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TAPE/AUDIO/VIDEO PAGE 55

HOT 100 PAGE 50

TOP LP'S PAGES 58, 60

Lack of Singles Major Subject For MOA Meet

By EARL PAIGE

CHICAGO—The growing number of artists who do not record singles, plus FM airplay exposure for songs which are not available for jukebox programmers, are two of the controversial areas for discussion at the Music Operators of America convention here at the Conrad Hilton, Thursday through Saturday (14-16).

A comparison study of Billboard's "FM Action" listings and title strip tip sheets shows dramatically that jukebox operators have a diminishing influence on the product they ultimately need to make money.

As an example, the four August "FM Action" listings comprising 232 LP's, show 14 Warner Bros. acts, only four of which, or 28 percent, who released singles this year, according to Star Title Strip (Continued on page 27)

B'way Theaters Opening Doors To Disk Acts

By ROBERT SOBEL

NEW YORK—Broadway theater houses, once dedicated to the proposition that The Play's the Thing, are opening their doors to live concerts featuring record artists. At least four concerts have already been set for the next few months. One concert, starring RCA's Jose Feliciano, just finished a seven-performance, Sept. 6-10 date at the Palace Theater, which formerly played host to the long-endearing and enduring musical "Applause."

According to a Palace Theater spokesman, the Feliciano run did good business after a slow advance start. The spokesman said the bookings of such acts are "to our economic advantage and a source of revenue which we would not have otherwise. Why leave the theater dark?" The Palace aide said that other acts are being considered and that negotiations were under way for future bookings.

It's understood that comedian George Carlin has been engaged by the Palace and will appear in concert Nov. 2-5. The comedian (Continued on page 4)

Recording Studios Face Demands for Kickbacks

By ELIOT TIEGEL

LOS ANGELES—Recording studios in major markets are being confronted by kickback demands from many independent producers and independent producer/engineers.

This new concept in how to earn "Christmas bonus money" all year-round, has been going on for some time, studio operators acknowledge.

This is how the bribe system works: the producer or engineer asks the studio to kick back a certain amount for every hour he brings in business to that facility. When the company pays its bill, the kickback is extracted. "The higher a studio's hourly rate, the more the likelihood for kickbacks," admits one studio head who prefers to remain anonymous.

The most money a producer has received is \$45 an hour predicated on a \$150 an hour rate, this executive notes.

And with studios not operating at 100 percent ca- (Continued on page 4)

By SAM SUTHERLAND

NEW YORK—Most studio operators agree that New York's recording scene accepts kickbacks to producers as standard business procedure. One rationale is that they are due to "economic pressures" facing the recording industry. And for many studios, they are necessary for survival at a time when competition for bookings is extremely tough.

Jerry Ragovoy, writer, producer and operator of the Hit Factory, regards the question of kickbacks with qualified skepticism. "There seems to be a situation, at least through hearsay, where this is taking place here," he notes, admitting that the recession has placed many studios in a critical financial position.

"I wonder if it's any more prevalent in our industry than in any other," he continues, adding that such "corruption" is, to some extent, indigenous to the economy.

Ragovoy's view is not shared by all of New York's (Continued on page 4)

Atlantic Plans Country Entry; Sets Division

By PAUL ACKERMAN

NEW YORK—Atlantic Records is planning to enter the country field and is aiming for an in-depth line of product. Jerry Wexler, Atlantic Records' executive vice-president, has been combing areas of the South and Southwest, and has begun to acquire artists and masters. He is also structuring a country division for Atlantic Records and has named Corky Mayberry coordinator.

An indication of Atlantic's large-scale move into country is that the label will be represented in strength at the annual Nashville country music convention in honor of Grand Ole Opry. Already booked for the October convention are Wexler, along with Atlantic's Jerry Greenberg, Dick Klein, Bob Rolontz, Doug Sahm (whom Wexler has signed to Atlantic), Mayberry and others.

A single which is already getting action in the country field is "Knoxville Station," a Bobby Austin master acquired by Atlantic. Another single coming out (Continued on page 62)

Caytronics to Handle RCA Latin in U.S.

By JIM MELANSON

NEW YORK—Caytronics Corp. has signed a multimillion-dollar, exclusive U.S. distribution agreement with RCA Records for its Latin line and will open branch offices in Los Angeles, San Antonio, Chicago, Miami and New York.

The long-term agreement, according to a Caytronics spokesman, is the result of the firm's

"strength," in terms of Spanish speaking sales and promotion personnel, within the Latin market. He added that Caytronics, in operation for three years, can provide, with its sales and promotion staff, a "marked" increase in sales and profitability for all its distributed labels.

Caytronics distributes Colum- (Continued on page 61)

NARAS Chapter Honors Phillips

MEMPHIS — Sam Phillips, a giant of the contemporary music pioneers, was honored here Sept. 7 in a testimonial dinner which brought together those who played an integral part in his past.

Sponsored by the Nashville-Memphis chapter of NARAS, Phillips' career was highlighted, and he was given a plaque in recognition of his accomplishments, plus mementos from his 23 years of active work in the music industry. (Continued on page 4)

Jukebox Topics
Emphasized in the
MOA Section

Progressive Country Sound Gains Strength

By NAT FREEDLAND

LOS ANGELES—A new instrumental sound has spread to the point of near-predominance in contemporary record backgrounds during the past 24 months—without gaining enough notice to even win a title of its own.

The sound can most accurately be described as Progressive Country-Pop Picking and Melody. This isn't intended as a catch phrase that will sweep the country, but rather as a full evaluation.

Probably the reason that this overall style hasn't gained the recognition its success deserves is that it has spilled over into so many different areas of today's hits. Progressive country picking appeared early and most dramatically in a series of soul smashes out of an obscure new recording center at Muscle Shoals, Ala.

Jerry Wexler, the Ertegun and their Atlantic Records somehow sensed that their high-voltage black artists like Aretha Franklin might be able to find a distinctive new total sound which would have a more instant appeal to the white majority audiences. This sound would harness the vocal intensity of great soul artists to the loose, fluent but uncluttered style of a new breed of Southern white musicians who had come of age influenced by the Beatles and Jimi Hendrix as well as Nashville standards.

It worked better than anyone could have hoped, though it should be remembered that at the start of the Muscle Shoals phenomenon, soul instrumentation—except for the Motown formula—hadn't yet exploded into the new golden age

of sophistication epitomized by the incredible success of Isaac Hayes' "Shaft" theme.

However, the Aretha Franklin sessions, produced with Rick Hall of Muscle Shoals' Fame Studios gave the Queen of Soul her greatest impact ever, starting with classics like "I Never Loved A Man," "Think," and "Seesaw." And perhaps the perfect example of a Muscle Shoals hit with a black artist that crossed over to dominate the Hot 100 as well as the soul chart was R.B. Greaves' "Take A Letter, Maria."

But the progressive country influence did not, by any means, stop at Muscle Shoals or a strong new gimmick to broaden the appeal of black artists. The Osmonds, already around for years as the idols of the teen magazines,

tried Rick Hall as their producer with "One Bad Apple" and set off their career on a new height that culminated this year with the group setting an all-time record with 10 gold disks during a 12-month period.

The small-town Southern and Southwestern young white musicians who were creating the progressive country sound probably had to make their presence first felt outside of Nashville because the "Country Music Capital's" record sessions over the years had become dominated by an all-star cadre of virtuosos playing a distinctively tight and precise style. The Nashville establishment had developed a musical gold mine and were not about to welcome (Continued on page 62)

(Advertisement)

Once There Was an Album That No One Seemed to Believe In

FOGHAT

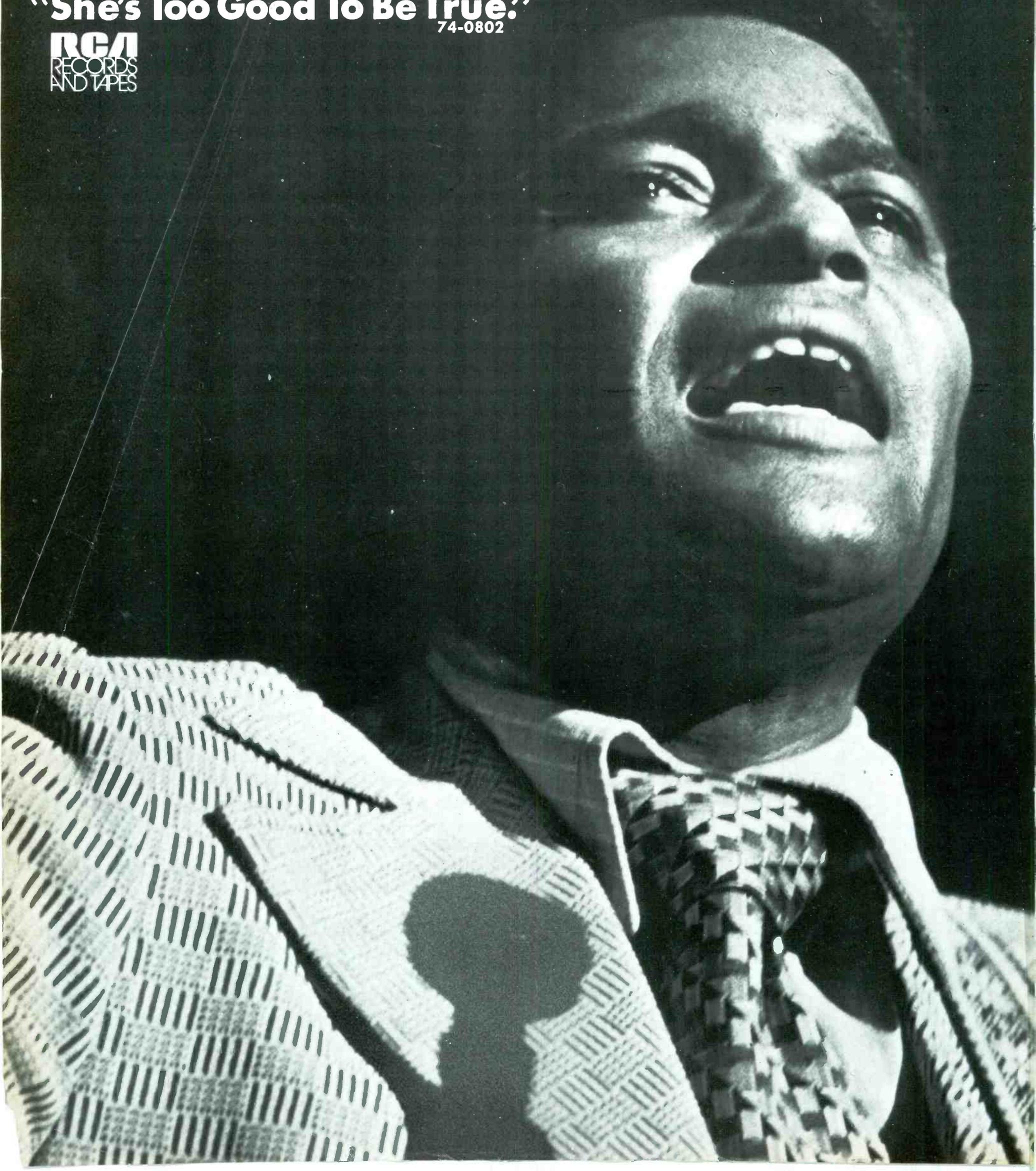
Except the Kids Who Are Buying It.
Bearsville, Via Warner Bros.

He's been named M.O.A. "artist of the year."
So what else is new?

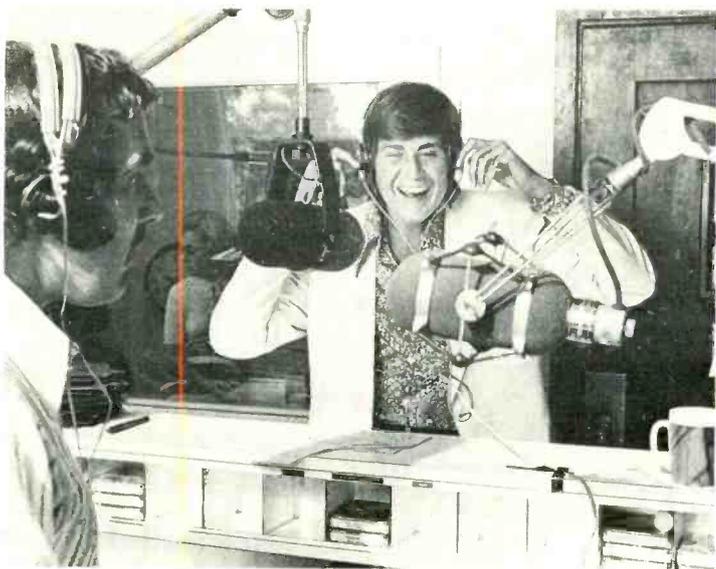
Charley Pride's new single.
"She's Too Good To Be True."

74-0802

RCA
RECORDS
AND TAPES



On the Air, In a Store, It's Wayne Promoting



The first step: spending four hours on WSAI. . . .

CINCINNATI — WSAI had a problem. One of its personalities left recently for a job in New York. So the station began inviting name disk jockeys to fill the morning slot while it hunted up a replacement. On the final day program director Ray Cooper invited Wayne Newton to come on the air.

The result: Newton premiered his new Chelsea single "Can't You Hear The Song?" on the air and then announced that he would make personal appearances outside the station and at McAlpins department store. The result: crowds jammed both areas, and the single has reportedly taken off nicely.

This incident has Chelsea executive Bud Wilburn thinking about similar promotions in other cities. And Newton has discovered he can ad lib on the air with the ease of a professional disk jockey.



. . . results in large crowds coming to meet Newton.

Retailer Defends Cutout As Halt to Bootlegging

By EARL PAIGE

CHICAGO—Major retailer Merrill Rose here, who also operates a cutout wholesale business in records and tapes, takes strong exception to criticism from publishers about the growing sales of discontinued merchandise. Cutouts, Rose claims, serve legitimate purposes and are countering bootlegging as well.

Rose, who with his brother, Aaron, have been in business here since the late '30's, listed several benefits derived from salvaging cutouts and especially dislikes the suggestion on that overstock in disks and tapes be destroyed (Billboard, Sept. 2).

Referring to a "cleaner and better day" when ethical manufacturers ground up cutouts, Al Berman, head of the Harry Fox Agency which represents publishers, said: "But this is rarely done, and apparently many people are motivated by greed and do not mind trading in schlock merchandise. It is a cancerous situation when manufacturers fall on hard

times and try to make a quick buck in this manner."

In the same story, Berman referred to rumors of a company dumping two million albums. Rose said: "I know a label dumped four million, and maybe they were able to salvage \$1 million to \$1.5 million of their investment."

Rose said the record business is no different from many others where excess merchandise must be

(Continued on page 55)

4-Channel, CTV Panel Topics At 'Expo' Show

LOS ANGELES — Quadrasonic recording and cartridge television are two panel subjects slated for a special dealer's day, Sept. 28 prior to the opening of Expo Electronex, a home entertainment-electronics show at the downtown convention center.

Herman Platt of Platt Music will moderate both panels. Panelists include David Miller of RCA SelectaVision marketing director; Donald Johnston, Cartridge Television Inc. marketing vice president; Reynold Johnson, Sony regional sales manager; Gerald Citron of North American Philips and Stan Kaven of Columbia Records.

The show opens to the public the next day and runs through Oct. 1. An estimated 100 exhibitors are reported lined up for the first West Coast consumer electronics show.

College Reps Find Fulltime Jobs at UA

LOS ANGELES—Three of the five student representatives who started the first year of United Artists Records' college promotion program are now full time promotion men for the label. And UA is tripling the number of student reps in the second year of its college program.

Martin Cerf of UA's creative services department is currently on the road, interviewing student applicants in Dallas, Atlanta, Washington, D.C., New York, Boston, Detroit, Pittsburgh, Seattle, Denver, San Francisco and Los Angeles. Some eight or nine applicants have sought each available position.

Mentions in Billboard's college page as well as UA's own college programming bulletin, have brought an exceptionally high quality of candidates for the rep positions, Cerf said.

The UA college representatives function as regional promotion and publicity men on a professional level. They are supplied enough

(Continued on page 61)

TV Satellite Opens Era For Concert Show

By LAURA DENI

LAS VEGAS—A new era in communications opens in January when TV satellite transmission beams a pop music concert around the world.

Elvis Presley is the subject of the first international satellite telecast. His Jan. 14 concert at the Honolulu International Center will be beamed via Globcom Satellite to Australia, Japan, Korea, New Zealand, the Philippines, Thailand and South Vietnam for viewing in prime time on January 15.

The next evening, the show will be shown European audiences via a Eurovision simulcast. The videotape will be shown by NBC-TV to American audiences at an as yet unannounced date.

TV satellite transmission in the past has linked the worlds of entertainment, but never involving a concert taking place in one country and being beamed all over the world.

Last year, Andy Williams videotaped a performance of several songs at NBC's Burbank, Calif., studios. That performance was beamed by satellite to Europe for inclusion in a special TV broadcast, marking the first time an American artist had performed specifically for a European audience via satellite transmission.

Since then, Dick Cavett has been involved in a joint telecast of his ABC show with that of a European counterpart, in which satellite transmission brought both

(Continued on page 62)

Q, the Great Debate, To Cue AES Parley

NEW YORK—The continuing debate over discrete and matrixed quadrasonic systems is expected to again dominate the issues at the 43rd Convention of the Audio Engineering Society. During the convention, slated to be held at the Waldorf-Astoria Hotel from Tuesday (12) to Friday (15), speakers, exhibitors and delegates will examine various aspects of current audio research, design and applications.

Over 2,500 society members and guests are expected to attend the affair, while 59 equipment design, marketing and manufacturing companies will be exhibiting their designs.

The convention is the second of three AES gatherings in a year which are designed to reach the

society's international membership. The 42nd Convention, held in Los Angeles in May of 1972, was geared to provide West Coast members with a platform for discussion, while AES's Central Europe Section will sponsor a convention for European members in Rotterdam during February of 1973.

Jacqueline Harvey, committee chairman in charge of exhibitions, reported that the gathering will reflect the society's continued growth. Seminars and featured speakers will include air personality John Gambling, broadcast engineer Eric

(Continued on page 62)

MARATHONS AID CLASSICS

LOS ANGELES—The classics have received marathon treatment at the Hollywood Bowl this summer. In what is believed to be the world's first Stravinsky marathon, the Los Angeles Philharmonic, Roger Wagner's Bowl Marathon Choir and dozens of soloists performed music spanning more than a half-century of Stravinsky's creative life from 1913-1967 on Wednesday (6).

The marathon celebrated the 90th anniversary of the composer. It began at 6 p.m. and ran until 11 p.m. The outdoor facility last ran a marathon on August 23 involving six hours of Beethoven's music to which 17,256 tickets were sold.

Tickets for these special concerts have been \$1.50.

Hubert Long Dead at 48

NASHVILLE — Hubert Long, 48, president of Hubert Long International, and chairman of the board of the Country Music Association, died here last Thursday after a long illness.

Long, who discovered and developed scores of artists over the years, also headed several publishing companies, including Moss-Rose, which has one of the largest catalogs here.

A native of Poteet, Texas, he attended school in Freer, and had his first job in the music business working in the record department

(Continued on page 62)

Panasonic Taps Montenegro for 4-Channel Talk

LOS ANGELES—Hugo Montenegro will explain 4-channel recording at Panasonic's convention in New York Sept. 26-27 at the New York Hilton. Montenegro is RCA's first pop artist to arrange and conduct music for the quadrasonic medium.

RCA, Panasonic and Japan Victor are the triumvirate which has worked on the development of a compatible discrete disk system. Montenegro's "Love Theme From the Godfather" album was world premiered last April at the fourth International Music Industry Conference in Acapulco.

Montenegro was in attendance

at the IMIC gathering to discuss the art of quadrasonic recording with world music industry executives.

The LP has just been released by RCA for public sales following extensive work to get the sound balance equal to that of a regular stereo disk.

Once he returns from his goodwill junket, Montenegro will begin recording his second quadrasonic LP. He has begun mapping out the project with Pete Spargo his producer. "It won't be a gimmicky album," Montenegro says. "I'm not going to prove if something works

or doesn't like I did on the first album." The LP is slated for a November release, which means Montenegro will probably go into the studio the first week in October.

He is currently writing the music for the Partridge Family TV series and has completed an original score for an ABC-TV Wednesday night movie, "Learn to Say Goodbye Maggie Cole" which airs Sept. 27.

Dusty Springfield sings the main title song "Learn to Say Goodbye." Montenegro plans to record it as an RCA single within the next few weeks.

In doing the quadrasonic album, Montenegro did his own independent research into the subject of psychoacoustics to discern how the brain and ears isolate sound sources. In this sense he has gained a vast amount of knowledge into the science of hearing, and the invitation by Panasonic is his first public appearance since IMIC.

More Late News
See Page 62

Recording Studios

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capacity around the country, the kickback racket has affected an untold number of companies.

"It's hard to believe that the record companies don't know what's going on," continues the studio chieftain. "They are being run over by these people who make them pay twice, once in front for studio time and then a second time when the producer or engineer gets his payment.

The record company receives a bill for the full amount of studio time which it assumes goes 100 percent to the studio. Out of this amount the studio forwards its bribe to the person making the demand. The stipend can be given either in cash or by check or by a series of checks, depending on the amount which has accrued.

One reported instance has a studio paying a producer over \$3,000 in kickbacks.

Kickbacks have resulted in a studio losing business to another which would agree to the terms.

The rate of money being returned under the table runs from \$10 an hour on up to \$45. The average freelance engineer can legitimately earn \$25 an hour from his client for his above board services. Add the under the table kickback and the amount can be considerable.

There are studios which provide 10 to 15 percent discounts to companies doing lots of business, but that is a legitimate activity. The under the table kickbacks are often unrecorded amounts.

One studio head feels that record companies should carefully scrutinize with whom they are doing business. They should particularly watch costs for album projects.

"If the record companies knew about all the kickback money being given out," states one studio executive, "they'd jump through the ceiling. Can you imagine \$45 an hour or whatever just going to the mixer? The label pays its bill and nothing is said about the bribe subtracted from the hourly rate."

One producer queried about kickbacks claims he was offered money to come in and use an independent studio. "I was told I could get from 10 to 20 percent of what my total booking was. It was an out and out bribe and I turned it down."

Freelance producers and freelance engineers know there are studios scuffling for business and

Knight Suit Lists Charges

NEW YORK—Terry Knight has filed a \$15 million counterclaim in the United States Federal Court for the Southern District of New York denying earlier allegations made against him, and charging trademark infringement, breach of contract and conspiracy against Mark Farner, Donald Brewer, Melvin Schacher, John Eastman and the firm of Eastman & Eastman.

Due to a typographical error, the story was incorrectly reported.

TRILOGY LP STRIKES GOLD

NEW YORK — "Trilogy," Emerson, Lake & Palmer's Cotillion album, earned a gold record this week. This marks the fourth gold LP by the British group to receive RIAA certification. Also earning gold records this week were two more Atlantic artists, Roberta Flack and Donny Hathaway, for their single, "Where Is the Love." Atlantic's gold record total so far in 1972 is 18.

they take advantage of this time availability condition. Word about the kickback racket rebounds through the studio community. But thus far it is looked upon as one means of doing business and there are no forces at work trying to straighten it out.

NY Studios

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studio heads. Joe Schick, a relative newcomer to the industry as an owner of Blue Rock, claims, "If you were to run down a list of the top studios in New York, and less than 18 were taking kickbacks in one form or another, I'd be very surprised."

Roy Cicala of the local Record Plant admits that kickbacks are going on. He states that in the past, many studios considered the practice "necessary." And he finds that many producers actively seek such an arrangement.

"A lot of clients have come in looking for it, but we just won't do it," he said. "It's just too dangerous."

Are kickbacks necessary? Many studio operators feel that their business survival may hang in the balance. "Kickbacks definitely exist," notes Schick, "and on larger projects, it is almost de rigueur on the level between studio and producer. The producer will obviously have to decide which studio he's going to bring his business to."

And that decision, for the operator, might well represent a significant difference: the difference between red and black ink on the studio's books.

Schick echoes other operators when he states: "It isn't something that has just developed," noting that the studio building boom in the late 1960's had increased competition and further aggravated the economic pressures facing operators.

"All the newer studios came into a situation where various forms of discounting were already common. It was sort of like a gasoline war."

Jerry Ragovoy agrees that the building boom has increased the tension, and that "if it becomes a question of staying alive, and this is the only way an operator can keep going, what can you expect?"

Where kickbacks most frequently occur, according to both Schick and Cicala, is during standard production deals involving salaried staff producers. Such deals represent a substantial volume of work for the studio. Cicala feels that "the people arranging kickbacks are the business-oriented people who have no idea how the more creatively involved people actually feel."

Cicala feels that once such deals are made, the artists, whether they are musicians or engineers, are the ones hurt.

Schick views the incidence of kickbacks as higher among salaried producers as a consequence of salary inequities. "I think the producer is the pivotal man because he's working for a record company and receiving a salary that isn't commensurate with what he's doing. The company may be spending tens of thousands of dollars on that record, but he's taking home \$150 a week or something fairly ridiculous like that."

At the same time, however, many studios find that record companies are better clients because of their reliability on payment. With studio overhead costs continuing to soar, and the volume of sessions still down with respect to several years ago, operators must seek customers who pay their bills.

The problem of countering kickbacks is great. For while differential pricing represents a form of discrimination against clients who are willing to pay the full rate, the fact remains that a sufficient number of studios give kickbacks so that a new studio, or a lesser known operation changing hands, must either follow suit or lower all

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B'way Theaters Opening Doors

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is a Little David artist, distributed by Atlantic Records, and has scored heavily on the charts.

Columbia's Neil Diamond is slated for a live concert run Oct. 3 through 21 at the Winter Garden Theater and, according to Warren Karow, head of bookings for the Shubert theaters, "we wanted to try something innovative on Broadway and we feel this kind of entertainment is perfect. If we get the right box office success there's no reason why we wouldn't be encouraged to do more. As a matter of fact, discussions with other key artists are now under way."

The fourth act is the Steel Pier Big Band, a big band group created by George Hamid Jr., who record for Steel Pier Records. The group, also booked by Karow, will make the Broadway concert scene Sept. 26-Oct. 21 at the Shubert Theater. The orchestra is fronted by Frankie Lester.

