complete amortisation of our costs can be had from sales outside Britain. It may sound like financial madness until you start to add up the returns. We know that we're doing."

Damont seeks its outlets, in Britain and overseas, not through conventional record dealers, though some do indeed stock Stereo Gold Award. Main sales are through the record departments of supermarkets and department stores.

"Our price structure," said Miller, "is based on the psychology of the 'throw-away' coin. In Britain, the consumer tends to regard anything priced at under \$1.25 for leisure items as a casual purchase. People nowadays think little of an

impulse purchase that can be made with one coin. A penny change out of a single coin can decide a purchase one way or another. If we put the retail price at \$1.26, for example, I'm sure we'd only sell half of what we do."

Problem for Damont is to get enough records pressed to supply the demand. Pressing plants of Pye and other companies are used in Britain, and most overseas stock, are pressed in the countries of sale. "Next thing we want," said Miller, "is our own pressing plant. It's the only way we'll ever be able to catch up with the increasing demand for our product." Today, Germany alone on Miller International Somerset and Europa labels, again selling at 'single-coin' price of 5 marks, accounts for some eight million albums a year.

Other countries, U.S., Scandinavia, France, Italy, Czechoslovakia and Japan, swell the international sales.

Stereo Gold Award recordings of the lighter and more popular classics have now been made for some time by the London Philharmonic Orchestra, whose general manager Eric Bravington recalled earlier this year that the orchestra's sales on Stereo Gold Award in the last 12 months had totaled more than half a million disks.

The recording sessions last month also included a disk planned for the Christmas trade, of excerpts from Handel's "Messiah." "Of this we're planning an initial pressing of 25,000," said Miller, "and it could well go beyond that."

Miller believes in angling his classical releases mainly at the young market. "There's a tremendous appetite today for classical music among the kids," he said, "and few of them can afford the high prices of many other classical issues. So we've got a large classical recording program ahead of us. Soon we're to make a recording of Dvorak's most popular symphony, the "New World," again with the London Philharmonic, and we're making a record of Chopin piano music with the pianist Paul Badura-Skoda. We're skimping nothing in this program. It will be recorded, as our other releases have been, in the best possible conditions, in large professional studios, with the best technical equipment and engineers, marketed in colored laminated sleeves, and supported with point-of-sale aids and national and trade-press advertisements."

Col Classic Promo Set

NEW YORK — Columbia Records is launching a classics merchandising program to promote both the complete Columbia and Odyssey classical series, as well as Columbia's specially priced record box sets. Columbia's classics line will be offered at a six free per hundred basis, while the Odyssey program will be priced at a discount of 10 free per hundred.

Jack Craig, vice president of sales and distribution, noted that the approaching gift-giving season traditionally generates a "tremendous demand for classical product at this time." Craig pointed to the success of similar programs in the past and the strong consumer response resulting, noting that the present programs will provide an additional incentive for retailers to move classical product.

The multimedia sales push will include a 30 minute TV show for local placement as well as 50 second TV spots and multiproduct ads.



POLYDOR INTERNATIONAL signs to record the Metropolitan Opera production of "Carmen" with the Metropolitan Opera Orchestra as conducted by Leonard Bernstein. At the signing of the agreement were, left to right, Dr. Hans Hirsch, manager, A&R Classical division, Polydor International; Schuyler Chapin, acting general manager, Metropolitan Opera Association; Jerry Schoenbaum, President, Polydor Incorporated, and Bernstein. The album of the opera, featuring the original opening night cast, will be released on Deutsche Grammophon.



TWO MAJOR series of recordings on Philips Records have recently won the Dutch Edison Award. The first set, which will soon be released in the United States, is the complete String Quartets of Brahms and Schumann performed by the Quartetto Italiano. Philips is releasing this set as a prelude to the quartet's first U.S. appearances in eight years when they will tour in March and April. Another Edison was awarded posthumously to the late Jaap van Ginneken for his role as producer of all the Mahler symphonies with the Concertgebouw Orchestra of Amsterdam conducted by Bernard Haitink. The final recording in the series, Symphony No. 1 "Titan" is scheduled for a December release.

Billboard TOP 40 Easy Listening

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

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	2	3	7	IF I COULD REACH YOU 5th Dimension, Bell 45-261 (Hello There!, ASCAP)	8
2	6	8	15	I CAN SEE CLEARLY NOW Johnny Nash, Epic 5-10902 (CBS) (Cayman, ASCAP)	8
3	3	5	5	BEN Michael Jackson, Motown 1207 (Jobete, ASCAP)	9
4	5	6	20	CAN'T YOU HEAR MY SONG Wayne Newton, Chelsea 78-0105 (RCA) (James, BMI)	6
5	1	1	3	GARDEN PARTY Rick Nelson & The Stone Canyon Band, Decca 32980 (MCA) (Matragun, BMI)	12
6	10	13	23	I'D LOVE YOU TO WANT ME Lobo, Big Tree 147 (Bell) (Kaiser/Famous, ASCAP)	5
7	8	9	12	GOODTIME CHARLEY'S GOT THE BLUES Danny O'Keefe, Signpost 7006 (Atlantic) (Cotillion/Road Canon, BMI)	9
8	9	10	10	WE CAN MAKE IT TOGETHER Steve & Eydie, MGM 14383 (Kolob, BMI)	10
9	4	2	1	BLACK & WHITE Three Dog Night, Dunhill 4317 (Templeton, ASCAP)	12
10	11	11	14	IT'S A MATTER OF TIME/BURNING LOVE Elvis Presley, RCA 74-0769 (Gladys, ASCAP/Combine, BMI)	10
11	13	20	24	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	13
12	7	7	4	CITY OF NEW ORLEANS Arlo Guthrie, Reprise 1103 (Kama Rippra/Turnpike Tom, ASCAP)	12
13	12	12	13	I BELIEVE IN MUSIC Gallery, Sussex 239 (Buddah) (Screen Gems-Columbia/Songpainter, BMI)	11
14	14	15	21	USE ME Bill Withers, Sussex 241 (Buddah) (Interior, BMI)	8
15	20	23	29	WEDDING SONG (There Is Love) Petula Clark, MGM 14431 (Public Domain)	5
16	15	4	2	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	20
17	16	18	18	SPEAK TO THE SKY Rick Springfield, Capitol 3340 (Binder/Porter, ASCAP)	9
18	19	21	22	I'LL MAKE YOU MUSIC Beverly Bremers, Scepter 12363 (Dramatis, BMI)	7
19	22	24	26	WHY Donny Osmond, MGM 14424 (Debmarr, ASCAP)	6
20	29	—	—	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	2
21	21	22	25	APRES TOI (Come What May) Paul Mauriat, Verve 10682 (MGM) (Intersong U.S.A./Chappell, ASCAP)	7
22	32	—	—	SUMMER BREEZE Seals & Crofts, Warner Bros. 7606 (Dawn Breaker, BMI)	2
23	—	—	—	IT NEVER RAINS IN SOUTHERN CALIFORNIA Albert Hammond, MUMS 76011 (CBS) (Landers/Roberts, ASCAP)	1
24	24	29	34	DANCE, DANCE, DANCE New Seekers, Elektra 45806 (Cotillion/Broken Arrow, BMI)	5
25	26	28	31	LOVING YOU HAS JUST CROSSED MY MIND Sam Neeley, Capitol 3381 (Seven Iron, BMI)	6
26	30	36	—	THE PEOPLE TREE Sammy Davis, Jr., MGM 14426 (Taradan, BMI)	3
27	25	26	27	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	7
28	28	30	35	SING A SONG/MAKE YOUR OWN KIND OF MUSIC Barbra Streisand, Columbia 4-45686 (Jonico/ASCAP/Screen Gems-Columbia, BMI)	4
29	—	—	—	CLAIR Gilbert O'Sullivan, MAM 3626 (London) (MAM, ASCAP)	1
30	27	27	32	DON'T EVER BE LONELY (A Poor Little Fool Like Me) Cornelius Brothers & Sister Rose, United Artists 50954 (Unart/Stage Door, BMI)	6
31	36	37	—	AMERICAN CITY SUITE Cashman & West, Dunhill 4324 (Blandingwell, ASCAP)	3
32	34	34	—	SMOKE GETS IN YOUR EYES Blue Haze, A&M 1357 (T.B. Harms, ASCAP)	3
33	40	—	—	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incense, BMI)	2
34	35	35	37	LOVE SONG Peggy Lee, Capitol 3439 (Blue Seas/Jac, ASCAP)	4
35	31	32	36	HAPPIER THAN THE MORNING SUN B.J. Thomas, Scepter 12364 (Black Bull/Stein & Van Stock, ASCAP)	5
36	38	39	—	TIME AND LOVE Jackie & Roy Kral, CTI 11 (Knollwood, ASCAP)	3
37	37	38	39	CANTA LIBRE Al Martino, Capitol 3444 (Prophet, ASCAP)	4
38	39	40	40	THEME FROM "THE MANCINI GENERATION" Henry Mancini, RCA 74-0756 (Southdale, ASCAP)	4
39	—	—	—	I GUESS I'LL MISS THE MAN Supremes, Motown 1213 (Jobete/Belwin-Mills, ASCAP)	1
40	—	—	—	OPERATOR (That's Not the Way It Feels) Jim Croce, ABC 11335 (Blendingwell/Wingate, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 10/28/72

Loretta Lynn Breaks Down Male Performer Barrier

NASHVILLE—Decca's Loretta Lynn, who carted off three Country Music Association Awards, broke a great barrier by becoming the first female artist ever named Entertainer of the Year.

She also was named Female Vocalist of the Year and, with her singing and business partner, Conway Twitty, won the Vocal Duo of the Year award.

It was strictly the night of the coal miner's daughter as she accepted awards, took part in a presentation/ and was one of five female artists used in a production number on the televised awards show, one of the finest put together in the series.

Charley Pride, the bright light of RCA, won the Male Vocalist of the Year award for the second time in a row.

A fourth-consecutive time win-

ner was Danny Davis and his Nashville Brass, named best instrumental group once more. It was, however, the first time Davis has been on hand to accept it. Accepted previously by his arranger, Bill McElhiney, Davis brought him to the stage again to take part in the honor.

It may, in fact, have been the first awards show anywhere in which all nominees were all on hand, and each winner accepted his own trophy.

The Statlers, who came into their own as a group, won the Vocal Group of the Year Award. The song of the year was Freddie Hart's "Easy Loving," and Donna Fargo was named the winner of Single of the Year for her "Happiest Girl in the Whole U.S.A." Harmonica-player Charley McCoy won the Instrumentalist of the Year honor. The Merle Haggard album, "Let Me Tell You About A Song," won the Album of the Year Award.

Davis Actions Win Nashville Award

NASHVILLE — Danny Davis, leader of the Nashville Brass and a leading force in the National Academy of Recording Arts and Sciences, was given the coveted Metronome Award here Saturday night by Mayor Beverly Briley.

The award is given annually by the city of Nashville to the individual who has contributed most to the music industry during the past 12 months. It is a highlight of the Birthday Anniversary of the "Grand Ole Opry," made on stage at the Opry House.

Davis was cited for many things, among them the work he has done behind the scenes for the industry. In addition, his Nashville Brass show this year has included a "Music City Montage," which has brought fully the music of Nashville to all parts of the nation where he has performed. He also

has been a leading producer during the year.

Davis, of RCA, was brought to the Opry House under the pretext of presenting a Billboard award to his old friend, Jim Vienneau of MGM.

Previous winners of the award have been Owen Bradley, vice president of Decca; Chet Atkins, vice president of RCA; Wesley Rose, president of Acuff-Rose; Jo Walker, executive director of the Country Music Association, and Bill Williams, country editor of Billboard.

5 Country Writers Get Fame Induction

NASHVILLE—Five People, including a husband-wife team, were inducted into the Nashville Songwriters' Association Hall of Fame here last week.

The inductions bring to 47 the number now in the Hall of Fame. The ceremonies took place at the Airport Hilton, before a crowd of 250 songwriters.

New members are Felice and Boudleaux Bryant, Don Robertson, Lefty Frizzell and the late Jack Rhodes. The awards were presented by Clarence Selman, president of NSA. Introductions were made by Biff Collie of UA, who was master of ceremonies. Tapes of the songs written by the honorees were played in the background.

Earlybirds See Fiddle Champ

NASHVILLE—A record crowd attended the Early Bird Bluegrass Concert here, which signaled the start of the 4th Birthday of the Grand Ole Opry.

A highlight of the evening was the appearance of Vernon Solomon, master fiddling champion, who was shuttled in and out from Texas for the appearance. On a limited schedule, he was flown back to Texas immediately after his part of the show to allow him to be back at work the following day. Solomon had won his title at Fan Fair, held for the first time last spring.

Headlining the show was Bill Monroe, "father of bluegrass music." Other featured artists were Lester Flatt, Mac Wiseman, Jim & Jesse, Ralph Stanley, Don Reno and Bill Harrell, the Goins Brothers, the Country Gentlemen, Larry Sparks, and Ralph Sloan and the Tennessee Travelers.

Nashville Scene

Prolific songwriter Ann Morton has signed a recording contract with Chart Records, and will have her first release out Nov. 23. She will be produced by Bill Walker. Ann has had tunes recorded by Charley Pride, Hank Thompson, Diana Trask, Ferlin Husky, Dick Curless, Tommy Overstreet and Bud Brewer. . . . Curley Fox is back in business. In a sort of retirement in the Chicago area for years, the one time world's champion fiddler has recorded an album for Rural Rhythm, and already is getting air play. . . . Singer Jean Steakley of Souncof Records is recovering in a Nashville hospital from open heart surgery. . . . Skeeter Davis has had to cancel more engagements and return to the bedside of her gravely ill father. Penny DeHaven pinched her for her this time.

Peggy Little also is recuperating. Peggy, who just departed Dot and signed with Epic, was suffering from exhaustion. . . . UA has put out a new Slim Whitman album containing most of his old big hits. . . . Chuck Stewart, just signed to UA, has a new release ready for shipment. First single, and it was written by Kris Kristofferson. Stewart is part of the Henson Cargill group. . . . The Statlers discovered while in England that their last single, "Do You Remember These," was there because of the use of such brand names as Lucky Strike, Pepsi, etc. . . . Mac Wiseman has started all over again on a new RCA album. He and his producers, Allen Reynolds and Bob McDill,

discovered a new sound on what was to have been the last cut for the LP, and decided to do the whole thing over.

Songwriter Wanda Ballman, who moved to Nashville from Arizona a year ago, has had a tune recorded by Jimmie Davis, her first in the gospel field. She's written for many of the country artists. Now she's getting into the swing, and plans to become an artist herself. . . .

Jess Demaine, vocalist and pianist for Tommy Hill and the Country Music Revue, won first place in the Texas Talent Tournament. Jess is now dickering for a recording contract with a major label. . . .

Old Webb Pierce songs keep coming back, most of them sung by someone else. Among the most recent are by Mel Tillis, Bobbie Roy, Dickey Lee, the Bales Brothers and Conway Twitty. Encouraged, Webb has re-released one of his old ones himself. It's "There Stands the Glass," which went to No. 1 for him in 1954. . . .

Don Williams, former head of the Pozo Seco Singers, has his second release out for J-M-I.

Archie Campbell led the "Hee Haw" Caravan through three eastern cities last week. The show features Stringbean, Grandpa Jones, Junior Samples, Lisa Todd and Jimmy Riddle. . . . WWFL in

Clermont, Fla., is in need of albums, singles and bios of country artists. . . . The Country Music Hall of Fame and Museum has extended letters of invitations to all schools, music and history teachers, 4-H clubs and scout leaders to visit on a field trip. . . .

John Allan Cameron, who performed at the International show during this past week's convention, is just back from a visit to the United Kingdom. . . . Doc Williams and his wife, Chickie, drew capacity crowds at Pennsylvania shows. They still are at the top of the heap after all these years.

The entire Kenny Brent Show has signed an extensive booking contract with J-M-K Talent of Lubbock, Tex. Former ABC artist Donna Harris also has signed with the new firm, as has state fiddling champion Joe Stephenson. . . .

Decca's Jack Greene and Jeannie Seely have done separate and together sessions at Bradley's Barn. . . . Del Reeves has recovered from a throat ailment, and is back at it. . . . Yazoo City's Jerry Clower set three dates to coincide with his appearance in Nashville this past week. . . .

Louie Innis, formerly with Central Songs and with Starday-King, has joined the staff of Owepar Publishing, working with Louis Owens. . . . Mercury's Dave Dudley set a new attendance mark at the "Big D Jamboree" in Dallas despite another

(Continued on page 46)

Cinch Adds South Base

NASHVILLE—Cinch Records, a Milwaukee based firm for the past 9 years, has established offices here to house the label and its publishing company.

Heretofore regional in scope, manager Jimmy Allen said the move is an effort to give it national representation. He has retained Nationwide Sound for distribution and Chuck Chellman for promotion.

Sessions will be done here, under the direction of Bill Stanelle. Allen also said the firm now would expand. Offices in Milwaukee will be retained. The headquarters here will be at the James Robertson Hotel.

Ex-Gov Davis Named to Country Hall of Fame

NASHVILLE — Former Governor Jimmie Davis, a nominee who lost in 1968, was named to the Country Music Hall of Fame during the telecast of the Kraft-sponsored Country Music Association Awards Show Monday.

Davis, now the only man elected to Halls of Fame in both the country and gospel field, was selected over four other finalists for the coveted award.

A man who has combined music and politics for some 30 years, the

70-year-old winner is credited with authoring numerous songs, and recording hundreds of tunes.

Davis served as governor of Louisiana from 1944-to-1948, and again from 1960 to 1964. His governor's chair long has been a fixture in the Country Music Hall of Fame building. Now it will be located a few feet from his plaque.

During his political campaigns, he always attracted crowds by utilizing entertainment to its fullest, almost always with country and gospel music.



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Boone & Imperials In Promotional Swapouts

LAS VEGAS—Utilizing mailing lists as a source for selling record albums and other promotional items has been highly successful for both The Imperials and Pat Boone.

Both have separate mailing lists. Since they will be on tour together, to some extent, they will promote each other's material in their separate publications.

The monthly publication of the Imperials "Solid Rock" is a well put together mailer with articles ranging from serious religious thoughts to the humorous. It plugs the group's T-shirts offering three sizes and a variety of colors at \$3.00 each or two for \$5.00. They also sell via the mail stereo albums at \$5.00. 8-track and cassettes go for \$7.00. Order of \$5.00 or more receive a free glossy

8x10 picture of the gospel group. All orders are postage free, thus resulting in merchandise obtained cheaper than at the retail stores.

Terry Blackwood explained that the names on the mailing list are obtained at the group's concerts either alone or when on tour with Jimmy Dean, Carol Channing or Pat Boone. People wishing the monthly publication sign up at the concerts. Blackwood explained that the bulletin not only keeps the fans in touch with the Imperials, but has paid for itself and the group's secretary as well as having dramatically increased the sale of albums.

Boone also uses mailers for selling his albums. His promotions department stresses that mailing lists are an entirely new, vast untapped market which could have dramatic impact.

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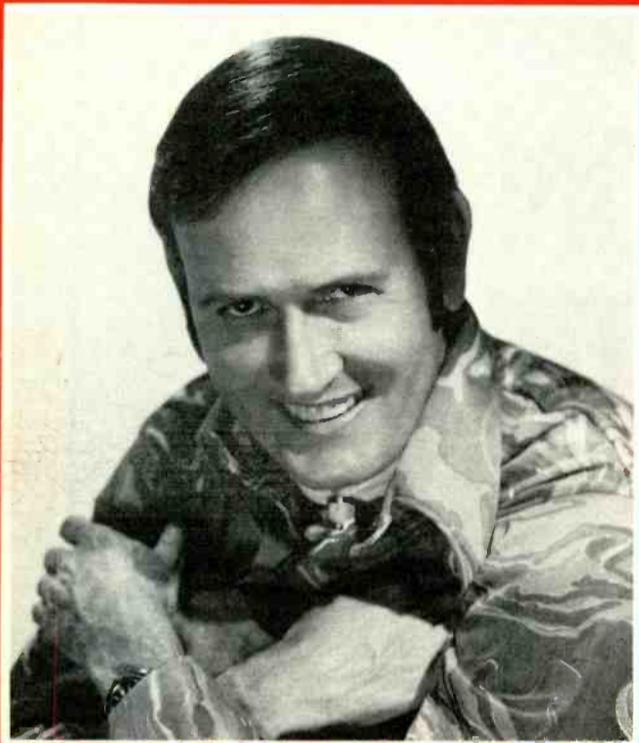
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Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 10/28/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	9	37	25	LAST TIME I CALLED SOMEBODY DARLIN' Roy Drusky, Mercury 73314 (Blue Crest, BMI)	12
2	2	IT'S NOT LOVE BUT IT'S NOT BAD Merle Haggard, Capitol 3419 (Tree, BMI)	9	38	41	THE WORLD NEEDS A MELODY Carter Family with Johnny Cash, Columbia 4-45679 (Tree, BMI)	5
3	3	ONEY Johnny Cash, Columbia 4-45660 (Passkey, BMI)	10	39	23	WHISKEY RIVER Johnny Bush, RCA 74-0745 (Nelson, BMI)	15
4	6	MY MAN Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	7	40	47	MORE ABOUT JOHN HENRY Tom T. Hall, Mercury 73327 (Hallnote, BMI)	4
5	4	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	15	41	43	IT'S A MATTER OF TIME Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	8
6	5	I AIN'T NEVER Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	12	42	42	RINGS FOR SALE Roger Miller, Mercury 73321 (Tree, BMI)	8
7	7	THE CLASS OF '57 Staller Brothers, Mercury 73315 (House of Cash, BMI)	11	43	30	TRACES Sonny James, Capitol 3398 (Low-Sal, BMI)	9
8	16	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr., MGM 14421 (Passkey, BMI)	7	44	49	GARDEN PARTY Rick Nelson & the Stone Canyon Band, Decca 32980 (MCA) (Matragun, BMI)	7
9	17	DON'T SHE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	8	45	51	BABY, BYE BYE Dickey Lee, RCA 74-0781 (Jack, BMI)	4
10	11	THE LAWRENCE WELK-HEE HAW COUNTER REVOLUTION POLKA Roy Clark, Dot 17426 (Famous) (Happy-Go-Lucky, ASCAP)	11	46	57	SOMEBODY LOVES ME Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	4
11	19	TAKE IT ON HOME Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	10	47	48	BOWLING GREEN Hank Capps, Capitol 3416 (Bowling Green, BMI)	7
12	8	MISSING YOU Jim Reeves, RCA 74-0744 (Valley, BMI)	14	48	20	A WORLD WITHOUT MUSIC Porter Wagoner, RCA 74-0753 (Owepar, BMI)	13
13	14	SYLVIA'S MOTHER Bobby Bare, Mercury 73317 (Evil Eye, BMI)	10	49	50	THINGS Buddy Alan, Capitol 3427 (Hudson Bay, BMI)	6
14	24	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	9	50	61	WHITE SILVER SANDS Sonny James, Columbia 4-45706 (Sharina, BMI)	2
15	15	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA 74-0773 (Owepar, BMI)	9	51	64	PRETEND I NEVER HAPPENED Waylon Jennings, RCA 74-0808 (Nelson, BMI)	2
16	9	I CAN'T STOP LOVING YOU Conway Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	14	52	52	TRAVELIN' LIGHT George Hamilton IV, RCA 74-0776 (Acoustics, BMI)	8
17	37	SHE'S TOO GOOD TO BE TRUE Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	4	53	55	GLOW WORM Hank Thompson, Dot 17430 (Famous) (Marks, BMI)	6
18	18	DON'T PAY THE RANSOM Nat Stuckey, RCA 74-0761 (Cedarwood, BMI)	11	54	53	HOW COULD YOU BE ANYTHING BUT LOVE Ferlin Husky, Capitol 3415 (Blue Crest/Hill & Range, BMI)	8
19	10	IF IT AIN'T LOVE (Let's Leave It Alone) Connie Smith, RCA 74-0752 (Blue Crest, BMI)	13	55	—	A PICTURE OF ME (Without You) George Jones, Epic 5-10917 (CBS) (Gallico/Algee, BMI)	1
20	34	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	6	56	45	I'LL NEVER PASS THIS WAY AGAIN Glen Campbell, Capitol 3411 (Vegas, BMI)	10
21	12	YOU'VE GOT TO CRY GIRL Dave Dudley, Mercury 73309 (Six Days, BMI)	15	57	60	WRAPPED AROUND HER FINGER George Jones, RCA 74-0792 (Glad/Altam, BMI)	3
22	29	THIS MUCH A MAN Marty Robbins, Decca 33306 (MCA) (Mariposa, BMI)	6	58	58	FOR MY BABY Cal Smith, Decca 33003 (MCA) (Eden, BMI)	7
23	13	THIS LITTLE GIRL OF MINE Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	15	59	70	IS THIS THE BEST I'M GONNA FEEL Don Gibson, Hickory 1651 (Acuff-Rose, BMI)	2
24	28	YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	7	60	62	SECOND TUESDAY IN DECEMBER Jack Blanchard & Misty Morgan, Mega 615-0089 (Birdwalk, BMI)	5
25	39	SING ME A LOVE SONG TO BABY Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	4	61	63	LEAVIN' ON YOUR MIND Bobbie Roy, Capitol 3428 (Cedarwood, BMI)	6
26	27	A PERFECT MATCH David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	7	62	—	HAPPY, HAPPY BIRTHDAY BABY Sandy Posey, Columbia 4-45703 (Arc, BMI)	1
27	33	WHEEL OF FORTUNE Susan Raye, Capitol 3438 (Valando, ASCAP)	5	63	73	IT'S NO (SIN) Slim Whitman, United Artists 50952 (Robert Mellin, BMI)	2
28	31	SEA OF HEARTBREAK Kenny Price, RCA 74-0781 (Shapiro, Bernstein & Co., ASCAP)	7	64	69	I WONDER HOW JOHN FELT (When He Baptized Jesus) David Houston, Epic 5-10911 (CBS) (Algee, BMI)	3
29	22	WHAT IN THE WORLD HAS GONE WRONG WITH OUR LOVE Jack Greene & Jeannie Seely, Decca 32991 (MCA) (Tree, BMI)	12	65	65	A SWEETER LOVE (I'll Never Know) Barbara Fairchild, Columbia 4-45690 (Duchess, BMI)	3
30	36	LONESOME 7-7203 Tony Booth, Capitol 3441 (Cedarwood, BMI)	5	66	67	YOU DON'T MESS AROUND WITH JIM Bobby Bond, Hickory 1649 (Blendingwell/Wingate, ASCAP)	5
31	26	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	10	67	68	ALL I HAD TO DO Jim Ed Brown, RCA 74-0785 (Chiplin, ASCAP)	5
32	32	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia 4-45668 (Rose, BMI)	8	68	72	RED SKIES OVER GEORGIA Henson Cargill, Mega 615-0090 (Two Rivers, ASCAP)	3
33	38	GOT THE ALL OVERS FOR YOU Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	3	69	—	ONE NIGHT AFFAIR Jeannie C. Riley, MGM 14427 (Presley, BMI)	1
34	40	FOOL ME Lynn Anderson, Columbia 4-45692 (Lowery, BMI)	3	70	75	RHYTHM OF THE RAIN Pat Roberts, Dot 17434 (Famous) (Warner-Tamerlane, BMI)	2
35	44	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis, Mercury 73328 (Blue Echo, ASCAP)	4	71	71	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Jackie Burns, JMI 8 (East/Memphis/Klondike, BMI)	2
36	21	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	15	72	66	HERE I GO AGAIN Johnny Duncan, Columbia 4-45674 (Dirk, BMI)	5
				73	74	BEHIND BLUE EYES Mundo Earwood, Royal American 65 (Ray Moondo, BMI)	2
				74	—	GOODTIME CHARLIE'S GOT THE BLUES Danny O'Keefe, Signpost 70006 (Atlantic) (Cotillion/Road, Canan, BMI)	1
				75	—	LISTEN Tommy Cash, Epic 5-10915 (CBS) (Moss/Rose, BMI)	1