Irving Cheskin, executive director of the League of New York Theaters, praised the concert concept, calling it "a fine step forward" while stating that it made good business sense. One Broadway observer laid the concert invasion to higher realty costs and taxes, lack of investment funds and fewer plays.

WEA Moves to 2-Story Office With an Aviary

LOS ANGELES—Warner-Elektra-Atlantic Distributing has moved into its own two-story building near the Burbank headquarters of Warner Bros. Records. The move is temporary as WEA Distributing will rejoin Warner Bros. Records, Warner Bros. Music and the label's recording studios in the new corporate building now under construction at the Burbank Studios. Completion of the permanent WB headquarters is due in 18 to 24 months.

Joel Friedman, president of WEA Distributing, said "The present facilities on the Burbank lot didn't have enough room to get all our offices under one roof. It's important that we have our accounting and credit offices right there, instead of in some wooden cottage in the parking lot."

A staff of 21 is housed in WEA's temporary home. The rented building is built around an aviary-and-fountain courtyard and was formerly the national offices of a food franchise chain. WEA will lighten the tone of the premises by featuring mechanical games and antique toys in the decor.

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Executive Turntable

LeBaron Taylor has joined Atlantic Records as a&r director for r&b recording. Previous to his new appointment, Taylor was an independent producer, writer and general manager of station WDAS in Philadelphia. . . . Irving Feld has been named vice president of administration for Chess/Janus Records. Prior to joining the firm, he was an account manager with S.D. Liedesdorf & Co. In his new position, Feld will be Chess/Janus' top financial and administrative officer. . . . Ellen Anderson has been named as an administrative assistant on Joe Medlin's r&b Polydor staff. She was with Atlantic before joining Polydor. . . . Ray Paret has been named to an executive position with Just Sunshine Records. He leaves Intermedia Systems where he was vice president and director of Intermedia Productions. . . . Marty Klein has opened his own business, Marty Klein Enterprises, Inc., which will handle all phases of entertainment promotion. He previously headed the concert department at CMA.

Dave and Steve Brothers, a father and son team, have been appointed as factory sales representatives for Robins Industries Corporation's consumer products division for Maryland, the District of Columbia and Virginia. . . . Don Ryser has been appointed national sales manager for Webcor Electronics. He will be responsible for the sale of the firm's consumer electronics products throughout the U.S. . . . Christina James has been named as personal assistant and advisor to Leon Jones, president of Invincible/Tahiti Records. . . . Tom Gantz has joined Snuff Garrett Music as a professional manager. He has been a musician with various groups. . . . Alec Leslie of Island Artists has been appointed overseas agent for Grand Funk Railroad.

Vince Cosgrave has been appointed vice president in charge of sales for MCA Records; his earlier title had been that of director of national sales for the firm, which he joined in 1970 with the Kapp Records label.

Philips Bows Color TV Disk; Norelco Eyes Unit for U.S.

NEW YORK—Philips of Holland had unveiled a color videodisk player system, that plays through the antenna terminals of a conventional TV. Coinciding with the special Netherlands press demonstration, the North American Philips Corp. (Norelco) here has disclosed that it plans to adapt the system for the United States market.

The showing of the system, which had been under wraps during its developmental period, follows announcements by the MCA Corp., and the RCA Corp., in this country, that they will demonstrate their respective videodisk systems in late 1972 and early 1973.

The Philips videodisk system, developed along the PAL (Phase Alternate Line) System, utilizes a laser beam to scan a disk similar to a phonograph record. The record itself will store between 40 and 45 minutes of information on either side.

Unlike the RCA videodisk system, which is reported to be using a conventional needle-in-groove technology for information playback, the Philips disk has no

grooves, but utilizes a number of microscopic pits which modulate the laser beam. The result, according to Philips officials, is a disk which has an almost limitless life span.

The system has a still frame capability, and up to 60,000 pictures can be recorded on a single side of the disk. By utilizing a digital counter, slow motion and instant repeat are also possible. The disk can also be used to carry up to 16 hours of music without video on a single side.

The system which is expected to be ready for the consumer market by late 1974 or early 1975, is expected to cost about as much as a regular color television set. The software will be in the \$15 per disk price range.

Other companies involved in the development of videodisks systems are MCA, which is also reported to be using a laser beam system for decoding of information; Teldec, whose system picks up its signals by pressure on a flexible pad; the Zenith Corp.; The Mincom Division of the 3M Co.; Thomson GSF of France; Matsushita; and the General Corp. of Japan.

Sam Phillips Honored

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The story was told of his humble beginnings, and his first move into the recording field. His first step was to record weddings for brides. Then, at his Union Street studio, where he had no desk, he discovered such artists as Elvis Presley, Johnny Cash, Ike Turner, Carl Perkins, Roy Orbison, Jerry Lee Lewis, Charlie Rich, Rufus Thomas and scores of others. He had culled them out from over 3,000 auditions which he personally conducted.

There were brief talks by Jerry Wexler, Atlantic Records, a pioneer himself who flew from Miami for the occasion; Paul Ackerman of Billboard, who had faith in Phillips' kind of music from the beginning; Rufus Thomas, Stax artist, who had his beginnings with Phillips; Al Bell, a leading executive of Stax; Jerry Williams of TMI, speaking on behalf of Memphis Music, Inc., and Mayor Wyatt Chandler of Memphis, who gave him a special citation. Kemmons

Wilson, president of Holiday Inns, also spoke of his association with Phillips. Mike Post, West Coast producer, dwelt on Phillips influences on youth.

Frank Jones, Columbia Records executive who is president of this NARAS chapter, presented Phillips a plaque which expressed both affection and admiration for the role he has played in the music industry. Four of Phillips' first employees at WHER gave him a copy of the original sales contract at that all-girl station.

The entire program was written and researched by Bill Williams of Billboard, who also served as master of ceremonies.

The cream of the music industry, including national NARAS president Wesley Rose, plus legislators and other officials, attended the function at the Holiday Inn Rivermont. The program was included with an impromptu singing round, by Charlie Rich, Rufus Thomas, Jack Clement and Charlie Freeman.

Andy Williams' new album, "Alone Again (Naturally)." Billboard couldn't have picked a better Top 11.

"Alone Again (Naturally):" The new Andy Williams album that looks like a chart of the best songs of 1972. Three Number-One songs including the title song, plus "The First Time Ever (I Saw Your Face)," and "Song Sung Blue."

Other chart toppers like "Where Is the Love," "I Need You," "Amazing Grace" and "Day by Day."

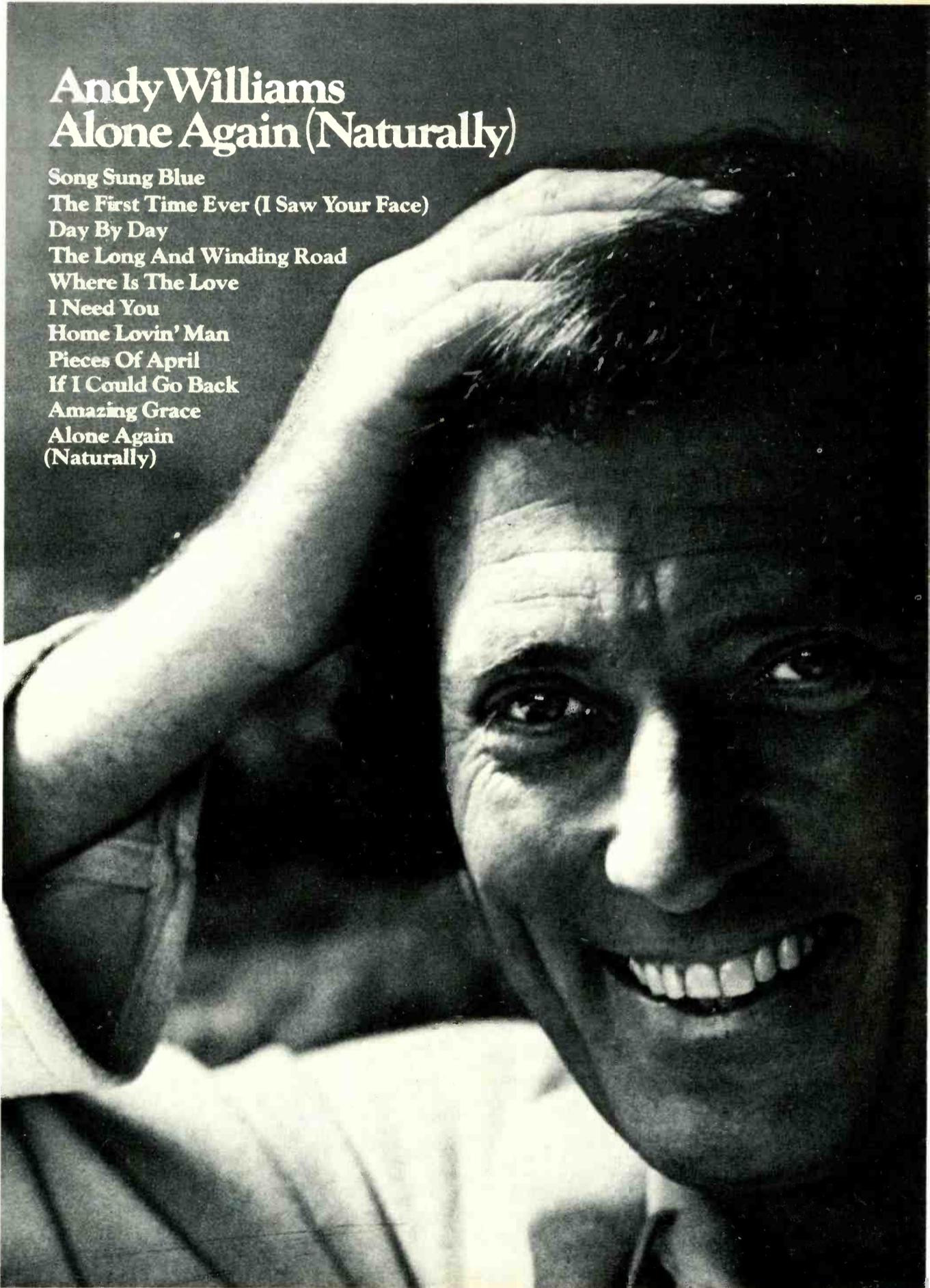
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The Long And Winding Road
Where Is The Love
I Need You
Home Lovin' Man
Pieces Of April
If I Could Go Back
Amazing Grace
Alone Again (Naturally)



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Vol. 84 No. 39

Financial News

Market Quotations

As of closing, Thursday, September 7, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	416	147/8	149/8	147 1/2	+ 1/4
AAZ Corp.	153/8	67/8	28	123/8	111/2	121/8	- 1/4
ABC	81 1/2	25	325	76 1/4	72 1/8	72 1/8	- 3/8
Ampex	257/8	6 1/8	464	63/4	6 1/4	6 3/8	+ 1/8
Automatic Radio	14 1/4	5	38	6 1/2	6	6	- 1/2
Avco Corp.	207/8	12 1/2	212	16 1/8	15 5/8	15 7/8	+ 1/8
Avnet	15 5/8	8 1/4	487	12 1/2	12	12 1/4	+ 1/8
Bell & Howell	73 3/8	32 1/8	165	67 1/4	65 1/4	65 1/4	+ 7/8
Capitol Ind.	21 7/8	6 1/4	92	8 1/4	7 5/8	7 3/8	- 1/8
CBS	63	30 1/8	225	58 1/4	57 1/2	57 1/2	- 3/4
Columbia Pictures	17 3/8	6 5/8	224	11 1/4	10 1/2	10 1/2	- 1/2
Craig Corp.	9	2 5/8	61	6	5 1/2	5 5/8	- 1/4
Creative Management	17 3/4	7 5/8	50	10 7/8	10 1/2	10 3/4	- 1/8
Disney, Walt	201 3/4	77	302	180 3/8	178 1/2	179 1/2	- 8 1/4
EMI	6	3	75	4 1/2	4 1/4	4 1/4	- 3/8
General Electric	70 1/4	52 7/8	1245	67 3/8	66 1/4	66 3/4	+ 1/4
Gulf + Western	44 3/4	19	567	36 1/4	34 5/8	34 7/8	- 1 1/8
Hammond Corp.	13 7/8	8 1/2	861	14 1/4	13 5/8	13 3/4	+ 1/8
Handleman	47	10 3/4	556	11 1/4	10 3/4	10 7/8	- 1/4
Harvey Group	8 7/8	3 1/8	43	5 7/8	5 1/2	5 3/4	- 1/8
Instruments Systems Corp.	12	3 7/8	136	4 1/2	4 1/8	4 1/4	Unch.
ITT	67 3/8	45 7/8	1885	55 1/2	53 7/8	54 7/8	- 3/8
Lafayette Radio Electronics	40 1/2	31 3/4	69	37 3/4	37	37 3/8	- 1/8
Matsushita Electric Ind.	28 5/8	16 1/4	336	23 5/8	23 1/8	23 5/8	Unch.
Mattel Inc.	52 1/4	13 1/2	1703	15	13 1/2	13 1/2	- 7/8
MCA	35 3/4	17 3/4	31	25 3/4	24 7/8	24 7/8	- 3/4
Memorex	79 1/2	16 5/8	490	18 1/8	16 5/8	16 1/8	- 1 1/8
MGM	26 7/8	15 1/2	167	22	21 1/4	21 3/8	- 3/8
Metromedia	39	17 3/4	79	36 7/8	36 1/4	36 1/4	- 3/4
3M	85 3/4	74 3/4	864	81 1/2	79 3/8	79 3/8	- 1/4
Morse Electro Prod.	40 5/8	39 5/8	96	40 5/8	39 1/2	39 1/2	- 3/4
Motorola	129 7/8	51 1/2	307	122 1/8	114 5/8	115 3/8	- 5/8
No. American Philips	39 3/4	21 7/8	94	37	36 1/8	36 5/8	+ 7/8
Playboy Enterprises	25 1/8	16 1/2	178	19	18 1/2	18 1/2	- 1/8
RCA	45	26	953	36 1/2	35 1/2	35 3/4	+ 3/8
Sony Corp.	48 1/8	14 1/4	2400	46	41 1/2	42 1/2	- 2 1/2
Superscope	32 3/8	9 1/8	91	14 5/8	13 1/2	13 1/2	- 1
Tandy Corp.	49	30 3/8	282	37 1/4	35 1/4	35 5/8	- 1 3/8
Telex	22 3/8	6 1/8	569	8 3/8	7 5/8	7 1/2	- 3/4
Tenna Corp.	11 1/2	4 1/4	82	7 3/8	6 7/8	7	- 3/8
Transamerica	22 1/2	13 7/8	499	18 1/4	17 5/8	17 5/8	- 3/8
Triangle	22 3/4	14 3/8	43	16 1/2	15 3/4	15 3/4	- 3/8
20th Century Fox	17	7 5/8	545	11 3/8	10 1/2	10 1/2	- 3/8
Viewlex	127 5/8	5 5/8	183	7 1/8	6 1/2	7	+ 1/8
Warner Communications	50 1/4	25 7/8	3067	43 1/8	38 1/4	38 7/8	- 4
Wurlitzer	20 1/4	10 1/8	50	18	17 3/4	17 3/4	- 3/8
Zenith	54 7/8	36 3/8	454	45 1/2	43 1/8	45 1/2	+ 2 1/8

As of closing, Thursday, September 7, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	Week's High	Week's Low	Week's Close
ABCO Ind.	7 1/4	6 3/4	7			
Bally Mfg. Corp.	49 1/4	48	48			
Cartridge TV	33	29	28 1/2			
Data Packaging	6	5 7/8	5 7/8			
Gates Learjet	13 3/8	12	13			
Goody, Sam	6 3/8	6 1/8	6 1/8			
Integrity Entertain.	4	3 3/4	3 3/4			
Koss Electronics	12 1/8	11 1/4	12 1/4			
Magnetic Tape Engin.	3 1/4	2 7/8	3 1/4			
Mills Music	13	12 1/2	12 1/2			
NMC	9 1/8	8 5/8	8 5/8			
Recoton	3 5/8	3 5/8	3 5/8			
Schwartz Bros.	7 1/2	6 7/8	6 7/8			
Telecor, Inc.	29 1/2	23 3/4	23 3/4			
Teletronics Int.	14	13	13			

*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.

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Off the Ticker

Advent Corp., Cambridge, Mass., has registered with the Securities and Exchange Commission an initial public offering of 155,000 common shares. **Schwartz Brothers, Inc.**, Washington, D.C., retailer-distributor-rack merchandiser, is opening three new music stores this month, two in Virginia and another in Pennsylvania. Called Harmony Huts, the company will open a new store in Baltimore in October and a "replacement" store in College Park, Md. There are now eight Harmony Huts. **PSA Broadcasting Inc.**, subsidiary of

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Talent

Studio Track

By SAM SUTHERLAND

"From beautiful downtown Burbank," as they say, comes news of yet another new studio operation. **Kendun Recorders** is owned and operated by free-lancers **Kent Duncan**, and the four-studio facility will be completed by the end of 1973.

From Duncan's background as a mixer and disk mastering engineer, he has gone on to develop the new complex, and two rooms are already in operation. Studio 2 offers 24, 16 and 8-track overdubbing and mixing facilities, while Studio 4 is an editing and assembly room. Custom consoles have been supplied by Yanchar

Engineering of Granada Hills, Calif., and tape machines are by MCI and 3M.

Under construction is Studio 3, a disk mastering operation which will utilize a Neumann cutting chain, a custom built mastering console and an unconventional room design. Also slated for construction is Studio 1, a 30' by 50' live studio with 24-track facilities.

Kendun Recorders is located five minutes from central Hollywood, and already reports sessions for artists from Warner Bros., Dunhill and Phillips, and news of recent sessions will be forthcoming.

★ ★ ★

In Indianapolis, studio activity should begin jumping with the entrance of **TapeMasters**, a new recording complex that is gearing itself to a wide range of applications from simple voice-overs to sound tracks and 16-track sessions.

The main studio is actually an auditorium, originally used by television station WISH. The room has been renovated to accommodate 16-track work, with an Audio Designs console and 3M tape machine. Quadrasonic capability is part of the basic design.

TapeMasters' president, **Thomas B. Reynolds**, notes that the facility has been established at "the geographic center of a large pool of performing talent on the one hand, and a huge volume of business generated by radio and television advertising on the other." Sessions have already included a sound track for an industrial film and a

(Continued on page 10)

FREE JAZZ THIS FALL

LOS ANGELES — Twelve concerts are scheduled for the fall series of free jazz shows at the Pilgrimage Theater. Launching the program Sept. 14, is the Bill Tole orchestra. The Sunday afternoon bashes are sponsored by the Los Angeles County board of supervisors, the parks department and local 47 of the musicians union.

Other musicians appearing include the George Shearing quintet, Charles Kynard, the Night-Blooming Jazmen, Tom Scott, sextet, Herb Ellis-Joe Pass quartet, Claire Fisher organ quintet, Dennis Dreith's elastic band, Warne Marsh quintet, Bill Crosby's Quasar, Frank Rosolino sextet and the Les De Merle Transfusion.

From The Music Capitals of the World

DOMESTIC

NEW YORK

El Cheetah, having gone totally Latin, will feature **Johnny Ventura** and **Willie Colon** Sept. 14, **Joe Cuba**, **Tony Pabon** and **La Protesta** (15), **Vicentico Valdes**, **Machito** and **Craciels** (16), **Larry Harlow** and **Ismael Miranda**, with their orchestras (21), **Willie Colon** and **Johnny Pacheco** (22), **Justo Betancourt**, **Monguito** and **Flamboyant** (23), **Ray Barretto** and **Willie Colon** (28), **El Gran Combo**, **Johnny Pacheco** and **La Protesta** (29) and **Tito Rodriguez** and **Edie Palmieri** (30). . . . **Cheech &**

Chong will make their only appearance in N.Y. this season at Kleinmans Auditorium, Buffalo Sept. 24. The **Persuasions** will join them on the bill. . . . Jazz pianist **Barbara Carroll** has been held over indefinitely following her three-week engagement at Michael's New Pub. . . . **John Mayall's** upcoming two-month tour includes appearances at the Onondaga War Memorial, Syracuse, N.Y. Oct. 7, the Palace Theater, Albany, N.Y. (8), the Palace Theater, Providence, R.I. (14), the Aquarius Theater, Boston, Mass. (18), the Academy of Music, N.Y. (20), the Capitol Theater, East Orange, N.J. (21) and Constitutional Hall, Washington, D.C. (22). . . . **Al Madison** and his orchestra will be featured at a Delta airline party aboard the cruise ship *Maybelle* Sept. 19. . . . **Neil Diamond** will be performing at the Winter Garden Theater, N.Y. Oct. 5-21. . . . **Bill Withers** opens his fall season at Carnegie Hall Oct. 6. . . . English rockers **Flash** will be at Fairleigh Dickinson University, Madison, N.J. Sept. 10. . . . Producer/arranger **Norman Bergen** has been named musical director of upcoming productions of "Oh Calcutta." . . . **Julie Budd** will be appearing at the Tamiement Lodge in the Poconos Sept. 23. . . . **Pat Baird** of CAM-USA has returned from a Canadian trip where she presented **Lighthouse's** new single, "Sunny Days," to CRT in Toronto.

Adam Wade has been signed with Avco Embassy Records and will be produced by **Steve Metz** and **David Lipton** for Music Maximos. . . . **Lemmy and the Family** have also been signed to Avco Embassy. The first single of the r&b group is "I Can Do Magic." . . . **Manchild** has signed with CAM-USA. The group, produced and managed by **Chet Hanson**, with an initial single released, will have their first LP in September. . . . **Peggy Hart** has signed a recording contract with Tahiti Records International. . . . Capitol Canada has signed a contract with Rubber Duckie Productions, Inc. for the rights to Montreal folk singer **Ronney Abramson**.

(Continued on page 10)

Talent In Action

GENTLE GIANT

Municipal Auditorium, Nashville, Tennessee

At a time when nearly everyone appears to be suffering from incipient musical ennui, punctuated by various explanations for the death of rock, it is indeed reassuring to welcome a band like Gentle Giant. No, they are not The New Wave, the saviors of Rock'n'Roll, the new global totem.

Gentle Giant is one fine band, however. And their music examines those very delicate, subtle areas of

lyricism and musical texture that only a handful of electric bands have approached. Initially, it is very difficult to overlook the sheer flexibility of this six-piece unit, yet, by the end of their set, it is no longer merely a question of instrumental virtuosity that impresses the listener.

Rather, it is the over-all strength and suppleness of the band's style, a truly persuasive and overtly eclectic synthesis of classicism, folk music and rock that is presented with the fluid grace of progressive jazz. Quite apart from the melodic and harmonic strength of their work, Gentle Giant creates music that is agile, exciting, skilfully detailed by an unerring ease with complex meters and a use of dynamics shared only by a handful of bands.

Technique alone cannot sustain rock audiences, however, and the six men wisely offset their abilities with an enthusiastic stage presence. The group, which now reaches our shores via Columbia Records, was formed by **Phil Shulman** and his brothers **Derek** and **Ray**, and their energy is refreshing. That nucleus has been superbly complemented by the addition of **Kerry Minnear**, a keyboard artist who brings a healthy musical strength to the group courtesy of the Royal Academy. **Gary Green's** lead guitar and **John Weathers'** drumming combine with **Minnear's** keyboards and cello, and the **Shulmans'** command of various reeds, brass, violin and guitars to provide a richly varied style. And, icing on the cake, the group's vocals are smooth and tight.

The band is young, and their ambitious style does threaten to become ponderous at times, yet the general vitality of their music is promising indeed, measuring remarkable progress since the recording of their first U.S. release, "Three Friends."

SAM SUTHERLAND

JIM DAWSON JUBAL

Bitter End, New York

At times longing and reaching out typically with an introspection of himself and the world outside, **Jim Dawson** (*Kama Sutra*) refreshingly sang his way through a well-balanced and aesthetically productive set.

Playing the 12-string guitar, his numbers included "Sometimes," "Saturday," Leonard Cohen's "Bird on the Wire," "Stephanie," a regenerating lament of a lady on drugs, "When You Come," the Everly Brothers, "Cathy's Clown" and "Somewhere Down the Road." Throughout the set Dawson's voice was rich and resonant in quality, leaving the audience clamoring for

(Continued on page 13)

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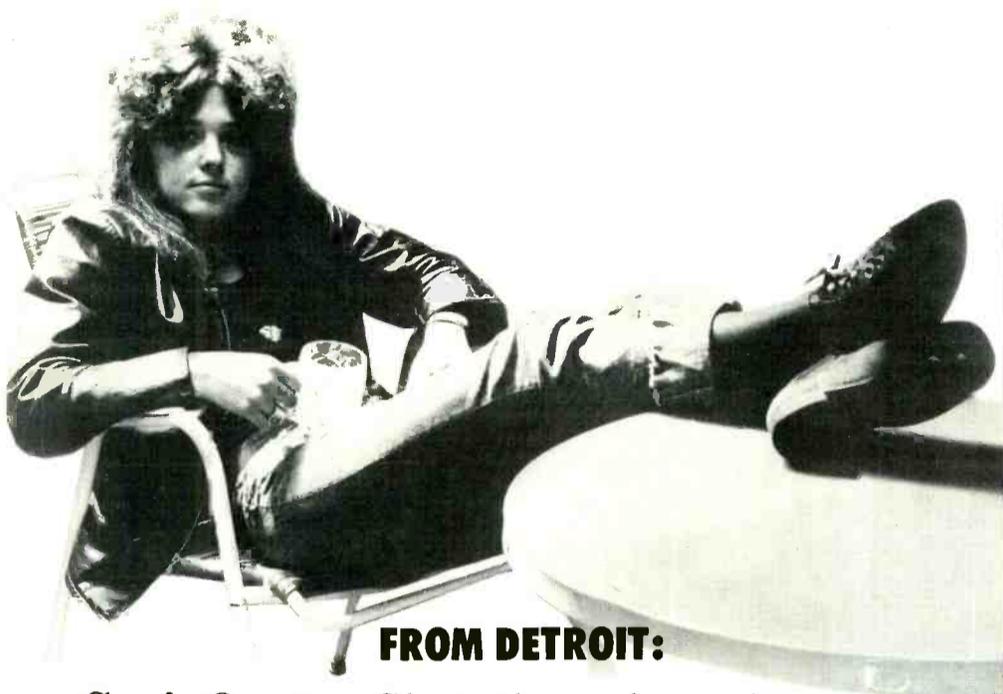
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FROM AUSTRALIA:

The Aztecs. They attract crowds of up to 200,000 and they play what Rolling Stone called "totally gut-level" rock and roll. They're the biggest thing ever to hit Australia, and their first worldwide hit single, "Most People I Know Think That I'm Crazy"^{2S7 4510} is on its way to America. (It was Number-One for five weeks in Australia.)

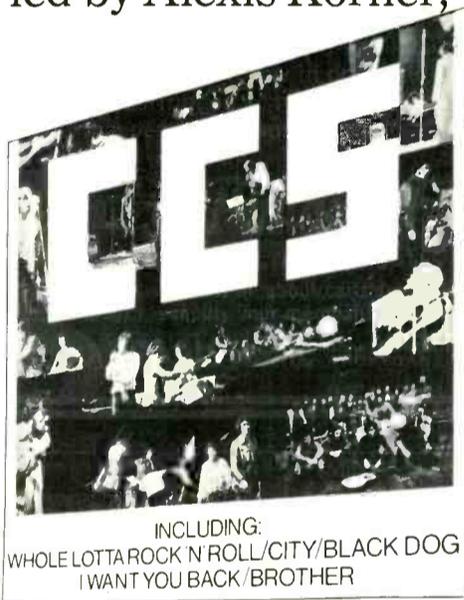


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CCS. Innovative rock from the group led by Alexis Korner, the daddy of the whole British blues/folk/jazz scene. Their first album gave us the instrumental hit, "Whole Lotta Love." Their second is filled with potential international hit singles.



Duncan Browne. Though still in his early twenties, Duncan Browne has built up a reputation and a following few British singer/songwriters can match. His first album is considered an underground classic. His forthcoming Mickie Most-produced single, "Journey"^{2S7 4511} (currently Top 20 in England) should make everyone aware of his incredible talents.



ON RAK RECORDS
Distributed by Columbia Records

Studio Track

• Continued from page 8

series of concerts by Stan Kenton, and, with the facility reaching full operating ability, along with a four-track remote van, Indianapolis should see increased studio action.

★ ★ ★
Mike Serby, president of Artcraft Recording Studio, notes that Brooklyn will now have something other than Bobby Fischer's chess finesse: Serby's Brooklyn facility is being equipped for 16-track quadrasonic work.

Serby notes that Hamilton Brosius of Audiotechniques in Stamford, Conn., is installing MCI equipment. With a new 16-track console and tape machine in operation, Serby is looking forward to full operation after the work is completed on Sept. 20.

The facility, a division of Taurus Records, has what Serby describes as a "make-yourself-at-home" atmosphere, which apparently in-

cludes home cooking: the studio includes a dining room and kitchen where artists can feed their bodies as well as their souls.

Recent sessions have included the Five Discs, recording for Laurie Records; Bobby Robinson's production of his own work; and Sammy Gordon and the Hip-Huggers.

★ ★ ★
Meanwhile, this week's secret super session award goes to Robin Hood Brians, who reported yet another mysterious date at Brians Recording Studios in Tyler, Tex. Chief engineer Brians coyly noted that Jerry Wexler and (Sir) Douglas Sahn "sneaked in" for three days of "preliminary work" on a project as yet undisclosed, but apparently involving a band of Texans (not the Rangers, either).

On the more conventional level, Brians will be producing and engineering the second album by Gladstone for Dunhill.

From the Nashville Cats: At The Sound Shop, Ernie Winfrey has been engineering a clutch of sessions ranging from country to blues and back. Buddy Killen is producing Doug Kershaw's next Warner Bros. sides there, as well as Joe Tex's sessions for Dial Records, while Bob Montgomery is producing Bobby Goldboro's next single there for United Artists.

Also in for UA is George Gerdes, working on his second album and again produced by Nick Venet.

At Quadrafonic Sound Studios, Gene Eichelberger, now an independent engineer, has completed the remix of Grand Funk Railroad's next Capitol album. "Phoenix." Eichelberger has also been working on Kris Kristofferson's Monument Records sessions there, as well as with the Addrissi Brothers, recording at Quadrafonic for Columbia Records.

From The Music Capitals of the World

DOMESTIC

• Continued from page 8

MEMPHIS

Jerry Lee Lewis entered a local hospital to undergo treatment for exhaustion, cancelling dates at the Iowa State Fair and Missouri State Fair. . . . High octane soul and pop shows have been scheduled back-to-back Saturday (16) and Sunday (17). Even in the face of the Memphis State-Ole Miss football opener Saturday, stylist Billy Preston will topline a show in the Auditorium. The next night the Mid-South Coliseum will have a soul extravaganza, all five acts of which are now represented by records near the top of the charts. Acts are Isley Brothers, Mel and Tim, Main Ingredient, Millie Jackson and Introducing.

Jethro Tull, English rock group, will be here Oct. 22 and England's answer to Alice Cooper, the flamboyant David Bowie, is pegged for a Sept. 24 show at the Auditorium. . . . Newest venture into the club field is Elephant Ear, backed by Steve Cropper and Donald Duck Dunn of Booker T. and the MG's, to be run by Larry Wood. Despite Steve and Duck, no live entertainment is planned. . . . Joey Dee and the Starlighters have opened an engagement at the Lafayette Music Room and Ronnie Milsap is playing at the Thunderbird.

On the recording front, Stax has released a single by Little Milton, an album by Albert King, a single on Ardent by Big Star, a single by Eddie Bond on Enterprise, a single by the Bar-Kays on Volt, an album by Louise McCord on Gospel Truth, and an album by Rev. Abeet and the St. James Gospel Choir.

David Mayo has been working on an LP at TMI, where Washrag also is at work on an album. . . . Willie Mitchell is producing the Box Top in a single at Hi. . . . At Sounds of Memphis, the Ovations have an album expected to ready for release soon; James Mask has a single, and the Minits also have a single.

Billy Adams, president of Cole-

man Record Co., is looking for material for saxophonist Joe Arnold. . . . O.B. McClinton took part in the recent American Cancer Society fund raiser and Isaac Hayes will appear at the convention of the National Council of Negro Women at Holiday-Inn Rivermont Saturday (16). . . . Fred Williams, of "The Legend of Charlie," has a single out on the We Produce label, distributed by Stax. JAMES CORTESE

LAS VEGAS

Landmark's Bobbie Gentry concluded her four week engagement at the hotel by breaking the attendance record previously held by RCA's Jimmy Dean. . . . The Sahara has signed Billy Joe Royal for four weeks beginning Jan. 10. . . . Lou Rawls who has sold over 10 million records opened a 17-day engagement with Frank Gorshin at the Sahara. Rawls records for MGM.

Bill Porter who heads the recording division of Vegas Music International has been nominated to the Board of Directors as Director at Large of the Country Music Association. Elections will take place during the annual DJ convention in Nashville in mid-October. . . . Gladys Knight and The Pips recorded COKE commercials at United Recording. . . . VMI also signed Swiss (sic) Banc a group which puts special emphasis on acoustic guitars. Hal Frazier also inked a recording contract with VMI. . . . VMI's Benny Hester has had his first album "Benny" released.

Sands Hotel Executive Al Freeman, 48, died Aug. 29 of an apparent heart attack. Freeman was the hotel's advertising and promotion director. He joined the hotel at its opening in December, 1952. . . . Local resident Tanya Tucker is touring Texas promoting her current hit single "Delta Dawn" and her upcoming Columbia album bearing the same name.

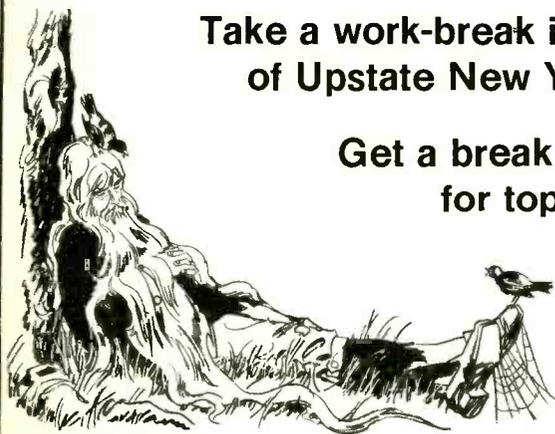
The Rhodes Kids who range in (Continued on page 61)

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23 A&M Acts Touring U.S.—An All-Time Peak

LOS ANGELES — Some 23 A&M acts will be on U.S. tours from now through November, an all-time high for the label. A&M will be involved in supporting each tour with promotion and advertising, said vice president Gil Friesen.

Among the top chart artists scheduled for fall tours are Cat Stevens, Joe Cocker and Humble Pie. Newer touring acts include Shawn Phillips, Michael D'Abo and Sandy Denny.

MOR stalwarts Sergio Mendes

and Burt Bacharach have dates set. Jazzmen Charles Lloyd, Jim Weisberg and Gerry Mulligan are touring. Groucho Marx has several comedy concerts.

Procol Harum is embarking on a new national tour, as are Quincy Jones, Joan Baez, Bill Medley and Rita Coolidge. Billy Preston is in the midst of a tour and Sandy Baron is starring in the road company of "Lenny." Mimi Farino and Gary Wright will also be traveling.



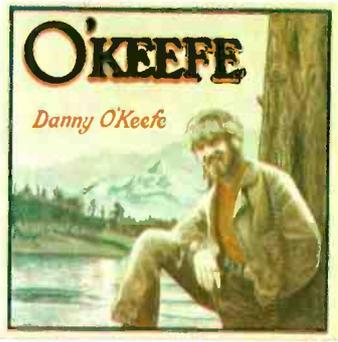
BACKSTAGE following the Concert to Save the Children of Willowbrook are, standing, Pete Bennett, promotion for Apple Records, Phil Spector, Yoko Ono and Geraldo Rivera. Kneeling in blue glasses is John Lennon.

SEPTEMBER 16, 1972, BILLBOARD

New Releases from Atlantic



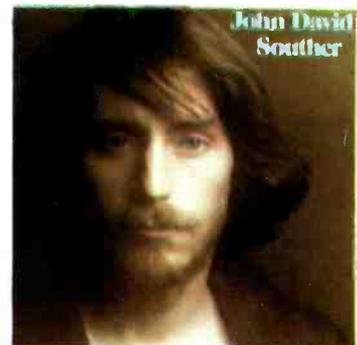
MAR Y SOL/The First International
Puerto Rico Pop Festival
A Two-Record Set
ATCO SD 2-705



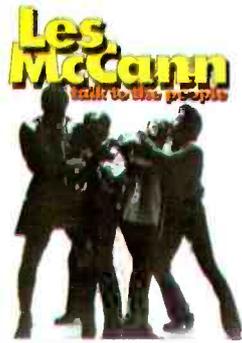
O'KEEFE
Danny O'Keefe
SIGNPOST 8404



LIKE A SEED
Kenny Rankin
LITTLE DAVID LD 1003



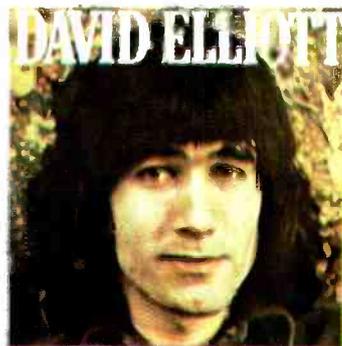
JOHN DAVID SOUTHER
ASYLUM SD 5055



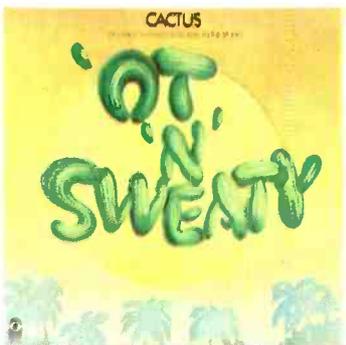
TALK TO THE PEOPLE
Les McCann
ATLANTIC SD 1619



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DAVID ELLIOTT
David Elliott
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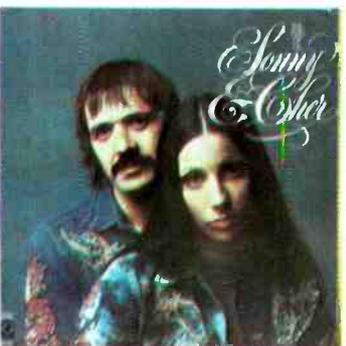
VINEGAR JOE
Vinegar Joe
ATCO SD 7007



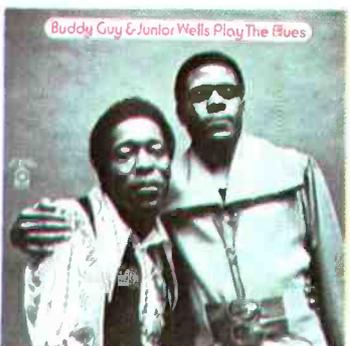
THE BEST OF OTIS REDDING
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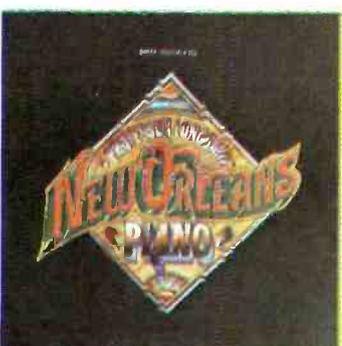
MACONDO
Macondo
ATLANTIC SD 7234



THE TWO OF US
Sonny & Cher
A two-record Set
ATCO SD 2-804



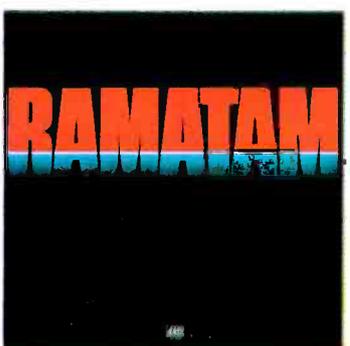
BUDDY GUY & JUNIOR WELLS
PLAY THE BLUES
Buddy Guy & Junior Wells
ATCO SD 33-364



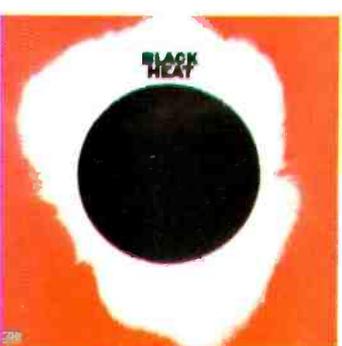
NEW ORLEANS PIANO—
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THE MANY FACES OF RAGTIME
Turk Murphy Jazz Band
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Campus News

What's Happening

By SAM SUTHERLAND

Service Station: There's new blood for college radio in the south, as evidenced by the announcement of two new college stations. First, at the **University of South Alabama**, a 10-watt FM station, **WJGR-FM**, has been established and is currently building up its service. **Chuck Holtz** is chairman of the station's committee, and should be consulted regarding service. He may be reached c/o the Student Government Association at the school, which is in Mobile. . . . At the **University of Georgia**, a 3,000 watt FM facility will begin broadcasting from its new studios in Memorial Hall. **WUOG-FM** is scheduled to be on-the-air as of Oct. 16, and program director **Beau Allen** notes that the staff includes veterans of college and professional radio. **Ed Dunbar, Jr.** will be station manager, and, with his associates, will help the station program blocks of various musical styles ranging from soul to classical. There will also be extensive news coverage, with a possible link-up to a major national network.

WUOG-FM will initially broadcast in mono, but stereo operation is anticipated. All questions should be directed to Allen at (404) 237-857 in Atlanta, prior to Sept. 15. After that, he may be reached at the station at Box 2065, Memorial Hall, University of Georgia, Athens, Ga. 30601.

★ ★ ★

MIDWEST—Michigan—WCHP, Central Michigan University, Mt. Pleasant, Doug Jones reporting: "My Ding-a-Ling," (LP cut, London Chuck Berry Sessions), **Chuck Berry**, Chess; "Summer Breeze," (LP cut, Summer Breeze), **Seals and Crofts**, Warner Bros.; "Pieces of Paper," **Gladstone**, ABC/Dunhill. . . . **WKMJ**, Schoolcraft College, Livonia, Dennis Jackson reporting: "Blowin' Free," **Wishbone Ash**, Decca; "The Pusherman," (LP cut, Super Fly), **Curtis Mayfield**, Custom; "Rock of Ages," (LP), **The Band**, Capitol. . . . **WMUK-FM**, Western Michigan U., Kalamazoo: "Ambush," (LP), **Marc Benno**, A&M; "Play the Blues," (LP), **Buddy Guy & Junior Wells**, Atco; "John David Souther," (LP), **John David Souther**, Asylum. . . . **WIDR**, Western Michigan U., Kalamazoo, Bill McKettrick reporting: "Lunch," (LP), **Audience**, Elektra; "Smiles," **Mathews & Peter**, Playboy; "Guitar Man," **Bread**, Elektra. . . . **Ohio—WUVD-FM**, U. of Dayton, Dayton: "Hot Licks, Cold Steel & Tucker's Favorites," (LP), **Commander Cody and His Lost Planet Airmen**, Paramount; "Speak To The Sky," **Rick Springfield**, Capitol; "You Wear It Well," **Rod Stewart**, Mercury. . . . **Minnesota—WMMR**, U. of Minnesota, Minneapolis, Mike Wild reporting: "Don't Ask Me Why," **Alzo**, Bell; "He," **Hocus**, Epic; "Waitin' At The River," **Potliquoer**, Janus. . . . **Indiana—WISU-FM**, Indiana State U., Terre Haute, Curt Stalheim reporting: "30 Days in The Hole," **Humble Pie**, A&M. . . . **Illinois—WRSE-FM**, Elmhurst College, Elmhurst, Deb Dausman reporting: "Easy Livin'," **Uriah Heep**, Mercury; "Everything Stops For Tea," (LP), **John Baldry**, Warner Bros.; "Garden Party," **Rick Nelson**, Decca.

★ ★ ★

EAST—Pennsylvania—WRCT, Carnegie Mellon U., Pittsburgh, Brad Simon reporting: "My Time," (LP), **Boz Scaggs**, Columbia; "Miracle Licks," (LP), **Thirty Days Out**, Reprise; "Talk To The People," (LP), **Les McCann**, Atlantic. . . . **WKDU**, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "Free The People," **England Dan & John Ford Coley**, A&M; "Pretty Thing," **Gary Criss**, AVCO; "I Can't Get Hurt Anymore," **Ginette Reno**, Parrot. . . . **WDFM**, Pennsylvania State U., University Park: "Use Me," **Bill Withers**, Sussex; "Tight Rope," **Leon Russell**, Shelter; "Shake That Fat," **Jo Jo Gunne**, Asylum. . . . **Connecticut—WSHU-FM**, Sacred Heart U., Bridgeport, Ron Cap reporting: "Dinah Flow," **Boz Scaggs**, Columbia; "Eleanor Rigby," **Pure Food & Drug Act**, Epic; "Sparks," (LP), **Sparks**, Bearsville. . . . **WHUS-FM**, U. of Connecticut, Storrs, Les Morrell reporting: "Talk To The People," (LP), **Les McCann**, Atlantic; "Boss Blues Harmonica," (LP), **Little Walter**, Chess; "Geronimo's Cadillac," (P), **Michael Murphey**, A&M. . . . **New York—WRCC**, Rockland Community College, Suffern, Neil McNastersky reporting: "Baby Strange," (LP cut, The Slider), **T. Rex**, Reprise; "Nikki Hoi," (LP cut, The Phlorescent Leech and Eddie), **The Phlorescent Leech & Eddie**, Reprise; "Peace of Mind," **Kenny Loggins with Jim Messins**, Columbia. . . . **WNTG**, WNTC-FM, State U. College at Potsdam, Lee Maisler reporting: "Sweet City Song," **Cashman & West**, ABC; "Running Back To Saskatoon," (LP cut, Live at the Paramount), **Guess Who**, RCA; "Angel," (LP cut, Never A Dull Moment), **Rod Stewart**, Mercury. . . . **New Jersey—WFDU-FM**, Fairleigh-Dickinson U., Teaneck, Tony Loving reporting: "La Croix," (LP), **Jerry LaCroix**, Epic; "All The King's Horses," (LP), **Grover Washington**, Kudu; "Slade Alive," (LP), **Slade**, Polydor. . . . **Maryland—WJHU**, Johns Hopkins U., Baltimore, George Wicke reporting: "Honeydripper," (LP cut, Play the Blues), **Buddy Guy & Junior Wells**, Atco; "Greetings From L.A.," (LP), **Tim Buckley**, Far Out; "Coda," (LP cut, Stratavarious), **Ginger Baker**, Atco. . . . **New Hampshire—WCAC**, New Hampshire College, Manchester: "Diego," **Dolphin Market**, Avalanche; "Play The Blues," (LP), **Buddy Guy & Junior Wells**, Atco; "Treat Her Like A Lady," **Monk Higgins**, Uni.

★ ★ ★

WEST—KZSU, KZSU-FM, Stanford U., Stanford, Calif., Wendy Kurman reporting: "Ambush," (LP), **Marc Benno**, A&M; "Like A Seed," (LP), **Kenny Rankin**, Little David; "All Good Men," (LP), **Beaver & Krause**, Warner Bros. . . . **KLCC-FM**, Lane Community College, Eugene, Ore., Dave Chance reporting: "Of Rivers And Religion," (LP), **John Fahey**, Warner Bros.; "It Makes Me Glad," (LP), **Glass Harp**, Decca; St. Giles Crioplegate," (LP), **Jack Nitzsche**, Reprise. . . . **KRWG**, New Mexico State U., Las Cruces, N.M.: "Amish," (LP), **Amish**, Sussex; "Starting All Over," "Mel & Tim, **Stax**; "White Witch," (LP), **White Witch**, Capricorn.

SEPTEMBER 16, 1972, BILLBOARD

Talent In Action

• Continued from page 8

more, which they got in "A Simple Song," a fitting close to a dynamic night. Special mention for Warren Nichols, Dawson's accompaniment.

Jubal (Elektra), blues-rock group, featuring Allen Rush, guitar, Bobby Adgin, organ, Randy Cullers, drums, Ed Williams, bass, Rod Galbraith and Terry Deremgre, completed the program. They reflected a good sound, both vocally and instrumentally.

JIM MELANSON

CONCERT FOR WILLOWBROOK

Madison Square Garden, N. Y.

It wasn't John Lennon's Bangladesh but the odds were against it anyway. Lennon lent the weight of his name and talent to help the Willowbrook children at the last minute—the concerts are supposed to have raised \$400,000 for the home and with a recording (produced by Phil Spector) and film may produce more.

Lennon was commanding, fronting both Yoko Ono and Elephant's Memory—no sign of any falloff from lack of live appearances. The group's brass and rhythm provided an extrovert backdrop for Lennon's introvert lyrics and everything pulled together energetically during the polemics. Yoko was Yoko. Stevie Wonder obviously relished another opportunity to get before another massed brigade of rockers and broaden his market. Roberta Flack also had no difficulty in crossing barriers and Sha Na Na gets better, deserving their genuine encore.

And the audience deserved special bouquets for putting up patiently with holding patterns and layovers of 40 minutes while roadies set up between each set.

IAN DOVE

JACKSON BROWNE DAVID BLUE

Bitter End, New York

Jackson Browne has admirably survived the Orange County mythology that has surrounded his work over the past few years, and his current performances reflect a stable, relaxed professionalism that retains the freshness and emotional directness that first distinguished his writing. His guitar and piano work have both improved markedly since his last appearance here, but he is further assisted by David Lindley, veteran of the late Kaleidoscope and a perfect complement to Jackson's simple, evocative style.

Lindley's mandolin, dobro and guitar all provided sweet, incisive accents for Jackson's songs, which ranged from his recent Asylum releases to a superb, moving rendition of one of his earliest classics, "These Days." J. D. Souther's "Jesus in 3/4 Time" was also beautifully covered.

Little more can be said, really, for Browne is an original: his music is at once simple, familiar, immediately accessible, yet still distinctive. As a contemporary lyricist he is frankly unsurpassed at compressing emotional power and aesthetic detail into natural, fluid lines.

David Blue opened the set, and, as in the past, his music is alienated and alienating, moving and frightening. Blue's intensity is fascinating, being composed of his own somewhat melodramatic sensibilities and an otherwise simple, highly derivative folk style. Yet, while Blue's sense of himself as an anti-hero ennobles some songs, at other times that role smacks of a pose. A hard man to know, but well worth the effort.

SAM SUTHERLAND



Rod Stewart and Mercury are happy partners these days. His "Never a Dull Moment" LP has been certified as an RIAA gold LP and he has just signed a long-term renewal with the label. The LP was simultaneously released in North America, England and Europe by Mercury and its parent Phonogram. Stewart and Irwin Steinberg (center), Mercury's president, are shown celebrating the success of the LP, along with Billy Gaff, Stewart's manager.

Green to Reopen Copa Sept. 21

NEW YORK—Al Green, Hi Records artist, will headline the reopening of the Copacabana in New York on Friday (21). Green, who kicked off a major nationwide tour with his concerts in Baltimore recently, will have two weeks at the Copa.

Green preceded the Copa dates with performances in Texas at the Austin Coliseum, Tarrant Convention Center in Fort Worth, the

Holiday Inn Northeast in San Antonio, the Sam Houston Coliseum in Houston, and at the Texas State Fair Coliseum in Dallas.

In September, performances include Dillion Stadium, Hartford, Conn. (10); the Coliseum in Mobile, Ala. (14); Convention Center, Birmingham, Ala. (15); Atlanta Stadium, Atlanta, Ga. (16) and Jackson, Miss. (17). On Oct. 6, Green performs at the McCormick Theater in Chicago.

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Radio-TV programming

Develop Black Owners, Operators—Carl Stokes

PHILADELPHIA—While blacks are not in an economic position just yet to be a power in the broadcasting industry, steps are being taken in that direction to develop black ownership and operation of the media, particularly radio, according to Carl Stokes, former mayor of Cleveland, Ohio, and now news anchor-man at Station WNBC-TV, New York City.

"A lot of broadcast stations," Stokes told Billboard, "won't be able to meet Federal Communications Commission (FCC) regulations, and you can expect to see the black community ready to apply for and take over the call letters.