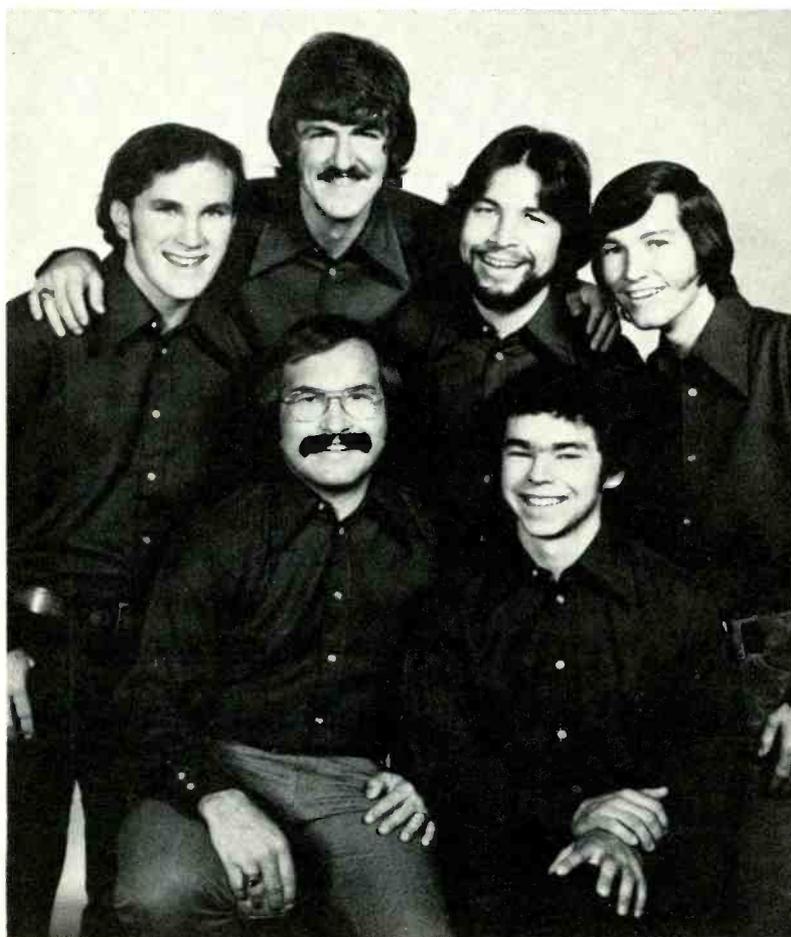
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Written by John C. Fogerty, Published by Jondora Music, BMI

Written by Kenny Munds, Published by House of Hits, Inc., BMI



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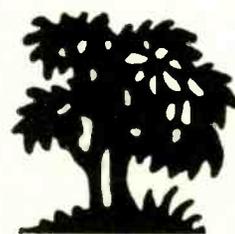


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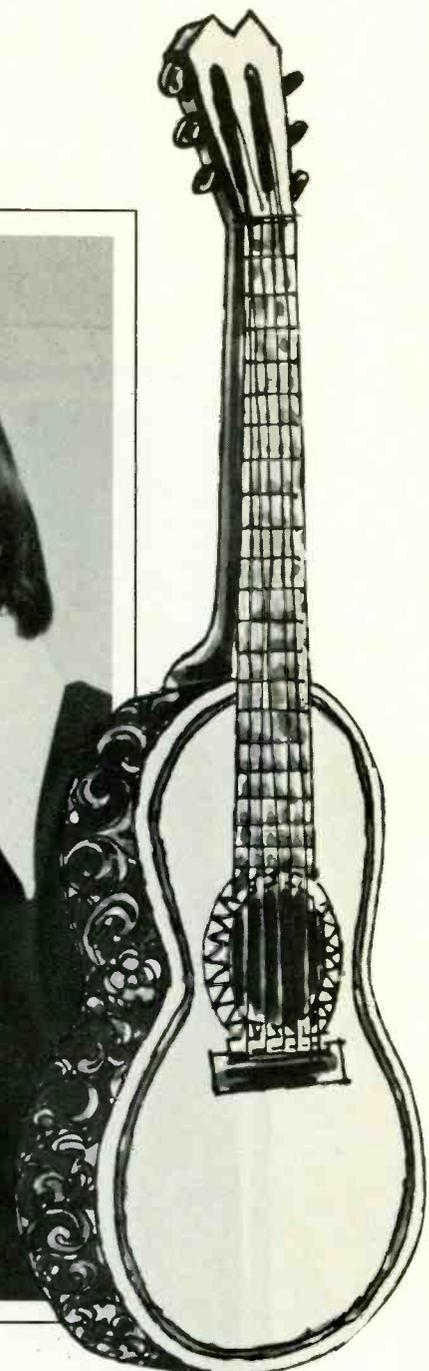
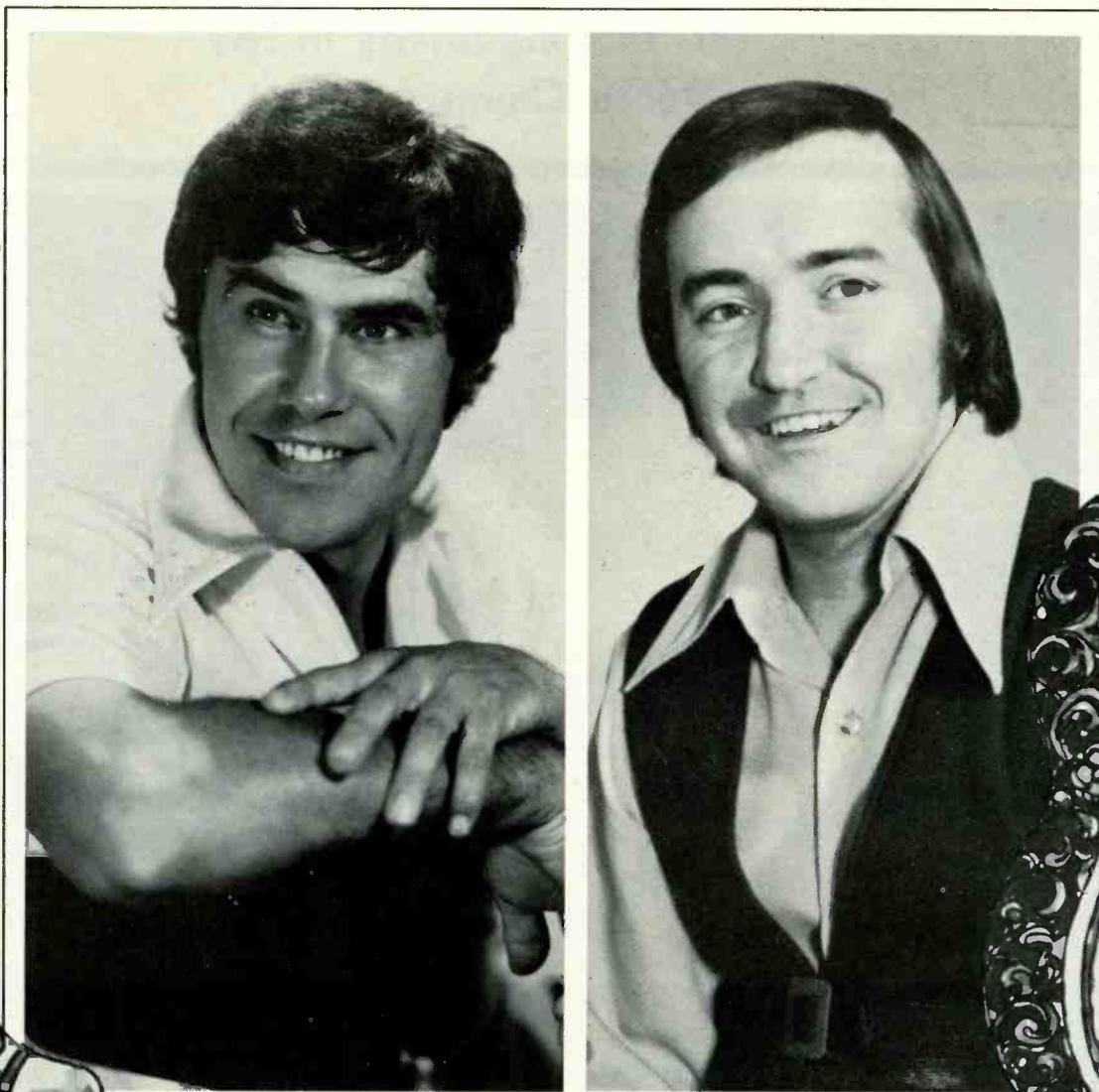
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Tape/Audio/Video

Ampex Blank Tape Marketing Push

By BOB KIRSCH

LOS ANGELES—Despite some difficulties during the past year in some of its other divisions, the magnetic tape division of Ampex Corp. is as healthy as ever and is moving into its broadest marketing and promotional program in its history.

The division is placing more emphasis on the mass merchandiser, is mounting a strong advertising and promotional campaign at the local and dealer level, has revamped its packaging and displays, is changing marketing methods to meet what are felt to be the needs of today and is working to maintain a strong image as a separate entity of the corporation.

"We've started aiming a lot of our push at the volume, high traffic locations such as the mass merchandisers," said consumer products merchandising manager Shad Belmstetter. "We've got products, especially cassettes and cartridges, that came out of the audiophile business which are now becoming mass merchandising items."

Among the firms Ampex is now working with in the mass merchandising field are Audio wholesalers, which supplies Wards Co. and Zody's among others, and Dart Drugs, with which they are working on a semiprivate label program.

Packaging

What are some of the changes the magnetic tape division has made over the past several months? "We've changed our packaging to something we feel grabs the consumer's eye," Belmstetter said. "When we were selling primarily to the audio specialist, we were selling a different market. Now, we've gone to color coded tapes, with a different color for each length and we're trying to slant our appeal in graphics and color to the younger market. We've introduced the C-40, which is actually 42 minutes long and our theme here is no wasted tape. We've got new dealer posters and the same thing on a counter card where a dealer can't accommodate a poster. We want to sell an action idea."

"We've also gone to poly bags for the first time," added national sales manager Bruce McGilway. "We're putting the C-40's and C-60's in these, and we're offering a coupon merchandising program tied in with our cassette demagnetizer. A consumer can get the demagnetizer at 50 cents off manufacturers suggested list price through this offer."

"Our program previously," McGilway continued, "was pretty

damned naive in thinking we could sell with only single unit packs. Certain stores are traditionally pegboard style and they need the poly bag and the blister pack."

In their approach to the mass merchandising market, Belmstetter felt packaging is more important than ever before. "In the mass market area, I look at tape as an impulse item," he said. "We estimate you have six-tenths of a second to catch the customer's eye when he walks in the store, so this is one of the reasons we have more color. We've also left technical information off the packaging because the average consumer doesn't care about this. We do offer hand-cut brochures for the guy who does want to read up on specifications."

There is also a new display for retailers, a counter display which Belmstetter said is the tape most retailers are asking for.

The magnetic tape division is also much more active in promotion at the distributor and dealer

level than it has been in the past.

"There will be a Christmas promotion revolving around cassettes," McGilway said. "The item is called the cassette library and will feature four blank C-40's, a cassette demagnetizer and a prerecorded tape of background music. The box will be silver and black and will list at \$9.95."

Promotions

On other promotions, McGilway said there will be "a lot more money and aids at the dealer level. We will have localized ads tied in with direct dealer support, and we will help our dealers set up ads."

Belmstetter added, "We will hopefully be running promotions on a six-week basis rather than simply annually or semiannually. This will mean consistent supplies of new posters, ads and product cards. Around the first of the year we will promote 8-track heavily, hopefully on the heels of a good Christmas season in 8-track hard-

(Continued on following page)

CTI Blankets U.S.A.; List 500 TVC Outlets

NEW YORK—Cartridge Television, Inc., developers of the Cartrivision TVC system, claims to have blanketed the entire continental United States with Cartrivision retail outlets.

According to Donald F. Johnson, vice president, marketing, for CTI, more than 500 outlets have been selected to offer the five different brand names under which the unit is being developed.

Johnson added that the 500 outlets were located in 20 major cities, and pointed out that the five different brand names were designed to play the same standardized, compatible videotape cartridges.

Cartrivision player-recorder units now available on the market are being sold by Sears Roebuck, Teledyne Packard Bell, Montgomery Ward, Admiral, Emerson, and Magnasonic of Canada.

Said Johnson, "The fact that Cartrivision videotape cartridges can be played interchangeably on machines sold by more than 500 stores throughout America, goes a long way toward developing a national standard of video cartridge compatibility."

Johnson named Sears Roebuck's 18 stores in Chicago, among the 500 outlets where the Cartrivision

system is being offered to consumers. He also identified 33 stores in the Los Angeles area, 13 in Philadelphia, five in Atlanta, nine

(Continued on following page)



RETAILER Don Lett's (center photo) store in Hutchinson, Kan. features mobile sign and tight security with software.



Kan. Retailer Has Rough Shoplifting Policy

By BEVERLY BAUMER

HUTCHINSON, Kan.—"People know that if they steal tapes from me, they'll be arrested. They know there's not a chance of getting off the hook because I don't let anyone talk me out of signing a complaint. I've signed ten so far."

"A lot of merchants actually promote stealing by not doing anything about it. They say they don't want to hurt anyone's feelings. Well baloney. If someone steals, he's a thief, period."

The words are Don Lett's, president of Lett Electronics, Inc., here.

Young Customers

Because 90 percent of tape purchases in his store are made by high school age customers, Lett feels it's necessary to establish a climate of firmness.

Lett is the only salesman on the floor and monitors all tape displays himself. The display cases, designed with reach-in holes, are not locked, because Lett is in the area at all times. Youths are aware of this. Lett said the only violators he catches now are those who haven't heard of his practice of filing complaints that stick.

The tape stock holds an unusual attraction for young people because it includes prices among the lowest in town. "I am able to compete like this because I make better buys," Lett said. "I don't really lose, but I don't make the profit I should, either. This actually doesn't bother me. Recently one fellow came in for a cassette tape and ended up buying a \$137 stereo."

He bases his stock selections on requests from teenagers and partly on Billboard ratings. He said Billboard's top numbers on the chart run close to what's top in the Hutchinson area, but after that a sharp division occurs in listings.

About 60 percent of his tape purchases is rock and

approximately 40 percent is soul and country music. He carries some easy listening in 8-track.

About 80 percent of his sales are in 8-track; 10 percent in cassettes, and 10 percent in blank tape.

He carries some 800 titles in 8-track and approximately 100 titles in cassette tape.

The tape is arranged by music category such as pop, country, rock.

Mobile Sign

One of Lett's most successful tape promotion programs involves a large orange sign with black letters. The sign has wheels and can be moved around outside the building. It faces an arterial street which carries traffic from a corner discount store less than a block away. Highway motorists also pass in front of Lett's.

The bulk of Lett's business is in television sales and service. All types of electronics and repair parts are also handled, including Citizen's Band radios and supplies, car tapes, stereos, and intercoms.

The store, operated by Don Lett and his brother, C. J. Lett, who is treasurer, is one of the oldest such firms in Hutchinson.

A complete line of tape accessories is stocked, including carrying cases selling at \$9.95, storage cases at \$9.95, hook-up plugs at \$1.95, needles at \$3.95, head phones at \$4.95 and up, speakers, phono cartridges, racks and stands, and cleaning devices. His percentage of profit on accessories is 40 percent.

The new high energy coatings on blank tapes present no special merchandising problems, Lett said. He displays the tapes on standard racks. Most of his blank tapes are not in the high energy coating category, however.

The store maintains no night hours. Five technicians are employed by the firm.

Audio Devices 'Ultimate' Oxide

By RADCLIFFE JOE

NEW YORK—Audio Devices, Inc., has launched a major marketing and merchandise program for its Capitol 2, line of blank loaded cassette, 8-track and open reel tapes.

The thrust of the new promotional program is based on the company's claim that the line embodies the ultimate in iron oxide formulations. The claim is being supported by a series of sound demonstrations in what Audio Devices president Graham Powell refers to as a setting more deliberative than the frantic atmosphere of such sound shows as the Consumer Electronics (where the line was first shown this year) and New York Hi-Fi shows.

According to Joe Kempler, manager of advanced technology for Audio Devices, and driving force behind the demonstrations, the Capitol 2 line is the result of many improvements which add up to a significant advancement in the state of the art.

He added, "We have developed the Capitol 2 product by using a super-efficient iron oxide formulation in an exclusive dispersion process which drastically reduces magnetic loss in the casting. In effect, we have extracted more energy from each oxide particle."

Kempler stressed that the formulation has resulted in unexcelled frequency response, the best pos-

sible dynamic range, less noise, less distortion and less print through.

The Audio Devices executive added, "To this formulation we have added our unique Cushion-Aire back-coating, specifically designed to eliminate static and dropouts, to improve storage and handling of open reel tape, and to eliminate a major cause of jamming and other failures in cassettes."

A confident Kempler continued, "Our Capitol 2 line of cassettes out perform such new formulations as chromium dioxide and cobalt energized tapes, while maintaining the inherent advantages of compatibility, stability, non-abrasiveness and economy found in iron oxides."

Kempler added, "At the same time, our cassettes do not require special bias, equalization or other switches, and are compatible with any recorder."

Complimenting the Capitol 2 line is the new Audio Devices cassette Stak-Pak storage chest, designed to eliminate cluttering. The units are stackable and can be used to form a chest of drawers of any size simply by sliding new units on the top of each stack.

Each drawer is provided with two snap dents. One holds the drawer closed to keep dust out and the cassette in. The other

(Continued on following page)

Tapes, Players Gain In Direct Mail Sales

By EARL PAIGE

CHICAGO—Tape players are increasingly popular items in direct mail automotive catalogs, record and tape club promoters are becoming more sophisticated in direct mail techniques and the entire direct mail industry is more and more consumer conscious, said exhibitors and speakers at the recent Direct Mail Advertising Association convention here.

Tom McGuinness, J.C. Whitney & Co., subsidiary of Warshawsky & Co. here, pointed out that his firm's current catalog devotes almost two pages to auto stereo and plugs 4-channel units. Record Club of America buys space in the catalog too as does RCA and CBS, to plug disks and tapes.

A relatively new avenue is the supermarket bulletin board where literature is left for customers. Supermarket Communications Systems spokesman Don Gilreath said several record-tape clubs use the firm's services and typically pull out of the program at intervals to study the results. He said clubs worry about hitting the same consumer too often.

Oliver Handler, president, Imperial Printing Co., said Capitol is stepping up its publication of magazines aimed at record-tape consumers.

In the keynote address, James Lutz, executive vice president, merchandising, Montgomery Ward & Co., said: "Our survival as an economic system depends upon sound consumer relations in its broadest scope."

CTI Blankets U.S.A.

• *Continued from preceding page*
in Dallas, three in Cincinnati, eight in Pittsburgh, and four each in San Diego and Kansas City.

In addition to the 18 Sears Roebuck outlets at which the Cartrivision system is being offered in Chicago, the players are also being sold by such giant retail chains as the 10 stores of Montgomery Ward, 30 stores of Polk Bros., 42 Goldblatt stores, and the 28 outlets of Mannheim Furniture/Community Discount.

Other retail chains include Foley's five stores in Houston, J.L. Hudson's 11 outlets in Detroit, Burdine's six stores in Miami, Davison's five stores in Atlanta, 13 John Wanamaker stores in Philadelphia and New Jersey, and at Gimbels six stores in New York, five in Pittsburgh, and five in Milwaukee.

Also included in this impressive list are 98 New Jersey retail outlets of the BBDA group, 36 Friendly Frost stores in New York and New Jersey, and Macy's Department stores including seven in New York, 11 in Kansas City, and 10 in the San Francisco Bay area.

The Emporium, also in the San Francisco Bay area, is another re-

tail chain offering the system at its 10 stores. Added to this are five Redlicks stores in San Francisco, the five Seattle outlets of Frederick and Nelson, five Doce's stores, also in Seattle, four Smith Home Furnishings stores in Portland, 19 outlets of the May Co. (Platt Music) in Southern California, five Bullock's stores in Southern California, and Lechmere and Gilchrist in Boston.

Rounding the participating dealers are four Higbee stores in Cleveland, 10 Abraham & Straus stores in New York, eight stores of Boring of Kansas City, and all outlets of Stix, Baer and Fuller, St. Louis; Barker Bros., San Francisco; Whitefront in the San Francisco Bay area, and Bamberger's in New Jersey.

Johnson also indicated that many appliance dealers around the country have expressed interest in carrying the line, and that negotiations between them and the system's manufacturers were already in progress.

The CTI executive also revealed that his company has also blanketed the nation with distribution channels for prerecorded and blank Cartrivision TVC cartridges.

U.K. Car Show Plugs Philips & Motorola Units

LONDON—Motorola and Philips will be among exhibitors introducing new tape players at the Motor Show Oct. 18-28 at Earl's Court. Motorola's new 8-track car unit, which will replace the firm's current 132 model, is known as the 231. The unit has slim-line styling and slide controls for adjusting volume, tone and stereo balance.

Measuring 2½-in. by 7½-in. by 7¾-in., the model has a power output of 4 watts per channel and the front is finished in satin aluminum and matt black. It also in-

corporates more sophisticated circuitry which gives better frequency response than in earlier models, while the drive shaft is bearing mounted at top and bottom, giving increased reliability and a new locking mechanism makes cartridges easier to insert. It will retail for a recommended \$95.50, excluding speakers.

Philips will also be unveiling a new in-car tape player known as the 712. The unit is in fact a combined stereo cassette player/AM and FM radio incorporating new

circuitry which, claims Philips, will enable the user to get unusually good FM reception.

Another feature of the model is a special device which automatically switches the radio on while a cassette is going fast forward or being rewound. There is also a built-in link-up which enables recordings to be made automatically off the radio.

The model, the most sophisticated in-car unit Philips has produced to date, is expected to be priced at around \$360.

Ampex Blank Tape Marketing Push

• *Continued from preceding page*
ware. We will probably be using wall hanging displays, blacklight posters and banners. We will also be having a number of tie-in programs with premium items, where the consumer can get items such as demagnetizers. We want to let our distributors know that we have a continuity."

McGilway added that the image of the magnetic tape division "was hurt somewhat by the corporation

pulling out of the consumer hardware market. The damage came in two main ways. A lot of our dealers who did a good job selling hardware and software did not know how to sell our hardware alone, and we've been working at teaching them that. Also, a lot of people related our overall market position at that time to the tape division."

What has been done to dispell any bad image? "We did a lot at

the Consumer Electronics Show, I think," McGilway added, "by setting up a large booth and using the 'it's a whole new ball game theme.' We will also be at the January CES. In addition, our promotion continuity should help let our distributors and dealers know that we are alive and very much in business."

New Markets

The division is also looking into a number of other possible outlets for tape, having recently started a test program with a 70-plus auto outlet chain and getting set to begin one with a chain of convenience stores. Supermarkets are another area that is being examined, as are free standing record and tape stores and premium possibilities.

On other subjects, audio products manager Warren Simmons said Ampex had gone to chromium dioxide because "it was here at a time when our development activities had not provided us with anything to take the place of it and we wanted to make sure we had a complete product line. This item is not a major seller, but it does appeal to the hi-fi buff."

Simmons also pointed out that the division's quality control program is run with initial testing at the research and development facilities in Redwood City, such as temperature and humidity tests, and that tests are also conducted at the firm's three Alabama plants with random tests of various tapes played on a variety of machines. There have also been controlled flights of product and controlled trips via truck.

Audio Devices

• *Continued from preceding page*
prevents the drawer from being pulled out too far when the drawer is opened.

Program labels are provided for each Stak-Pak tray to supplement the labels on the cassettes. In addition, special labels are provided to fit the protected recesses on the drawer, making it easy to find cassettes.

The cassettes are available in lengths of C-40, C-60, C-90 and C-120; while the 8-track cartridges come in playing times of 32, 40, 64 and 80 minutes.



CATALOG showroom executive Dan Roitenberg, president, Modern Merchandising, Minneapolis—"The American public likes to shop with a catalog."

What turns a beautiful impulse into a profitable purchase?

The Ultra-24. A stylishly elegant 8-track tape case customers simply can't resist. It's our latest answer to the demand for a bigger, even more exciting 8-track case. One that holds 24 tapes.

And one that comes in a rich new outer covering with a beauty all its own. A textured, plastic-coated material that resists moisture as well as wear and tear. With a choice of four handsome colors: blue, red, green and brown.

But the beauty is a lot more than skin

deep with Ultra-24. There's a swinging lining on the inside lid. Sturdy construction throughout. Plush, flocked tape compartments. And an easy-to-open lock, complete with its own key.

So if impulses are any influence in buying (and you know they are), lure your customers with the new Ultra-24 tape case on display. The rest is a matter of profits... yours!

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TDK Bank Tape Key: Display, Merchandising

NEW YORK—The proper merchandising approach to blank loaded cassettes is as important to the product's success on the consumer market, as is the quality of tape, and structural approach to the housing, according to George T. Saddler, marketing manager of TDK Electronics.

Stressing that the proper display of blank cassettes is a vital part of any overall merchandising program, Saddler said that because cassettes are basically impulse-buy items, small in size and not very conspicuous, it is important that they should be strategically located where the "other-purchase" customer could see and buy them.

Disclosing that TDK was working along other major blank cassette manufacturers in an effort to improve merchandising techniques through improved displays, Saddler said his company has proved that counter and floor displays still play effective roles in any overall merchandising program.

TDK's display units include two deluxe floor displays. One unit can be placed against any convenient wall, while the other is a free-standing rotary tower that can be placed almost anywhere.

Saddler said TDK had spared no cost in producing the displays as it was very important that the quality image conveyed by any merchandise display be consistent with the quality image a manufacturer wants associated with the product on display.

The TDK executive added that his company had developed floor display rather than counter-top mainly because it wanted initially, to create a TDK presence, and a strong customer awareness of TDK cassette products in selected quality audio shops.

"It is not easy to do this with counter units," he said. "They vie for space, and compete for attention with other counter-top displays; can become inaccessible or obscure; get crowded out, or lose visibility."

He continued, "So, for the benefit of audio dealers who recognize the profits to be garnered from increased sales of blank tape through more effective display merchandising, we decided to start with floor displays."

Saddler assured, however, that counter-top displays are important and can be effective in certain merchandising situations, and said that his company will be offering them in the near future.

The TDK displays feature chromium trim, wood grain paneling and back-lit lucite panels. The rotary tower-type unit is six feet high, and about 2½ feet in diameter. It displays up to 308 cas-

ettes, 24 8-track cartridges and 80 open-reel boxes. The cassette boxes are self-dispensing, and the black enameled shelves for reels and cartridges are designed to keep the product always up front and readily available.

The entire center section rotates on a turntable, and the fluorescent

circle light in the header also lights up the product. It is designed for use anywhere in the store.

The rack-type display holds up to 590 cassettes or 42 8-track cartridges and 542 cassettes, plus 144 seven-inch reels. It is just over six feet high, three feet wide and 1½ feet deep.

Sony Blank Thwarts Dups

NEW YORK—In a move for videocassette quality standardization and to protect against piracy of material, Sony has developed a special blank which it claims can be duplicated only on Sony D 100 duplicators (Billboard, Oct. 14).

According to sources close to Sony, the purpose of the special

cassette is to prevent the unauthorized copying of prerecorded software by individuals or institutions which use Sony recorder-players.

The new videocassette will also keep small duplicators from duplicating Sony videocassettes unless they purchase the Sony D 100 duplicator on which the new cassette can be duplicated.



The greatest story never before told.

A quarter of a century of tape history is coming in Billboard's November 18 issue.

A story that will provide you with a fascinating glimpse into a product that was originally developed as a weapon of war.

Billboard's "25 YEARS OF TAPE" is a story never before told about a product that revolutionized the broadcasting and recording industries.

25 Years of Tape, coming in the November 18 issue, will chronicle the birth and phenomenal growth of the tape industry. It's an issue you won't want to miss.

If tape is where you're at, then Billboard's 25 Years

of Tape special is the issue that is a natural for you. Take advantage of the greatest story never before told. It's coming in the November 18 issue of Billboard.

Ad deadline: November 3
Issue date: November 18

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NASHVILLE
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Nashville, Tenn 37203
615/329-3925

Vegas Tape Business Dip

LAS VEGAS—There has been a drastic drop in business reports, Garwood Van owner of Musicland, one of the state's largest stores. The first of September the store had a radio promotion "to weed out the old Panasonic, Sony, and Craig merchandise. The first few days people came in, but it fell right off," he related.

October is always a slow month but the store did see some traffic from recent conventions. People bought blank Sony cassettes in all different sizes. Store management complained that companies aren't offering enough promotional material for their products. There is also not enough new tape releases. In constant demand are new Led Zeppelin and Who releases "but they keep holding back on so many releases," was the complaint.

New Chain for Small Cities Sells Players, Software

• Continued from page 1

Valu. Others will be in the 22,000 to 26,000-square-foot brackets. Four more will open yet this year, including store No. 2 in Watertown, S.D. and No. 3 in Hutchinson, Minn., both early in November. Immediate plans are for 10 more stores. A six to eight-month testing program will indicate further expansion, said Halden.

Tape-Hardware
"They're especially designed for a special type of community," said Halden. "The size and merchandise mix fit a market of from 10,000 to 14,000 people, centrally, and including the surrounding trade area, a total of 30,000 to 50,000 people. We're giving a community a shopping facility that is the equal

of what the suburban family has. The stores are attractive and we believe will hold, in the community, the customer who has been traveling long distances to urban centers to do his shopping.

"We've tried to consider the interests of all age groups and we particularly want the youth market. We have a very large record and policy throughout the Parade stores—which are self-service—is to have at least one person on duty to help customers, answer questions and, in general, see that the department is operating smoothly.

Parade stores will follow the same time schedule: weekdays from 9 to 9 and Sundays from noon to 6 p.m.

Expansion of the chain will be in the 23 states where Super Valu now operates. (The stores are not in northeast United States nor west of mid-Nebraska.) Some of the Parade stores will be in conjunction with Super Valu supermarkets; some will operate in the same area as a Super Valu supermarket—near but not in the same building; and some will be in locations independent of a Super Valu store, and tape department and we want to be the biggest and best in town. Two hundred and fifty square feet is about the average record and tape department—including the machines to play them on. And we've put in a jukebox to help merchandise the music. It's a nickel per play, just enough to prevent 'nuisance playing' and will contain records from last week's top 40—along with whatever the department would like to put in."

The jukebox plays 45's only and is programmed by the store.

It is estimated that the department—which combines records,

tapes, record players and television, along with photographic equipment—will account for 5 per cent of the store's total volume.

Among the brands being stocked: Lloyds, Panasonic, Sanyo, GE, Sound Design and Midland. There are 10 LP browsers bins and an estimated 500 tapes. J.L. Marsh is the rack jobber, for both tapes and disks.

Regular Prices

Consistent, everyday prices is what the Parade store policy will be and Halden does not feel that it's necessary to give records and tapes away. "Parade prices are right and the stores plan to offer the biggest selection in town and go from there. Records will not be loss leaders at Parade," Halden said.

3M's Denham To Head ITA

NEW YORK—The International Tape Association (ITA) has elected Dan Denham, vice president, 3M's magnetic products div. as president replacing George Simkowski, Bell & Howell, who remains on the expanded board. Oscar Kusisto, Motorola, remains as board chairman.

In explaining a surge of interest and companies joining ITA that hesitated before, executive director Larry Finley said: "It's recognition that we're progressing, we're making headway in establishing meaningful standardization, in working for our other goals."

Other new officers: Tony Palms, Time Life Video, secretary; George Saddler, TDK Electronics, treasurer; Jeff Berkowitz, Panasonic, executive vice president of audio; Gerry Citron, Norelco, executive vice president video. Original board: William Slover, Ampex StereoTapes; Irv Katz, Audio Magnetics; Tom Dempsey, BASF; Alan Bayley, GRT; Gerry Orbach, JVC; Ed Campbell, Lear Jet; Bob Jaunich, Memorex; Dick O'Brien, (Continued on page 53)

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Tape Happenings

Motorola has introduced model TF852AX, an automotive unit containing an AM/FM/FM stereo radio and 8-track tape player. The compact unit mounts on the instrument panel and features local distance switch, push-pull audio circuitry, 14 tuned circuits, and push-button controls, and lists for \$199.95. Motorola's new piezoelectric "tweeter" speaker for home audio products was chosen as "one of the 100 most significant new technical products of the year" in the tenth annual IR100 competition sponsored by Industrial Research Inc. The driving element eliminates conventional bulky magnets and voice coils. . . . Innovations in domestic production and quality control are proving successful for Topp Electronics, Inc., makers of Juliette brand consumer electronics, at the manufacturing facility in Miami. Present weekly stereo production capability is 5,000 units, with a production rate of 10,000 per week for speakers, according to Charles Kates, vice-president. Each stereo undergoes eight separate tests before being packaged for distribution. . . . Zenith has brought out four stereophonic audio headphones for use with stereo systems. Model 839-20, with separate volume and tone controls for each earpiece, and 10-foot coiled cord, has a frequency response of 16 to 20,000 Hz. Suggested price range is \$19.95 to \$59.95 for the four models. Also offered to distributors are specially designed displays for the headphones. . . . National sales (Continued on page 53)

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SPECIAL DESIGNS ON REQUEST

N.Y. Cultural Agency Studies TVC

PHILADELPHIA—A Cartrivision division for the distribution of TV cartridges for use in the home has been established by Al Melnick, president of A & L

Distributors, with new headquarters in suburban Yeadon, Pa. The local distributing firm handles tapes, cassettes, records, electronics. The new facility includes offices, warehouse and showrooms.

The headquarters, comprising over 15,000 square feet, more than doubles the size of the original in-city quarters, Melnick said the move will also mean expanding warehouse, sales and office staff by more than 20 percent. A long-term lease was negotiated for the new headquarters located in the Yeadon Industrial Park.

The new Cartrivision Department will handle a complete line of TV tape cartridge, offering everything from documentaries and sports to complete feature films. Among the brand labels handled by A & L Distributors are Ampex, Stereotape, Audio Magnetics, Memorex, Cartrivision, Garrard, Hitachi, Lear Jet, Mikado, Pickering, Shure, TDK, Wollensak.

NAP Sues MCA Tech.

LOS ANGELES—North American Philips has filed suit in Superior Court here, seeking \$78,002.85 from MCA and MCA Technology.

NAP alleges the amount is due because of losses suffered when the defendant firms failed to live

up to a purchase order placed Aug. 12, 1971, for 3,000 automatic cassette changer-playback decks Model 2502. Complaint states that defendants took delivery on 600 units, at contracted 150 per month, but failed to pay for them at stipulated \$37.66 each. Remaining 2,400 units, it's claimed, had to be sold at \$14.30 per unit for a cumulative loss, together with nonpayment for 600 units, of \$78,002.85.

Tape Happenings

• Continued from page 52

manager appointments have been announced by William J. Byron, general sales manager for Sanyo Electric, Inc. William M. Kirsch, formerly with Motorola, is now national sales manager of televisions and radios; Allan Wallace left Magnavox to be national sales manager of audio, stereo music systems and tape recorders; Larry Hall has been promoted to national sales manager for automotive sound products. New items introduced by Sanyo Electric at the Expo Electronex Show in Los Angeles included tape deck RD-8200 for both 2-channel and 4-channel 8-track tapes with automatic playback sensing system, listing at \$139.95; a \$59.95 stereo tape recorder that can be used in the auto, in the home as a deck unit, or as a portable cassette recorder; and Telaudio, a portable radio with television audio bandwidth. Also, Sanyo's car unit, model FT-433, with record features activated by a single pushbutton and unique cueing system, listing at \$189.95 drew a lot of attention, according to Howard Ladd, vice-president. . . . Weltron Company announced a self-contained AM/FM stereo multiplex radio. The model 2002, in a round, nine inch cabinet with smoked plastic dome, is powered by AC current, 12-volt auto DC, or battery, and lists for \$109.95. . . . The 1973 National Audio/Visual Association annual convention and trade show, traditionally held in July, will be held January 20-23 in the Albert Thomas Convention and Exhibit Center in Houston. Theme for the show, announced by general chairman Malcolm P. Ewing, Jasper Ewing & Sons, Jackson, Mississippi, is "Showcase for Effective Communication." Attendance is projected at 6500, with over 200 exhibitors. . . . "Video Cassettes: Medium—Market—Systems—Programming," a 150-page book based on a three year study, is available through Young & Rubicam's communications services publications unit. The in-depth study is in looseleaf format, with update sheets to be issued after six months, and sells for \$55, according to Warren A. Bahr, executive vice-president and director, Communications Services. . . . Lee Rothberg Productions, Inc., has formed VideoVision, an equipment leasing division, with Michael Huss and Henry Monasch named to head the New York based company. VideoVision is initially offering video tape recording capabilities for industrial uses, using sophisticated film production equipment. . . .

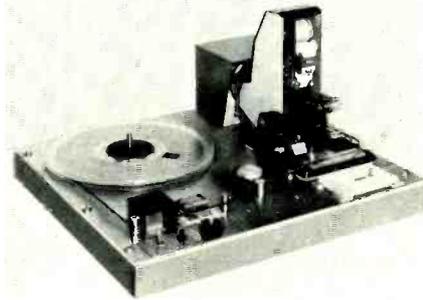
3M's Denham

• Continued from page 52

Sony; Fred Tuschinski, Superscope. New directors: Bob Bitting, RCA; Richard Griste, Dupont; Ron Fried, International Video Corp.; Sam Burger, Columbia Records; Frank Stanton, Cartridge Television, Inc.; Frank Day, American Sound Corp.; Robert Kornheiser, Atlantic Records; Graham Powell, Audio Sonics.

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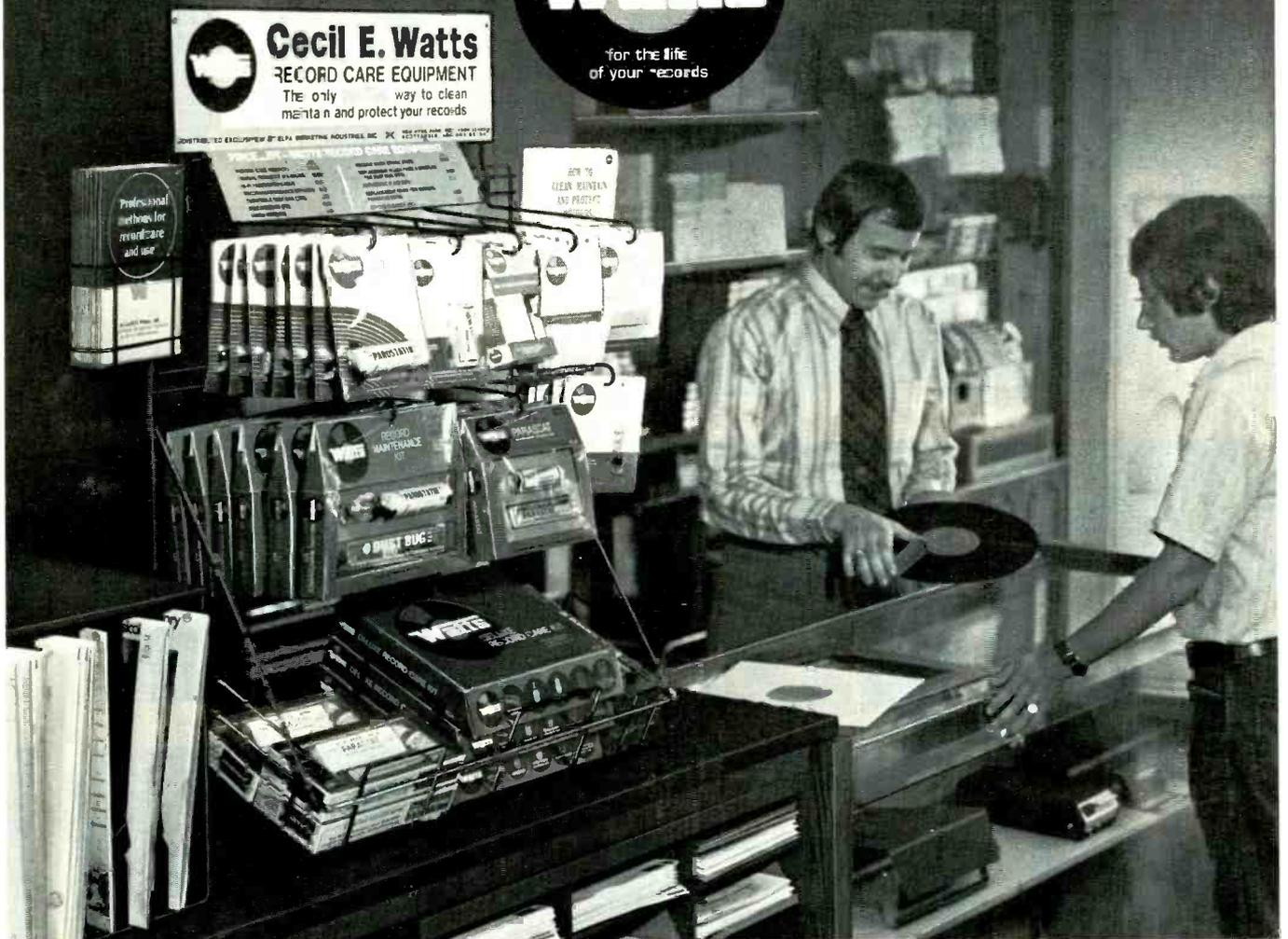
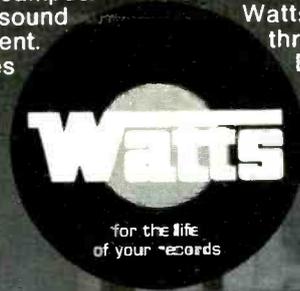
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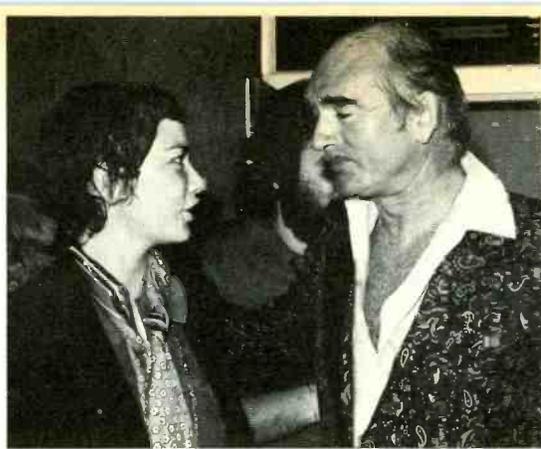
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B-28

HIGHLIGHTS FROM THE 7TH RIO SONG FESTIVAL



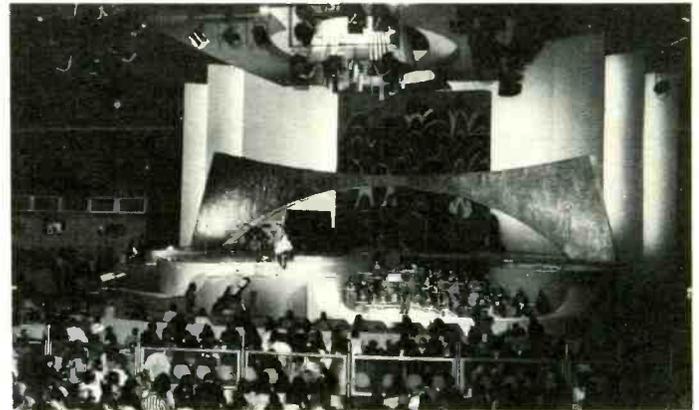
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16



17

- 1 EDDIE BARCLAY, French record label owner.
- 2 GILBERTO GIL, Brazilian composer and singer, came home after years in London.
- 3 ACTRESS DALIAH LAVI, one of the judges at the festival.
- 4 AN ENTERTAINER sings alone on the big Festival stage.
- 5 DAVID CLAYTON-THOMAS interviewed at the Festival. A sound-truck with performing group stands in background.
- 6 DEMIS ROUSSOS of Greece, won a special popularity prize. He presented "Velvet Mornings" in competition but sang for entertainment in the intervals.
- 7 TIBIAS TRINDADE, left, and composer Baden Powell, right, on guitar.
- 8 BRAZILIAN COMEDIENNE Maria Alcina, interpreting Brazilian composer Jorge Ben's rhythmic "Fio Malavilha."
- 9 BLIND KIYOSHI HASEGAWA of Japan interpreted his own song, "Bailero."
- 10 DAVID CLAYTON-THOMAS of the U. S. won the Festival's \$16,500 prize and a gold

- statuette, with his song, "Nobody Calls Me Prophet." He was accompanied by his Sanctuary Band.
- 11 MARIANE MENDT of Germany, presented "Eine Tages" by Heniz Kitschenberg.
- 12 WILSON PICKETT and his group gave a great show at the Festival while thousands in the audience rocked. An enthusiastic Brazilian boy jumped to the platform to rock with Pickett.
- 13 JOSE OTAVIO CASTRO Neves, right, directed the Festival for TV-Globo, the chief sponsor with the Tourist Dept. of Rio de Janeiro.
- 14 RITA LEE of the Mutantes.
- 15 BIG BOY, popular Brazilian disk jockey, served as one of the judges on the Popular Jury.
- 16 KAMAHL of Australia presented "Nothing More" by Tony Hatch.
- 17 TOBIAS DE ANDRADE of Brazil interpreted composer Baden Powell's "Dialogue," one of Brazil's entries in the international competition.

International News Reports

Dixon Handles Club's Promo

TORONTO—Neil Dixon, proprietor of Grumbles Coffee House, is now handling promotion for the El Mocambo Club and Basils.

With its Fifties look, the El Mocambo has been drawing capacity crowds with a flock of name artists. Daffodil's King Biscuit Boy packed the club this week and future attractions include the Greaseball Boogie Band (16-21), Wayne Cochrane (23-28), Crowbar (Oct. 30-Nov. 4), the Full Tilt Boogie Band (6-11), the Detroit Wheels (13-18), Dan Hicks and his Hot Licks (20-25), Sam and Dave (Nov. 27-Dec. 2) and Chubby Checker (4-9).

In the Downstairs lounge, acts confirmed are Flying Circus (16-21), Humphrey and the Dumptrucks (23-28) and Sweet Blindness (Oct. 30-Nov. 4).

Basils have changed their en-

Victor's Torio In U.S. Trip

TOKYO—Atsutaka Torio, who became president of Victor Music Publishing Co., Ltd., was in the U.S., Oct. 1-16.

The main purpose of his trip was to attend the CMA Convention, Oct. 16-21, in Nashville. He is due to return home Oct. 25 after visiting Los Angeles Oct. 22-23.

His company is a 100 percent owned subsidiary of the Victor Company of Japan, Ltd. (JVC/Nivico).

tertainment policy and are now into booking folk acts. Karen and David open for two weeks (16) and Dixon is now scouting other single and duo folk acts.

Polydor's Ellen McIlwaine was at Grumbles this week and the schedule includes the Good Brothers (16-21), Valdy (23-28), Michael Cooney (Oct. 30-Nov. 4) and Christopher Kearney (6-11). Dixon will oversee the promotion activities of all locations.

S. Africa Bans 'Superstar'

JOHANNESBURG — The rock opera "Jesus Christ Superstar" has been banned by the Publications Control Board in Cape Town, South Africa. The board considered the musical might "offend the religious convictions or feelings of certain sections of the population."

The ban applies to all production and performances in whole or in part and also applies to South West Africa.

Capt Town promoter Pieter Toerian had planned to stage the show in South Africa. Toerian, before leaving for London, said: "The censors cannot ban something they have not seen."

The album is still banned by the South African Broadcasting Corp., although the Publications Board has allowed the album into the country.

Japan Dealers In Protest on Pub as Outlet

TOKYO—All Japan Federation of Record Dealers' Unions expected to protest to Polydor over proposed sales of DGG classical double album product through Kodansha, a major Japanese book publishing house.

The DGG sets would sell at about \$9.

The Tokyo Metropolitan Record Dealers' Association has already protested to Nippon Phonogram over the proposed sale of I Musici's 10-year-old Philips album of Vivaldi's "Four Seasons" at about \$6 through another publishing house, Chuo Koron.

The album would kick off the publishers "World Masterpieces" series.

LaBuick Pact With Bobby

TORONTO—London Bobby, a popular local pub entertainer, has signed a production contract with Ed LaBuick's new recording complex. His first album release was "Booze, Birds and Ballads." The second live set will be called "At the Pub" and will be released later next month.

Ed LaBuick was formerly marketing manager with GRT of Canada. He started his own operation in June.

From The Music Capitals of the World

LONDON

Derek Green, the general manager of the Rondor Music subsidiary who takes up a new post of managing director of A&M on Nov. 1, has named Bob Grace as general manager of the publishing firm. Grace, comes to Rondor from a short spell at Ricochet Music. He was originally general manager of Chrysalis Music where he was instrumental in signing David Bowie's Titantic Music firm. Coinciding with Grace's appointment, Green has named Maureen Woods, previously his secretary as international co-ordinator. She will be responsible for servicing Rondor's overseas affiliates with material.

Two lawsuits involving the management of the Rolling Stones have been settled. In the first case, Eric Easton sued Andrew Oldham—formerly concerned with him in the management of the group, Nankerphelge Music, Decca Records, London Records and Allen Klein. In the second case Mick Jagger and other members of the group sued Easton. Mr. Robin Potts, for Easton, told the Vice-chancellor, Sir John Pennycuik, in the High Court, that over the vacation a settlement satisfactory to all parties had been reached. Under the agreed terms the first action was stayed, and certain orders and undertakings were cancelled. But the action against Nankerphelge will remain in being until the position of the directors is

clarified. In Jagger's action, a settlement in principle had been reached, but it was necessary to obtain the execution of certain documents. This problem had arisen because of the death of Brian Jones in July 1969. His father, as administrator of his estate, was willing to do what was necessary to dispose of the action, which will be heard in chambers. . . . WEA is introducing a new EP series called Fours and each record in the series will contain four tracks taken from back-catalogs of the WEA group labels. The first 10 releases include material by Ray Charles, Bobby Darin, the Everly Brothers, Trini Lopez and Peter, Paul and Mary. Accompanying the series, WEA has produced a large quantity of counter browser units, available to dealers with a minimum order of 50 records. Meanwhile WEA has bought Ralph McTell's five-year contract from Paramount after only one year with the firm. In turn, McTell has signed a new five-year agreement with Reprise on a worldwide basis. McTell's new album under the deal is "Not Until Tomorrow," which will be backed up by heavy in-store promotions. The album is being released to coincide with McTell's UK tour which begins at the Rainbow theatre in London on October 27. . . . Enterprise Records and Distribution will launch its two new labels New World and Double Gold later this month.

(Continued on page 56)

"ENADA I"

1[^] ESPOSIZIONE ITALIANA DI APPARECCHI DA DIVERTIMENTO AUTOMATICI

(First Italian Exposition of Automatic Entertainment Apparatus)

Palazzodei Congressi-Roma-Eur

- 7, 8 e 9 novembre, 1972 -

(November 7, 8 and 9, 1972)

L'ASSOCIAZIONE NAZIONALE SAPAR, CHE RIUNISCE TUTTI GLI OPERATORI ITALIANI DELLA PROFESSIONE DELL'AUTOMATICO, PER CELEBRARE IL 1[^] DECENNALE DELLA SUA COSTITUZIONE, HA ORGANIZZATO LA PRIMA ESPOSIZIONE SPECIALIZZATA DI PRODOTTI ITALIANI PER IL DIVERTIMENTO AUTOMATICO.

(SAPAR, the National Association of all operators of automatic entertainment apparatus has organized, as a celebration of the first decennium of its constitution, the first specialized exposition of Italian products in the field of automatic entertainment).

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(All foreign visitors will be SAPAR's guest at a gala evening in the Cavalieri Hilton Hotel, Rome).

Needletime Accord Helping U.K. Radio to 'Put it Together'

By ROB PARTRIDGE

of commercial radio is finally taking shape. During the past two years various pieces of the puzzle have been slotted into place, building a hazy outline of the final picture. Two weeks ago however, one of the most vital pieces was placed into position with the announcement of the needletime agreement for commercial stations. The puzzle is now almost completed.

Needletime has always been one of the dominant question marks facing the introduction of commercial radio in Britain. Music, as well as being the food of love, is also the staple diet of popular radio programming. This relationship between the music industry and radio however, is governed by one major factor, needletime—the system which regulates the amount of airtime for records on radio.

The problem, for commercial radio, is one of economics. The new stations will depend entirely on advertising revenue—which means attracting maximum audiences. And the one sure way to create such listening figures is plenty of disk shows. The performance copyright on records however, is owned by the manufacturers—hence the needletime system.

The history of needletime goes back as far as 1911 when the Copyright Act established that, quite apart from the copyright in a particular song, there was another copyright to protect. And this was the copyright of the actual performance on the record.

In practice this means the manufacturers have the right to share in the profits from records played publicly for gain, and this includes disks played in juke boxes, discotheques and on radio.

For 20 years after the introduction of the 1911 Copyright Act the individual companies issued licenses for the public use of their product. But by the beginning of the 1930s, the increasing sophistication of recording techniques and equipment made the public playing of disks a very viable—and popular proposition. This presented a serious administrative problem. If a number of records were to be played, then licenses from each company involved were needed. This was not the most practical of methods.

The solution was Phonographic Performance, a limited company

formed by the record industry in 1934 to issue licenses and control the public use of records. The record companies assigned their public performance and broadcasting rights to PPL. "Our functions have remained the same ever since," says Herbert Gilbert, general manager of PPL.

Control

"We control the public performance and broadcasting of records, we enter into licensing agreements and we agree scales of charges with various bodies for the use of records. The licensing charges are applied to all public performances, including records played by the BBC, the IBA and the Isle of Man broadcasting company."

And one of the major licensing agreements is needletime. PPL, which represents about 100 British record companies, has reached agreement with the BBC giving the Corporation 82 hours needletime each week, to be divided between Radios 1, 2, 3, and 4. In return PPL receives a levy of \$200 an hour, which amounts to a sum in the region of \$875,000 per year, to be divided between the record companies, the Musicians Union and the artists and musicians.

Why then, with a needletime rate of \$200 an hour, has there been a restriction of 82 hours a week placed on the BBC? One of the traditional reasons has been the record industry's belief that too many radio plays are harmful to record sales. This philosophy is gradually changing however, and most record companies now believe in radio as a vital promotional outlet and many are reconciled to additional needletime as an essential requirement for British radio.

The other reason for needletime restrictions however, is the requirements of the Musicians' Union. If unrestricted needletime was introduced, the opportunities for the employment of musicians on radio would diminish. This is also a question considered by the PPL when granting licenses to discotheques.

Employment

"We have for many years recognized the legitimate question of the employment of musicians in cases where records are to be played. The record industry has accepted its obligations to the Musicians' Union and we would

certainly restrict the use of records in cases where they are directly replacing musicians," comments Gilbert.

"I would say over the years the PPL and the MU has had a reasonable relationship, but in the last resort it is the PPL which makes the decisions. The MU's interests however, are always taken into consideration."

An agreement was made between the two organizations in 1946 when the PPL agreed not to allow the unlimited use of records where employment opportunities for musicians have been threatened as a consequence.

John Morton, general secretary of the MU, says: "We have to accept employment opportunities. If needletime restrictions were lifted there would be dangers of unemployment among our 33,000 members. The BBC has recognized its responsibilities in this matter, and employs around 560 musicians, together with a guaranteed level of casual employment, and we always resent the idea that this employment is an act of patronage. We believe it is enlightened self-interest on the part of the BBC.

"Creative broadcasting cannot rely solely on records, although I recognize the tendency to try and reduce programming costs by using records.

"I also believe that over-exposure is something the industry should bear in mind. I don't believe prolonged exposure to records creates a taste for listening to music, it merely reduces the length of popularity of the records.

"And also, when a musician makes a record, the rates the MU negotiates are for its domestic use. It's therefore an abuse of that musician's performance when the record is played on the radio. I believe musicians generally would be happier if records were only for domestic use, although we accept as a union the need for some records on radio."

The MU's position is recognized by PPL which makes a 20 per cent contribution of its revenue to the artists. "This is purely a voluntary payment, although in Europe such payments are compulsory by law," comments Gilbert.

"When PPL was formed, it was accepted that although the record companies had an absolute right to their product, nevertheless, the revenue from their records was attributable to the artists.

"We also pay the MU 12½ per cent of our revenue in respect of the musicians who are also on the records. We've done that since PPL's inception."

Morton comments: "The payment from the PPL is intended as compensation to the musicians who were, of course, paid only for the domestic use of the records."

Interests

The MU was particularly anxious to safeguard its interests during the needletime negotiations for commercial radio and a stipulation has been made that 3 per cent of the new stations' advertising revenue should be spent on the employment of musicians.