"Thanks to the FCC rulings, there is a consciousness in America today that accepts the black today as a news reporter and as a news

commentator and as an integral part of the communications media. However, many stations have not lived up to the FCC rulings, not only in respect to employment and employment opportunities, but also in serving the needs of the black community in their area.

"The FCC will be faced with petitions from forces in the black community, and in face of the facts will just have to revoke some broadcast licenses. Steps have already been taken in that direction, and you're going to see more of it in the foreseeable future."

Earlier, Stokes, who came to address the closing luncheon session of the National Association of Television and Radio Announcers (NATRA) last Sunday (August 20) at the Marriott Hotel, pointed out

(Continued on page 61)

You're looking at what "Plastic Smile" is all about.



Picks of the Week

GEORGE WALLACE, JR. (Sundi 711)
Plastic Smile (2:25) (Tobac, BMI—G. Wallace, Jr.)
"Not a politician, but a great writer and singer" reads the legend on George Wallace Jr.'s new single on Sundi Records. It seems that he is trying to detach himself from his father's image so that he can make it on his own as a musician, and George Jr. has a fine shot with this neatly-produced tune that he also wrote. Flip: "My Guitar And My Song" (2:57) (Tree, BMI—B. Zavin, M. Barkan).

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McGREW SETS ARTIST CHATS

LOS ANGELES—Rod McGrew is sprinkling his mid-morning show on KJLH with one-hour interviews with personalities "so when you listen to an artists you have some knowledge of where he's from."

McGrew has been on from 10 a.m. to 2 p.m. with "The Jazz Suite" since last April. Recently he began taping conversations with artists he was playing. To wit: Isaac Hayes, Leslie Uggams and David Porter. Plus actor Richard Roundtree of "Shaft" fame.

Following the Hayes interview, McGrew reports receiving 1,200 requests for copies of the conversation from listeners. This initial interview started him off with others, but after a flash of in-person discussions, he has backed off to where he plans one interview feature every two weeks.

"People should know who they're listening to," McGrew explains. Normally the interview runs for 60 minutes, but Hayes ran 90. Within that time span he shoots for coverage of the artist's material and his future plans. Appropriate cuts from LP's are interspersed with dialog.

Having proved to himself that he can handle on-the-air interviews, McGrew is now setting up a schedule which includes Gene Russell, owner of the Black Jazz label, O.C. Smith, Lou Rawls and Quincy Jones.

Syndication Show Activity

LOS ANGELES—Activity along the syndication route includes the following:

"The British Are Coming" has lined up a reported 84 stations around the world. Produced by the Radio Services Division of Film House in Eugene, Ore., the show features top British import music of the 1960's.

Nine stations are using the new "Super Service" air checks of two top 30 market major stations, plus an interview with a top disk star. Cost per tape is \$15 per month. Professional Programming of Miami offers the service. Past air checks have been on KHJ Los Angeles; WABC New York; KLIF Dallas; WFIL Philadelphia; WLS Chicago; KNUS Dallas and WPIX New York.

Automated Broadcast Programming of Chattanooga, is offering a modern country package at \$200 a month, involving a weekly updating of the music, time clocks of a disk jockey introducing and out-roving musical selections, assistance in preparing logs, developing spot-light LP features. There are additional charges for the automated equipment and personnel required to set up the system.

Habile Enterprises of Dayton is offering a six-hour documentary on Frankie Valli and the Four Seasons. Available in mono or stereo; rates available from the company at PO Box 4004.

Dylan on KSFO

SAN FRANCISCO — K S F O, which has been running the "Pop Chronicles" as a Sunday evening feature, scheduled "Ballad in Plain D" as its Labor Day weekend feature. The program highlighted Bob Dylan's first Nashville album, "Blonde on Blonde," with additional comments from the author along with verbage from Bob Johnston, Judy Collins, Paul Simon and Jose Feliciano.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Don Elliott, previously with KIIS in Los Angeles, is now production director of KROQ, Los Angeles. New staffers at KTLK, Denver, include Dave Diamond, Bobby Rivers from WSAI in Cincinnati, and Kim Kelly from KTSA in San Antonio. At KIMN in Denver, incidentally, you'll find new men like Dave Thompson from WMYQ-FM in Miami and Ed McGlocken from KTLK. Walt Turner, former program director of KIMN looks set as the new national program director of the firm that owns and operates WORD in Spartanburg, S.C. Jim Batten, WKAC, Athens, Ala., reports the station has gone to 50 percent oldies and 50 percent hits as its format. But he needs better record service. I don't think the record companies are going to be too happy about servicing you, Jim, if you only play the hits.

Bill Shirk, general manager of WERK, Muncie, Ind., will be consulting WXLW in Indianapolis as of Sept. 1 and Gil Hole, WERK music director, will handle the music for both stations. The lineup at WERK includes Jerry Anderson, Jay Christian, Gil Hole, and Bruce Munson. The lineup at WXLW will be Bruce Love, Randy Robbins, and Super Shirk. Frank Hathaway, music director and afternoon personality at KARN, Little Rock, has been promoted to program director. The station is

now seeking a midday personality. New music director of WOR-FM, New York, is Meridee Merzer. Lineup at the station features Jay Shannon midnight-6 a.m., Jimmy King 6-10 a.m., Joe McCoy until 2 p.m., Walt (Baby) Love 2-6 p.m., Rick Shaw 6-9 p.m., and Danny Martinez 9-midnight. Martinez had been with KCBQ, San Diego. Don Reagan, formerly of CHUM in Toronto, is the new WOR-FM weekend man.

Don Kelly has been promoted to program director of KIOI-FM San Francisco and Bill Keffury has departed the station. John Long has left KLWW, Cedar Rapids, Iowa, where he was program director, to program WAVZ in New Haven, which is being consulted by Paul Drew. Ken Clifford and Randy Couch have joined KLWW, Cedar Rapids, Iowa. Look, I'll be happy to critique tapes for you guys. But the fee is \$25. And they have to be on 7-inch reel with nothing edited (no telescoping) and on high-quality tape. Please enclose self-stamped and addressed envelope. I'll send you not only a written criticism, but suggestions for improvement, if such suggestions are warranted (after all, you may be perfect).

Coming in a future issue, an exclusive tri-interview with Don Imus and Robert W. Morgan. Bill Gavin, pioneer weekly radio sheet (Continued on page 19)

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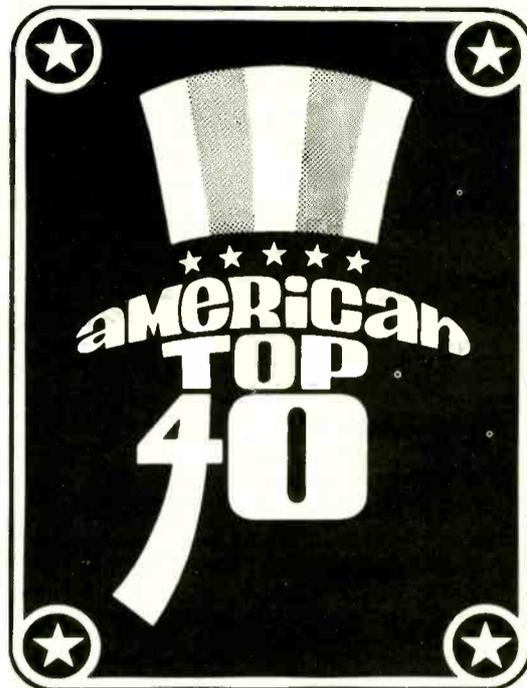
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At last, AMERICAN TOP 40's three hours of dynamite programming will soon be produced in compatible stereo. Our weekly package of three L.P. discs will be great as ever on AM stations and double great on FM-stereo stations that carry the show. Nearly 30 of our 180 stations include the show in their FM programming. And more have asked for stereo.



AM or FM, you'll be getting the same fast-paced, entertaining countdown of the 40 biggest records in the nation. You'll be getting Casey Kasem's fact-filled bios and stories. And you'll be getting all the extra special countdown shows like the up-coming "40 Biggest Artists of the Past Five Years."



If you've never heard AMERICAN TOP 40 before, send in the coupon. We'll send you a demo, our new 8-page brochure and other stuff to help you sell the show in your market. If you've heard the show before, send in the coupon anyway. You might say AMERICAN TOP 40 sounds twice as good as ever.



Mail to:
WATERMARK—National Radio for Local Programming
 927 N. LaCienega Blvd.
 Los Angeles, California 90069
 Phone: 213/659-3834

Dear Sirs: AMERICAN TOP 40 is not programmed in my market yet.
 Please rush me your latest demo and complete sales package.

NAME _____ TITLE _____
 STATION _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____

Billboard FM ACTION

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

AUSTIN: KRMH-FM, Jim Lucher
BALTIMORE: WKTK-FM, Pete Larkin
BOSTON: WVBF-FM, Bill Heizer
CLEVELAND: WMMS, Tree
DAYTON: WVUD-FM, Jeff Silberman

HARTFORD: WHCN-FM, Ron Berger
ITHACA, N.Y.: WVBR-FM, Chris Lucas
KANSAS CITY, MO.: KUDL-FM, Larry Miller
MEMPHIS: WMC-FM, Ron Michaels
MIAMI BEACH: WBUS-FM, Sandy Thompson
NEW ORLEANS: WRNO-FM, Hugh Dillard

PHILADELPHIA: WDAS-FM, Harvey Holliday
PROVIDENCE: WBRU-FM, Jon Rodman
SACRAMENTO: KZAP-FM, Robert Williams
TORONTO: CHUM-FM, Benjy Karch
TUCSON: KWFM-FM, Allan Browning
VALDOSTA: WVVS-FM, Bill Tullis

Hot Action Albums

THE BAND, "Rock of Ages,"
Capitol

Stations: KRMH-FM, WVUD-FM,
WRNO-FM, WBRU-FM, WVBR-
FM, WVFB-FM

B.B. KING, "Guess Who," ABC

Cuts: All.
Stations: WDAS-FM, WHCN-FM,
KRMH-FM, WMMS-FM, KWFM-
FM

SLADE, "Alive," Polydor

Cuts: "Born To Be Wild,"
"Hear Me Callin'," "Take Me
Bak 'Ome."
Stations: WKTK-FM, CHUM-FM,
KUDL-FM, KWFM-FM, WVUD-
FM

Also Recommended

AKIDO, "Akido," Mercury

Cuts: All.
Station: WDAS-FM

HAROLD ALEXANDER, "Are You

Ready," Flying Dutchman
Cuts: All.
Station: WBUS-FM

ATOMIC ROOSTER, "Made In

England," Elektra
Cuts: "All In Satan's Name,"
"Stand By Me," "Time Take
My Life."
Stations: KWFM-FM, WBUS-FM

AUDIENCE, "Friends, Friends,

Friend," Famous Charisma (Im-
port)
Cuts: All.
Station: WMC-FM

BEAVER & KRAUSE, "All the

Good Men," Warner Bros.
Cuts: All.
Stations: WHCN-FM, WVUD-FM

BLOOD, SWEAT & TEARS, "So

Long Dixie," Columbia (single)
Stations: CHUM-FM, WVUD-FM

ROY BUCHANON, "Roy Bu-

chanon," Polydor
Cuts: All.
Stations: KRMH-FM, KWFM-FM,
WMMS-FM, WVUD-FM

CACTUS, "'Ot 'n Sweaty," Atco

Cuts: All.
Stations: WKTK-FM, WVVS-FM,
WMC-FM

CARAVAN, "Waterloo Lily," Lon-

don
Cuts: "Songs and Signs,"
"Aristocracy," "The Love in
Your Eyes."
Stations: WBRU-FM, WBUS-FM,
KWFM-FM

BOBBY CHARLES, "Bobby

Charles," Bearsville
Cuts: "Street People," "Save

Me Jesus," "Small Town

Talk," "Tennessee Blues."
Stations: WHCN-FM, WVVS-FM,
WMC-FM

DOUG CLIFFORD, "Cosmo," Fan-

tasy
Cuts: All.
Stations: WVVS-FM, KZAP-FM

TODD COCHRAN, "Worlds Around

the Sun," Prestige
Cuts: All.
Stations: WBRU-FM, KWFM-FM

JOE COCKER, "Midnight Rider,"

A&M
Cuts: All.
Stations: WRNO-FM, WBRU-
FM, WVBR-FM

FRANK DAVID SELECTION, "Blues

and Electronics," BASF
Cuts: All.
Station: WMC-FM

JOHN DENVER, "Rocky Mountain

High," RCA
Cuts: "Rocky Mountain High,"
"Mother Nature's Son."

Stations: WVVS-FM, WBRU-FM,
KWFM-FM

AMON DUUL, "Carnival In Baby-

lon," UA
Cuts: "Tables Are Turned,"
"Hawknose Harlequin."
Stations: WBRU-FM, KWFM-FM

JOHN FAHEY, "Of Rivers and Re-

ligion," Reprise
Cuts: All.
Stations: KRMH-FM, WBRU-
FM, WVUD-FM

BUDDY GUY & JUNIOR WELLS,

"Play the Blues," Atco
Cuts: "Old Fool."
Stations: WDAS-FM, KZAP-FM,
WBRU-FM

MICKEY HART, "Rolling Thun-

der," Warner Bros.
Cuts: All.
Stations: WMC-FM, KZAP-FM

RICHIE HAVENS, "On Stage,"

Stormy Forest
Cuts: All.
Stations: KZAP-FM, WVVS-FM

JIMI HENDRIX, "War Heroes,"

Barclay
Cuts: All.
Station: CHUM-FM

HUMBLE PIE, "Lost and Found,"

A&M
Cuts: All.
Stations: WHCN-FM, WMC-FM

LUTHER INGRAM, "I Don't Want

To Be Right," Koko
Cuts: All.
Stations: WDAS-FM, WMC-FM

PYTHON LEE JACKSON, "In A

Broken Dream," GNP
Cuts: All Rod Stewart Cuts (3).
Stations: WHCN-FM, KUDL-FM

JAMES GANG, "Passin' Thru,"

ABC
Cuts: All.
Stations: WKTK-FM, KUDL-FM

ELTON, JOHN, "Empty Sky,"

DJM (Import)
Cuts: All.
Stations: WMC-FM, KUDL-FM

ABC Boosts 4-Channel FM Medium

By ELIOT TIEGEL

LOS ANGELES—The interest and excitement about 4-channel sound is "at an all-time high and now is the time to get involved."

That's the message being promoted by ABC-FM Spot Sales which hopes to interest all the 26 stereo rock stations which it represents into getting involved with quadrasonic sound.

In a report prepared by Gerald LeBow, the ABC organization gives quadrasonic music a major boost, with the obvious intention of having FM stations develop advertising from interested parties in the 4-channel community.

Among ABC associated stations, WKTK in Baltimore, KAUM in Houston and WRND in New Orleans have been the first FM's to begin broadcasting in 4-channel. According to LeBow, WKTK broadcasts two to three hours per night of quadrasonic music; KAUM plays all 4-channel disks which fit its format and promotes itself as Houston's first and only quadrasonic station. WNCR in Cleveland is reported as broadcasting 4-channel 24 hours a day.

"The ABC owned and operated stations may assume a profile similar to that of KAUM in Houston," LeBow reports, adding he feels there will be more activity in this area in the weeks to come.

LeBow's report is titled "Everything You Always Wanted to Know About Quad But Were Afraid to Ask." In answering his own question "is quad a fad?" LeBow states: "It certainly is not true now. Major manufacturers like Sansui, Pioneer, Harman-Kardon, Sony, Kenwood, Panasonic, etc., have made a financial and marketing commitment to quadrasonic sound by phasing 4-channel equipment into their line and as much as 50 to 75 percent of all the prod-

(Continued on page 22)

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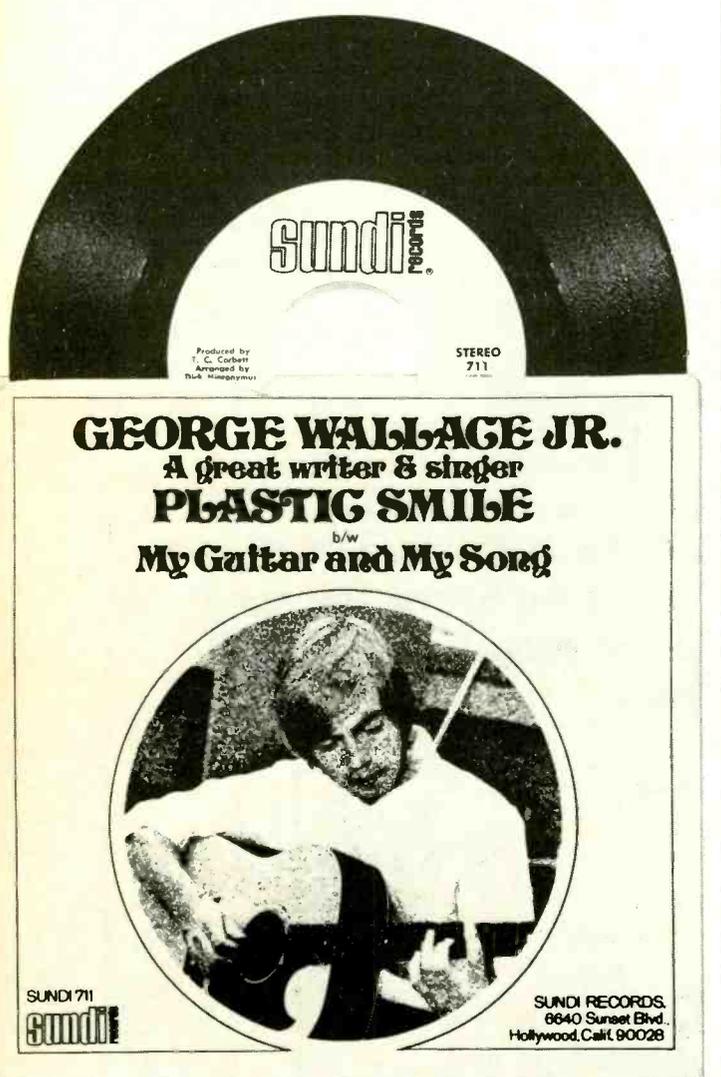
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Chicago, 60610 (312) 649-0965

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A great writer & singer
PLASTIC SMILE
b/w
My Guitar and My Song

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SUNDI RECORDS
8640 Sunset Blvd.
Hollywood, Calif. 90028

ATLANTA: Southland Distributors / BALTIMORE: General Distributing
BOSTON: Music Merchants / BUFFALO: Best-Gold Distributors
CHARLOTTE: Bib Distributing / CHICAGO: Summit Distributors
CLEVELAND: Brothers Distributing / DALLAS: Jay-Kay Distributors
DENVER: Pan American Distributing / DETROIT: Merit Music
EAST HARTFORD: Seaboard Distributors / LOS ANGELES: Sam & Dave Distributing
MEMPHIS: Hotline Distributors / MIAMI: Campus Record Distributing
NEWARK: Wendy Distributing / NASHVILLE: Music City Distributors
MINNEAPOLIS: Heilicher Brothers / NEW ORLEANS: All South Distributing
NEW YORK: Skyline Distributors / PHILADELPHIA: Chips Distributing
ST. LOUIS: Roberts Distributing / SAN FRANCISCO: Independent Record Sales
SEATTLE: Fidelity Distributing / SHREVEPORT: Stan's Record Sales

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Check heading under which ad is to appear

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- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

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Enclosed is \$ _____ Check Money Order.

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TALENT WANTED FOR RECORDING—Singers, Rock Groups. Forward tape or demos to Gloria Black Record Service, 201 W. 79th St. New York, N.Y. 10024. Or call ES 3-0202 or 372-9336 for appointment. au26

PROMOTIONAL SERVICES

BE SATISFIED WITH THE BEST... national indie record promotion... outstanding track record... reasonable rate. Unique Features. (108), 1608 Argyle, Hollywood, Calif. 90028. se16

PROMOTE YOUR RECORD NATIONALLY with new "personal" service to 2,000 radio stations and distributors—10-hour weekly exposure reaching the "very people you need" by direct phone line. Write for details and get your record on the charts. Hollywood Audition Showcase 4777 Hollywood Blvd. Hollywood, Calif. 90028 (213) HO 9-3721 eow

WANT A BETTER GIG? Unique Telephone Setup Makes it possible for 2,000 top PD's and GM's to listen to your work. Call or write for info. NATIONAL DISC JOCKEY SHOWCASE Suite 418, 67-77 Hollywood Blvd. Hollywood, Calif. 90028 (213) 461-8306 se23

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RECORD DISTRIBUTION We can offer distribution over the U.S. on your masters of albums. We are willing to purchase, lease or pay royalties on good material. Send all records now for review to: MUSIC ROYALTY ASSOCIATION, LTD. P.O. Box 74923 Oklahoma City, Okla. 73107 A.C. (405) 943-1254 se30

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

DISTRIBUTING SERVICES—LOOKING for one-stop with fastest service, lowest prices, free phone calls, plus special buys—dollar-up. Call collect or write: Molaman Record Dist., 1650 21st St. Santa Monica, Calif. 90404. (213) 828-7565. tfn

COMEDY MATERIAL

"FREE" CATALOG... EVERYTHING for the Deejay! Comedy, books, air-checks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

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NEW! 11,000 CLASSIFIED ONE-LINERS: \$10. Hilariously funny! Unconditionally guaranteed. Write for free catalog. Edmund Orrin, Box 679-A, Mariposa, Calif. 95338. tfn

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INDESTRUCTIBLE RECORD DIVIDERS 50¢ ea./qty prices and samples available @ 75¢ ea. 11102 Magnolia, No. Hollywood, Calif. 91601. (213) 985-7300. se16

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Price includes roll of sparkling clear plastic, enough to do 600 albums; attractive, unobtrusive dispenser, \$6.60, parcel post charges to any continental USA destination; easy to interpret wrapping instructions. Roll size to do 600 tapes also available for \$13.45 additional, works in same dispenser. Payment must accompany order. Foreign orders, add higher postage charges, approximate weight. 15 lbs. Burke Packaging Co., Box 159, Carlsbad, California 92008. (714) 729-2741. se16

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MISCELLANEOUS

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For prices on additional copies and for further information contact:

Andy Tomko
General Services
Billboard Publications
165 W. 46th Street
New York, N.Y. 10036 tfn

CLOSE-OUT 45s AND LPs. LOWEST prices. Best selection. B.B. Records, 257 Bayard Rd., Upper Derby, Pa. 19082 (215) LE 2-4473 (We Export). tfn

GIANT OLDIES CATALOG. 180 PAGES. over 10,000 listings. \$3.25 (loose), \$4.00 (bound), postpaid. 45RPM Records Unlimited, 268 South First, San Jose, Calif. 95113. eow

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474. H & B Distributors, 95 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

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(from sugar beet country)
FROM DUST TO DUST
by
Jim Dandy
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(with "Patsy's Pickle-patch Choir")
A Religious Psychedelic Release.

Also hit-bound:

MOVE IT AROUND
HOT PANTS GIRL
WARM UP

DJ's & P.D.'s—For free promo copy write on your stationery to: Dadjo Records, 3118 S. Jefferson, Saginaw, Mich. 48601. se16

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Ask for Ray tfn

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To purchase, would require in excess of \$100,000.00 cash plus assumption of corporation's obligations (which include real estate mortgage).

Interested parties should reply to:
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Nashville, Tennessee 37202
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MISCELLANEOUS

RECORDS-TAPES: OLDIES! 20,000 IN stock. Send 50¢ for 3,000 listing catalog. Mail orders filled. Record Center, 1895 W. 25th St., Cleveland, Ohio 44113. (216) 241-0107. eow

HELP WANTED

BARMAIDS, COCKTAIL WAITRESSES, GO GO DANCERS, HAT CHECK GIRLS, HOSTESSES

No experience necessary. Day, night, part time or full time. Split shifts also. We can suit YOUR schedule! Immediate Openings in our eight dynamite spots (clubs, restaurants, discotheques.) HIGHEST pay plus fantastic tips. East side or West side.

(212) 247-9757
Phone anytime from 6 P.M. to 4 A.M. tfn

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FOR SALE

FOR FASTEST DELIVERY ON RECORD Labels, call collect for: John Avalls, 817 State Offset; phone: (513) 621-3961, 817 Main Street, Cincinnati, Ohio 45202. se9

RECORDING STUDIOS—NORTHEAST Philadelphia. 8-track Scully, 4 track Ampex with full and 2 track assembly. 2 story building and basement, \$70,000 complete. Phone: (215) 342-8760. tfn

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INTERNATIONAL EXCHANGE

UNITED STATES

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

ENGLAND

EXPORTS FROM ENGLAND. ANY quantity of records of cassettes (100-100,000 per order), with best prices for our clients, of course!, and four-day service. Experience already considerable in dealings with Europe, America, Canada and Australia. Contact: Record Exports, 39 Gloucester Road, London, S.W.7., England. oc28

when answering ads . . .
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RADIO-TV mart

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is \$15—in advance—for two times, 2" maximum. Variation from regular ad style is \$25 per inch, no maximum. Box numbers will be used, if you wish. Send money and advertising copy to:

Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

POSITIONS WANTED

I've won three top Billboard awards in as many years for my major market air personality work. So why do I get stuck working at stations that knife me with a smile? I'm looking for a stable home at any major (MOR, personality rock, country) that come close to, meet, or better the four bills a week I pull down now. Write quickly, Box 526, Radio-TV Job Mart, Billboard, 165 West 46 St., New York, N.Y. 10036. 9/16

2nd rate DJ with 3rd rate radio station wants to move up. 27, family. 3rd class endorsee in 2nd yr. Some moisture still behind the ears. Air check will tell the story. (It won't hurt you to listen. I might be better than you think). Box 528, Billboard, 165 West 46 St., New York, N.Y. 10036. 9/23

New Small Market Station—70 miles from Balto, D.C. Need dependable people for good music format. Send tape, resume, salary requirements to P.D. Smith, 1401 Haven Rd., T-2, Hagerstown, Md. 21740, or call 301-797-5475.

Working in Las Vegas #1 ARB in time slot with young adult audience—1st phone, 4 yrs. in business, excellent production, seeking medium mkt. Will go anywhere. Most comfortable with MOR, have also done well with modern country. Write to Box 529, Billboard, 165 W. 46 St. New York, N.Y. 10036. 9/23

MINNEAPOLIS D.J. with first ticket is looking for a stable station that grows where it's going. A TOP 40 or PROGRESSIVE MOR that has possibilities for advancement for a person that works hard and willing to put in long hours. Love small and medium markets. Prefer upper-mid-west location, but ALL areas considered. ALL replies answered promptly with tape and resume. Rick Burnett (612) 226-4359 741 Bayard, St. Paul, Minn. 55102. 9/23

If you've been searching the country for a black professional top 40 DJ, then I'm your man experienced in major markets, Drake oriented in music and programmed formats. See for yourself. Send for air check, resume & picture. Draft exempt, single will travel. A definite winner, let's talk. Box 527, Billboard, 165 West 46 St., New York, N.Y. 10036. 9/23

Currently employed at good TP-40 station in mid-size market. More than 3 years experience. Have good, tight, professional sound. Desire better opportunity in larger market. Strictly TP-40 rock. Telescoped air checks available on request. Call after 12 noon at 919-924-9491. Write: Kent Newton, at 3972 Talcott Ave. Winston-Salem, N.C. 27106.

More Radio-TV Mart
On Page 52

Classical Music



SAL BONAFADE left, and Billy Fields, right, of the Management III office, congratulate Peter Nero after his recent opening night performance at the Garden State Arts Center, Holmdel, N. J., where Nero conducted the American Symphony Orchestra.

Philly Pact Is Still Up in Air

PHILADELPHIA — While rehearsals for the Philadelphia Orchestra for the new season are slated to start Monday (18), there's a matter of a new contract to be settled first. While Park Dilks, attorney for the Orchestra Association, is optimistic, many of the musicians are expressing fears that there will be a strike.

Negotiations on a new contract have been going on since last Feb-

ruary, and important issues are still unresolved. Main issues involve salary, retirement and pensions. Musicians say they are earning less than their colleagues in the Boston, Chicago and New York orchestras; that they shouldn't be forced to retire at age 65 when so many of them are at the peak of their skills; and that the pension fund be supported in its entirety by the Orchestra Association.

Van Ginneken Dies at 58

NEW YORK—Jaap van Ginneken, producer of classical repertoire for Phonogram International B.V. in Baarn, Netherlands, died at the age of 58, following a long illness.

Soviet Gold to Polish Group

NEW YORK—Polish recording group No To Co have received a Russian gold record for their hit album, "No To Co Na Tyrne." The group has also completed a successful concert in the Soviet Union.

No To Co, managed in this country by the Memnon Talent Corp., is due here soon for a nationwide concert tour.

Cleveland Tour Set of Australia, New Zealand

NEW YORK—The Cleveland Orchestra will tour Australia and New Zealand in September and October 1973 and becomes the first American orchestra in 13

years to play in that part of the world (The Boston Symphony, the only other U. S. orchestra to play there, toured Australia in 1960). The visit is sponsored by the Australian Broadcasting Commission (as part of the three-month celebration marking the opening of the new Opera House in Sydney) and by the New Zealand Broadcasting Corp. The Cleveland Orchestra becomes the second orchestra to play in the new Sydney auditorium (on Oct. 1), the Sydney Symphony opening the hall on Sept. 29.

The orchestra plays 18 concerts in a four-week period, two en route on the West Coast, five in New Zealand and 11 in Australia.

The tour will be conducted by three conductors, present music director Lorin Maazel, former music director Erich Leinsdorf, and a third conductor to be announced at a later date. Maazel joins the orchestra in Sydney for four concerts, coming from Berlin, where he will conduct a new production for the opening of the Deutsche Oper season. Leinsdorf joins the orchestra on the West Coast for seven concerts, coming from conducting engagements in London, according to Michael Maxwell, general manager of the Cleveland Orchestra.

18 Concerts For Festival In Warsaw

WARSAW—A program of 18 concerts is lined up for the 16th International Festival of Modern Music, the Warsaw Autumn, to be held from Sept. 16 to 24 here.

Opening the series will be the National Philharmonic Choir and Orchestra, conducted by Mario Di Bonaventura and Witold Lutoslawski.

Foreign artists taking part: The Radio Brussels Symphonic Orchestra, directed by Irvin Hoffman; the Radio Leipzig Symphonic Orchestra, directed by Herbert Kegel; the Alea Ensemble from Madrid, directed by Luis Pablo; the Percussion Group from Strasbourg, directed by Charles Bruck.

The Danish Royal Quartet; the Schol Cantorum group from Stuttgart, directed by Clytus Gottwald; the Prokofiev Quartet from the Soviet Union; the Chamber Orchestra from Cluj; the Chamber Orchestra from Budapest, directed by Andras Mihaly.

And among the solo artists are British pianist John Ogden; soprano Josephine Nendick-Evans; and clarinetist Felicia Blumen-thal-Mizne. Works of Polish composers will be presented for the first time at this festival.

Old & New Works At Kennedy Center

WASHINGTON—"Bronze Cactus," an electronic work by composer Gershon Kingsley helped open the second season of the Kennedy Center here. The work was world premiered in the Chamber Room of the Concert Hall as part of a 12-day festival in which 31 concerts were held. Theme of the event was "The Old and the New" and among the composers represented with works were Milton Babbitt, Peter Maxwell Davies, John Cage, George Crum, Liegti, Webern and Shostakovich.

Among the persons attending the event were members of the Music Critics Assn. of America, which held its annual conference concurrent with the opening.

Leinsdorf, Vienna W. Germany Tour

VIENNA—The Vienna Symphonie Orchestra under conductor Erich Leinsdorf has signed a contract for a tour in 1973 through West Germany. On May 5 the tour stars in Bremen and the orchestra will give concerts in Mainz, Hamburg, Berlin and Munich.

The ensemble will feature the piano-concert No. 2 by Brahms with soloist Andre Watts and also the Vienna Symphonie Orchestra will participate in the Brahms festival.

Greene Mt. Plans Radio-Phone Net

LOS ANGELES—Greene Mountain Records, the new label formed by Charles Greene when his Greene Bottle company entered into a dispute with Famous Music, will be distributed nationally by independents. A full list of distributors will be set next week.

In an unusual wrinkle, Greene Mountain's independent promotion men will be equipped with briefcase radio-telephones which cost \$3,000 per unit. Some 10 to 15 promotion men will be carrying these briefcase phones, so that information about airplay breaks can be transmitted cross-country with no delays.

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	3	5	5	BABY DON'T GET HOOKED ON ME..... 13 Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	
2	1	2	6	GUITAR MAN..... 8 Bread, Elektra 45803 (Screen Gems-Columbia, BMI)	
3	2	3	3	GOODBYE TO LOVE..... 9 Carpenters, A&M 1367 (Almo/Hammer & Nalls, ASCAP)	
4	4	4	4	POPCORN..... 12 Hot Butter, Musicor 1458 (Bourne, ASCAP)	
5	5	7	9	PLAY ME..... 6 Neil Diamond, Uni 55346 (MCA) (Prophet, ASCAP)	
6	11	13	14	GARDEN PARTY..... 6 Rick Nelson, Decca 32980 (MCA) (Matragun, BMI)	
7	7	8	8	BEAUTIFUL SUNDAY..... 8 Daniel Boone, Mercury 73281 (Page Full of Hits, ASCAP)	
8	6	6	18	RUN TO ME..... 7 Bee Gees, Atco 6896 (WB, ASCAP/Casseroles, BMI)	
9	10	10	11	CITY OF NEW ORLEANS..... 6 Arlo Guthrie, Reprise 1103 (Kama Rippa/Turnpike Tom, ASCAP)	
10	27	32	37	BLACK & WHITE..... 5 Three Dog Night, Dunhill 4317 (Templeton, ASCAP)	
11	15	20	23	IF YOU LEAVE ME TONIGHT I'LL CRY..... 6 Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	
12	8	1	1	ALONE AGAIN (Naturally)..... 15 Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP)	
13	13	19	25	SATURDAY IN THE PARK..... 5 Chicago, Columbia 4-45657 (Big Elk, ASCAP)	
14	9	9	10	YOU DON'T MESS AROUND WITH JIM..... 9 Jim Croce, ABC 11328 (Blendingwell/Wingate, ASCAP)	
15	12	12	13	IN TIME..... 7 Engelbert Humperdinck, Parrot 40071 (London) (C.A.M.-U.S.A., BMI)	
16	20	25	31	WE CAN MAKE IT TOGETHER..... 4 Steve & Eydie, MGM 14383 (Kolob, BMI)	
17	18	18	20	I BELIEVE IN MUSIC..... 5 Gallery, Sussex 239 (Buddah) (Screen Gems-Columbia/Songpainter, BMI)	
18	22	22	23	I'LL NEVER PASS THIS WAY AGAIN..... 4 Glen Campbell, Capitol 3411 (Vegas Music Int'l., BMI)	
19	26	29	—	BEN..... 3 Michael Jackson, Motown 1207 (Jobete, ASCAP)	
20	14	11	2	WHEN YOU SAY LOVE..... 10 Sonny & Cher, Kapp 2176 (MCA) (Jack & Bill, ASCAP)	
21	28	31	40	HONKY CAT..... 4 Elton John, Uni 55343 (MCA) (James, BMI)	
22	29	—	—	IF I COULD REACH YOU..... 2 5th Dimension, Bell 45-261 (Hello There!, ASCAP)	
23	30	33	—	SPEAK TO THE SKY..... 3 Rick Springfield, Capitol 3340 (Binder/Porter, ASCAP)	
24	24	27	36	IT'S A MATTER OF TIME/BURNING LOVE... 4 Elvis Presley, RCA 74-0769 (Glady's, ASCAP)	
25	32	—	—	I CAN SEE CLEARLY NOW..... 2 Johnny Nash, Epic 45-10902 (CBS) (Cayman, ASCAP)	
26	34	36	—	GOODTIME CHARLIE HAS GOT THE BLUES... 3 Danny O'Keefe, Asylum 70006 (Atlantic) (Cotillion/Road Canon, BMI)	
27	—	—	—	DON'T HIDE YOUR LOVE..... 1 Cher, Kapp 2184 (MCA) (Kirshner/ATV, BMI)	
28	—	—	—	FOR EMILY, WHENEVER I MAY FIND HER... 1 Simon & Garfunkel, Columbia 4-45663 (Charing Cross, BMI)	
29	23	24	24	GOODBYE AGAIN..... 9 John Denver, RCA 74-0737 (Cherry Lane, ASCAP)	
30	—	—	—	I'LL MAKE YOU MUSIC..... 1 Beverly Bremers, Scepter 12363 (Dramatis, BMI)	
31	—	—	—	WITH PEN IN HAND..... 1 Bobby Goldsboro, United Artists 50938 (Detail, BMI)	
32	35	—	—	ONE MORE CHANCE..... 2 Ocean, Kama Sutra 556 (Cockaway, BMI)	
33	36	—	—	USE ME..... 2 Bill Withers, Sussex 556 (Buddah) (Interior, BMI)	
34	—	—	—	APRES TOI (Come What May)..... 1 Paul Mauriat, Verve 10682 (MGM) (Intersong U.S.A./Chappell, ASCAP)	
35	37	37	39	I'VE GOT TO HAVE YOU..... 4 Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	
36	—	—	—	EVERYBODY PLAYS THE FOOL..... 1 Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	
37	—	—	—	RIVER..... 1 Universal Jones, Verve 10677 (MGM) (Lonport, BMI)	
38	38	39	—	ONLY LOVE CAN BREAK YOUR HEART..... 3 Jackie DeShannon, Atlantic 2871 (Silver Fiddle, BMI)	
39	39	40	—	VIRGINIA..... 3 Vigrass & Osborne, Uni 55344 (MCA) (Wayne/Duchess, BMI)	
40	40	—	—	LOVE SONG..... 2 Tommy James, Roulette 7130 (Mandarn, BMI)	

Billboard SPECIAL SURVEY For Week Ending 9/16/72

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Soul

Billboard SPECIAL SURVEY For Week Ending 9/16/72

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	GOOD FOOT, Part 1 James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	6	25	30	HONEY I STILL LOVE YOU Mark IV, Mercury 73319 (Alga/Johnson-Hammond, BMI)	5
2	4	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	10	26	34	FOOL'S PARADISE Sylvers, Pride 1001 (MGM) (Lion's Track, BMI)	3
3	1	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	11	27	33	YOU'RE STILL A YOUNG MAN Tower of Power, Warner Bros. 7612 (Kupitillo, ASCAP)	4
4	2	POWER OF LOVE Joe Simon, Spring 128 (Polydor) (Assorted/Gaucha/Belinda, BMI)	10	28	17	ZING WENT THE STRINGS OF MY HEART Trammps, Buddah 306 (Warner Brothers, ASCAP)	12
5	6	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	11	29	23	I COULD NEVER BE HAPPY Emotions, Volt 4083 (East/Memphis, BMI)	10
6	7	THIS WORLD Staple Singers, Stax 0137 (Sunbeam, BMI)	7	30	35	(It's the Way) NATURE PLANNED IT Four Tops, Motown 1210 (Stone Agate, BMI/Jobete, ASCAP)	2
7	5	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown 1205 (Jobete, ASCAP)	9	31	37	ALWAYS HAVE YOU THERE Doug Gibbs, Oak 108 (Playboy, ASCAP)	2
8	9	(They Long To Be) CLOSE TO YOU Jerry Butler featuring Brenda Lee Eager, Mercury 73301 (U.S. Songs/Blue Seas/Jac, ASCAP)	8	32	32	SOMEBODY'S ON YOUR CASE Ann Peebles, Hi 2219 (London) (Jec, BMI)	7
9	10	MY MAN IS A SWEET MAN Millie Jackson, Spring 127 (Polydor) (Gaucha/Belinda, BMI)	7	33	36	GUESS WHO B.B. King, ABC 11330 (Michele, BMI)	2
10	13	FREDDIE'S DEAD (Theme From "Super Fly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	6	34	41	SWEET CAROLINE Bobby Womack & Peace, United Artists 50946 (Stonebridge, ASCAP)	4
11	11	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	10	35	40	MY MIND KEEPS TELLING ME Eddie Holman, GSF 6873 (Namloh, BMI)	2
12	16	USE ME Bill Withers, Sussex 241 (Buddah) (Interior, BMI)	3	36	—	SLAUGHTER (Theme From "Slaughter") Billy Preston, A&M 1320 (Irving/Web, BMI)	1
13	8	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London) (Jec, BMI)	10	37	38	GET IT ALL Mandrill, Polydor 14142 (Mandrill/Intersong/Chappel, ASCAP)	2
14	20	HOW COULD I LET YOU GET AWAY/ I'LL BE AROUND Spinners, Atlantic 2904 (Bellboy, BMI/Bellboy/Assorted, BMI)	5	38	—	ENDLESSLY Mavis Staples, Volt 01052 (Vogue, BMI)	1
15	15	DON'T TAKE MY KINDNESS FOR WEAKNESS Soul Children, Stax 0132 (East/Memphis, BMI)	8	39	39	I'LL PLAY THE BLUES FOR YOU Albert King, Stax 0135 (East/Memphis/Rogan, BMI)	5
16	19	BEN Michael Jackson, Motown 1207 (Jobete, ASCAP)	5	40	48	SLOW MOTION (Part 1) Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	2
17	12	POP THAT THANG Isley Brothers, T-Neck 935 (Buddah) (Triple Three/Eden, BMI)	12	41	42	I'M SO TIRED Bobby Bland, Duke 477 (Don, BMI)	4
18	14	THE COLDEST DAYS OF MY LIFE (Part 1) Chi-Lites, Brunswick 55478 (Julio-Brian, BMI)	9	42	47	WHY CAN'T WE BE LOVERS Lamont Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	2
19	25	(Win, Place or Show) SHE'S A WINNER Intruders, Gamble 672 (Assorted, BMI)	5	43	45	ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King) (Fort Knox-Nattahnam, BMI)	3
20	27	WOMAN DON'T GO ASTRAY King Floyd, Chimneyville 443 (Cotillion) (Malaco-Roffignac, BMI)	4	44	44	SLIPPIN' INTO DARKNESS Ramsey Lewis, Columbia 4-45634 (Far Out, ASCAP)	3
21	21	OPEN HOUSE AT MY HOUSE Little Johnny Taylor, Ronn 64 (Jewel) (Su-Ma/Rogan, BMI)	6	45	43	SINCERELY Moonglows, RCA 74-0759 (Arc, BMI)	4
22	22	YOUR WONDERFUL, SWEET, SWEET LOVE Supremes, Motown 1206 (Jobete, ASCAP)	6	46	46	SECOND CHANCE Z.Z. Hill, Mankind 12012 (Nashboro) (Jerry Williams/Exellorec, BMI)	4
23	29	TOAST TO THE FOOL Dramatics, Volt 4082 (Conquistador, ASCAP/Groovesville, BMI)	5	47	49	I'LL FIND A WAY Black Ivory, Today 1511 (Perception) (Bradley, BMI)	2
24	18	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (CBS) (Assorted, BMI)	14	48	—	JOYFUL PROCESS Funkadelic, Westbound 205 (Chess/Janus) (Bridgeport, BMI)	1
				49	50	WHOLLY HOLY Aretha Franklin with James Cleveland, Atlantic 2901 (Jobete, ASCAP)	3
				50	—	IF YOU LET ME Eddie Kendricks, Tamlia 54222 (Motown) (Jobete/Stone Agate, BMI)	1

Soul Sauce

BEST NEW SINGLE
OF THE WEEK:

"I JUST WANT TO BE THERE"
THE INDEPENDENTS
(WAND)

BEST NEW ALBUM
OF THE WEEK:

"GREATEST HITS ON EARTH"
5th DIMENSION
(BELL)

By JULIAN COLEMAN

The 1st Annual Soul and Blues Awards presented recently at a special banquet held at the Beverly Hilton Hotel, Los Angeles positioned Stax Records as leaders in the field of rhythm and blues and soul music when the Memphis label, its artists and executives won nine out of 26 categories presented by Cinema West Productions of Hollywood—more honors than any other company. Cinema West Productions is a TV production company headed by Chuck Mann.

Blues singer B.B. King won down beat Magazine's 29th annual International Critics Poll as 1972's "No. 1 Blues Artist of the Year," marking the third consecutive year he has won the poll. The ABC record artist was also presented "Most Popular Guitarist" citation by Guitar Player magazine.

BITS AND PIECES:

Allen Toussaint's new single on Warner Bros. "Soul Sister," is getting good FM air play in Philadelphia while also picking up soul radio play in Washington, D.C. and Los Angeles. Supporting the promotion of the disc is a "Soul Sister" tee-shirt. Check it out. . . . Gladys Knights and the Pips opens a six day stay at the Latin Casino, Cherry Hill, N.J. Sept. 18. . . . Jerry Peters who has produced the Friends of Distinction as well as writing and arranging for the Friends, Merry Clayton, Carol King and David T. Walker makes his debut as vocalist with a great solo album on Mercury, called "Blueprint for Discovery." . . . The Persuasions new single on Capitol is "The Ten Commandments of Love." . . . Certified gold by the RIAA, Curtis Mayfield's "Superfly" soundtrack album on Custom and Bill Withers' "Still Bill" lp. on Sussex Records. Both artists are part of the Buddah group. . . . Ramsey Lewis' itinerary includes an Oct. 29 date at the University of Illinois. . . . Keep an eye on "My Dream" by The Soft-Tones, an exciting new group out of Baltimore on the Avco Embassy label. . . . Artists expected to appear at PUSH Expo '72 to be held in Chicago Sept. 27-Oct. 1 include the Jackson 5, Roberta Flack, Quincy Jones, The Staple Singers, The Temptations, The Supremes, Luther

(Continued on page 22)

Vox Jox

• Continued from page 14

founder, recently let all his many friends know of his bout with throat cancer. We belatedly wish him quickest possible recovery and hope that he will personally be hosting his 1972 conclave in San Francisco. . . . Lineup at WMBR, Jacksonville includes: Al Blake, 6 to 9 a.m.; Tommy Harper, 9 to 2 p.m.; Tom Daren, 2 to 6; Mike Bonts, 7-midnight; Bill Barry till 6 a.m.

Jim (Top Banana) Clark has joined KBIL, Kansas City, in the early morning slot. . . . KIIK-FM, Davenport, Ia., has started a contemporary "adult rock" stereo programming, with steady play of golden oldies. . . . Hunter Hancock, onetime soul DJ power-

house in Los Angeles, is in retirement selling advertising space on bowling lanes calendar in the Southern California area.

Bill Kessury has been hired as the program director of KCBS-FM, New York effective Wednesday, September 6, according to John Kekalos. . . . Kip Anderson, WIDU radio in Fayetteville, N.C., is looking for a gig in the R&B market. You can call him at (803) 253-8294. . . . The following are all looking for work with Top 40 rockers. They are Ted Ziegenbusch, formerly with KMEN, San Bernardino. He was music director there for five years. Call (714) 862-4181; Peter Nadel, who is also interested in programming, at (912) 625-3524; and Pat Martin currently

at WIFE in Indianapolis. His number is (309) 742-9146; Fred Christian at (714) 628-5974. . . . Lee Dolnick is the new General/Sales Manager of WOKY radio in Milwaukee, Wis., according to Ralph Barnes, the station's general manager. Dolnick is replacing Joseph Kelly who has moved to their sister station, KRCH, in St. Louis. . . . Bruce Johnson, Vice President of RKO General Broadcasting, has appointed Art Mandelbaum as his executive assistant to begin immediately. Mr. Mandelbaum has previously been a creative consultant/writer-producer in many aspects of the communications field. . . . Steve Leader, formerly with KGUD, Santa Barbara, (Continued on page 22)

ANOTHER FOXX ALBUM FOR THE FAMILY MARKET!!!



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Billboard Album Reviews

SEPTEMBER 16, 1972



POP
5th DIMENSION—
Greatest Hits on Earth.
Bell 1106

Hard to beat a sales package such as this one! The Dimension's hits from the beginning, "Up Up and Away," through "Wedding Bell Blues," "Puppet Man," "Never My Love," "Aquarius/Let the Sunshine In," "Stoned Soul Picnic," and "One Less Bell to Answer," they're all included for top sales action.



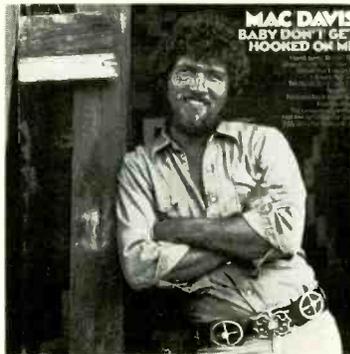
POP
KINKS—
Everybody's In Showbiz.
RCA VPS 6065

At this point in his ascension Raymond Douglas Davies may safely be considered without peer. There is simply no one else around who possesses his thoughtful clarity of vision and sureness of destiny. All his previous albums engulfed vast spheres of his own life experiences, but this is his first auto-biographical work. The studio LP is the Kinks on the road from the happy sadness of "Here Comes Yet Another Day" to the sentimentality of "Celluloid Heroes."



POP
PARTRIDGE FAMILY—
At Home With Their Greatest Hits.
Bell 1107

A dealers delight is this powerhouse sales package containing all the hits of the Partridge Family! They're all here: "I Think I Love You," "I'll Meet You Halfway," "I Woke Up in Love This Morning," "She'd Rather Have the Rain," and their recent chart item, "Breaking Up Is Hard To Do."



POP
MAC DAVIS—
Baby Don't Get Hooked On Me.
Columbia KC 31770

Finally, after years of writing hits for others ("In the Ghetto," "Something's Burning," "Watching Scotty Grow"), Davis has his own hit single, the title tune, currently top 5 and still climbing. It is a strong package with more Davis tunes like "The Words Don't Come Easy," "Naughty Girl," "Lonesomest Lonesome" and "Dream Me Home." Also includes "Friend, Lover, Woman, Wife" recorded for the first time by its author.



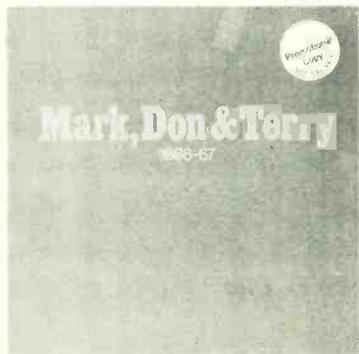
POP
THE BEST OF OTIS REDDING—
Atco SD 2-801

Besides be a sparkling collection of the late Otis Redding hits is offered in this two record package. From "Sittin' On The Dock of the Bay," to "I've Been Loving You Too Long" plus 23 others great tunes all in the fame singer own distinctive style.



POP
RICHIE HAVENS
On Stage.
Stormy Forest 2SFS6012 (MGM)

The long awaited live performance LP by Havens was well worth waiting for with this blockbuster two record set! In what should prove his all time biggest seller, Havens was never in better form than heard here in "High Flying Bird," "God Bless the Child," "My Sweet Lord," "Tupelo Honey," and "Rocky Raccoon." Clever merchandising includes a free single, "Freedom," and "Handsome Johnny." Dynamite sales appeal.



POP
MARK, DON & TERRY—
ABKCO AB 4217

This LP contains some of the best derivative r&r ever heard on these shores. Focus back on the years 66-67 and try to remember a Cleveland based dance show called "Upbeat" zoom in on Terry & the Pack, focus on Terry singing in a precise manner his dark eyes aglow with some then unknown destiny. Absolutely fab are "Chance On The Wav," "Numbers" and a very plausible interpretation of the Yardbirds' "Mister You're A Better Man Than I."



POP
HENRY MANCINI AND HIS ORCHESTRA—
Music From the TV Series "The Mancini Generation."
RCA LSP 4689

Having had great success from TV (themes from "Mr. Lucky" and "Peter Gunn") Mancini will surely receive much attention and acclaim from his own show "The Mancini Generation" slated for syndication this fall. Note his versions of "Killer Joe," "Charade (written with Johnny Mercer)" and "The Masterpiece." Very strong for MOR play and sales via TV exposure.