"If you accept what the proposers of the Commercial Radio Bill have said, the new stations must have obligations to musicians. There is general acceptance within the Government and the record industry of the validity of our case—our interest is employment," says Morton.

"We want the Independent Broadcasting Authority to place an obligation on the stations to use specially recorded music and we have consistently sought this obligation. Commercial radio is motivated by money. That's a perfectly acceptable motivation, but it needs social safeguards. We accept the decision to start commercial radio, but it must have obligations—our members after

(Continued on page 60)

From The Music Capitals of the World

• Continued from page 55

Double Gold will release a variety of middle of the road and pop albums and through a deal with **Don Arden**, Enterprise has purchased product by the **Small Faces** and **Amen Corner** for issue on New World. . . . A new custom pressing operation has been formed as a separate company by **Marcel Rodd** of Saga. The new company—the name is to be announced within the next month—has \$150,000 invested in pressing equipment, Rodd told Billboard. The new pressing company will be situated at 10 Adela Street, London and is due to start operations on Feb. 1. Rodd commented that the company already has orders for the first 18 months of operation. . . . The drive against the misuse of drugs, particularly amongst teenagers, is enlisting the pop single as an ally. The Guild of Health Education Officers is campaigning about the dangers of drug abuse via "Drug Taking" by **Derek Paul** which will be released on the Young Blood label. Any royalties received from the sale of the disk will be passed to an organization devoted to the care of drug addicts. . . . Following a realignment in the company's a & r department, staff producers **Martin Clarke** and **Tony Rivers** have resigned from CBS. A & R chief **Mike Smith** commented that the house producer system had not really worked at CBS and that in future he would be using more independent personnel. He himself will also be involved in more actual production work. Other recent departures from CBS are **Bob Norrington** from the art department and **Martin Lickert** who was involved in field promotion. **PHILIP PALMER**

TOKYO

"Satin Doll/Kimiko Kasai with **Gil Evans Orchestra**" was scheduled for release throughout Japan Oct. 21 by CBS/Sony Records. The album was recorded in Tokyo last summer by the Japanese jazz singer and U.S. jazz pianist/arranger. . . . **Nancy Wilson** (Capitol) joins the **Freddy Hubbard Quintet** for performances in Tokyo Oct. 25-29. Several more appearances are scheduled in other parts of Japan before they leave Nov. 8, according to Kyodo Tokyo booking agency. . . . French vocalist **Salvatore Adamo** (Odeon) has been booked by Universal Orient Promotions, Minon and other agencies for recitals in Japan Nov. 6-26.

A six-day "Blue Hawaii" tour being arranged by the Kyoshin travel agency of Tokyo at the equivalent of some \$450 per head includes sight-seeing the **Elvis Presley** show in Honolulu. . . . American singer-songwriter **Melanie** has been booked by UOP for her first recitals in Japan Nov. 19-25. She will be followed by **T. Rex**, Nov. 28-Dec. 4.

Czechoslovakian singer **Helena** is expected to give her first Japan performance at Tokyo's Hibiya Public Hall Nov. 16. . . . Also due next month (in November) are: French chanson star **Gilbert Beaud**, pop vocalist **Neil Reid**, jazz singer **Johnny Hartman**, singer/songwriter **Laura Nyro**, and **Guess Who**. **Davey Jones** will be here for the second time this year. . . . "America, America!" Festival was sponsored by the U.S. Embassy in Tokyo Oct. 5-10 at two department stores of the Seibu chain. One store held an American record fair "All about Elvis Presley" with the support of RCA Records. The other featured Japanese jazz rock singer **Mieko Hirota** (Toshiba) and the **Tokyo Suban Boys**, playing Dixieland style. . . . "The Beatles Fair" was held in commemoration of the group's 10th anniversary, at Isetan department store in Tokyo with the support of the British Embassy. The fair featured the

Apple group thru records, films and photos, most of them not previously seen in Japan.

"The **Mari Amachi Show**" featuring the CBS/Sony recording artist was launched Oct. 5 over the TV network of the Tokyo Broadcasting System (TBS). Guest star of the inaugural show was rival singer **Rumiko Koyanagi** of Warner-Pioneer. . . . **Led Zeppelin** (Atlantic) went over big at their opening performance in Tokyo Oct. 2, attracting an even bigger crowd than their first Japan appearance last year, although advance publicity was smaller.

Led by **Major E. G. Horabin**, the 72-member band of the Queen's Guards, comprising the regimental band of the Irish Guards and the pipes/drums of the 1st Battalion, IG, played the opening of Keisei department store in Tokyo Oct. 10, prior to their first Japan performance tour, Oct. 11-Nov. 6. . . . **Peggy March** (Ariola) left Tokyo Oct. 15 for Munich, where she is to record another album after giving two performances at Tokyo's Copacabana Oct. 9 and Oct. 11. **Nancy Wilson** (Capitol) is due to give one show at same night spot Oct. 27. . . . Before departing from Tokyo Oct. 14, Italian canzone singer **Gigliolo Cinquetti** was filmed for two Japanese TV shows. She gave eight joint recitals with **Gianni Morandi** during her third Japan performance tour.

"The Young Music Show" series of TV programs being aired by Nippon Hoso Kyokai, the government sponsored network, featured films of **Emerson, Lake and Palmer** Oct. 8 and the **Rolling Stones** Oct. 10. . . . **Taro Shoji**, 73, died in Tokyo Oct. 4 after a 40-year popular singing career and numerous recordings for Polydor, Teichiku and Nippon Columbia. He had been president of the Japan Popular Singers' Association since 1963. **HIDEO EGUCHI**

WARSAW

Poland's oldest singer, **Mieczyslaw Fogg** (71), is touring Canada and the United States. The tour, organized by Polish impresario **Jan Wojewodka**, who operates in Chicago, is the singer's sixth in the U.S. Two years ago, he was voted the most popular singer among Polish audiences in the U.S. . . . The Pronit-Erg factory in Pionki which manufactures 1.5 million albums a year for the Polish market is nearing a total of 2.5 million pressings since it opened.

Progress of radio and television hardware sales are running neck and neck with both reaching a figure of 5.3 million units. Another 1.5 million TV sets are expected to be sold within the next five years. These will be mostly black and white although the first colour TV is now ready for mass production. This is the Rubin 707-P which is manufactured in conjunction with the Moscow TV Factory. 200 sets have already been distributed and by 1975 30,000 will have been sold.

TORONTO

Canadian promotion man, **Liam Mullan**, sailed for England to launch High House Productions. . . . **Christopher Kearney** and producer **Dennis Murphy** returned to Toronto from Rio de Janeiro last week—they will commence work on Kearney's second album early next month. . . . **Edward Bear's** "Last Song," another **Larry Evoy** composition—it is being released simultaneously by Capitol in the U.S. To encourage the youth vote, the Prime Minister's First-Time Voter Committee has engaged the newly-signed Capitol group, **Truck**, to perform at concerts as part of a tour to the Western provinces. The youth-oriented junket takes **Truck** and **The Good Brothers** on (Continued on page 60)

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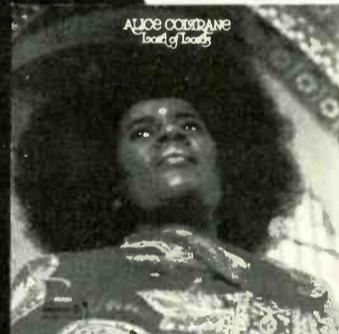
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QS on impulse

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

Needletime Aids U.K.

• Continued from page 56

all, are responsible for the records. Commercial radio must offer employment."

There are regular meetings between the MU and PPL to discuss problems arising through the misuse of records. It is PPL however, that makes the final decisions regarding licenses and needletime.

PPL's needletime agreement with the BBC is determined by five year contracts. The present contract expires in 1973 and negotiations between the two organizations are due to start next April. In view of the 50 per cent needletime granted to the commercial stations, it is believed the BBC will seek a similar arrangement for its two popular channels, Radios 1 and 2.

The present agreement of 82 hours—the BBC's four networks broadcast each week for a total of 530 hours—gives Radio 1 34½ hours and Radio 2 18 needletime hours a week with the balance divided between Radio 3 and 4. Under the terms of the Commercial Radio Bill however, the BBC is to have equal opportunity to compete with commercial radio.

Agreement

The commercial radio agreement will give PPL an escalating scale of levies, based on each station's net advertising revenue. It will receive 3 per cent during the first year, rising to 4 and 5 per cent for the following two years. These percentages are believed to be lower than the PPL's initial negotiating figures but, it is understood, they can be re-negotiated once the stations are established.

No assessment is possible however, of the potential revenue the agreement will bring to the record industry because it is virtually impossible to judge the commercial success of the stations, the first five of which are due to broadcasting in the Spring of 1974. Says Gilbert: "It's terribly difficult to estimate the kind of advertising support they will receive. We don't know the rates or the ratio between national and local advertising. Only after a year or so will a pattern emerge and then we might establish some possible figure." Whatever the revenue received by PPL however, it will be divided among the company's members.

Membership to PPL is governed by only a few basic requirements. "We accept record companies that own copyrights and issue a significant repertoire to the public," comments Gilbert. "There are however, a large number of people who come into the industry with only one or two records. We need something more substantial than that. We must ask for some indi-

cation that they intend to stay in the industry."

Once a member of PPL however, the advantages can be considerable. "All requests for public broadcasting are channeled into PPL, taking the burden off the individual companies. PPL is also able to negotiate better terms, because of its strong membership, than an individual producer," says Gilbert.

"And of course, the fact that most of the record industry belongs to PPL makes it convenient for both the public and outside organizations and our member companies—otherwise a jukebox operator, say, would have to apply to several different companies for permission to play records."

Function

The most complex function of PPL however, is the collection and subsequent distribution of its revenue, and mammoth operation which requires computerization.

"The money received from licenses is distributed to the record companies, artists and musicians. Details of every record issued are stored in the memory bank of our computer," explains Gilbert.

"The combined broadcasting returns—compiled say, by the BBC—are then fed into the computer on the basis of record labels, artists and other information about the records used. The final print-out from the computer will give us details about the total number of seconds of airtime for each record label and artist."

In addition to broadcasting rights of course, PPL also deals with public performance copyrights covering jukebox operators, cinemas, fair grounds, football grounds, social clubs and theaters. "In the cases of jukeboxes and so on, they tend to reflect the charts so we have a set license fee based on location. We have a fee agreement with the Phonograph Operators Association," says Gilbert.

Tribunal

In cases of disputes about needletime or public performance licenses however, there is the Performing Rights Tribunal, a quasi-judicial body created by the Copyright Act of 1956. The Tribunal however, has heard only two cases in its 16 years of existence. The only needletime case it has heard concerned the Isle of Man's Manx Radio's claim for additional needletime in the mid-sixties. "This was the first time a commercial radio station had come on the air in Britain and our original negotiations with Manx Radio were not successful so the case was referred to the Tribunal," says Gilbert. "It was eventually decided it was reasonable to grant Manx Radio six hours needletime a day, which in effect means 50 per cent needletime."

Col's A&A Division Expands in Canada

MONTREAL — Columbia Records' A & A record division now operates the largest retail record outlet in the province of Quebec.

The company has just opened its first Montreal store in the heart of downtown at St. Catherine St. near Guy. The store is carrying more than 100,000 records and tapes, comprising in excess of 60,000 titles, housed in a 6000 square foot location. The stock is worth almost \$500,000 at standard retail prices.

A & A organized a lavish party to mark the opening of the store. It was hosted by A & A general manager, John Fallows, and merchandising manager, Al Elias. Manager of the new Montreal store is Victor Desiderio, who was formerly running the record department at the T. Eaton Company and the Miracle Mart stores.

John Fallows denies that the opening of A & A in Montreal will result in a price war.

"It hasn't happened in towns where we have recently opened stores. People shop with us not only because our prices are cheaper but also because we offer a much larger stock than any other store.

"This philosophy has always been part of A & A and it's a basic part of our operations when we enter a new market. We have made this move to Montreal simply because our research indicated that there weren't any stores here with the variety of stock we intended to carry."

Only 15 percent of the new Montreal store will be devoted to tape product, since research has shown that tape accounts for only 18 percent of total record store sales in Canada.

In Toronto, A & A and its next-door Yongo St. competitor, Sam the Record Man, constitute more than 50 percent of all record sales.

From The Music Capitals of the World

• Continued from page 56

a four-day trek on board the Prime Minister's jet—they will play Ottawa, the Yukon, Winnipeg, Calgary, Whitehorse, Thompson, Vancouver and Regina. . . . Both acts are managed by Magic Management, a division of Truck Music Ltd. of Toronto. . . . Joe Summers, A & M's new national sales manager, this week announced a two-week TV ad campaign to be run in every major Canadian market. The campaign will concentrate on product by Lorence Hud and the Carpenters.

Capitol's Anne Murray returned to Toronto for a few days this week following her eight-country, month-long European tour. . . . Osibisa into the Colonial Tavern this week. . . . Much Records' Pagliaro is on a national promotion tour to capitalize on the success of his "Some Sing, Some Dance" single. . . . K. H. Productions president, Kenny Harris, visits Toronto and Montreal next week to negotiate distribution of his new Pyramid label. . . . Harris works out of Hamilton, Bermuda.

Frank Davies has announced the appointment of Jeff Franklyn, president of A.T.I. as Love Productions' U.S. business representative. . . . Harvey Glatt's Treble Clef has opened another store in Ottawa. . . . Susan and Terry Jacks pulled large audiences on their first Atlantic Provinces tour. . . . Columbia has issued a series of Roy Orbison gold singles. . . . Ocean set to play a one-nighter at Massey Hall (26) with Carolyn Leslie. . . . Much Productions launched its new Sweet Plum label at a reception last week at Sam the Chinese Food Man—first singles are scheduled by Harry Marks and Lorri Zimmerman.

RITCHIE YORKE

JOHANNESBURG

Anglo Israeli group, Jericho, plus local band, Hawk and supporting artists Pete Ryder from the U.K. and Johannesburg's Ramsey Mackay undertook an extensive tour of the Republic. . . . British rock group, Barclay James Harvest and singer Gary Farr appeared in Cape Town Durban, Pretoria and Johannesburg with a 27-piece orchestra, the first overseas act to do so. The acts were booked by Sagittarius Management. . . . Germany's Horst Jankowski began a South African tour, Oct. 16, with singer Judy Page, from Johannesburg. . . . Former South African disk jockey George spent time in Johannesburg en route to London from Australia where he has been working. . . . South Africa's Flying Dutchman label and the Auviso Sound Studios have merged, making the FD label the first independent to have its own recording studios. A new label Auviso has been also formed. . . . Ge Korsten was given a gold disk award for his album "Liefing." Allen Garrity was also given a gold disk award for his single, "I Need Someone."

EMI managing director Gordon Collins said that the company will automatically release overseas any of its product that made the top three spots on the local chart. He was speaking at a gold disk award presentation to singer Jessica Jones for her single, "Sunday Monday Tuesday." . . . Lauren Copley's single, "It's Too Late Now" released in Australia, New Zealand, Japan, Holland and Germany. . . . "Delta Queen" written and produced by Johannesburg's John Norwell and recorded by Proudfoot has been released in 25 countries. A French and Italian language version has also been recorded. . . . Mike Hankinson's "The Classical Synthesizer" album will be released worldwide. . . . Sharon Tandy, after working in the U.S.

for eight years, returned to Johannesburg. Her first single, with Billy Forrest, is "Hallo A."

Gallo (Africa) Ltd. held their biggest convention with 80 financial, general management, promotion and sales people in the Republic and Rhodesia attending. The program included addresses by David Fine, group marketing director, Peter Gallo, general manager, record and tape division, Peter Lotis, a&r and promotion manager, John Orchard group music administrator, and Rupert Rupert-papape, director of Mabuphe; a Music Co., a subsidiary of the Gallo group. PETER FELDMAN

SYDNEY

CBS executives organized a seminar here. Executives John McCready and Jay Beaula flew in from New Zealand to attend. . . . Singer Richard Clapton, now settled in Australia after working in Europe, has his first single, "Last Train To Marseilles" on Festival. . . . Roy Orbison in touring, booked by Jenny Ham and Associates. . . . Bruce Stewart named music director at 3DB in Melbourne. . . . Johnny O'Keefe, veteran entertainer, re-recorded his old hit, "So Tough" and is also recording an album. . . . H. M. Miller announced sell outs for the troubled Joe Cocker/Patto tour. . . . Australia singer Johnny Farnham will play the part of Jewish boxer Daniel Mendoza in the musical "A London Song" set to open soon in the U.K.

Jamie Redfern, who recently toured with Liberace in the U.S., has his own hour long television special. On the show he was presented with four gold disk awards by Festival Records for his LP, "When You Wish Upon A Star." . . . John English, presently appearing in "Jesus Christ Superstar" is recording a solo album and negotiating a lease deal with companies. . . . Ron Martin, president and Robert Goodfellow, secretary of Country Music Australia are starting a campaign to promote country music in Australia. Singer Reg Lindsay represented the organization at the CMA Convention in Nashville. Goodfellow has negotiated through Hiliary Melick at Astor Records to release their "Country Music Sampler," a budget album. . . . MCA has released the "Jesus Christ Superstar" Australian cast LP. . . . Brian Cadd, winner of the "Battle of the Sounds" songwriter award on Radio 2SM wrote the debut disk "Marshals Portable Music Machine" for singer Robin Jolley. The single is successful in Holland. . . . Australian group Billy Thorpe and the Aztecs leave for New York, stopping off in London to record. The group recorded a live double album at the Sunbury Pop Festival which is headed for its second gold disk award. . . . A new label, Bootleg Records has been formed by Ron Tudor who also heads the Fable label. Bootleg will be managed by composer-performer-producer Brian Cadd and use Bill Armstrong's studio to record. . . . WEA released 19 albums this month. The company held a week long seminar at Newport which was also attended by local program managers, Ray Bean and Nick Erby, Bean, of 2UW is currently in Los Angeles. . . . Members of the Victorian Police Squad raided several Melbourne record stores and confiscated several albums in a pornography crackdown. . . . M7 Records released a series of six albums by the M7 Strict Tempo Dance Orchestra which they are promoting to dance instructors and dancing schools. . . . Jim McKay Jr. named executive producer with Lewis Young Productions who has a four hour pop TV program. JOHN BROMELL

DUBLIN

Denver label manager Johnny McCauley will shortly release a memorial EP by Johnny (Wexford) Kiely, who died in London a few weeks ago. His best-known number was "The Latchyco," written by McCauley. . . . The Freshmen have taken an unusual decision regarding their latest single, Neil Diamond's "Soolaimon." Although copies are being mailed to record retailers, journalists and deejays, it won't be supplied to the shops until "sufficient people want to buy it." . . . The Castlebar International Song Contest: the overall winner was "Song to Jenny," written by Ceylon-born Sheila Roberts, now living in England. It was sung by Frank Holder. The song won the first prize of \$2500. The contest was broadcast live by RTE Radio and televised for showing the night after by RTE Television. . . . Ronnie Griffiths leaves the Mighty Avons on Nov. 12. His new band will be American Pie. . . . Horslips sold out the National Stadium eight days before their latest concert there on Oct. 14. . . . Dana will be here for a tour from Nov. 10-25. Her first TV series is currently being screened on RTE Television. . . . TV & Film Productions in Dublin are getting together a showband for what looks like a Monkees-style TV series. . . . The follow-up to Big Tom and the Mainliners' first No. 1, "Broken Marriage Vows," is another three-track maxi. The titles are "I Love You Still," "Freight Train" and "The Pain of Loving You."

The single follows hot on the heels of the band's latest album, "Requests!" The Mainliners pay their annual visit to England between Nov. 3-13. The tour begins in Manchester and ends at the Gresham in London. . . . Brendan O'Reilly's first album is out on Dolphin. It's "That's My Boy" (a re-titled version of the Mac Davis number, "Watching Scotty Grow"). Among the other titles are "Snowbird," "Words," "Little Green Apples" and "21 Years." O'Reilly is a leading Irish TV personality. He had a prominent role in the movie, "Flight of the Doves." Recently he was seen in an hour-long show for Finnish TV. . . . Nine titles from the Talisman catalog are now available as tape cassettes. They're "Memories" (Father Sidney MacEwan), "Claddagh Ring" (The Tulla Ceili Band), "Jigs on the Green" (various artists), "The Best of Brendan O'Dowda," "Looking Through the Eyes of The Times" (The Times), "Clare Ceili" (The Kilfenora Ceili Band), "I Know My Love" (The Dubliners), "The Songs That I Sing" (Michael O'Duffy) and "Listen To Us" (The Royal Showband). . . . Melodiya product is once again available from EMI (Ireland) Ltd. All previous orders have been cancelled and retailers have been asked to re-submit their requirements. . . . EMI's pre-Christmas trade show is being held from Oct. 23-Nov. 3 at their Dominic Street, Dublin, headquarters—instead of, as in previous years, at a city hotel. A week of the show is being held during October, so that retailers may take advantage of placing orders before the arrival of Value Added Tax on Nov. 1. . . . CBS had a special Johnny Nash Night at Sloopy's discotheque, complete with films featuring the singer and giveaways of records, posters, stickers, competitions and autographed pictures.

Two versions of "Baby Don't Get Hooked On Me" are fighting it out on the Irish scene. There's the original by Mac Davis (CBS) and a cover by local group, The Memories (Rex). . . . Johnny Cash, Al Jolson and Neil Diamond were featured in RTE Radio's "Song-

(Continued on page 61)

Island, B&C Split With Trojan Label

LONDON — Island and B&C have terminated their partnership in the Trojan label, formed as a joint venture three years ago as an outlet for the West Indian recordings released by the two companies.

Reason given for the split is

Mogull Set Foreign Deals —Lewis, Fox

NEW YORK — Ivan Mogull Music Ltd. has acquired pianist Ramsey Lewis' catalogs, Ramsel Publishing Co., (BMI) and Pamoja Music (ASCAP) for sub-publishing in South and Central America and Mexico.

Mogull's associates in these territories have started promotion on this material. The deal was concluded by Steven Rand on behalf of Lewis and Mogull.

In addition, Ivan Mogull Music Associates has acquired the foreign rights to Jan August's publishing company, P.N. Music Co. (BMI) for all territories throughout the world, excluding the U.S. and Canada.

Contracts have been signed by Fred Fox, president of Sam Fox Publishing Co., and Ivan Mogull for Ivan Mogull Music Ltd. to represent the Fox catalogs in Southeast Asia, as well as Czechoslovakia. These two territories were only recently opened by Mogull. They house a vast amount of catalogs and songs originally owned by Mogull, as well as other leading publishers and writers.

that due to the increasing involvement of the two companies in the progressive music market, administrative and policy decisions were becoming increasingly difficult to complete to both sides satisfaction. "We were both making decisions affecting Trojan which didn't make proper sense, so the best thing seemed to be to have the label run from one source," said Island managing director David Betteridge. Earlier this year, Island ended a distribution agreement with B&C which is now handled through EMI.

From the end of the month, Trojan will be handled completely by B&C, with Island in the future concentrating its reggae material on the Blue Mountain label, with such artists as Jimmy Cliff, the Maytalls and Greyhound, plus two new signings, Owen Gray and Bob Marley and the Wailers. All other artists, among them the Pioneers, the Marvels and Nicky Thomas will be on Trojan.

Lee Gopthal, managing director of B&C, will be trimming the Trojan label and artists roster and by the end of the year it will be releasing only five West Indian labels—Horse, Big Shot, Explosion, Green Door and Attack, the last three concentrating on ethnic material and the others, including the Trojan label, handling commercial reggae.

Coinciding with the break, Trojan will take over all the premises at Neasden, shared with Island, which on Nov. 15 will be opening a new 14,000 square feet warehouse and distribution centre at Transport Road, Brentford.

Denny Vaughan Dies at Age 52

MONTREAL—Denny Vaughan, one of Canada's best known bandleaders, died in Montreal at the age of 52.

Vaughan had recently moved back to his Montreal home after spending five years in Hollywood where he worked with such prestigious figures as the Smothers Brothers and Glen Campbell.

His rise to fame came through his association with the CBC where he starred in his own production in the early Fifties.

He was recently offered the position of bandleader at Toronto's Royal York Hotel replacing Moxie Whitney but he declined the move.

From The Music Capitals of the World

• Continued from page 60

writer of the Week" on "Morning Airs." . . . Local group **Time Machine's** first release is "Railroad." . . . **Mellow Candle** have changed their name. They're now known as **Grace Before Space.** . . . Irish group **Thin Lizzy** will play 19 English venues with **Slade.** . . . Irish Record Factors issued a series of albums from RCA for the "Nostalgia" campaign. They include "The Best of Rudy Vallee," "This Is Maurice Chevalier," "Waring's Pennsylvanians," "Love Songs by Russ Colombo" and "Golden Age of Comedy."

KEN STEWART

Sopot Festival Format Scored

WARSAW—The format of the recent Sopot International Song Contest has been strongly attacked by both the Polish press and some industry executives. Opinion was almost unanimous that the only interesting and productive part of this year's event was the "Record Day."

As a result the organizers have worked out a new formula whereby the contest is for record companies only. It will be held over four days in August and will feature two days of record company artists' presentations, one day of Polish songs by the same artists and the final day will be a winner's gala.

HAMBURG

A market research firm recently carried out a survey on the buying habits of the German record collector. The survey was made in April on 1,839 people over the age of 15. 38 percent believed that a record was for "social entertainment," 16 percent said that a record was for "peaceful enjoyment" while 10 percent believed that records were "annoying." It is estimated that 58 percent of the people in the survey own a record player and the average West German collector has around 30 records and 24 percent have been collecting records for more than five years. The survey reveals that 40 percent received records as a present leaving 40 percent to buy their own disks.

The survey continues that the price level for a record should be between 16 and 20 DM (today an album costs between 22 and 25 DM.). A figure of 44 percent is attributed to lovers of operettas, 43 percent to popular music, 40 percent for folk music, 28 percent for march music and only 23 percent like jazz or beat music.

Rik Talmadge of the American Musicor label was in Munich recently to receive an award for the Hot Butter hit by Popcorn which is issued here on Ariola. A gold disk was also presented to **Bobbie Bourne** of Bourne Music, the original publisher **Johann Michel** of Melodie de Welt, the German sub-publisher also invited composer **Gershon Kingsley** to West Germany and presented him with a gold disk featuring the different labels which have issued a version of "Hot Butter." . . . This month German music publisher **Rolf Budde** celebrates 25 years in the music industry. He started in music publishing in 1947 and worked with composer **Gerhard Froboess**. During the 1950's he took over several firms and today is one of the largest and most successful West German music publishers. Budde secured sub-publishing rights to all Beatle compositions and handled their catalogue from 1964 to 1969. In an interview with Musikmarkt, Budde spoke of the possibility of launching a label in the near future. "I think it would be better to wait until we find a really interesting singer. And I'm sure that this will not be far away."

THE IMMEDIATE (UK) SERIES



HUMBLE PIE
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HITS OF THE WORLD

Billboard

BANGKOK

(Courtesy: Radio HSA)

This Week	Last Week	Title	Artist
1	3	LOVE LOVE LOVE	Bobby Hebb
2	6	LIVING IN HARMONY	Cliff Richard
3	7	TOLY TOLY GUYLEUSHA	Gorgoni, Martin & Taylor
4	9	HONKY CAT	Elton John
5	14	CITY STREETS	P. Goodhand-Tate
6	15	IT'S MY LIFE	Buddy Greco
7	16	WIG-WAM BAM	The Sweet
8	8	WHO WAS IT?	Hurricane Smith
9	4	MAKE IT EASY ON YOURSELF	Johnny Mathis
10	18	HOW CAN I BE SURE	David Cassidy
11	23	I'M SORRY SUSAN	Barry Ryan
12	1	IT'S FOUR IN THE MORNING	Faron Young
13	5	I GET THE SWEETEST FEELING	Jackie Wilson
14	10	SUGAR ME	Lynsey De Paul
15	12	RICE-PAPER MOUNTAIN (SCAT IN THE DARK)	Alan Haven
16	24	TOO YOUNG	Donny Osmond
17	26	BORN ON A BEAUTIFUL DAY	James Brown
18	30	I'M YOUR PUPPET	James Brown
19	27	MASSAI PART I & II	Goom
20	25	MOULDY OLD DOUGH	Lieutenant Pigeon
21	13	THE HARDER THEY COME	Jimmy Cliff
22	2	GREAT WHITE LADY	John Kongos
23	28	OUTTA SPACE	Billy Preston
24	17	COME ON OVER TO MY PLACE	The Drifters
25	11	THE DAY IS ENDED	The Royal Scots Dragoon Guards Band
26	29	CHILDREN OF THE REVOLUTION	T. Rex
27	—	I WON'T LAST A DAY WITHOUT YOU	Carpenters
28	—	TAOS NEW MEXICO	R. Dean Taylor
29	—	BACK STABBERS	O'Jays
30	—	IF WE ONLY HAVE LOVE	Julie Rogers

BELGIUM (Flemish)

(Courtesy: Humo)

This Week	Last Week	Title	Artist
1	13	SUGAR ME	Linsey de Paul (MAM)
2	1	UN CANTO A GALICIA	Julio Iglesias (Decca)
3	7	WIG WAM BAM	The Sweet (RCA)
4	15	I'LL NEVER DRINK AGAIN	Alexander Curly (Cardinal)
5	3	VAYA CON DIOS	The Cats (Imperial)
6	6	EEN KLEINE FOTO	Willy Sommers (Vogue)
7	8	BOTTOMS UP	Middle of the Road (RCA)
8	2	I'M ON MY WAY	George Baker Selection (Cardinal)
9	—	IK HEB ROZEN VOOR JE MEE	Paul Severs (Start)
10	12	ZO JONG	John Horton (CBS)
11	5	TROP BELLE POUR RESTER SEULE	Ringo Carrere
12	—	MEXICO	Les Humphries Singers (Decca)
13	10	UNCHAINED MELODY	Blue Haze (AM Records)
14	—	NEVER NEVER LEAVE ME	Up & Down (Supreme)
15	14	MANDOLINEN IN NICOSIA	Zangeres Zonder Naam (Telstar)
16	—	MAMA MIA	Sandra & Andres (Philips)
17	17	GREEN MARMALADE	John Woolley (Ronnex)
18	—	MAMA WEER ALL CRAZEE NOW	Slade (Polydor)
19	—	MICHAELA	Batta Illic (Polydor)
20	11	MARIO	Hanny en de Reikels (11 prov.)

LP — TOP 5

1	1	GOUDEN HITPOURRI	Diverse Artiesten (Decca)
2	—	GILBERT O'SULLIVAN HIMSELF	Gilbert O'Sullivan (Decca)
3	—	13 SAPPIGE ZOMMERHITS	Diverse Artiesten (Decca)
4	4	SLADE ALIVE	Slade (Polydor)
5	—	HOLLANDSE HITPOURRI Vol. 9	Diverse Artiesten (11 prov.)

BELGIUM (French)

(Compiled by Telemoustique)

This Week	Last Week	Title	Artist
1	1	MY REASON	Demis Roussos
2	1	UN JOUR SANS TOI	Crazy Horse
3	2	ENSEMBLE	Art Sullivan
4	3	POPCORN	Anarchic Systeme
5	5	UN CANTO A GALICIA	Julio Iglesias
6	6	GREEN MARMARADE	John Woolley
7	7	TROP BELLE POUR RESTER SEULE	Ringo
8	8	LAISSE ALLER LA MUSIQUE	Stone & Charden
9	9	AMERICA	Serpents Noirs
10	10	MAMA WEER ALL CRAZEE NOW	Slade

Compiled by Telemoustique)

LP's

1	SLADE ALIVE	Slade
2	FREDERIC FRANCOIS	Federic Francois
3	VOL. 4	Black Sabbath

4	IDIOTE, JE T'AIME	Charles Aznavour
5	DISQUE D'OR	Julien Clerc
6	TANIT	Lagger Blues Machine
7	SCHOOL'S OUT	Alice Cooper
8	UN CANTO A GALICIA	Julio Iglesias
9	THE SLIDER	T. Rex
10	OBSCURED BY CLOUDS	Pink Floyd

BRITAIN

(Courtesy: Music Week)

This Week	Last Week	Title	Artist
1	3	MOULDY OLD DOUGH	Lieutenant Pigeon (Decca) (Campbell Connelly) Stavelly Makepeace
2	17	DONNA	10cc U.K. (St. Annes) Strawberry Prod.
3	6	YOU'RE A LADY	Peter Skellern, Decca (Pendulum/Warner Bros.) Peter Sames
4	1	HOW CAN I BE SURE	David Bell (Sparta Florida) Wes Farrell
5	8	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL)	Gary Glitter, Bell (Leeds) Mike Leander
6	18	IN A BROKEN DREAM	Python Lee Jackson Youngblood (Youngblood) Miki Dallon
7	11	BURNING LOVE	Elvis Presley, RCA (KPM)
8	4	WIG-WAM BAM	Sweet RCA (Chinnichap/RAK) P. Wainman
9	34	ELECTED	Alice Cooper, Warner Bros (Carlin) Bob Ezrin
10	2	CHILDREN OF THE REVOLUTION	EMI (Wizard) Tony Visconti
11	12	BIG SIX	Judge Dread Big Six (Sparta Florida) Bush Prod.
12	26	THERE ARE MORE QUESTIONS THAN ANSWERS	Johnny Nash, CBS (Rondor) Johnny Nash
13	20	JOHN I'M ONLY DANCING	David Bowie (RCA) Titanic/Chrysalis) David Bowie
14	5	TOO YOUNG	Donny Osmond/MGM (Sun) Mike Curb/Don Costa
15	—	CLAIR	Gilbert O'Sullivan MAM 84 (MAM) Gordon Mills
16	14	SUZANNE BEWARE OF THE DEVIL	Dandy Livingstone, Horse (B&C/Mooncrest) Shady Tree Prod.
17	10	COME ON OVER TO MY PLACE	Drifters, Atlantic (Screen Gems/Columbia) Jerry Wexler/Bert Berns
18	27	GOODBYE TO LOVE	Carpenters, A&M (Rondor) Richard Carpenter
19	30	BURLESQUE	Family, Reprise (United Artists) Family/George Chkiantz
20	22	BACK STABBERS	O'Jays, CBS (Gamble Huff) Gamble Huff
21	46	ELMO JAMES	Chairman of the Board, Invictus (KPM) Greg Perry/General Johnson
22	28	GUITAR MAN	Bread, Elektra (Screen Gems/Columbia) David Gates
23	9	IT'S FOUR IN THE MORNING	Faron Young, Mercury (Burlington) Jerry Kennedy
25	48	HOUSE OF THE RISING SUN	Animals, RAK (KPM) Mickie Most
26	46	LOOP DI LOVE	Shag UK (Jano) Jonathan King
27	7	MAMA WE'RE ALL CRAZEE NOW	Slade, Polydor (Barn/Schroeder) Chas Chandler
28	15	VIRGINIA PLAIN	Roxy Music Island (E.H. Music) Peter Sinfield
29	35	AMERICA	Simon & Garfunkel, CBS (Pattern) S&G/R Halee
30	37	LEADER OF THE PACK	Shangri-Las Kama Sutra (Robert Mellin)
31	19	WALK IN THE NIGHT	Jr. Walker, Tamla Motown (Jobete/Carlin) Johnny Bristol
32	40	NEW ORLEANS	Harley Quinne Bell (Dominion) Cook/Greenaway
33	49	OH CAROL/BREAKING UP IS HARD TO DO/LITTLE DEVIL	Neil Sedaka, RCA (Screen Gems/Columbia)
34	13	AIN'T NO SUNSHINE	Michael Jackson, Tamla Motown (United Artists) Berry
35	16	LIVING IN HARMONY	Cliff Richard, Columbia (Mervyn) Norrie Paramor
36	50	HERE I GO AGAIN	Archie Bell & the Drells, Atlantic (Gamble Huff/Carlin) Gamble Huff Prod.
37	40	ALL FALL DOWN	Lindisfarne, Charisma (Hazy) Bob Johnston
38	23	YOU WEAR IT WELL	Rod Stewart, Mercury 6052 171 (G.H. Music) Rod Stewart
39	31	POPCORN	Hot Butter, Pye Prod. R. Talmadge, The Jeromes, Prod. D. Jordan
40	50	LET'S DANCE	Chris Montez London (E.H. Morris)
41	32	YOU CAME, YOU SAW, YOU CONQUERED	Pearls, Bell (Rondor) P. Swern/J. Arthey
42	24	I GET THE SWEETEST FEELING	Jackie Wilson (T.M. Music)
43	21	SUGAR ME	Lynsey De Paul, MAM (ATU Kirshner) Gordon Mills
44	44	LOVE THEME FROM "THE GODFATHER"	Andy Williams, CBS (Famous Chappell) Dick Glasser

45	—	GARDEN PARTY	Rick Nelson MCA MU 1165 (Schroeder) Rick Nelson
46	—	DESTINY	Anne Murray Capitol CL 15734 (MCPs) Brian Ahern
47	33	ALL THE YOUNG DUDES	Mott the Hoople, CBS 8271 (Titanic/Chrysalis) David Bowie
48	39	LONG COOL WOMAN IN A BLACK DRESS	Hollies, Parlophone (Tintobe/Cook-away) Ron Richards/Hollies
49	42	LAYLA	Derek & the Dominos, Polydor 2058 130 (Throat)
50	—	PUPPY LOVE	Donny Osmond MGM 2006 104 (MAM) Curb & Ruff

CANADA

(Courtesy: Maple Leaf System)

This Week	Last Week	Title	Artist
1	1	BLACK & WHITE	Three Dog Night
2	2	SATURDAY IN THE PARK	Chicago
3	3	BABY DON'T GET HOOKED ON ME	Mac Davis
4	4	GO ALL THE WAY	Raspberries
5	5	BURNING LOVE	Elvis Presley
6	6	GARDEN PARTY	Rick Nelson
7	7	EVERYBODY PLAY THE FOOL	Main Ingredients
8	8	BACK STABBERS	O'Jays
9	9	NIGHTS IN WHITE SATIN	Moody Blues
10	10	YOU WEAR IT WELL	Rod Stewart
11	11	HONKY CAT	Elton John
12	12	POPCORN	Hot Butter
13	13	BEN	Michael Jackson
14	14	CONCRETE SEA	Terry Jacks
15	15	LONELY BOY	Donny Osmond
16	16	ROCK & ROLL, Part 2	Gary Glitter
17	17	MONEY BACK GUARANTEE	5 Man Electrical Band
18	18	ONE MORE CHANCE	Ocean
19	19	PLAY ME	Neil Diamond
20	20	USE ME	Bill Withers
21	21	DON'T EVER BE LONELY	Cornelius Bros. & Sister Rose
22	22	GOOD TIME CHARLIE'S GOT THE BLUES	Danny O'Keefe
23	23	MY DING-A-LING	Chuck Berry
24	24	RUN TO ME	Bee Gees
25	25	GUITAR MAN	Bread
26	26	SUNNY DAYS	Lighthouse
27	27	I BELIEVE IN MUSIC	Gallery
28	28	ROCK & ROLL SONG	Valdy
29	29	I'D LOVE YOU TO WANT ME	Lobo
30	30	STARTING ALL OVER AGAIN	Mel & Tim

DENMARK

(Courtesy: Scandinavian Sound Service)

This Month	Last Week	Title	Artist
1	1	OLSEN	Olsen
2	2	HIMSELF	Gilbert O'Sullivan
3	3	SOMANDEN OG STJERNEN	Various Artists
4	4	OJEBLIKETS FAVORITTER	Various Artists
5	5	BEACH PARTY, VOL. 3	James Last
6	6	I DON'T BELIEVE IN IF ANYMORE	Roger Whittaker
7	7	KAI PAA FARTEN	Kai Lovring
8	8	NON STOP DANCING	James Last
9	9	ALRUNE ROCK	Alruno Rod
10	10	JOHNNY REIMAR PARTY 3	Johnny Reimar

GUATEMALA

(Courtesy: Radio Hong Kong)

This Week	Last Week	Title	Artist
1	1	COMO SE SIENTE	
2	2	AMOR POR TI	
3	3	MIRAME	
4	4	PALOMITAS DE MAIZ	
5	5	BICICLETAS	
6	6	CORAZON DE ROCA	
7	7	PORQUE!	
8	8	SUVO	
9	9	PORQUE PORQUE TE QUIERO	
10	10	AMORCITO CHIQUITO	
11	11	ESTOY TRISTE	
12	12	TREMOS DE LA MANO	

HONG KONG

(Courtesy: Radio Hong Kong)

This Week	Last Week	Title	Artist
1	1	BURNING LOVE	Elvis Presley (RCA)
2	2	PLAY ME	Neil Diamond (Uni)
3	3	HONKY CAT	Elton John (DJM)
4	4	LIVING IN HARMONY	Cliff Richard (Columbia)
5	5	ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan (MAM)
6	6	BLACK AND WHITE	Three Dog Night (Dunhill)
7	7	OOH-WAKKA-DOO-WAKKA-DAY	Gilbert O'Sullivan (MAM)
8	8	RUN TO ME	Bee Gees (Polydor)
9	9	SATURDAY IN THE PARK	Chicago (CBS/Sony)
10	10	I BELIEVE IN MUSIC	Gallery (Sussex)

JAPAN

(Courtesy: Music Labo, Inc.)

This Week	Last Week	Title	Artist
1	1	KYO NO NIWAKA AME	Rumiko Koyanagi (Reprise) Watanabe
2	2	NIJI O WATATTE	Mari Amachi (CBS/Sony) Watanabe
3	3	TABI NO YADO	Takuro Yoshida (Odyssey) P.M.P.
4	4	SENSEI	Masako Mori (Minoruphone) Tokyo
5	5	YOGISHA	O Yan Hui Hui (Toshiwa) Takarajima
6	6	HIMAWARI NO KOMICHI	Cherish (Victor) Victor

7	7	LOVE THEME FROM "THE GODFATHER"	Andy Williams (BS/Sony) Nichion
8	8	AME	Eiji Miyoshi (Victor) Shinko
9	9	MEBAE	Megumi Asaoka (GAM) J&K
10	10	KOKORO NO HONO O MOYASHITA DAKED	"THE GODFATHER" Kiyohiko Ozaki (Philips) Nichion
11	11	OTOKO NO KO ONNA NO KO	Hiroshi Goh (CBS/Sony) Standard
12	12	KURUWASETAINO	Linda Yamamoto (Canyon) Fuji
13	13	ALONE AGAIN	Gilbert O'Sullivan (London) Review Japan
14	14	MIMI O SUMASHITE GORAN	Rutsuko Honda (CBS/Sony) Nihon Hoso
15	15	LOVE THEME FROM "THE GODFATHER"	Original sound track (Paramount) Nichion
16	16	DOUNIMO TOMARANAI	Linda Yamamoto (Canyon) Fuji
17	17	MEGURIAU SEISHUN	Goro Noguchi (Polydor) Fuji
18	18	SHINDEMO II	Kenji Sawada (Polydor) Watanabe
19	19	SAYANARA O SURUTAMENI	Billy Banban (Kit) Nihon TV Music
20	20	SEKISHOKU ELEGY	Morio Agata (Bell-Wood) SCM

MEXICO

(Courtesy: Radio MIL)

This Week	Last Week	Title	Artist
1	1	MIENTEME	Victor Yturbe (Piruli) (Philips)
2	2	BEAUTIFUL SUNDAY	(Domingo Maravilloso) Daniel Boone (Musart)
3	3	POR QUE	Los Babys (Peerless)
4	4	BREAKING UP IS HARD TO DO	(Esdificil decir adios) Partridge Family (Bell)
5	5	POPCORN	(Palomitas de maiz) Various Versions
6	6	WITHOUT YOU	(Sin ti) Nilsson (RCA)
7	7	CONGOJA	Sonora Santanera (CBS)
8	8	SUMMER HOLIDAY	(Fiesta de verano) Terry Winter (Apolo)
9	9	ALONE AGAIN	(Solo otra vez) Gilbert O'Sullivan (London)
10	10	SERA MANANA	Juan Gabriel (RCA)

NORWAY

(Courtesy: Verdens Gang)

This Week	Last Week	Title	Artist
1	1	POPCORN	Hot Butter (Barclay) Sonet
2	2	SONG SUNG BLUE	Neil Diamond (Uni) Imudico
3	3	BEAUTIFUL DAY	Daniel Boone (Penny Farthing) Air
4	4	DA ER DET SKJONT AA VAERE TIL	Roy Black & Anita Hegerland (Polydor) Intersong
5	5	CENTO CAMPANE	Stein Ingebrigtsen (RCA) Sugar (Rak) Sweden
6	6	SISTER JANE	New World (Rak) Sweden
7	7	SCHOOL'S OUT	Alice Cooper (Warner Bros.)
8	8	SYLVIA'S MOTHER	Dr. Hook & Medicine Show (CBS) Essex
9	9	WIG-WAM BAM	Sweet (RCA) Sweden
10	10	LITTLE WALLY	Sweet (RCA) Sweden

NORWAY

(Courtesy: Verdens Gang)

This Month	Last Week	Title	Artist
1	1	HIMSELF	Gilbert O'Sullivan (Decca)
2	2	HARVEST	Neil Young (Reprise)
3	3	TEASER AND THE FIRECAT	Cat Stevens (Island)
4	4	TREFF 4	Various Artists (RCA International)
5	5	LIVING IN THE PAST	Jethro Tull (Sonet)
6	6	EKSEPTON 5	(Philips)
7	7	CHICAGO 5	(CBS)
8	8	MOODS	Neil Diamond (Uni)
9	9	GREATEST HITS	Simon & Garfunkel (CBS)
10	10	SCHOOL'S OUT	Alice Cooper (Warner Bros.)

SINGAPORE

(Courtesy: Rediffusion, Singapore)

This Week	Last Week	Title	Artist
1	2	GUITAR MAN	Bread (Elektra)
2	4	YOU WEAR IT WELL	Rod Stewart (Mercury)
3	5	BLACK & WHITE	Three Dog Night (Dunhill)
4	1	RUN TO ME	Bee Gees (Polydor)
5	7	LONG COOL WOMAN	Hollies (Epic)
6	9	HONKY CAT	Elton John (DJM)
7	3</		

1973

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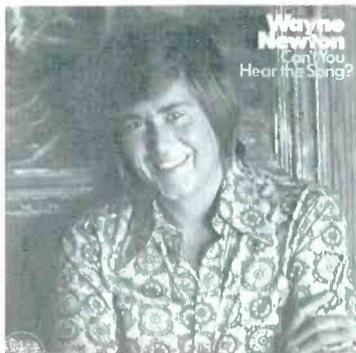
Billboard Album Reviews

OCTOBER 28, 1972,



POP
CAROLE KING—
Rhymes & Reasons.
Ode SF77016 (A&M)

The long awaited fourth package from the super heavy lady was well worth waiting for! This one has the sales potency of another "Tapestry," now entering it's 82 week on the chart! The material is all new, all exceptional in the hard to beat King style. Some of the highlights include, "Peace in the Valley," "Come Down Easy," "Good-bye Don't Mean I'm Gone," and "My My She Cries."



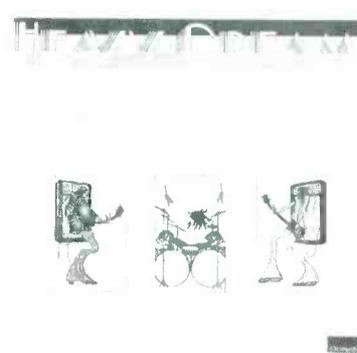
POP
WAYNE NEWTON—
Can't Hear the Song?
Chelsea SHE 1003 (RCA)

Newton's current chart single, "Can't Hear the Song," kicks off a top, commercial package, his second for the label. He's in fine form with the Addressi Brothers' "Together," as well as a fine updating of "You've Got Your Troubles," and strong readings of Neil Diamond's "Song Sung Blue," and Gilbert O'Sullivan's "Alone Again, Naturally."



POP
SAVOY BROWN—
Lion's Share.
Parrot XPAS 71057

Kim Simmonds and that revolving stock company of musicians known as Savoy Brown have steadfastly maintained the same direction that characterized them from the first so if you liked them then you'll like them now and vice versa. Simmonds has always had a rather markedly likening for strong rolling rhythms underlined by stridently fluctuating guitar patterns and frenetic vocals. Top cuts are "So Tired," "Shot in the Head," and "Denim Demon."



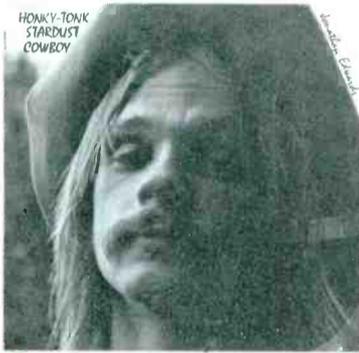
POP
CREAM—
Heavy Cream.
Polydor PD 3502

Cream symbolized the epitome of all that was great about the music of the late sixties. The faultless fluidity of their rhythms and melodies the oh so rightness of the combination of Clapton-Bruce-Baker made them the most universally popular group of their gender. Top cuts, "I Feel Free," "Badge," "Spoonful," "Sunshine of Your Love," "Crossroads," "What a Bringdown," "Born Under a Bad Sign," "Strange Brew" and a host of others just as memorable.



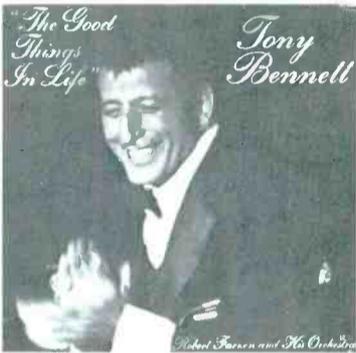
POP
GORDON LIGHTFOOT—
Old Dan's Records.
Reprise MS 2116

Gordon Lightfoot is undoubtedly one of the finest composers of today's music and his art is well showcased on this disc. Lightfoot takes the "If You Could Read My Mind" route on "It's Worth Believin'." Also offered is a smooth plaintive treatment on "Mother of a Miner's Child" and "Lazy Mornin'." Top quality and a top chart item.



POP
JONATHAN EDWARDS—
Honky-Tonk Stardust Cowboy.
Atco SD 7015

Jonathan Edwards is as tasty a singer ever to come down the proverbial pike. His disarming vocals and unpretentiously melodic songs are welcome as a long drink of cool water. There is a sort of sly smile, a knowing grin packed into each guitar chord, every buoyant verse. Special favorites include the classically simple "Give Us a Song" the uninhibited, rollicking "Ballad of Upsy Daisy" and the warmly lazy title song.



POP
TONY BENNETT—
The Good Things in Life.
MGM/Verve MV-5088

By far one of the all time greats in making mood packages, Bennett has topped himself with this exceptional debut for the MGM/Verve label. Combining the updating of evergreens with newer material, he has never sounded better and is given strong support by the Robert Farnon arrangements. Along with the title tune (his new single), he is super with "O Sole Mio," "Mimi," and fine ballads, "Passing Strangers."



POP
TONY COLE—
If the Music Stops.
20th Century T 403

Discovered in England by Russ Reagan for the Fox label, this exceptional composer-performer should fast prove one of the hottest properties on the album chart. Along with his debut single, "Suite: Man and Woman," Cole has a definite winner in the driving "King Is Dead," as well as the ballad beauty, "Ruby," and the folk rocker "Talk About Tomorrow." A super, sensitive talent here!



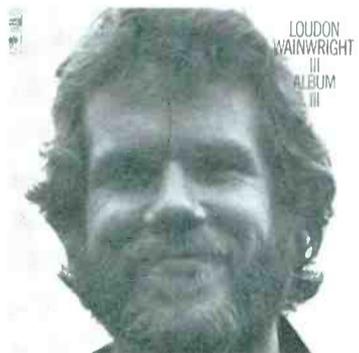
POP
MANFRED MANN'S EARTH BAND—
Glorified Magnified.
Polydor PD 5031

Manfred Mann has been on the scene for nearly a decade. Although his band itself has gone through numerous transmogrifications he remains ever constant. His current Earth Band is actually as good an assemblage as he has ever assembled. The sound is the mating of his early rock roots with his later jazz strivings and the arrangement seems quite workable. Top three programming bets "Look Around," "Down Home" and "It's All Over Now Baby Blue."



POP
ALLAN CLARKE—
My Real Name is 'Arold.
Epic KE 31757 (CBS)

He served as lead singer for the Hollies, was responsible for the teeth clattering vocals on "Long Cool Woman" (so don't let Terry Sylvester fool ya) every song on this album has equal worth. All of those years with the Hollies were merely an indication of his vast capabilities, his voice brings emotion and passion to any song. There is a seductively sensual undercurrent apparent in even the most buoyant of numbers such as "Ruby."



POP
LOUDON WAINWRIGHT III—
Album III.
Columbia KC 31462

Wainwright has lost none of his capability and charm during a relatively long absence from recording. His debut LP for Columbia shows him to be witty, with "Dead Skunk" and "Hometown Crowd," poignant as in "Needless to Say" and able to appeal to all music fans. The acoustic "New Paint" is possibly the LP highlight, but there's not a bad cut here.



POP
ORIGINAL TV CAST—
The Electric Company.
Warner Bros. BS 2636

At last a children's album for adults! Seriously it's going to be as hard to get this LP away from the senile section of the family as it is to get that legendary train set out of Dad's grasp on Christmas morning. Everything about this album is an unqualified joy, the pursuit of knowledge has never before been so beguilingly packaged. Anyway, can an album that boasts such guest stars as Mel Brooks, Victor Borge and Tom Lehrer really be F.K.O.



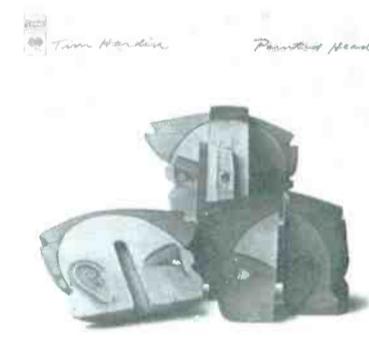
POP
GINGER BAKER—
Ginger Baker's Best.
Polydor PD 3504

Ginger Baker for all intensive purposes, is the man who nearly single-handedly elevated the stature of the previously lowly rock drummer, to that of an instrumentalist who commands nearly twenty minutes of stage time to go into his "solo." Mr. Baker will be noted in the annals of pop history as one of the few people to actually ever perform a creditable non-tedious drum solo. Material here is principally drawn from his Blind Faith and Airforce days.



POP
BULLDOG—
Decca DL 7-5340 (MCA)

The non-singing half of the Rascals guitarist Gene Cornish and drummer Dino Danelli have spearheaded the formation along with vocalist Billy Hocker, guitarist Eric Thorgren and keyboard player John Turi of Bulldog. They are everything that the name suggests, spunky, and quite actually a good little rock & roll band. The best of the lot are "No," "Too Much Monkey Business" and "You Underlined My Life."



POP
TIM HARDIN—
Painted Head.
Columbia KC 31764

Tim Hardin is famous for the songs he's written, but he hasn't written any for this set. Rather, he relies on the blues of Willie Dixon in "Do the Do," his current single and "You Can't Judge a Book By Looking at the Cover," and songs such as "Yankee Lady" which remind us of the Hardin of old. This is the strongest set Hardin has produced in several years, and should put him right back in the market.



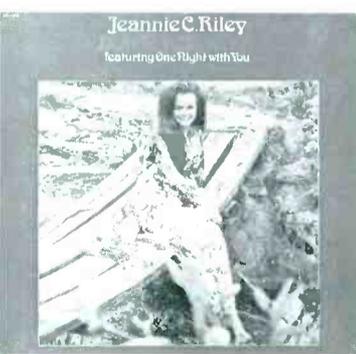
COUNTRY
FREDDIE HART—
Got the All Overs for You.
Capitol ST 11107

His new hit single, "Got the All Overs for You," is spotlighted in this fine Hart package that should prove one of his biggest at the programming and sales level. Other standout cuts include, "This Is No Time to Go," "Here I Am," and "Love Took Command."



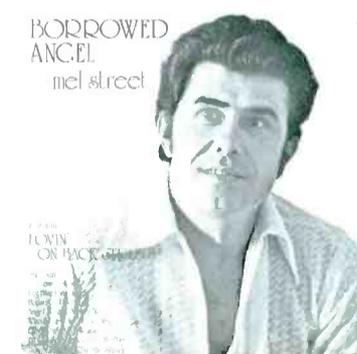
COUNTRY
HAGERS—
Music on the Country Side.
Barnaby BR 15002 (MGM)

The twins first for Barnaby is by far one of their best packages ever! Some mighty strong material here delivered in top style with highlights being the ballad beauty, "I'm Just a Country Boy," a fine country reading of Bill Withers' "Ain't No Sunshine," a top rhythm ballad, "Summer Only Needs Its Autumn," and the new single, "I Just Don't Feel at Home."