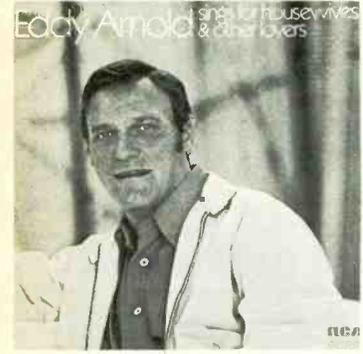
POP
TONY BENNETT
All Time Greatest Hits.
Columbia KG 31494

The liner note covers the story here: "Tony Bennett has had more greatest hits album on Columbia Records than any other artist on the label to date, making him the first artist to arrive in the CBS Hall of Fame." Potent package covers most of his hits within the 2 record set, from his first "Boulevard of Broken Dreams," to "San Francisco," "Because of You," and his current single, "Maybe This Time."



POP
PAUL MAURIAT—
Theme From A Summer Place.
Verve MV 5087 (MGM)

The brilliant composer-pianist offers a potent package here, his second for the Verve/MGM label. By far his most creative, artistic and commercial packages of all time, he leans heavily on new original material creating a superb mood. Standouts include, "Adieu L'ete Adieu La Plage," "Rendez Vous Au Lavandou," and his new single, "Apres Toi," which could prove another "Love Is Blue." Revival of "Ebb Tide" also tops.



POP
EDDY ARNOLD—
Songs For Housewives & Other Lovers.
RCA LSP 4738

Arnold comes up with a strong ballad mood album, one of his best. With much appeal for country as well as pop programming and sales the highlights include top performances of Neil Diamond's "Song Sung Blue," "When You Say Love," Wayne Carson's "She Was Alone," Tommy Collin's "Carolyn," and the recent Arnold single, "Lucy."



POP
MIKE CURB CONGREGATION—
Song For a Young Love.
MGM SE 4844

For a super, romantic mood album, this package is hard to top. The well planned program, a memory provoker, includes some of the greats in standards such as "I Understand," "When I Fall in Love," "You Belong to Me," "September Song," and "Moments to Remember," all brought up to date with fresh arrangements by Bob Summers. The smooth group's recent chart single, "See You in September" is included in this fine Don Costa production.



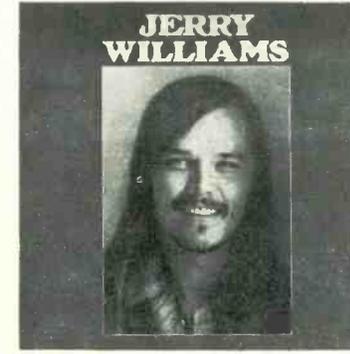
POP
BOZ SCAGGS—
My Time.
Columbia KC 31384

Boz Scaggs & Co. have come up with an energetic, uncommonly well balanced album. Scaggs was one of the later additions to what was once termed "The San Francisco Sound" and his musical growth is most evident. The music varies in texture but the quality is high at all times. There is a distinct Van Morrison flavor to "Slowly In The West." Others worthy of constant rehearing are "Dinah Flo," "Might Have To Cry" and "My Time."



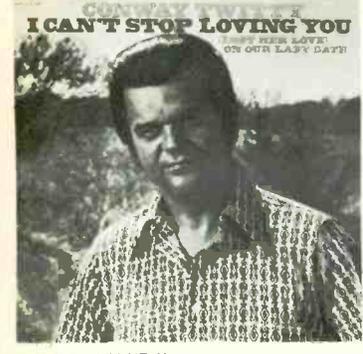
POP
KEEF HARTLEY BAND—
Seventy Second Brave.
Deram XDES 18065 (London)

In some quarters Keef Hartley is considered without peer in the sphere of rock percussionists. There is no denying that his band is quite definitely more than a one dimensional effort. The music is interesting, thoughtfully worked out and quite often really exciting. The blend here is of jazz and soul churned and convoluted British style. Exceptionally vivid "Heartbreakin' Woman," "What It Is" and "Don't You Long To Be."



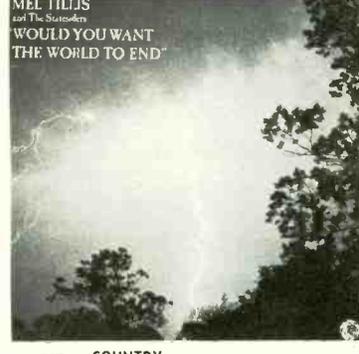
POP
JERRY WILLIAMS—
Spindizzy KZ 31404 (CBS)

Jerry Williams' debut album leaves the listener in no doubt of his abilities. He sings in an easily distinguishable manner, his high-pitched vocals being uncommonly compelling. The instrumental backings are almost clinically perfect due to the adeptness of such sidemen as Nicky Hopkins, Nils Lofgren, Chuck Rainey etc. There is inherent potentialities in "On The Move," "On Broadway," "A Whiter Shade of Pale" and "Just Like a Woman."



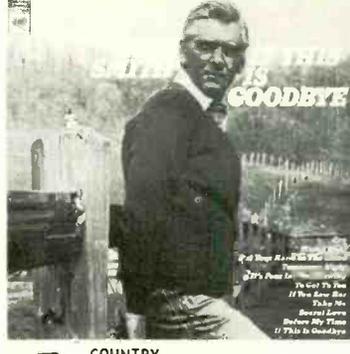
COUNTRY
CONWAY TWITTY—
I Can't Stop Loving You/(Lost Her Love) On Our Last Date.
Decca DL 7-5361 (MCA)

The title tune is currently riding toward the top of the singles chart. For added sales appeal the package also includes his recent No. 1 winner, "On Our Last Date," along with top readings of "Hold to My Unchanging Love," "Imagination Running Wild," and "White Lightening."



COUNTRY
MEL TILLIS & THE STATESIDERS—
Would You Want the World to End.
MGM SE 4841

Tillis' single, the title tune, proved a heavy chart single, and will now induce equally heavy sales for this potent package. Along with the hit, Tillis turns in winning performances of "Best Way I Know How," "You Memory Sure Gets Around," "Mama's Gonna Pray," and a Tillis original "Gonna Burn Some Bridges."



COUNTRY
CARL SMITH—
If This Is Goodbye.
Columbia KC 31606

Package is well timed with the title tune currently riding up the country singles chart. Along with the hit, Smith also delivers top performances of "Put Your Hand in the Hand," "Secret Love," "To Get to You," "It's Four in the Morning," and Ben Peter's "Before My Time."



SOUL
LYNN COLLINS—
Think (About It).
People PE 5602 (Polydor)

Lynn Collins debut album is an impressive one. She's a legit singer with a big voice, with a distinctive style. Currently touring the country with the James "Mr. Soul" Brown Revue Lyn has earned the reputation as a show-stopper. Other than her hit single "Think" album also includes "Never Gonna Give You Up," "Just Won't Do Right," and Bill Withers "Ain't No Sunshine."



COMEDY
MONTY PYTHON'S FLYING CIRCUS—
Another Monty Python Record.
Charisma CAS 1049 (Buddah)

As only the English can, this group has managed to satirize the most sacred and serious of subjects. Taken from a top TV show in Britain, the Flying Circus deals with "Spanish Inquisition," "Death of Mary Queen of Scots," "Royal Festival Hall Concert" and a particularly hysterical "The Piranha Brothers." With enough FM exposure this clever, most witty LP could fly the circus to the top of the charts.

Director—DON OVENS

Hot Chart Action

EVERYBODY PLAYS THE FOOL—Main Ingredient" (RCA) (*16 from 22) . . . moved into the Top 20 this week with new top 40 radio listings noted in N.Y., (WABC), Chicago, Boston, Providence and Oklahoma City for a total of all 40 markets checked on the disc with the exception of San Diego and Fargo. Dealer sales activity reflected in all 21 markets checked. Top 15 dealer mentions noted in 15 of the 21 sales markets.

IF YOU LEAVE ME TONIGHT I'LL CRY—

40 radio markets. Listings noted in L.A. (KHJ), Philly, Boston, Cleveland, Baltimore, Dallas, Ft. Worth, Nashville, Atlanta, Houston, Providence, Hartford, Syracuse, Fargo, Des Moines and Salt Lake City. Sales activity coming from Chicago, L.A., Philly, Boston, S.F., Cleveland, Baltimore, D.C., Dallas, Milwaukee, Nashville, Atlanta and Houston.

Trends: It might not necessarily be called a trend but it is noted in this week's Hot 100 the unusual length of time lapse between the date of review and the single hitting the chart. At *181 "Woman Don't Go Astray" by King Floyd (Chimneyville) reviewed July 15; at *87 "I Am Woman" by Helen Reddy (Capitol) reviewed May 20; at #92, "Buzzy Brown" by Tim Davis (Metromedia) reviewed July 29; and at #99 "We Can Make It Together" by Steve and Eydie (MGM) reviewed July 29. This could be caused by stations, large and small, continuing to

Jerry Wallace (Decca) (*42 from 56) . . . having gone #1 in country, Wallace is now riding the Hot 100 and Easy Listening charts as well, with impact. The sales response of this record is way ahead of the top 40 radio reflections. Of the 40 markets checked, only Dallas, Ft. Worth, Milwaukee, Seattle, Atlanta, Louisville, Syracuse and Houston where it is #1 are on the record. Sales activity reflects Top 15 mentions in Baltimore, L.A., Dallas, Milwaukee, Minneapolis and Houston, with sales response coming from all but three of the 21 markets polled. Record moves to #11 on the Easy Listening chart and is at #2 on the Country chart.

shorten playlists allowing less exposure for new product and new or established artists; or the fact that many stations continue to program records long after their chart life instead of going with the artists' new releases. KOV, (Pittsburgh) this past week hit "Take It Easy" by the Eagles at #30 and it fell off the Hot 100 the issue of August 12. The Eagles' new single "Witchy Woman" hit the Hot 100 last week at *78 and moves this week to *62. KCBQ in San Diego has Donny Osmond's "Too Young" at #9 (fell off BB chart 8/12) while his new single "Why" has been on the Hot 100 for 4 weeks riding to *38 this week. WFUN (Miami) has "Outa Space" by Billy Preston at #27 this week. It fell off the Hot 100 the week of 8/19 and the new Preston single "Slaughter" hit the chart at *80 last week and moves to *72 this week. Granted, records take longer in some areas than others, but if sales of new product are a factor in programming . . . what's going on, right Karen?

NUMBER OF SINGLES REVIEWED
THIS WEEK
95
LAST WEEK
80

Breaking

GOODTIME CHARLIE'S GOT THE BLUES—Danny O'Keefe (Signpost) (*51 from 70) . . . record breaking fast thanks to a heavy pickup of top 40 radio exposure . . . additions this week in N.Y. (WOR-FM), Chicago, L.A. (KHJ), D.C., Miami, Minneapolis, Denver and Cincy joining Cleveland, Dallas, Ft. Worth, Milwaukee, Seattle, Nashville, Atlanta, Houston, Indianapolis, Charlotte, Birmingham, Syracuse, Des Moines and Omaha. Dealer sales action in L.A., Boston, Cleveland, Dallas, Seattle, Atlanta and nine other sales markets.

THUNDER AND LIGHTNING—Chi Coltrane (Columbia) (*54 from 68) . . . record went Top 10 in Boston and now spreads through 15 of the Top

Pop

WAYNE NEWTON—CAN'T YOU HEAR THE SONG (3:38)

(prod: Wes Farrell) (writers: Arnold-Martin-Morrow) (James, BMI) Followup to the Top 10 winner "Daddy Don't You Walk So Fast" is a potent happy driving rhythm ballad for Top 40 and MOR. Flip: No info available. CHESEA 78-0105 (RCA)

DOORS—THE MOSQUITO (2:47)

(prod: the Doors) (writers: Krieger-Densmore-Manzarek) (Alchemical, ASCAP) The most unusual off beat disc of the week is this clever Latin beat item . . . a wild one for Top 40 and MOR. Flip: "It Slipped My Mind." (3:11) (Alchemical, ASCAP) ELEKTRA 45807

CHI-LITES—THE MAN & THE WOMAN (THE BOY & THE GIRL)/A LONELY MAN (4:02/6:23)

(prod: Eugene Record) (writers: Record/Record-Haycraft) (Julio-Brian, BMI) BRUNSWICK 55482

BARBRA STREISAND—SING A SONG/MAKE YOUR OWN KIND OF MUSIC (4:15)

(prod: Richard Perry) (writers: Raposo/Mann-Weil) (Jonico/Screen Gems-Columbia, BMI) Flip: No info available. COLUMBIA 4-45686

Also Recommended

PIPES AND DRUMS AND MILITARY BAND OF THE ROYAL SCOTS DRAGOON GUARDS—The Day Is Ended (The Day Thou Gave Us Lord, Is Ended) (2:30) (prod: Pete Kerr) (writers: Scoffield-Ellerton) Sunbury, ASCAP) Currently climbing the British chart a la "Amazing Grace." RCA 74-0795

POTLIQUOR—Waitin' For Me At the River (2:46) (prod: Jim Brown & Cy Frost) (writer: Ratzlaff) (Flypaper, BMI) JANUS 195

AL KOOPER—Sam Stone (4:43) (prod: Al Kooper) (writer: Prine) (Cotillion, BMI) COLUMBIA 4-45691

DEEP PURPLE—Highway Star (2:58) (prod: Deep Purple) (writers: Blackmore-Gillan-Glover-Lord-Paine) (HEC) WARNER BROS. 7634

JOHN DENVER—HARD LIFE, HARD TIMES (Prisoners) (3:38)

(prod: Milton Okum) (writer: Denver) (Cherry Lane, ASCAP) Strong rhythm ballad cut from his "Rocky Mountain High" LP. Flip: "Late Winter, Early Spring (When Everybody Goes to Mexico)" (3:57) (Cherry Lane, ASCAP) RCA 74-080

EDWIN STARR—WHO IS THE LEADER OF THE PEOPLE (2:29)

(prod: Nick Zesses & Dino Fekaris) (writers: Zesses-Fekaris) (Jobete, ASCAP). Flip: No info available. SOUL 35100 (Motown)

LOBO—I'D LOVE YOU TO WANT ME (3:59)

(prod: Phil Gernhard) (writer: Lobo) (Kaiser/Famous, ASCAP) Flip: No info available. BIG TREE 147

DAVID CLAYTON-THOMAS—YESTERDAY'S MUSIC (3:04)

(prod: Mike Post) (writers: Clayton/Thomas-Smith) (Lady Casey/Blackwood, BMI) Fresh folk rock ballad material with a powerful Thomas delivery loaded with top 40 potential . . . his strongest to date. Flip: No info available. COLUMBIA 4-45675

JACKIE DeSHANNON—PARADISE (2:35)

(prod: Jerry Wexler, Tom Dowd, Arif Mardin) (writers: Prine) (Cotillion/Sour Grapes, BMI) John Prine's fine rhythm ballad with an exceptional performance . . . a big number in her act. Flip: No info available. ATLANTIC 2895

RADIO ACTION: WBBM-FM (Chicago)

R.B. GREAVES—Margie, Who's Watching the Baby (2:38) (prod: Marshall Lebl & Mack David) (writers: Greaves-David) (Bealin, ASCAP/Get the Music/Paleface, BMI) SUNFLOWER 128 (MGM)

MIKE KENNEDY—Mother America (3:05) (prod: Alain Milhaud) (writer: Arbex) (Wingate, ASCAP) ABC 11333

DOROTHY MORRISON—Bad Water (3:01) (prod: Richard Klinger) (writers: DeShannon-Holiday-Myers) (Unart, BMI) MGM 14429

CANDLEWICK GREEN—Doggie (prod: L. Stott/C. Peate) (writer: Stott) (Belsize) BASF 19536

DR. JOHN—Let the Good Times Roll (2:57) (prod: Jerry Wexler & Harold Battiste) (writer: ohnson) (Trio-Melder, BMI) ATCO 45-6900

CHUCK JACKSON—I Forgot To Tell You (4:02) (prod: Carl Davis) (writer: Record) (Julio-Brian, BMI) DAKAR 4512 (Brunswick)

BRENDA HOLLOWAY—Let Love Grow (2:34) (prod: William Weather- spoon & Raynard Miner) (writers: Weatherspoon-Miner) (Gold Forever, BMI) MUSIC MERCHANT 1001 (Buddah)

TOMMY OVERSTREET—HEAVEN IS MY WOMAN'S LOVE (2:41)

(prod: M.G.B. Prod) (writer: Dobbins) (Famous/Ironside, ASCAP) Potent rhythm ballad from Overstreet with pop potential as well. Flip: "Baby's Gone" (2:49) (Terrace, ASCAP) DOT 17428 (Famous)

DICKEY LEE—BABY, BYE BYE (2:23)

(prod: Allen Reynolds/D. Lee) (writer: Williams) (Jack, BMI) Lee follows his "Ashes of Love" with an infectious rhythm item loaded with top 20 potential. Flip: No info available. RCA 74-0798

KENNY PRICE—SEA OF HEARTBREAK (2:33)

(prod: Ronny Light) (writers: David-Hampton) (Shapiro, Bernstein & Co., ASCAP) Flip: Smiley (2:16) (Tree, BMI) RCA 74-0781

BENNY WHITEHEAD—Baby My Heart (See Pop Pick)

JIM AND JESSE—Just One Of a Kind (2:24) (writer: Rambo) (Rambo, BMI) PRIZE 98-29

LES SEEVERS—The Purest Pearl (2:33) (prod: Glen Reeves & Jim

DENNIS YOST & THE CLASSICS IV—WHAT AM I CRYING FOR (2:58)

(prod: Buddy Buie) (writers: Buie-Cobb) (Low-Sal, BMI) Flip: No info available. MGM SOUTH 7002

AL MARTINO—CANTA LIBRE (Sing Free) (3:29)

(prod: Jimmy Bowen) (writer: Diamond) (Prophet, ASCAP) The Neil Diamond ballad beauty from his "Moods" LP with a strong Martino reading. Flip: No info available. CAPITOL 3444

BROOK BENTON—IF YOU'VE GOT THE TIME (2:50)

(prod: Billy Davis) (writer: Backer) (Shada, ASCAP) Benton's Miller beer commercial makes a potent ballad debut for Benton on the label for top 40 and MOR. Flip: No info available. MGM 14440

JOHN DAVID SOUTHER—HOW LONG (3:22)

(prod: J.D. Souther & Fred Catero) (writer: Souther) (Golden Spread/Benchmark, ASCAP) Potent rock ballad cut from his new LP serves as an equally potent, commercial top 40 single debut for the composer-performer. Flip: No info available. ASYLUM 11009 (Atlantic)

RADIO ACTION: WBBM-FM (Chicago)

RANJI—RUN TO HIM (1:59)

(prod: Snuff Garrett) (writers: Goffin-Keller) (Screen Gems-Columbia, BMI) The top 10 Buddy Lee ballad hit of 1962 is brought up to date beautifully for Top 40 and MOR. Flip: No info available. ANTHEM 51011 (United Artists)

PAGLIARO—SOME SING, SOME DANCE (2:46)

(prod: George Lagios) (writers: Finkelberg-Pagliaro) (ATV/Kirshner, BMI) Strong off beat rhythm ballad that builds and is kicking off upstate New York-Syracuse and Albany. Flip: "It Ain't the Way" (2:48) (ATV/Kirshner, BMI) PYE 65-012 (Bell)

RADIO ACTION: WNDR (Syracuse); WKBW (Buffalo)

LOVE SALAVATION—See See Rider (3:08) (prod: Dick Glasser) (writer: Rainey) (MCA, ASCAP) BELL 254

BJORN & BENNY—People Need Love (2:35) (prod: Pollar Music Prod) (writers: Ulvaeus-Anderson) (Overseas Song, BMI) PLAYBOY 50014

EL CHICANO—Senor Blues (3:55) (prod: Don Buday) (Ecaroh, ASCAP) (writer: Silver) KAPP 2182 (MCA)

SOD—Face the Music (3:25) (prod: David Axelrod) (writer: Kellis) (Toadstool/Omy, ASCAP) DECCA 32972 (MCA)

BENNY WHITEHEAD—Baby My Heart (3:43) (prod: Chip Young) (writers: Whitehead-Swan) (Combine, BMI) REPRISE 1121

TERRY DACTYL AND THE DINOSAURS—Sea Side Shuffle (2:41) (writer: Lewis) (Stainless, BMI) UK 49003 (London)

ODYSSEY—Our Lives Are Shaped By What We Love (3:36) (prod: Karl Bornstein & Michael Goldberg) (writer: James) (Stein & Van Stock, ASCAP) MOWEST 5022 (Motown)

CARTER FAMILY WITH JOHNNY CASH—THE WORLD NEEDS A MELODY (3:16)

(prod: Larry Butler) (writers: Lane-Slate-Henley) (Tree, BMI) Flip: No info available. COLUMBIA 4-45679

TONY BOOTH—LONESOME 7-7203 (2:20)

(writer: Tubb) (Cedarwood, BMI) Penned by Justin Tubb and past hit for the late Hawkshaw Hawkins is brought up to date in a top Booth reading. Flip: "Congratulations, You're Absolutely Right" (2:32) (Blue Book, BMI) CAPITOL 3441

SHERRY BRYCE—ONE MORE TIME (2:50)

(prod: Jim Vienneau) (writer: Tillis) (Cedarwood/Company, BMI) Flip: "That's What Loving You Has Done To Me" (2:38) (Sawgrass, BMI) MGM 14409

(Sutton) (writer: Lebak) (Bastic Wheeling, BMI) JAMBOREE U.S.A. 102 (Perception)

BRENDA BEENE—It's Understandable (2:44) (prod: J.E. Lewis & H.M. Kitchen) (writer: Beene) (King Richard, BMI) TAFFY 1002

Tamerlane, BMI) Flip: "I'm the One" (2:25) (Gambi, BMI) STANG 5043 (All Platinum)

LEON HAYWOOD—ONE WAY TICKET TO LOVE-LAND (2:55)

(prod: Leon Haywood) (writers: Haywood-Lewis) (Jim-Edd, BMI) Flip: "There Ain't Enough Hate Around To Make Me Turn Around" (3:10) (Jim-Edd, BMI)

BRENDA HOLLOWAY—Let Love Grow (See Pop Pick)
ODYSSEY—Our Lives Are Shaped By What We Love (See Pop Pick)
LOVE SALVATION—See See Rider (See Pop Pick)

Country

BILLY WALKER—SING ME A LOVE SONG TO BABY (2:45)

(prod: B.W. Prod.) (writers: Anthony-Dobbins-Whitehead) (Venomous/Two Rivers, ASCAP) Follow up to his chart winning "Gone Your Endless Love" is a fine-rhythm ballad and top Walker performance. Flip: No info available. MGM 14422

Also Recommended

Soul

CHI-LITES—THE MAN & THE WOMAN (THE BOY & THE GIRL)/A LONELY MAN (See Pop Pick)

Also Recommended

EDWIN STARR—WHO IS THE LEADER OF THE PEOPLE (See Pop Pick)

SPOONBREAD—HOW CAN YOU MEND A BROKEN HEART (3:37)

(prod: Michael Burton & Sylvia) (writers: Gibb-Gibb) (Casserole/Warner/

DOROTHY MORRISON—Bad Water (See Pop Pick)

R.B. GREAVES—Margie, Who's Watching the Baby (See Pop Pick)
CHUCK JACKSON—I Forgot To Tell You (See Pop Pick)



SPECIAL MERIT PICKS

POPULAR

BERT KAEMPFFERT—Greatest Hits, Vol. 2. Decca DL 7-5367 (MCA)
MOR programmers will delight in this strong package from Kaempffert. Includes his versions of "Lady," "Something," "Proud Mary" and "Someday We'll Be Together." "Jingo Jango," "Lonely Is the Name," and "Sweet Maria" all written by him are standout cuts. Powerful grouping of material.

THE BEST OF BILLIE HOLIDAY—Verve V6-8808 (MGM)
Timed with the forthcoming film of her life which stars Diana Ross, this strong program features some of the best performances by Lady Day. Among them are "Body and Soul," "My Man," "Strange Fruit," "Solitude," "Do Nothin' Till You Hear From Me," and "You Go to My Head."

GEORGE RUSSELL—His Guitar and Music. Ranwood R 8097
One of the finest mood and MOR programming packages to come along since the Jobim period. The original material, sensitive bright as well as moody is superbly played on guitar by George Williams with strong support of the lush string arrangements of John Keating. Highlights include "How Incredible," "Weird But Wonderful," "Sandpipers," and "Run for the Sun."

OVERLAND STAGE—Epic KE 31319 (CBS)
Contrary to current rumors listening to this album will not save anyone's soul but what it will do is provide some 30-odd minutes of thoroughly enjoyable listening. Only incidentally is the subject matter largely Biblically oriented, the music is gutsy and powerful and delivered in true rock & roll form. Get the message with "After You Leave Me," "Brother Moses" and "Salvation."

JULIE FELIX—Clotho's Web. Rak KZ 31609 (CBS)
In previous years Julie Felix has been known as a pretty singer of pretty songs. There was nothing heavy yet she was always quite entertaining. This LP proves that she has in her power to sing songs that tread on paths of ice and fire. There is immense vitality here and much pure beauty. Most readily accessible are "Clotho's Web," "The Lean Years" and "Hills of May."

GAP MANGIONE—Sing Along Junk. Mercury SRM 1 647
The textures are varied, the patterns intertwining and growing away upon gentle yet powerful arrangements. Gap Mangione (yes Chuck's brother and indeed Chuck produced) is a tasteful piano stylist capable of setting moods and transcending emotions. Included are interpretations of Carole King's "It's Gonna Take Some Time," Lennon & McCartney's "The End" and Leon Russell's "Superstar."

MIKE AULDRIDGE—Dobro. Takoma/Devi D 1033
This is an album thoroughly laced with warmth and love. The high grade of expertise of all involved produces sounds that ebb and flow over memories of past times with inklings of the gentleness the moment may contain. The mode is country . . . mellow country, laid back yet ready to leap and frolic. The instrumentation is flawless, an album to be relished by music enthusiasts of any sect. It is difficult to isolate any particular tracks but "Take Me," "Train 45 1/2" and "House of the Rising Sun" are magnificent.

4 STAR

SOUNDTRACK ★★★★★
SOUNDTRACK—The Hero. Capitol SW 1108

POPULAR ★★★★★
CROW—Best of Crow. Amaret AST 5012
JIMI HENDRIX—Shout SLP 502
AMON DUUL 11—Carnival in Babylon. United Artists UAS 5586
PEOPLE'S VICTORY ORCHESTRA AND CHORUS—The School. People's Music Works PM 2

SOUL ★★★★★
VARIOUS ARTISTS—The Golden Age of Rhythm & Blues. Chess 2CH-50030

ALBUM REVIEWS



BB SPOTLIGHT
Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT
Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS
★★★★ Albums with sales potential within their category of music and possible chart items.

ACTION Records

NATIONAL BREAKOUTS

SINGLES

MIDNIGHT RIDER . . . Joe Cocker, A&M 1370 (No Exit, BMI)

ALBUMS

MAC DAVIS . . . Baby Don't Get Hooked On Me, Columbia KX 31770
PARTRIDGE FAMILY . . . Greatest Hits, Bell 1107

REGIONAL BREAKOUTS

SINGLES

There Are No Regional Breakouts This Week.

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

- 101. GUILTY Al Green, Bell 45-258
- 102. COME BACK CHARLESTON BLUE Donny Hathaway & Margie Joseph, Atco 6899
- 103. WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644
- 104. ONEY Johnny Cash, Columbia 4-45660
- 105. IF YOU LET ME Eddie Kendricks, Tamla 54222 (Motown)
- 106. HAPPIER THAN THE MORNING SUN B.J. Thomas, Scepter 12364
- 107. TROUBLE Frederick Knight, Stax 0139
- 108. IT'S TOO LATE Bill Deal & The Rondells, Buddah 318
- 109. IF YOU CAN BEAT ME ROCKIN' Laura Lee, Hot Wax 7207 (Buddah)
- 110. TAKE ME BACK 'OME Slade, Polydor 15046
- 111. LET IT RAIN Eric Clapton, Polydor 15049
- 112. MEAN LITTLE WOMAN, ROSALIE Tommy Roe, MGM South 7001
- 113. I'M YOUR PUPPET Dionne Warwick, Scepter 12352
- 114. SPECIAL SOMEONE Heywoods, Family Prod. 0911 (Famous)
- 115. RIVER Universal Jones, Verve 10677 (MGM)
- 116. ROCK AND ROLL SOUL Grand Funk Railroad, Capitol 3363
- 117. ONE MORE CHANCE Ocean, Kama Sutra 556 (Buddah)

Bubbling Under The TOP LP'S

- 201. JERRY REED RCA LSP 4750
- 202. COME BACK CHARLESTON BLUE Soundtrack, Atco SD 7010
- 203. PEGGY LEE Norma Delores Egstrom, Capitol ST 11077
- 204. SKYLARK Capitol ST 11048
- 205. CHI COLTRANE Columbia KC 31275
- 206. BONNIE KOLOC Hold On To Me, Ovation OVAD 14-26
- 207. SONNY JAMES When The Snow Is On The Roses, Columbia KC 31646
- 208. FELA RANSOME & AFRICA '70 WITH GINGER BAKER Signpost SP 2401 (Atlantic)
- 209. MARC BENNO Ambush, A&M SP 4364
- 210. PERCY FAITH Day By Day, Columbia KC 31627
- 211. JIMMY CASTOR BUNCH Phase Two, RCA LSP 4783
- 212. ORPHAN Everyone Lives To Sing, London XPS 614
- 213. BOZ SCAGGS My Time, Columbia KC 31384
- 214. KINKS Everybody's In Show Biz, RCA VPS 6065
- 215. MICHAEL MURPHY Geronimo's Cadillac, A&M SP 4358

Soul Sauce

Continued from page 19

Ingram, Sammy Davis, Isaac Hayes, and Les McCann, The organization is headed by Rev. Jesse Jackson.

SOUL SAUCE PICKS AND PLAYS

Mark IV, "Honey I Still Love You," (Mercury); **Monk Higgins**, "Treat Her Like A Lady," (U.A.); **Frederick Knight**, "Trouble," (Stax); **Blossoms**, "Shockwave," (Lion); **Johnnie Taylor**, "Stop Doggin' Me," (Stax); **Laura Lee**, "If You Can Beat Me Rockin'," (Hot Wax); **Brenda Parker**, "Help Me Find Mr. Good Man," (Black Falcon); **Intruders**, "She's A Winner," (Gamble); **Little Johnny Taylor**, "Open House At My House," (Ronn); **Spinners**, "How Could I Let You Get Away"/"I'll Be Around," (Atlantic); **Mavis Staples** "Endlessly," (Volt); **Bobby Bland**, "I'm So Tired," (Duke); **King Floyd**, "Woman Don't Go Astray," (Chimneyville); **Lea Robert**, "Hold Me," (U.A.); **Temptress**, "Dedicated To The One I Love," (We Produce); and **Linda Carr**, "I Feel a Song," (Romar). Cecil Hill who was recently appointed Assistant Program Director at station WVON in Chicago, Ill. reads Soul Sauce. Do you ? ? ? ?

Vox Jox

Continued from page 19

has joined WIRL, Peoria, Ill., as Production Director according to Program Director Robin Walker.

Bill Winter, WIBG radio in Philadelphia, needs a production/week-end man for his Top 40 station. Please call 215/C H 2-6300 . . . Tom McCall, WPNX, needs a modern country first phone night man from 7-midnight. Call him at (205) 298-2535 . . .

Rick Tyler, WJPS radio in Evansville, Ind., is looking for (preferably) a first ticket nighttime jock for their Top 40 rocker station. If interested, call (812) 425-2221 . . . Brett Lewis, WJJS in Lynchburg, Va., is looking for a R&B midday disk jockey. Please send tapes and resumes to the station, or call him at (703) 847-6667 . . . Steve Nereahl, alias Steve Shannon, was formerly with WYSM, Mankato, Minn., and is now working the 2-6 slot at WSPT in Stevens Point, Wisc. . . .

ABC Boosts 4-Channel FM Medium

Continued from page 16

uct they will produce this year will be quadrasonic."

LeBow also notes that these manufacturers will have to spend money to generate a consumer market for their products, "and the place this will be done is on FM radio.

"Hopefully, we will become the battleground for these manufacturers to fight it out with dollars. This tip of the iceberg is already showing in certain markets. In one Western market a station was encoding live concerts and broadcasting them in the SQ system. The manufacturers of the competing systems offered the station free encoders, promotional dollars and whatever else they could use to get their system used."

LeBow cites the hi-fi component companies as representing the first source of 4-channel ad revenue, next followed by hi fi retailers and then record labels.

Currently, the only 4-channel system which the FCC allows is matrix, LeBow points out. "The other system for contention, discrete, would require technical modifications of the rules and regulations, and if history is any indication, we can expect any modification like this to take five or six years to get through the Commission, if indeed it will get through at all."

There are four matrix systems which can be broadcast now, the report explains. They are the Sansui QS, the Columbia SQ, the Electro-Voice and the Dyna systems. If a station only wants to play an encoded 4-channel disk, it does not need to add any additional equipment. But the signal received at home is merely two-channel stereo. If the station wants to recover the 4-channels of information, it needs a decoder or phase shift matrix device to reproduce the quadrasonic data. The home listener also needs a decoder.

Discrete disks make use of subcarriers to carry the additional two channels, LeBow explains. "The biggest problem with the discrete record as it exists today is how to keep from wearing away the 45 KHz subcarrier when you play the record, how to get an acceptable level, and what to do when dust goes on the record and causes the subcarrier to drop out."

If a station wants to get into 4-channel with an encoder, "almost any of the manufacturers will make them available to you at no cost on a long-term memo billing," LeBow says.

If a station wants to originate 4-channels or do 4-channel production, it needs: a 4-channel tape machine \$600-\$1,200, a 4-channel console or four mono mixers (\$300-\$500) a 4-channel encoder and a monitoring system.

Jukebox programming

Year-Long Jukebox Push to Herald MOA's 25th Anniversary

Business Assn Set For Largest Show

CHICAGO—The jukebox will be promoted and publicized as never before as part of Music Operators of America's (MOA) 1973 year-long 25th anniversary celebration. The big push, including the distribution of radio-TV scripts and print media kits, will be kicked off at MOA's convention here this week, already assured of being MOA's best exposition.

Within the industry, MOA's success hardly needs recounting. It rebounded from a period of decline in the early '60's where it owed \$5,000 to a point recently where its assets have been reported at well over 20 times that amount. Most member firms pay in the highest dues category (\$100 a year). And its annual exposition during this growth surge has outgrown two hotels (the Pick Congress and Sherman House).

Fred Granger, Jr., MOA executive vice president, and universally credited with turning the business group around, said the show at the Conrad Hilton here commencing Thursday (14) is comprised of the most enthusiastic exhibitors he has encountered in the nine previous events he's organized for MOA.

Six different firms are showing jukeboxes but it is probably the games portion that boosts the event the most. Some games manufacturers, Bally Corp. most notably, have shown phenomenal growth of late. Bally, now publicly owned, is known to have astonished some stock market analysts.

Exhibitors

As usual, because MOA is management oriented and does not attract the programmers who are back home on the routes, few labels are exhibiting, though all record manufacturers with country product will be represented via Country Music Association's booth.

Total exhibitors are up from 55 using 121 booths last year to 60 using 135 booths. Total space is 28,900 square feet as opposed 23,000

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7-in. LP Firms Skip MOA; Jukebox Album Still Debated

CHICAGO — The absence of both U. S. major jukebox album producers at Music Operators of America (MOA) while both exhibited last year will be interpreted by some operators as retrenchment. Such an interpretation may be only partly right.

The past year has found both Chuck Prutting, Little LP's Unlimited, and Bernie Yudkofsky, Gold-Mor Dist., fully optimistic about the concept of jukebox album product. Nevertheless, interviews with programmers in every area of the U. S. turn up negative attitudes about albums.

Prutting indicated he planned to exhibit but that his move to Danbury, Conn. so he could be closer to New York based labels prevented his showing at MOA. Both Prutting and Yudkofsky may still be at MOA as delegates as they have in the past when not exhibiting.

Actually, MOA has traditionally

been of questionable value to software producers simply because programmers do not attend. MOA is a management convention and MOA officials have been frank to acknowledge that one-stops and labels meet very few of the people who actually day-in-day-out buy records and program them.

New Skepticism

As for negative attitudes towards jukebox albums, the tone of skepticism has changed. Programmers a year or more ago were skeptical merely because they thought the concept would be dropped again, as happened when Seeburg Corp. turned over its program to Robert Garmisa of Garwin Sales. Prutting and Yudkofsky, with well over 100 titles between the two companies, have demonstrated Little LP's are in modest abundance and both firms have been expanding catalogs over the past two years.

Moreover, certain one-stops have

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JUKEBOX business people will convene in Chicago's giant Conrad Hilton Hotel (background) this week in what Music Operators of America (MOA) executive vice-president Fred Granger (seen here outside hotel) believes will be the largest he ever organized since he joined MOA in January, 1964.

MOA Features New Jukeboxes

CHICAGO—There will be a wider array of jukebox hardware at Music Operators of America (MOA) this week than any time in the organization's 25-year history, not in terms of exhibitors but in numbers of multiple models and advances in design and technology.

Although the full impact will not be apparent at MOA, the jukebox industry is entering a period of marketing and technological evolution (Billboard, July 29). For

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Jukebox Problem—Acts that Shun 45

• Continued from page 1

Co.'s 33 sheets for '72. None of Atlantic's six acts listed during the month-long study period had singles on Star's sheets.

A few of the acts listed in "FM Action" are appearing on the "Hot 100," and are thus enjoying jukebox as well as AM exposure, but dozens are perhaps months away from being available on 45's, and some, FM program directors contend, will never make singles.

That the acts appearing each week in "FM Action" are truly reflecting a test of the public's acceptance is indicated as well in the low correlation of "FM Action" acts and those on the "Top LP's & Tape" charts. Of the 174 acts on the Sept. 2 album chart, only 13, or 7 percent, appeared

as well in "FM Action" listings during August. These, many of which were in low, newcomer positions, were Doobie Bros., Doors, Eagles, Rory Gallagher, Guess Who, National Lampoon, Nitzinger, Danny O'Keefe, Tom Paxton, Billy Preston, Ramatam, Seals & Crofts and T. Rex.

Jukebox Angles

All this ties into several controversial areas of jukebox programming:

*FM artists cause bar owners and patrons to request singles that do not exist (jukebox programmers say people still cannot understand that radio stations play cuts from 12-in. albums).

*Album-only artists could be available for jukeboxes via 7-in.

(Continued on page 32)

MOA to Mull VAT—A Reality in U.K.

By STAN BRITT

LONDON—The value added tax (VAT) is a factor American operators will be discussing at Music Operators of America (MOA) this week but it is already a reality here. The introduction of VAT next year, which will mean a cut in the profit margins of machine operators, is the only really serious problem facing U.K. jukebox industry, described by operators and manufacturers alike as buoyant and continually expanding.

The present growth rate of the industry in this country is much the same as in previous years—fairly slow, but steadily increasing all the time. But it is difficult to make forecasts because an additional burden to the industry, like VAT, will obviously slow down this rate of progress. And it isn't hard to foresee additional burdens on operators' profit margins—always difficult to assess in the U.K. anyway—as a consequence of the introduction of the new tax in 1973.

Why these additional burdens? Because VAT is a tax on service—and the provision of music by way of a jukebox is regarded as being a service. In theory, therefore, when a jukebox is sited in a public house or cafe or some other location, and made available for customers to insert coins, the proprietor should charge the consumer not only for actually playing the jukebox, but also an additional 10 percent VAT charge as well. This extra charge represents, in effect, what the proprietor must pay to the Government.

Absorb VAT?

In practice, of course, it would not be feasible to charge customers 10p (24 cents) for three records—and then ask them to pay an additional 1p (2.4 cents) in respect of what would amount to a VAT "charge." Therefore, the onus for paying VAT will fall either on the occupier of the site which has jukeboxes installed or on the jukebox operator, who is using a location owned by someone else.

This will mean, of course, that profit margins on the machines will inevitably be less.

Commented Arthur Willis, secretary of both the Amusement Caterers' Federation and the Phonograph Operators' Association: "It's a problem for the future, rather than for the immediate time—although the operator is going to have to think soon of ways to absorb what amounts to a 9 percent levy on his business.

"But at least it's something we now know about because Parliament has just finished all its deliberations about VAT. We have been attempting over the past few months to persuade the Government to change the proposals for VAT so that jukebox machines may be exempted from the tax which will be levied on the takings from the boxes.

"So far, the Government has refused to give way. As a result, the industry has now got to accept this extra charge and try to do something about it."

One Less Tax

What does the industry think about the advent of VAT at present? Said Willis: "Naturally,

(Continued on page 28)

See '74 Showdown on Jukebox Copyright Fight

By MILDRED HALL

WASHINGTON—In all probability, jukebox operators will have all of 1973 and most of 1974 to worry and/or work on the prospective new royalty fees in the long-delayed copyright revision bill. If the 93rd Congress manages to pass the promised revision bill by the end of 1974, as expected, it will probably take the Copyright Office until January of 1975 before the staff is geared to handle its many new duties created by the law.

The present timetable calls for Senate action first, possibly starting around March 1973. The revision bill, S. 644 will be reintroduced and piloted through action by Sen. John L. McClellan (D. Ark.), chairman of the Senate Copyrights Subcommittee. The senate bill contains full copyright protection for recordings, including the right to performance royalty for commercial play of copyrighted records on radio or in jukeboxes.

The revision bill also repeals traditional jukebox exemption from performance royalty payment on copyright music. The fees would be \$1 per year per box record royalty, to be paid to manufacturers, and \$8 per box to be paid music licensors (ASCAP, BMI, et al.) for the use of the copyrighted music. The latter rate came out of the House-passed version of 1967. The House-passed bill did not include a record royalty, but did give recordings copyright protection against unauthorized duplication.

The revision bill must have approval by the full Senate Judiciary Committee, followed by a Senate floor vote, before it goes to the House side. More delay could arise over the controversial cable TV (CATV) royalty issue. Although a compromise finally resolved the years-long deadlock of copyright owners, broadcasters and Cable TV interests over regulations and copyright liability, the question of rates

has never been agreed on, and could cause trouble.

No further copyright hearings on the revision will be held on the Senate side, but the House Copyrights Subcommittee will hold possibly lengthy hearings on aspects not covered in the 1967 House-passed bill. If the performance royalty for records used for profit survives in the Senate bill, the House will hear arguments against it from jukebox operators and radio broadcasters who are bitterly opposed to the record royalty. The House Copyrights Subcommittee would also hold hearings on the Cable TV proviso, since its own CATV section was deleted from the 1967 bill during a furious floor fight.

The House subcommittee will also review the hurriedly passed Antipiracy bill of 1971 which gave recordings made on or after Feb. 15, 1972, protection against unauthorized duplication under fed-

eral law. (The antipiracy bill did not include any performance royalty for commercial play of records.) The terms of this bill are duplicated in the Senate revision bill. House Copyrights Subcommittee chairman Rep. Robert W. Kastenmeier (D., Wis.) had some misgivings about possible monopoly effects on the antipiracy bill as worded, and a three-year limit was put on the bill. It will expire at the end of 1974, giving Congress time to see the effects before finalizing the record copyright terms in the revision bill.

The elections in November will play a role in the handling of the copyright legislation by the 93rd congress. If the democrats hold their majority in the Senate, Sen. McClellan (who expects to win his Arkansas election easily) will continue as chairman of the copyrights subcommittee, but probably only until the bill is finally passed.

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EMPHASIS ON LP'S

Dave Dudley Aware of Jukebox Market, Need to Change Songs

BY JAY EHLER

LOS ANGELES—Mercury Records' country artist Dave Dudley, who believes 70 percent of his singles end up on jukeboxes in truck stops and beer bars, is adding more ballads to his albums in order to attract the wives of truck drivers.

Like many other artists today, Dudley is concentrating on 12-inch albums. His two singles since the first of the year include three titles from his album "Original Traveling Man" which has been on the "Hot Country LP's" chart 11 weeks.

His sales of 8-track cartridge

tapes is growing with the trend of installing car tape units in trucks. Seventy percent of his tape sales are to truck drivers, he believes.

Dudley knows from personal experience what truck drivers like, because he used to drive for the Sioux line and has a gold, lifetime membership card to the Teamsters' Union.

His first big hit was in 1963, "Six Days On The Road," written by truck drivers Carl Montgomery and Earl Breen, on the Golden Wing label. It had been turned down by Nashville companies. It

became one of the biggest selling truck driving songs.

Dudley is close friends with country singers-songwriters like Tom T. Hall and Red Simpson. Hall and Dudley wrote the title tune for his album "Original Traveling Man" which includes one of Simpson's songs, "Bullshippers."

Most recently, Dudley finished the sound track to a soon-to-be-released Paramount movie "Deadhead Miles." Alan Arkin plays the title role of a truck driver who steals a rig from a Mafia-type syndicate only to have his plans run amuck. Dot Records has the al-

bum rights for the seven songs, written by Tom Hall, or Dudley, or both. Dudley has the right to release one single from the sound track.

Release of the movie, in which Dudley has a brief, stand-in part, has been postponed to September while Paramount attempts to have the rating changed from "X" to "R."

Dudley's appearance tours (about 150 days per year) frequently include truck stops, beer bars, and other places where he can meet and talk with truck drivers.

Dudley said adding more and more ballads, love and otherwise to his albums will attract the wives of the truck drivers (whom he's been, more or less, ignoring in the past) to his fan club.

He also stated that even truck drivers get tired of truck driving songs, "because there are only so many new things you can talk about in the trucking scene that will be fresh and interesting." He also writes ballads and songs that work on more than one level lyrically, as additions to his album and/or single releases.

MOA: Largest Array of New Jukeboxes

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the first time in the industry's history, there are four imported brands being marketed in the U.S. (two, the German-made NSM and the French Jupiter, will be at MOA).

Also precedential, one of the new import brands is an 8-track tape cartridge model, marking the second tape jukebox to appear in the U.S. in the past year (Wurlitzer will show its Carousel cassette tape unit which bowed at last year's MOA).

Impex International, New York, the firm marketing the Junipak 8-track unit (made by Peter Pan Co., Ltd., Tokyo) is not among MOA exhibitors, nor is Magic 4, the restyled Cameron four-channel music system being marketed by Magic Fingers, Coral Gables, Fla. (made by L.S.P., Ltd., England).

Concern that MOA, unusually early this year because of hotel availability, would find the four domestic manufacturers without new models proved unfounded. Seeburg has already bowed its radically different designed Olympian 150-selection machine at state jukebox meetings and Rowe held its distributor show in Canada in late August. Rock-Ola and Wurlitzer could have new units too.

Furniture Look

All six of the jukebox manufacturer exhibitors at MOA have mul-

iple model lines, including at least three which have the new furniture look machines receiving so much attention the past year.

It is the furniture look "jukebox" that manufacturers are touting as the most significant advance. Rock-Ola executive Edward Doris has predicted that this type of machine will open up 250,000 new U.S. locations in the next few years (Billboard, April 1). Rock-Ola, Wurlitzer and NSM have all been marketing such units.

One aspect of the furniture look machines is that operators have been able to obtain guarantees of as much as \$25 a week and more. This is possible, say operators, because they are going into completely new locations where management has never wanted a traditionally designed jukebox.

Programming

The furniture units have also opened up new programming vistas, particularly for albums (Wurlitzer has arranged for Little LP's Unlimited to stock its factory-owned distributors with album product), although the trend to disk albums is not generally reflected in new hardware.

Seeburg Corp., which invested heavily in album technology, offering the software as well, stopped touting LP play with last year's traditional model and the Olympian is not advertised as a two-speed unit (Billboard, Sept. 9), though

simple adaption turns Seeburg units into twin-speed machines.

All four domestic brands have for some years stopped designing units that display the album covers, with the result that Dick Prutting, Little LP's Unlimited president, has never bothered to produce product with exact four-color cover reproductions as does his chief competitor, Bernie Yudkoffsky, Gold-Mor Dist. (see separate story).

Album play, on the other hand, is the explicit idea behind tape jukeboxes, although operators talk wistfully of some day offering tape machines with "singles" selection capability (this would require the cooperation of software producers, of course).

Fewer Singles

Such advances in technology may be an answer to the problem of supplying music now being promoted via FM progressive radio stations which promote acts that often do not record singles at all (see separate story).

In fact, the dynamic reversal of the singles-first-then-albums marketing pattern by record companies (which now test acts via albums before releasing singles) could mean that jukebox operators will lag far behind in developing an audience for the new recording acts, unless album-play in jukeboxes comes about.

That jukebox marketers are thinking in terms of selectivity within tape formats is evident from the Junipak brochure: "Each music number in 160-500 music selections can be enjoyed at will by the unique selecting system. The stereo cartridge to be adopted is of international standard easily available in the market. . . ."

Advances in sound reproduction
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Year-Long Jukebox Push

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at the Sherman. The show, sure to set another attendance record, is all the more a surprise, Granger said in an interview, because it is unusually early (there was fear, apparently unfounded, that jukebox firms would not have a new product ready) due to availability of the hotel.

These are C.O.A.D. Research Laboratory, Coin Machine Technical Training Institute, Computer Logic, Inc., Diverse Products, Global Games, Hal Computer, Hover Curling, Langhausen, Inc., Mountain West Recreational Supply, National Vendors, Poland Mfg., Sea View Import, U. S. Astrotron, Centroid Corp., Fun-Games, and Hansa Myntautomater AB of Sweden.

Regular exhibitors, especially the fast-growing games firms, are using more booths. Examples are Chicago Dynamics Industries (up from four last year to seven), United Billiards (from five to eight) Fisher, div. Quester Corp. (from five to six), and Irving Kaye (from seven to eight). Only a few are cutting back.

Nearly every aspect of the show, obviously including the site, is new. MOA is for the first time offering six recording artists awards during its gala banquet Saturday night (one day earlier because of the Jewish high holidays), which will be highlighted by a talent program on an all-new stage midway in the hall.

Programming

Two opening day business seminars will focus on tax questions and profits, the latter one includ-

ing the topic of jukebox programming. Titled "101 Ways to Make More Profit," the second will be conducted by operator members. Chairman John Snodgrass will discuss training, Norman Pink security, Wayne Hesch programming and John Trucano, current MOA president, new locations. The panelists will fire questions at members of the audience too.

Aspects of the all-out anniversary celebration will be ironed out by directors. Granger said plans submitted so far include a historical book that will be distributed to libraries throughout the country, a medal, stickers, lapel pins, souvenir coins, roster of charter members, stationery letter heads, participation by state organizations of jukebox business people including a special kit for their use, a special week during '73 (i.e., National Jukebox Week or some such) and special awards throughout the year.

MOA is shooting for the celebration to climax at the '73 exposition where old machines tracing the jukebox industry will be exhibited. Also, MOA wants to involve its exhibitors all year long and offer special awards to those best publicizing the anniversary of the nation's organization of jukebox business people.

Heading the anniversary committee is Harlan Wingrave, Emporia, Kan. operator and logical successor to Trucano, along with Pat Storino of Toms River, N. J. and James Mullins of Miami. Also on the committee are three past presidents: Les Montooth, Peoria, Ill.; Howard Ellis, Omaha; and Clint Pierce, Brodhead, Wis.

Jukebox Copyright Fight To Extend Well Into 1974

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Sen. McClellan was recently made chairman of the Senate Appropriations Committee, and has indicated that chairmanship of the Copyrights Subcommittee would pass to Sen. John Tunney (D., Cal.). The Senate Judiciary committee membership is expected to remain about as it is, with only Sens. Eastland (chairman) and Thurmond having to run in upcoming elections.

On the House side, every member is up for reelection. Also, the House Copyrights Subcommittee has acquired entirely new membership since the hearings held on its revision bill in 1965-6 by a small group with unprecedented copyright expertise. Only the chairman, Rep. Robert Kastenmeier remains to guide the newer and much enlarged subcommittee. The latter has dealt with copyright only in hearings on the Antipiracy bill in 1971, and will presently act on the Copyright Extension bill to preserve expiring copyrights until the end of 1974, to give them the advantage of the longer copyright term in the revision.

Federal court action will also affect copyright—particularly the Antipiracy angle. A number of states passed their own laws against unlicensed and pirating duplication of records, giving rise to dozens of antipiracy court suits. The Supreme Court has agreed to hear argument on whether these laws should be struck down as unconstitutional, because they conflict with preemptive federal copyright law. The case might not come up until very late

in the judicial session which begins in October.