COUNTRY
JEANNIE C. RILEY—
Down to Earth featuring One Night With You.
MGM SE 4849

Her new chart single, "One Night" will add much sales impact to this strong package. Highlights include her recent hit single, "Good Morning Country Rain," as well as a good country reading of the Fats Domino classic, "I'm Walkin'." Jerry Chestnut's "Breathing Room," and Bobby Bond's fine rhythm ballad, "Big City Blues."



COUNTRY
MEL STREET—
Borrowed Angel.
Metromedia Country MCS 5001

Having had much success with his first single, the title tune, Street shows even more his talent and style on this album. "How Much More Can She Stand," "Slip Away," "I Found Heaven (In Your Arms Tonight)" (a Street original) are each strong cuts. He offers a very fine reading of "I've Found Someone of My Own." This newcomer will find much success and acclaim and establish himself as a country star of the first order.



SOUNDTRACK
SOUNDTRACK/JERRY BUTLER—
Melinda.
Pride PRD 0006 ST (MGM)

Two of the top composers in today's music, Jerry Butler and Jerry Peters, combined their musical talents in this MGM soundtrack and the superb result artistically should prove to be big in over the counter sales, increasing interest at the box office. Vocally, Butler excels on "Love Is" while the title track, "Melinda" is the best instrumental.

SPECIAL MERIT PICKS

POP

THE JOAN BAEZ BALLAD BOOK—Vanguard VSD 41142

Joan Baez's inimitable stylings and phrasings imbue each song on this comprehensive audio anthology with an unassuming brilliance. Miss Baez has always fared very well when singing gentle ballads and songs of unrequited loves. Some of her loveliest and crystalline performances characterize "All My Trials," "Sikie," "Mary Hamilton" and "Barbara Allen."

CHUCK BERRY—St. Louis to Frisco to Memphis. Mercury SRM 2-6501
Berry is riding high on the charts with a single and an LP, and this set from Mercury should keep him there. Includes the Fillmore live set with Steve Miller's band, featuring "C.C. Rider" and "Johnny B. Goode," as well as lesser known Berry originals including "Check Me Out," and "Back to Memphis." This set helps show why many feel Berry is the poet laureate or rock.

BEN SIDRAN—I Lead a Life. Blue Thumb BTS 40 (Famous)
Ben Sidran's musical embarkation is a relatively sophisticated, more than a little bit intriguing first effort. The moods are subdued unstrenuously mounted and patterned, the feel is definitely jazzy and lazy. Mr. Sidran's voice glides in and out of the richly ornamentative arrangements like quick silver. Some readily evident winners include "It Don't Pay to Worry," "Back Down on State Street," and "The Devil Comes to Las Vegas."

VENTURES—Rock and Roll Forever. United Artists UAS 5649
The Ventures have been on the rock scene for more than a decade and show no signs of slowing down with this fine set. Running through some of the greatest instrumental hits of rock's history, including "Honk Tonk (Parts 1 & 2)," "You Can't Sit Down" and "Rumble," the group shows why it has influenced most of today's guitarists in some form.

CYMBAL AND CLINGER—Chelsea CHE 1002 (RCA)
An exciting new duo, already getting much attention for their current single "God Bless You Rock 'n' Roll" (which is included here), Cymbal and Clinger have a fresh, interesting sound which will win them fans and critical acclaim wherever they are heard. Produced by Wes Farrell, arrangements by Mike Melvojn and backed by the top musicians in the business, these two will go far, on the charts and in the recording business. "Rock Me Baby," "For Ever and Ever," "You Can't Always Get What You Want" are standout cuts. They do a super job on "Everybody Wants to Be Somebody."

THE SHIP—A Contemporary Folk Music Journey. Elektra 75036
A concept disk concerning the travels of a ship that works well, particularly as a result of strong lyrics and good harmony singing. Also excellent acoustic guitar and keyboard work from Steve Reinward and Mark Hamby. Standout cuts include "The Order," "The Man," "Lost" and "The Return," with good airplay possibilities for all cuts.

BILLY VAUGHN—Soundstage. Paramount PAS 6035
Adapting the top movie themes of the past year, Billy Vaughn presents a strong package sure to attract much airplay with heavy sales to follow. Included here are "Theme From Summer of '42," "The Godfather," "Shaft," "If I Were a Rich Man," and "Nickolas and Alexandra's Theme." Top production by Tom Mack and arrangements by Jean-Claude Petit.

MAGIC ORGAN—Penny Arcade. Ranwood R 8100
With a very strong easy listening sound, the Magic Organ always proves a hit with programmers. This LP is more of their smooth, easy style. Standout cuts include "Road House," "Song Sing Blue," "Down Yonder" and their current single "Tacky."

PETER DUCHIN—Capitol ST 11103
Peter Duchin's very versatile and gifted fingers run through the pop hits of this first half of 1972. Taking his material from the Hot 100's of months past, he includes his own versions of "Brandy," "Song Sing Blue," "Lean on Me," "Candy Man" and "Day by Day." A highlight cut is "Morning Has Broken." His reading of "Micol's Theme" (from "The Garden of the Finzi Continis") is most moving and poignant. Fine production work by Mike Berniker with Lee Holdridge and Torrie Zito sharing arrangement and conducting credit.

RONNIE STOOT'S—Ashes to Ashes. TMI TMS 1002 (RCA)
An exciting, often dramatic, album by Ronnie Stoots, with "Ashes to Ashes" and "Sweet Dream Woman" making the most impact. "Girl With a Smile" is also good. Cuts range from MOR to hard rock in flavor. Stoots has what it takes and delivers some fine vocal performances.

SHELLEY NEMETZ—Fantasy 8424
Shelley Nemetz has the rare distinction of having little Tommy Smothers supply the lights for her debut album. Seriously Shelley projects more guts and raw excitement on any one cut than most singers convey on a whole album. She's gathered quite an impressive bunch around her such as Claudia Lennear, John Hurley, Jorge Santana etc. Grabbers include "Mud Island," "Shotgun" and "Bring Me."

JERRY GLEN WARD—Focus. Mega M51-5004
New talent is the lifeblood of the record industry and it's refreshing to hear an artist come along like Jerry Glenn Ward. "Country Boy" and "Movin' In" are progressive country flavored. "Wooden Days" is MOR in nature. As a writer, he has a lot to say; as a singer he delivers.

COUNTRY

KITTY WELLS—I've Got Yesterday. Decca DL 7-5382 (MCA)
Besides the title tune of "I've Got Yesterday," Kitty Wells is superb on "I Can't Stop Loving You," and "I Can Stand It." Miss Wells continues to provide highly qualified entertainment that hits the emotions right in the heart. Other tunes such as "Delta Dawn" and "It's Gonna Take a Little Bit Longer" will also please.

BEST OF SLIM WHITMAN—United Artists UAS 6832
Slim Whitman's LP's continue to chalk up nationwide country sales. Here, he offers "I Remember You," "Near You," and "Tomorrow Never Comes," as well as "Twelfth of Never."

VARIOUS ARTISTS—Country Hits of the '60s. Capitol ST 886
Part of the set that includes great hits of the '40s and '50s, this is a fine flashback at some of the best country material of the last decade. Included are cuts familiar to all music fans such as Glen Campbell's "Gentle on My Mind" and Buck Owens' "I've Got a Tiger by the Tail" as well as songs remembered more by the country purist, such as Faron Young's "Hello Walls."

SOUL

CYMANDE—Janus JLS 3044
The dark, moody rhythms of Cymande underline a most illustrious debut album. The nine-man group who are presently making their collective home in the British Isles are exponents of "Nyah-Rock," a musical form that speaks of the band's "Ideals, heritage and ourselves." Although comparisons could be made to Osibisa there are many obvious differences. The quality here is mellower and more restrained. Prime choices are "Listen," "Ras Tafarian Folk Song" and "Getting It Back."

CHICAGO BLUES ALL STARS—Loaded With the Blues. BASF 20707
For aficionados of undistilled, pure blues this album will prove an undiminished delight. Recorded in Germany this lineup includes Willie Dixon, Sunnyland Slim, Big Walter, Shakey Horton, Johnny Shines and Clifton James equalling a powerful combination of talent and experience. Make no mistake this is the real stuff, there isn't even a hint of a rock riff. Loyal followers and blues novices alike will readily enjoy "German Babies," "Little Boy Blue" and "29 Ways."

JAZZ

LARRY CORYELL—Offering. Vanguard WSD 79319
Larry Coryell is well known for producing massively swirling, yet intricately tight guitar patterns. Joined here by Steve Marcus on soprano sax, electric pianist Mike Mandel, Marvin Bronson on bass and drummer Harry Wilkonson, they combine to form fascinatingly diverting sounds. The music ranges from penetrating strident to delicate crystal clarity. Ready favorites "Ruminations," "Beggars' Chant" and "Scotland I."



POPULAR ★★★★★

GAYLE MCCORMICK—Flesh & Blood. Decca DL 7-5364 (MCA)
SARAH—Sarah Is No Lady. Cream CR 9010
HARRY RICHMAN AND SOPHIE TUCKER—His Broadway and Hers. Monmouth Evergreen MES 7048
MINNESOTA—Capitol ST 11102
SWEET LIGHTNIN'—RCA LSP 4758
SPREADEAGLE—The Piece of Paper. Charisma CAS 1055 (Buddah)
URBIE GREEN—Bein' Green. Project 3 PR 5066 (Total Sound)
SPONTANEOUS COMBUSTION—Triad. Harvest SW 11095 (Capitol)
BUCKY PIZZARELLI—Green Guitar Blues. Monmouth Evergreen MES 7047

SOUNDTRACK ★★★★★

SOUNDTRACK—The Great Waltz. MGM 15E 395T

COUNTRY ★★★★★

VARIOUS ARTISTS—Country Hits of the '40s. Capitol ST 884
VARIOUS ARTISTS—Country Hits of the '50s. Capitol ST 885
ALL NEW DON BOWMAN—Mega M31-1015
BUDDY MERRILL AT THE STEEL GUITAR—Country Capers. Ranwood R 8099

SOUL ★★★★★

HARRISON KENNEDY—Hypnotic Music. Invictus ST 9806 (Capitol)

JAZZ ★★★★★

GRADY TATE—She Is My Lady. Janus JLS 3050
MAYNARD FERGUSON—Six by Six. Mainstream MRL 372
SHELLY MANNE—Mannekind. Mainstream MRL 375

ELLINGTON, MINGUS, ROACH—Money Jungle. United Artists UAS 5632

CLARK TERRY/BOB BROOKMEYER QUINTET—Mainstream MRL 373

VARIOUS ARTISTS—Colorado Jazz Party. BASF 25099

BLUE MITCHELL—Blues' Blues. Mainstream MRL 374

ARCHIE SHEPP—Life at the Donaueschingen Music Festival. BASF 20651

STEPHANE GRAPPELLI—Afternoon in Paris. MPS 20876

JOHNNY HARTMAN—Today. Perception PLP 30

OSCAR PETERSON TRIO—Tristeza on Piano. BASF 20734

RELIGIOUS ★★★★★

RALPH CARMICHAEL CHORALE—Sunday A.M. Light LS 5599

REVIVALTIME CHOIR—A New Song. Word WST 8576

CHILDREN'S ★★★★★

RED BUTTONS—Poems for My Daughter and Other Little People. Wonderland Golden LP 277

MARCHING BAND FROM ANIMAL LAND—Golden LP 263

INTERNATIONAL ★★★★★

MONTENEGRO—ORC 0028

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There are no National Breakouts this week.

ALBUMS

There are no National Breakouts this week.

REGIONAL BREAKOUTS

SINGLES

WONDER GIRL . . . Sparks, Bearsville 0006 (Warner Bros.) (Half, ASCAP) (MINNEAPOLIS)

ALBUMS

There are no Regional Breakouts this week.

Bubbling Under The HOT 100

- 101. STOP DOGGIN' ME Johnnie Taylor, Stax 0142
- 102. ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King)
- 103. HARD LIFE, HARD TIMES John Denver, RCA 74-0801
- 104. IF YOU'VE GOT THE TIME Brook Benton, MGM 14440
- 105. DANCE DANCE DANCE New Seekers, Elektra 45808
- 106. I AIN'T NEVER SEEN A WHITE MAN . . Wolfman Jack, Wooden Nickel 73-0108 (RCA)
- 107. IF YOU HAD A CHANGE IN MIND . . Tyrone Davis, Dakar 4513 (Brunswick)
- 108. MOSQUITO Doors, Elektra 45807
- 109. THERE ARE TOO MANY SAVIOURS ON MY CROSS . Richard Harris, Dunhill 4322
- 110. PARADISE Jackie DeShannon, Atlantic 2895
- 111. I FOUND MY DAD Joe Simon, Spring 130 (Polydor)
- 112. BANG Washrag, TMI 75-0107 (RCA)
- 113. ENDLESSLY Mavis Staples, Volt 01052
- 114. I JUST WANT TO BE THERE Independents, Wand 11249 (Scepter)
- 115. LOVIN' YOU LOVIN' ME Candi Staton, Fame 91005 (United Artists)
- 116. MARGIE, WHO'S WATCHING THE BABY . . R.B. Greaves, Sunflower 128 (MGM)
- 117. I GOT A THING ABOUT YOU, BABY . . Billy Lee Riley, Entrance 7508 (CBS)
- 118. IN HEAVEN THERE IS NO BEER Clean Living, Vanguard 35162

Bubbling Under The TOP LP'S

- 201. CASEY KELLEY Elektra EKS 75040
- 202. DAVID CLAYTON-THOMAS Tequila Sunrise, Columbia KC 31700
- 203. BOBBY WHITLOCK Raw Velvet, Dunhill DSX 50131
- 204. TERRY KNIGHT & THE PACK Mark, Don & Terry 1966-1967, ABKCO 4217
- 205. APRIL WINE Big Tree 2012 (Bell)
- 206. PAUL MAURIAT Theme From "A Summer Place," Verve MV 5087 (MGM)
- 207. STYX Wooden Nickel WNS 1008 (RCA)
- 208. LOUDON WAINWRIGHT III Columbia KC 31462
- 209. CHUCK BERRY St. Louie To Frisco To Memphis, Mercury SRM 2-6501
- 210. JOHNNY RIVERS L.A. Reggae, United Artists UAS 5650
- 211. SAVOY BROWN Lion's Share, Parrot XPAS 71057
- 212. BULLDOG Decca DL 7-5340
- 213. ELEPHANT'S MEMORY Apple SMAS 3389

Dear FIND Dealers:
One of FIND's dealers in Camden, Maine, Mrs. Rebecca Gene Conrad, owner of the Owl and the Turtle Record and Book store reported that "FIND's catalog offers better selection of classical items than her classical distributors; I am so pleased with the selection and service of FIND." Testimonials of this kind must explain why FIND had its biggest week order-wise since it's been in existence!
Since our fill is 98% from those items ordered from the FIND catalog, we are not holding back-orders past three weeks. If we have not been able to fill those orders within that time period, we will send them back to you with the specifics noted for your records. We only accept those orders for records and tapes appearing in the catalog and, consequently, back ordering has not become a problem for our dealers.
Please remember that FIND handles only records and tapes that are currently available. We do not stock or deal with cut-outs or items that have been deleted from manufacturer's catalog. We do have many items currently available, but that are difficult to find in regular record store inventory.
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RADIO ACTION AND PICK SINGLES

DIRECTOR—DON OVENS

NUMBER OF SINGLES REVIEWED
THIS WEEK
84
LAST WEEK
70

Hot Chart Action

I CAN SEE CLEARLY NOW—Johnny Nash, Epic (*50 from 20). . . . the hottest mover in this area of the Hot 100 (his biggest since "Hold Her Tight"). In top 40 radio, record #1 in S.F., Seattle, Houston, Phoenix and Birmingham. Getting top 40 radio play in all major markets with the exception of Pittsburgh, Albany & San Diego. Very strong pickup in sales in all 21 markets. Disc gained top 15 dealer reports in Philly and N.O., making it top 15 in all markets except Pittsburgh!

I AM WOMAN—Helen Reddy, Capitol (*17 from 27). . . . On the chart once in June, disc returns as a solid hit this time moving right into the top 20! Gaining top 40 airplay in N.Y. (WOR-FM); L.A. (KHJ-AM), Boston, S.F., Miami, Providence, Charlotte, Buffalo and Louisville for a total of 32 of the 40 markets polled, missing listings in Detroit, St. Louis, Pittsburgh, N.O., Kansas City, Hartford, San Diego and Omaha. Dealer sales reports up in all of 19 markets of the 21 checked. Missing sales reflections in Detroit & Pittsburgh.

Breaking

VENTURA HIGHWAY—America (Warner Bros.) (*42 from 63). . . . New additions in top 40 radio noted in N.Y. (WOR-FM). Chicago, L.A., Philly, S.F., Cleveland, Baltimore, Memphis/Nashville, Providence, Buffalo, Birmingham, Fargo, SLC. Good sales action reflected in most markets with the exception of Miami. Sales starting in Chicago, Boston, St. Louis and N.O. Top 15 dealer mentions in Pittsburgh, Dallas and Seattle.

IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (MUMS) (*50 from

65). . . . as we sit here in rainy southern California, disc was added in top 40 radio markets of Chicago, Philly, Cleveland, Pittsburgh, Baltimore, N.O., Dallas/Ft. Worth, Miami, Minneapolis, Memphis/Nashville, Houston and Syracuse. Showing strong sales in Chicago, L.A., D.C., Baltimore, Miami, Minneapolis/St. Paul, Houston & Boston with a total of 18 markets reporting action of the 21 checked.

NOTES: First glance at four of the ten names in this week's top 10 of the Hot 100 makes one nostalgic! Chuck Berry at #1, Elvis Presley at #2, Johnny Nash at #5 and Rick Nelson at #7. All out of the 50's, they're all very much "today" with new material and now sound! Congratulations to each!

Others out of the 50's and 60's currently riding the Hot 100 and Easy Listening charts once again include: Wayne Newton, Johnny Rivers, Cher, Steve & Eydie, Petula Clark and Sammy Davis, Jr. Left field record of the week is on Mainstream by the Delegates "Convention '72," moving right across the Hot 100 from #80 to #57! The novelty reflected strong sales in Philly, Detroit, Pittsburgh, Baltimore, D.C., Milwaukee and Seattle as well as action in N.Y., Chicago, L.A., S.F., Cleveland, St. Louis, New Orleans, Miami, Minneapolis, Memphis/Nashville and Houston. Top 40 play listings in Philly, Detroit, S.F., D.C., Milwaukee, Seattle, Atlanta, Portland and Phoenix. Hot disc! Now watch for "Dancing In the Moonlight" by King Harvest on Perception! Starting strong!

Pop

LOOKING GLASS—GOLDEN RAINBOW (2:57)

(prod: Looking Glass-Bob Lifton) (writer: Lurie) (Evie/Spruce Run/Chappell, ASCAP) Follow up to their #1 "Brandy" is an easy beat folk rock ballad with the play and sales potential of their smash . . . top 40 and MOR. Flip: No info available. EPIC 5-10900 (CBS)

HOLLIES—LONG DARK ROAD (3:25)

(prod: Ron Richards & Hollies) (writers: Hicks-Lynch) (Screen Gems-Columbia, BMI) From the top 10 "Long Cool Woman" to another heavy easy rocker with more top vocal workout by Alan Clarke before his departure. Flip: No info available. EPIC 5-10920 (CBS)

O'JAYS—992 ARGUMENTS (2:27)

(prod: Gamble-Huff) (writers: Gamble-Huff-Whitehead) (Assorted, BMI) Following their phenomenal, chart return with "Back Stabbers," group comes on strong once again with more rhythm material and strong lyric line. Flip: No info available. PHILADELPHIA INTERNATIONAL 3522 (CBS)

UNDISPUTED TRUTH—GIRL, YOU'RE ALRIGHT (2:58)

(prod: Norman Whitfield-C. McMurray) (writers: Sawyer-McMurray) (Jobete, ASCAP) Flip: "With A Little Help From My Friends" (4:24) (Maclen, BMI) GORDY 7122 (Motown)

FOUR TOPS—KEEPER OF THE CASTLE (2:44)

(prod: Steve Barri/Dennis Lambert/Brian Potter) (writers: Lambert-Potter) (Trousdale/Soldier, BMI) Group's first for the label is a strong blues ballad penned by Lambert & Potter. Dynamite potential . . . pop and soul. Flip: No info available. DUNHILL 4330

RICK SPRINGFIELD—WHAT WOULD THE CHILDREN THINK (3:27)

(prod: Robie Porter) (writer: Springfield) (Porter/Binder, ASCAP) A cut from his current chart LP "Beginnings," Springfield follows his top 20 "Speak To The Sky" with this deeper lyric line ballad set to a strong rhythm. Flip: No info available. CAPITOL 3466

JONI MITCHELL—YOU TURN ME ON, I'M A RADIO (2:40)

(writer: Mitchell) (Mitchell, BMI) Long time between records but worth waiting for in this strong commercial rhythm ballad with super performance, her first for the Asylum label. Flip: "Urge For Going" (Siquomb, BMI) ASYLUM 11010 (Atlantic)

YES—AND YOU AND I (Part 1) (3:25)

(prod: Yes & Eddie Offord) (writer: Anderson) (Yessongs, ASCAP) Flip: No info available. ATLANTIC 2920

HILLSIDE SINGERS—THE LAST HAPPY SONG/ (LOOK INTO YOUR BROTHER'S EYES) (3:09)

(prod: Al Ham) (writers: Evans-Parnes/Ham) (Nelson/Port, ASCAP/Mayoham, ASCAP) Flip: No info available. METROMEDIA 255

MARJOE—LO AND BEHOLD! (4:05)

(prod: Wes Farrell) (writer: Dylan) (Dwarf, ASCAP) The hot property now burning up the movie screens around the country makes a strong disc debut with equally strong Bob Dylan rhythm ballad material. Flip: No info available. CHELSEA 78-0107 (RCA)

ANDY KIM—LOVE THE POOR BOY (2:45)

(prod: Andy Kim) (writer: Kim) (Joachim, BMI) Kim's got a new folk rock ballad sound and it's today and commercial, loaded with top 40 potency. Flip: No info available. UNI 55353 (MCA)

PETER ALLEN—JUST ASK ME I BEEN THERE (3:52)

(prod: Richard Landis) (writer: Allen) (Valando, ASCAP) Flip: No info available. METROMEDIA 256

PETER SKELLERN—YOU'RE A LADY (4:36)

(prod: Peter Sames) (writer: Skellern) (WB, ASCAP) Now riding the top of the British chart this super sensitive ballad performance offers the same potential for the U.S. . . . top 40 and MOR. Flip: No info available. LONDON 20075

KEN LOGGINS WITH JIM MESSINA—YOUR MAMA DON'T DANCE (2:46)

(prod: Jim Messina) (writers: Loggins-Messina) (Wingate/Jasperilla, ASCAP) Flip: No info available. COLUMBIA 4-45719

TRAFFIC—GLAD, PART 1 (2:40)

(prod: Chris Blackwell & Steve Winwood) (writer: Winwood) (Irving, BMI) Flip: Part 2 (4:11) UNITED ARTISTS 50883

PAPER LACE—MARTHA (3:00)

(prod: Roy White) (writer: White) (Campbell/Connelly, BMI) British import is a strong folk rhythm ballad performance with much potential for top 40 and MOR here. Flip: "You Can't Touch Me" (2:44) (Web IV, BMI) BANG 700

Also Recommended

JOE TEX—King Thaddeus (4:25) (prod: Buddy Killen) (writer: Tex) (Tree, BMI) DIAL 1006 (Mercury)

DAWN featuring Tony Orlando—You're A Lady (4:45) (prod: Hank Medress, Dave Appell & the Tokens) (writer: Skellern) (WB, ASCAP) BELL 45-285

MIKE DOUGLAS—Ole Buttermilk Sky (2:15) (prod: Mike Curb & Don Costa) (writer: Carmichael-Brooks) (Morris, ASCAP) MGM 14453

JAMES LAST—Heart of Gold (2:57) (prod: James Last) (writer: Young) (Silver Fiddle, BMI) POLYDOR 15050

RAY CONNIF—ENVIRONMENT—Because (2:16) (prod: Jack Gold) (writer: Clark) (Campbell-Connelly, ASCAP) COLUMBIA 4-45687

CHIP TAYLOR—Angel of the Morning (4:14) (prod: Chip Taylor) (writer: Taylor) (Blackwood, BMI) BUDDAH 325

STEVE GOODMAN—Election Year Rag (2:02) (prod: Arif Mardin) (writer: Goodman) (Buddah/Turnpike Tom, ASCAP) BUDDAH 326

CACTUS—Bringing Me Down (3:40) (prod: Geoffrey Haslam) (writers: Appice-Bogert-French-Fritzschilds-Hitchings) (Thornycat, ASCAP) ATCO 6901

SHIRLEY JONES—Ain't Love Easy (3:12) (prod: Boomes Howe) (writer: Hall) (Daniel, BMI) BELL 45-253

ANDY & DAVID WILLIAMS—Fly Pretty Baby (3:17) (prod: Jackie Mills) (writer: Jenkins) (Language of Sound, ASCAP) KAPP 2187 (MCA)

CARLTON DIMMALL—Here's To the Next Time (2:54) (prod: Pat Glass & Ted Glasser) (writers: Carter-Stephens) (Peer Int'l., BMI) METROMEDIA 259

JULIE BUDD—Oh No Not My Baby (3:01) (prod: Hank Medress) (writers: King-Goffin) (Screen Gems-Columbia, BMI) RCA 74-0817

HONK—Pipeline Sequence (3:34) (prod: Honk & Terry Wright) (writers: Wood-Stekol-Buhler-Imboden-Whaley) (Granite, ASCAP) 20th CENTURY 2007

2ND CHAPTER OF ACTS—I'm So Happy (2:41) (prod: Bob Herring) (writers: Herring-Herring) (Letter Rain, ASCAP) EAMB & LION 101 (MGM)

CURBSTONES—The Children's Marching Song (2:30) (prod: Bob Summers) (writer: Arnold) (Miller, ASCAP) MGM 14449

MIKE McDONALD—Drivin' Wheel (3:35) (prod: Rick Jarrard) (writer: Sykes) (Pestige, BMI) BELL 45-259

ROY BUCHANAN—Haunted House (2:44) (prod: Peter K. Siegel) (Venice/B-Flat, BMI) POLYDOR 14149

Country

HANK WILLIAMS, JR. & LOIS JOHNSON—WHOLE LOTTA LOVING (2:16)

(prod: Jim Vienneau) (writers: Domino-Bartholomew) (Travis, BMI) The Fats Domino classic gets a wild country reading by the duo. Could move over pop as well. Flip: No info available. MGM 14443
RADIO ACTION: KCKN (Kansas City)

BILLY "CRASH" CRADDOCK—AFRAID I'LL WANT TO LOVE HER ONE MORE TIME (2:45)

(prod: Ron Chancey) (writer: Wilkins) (Little David, BMI) Flip: No info available. CARTWHEEL 222
RADIO ACTION: WKDA (Nashville); WPNX (Columbus)

JOE STAMPLEY—SOUL SONG (2:28)

(prod: Norris Wilson) (writers: Richey-Wilson-Sherrill) (Gallico/Algee, BMI) Flip: "Not Too Long Ago" (2:45) (Gallico, BMI) DOT 17442 (Famous)

RADIO ACTION: WPNX (Columbus); WEEP (Pittsburgh); WJJD (Chicago); WIL (St. Louis); KCKN (Kansas City); WBAP (Ft. Worth); KCKC (San Bernadino)

JOHNNY WILLIAMS—SWEET MEMORIES (3:20)

(prod: Larry Butler) (writer: Newbury) (Acuff-Rose, BMI) Flip: No info available. EPIC 5-10921 (CBS)
RADIO ACTION: WPNX (Columbus)

LINDA GAIL LEWIS—IVORY TOWER (2:37)

(prod: Roy Dea) (writer: Snow) (Casserole, BMI) Flip: "He's Loved Me Much Too Much (Much Too Long)" (2:22) (Lewis, BMI) MERCURY 73343

RADIO ACTION: WBAP (Ft. Worth); WPNX (Columbus)

RONNIE SESSIONS—TOSSIN' AND TURNIN' (2:39)

(prod: Windchime Prod) (writers: Adams-Rene) (Lescay, BMI) Flip: No info available. MGM 14445

MEL STREET—LOVIN' ON BACK STREETS (2:48)

(prod: Mel Street & Dick Heard) (writer: King) (Contention, SESAC) Metromedia enters the country field by absorbing the Royal American label. The first features Mel Street's powerful follow up to his hit "Borrowed Angel." METROMEDIA COUNTRY 901

RADIO ACTION: WWVA (Wheeling); WKDA (Nashville); WBAP (Ft. Worth); KTCR (Minneapolis)

Also Recommended

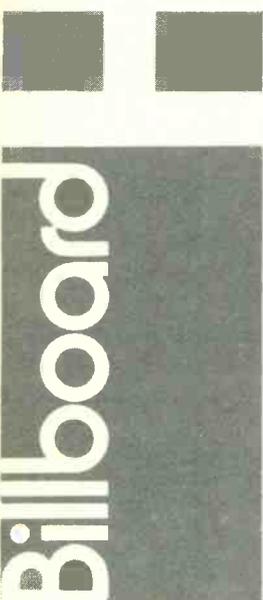
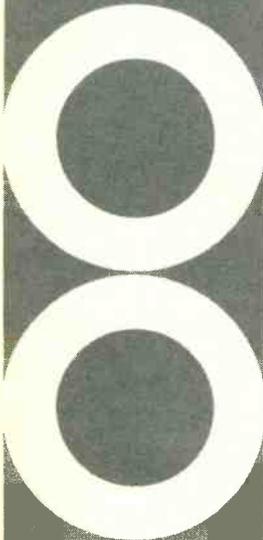
NORRO WILSON—Everybody Need Lovin' (2:25) (prod: Bob Ferguson) (writers: Huston-Taylor-Wilson) (Gallico/Algee, BMI) RCA 74-0824

DICK CURLESS—She Called Me Baby (2:42) (prod: Joe Allison) (writer: Howard) (Central Songs, BMI) CAPITOL 3470

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending October 28, 1972



Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	MY DING-A-LING • 13	Chuck Berry (Esmond Edwards), Chess 2131
2	3	BURNING LOVE 11	Elvis Presley, RCA 74-0769
3	5	NIGHTS IN WHITE SATIN 13	Moody Blues (Tony Clarke), Deram 85023 (London)
4	2	USE ME • 10	Bill Withers (Bill Withers with R. Jackson, J. Gadsen, M. Dunlap and B. Blackman, Sussex 241 (Buddah))
5	20	I CAN SEE CLEARLY NOW 8	Johnny Nash (Johnny Nash), Epic 5-10902 (CBS)
6	12	FREDDIE'S DEAD (Theme From "Superfly") 11	Curtis Mayfield (Curtis Mayfield), Curtom 1975 (Buddah)
7	8	GARDEN PARTY 14	Rick Nelson & The Stone Canyon Band (Rick Nelson), Decca 32980 (MCA)
8	6	BEN 13	Michael Jackson (Corporation), Motown 1207
9	4	EVERYBODY PLAYS THE FOOL • 16	Main Ingredient (Sylvester & Simmons), RCA 74-0731
10	14	GOOD TIME CHARLIE'S GOT THE BLUES 9	Danny O'Keefe (Arif Mardin), Signpost 70006 (Atlantic)
11	11	TIGHTROPE 10	Leon Russell (Denny Cordell & Leon Russell), Shelter 12352 (Capitol)
12	17	LISTEN TO THE MUSIC 9	Doobie Brothers (Ted Templeman), Warner Bros. 7619
13	15	WHY/LONELY BOY 10	Donny Osmond (Mike Curb & Don Costa), MGM 14424
14	28	I'LL BE AROUND 11	Spinners (Thom Bell), Atlantic 2904
15	30	I'D LOVE YOU TO WANT ME 6	Lobo (Phil Gernhard), Big Tree 147 (Bell)
16	22	WITCHY WOMAN 8	Eagles (Glyn Johns), Asylum 11008 (Atlantic)
17	27	I AM WOMAN 10	Helen Reddy (Jay Senter), Capitol 3350
18	19	THE CITY OF NEW ORLEANS 14	Arlo Guthrie (Lenny Waronker & John Pilla), Reprise 1103
19	21	IF I COULD REACH YOU 8	Fifth Dimension (Bones Howe), Bell 45-261
20	23	STARTING ALL OVER AGAIN 17	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127
21	7	BABY DON'T GET HOOKED ON ME • 18	Mac Davis (Rick Hall), Columbia 4-45618
22	25	THUNDER AND LIGHTNING 9	Chi Coltrane (Toxey French), Columbia 4-45640
23	24	DON'T EVER BE LONELY (A Poor Little Fool Like Me) 9	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50954
24	9	POPCORN 17	Hot Butter (Bill & Steve Jerome, MTL Prods., R. E. Talmadge & Danny Jordan), Musicor 01458
25	32	SPACE MAN 7	Nilsson (Richard Perry), RCA 74-0788
26	26	I BELIEVE IN MUSIC 12	Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)
27	29	MIDNIGHT RIDER 7	Joe Cocker & The Kris Stainton Band (Denny Cordell & Nigel Thomas), A&M 1370
28	34	SUMMER BREEZE 8	Seals & Crofts (Louie Shelton), Warner Bros. 7606
29	13	YOU WEAR IT WELL 10	Rod Stewart (Rod Stewart), Mercury 73330
30	31	LOVING YOU JUST CROSSED MY MIND 9	Sam Neely (Rudy Durand), Capitol 3381
31	18	GOOD FOOT, Part 1 • 13	James Brown (James Brown), Polydor 14139
32	37	ELECTED 4	Alice Cooper (Bob Ezrin), Warner Bros. 7631
33	10	GO ALL THE WAY 18	Raspberries (Jimmy Ienner), Capitol 3348

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	39	AMERICAN CITY SUITE 6	Cashman & West (Steve Barri), Dunhill 4324
35	36	BABY DON'T YOU DO IT 7	The Band (The Band), Capitol 3433
36	44	IF YOU DON'T KNOW ME BY NOW 5	Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 3520 (CBS)
37	16	SPEAK TO THE SKY 13	Rick Springfield (Robie Porter), Capitol 3340
38	54	PAPA WAS A ROLLIN' STONE 3	Temptations (Norman Whitfield), Gordy 7121 (Motown)
39	40	FROM THE BEGINNING 10	Emerson, Lake & Palmer (Greg Lake), Cotillion 44158
40	35	BACK STABBERS • 15	O'Jays (Gamble-Huff Prod.), Philadelphia International 3517 (CBS)
41	47	ALL THE YOUNG DUDES 6	Mott the Hoople (David Bowie), Columbia 4-45659
42	63	VENTURA HIGHWAY 2	America (America), Warner Bros. 7641
43	38	ROCK ME BABY 8	David Cassidy (Wes Farrell), Bell 45-260
44	52	ROCK 'N ROLL SOUL 6	Grand Funk Railroad (Grand Funk Railroad), Capitol 3363
45	45	A PIECE OF PAPER 10	Gladstone (R.H.B. Prod.), ABC 11327
46	51	OPERATOR (That's Not the Way It Feels) 3	Jim Croce (Terry Cashman & Tommy West), ABC/Dunhill 11335
47	48	THAT'S HOW LOVE GOES 7	Jemaine Jackson (Johnny Bristol), Motown 1201
48	49	CAN'T YOU HEAR THE SONG 6	Wayne Newton (Wes Farrell), Chelsea 78-0105 (RCA)
49	55	ROCKIN' PNEUMONIA—BOOGIE WOOGIE FLU 4	Johnny Rivers (Johnny Rivers), United Artists 50948
50	65	IT NEVER RAINS IN SOUTHERN CALIFORNIA 2	Albert Hammond (D. Altfeld & A. Hammond), Mums 76011 (CBS)
51	59	FUNNY FACE 5	Donna Fargo (Stan Silver), Dot 17429 (Famous)
52	43	GERONIMO'S CADILLAC 13	Michael Murphey (Bob Johnston), A&M 1368
53	56	POOR BOY 6	Casey Kelly (Richard Sanford Orshoff), Elektra 45804
54	46	DON'T HIDE YOUR LOVE 8	Cher (Sonny Bono & Snuff Garrett), Kapp 2184 (MCA)
55	72	SOMETHING'S WRONG WITH ME 3	Austin Roberts (Danny Janssen, Bobby Hart & Austin Roberts), Chelsea 78-0101 (RCA)
56	50	SLAUGHTER (Theme From "Slaughter") 8	Billy Preston (Billy Preston), A&M 1380
57	80	CONVENTION '72 2	Delegates (N. Cenci & N. Kousaleous For Nik-Nik Productions), Mainstream 5525
58	60	LET IT RAIN 6	Eric Clapton (Delaney Bramlett), Polydor 15049
59	91	YOU OUGHT TO BE WITH ME 2	Al Green (Willie Mitchell), Hi 2227 (London)
60	71	I'M STONE IN LOVE WITH YOU 3	Stylistics (Thom Bell), Avco 4603
61	61	WOMAN DON'T GO ASTRAY 7	King Floyd (Elijah Walker), Chimneyville 443 (Cotillion)
62	78	BABY SITTER 3	Betty Wright (Willie Clark & Clarence Reid for Marlin Prod.), Alston 4614 (Atlantic)
63	64	I'LL MAKE YOU MUSIC 7	Beverly Bremers (Steve Metz/David Lipton/Norman Bergen), Scepter 12363
64	53	(It's the Way) NATURE PLANNED IT 8	Four Tops (Frank Wilson), Motown 1210
65	74	SUNNY DAYS 4	Lighthouse (Jimmy Ienner), Evolution 1069 (Stereo Dimension)
66	68	SO LONG DIXIE 5	Blood, Sweat & Tears (Bobby Colomby), Columbia 4-45661
67	69	A MAN SIZED JOB 4	Denise LaSalle (Crajon), Westbound 260 (Chess/Janus)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
68	73	THEME FROM "THE MEN" 2	Isaac Hayes (Isaac Hayes & Onzie Horne), Enterprise 9058 (Stax/Volt)
69	70	WE CAN MAKE IT TOGETHER 7	Steve and Eydie (Mike Curb & Don Costa), MGM 14383
70	90	CRAZY HORSES 2	Osmonds (Michael Lloyd & Alan Osmond), MGM 14450
71	87	I LOVE YOU MORE THAN YOU'LL EVER KNOW 2	Donny Hathaway (Jerry Wexler & Arif Mardin), Atco 6903
72	—	DIALOGUE 1	Chicago (James William Guercio), Columbia 4-45683
73	75	IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair) 5	Laura Lee (Ronald Dunbar), Hot Wax 7207 (Buddah)
74	76	IF YOU LET ME 4	Eddie Kendricks (Frank Wilson), Tamla 54222 (Motown)
75	79	WHY CAN'T WE BE LOVERS 5	Holland-Dozier (Holland-Dozier-Holland), Invictus 9125 (Capitol)
76	77	GUILTY 5	Al Green (Palmer James/Curtis Rodgers), Bell 45-258
77	66	COLORADO 8	Danny Holien (Bill Szymczyk), Tumbleweed 1004 (Famous)
78	83	WEDDING SONG (There Is Love) 4	Petula Clark (Mike Curb & Don Costa), MGM 14431
79	62	GUESS WHO 11	B.B. King (Joe Zagarino), ABC 11330
80	81	NO 3	Bulldog (Gene Cornish & Dino Danelli), Decca 32996 (MCA)
81	57	A LONELY MAN/THE MAN & THE WOMAN (The Boy & The Girl) 5	Chi-lites (Eugene Record), Brunswick 55482
82	94	DOWN TO THE NIGHTCLUB 2	Tower of Power (Ron Capone & Tower of Power), Warner Bros. 7635
83	—	WORK TO DO 1	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 936 (Buddah)
84	99	WHAT AM I CRYING FOR 2	Dennis Yost & the Classics IV (Buddy Buie), MGM South 7002
85	89	SUNDAY MORNING SUNSHINE 2	Harry Chapin (Fred Kewley), Elektra 45811
86	—	CLAIR 1	Gilbert O'Sullivan (Gordon Mills), Mam 3626 (London)
87	88	TOGETHER ALONE 2	Melanie (Peter Schekeryk), Neighborhood 4207 (Famous)
88	—	CORNER OF THE SKY 1	Jackson 5 (Shirley Matthews & Deke Richards), Motown 1214
89	92	HEY, YOU LOVE 2	Mouth & MacNeal (Hans Van Hemert), Philips 40717 (Mercury)
90	—	DANCING IN THE MOONLIGHT 1	King Harvest (Berjot-Robinson), Perception 515
91	—	SPECIAL SOMEONE 1	Heywoods (John Madara), Family Prod. 0911 (Famous)
92	95	MISTY BLUE 2	Joe Simon (John Richbourg), Sound Stage 7 1508 (CBS)
93	93	DETERIORATA 3	National Lampoon (Michael O'Donoghue & Tony Hendra), Blue Thumb 218 (Famous)
94	100	I GUESS I'LL MISS THE MAN 2	Supremes (Sherlie Matthews & Deke Richards), Motown 1213
95	96	THE PEOPLE TREE 2	Sammy Davis Jr. (Mike Curb, Don Costa & Michael Viner), MGM 14426
96	97	RUNNIN' BACK TO SASKATOON 3	Guess Who (Jack Richardson), RCA 74-0803
97	98	SONG SELLER 2	Raiders (Mark Lindsay), Columbia 4-45688
98	—	DO YA 1	Move (Roy Wood & Jeff Lynne), United Artists 50928
99	—	REDWOOD TREE 1	Van Morrison (Van Morrison), Warner Bros. 7638
100	—	SUITE: MAN AND WOMAN 1	Tony Cole (David Mackey), 20th Century 20001

HOT 100 A-Z—(Publisher-Licensee)

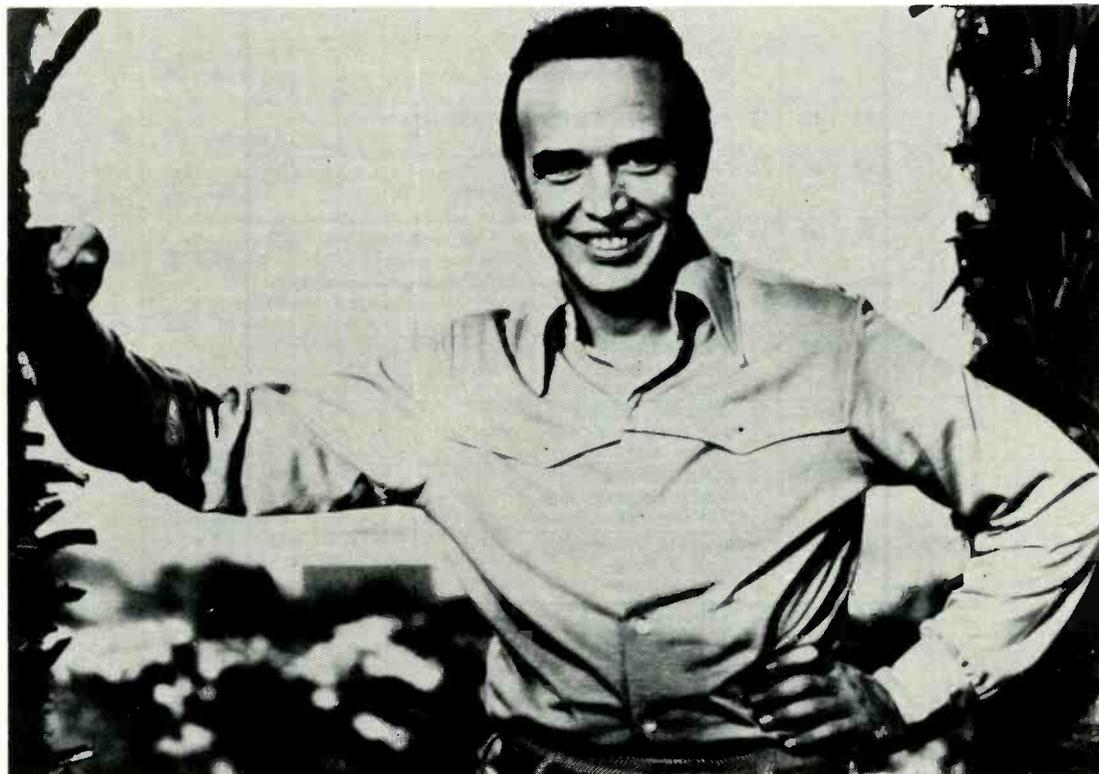
All the Young Dudes (Titan/Chrysalis, ASCAP) 41	Convention '72 (Nik-Nik, ASCAP) 57	Freddie's Dead (Theme from "Superfly") (Curtom, BMI) 5	I Can See Clearly Now (Cayman, ASCAP) 5	Listen to the Music (Blossom Hill, BMI) 12	People Tree (Taradam, BMI) 95	So Long Dixie (Screen Gems-Columbia/Sommerhill, BMI) 66	Tightrope (Skyhill, BMI) 11
A Man Sized Job (Ordena/Bridgeport, BMI) 67	Corner of the Sky (Jobete/Belwin-Mills, ASCAP) 88	From the Beginning (TRO, BMI) 39	I'd Love You to Want Me (Kaiser/Famous, ASCAP) 15	Let It Rain (Cotillion/Delbon/Casero, BMI) 56	A Piece of Paper (Sunnysbrook/Four Star, BMI) 45	Something's Wrong With Me (Pocketful of Tunes, BMI) 55	Together Alone (Neighborhood, ASCAP) 87
American City Suite (Blendingwell, ASCAP) 34	Crazy Horses (Kolob, BMI) 70	Funny Face (Prima Donna, BMI) 51	If I Guess I'll Miss the Man (Jobete/Belwin-Mills, ASCAP) 94	Lonely Boy (Sparks, BMI) 13	Popcorn (Bourne, ASCAP) 24	Use Me (Interior, BMI) 4	Why Can't We Be Lovers (Gold BMI) 13
Baby Don't Get Hooked on Me (Screen Gems-Columbia, BMI) 21	Dancing in the Moonlight (Unarf, BMI) 90	Garden Party (Matragun, BMI) 7	I Love You More Than You'll Ever Know (Sea Lark, BMI) 71	Lonely Man, A (Julio-Brian, BMI) 81	Poor Boy (Portofino/Avoyelles, ASCAP) 53	Space Man (Blackwood, BMI) 25	Ventura Highway (WB, ASCAP) 42
Baby Don't You Do It (Jobete, BMI) 35	Deteriorata (Coney Island/Whitefish, ASCAP) 93	Goodfoot, Part 1 (Dynatone/Belinda, BMI) 31	If You Don't Know Me by Now (Assorted, BMI) 36	Loving You Just Crossed My Mind (Seven Iron, BMI) 30	Redwood Tree (Caledonia Soul/WB, ASCAP) 99	Speak to the Sky (Porter/Binder, ASCAP) 37	We Can Make It Together (Kolob, BMI) 69
Baby Sitter (Sherlyn, BMI) 62	Down to the Nightclub (Kupitilo, ASCAP) 82	Good Time Charlie's Got the Blues (Cotillion/Road Canon, BMI) 10	If You Let Me (Jobete/Stone, BMI) 70	Man and the Woman (Julio-Brian, BMI) 81	Rock Me Baby (Pocket Full of Tunes, BMI/Every Little Tune, ASCAP) 43	Starting All Over Again (Muscle Shoals Sound, BMI) 20	Wedding Song (P.D.) 78
Back Stabbers (Assorted, BMI) 40	Do Ya (Anne-Rachel/Tifilia Tunes, ASCAP) 98	Guilty (Toasted/Screen Gems-Columbia, BMI) 76	If You're in Love With You (Bellboy/Assorted, BMI) 61	Midnight Rider (No Esai, BMI) 27	Rock 'N Roll Soul (Cram Renraft, ASCAP) 44	Suite: Man and Woman (Leeds, ASCAP) 100	What Am I Crying For (Lo-Sal, BMI) 84
Ben (Jobete, ASCAP) 8	Electa (Ezra, BMI) 32	Guilty (Toasted/Screen Gems-Columbia, BMI) 76	I'll Be Around (Bellboy/Assorted, BMI) 61	My Ding-A-Ling (Isales, BMI) 1	Rock 'N Roll Soul (Cram Renraft, ASCAP) 44	Summer Breeze (Dawn Breaker, BMI) 28	Why (Debar, ASCAP) 13
Burning Love (Columbia, BMI) 2	Everybody Plays the Fool (Giant Enterprise, BMI) 9	Hey, You Love (Day Glow, ASCAP) 89	I'm Stone in Love With You (Stylistics, BMI) 61	Nature Planned It (Isales, BMI) 8	Woogie Flu (Ace, BMI) 64	Why Can't We Be Lovers (Gold BMI) 13	Forever, BMI) 75
Can't You Hear the Song (James, BMI) 48	Go All the Way (C.A.M.-U.S.A., BMI) 33	Hey, You Love (Day Glow, ASCAP) 89	I'm Stone in Love With You (Stylistics, BMI) 61	Nights in White Satin (Essex, ASCAP) 36	Rock 'N Roll Soul (Cram Renraft, ASCAP) 44	Wichy Woman (Kicking Bare/ASCAP) 16	Woman Don't Go Astray (Malaco-Roffignac, BMI) 61
Clair (Mam, ASCAP) 86	I Am Woman (BuggerLugs, BMI) 17	I'll Be Around (Bellboy/Assorted, BMI) 61	I'm Stone in Love With You (Stylistics, BMI) 61	No (Dirtfarm, ASCAP) 3	Runnin' Back to Saskatoon (Dunbar/Cirrus/Sunspot/Expressions, BMI) 96	Work to Do (Triple Three, BMI) 83	You Ought to Be With Me (Jee/Green, BMI) 59
Colorado (Fat Mama/Famous, ASCAP) 77	I Believe in Music (Screen Gems-Columbia/Songpartner, BMI) 26	I'll Make Music (Dramatis, BMI) 14	I'm Stone in Love With You (Stylistics, BMI) 61	Operator (That's Not the Way It Feels) (Blendingwell/Wingate, ASCAP) 46	Slaughter (Living/Web, BMI) 56	You Wear It Well (Three Bridges/ASCAP) 22	H.G., ASCAP) 29
		I'll Never Rains in Southern California (Landers/Roberts, ASCAP) 50	I'm Stone in Love With You (Stylistics, BMI) 61	Papa Was a Rollin' Stone (Stone Diamond, BMI) 38	Special Someone (Home Grown/Heywoods, BMI) 91		

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



Hers Was A Real Love Story..

The story of the brilliant, tormented Billie Holiday, a story filled with love and anguish and music, a story that now comes to the screen as a magnificent motion picture starring Diana Ross.



And Roger Williams Plays The Theme From That Story..

The "Love Theme From 'LADY SINGS THE BLUES'," music as romantic and soulful as Billie's own story, interpreted by one of the great artists of today.

Roger Williams is the first to have recorded the "Love Theme" from the film, and it is available now as a single, b/w Neil Diamond's "Play Me." And if a single isn't enough, Roger's new album, also entitled "Play Me," will be released soon, with many other songs and themes of our time.

"Love Theme From 'LADY SINGS THE BLUES'" K-2189

Produced by Stan Farber
Arranged by Marty Paich



Compounding the triumph: presenting the second Loggins & Messina album.

Loggins And Messina

including:

**Your Mama Don't Dance / Thinking Of You
Long Tail Cat / Lady Of My Heart / Angry Eyes**



KC 31748 Also available on tape

Plus the rockiest single of the year: "Your Mama Don't Dance."⁴⁻⁴⁵⁷¹⁹

"Sittin' In" was the sleeper album of the year.

It created a devoted following for Loggins & Messina across the country... as their current string of sold-out concerts proves.

Now here's the vehicle that will catapult Loggins & Messina to the

top. The new album is filled with more of the same unpretentious music that opened all those ears and hearts to Kenny and Jim.

And, it's also got the rockin' single that'll have the country on its feet in no time:

"Your Mama Don't Dance."

New Loggins & Messina. On Columbia Records 

TOP LP's & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
107	102	13	BOORS Full Circle Elektra EKS 75038			
108	112	10	RORY GALLAGHER Live Polydor PD 5513			NA
109	101	27	STEPHEN STILLS Manassas Atlantic SD 2-903			
110	128	3	ERIC CLAPTON Best of Clapton Polydor PD 3503			
111	113	8	ROY BUCHANAN Polydor PD 5033			NA
112	109	18	NAT ADDERLEY QUARTET Soul Zodiac Capitol SVBB 11025			NA
113	105	13	GALLERY Nice to Be With You Sussex SXBS 7017 (Buddah)			
114	119	4	TYRANNOSAURUS REX A Beginning A&M SP 3514			
115	104	48	ALICE COOPER Killer Warner Bros. BS 2567			
116	107	37	AMERICA Warner Bros. BS 2576			
117	118	8	VIKKI CARR En Espanol Columbia KC 31470			NA
118	126	8	GROVER WASHINGTON, JR. All the King's Horses Kudu KU-07 (CTI)			NA
119	154	2	CHI-LITES Their Greatest Hits Brunswick BL 754184			NA
120	116	11	CHARLEY PRIDE A Sunshiny Day RCA LSP 4742			NA
121	156	2	CHUCK BERRY Golden Decade Chess 2CH-1514			NA
122	111	19	RAMSEY LEWIS TRIO Upendo Ni Pamoja Columbia KC 31096			NA
123	123	8	SONNY & CHER The Two of Us Atco SD 2-804			NA
124	80	20	WAYNE NEWTON Daddy Don't You Walk So Fast Chelsea CHE 1001 (RCA)			
125	140	9	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (CBS)			NA
126	82	9	JIMI HENDRIX Rare Hendrix Trip 9500			NA
127	97	19	PINK FLOYD Obscured by Clouds Harvest ST 11078 (Capitol)			NA
128	129	53	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900			
129	146	3	LOBO Of a Simple Man Big Tree 2013 (Bell)			NA
130	122	20	JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA
131	120	23	JOAN BAEZ Come From the Shadows A&M SP 4339			NA
132	124	7	BEVERLY BREMERS I'll Make You Music Scepter SPS 5102			NA
133	138	5	BLOODROCK Bloodrock Passage Capitol SW 11109			NA
134	121	20	TOM JONES Close Up Parrot XPAS 71055 (London)			NA
135	132	58	CHEECH & CHONG Ode SP 77010 (A&M)			NA
136	155	2	JOHNNY MATHIS Song Sung Blue Columbia KC 31626			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
137	139	9	NATIONAL LAMPOON Radio Dinner Banana/Blue Thumb BTS 38 (Famous)			NA
138	143	14	FOGHAT Bearsville BR 2077 (Warner Bros.)			
139	144	20	DAVID BOWIE Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			
140	134	11	CAPTAIN BEYOND Capricorn CP 0105 (Warner Bros.)			
141	147	6	BOZ SCAGGS My Time Columbia KC 31384			
142	127	20	TOWER OF POWER Bump City Warner Bros. BS 2616			
143	136	37	BILLY PRESTON I Wrote a Simple Song A&M SP 3507			NA
144	131	36	STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002			
145	145	4	MERLE HAGGARD Best of the Best of Merle Haggard Capitol ST 11082			
146	133	25	JEFF BECK GROUP Epic KE 31331 (CBS)			
147	135	22	BLOODROCK Live Capitol SVBB 11038			
148	151	33	CABARET Soundtrack ABC ABCD 752			
149	152	41	YES Fragile Atlantic SD 7211			
150	158	2	HOT BUTTER Popcorn Musicor MS 3242			
151	153	4	ATOMIC ROOSTER Made In England Elektra EKS 75039			
152	159	4	ALBERT KING I'll Play the Blues For You Stax STS 3009			NA
153	168	4	DANIEL BOONE Mercury SRM 1-649			
154	160	6	CHI COLTRANE Columbia KC 31275			
155	141	18	LOOKING GLASS Epic KE 31320 (CBS)			NA
156	137	14	BOBBY VINTON Sealed With a Kiss Epic KE 31642 (CBS)			
157	117	16	VARIOUS ARTISTS Fillmore: The Last Days Fillmore 23X31390 (CBS) (Tapes Available Through Warner Bros.)			
158	149	25	GRAND FUNK RAILROAD Mark, Don & Mel, 1969-71 Capitol SABB 11042			
159	166	2	JOHN McLAUGHLIN Extrapolation Polydor PD 24-5510			NA
160	157	49	ELTON JOHN Madman Across the Water Uni 93120 (MCA)			
161	—	1	OSIBISA Heads Decca DL 7-5368 (MCA)			
162	—	1	CREAM Heavy Cream Polydor PD 3502			NA
163	—	1	JOHN PRINE Diamonds In the Rough Atlantic SD 7240			NA
164	164	7	SAM NEELY Loving You Just Crossed My Mind Capitol ST 11097			NA
165	167	6	MICHAEL MURPHEY Geronimo's Cadillac A&M SP 4358			
166	165	7	AL GREEN Bell 6076			NA
167	—	1	JOHN MAYALL Moving On Polydor PD 5036			NA
168	148	23	JUDY COLLINS Colors of the Day/The Best of Elektra EKS 75030			
169	174	3	SAMMY DAVIS, JR. Portrait of Sammy Davis, Jr. MGM SE 4852			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
170	—	1	CACTUS 'Ot 'N Sweaty Atco SD 7011			NA
171	172	8	RAY PRICE All Time Greatest Hits Columbia C 31364			NA
172	177	4	SLADE Alive Polydor PD 5008			
173	173	6	MARK BENNO Ambush A&M SP 4364			
174	175	7	MILLIE JACKSON Spring SPR 5703 (Polydor)			NA
175	198	2	MARK-ALMOND Rising Columbia KC 31917			
176	176	7	JOHNNY CASH America: A 200 Year Salute in Story & Song Columbia KC 31645			NA
177	179	4	PETER FRAMPTON Wind of Change A&M SP 4348			
178	180	48	LED ZEPPELIN Atlantic SD 7208			
179	184	2	JOEY HEATHERTON The Joey Heatherton Album MGM SE 4858			NA
180	186	2	TONY BENNETT All Time Greatest Hits Columbia KG 31494			NA
181	182	4	LES McCANN Talk To the People Atlantic SD 1619			
182	190	3	CASHMAN & WEST A Song or Two Dunhill DSX 50126			
183	188	4	PYTHON LEE JACKSON In A Broken Dream GNP Crescendo GNPS 2066			
184	185	8	KENNY RANKIN Like a Seed Little David LD 1003 (Atlantic)			NA
185	193	2	BONNIE RAITT Give It Up Warner Bros. BS 2643			
186	178	47	ROBERTA FLACK Quiet Fire Atlantic SD 1594			NA
187	183	31	FIFTH DIMENSION Individually & Collectively Bell 6073			NA
188	189	4	VARIOUS ARTISTS Mar Y Sol Atco SD 2-705			
189	191	2	JOE WALSH Barnstorm Dunhill DSX 50130			NA
190	—	1	PENTANGLE Solomon's Seal Reprise MS 2100			
191	199	4	BROWNSVILLE SECTION A Night On the Town Big Tree BTS 2010 (Bell)			
192	192	4	RAY CONNIF & THE SINGERS Alone Again (Naturally) Columbia KC 31629			
193	196	2	MICKEY HART Rolling Thunder Warner Bros. BS 2635			
194	181	29	DEEP PURPLE Machine Head Warner Bros. BS 2607			
195	—	1	GARY GLITTER Glitter Bell 1108			NA
196	—	1	FAMILY Bandstand United Artists UAS 5644			
197	—	1	HARRY CHAPIN Sniper And Other Love Songs Elektra EKS 75042			
198	—	1	IF Waterfall Metromedia KMD 1057			NA
199	—	1	BATDORF & RODNEY Asylum SD 5056 (Atlantic)			NA
200	200	2	GENTLE GIANT Three Friends Columbia KC 31649			NA

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

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Jerry Butler	130
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George Carlin	36
Carpenters	37

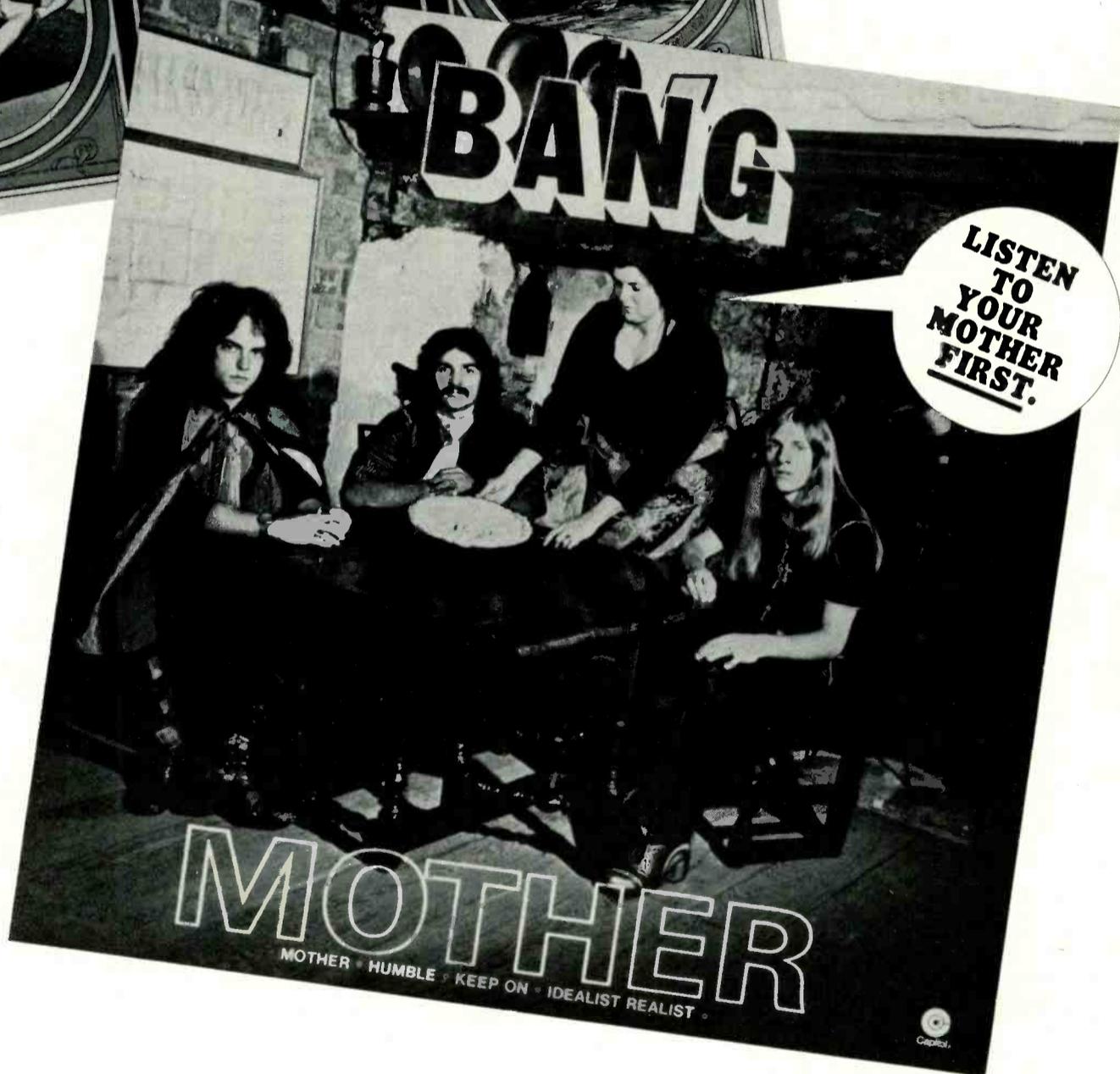
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AN INCREDIBLE ONE RECORD TWO COVER ALBUM.

BANG

BMI Country Honors 103 Writers, 71 Pubs

• Continued from page 10

- Bobby Goldsboro
Unart Music Corp.
- COMIN' DOWN
Dave Dudley
Six Days Music
- DADDY FRANK (THE GUITAR MAN)
Merle Haggard
Blue Book Music
- DID YOU EVER
Bobby Braddock
Tree Publishing Co., Inc.
- DIS-SATISFIED
Bill Anderson
Jan Howard
Carter Howard
Stallion Music, Inc.
- DO RIGHT WOMAN, DO RIGHT MAN
Dan Penn
Chips Moman
Press Music Co., Inc.
- DREAM BABY
Cindy Walker
Combine Music Corp.
- DREAM LOVER
Bobby Darin
Hudson Bay Music Co.
Hill and Range Songs, Inc.
Screen Gems-Columbia Music, Inc.
- EARLY MORNING SUNSHINE
Jay Marshall
Mariposa Music, Inc.
- EASY LOVING
Freddie Hart
Blue Book Music
- EMPTY ARMS
Ivory Joe Hunter
Unart Music Corp.
- EVERYTHING IS BEAUTIFUL
Ray Stevens
Ahab Music Co., Inc.
- FLY AWAY AGAIN
Dave Dudley
Six Days Music
- FOR THE GOOD TIMES
Kris Kristofferson
Buckhorn Music Publishing, Inc.
- GENTLE ON MY MIND
John Hartford
Glaser Publications, Inc.
- A GOOD-HEARTED WOMAN
Waylon Jennings
Willie Nelson
Baron Music Publishing Co.
Willie Nelson Music
- GOOD LOVIN' (MAKES IT RIGHT)
Billy Sherrill
Algee Music Corp.
- GREEN GREEN GRASS OF HOME
Curly Putman
Tree Publishing Co., Inc.
- GYPSY FEET
Leona Butrum
Nellie Smith
Open Road Music, Inc.
- HELP ME MAKE IT THROUGH THE NIGHT
Kris Kristofferson
Combine Music Corp.
- HERE COMES HONEY AGAIN
Carole Smith
Sonny James
Marson, Inc.
- HITCHIN' A RIDE
Peter Callander (PRS)
Mitch Murray (PRS)
Infune, Inc.
- HOW CAN I UNLOVE YOU
Joe South
Lowery Music Co., Inc.
- I CAN'T SEE ME WITHOUT YOU
Conway Twitty
Twitty Bird Music Co.
- I CAN'T STOP LOVING YOU
Don Gibson
Acuff-Rose Publications, Inc.
- I REALLY DON'T WANT TO KNOW
Don Robertson
Howard Barnes
Hill and Range Songs, Inc.
- I WANNA BE FREE
Loretta Lynn
Sure-Fire Music Co., Inc.
- I WON'T MENTION IT AGAIN
Cam Mullins
Carolyn Jean Yates
Seaview Music
- I'D RATHER BE SORRY
Kris Kristofferson
Buckhorn Music Publishing, Inc.
- I'D RATHER LOVE YOU
Johnny Duncan
Pi-Gem Music Publishing Co.
- IF YOU THINK I LOVE YOU NOW
(I'VE JUST STARTED)
Billy Sherrill
Curly Putman
Algee Music Corp.
- I'M A TRUCK
Robert Stanton
Ripcord Music
Central Songs, Inc.
Plaque Music
- I'M GONNA WRITE A SONG
Glenn Sutton
Flagship Music, Inc.
- I'M JUST ME
Glenn Martin
Tree Publishing Co., Inc.
- INDIAN LAKE
Tony Romeo
Pocketful of Tunes, Inc.
- INDIAN RESERVATION
John Loudermilk
Acuff-Rose Publications, Inc.
- IT'S FOUR IN THE MORNING
Jerry Chestnut
Passkey Music, Inc.
- JUST ONE TIME
Don Gibson
Acuff-Rose Publications, Inc.
- KISS AN ANGEL GOOD MORNIN'
Ben Peters
Playback Music
- KO-KO JOE
Jerry Reed
Vector Music
- L.A. INTERNATIONAL AIRPORT
Leanne Scott
Blue Book Music
- THE LAST ONE TO TOUCH ME
Dolly Parton
Owepaw Publishing, Inc.
- LEAD ME ON
Leon C. Copeland
Shade Tree Music
- LEAVIN' AND SAYIN' GOODBYE
Jeannie Seely
Tree Publishing Co., Inc.
- LIFE
Shirl Milete
Elvis Presley Music, Inc.
Last Straw Music, Inc.
- LOVING HER WAS EASIER
(THAN ANYTHING I'LL EVER DO AGAIN)
Kris Kristofferson
Combine Music Corp.
- THE MAN IN BLACK
Johnny Cash
House of Cash, Inc.
- ME AND BOBBY McGEE
Kris Kristofferson
Fred L. Foster
Combine Music Corp.
- MISSISSIPPI WOMAN
Red Lane
Tree Publishing Co., Inc.
- MORNING
Bill Graham
Show Biz Music
- MOUNTAIN OF LOVE
Harold Dorman
Wren Music Co., Inc.
- MY HANG UP IS YOU
Freddie Hart
Blue Book Music
- NEVER ENDING SONG OF LOVE
Delaney Bramlett
Metric Music Co.
- NEXT TIME I FALL IN LOVE (I WON'T)
Ned Miller
Central Songs, Inc.
- NO LOVE AT ALL
Wayne Carson Thompson
Johnny Christopher
Rose Bridge Music, Inc.
Press Music Co., Inc.
- OH SINGER
Mira Smith
Margaret Lewis
Shelby Singleton Music, Inc.
- ONE'S ON THE WAY
Shel Silverstein
Evil Eye Music, Inc.
- PITTY PITTY PATTY
Bob Morris
Blue Book Music
- THE PROMISED LAND
Chuck Berry
Arc Music Corp.
- QUITS
Bill Anderson
Stallion Music, Inc.
- RELEASE ME
Eddie Miller
W. S. Stevenson
Four Star Music Co., Inc.
- ROLLIN' IN MY SWEET BABY'S ARMS
Buck Owens
Blue Book Music
- (I Never Promised You A) ROSE GARDEN
Joe South
Lowery Music Co., Inc.
- RUBY (ARE YOU MAD AT YOUR MAN)
Emmy Cousin
Acuff-Rose Publications, Inc.
- RUBY DON'T TAKE YOUR LOVE TO TOWN
Mel Tillis
Cedarwood Publishing Co., Inc.
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Elson Smith
Frank Marusa
Beechwood Music Corp.
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Jerry Williams, Jr.
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Jerry Williams Music
- SO THIS IS LOVE
Lewis DeWitt
Don Reid
House of Cash, Inc.
- SOMEDAY WE'LL LOOK BACK
Merle Haggard
Blue Book Music
- THEN YOU WALK IN
David E. Malloy
Johnny Wilson
Hundred Oaks Music
- A THING CALLED LOVE
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Vector Music
- TOMORROW NIGHT IN BALTIMORE
Kenny Price
Tree Publishing Co., Inc.
- TONIGHT MY BABY'S COMING HOME
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Blue Crest Music, Inc.
Hill and Range Songs, Inc.
- TREAT HER RIGHT
Roy Head
Don Music Co.
- TULSA
Wayne Carson Thompson
Earl Barton Music, Inc.
- TURN YOUR RADIO ON
Albert E. Brumley
Stamps-Baxter Music and Printing Co.

FANIA'S FALL PRODUCT OUT

NEW YORK—Fania Records and its distributed labels of Vaya, Cotique, Inca and Exitos have released their fall singles product.

Fania releases include product by Justo Betancourt, Santos Colon and Willie Colon. The other artists released are Ricardo Ray and Bobby Cruz (Vaya), La Conspiracion (Vaya), Orquesta Flamboyant (Cotique), Lebron Brothers (Cotique), Sonora Pocena (Inca) and Sabu (Exitos).

County Gains Motel; 6,000 at Opry Week

• Continued from page 1

the recent U-N-sponsored international tour of country artists; the growth of membership in all parts of the world, with emphasis on California; the MOA convention which named country artist Freddie Hart "The Most Programmed Artist in America."

Farr also gave an encouraging preliminary report on ratings for the Kraft-sponsored CMA Awards Show on CBS. He described the growth of the Pro-Celebrity Golf

Tournament, which raised more than \$30,000 for charity. And he concluded with a tribute to the late Hubert Long, who died while serving as chairman of the board of CMA.

CMA executive director Jo Walker was given a standing ovation for her contributions.

Tex Ritter was the recipient of the Connie B. Gay Founding President's Award for his work on behalf of country music while not a member of the CMA board. Ritter was cited for being what Gay termed "the greatest ambassador country music has ever had."

The CMA function was followed by the "Opry Spectacular," a WSM-produced show which featured all of the "Opry" members present for the occasion—some 50 of them. Then came the International Country Music Show, featuring 10 artists from five nations. Then the succession of banquets, shows and parties, with virtually all major labels taking part.

One of the highlights of the week was a meeting of the International Country Music Buyer's Association. Hap Peebles, who was re-elected president of the organization, said a seminar held was so successful it will mean a multi-million-dollar buying package for country artists next year.

The buyers and promoters worked out a cooperative plan whereby they will work together in joining buying efforts. Peebles also noted that most promoters, who have dealt exclusively in clubs and auditoriums, now will move into the fair business. They handled more than 1,000 such bookings this past year. The organization also will establish offices here, with full-time personnel.

Dick Blake was elected vice president of the buyer's group, Jack Norman Jr., secretary, and Keith Fowler treasurer. The executive committee consists of Betty Kaye, Jack Roberts, Smokey Smith, Don Romeo and John Bodin.

Irving Waugh, president of WSM, gave a slide presentation of the development of the new Opry House, and then unveiled a plaque honoring Roy Acuff, "King of Country Music," which will be placed in the corner of the new edifice.

Dr. Clay Whitehead, a member of the Administration staff, brought greetings on behalf of President Nixon.

In a ceremony at the Country Music Hall of Fame, nine names were implanted in the "Walkway of the Stars." They are: Glen Campbell, Tommy Cash, Jerry Clower, Don Gibson, Mayf Nutter, Tommy Overstreet, Ray Price, Susan Ray and Ray Stevens.

Buddah Push on 'Rockomic' Clicks

NEW YORK—Promotional measures for airplay exposure of "From Beyond the Grave," the Buddah Group's first "Rockomic" featuring Marvel Comics' Spider-Man, have met with initial progress via a 10-part serialization of the album for radio stations.

The serialization, made available concurrently with the release of the first Spider-Man single, will be heard over radio stations in major and secondary markets around the country during the next few weeks. Some 37 markets are already set for the serialization, and Jerry Sharell, vice president and director of promotion for the Buddah Group, is seeking airplay in other open markets.

Bell Rushes 'Glitter'

NEW YORK—Bell Records is rush releasing Gary Glitter's first album, "Glitter," into simultaneous worldwide release. The album features Glitter's million selling single, "Rock and Roll Parts 1 & 2," as well as his latest single, "I Didn't Know I Loved You (Till I Saw You Rock and Roll)."

An Obscene Proposition

Freedom of expression is seriously threatened in California.

An amendment to the state constitution is being proposed which if passed will inflict severe censorship on all art forms and all media, from recordings to newspapers, from paintings and sculpture to books.

Censorship is ordered in Proposition 18 on the Nov. 7 ballot in the guise of fighting obscenity.

This confused and ill-conceived measure fails to define obscenity, but leaves it to the many communities and counties to set their own standards as to what is obscene. Obviously, this would create chaotic conditions.

In our view, Proposition 18 is in itself obscene, and we call on our California readers to defeat it at the polls.

Gortikov Flays Dubbing Pitch

• Continued from page 1

ing wanton disregard for the rights and interests of recording companies or their creative talent. The parallel approaches by the American companies are no less discriminatory," Gortikov said.

"Any success enjoyed now or in the future by any hardware manufacturer is rooted in the entertainment which that hardware can communicate to its ultimate consumer purchasers. Creative performers and risk-taking recording companies precipitate the entertainment that makes hardware pos-

sible and profitable. Now, both Japanese and American manufacturers are deliberately undermining and seeking to destroy the very creative base from which they draw their sustenance. "Be damned," they say, as they spurn pleas and warnings to suspend their parasitical merchandising approaches.

"To foster off-the-air recording is literally to encourage piracy in the home and a practice that commercially is now considered a crime. Off-the-air recording carried to the extreme, as now being encouraged by hardware makers, will progressively make impossible the development of new artists, new musicians, and new songs.

"Those hardware merchants are so willing for their equipment purchasers to pay nothing for recordings. Are they equally willing to provide free equipment to those consumers who do pay for their recorded entertainment?"

"The RIAA calls upon American equipment manufacturers to reappraise their destructive advertising themes and halt this erosion of the recording industry. Japanese hardware makers, too, able to market their wares freely in this country through U. S. commercial hospitality, are requested to re-evaluate the long-range wisdom of their current techniques," Gortikov stated.

Al-Mac's Busy Music Slate

LOS ANGELES—Al-Mac Productions, the independent production firm of Al de Lory, is now getting into high gear with new production deals with MGM Records and 20th Century Records. De Lory said that he'd just produced Pat McManus for Russ Regan, president of 20th, and the single, "Concert," would be out this week. For MGM Records, de Lory is producing the Chapperal Brothers, previously on Capitol.

De Lory is also now writing the music for the new Metromedia half-hour comedy series, "Here We Go Again," which is slated to bow on the ABC-TV network this January. Steve Pritzker and Lou Gallo are producers of the TV series. The movie "Jory," for which de Lory wrote, arranged, and conducted the music, will be out in November.

- WATCHIN' SCOTTY GROW
Mac Davis
Screen Gems-Columbia Music, Inc.
- WE SURE CAN LOVE EACH OTHER
Billy Sherrill
Tammy Wynette
Algee Music Corp.
- WELCOME TO MY WORLD
Ray Winkler
John Hathcock
Neillrae Music
Tuckahoe Music, Inc.
- WHEN YOU'RE HOT YOU'RE HOT
Jerry Reed
Vector Music
- WHERE DID THEY GO LORD
Dallas Frazier
A. L. (Doodle) Owens
Elvis Presley Music, Inc.
Blue Crest Music, Inc.
- THE YEAR THAT CLAYTON DELANEY DIED
Tom T. Hall
Newkeys Music, Inc.
- YOU'RE LOOKIN' AT COUNTRY
Loretta Lynn
Sure-Fire Music Co., Inc.
- YOU'RE MY MAN
Glenn Sutton
Flagship Music, Inc.

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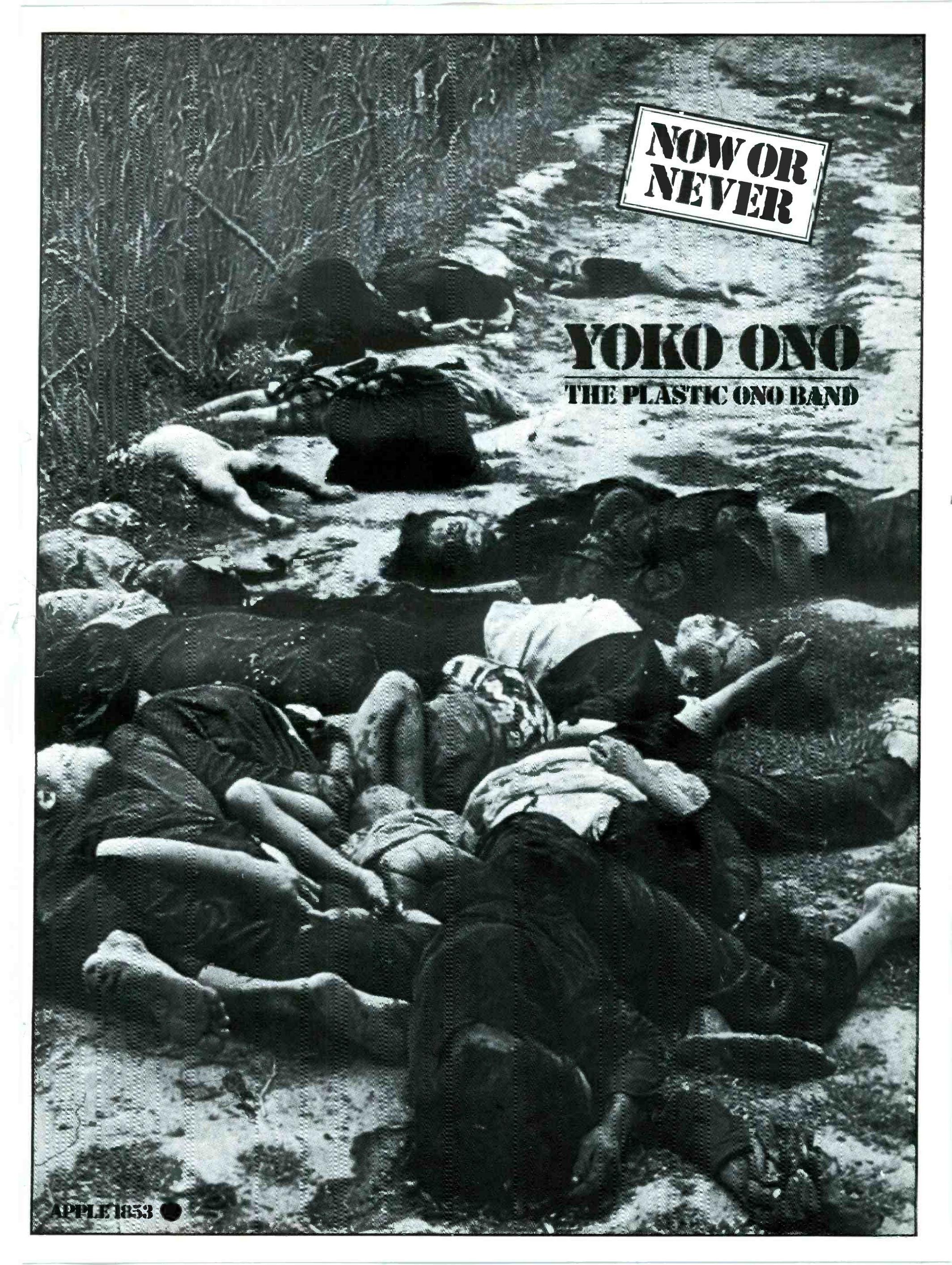
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**NOW OR
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YOKO ONO
THE PLASTIC ONO BAND

Warners' Newest Super Group:



Waronker, Wickham, Templeman, Titleman & Cale

In this business, cities have sounds. New Orleans and Kansas City got known for Dixieland sounds. Memphis has its, and so does Detroit. Nashville, too.

And incredibly, there's

The Burbank Sound

It's the responsibility of Lenny Waronker.

He is leader of Warners' A&R staff, the company's latest supergroup.

The Burbank Sound may be his responsibility, but if you were to ask Mr. Waronker what the Burbank Sound is, he'd say he never heard of it.

Other people, of course, have: among them Captain Beefheart, John Cale, Ry Cooder, The Doobie Brothers, Arlo Guthrie, Gordon Lightfoot, Little Feat, Van Morrison, Randy Newman, Van Dyke Parks, Ed Sanders, for sure.

Each of these artists has recorded with a producer from the ranks of Warner's new supergroup—with Lenny Waronker, Andy Wickham, Ted Templeman, Russ Titleman or John Cale—the five pictured above.

Good Men.

(Ted Templeman, for instance, has most recently watched his latest Burbank Sound single—"Listen to the Music" by the Doobie Brothers—capture America.)

Sweated Subtleties

The Burbank Sound is, in essence, the result of a drive—often near interminable—toward perfection.

The drive to get a single or album recorded plumperfect. To redo and redo a record, even to the point where producer and artist spend hours sweating over subtleties that might well go unheard on the final record.

That sweating costs money and spirits, but it earns a Sound with capital S.

Earlier in '72, for example, Lenny's artist Arlo Guthrie had been long overdue for an album. The merchandising guys at the other end of the humble Warner/Reprise building were a-gnash. They bitched about "losing momentum" (as they put it) because "Arlo's been off the market so long."

And Lenny would listen and nod gravely, and he would say yes that certainly is so and what a shame but Arlo just hasn't felt like it 'til recently, fellas.

Mirabile dictu, that settled the matter.

When Arlo did, however, feel like recording some more, the Burbank Sound and the Burbank Supergroup were available. Month after month, available, until Mr. Guthrie and Lenny knew it could be no better.

And at that time only did Lenny Waronker slip the album to Warners by-then rather randy sales boys.

Out of that album smashed Arlo's *City of New Orleans*.

History should note: the City of New Orleans owes a lot to Burbank, and Burbank's Sound.

Thank you Arlo, but thank you Supergroup, too.

That Supergroup is why the Burbank Sound sounds better and better.

Even if it takes longer.

Even if it costs more.

Supergroups like Waronker, Wickham, Templeman, Titleman, and Cale happen neither cheap nor hasty.

But they happen in Burbank.

Where they belong.