The new antipiracy law itself has been challenged as unconstitutional, but was upheld by a 3-judge federal court panel in U.S. District court here. The challenger will ask Supreme Court review, but legislators on the bill are not worried about their antipiracy bill. The feeling, on the Senate side, is that the high court will let one pass. The challenged bill is due to expire at the end of 1974, and the congress will be working on the copyright revision (which will include the challenged record copyright) over the next two years, when the wording may get further study.

Finally, there are hints that the country's inflation may also have an impact on the rates set in the revision bill. The Senate may decide on complaints from the copyright owners, that royalty rates set in 1967 do not fairly reflect today's lowered dollar value. One spokesman speculated that an \$8 performance royalty per box set in 1967 would require a raise to \$10 in 1972.

Industries and their spokesmen are somewhat divided over the new Copyright Tribunal proposed in the revision bill, which will review all statutory rates set in the copyright law every five years, and will referee disputes. In the CATV rate standoff, copyright owners want the rates left out of the bill, putting the whole matter in the hands of the tribunal. But Sen. McClellan insists that the initial rates for CATV copyright fees must be set by congress, with the Tribunal reviewing them as needed.

VAT Cause of Concern in U.K.

• Continued from page 27

the industry doesn't like it. Obviously, no one likes to be saddled with any additional form of tax. Now, in addition to bearing corporation tax, income tax and God-knows-what other taxes, the industry as a whole has somehow got to absorb this new tax."

One bright spot on the VAT front, said Willis, is that purchase tax will, at some time in the future, disappear. The present tax on jukebox machines is "a very sizable amount," but when this form of tax is abolished, it will be replaced by VAT. And what is paid in VAT on the purchase of the jukebox can be recovered from the money that subsequently is owed on the takings from the machine.

The VAT charge will not be passed on to the consumer. There is not, adds Willis, likely to be any increase in play-price charges (at least, not in the foreseeable future).

VAT apart, the single most important aspect of the ever-expanding British jukebox industry is a trend towards installing jukeboxes

—particularly the more sophisticated variety—into more and better sites.

New Sites

These new sites are, in the main, public houses—not the traditional "olde worlde" British pubs, but the newer, modern-looking pubs—or in older pubs which have been renovated and modernized by the breweries. The brewers have been spending vast amounts of money to improve the image and facilities of their public houses—and the image of the jukebox itself has changed.

The field sales manager for the Ditchburn Organization—the largest single operator in the U.K.—explained the jukebox's change of image thus: "The overall conception of the jukebox, by the general public, has changed. Gone is the image of flashing lights and gaudy decor. Today, customers demand the more sophisticated type of jukebox, something which looks like an elegant piece of furniture."

And for the future in general? Said Willis: "There will be a steady increase in the number of boxes available—again, mainly in the better-class pubs. Attitudes are

changing. In some pubs, for example, there are several different types of bars. Each has its own particular form of music. Some of the bar managers wouldn't dream of installing a jukebox—yet within that same pub there will be a jukebox in a different bar. I think this trend will continue in the future."

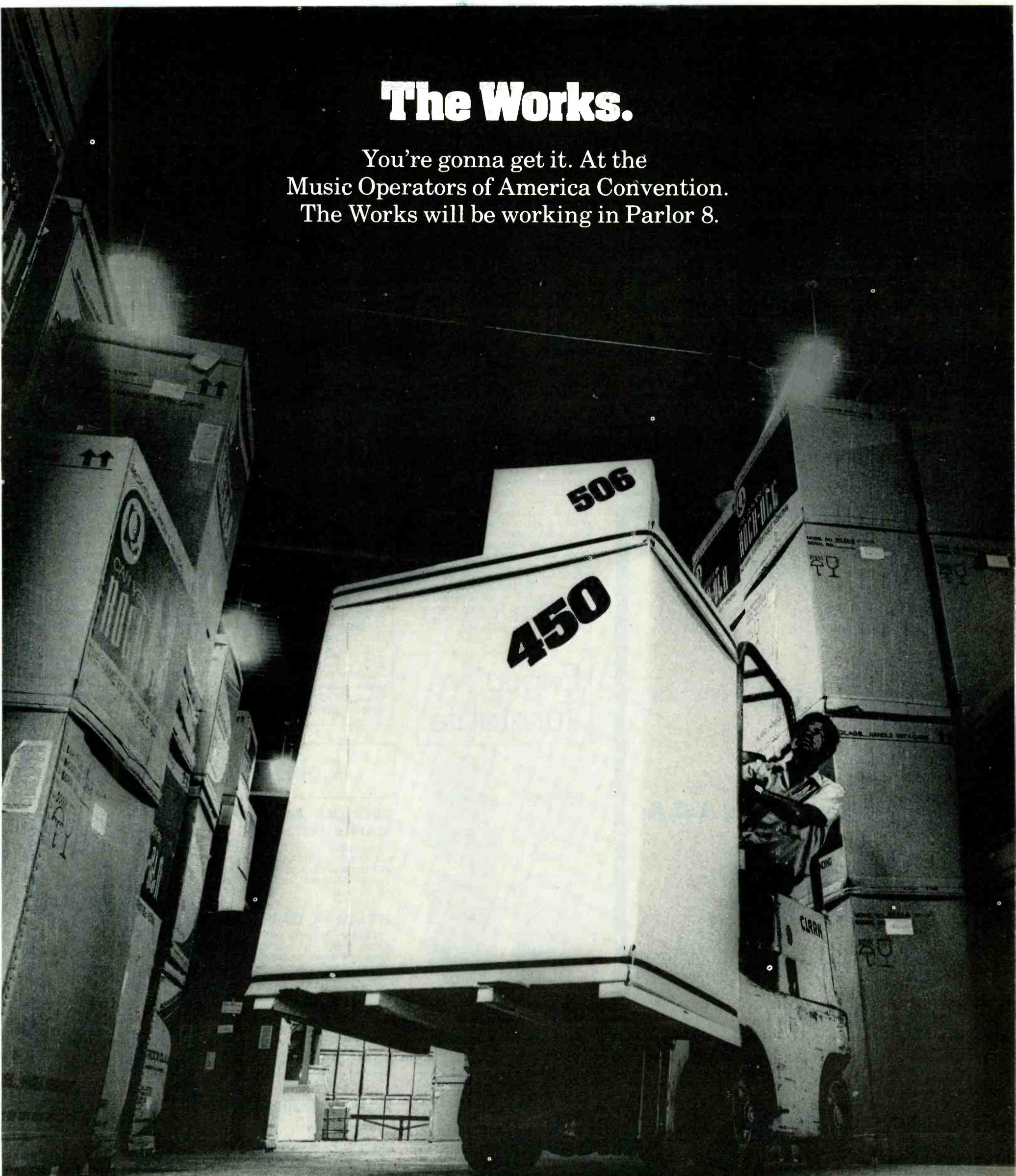
Individually, too, the British jukebox manufacturers and operators are—VAT notwithstanding—most happy about future prospects. Typical of the industry as a whole is the comment by Ditchburn's field sales manager:

"We are enjoying a considerable increase in turnover compared to last year—and last year was up on 1970. But this is general. We are all enjoying more business. More manufacturers are bringing more machines on to the respective sites, which is another indication of the buoyancy of the U.K. market."

"Taking everything into consideration, I can't see this favorable situation changing very much. Expansion and increase are the two most significant words where the jukebox industry in this country is concerned."

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See 6,000 More Finland Spots Via New Jukeboxes

By KARI HELOPALTIO

HELSINKI — New jukeboxes capable of playing mini-LP's and cassette tapes could mean the opening of 6,000 potentially new locations, experts here believe. It could mean the first expansion of the industry since it peaked in the late '50's.

The Finnish jukebox industry is small but stable, with around 3,100 jukeboxes in operation and all but 1,000 of them owned and installed by the government-controlled Raha-automaattiyhdistys. The remainder are owned by operators or rented to operators by importers and special rental companies.

The peak of jukebox expansion in Finland really occurred in the late '50's when the 45 rpm disk was also enjoying peak popularity. Since then the growth rate has declined steadily and something between 100 and 200 new jukebox locations are opened up each year—depending on the number of new cafes and restaurants completed annually. However there could be a new boost for operators if current promotional activity, aimed

at 6,000 potential new locations gets a sympathetic response.

Albums

Finland has never given a warm welcome to new developments in the international jukebox industry. The LP jukebox, for example, was tried for a while, but was generally cold-shouldered by the industry and public alike. No up-to-date material was available in mini-LP form and the Finnish record industry did nothing to help solve the problem. At that time there were only 2,000 conventional jukeboxes in operation so the record industry argued that it was hardly worthwhile producing special mini-LP's. Whether attitudes have softened a little now is uncertain since the subject has not been widely discussed. It could be that operators, at least, are more ready to accept the mini-LP configuration.

The future of the cassette jukebox is still uncertain. Some experiments have been made by Gemco, the Finnish representative of Wurlitzer, and by Raha-automaattiyhdistys. There have been technical troubles with cassettes, the quality of which has been suspect. On the other hand, cassette jukeboxes seem ideal for top locations such as grill rooms and restaurants where they can serve as a source of easy listening—as opposed to the Top 40 format of the conventional box.

Four-channel is not expected to break in Finland for some years to come because the Finns have only just entered the stereo era.

Greek Jukebox Industry Set for Rapid Expansion

By LEFTY KONGALIDES

ATHENS—Jukebox operators here are doing better than the traditional 50/50 commission arrangement in the U.S. and the industry is expanding. There are more than 10,000 jukeboxes operating in Greece at present and the number is likely to increase because of the growth in the tourist industry here.

Most of the boxes to be seen in Athens and Thessaloniki are AMI, Wrlitzer, Rock-Ola and Seeburg models. Cost of a jukebox ranges from \$833 to \$2,800 but most cafes, clubs and restaurants rent them from operators who also carry out maintenance repairs and program changes. The usual basis is that the operator gets 55 percent of the take and the location owner 45 percent.

A single play costs 1 drachma (a little over three cents) and six plays cost 5 drachmas (under 17 cents)—fantastically cheap by U.S. standards.

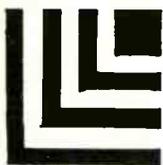
All the machines used in Greece use singles and usually take up to 100 selections.

Labels Deal

Because of the promotion given to singles through jukeboxes, the record companies sell the records to the operators at between 15 and 20 percent less than the normal retail price.

The price of singles was increased to 35 drachmas (\$1.30) more than a year ago but this did not affect record sales to jukebox operators who always have to keep up with the public taste. Jukebox hits usually lasts from four to six months.

The jukebox market could be even more prosperous in Greece if leading importers invested more in publicity, if operators were supported by good and fast-working maintenance crews, and if there were better co-operations from the record companies, experts contend.



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in Chicago

Executive Turntable



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HOCKMAN



BALLARD

DIETRICH

The North Tonawanda Division of The Wurlitzer Company has named **Ralph Cragan** in charge of sales for the newly formed western sales region, west of the Mississippi, and **Nat Hockman** in charge of sales for the new eastern sales region.



LERNER

In-plant representatives for the new regions are **Clayton Ballard**, eastern, and **Al Dietrich**, western region. Newly appointed representative for North Tonawanda coin-operated equipment is **Morris Lerner**, president of Advance Distributing Inc. Lerner will handle sales and service in western New York, with offices in Buffalo.

Large State Groups

CHICAGO — Large delegations from at least 10 states are expected at Music Operators of America this week here. Large groups will come from W. Va., Mont. N. Y., S. D., Ohio, Fla., Mich., Wis., Calif. and Ill.

BIG EVENT FOR LADIES

CHICAGO—Music Operators of America (MOA) expects the largest attendance ever of ladies at the luncheon and fashion show 12 noon, Thursday (14) in the Conrad Hilton Hotel, Boulevard Room, the opening day of the MOA convention. TV fashion adviser and author **Ilene** ("It's So Easy To Cover Shoes," and "Ilene Hints and Tips" on sewing, beauty and cleaning) will demonstrate fashions and as well as how to combine accessories, pin them, drape them, tie them. She will show how to drape six yards of fabric for an evening Sari that will stay put, as part of her fast-paced, hour show.

Coin Machine World

ROCK-OLA ADDS SEATTLE DIST.

Northwest Sales Co., Seattle, will distribute Rock-Ola hot and cold drink venders in Washington, Alaska, Montana and most of Idaho.

MONTANA GAMES?

Whether Montana will allow certain forms of gambling machines and games in the state was still undecided when the Montana Coin Machine Operators Association met here recently. "We had hoped the decision would have been handed down before this meeting, so we would know what to do," said **Elmer Boyce** of Missoula, Mont.

During the last election Montana voters cast 3,500 favorable ballots over and above the needed figure

New Jukeboxes Bow

• Continued from page 28

may also be keyed to tape (or at least disk album) play because operators still report no universal supply of stereo singles. Jukebox albums are without exception stereo and Prutting has indicated he can supply four-channel stereo product when it's necessary (Magic 4 is marketing its four-channel system by advertising the fact that its reproduction system enhances normal two-channel stereo jukebox albums). Obviously, labels still generally not enthralled with stereo singles will be less likely to produce four-channel stereo 45's.

Meanwhile, jukebox manufacturers, though going slow in terms of four-channel stereo, are all offering advances in regular two-channel stereo reproduction, as will be evident at MOA.

of passing the constitutional change. A dispute questioned if some ballots had been properly counted. Thus a recount was held resulting in 2,400 favorable ballots over and above the necessary figure for passage.

The arguments went to the state Supreme Court and a decision is expected within eight to ten days.

If the decision is favorable, Montana will not immediately have gambling. What the new constitution would do is "just untie the legislators hands," said **Robert Walker**. "In time they might legalize certain things like bingo and pinball machines. The term gambling is misleading," stressed Walker.

Dorothy Christensen explained that under the new constitution, gambling wouldn't be wide open but such things as bingo, baseball pools, pinballs and punchboards could then be legally allowed by vote in the state.

Boyce said that "as operators we're looking for anything that would help. Any time there is that type of an operation it is an asset not a liability, and the money is the cream. Presumably coin operated pinball machines would involve all operators."

Laura Deni

MOA: 2,000 +

CHICAGO—Advance registration barometers indicate another record Music Operators of America (MOA) attendance, probably exceeding the 2,000 last year (not counting 635 exhibitor personnel). At least 900 are expected for the banquet Saturday (16). Last year, 206 foreign delegates attended and this figure is expected to be exceeded as well.

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- new super-fast one-on-one game of skill with *profit power!*
- quick return on investment!
- puck actually floats on cushion of air—travels at incredible speeds
- players set the action of each game



Brunswick 

For information, write to Bob Nixon,
Sales Manager, Coin Operated Products,
One Brunswick Plaza, Skokie, Illinois 60076

FM Building Artists Via LP, Not Single

• Continued from page 27

diameter "Little LP's," except that producers of jukebox mini albums enjoy no return privilege and cannot take a shot on new artists (the two major jukebox LP producers are not even exhibiting at MOA this year, indicative, perhaps, that the jukebox LP concept is still speculative and controversial).

*Even where singles are available from acts recording LP's almost exclusively, "FM Action" shows that in many cases stations are playing the entire album, therefore expanding the exposure of album-only music (of the 65 acts listed Aug. 5, albums by 40 of them were being aired in their entirety).

*The popularizing of lengthy cuts from albums conflicts directly with the wishes of jukebox operators for 3-min. and even shorter length recordings (MOA director Wayne Hesch, expected to be the panelist discussing programming here, has worked out a formula showing how much money jukeboxes lose because of lengthy singles).

*Many of the "FM Action" artists are available on cassette and 8-track tapes, but the tape jukebox has yet to catch on widely (only one manufacturer exhibiting at MOA is expected to show one) because operators at this point see the tape jukebox as another form of background music.

*"FM Action" acts, finally, are comprised of a number of performers who record what are called "concept" albums, from which it is difficult to pull a single (Steve Stevens, program director, WZMF-FM, Milwaukee, mentioned Road on Natural Resources Records as an act he doubts will ever be on singles).

MOA Sold Out

CHICAGO—For the first time in his nine years managing Music Operators of America (MOA), Fred Granger said he had to turn down exhibitors because of unprecedented interest. There are 16 new exhibitors.

7-in. Jukebox Album Still Subject of Debate

• Continued from page 27

initiated their own album promotion campaigns. Notable among them is Tom Choate at Sea-Port Record One-Stop, Portland, Ore. Sea-Port is publishing a list of 45 best-selling jukebox LP's.

Also, Wurlitzer, primarily to promote its furniture look Caberet machine, has joined forces with Prutting, who will help Wurlitzer owned branches stock the product.

But now, more than ever, jukebox programmers say they are not

Thus, it appears that until jukeboxes can offer something similar to FM progressive radio, there will be a growing number of popular artists with no material for jukeboxes.

FM Artists

Who are these "FM Action" artists?

Three acts which appeared on each of the four August listings and which have no singles, according to Star sheets, are National Lampoon (Blue Thumb), Orphan (London) and Ramatan (Atlantic). Five acts which appeared three times in August are Kenny Rankin, (Little David), Road, T. Rex (Reprise), Doobie Bros. (Atlantic) and Glass Harp (Decca).

Star's sheets for '72 show no singles by Rankin or Road and one each by T. Rex, Doobie Bros. and Glass Harp, three acts, incidentally, stations list as, "Cuts: all"—i.e., meaning these acts' LP's are played in their entirety.

For the benefit of jukebox programmers and one-stop buyers, T. Rex's single is "Metal Guru/Lady"; Doobie Bros.' is "Listen to the Music/Toulouse St."; Glass Harp's is "David & Goliath/La De Da." The latter two were released in late August.

That "FM Action" is well ahead of the "Hot 100" and thus reflects product that one-stops may not even stock is pointed up by the low correlation to the singles charts.

The Aug. 5 "FM Action" listing shows four cuts also appearing on the "Hot 100" that week. The four acts out of 65 were Bee Gees' "Run to Me," Mac Davis' "Don't Get Hooked on Me," Michael Murphey's "Geronimo's Cadillac" and Rick Nelson's "Garden Party." The Aug. 12 "FM Action" listing shows no "Hot 100" correlation; there are two in the Aug. 19 listing (both, curiously enough, are singles) and the Aug. 26 listing shows two also (both from Bill Preston LP's).

No Singles

Labels showing up consistently in "FM Action" listings during August and the acts with no singles listed by Star include:

Warner Bros.: Banana & the Bunch, John Cale, Curved Air, Bobby Keys, La Belle, Seanor & Koss, Allen Toussaint, Jimmy Webb, Geoff & Marie, Swallow; Atlantic: Michael Perlitch, David Elliott, Macondo, S.C.R.A., Jackie DeShannon; Decca: Wishbone Ash, David Axelrod, Sally Kellerman, Alan Parker; RCA: Pilot, Siegal-Schwail, Patchwork, Ursa Major; Reprise: Tom Rapp, John Rouborn, Mark Volman, Tom Paxton; Columbia: Fishbaugh, Fishbaugh & Korn, High Voltage, Ian & Sylvia; Signpost: Danny O'Keefe, John David Souther; Cobblestone: Catalyst, Pat Martino, Gary McFarland.

An indication that AM demand, and possible jukebox action as well, is being felt may be seen in the more recent releases of singles by "FM Action" acts. Capitol has released singles by Sam Neely, Nitzinger and Skylark, the latter two in late August: Nitzinger, "Louisiana Cock Fight/L. A. Texas Boy"; Skylark, "What Could I Do Without You/Suites for My Lady."

Others of the few with singles on Star sheets include RCA's Guess Who with one in February and April; Elektra's Doors with singles in May and August; Signpost's Eagles in May and August as well; and Asylum's Jackson Browne with singles in February and July.

Asked specifically if FM progressive stations are appealing to a distinct listener and thus creating a whole new category of music, Stevens said: "Yes and no. We do develop our own acts and there are those who will never do singles, but we do go with totally new artists that will have singles."

He said recent single releases by such acts as Nitzinger, Skylark, Doobie Bros., Doors, Jackson Browne, Bones and the few others showing up in "FM Action" are a perfect illustration of how FM progressive radio is forcing new product.

Whether this is fast enough to benefit jukebox programmers and just how jukeboxes can be part of this excitement in exposing new product will be among the aspects of programming discussed at MOA this week.

quarter, the album has less clout, he said.

FM Material

Others have simply reported that albums don't earn money. Whether this is related to repertoire or not is something not yet determined. Actually, both producers have a wide array of product, though programmers of soul stops have complained. Prutting said recently he will attempt to come up with more "r&b jazz."

The likelihood exists that a growing proportion of young bar and lounge patrons who are listening to FM progressive radio sense that they will not find "their" music on boxes. Indeed, the idiom of FM, with albums that develop a whole concept from one cut to the next, is not adaptable to jukeboxes, some radio people contend (see separate story).

In this respect, the recent release of United Artists 7-in. albums is significant. Martin Cerf, UA promotion executive, said the label uses mini LP's to test the reaction to new groups, particularly those who are not "singles groups." Cerf obtained the MOA membership roster and is offering UA mini albums to jukebox programmers.

Meanwhile, Prutting and Yudkoffsky cannot gamble on new artists because labels do not offer return privileges on jukebox albums. Labels never have.

At the same time, there is a growing gap between the repertoire jukeboxes can offer the public in terms of what is available in stores and on FM radio and what is obtainable through singles. The jukebox album should fill the gap, though ultimately jukeboxes will play tapes and not disks at all, some operators have noted. Still, the tape jukebox is not exactly here yet.

What's Playing?

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

ADRIAN, MICHIGAN: EASY LISTENING LOCATIONS

Bud LaCoe

Leonard Amusement Co.

New Purchases: "Burning Love," Elvis Presley, RCA 0769; "My Ding-A-Ling," Chuck Berry, Chess 2131; "Play Me," Neil Diamond, Uni 55348. Cover: "Baby, Don't Get Hooked on Me," Mac Davis, Spinning Meters; "Goodbye To Love," Carpenters; "Run To Me," Bee Gees; "A Sunday Kind of Love," Lenny Welch, Atco 6894. Oldies: "Green, Green Grass of Home," Skitch Henderson; "I Wanna Be Around," Grady Martin.

ALBUQUERQUE: CAMPUS/YOUNG ADULT LOCATIONS



Mary E. Roth,

Servomation of New Mexico

New Purchases: "Satisfy Me Woman," El Chicano, Capitol 2182; "Spaceman," Nilsson, RCA 0788; "A Piece of Paper," Gladstone, ABC 11327; Spinning Meters; "Alone Again (Naturally)," Gilbert O'Sullivan; "I'll Be Leaving in the Morning," Gary Puckett, Columbia 45678. Oldie: "Sincerely," Moonlight, RCA 0759.

AMES, IOWA: HIGH SCHOOL LOCATIONS

Mary Robertsen

K & D Music

New Purchases: "Play Me," Neil Diamond, Uni 55348; "Honky Cat," Elton John, Uni 55343; "My Ding-A-Ling," Chuck Berry, Chess 2131; Spinning Meters; "City of New Orleans," Arlo Guthrie, Reprise 1103; "Black & White," Three Dog Night; "Baby Don't Get Hooked on Me," Mac Davis, Oldies; "Rocket Man," Elton John; "Song Sung Blue," Neil Diamond.

BATON ROUGE, LA.: COUNTRY LOCATIONS



Joyce Ashford

State Novelty Co.

New purchases: "I Ain't Never," Mel Tillis, MGM 14418; "Oney," Johnny Cash, Columbia 45660. Spinning meters: "If You Leave Me Tonight I'll Cry," Jerry Wallace; "I Can't Stop Loving You," Conway Twitty; "It's Going to Take a Little Bit Longer," Charlie Pride, Oldies; "My Hangup Is You," Freddie Hart; "Kiss An Angel Good Morning," Charley Pride.

BOWLING GREEN, MO.: COUNTRY PURCHASES



Ira Storts

Pike Amusement Co.

"I've Got a Woman's Love," Marty Robbins; "Sticks & Stones," Donna Fargo, Decca 33001; "My Man," Tammy Wynette, Epic 10900; "Funny Face," Donna Fargo, Dot 17429; "Country Trash/Oney," Johnny Cash, Columbia 45660.

FAYETTEVILLE, N.C.: HIGH SCHOOL AGE LOCATIONS

Julius Nelson

Vemco Music Co., Inc.

New purchases: "Play Me," Neil Diamond, Uni 55348; "Rock & Roll Part 2," Gary Glitter; "Coldest Days of My Life," Chiffons, Brunswick 55478. Cover: "Honky Cat," Elton John, Uni 55343. Spinning meters: "Beautiful Sunday," Daniel Boone; "Alone Again (Naturally)," Gilbert O'Sullivan; "Brandy," Looking Glass. Oldies: "Daddy, Don't You Walk So Fast," Wynne Newton; "Lean on Me," Bill Withers.

Foreign Interest

CHICAGO—International interest in Music Operators of America (MOA) this year is heightened by exhibitors from Sweden, Canada, the U. S. importer of 2 French-made jukeboxes and an expected large delegation of foreign visitors.

More Jukebox News

On Page 53

FREMONT, NEBRASKA: EASY LISTENING LOCATIONS



Gary Benham

Automatic Vending

New Purchases: "It's A Matter of Time," Elvis Presley, RCA 74-0769; "Don't Hide Your Love," Cher, Kapp 2184; "In Time," Engelbert Humperdinck, Parrot 40071; "Breezing With The Breeze," Gray Hair, DE & EL 131. Oldies: "Cold, Cold Heart," Because of You, Tony Bennett; "Green Eyes/The Breeze and I," Jimmy Dorsey; "Tangerine/It Happened in Hawaii," Jimmy Dorsey.

MALTA, MONT.: NEW PURCHASES, REORDERS



Dorothy Christensen

Christy's Music

Country: "Funny Face," Donna Fargo, Decca 33001; "The Class of '57," Statler Bros.; "Delta Dawn," Tanya Tucker; "Bless Your Heart," Freddie Hart, Reorder; "If You Touch Me (You've Got to Love Me)," Joe Stampley; "Looking Back to See," Buck Owens & Susan Raye; "There's a Party," Jody Miller; "I Ain't Never," Mel Tillis, Pop; "Long Cool Woman," Hillies; "Black & White," Three Dog Night; "Run to Me," Bee Gees; "Play Me," Neil Diamond; "Ben," Michael Jackson; "Starman," David Bowie, RCA 0719; "Happy," Rolling Stones.

NEWARK, N.J.: SOUL LOCATIONS

ABC Distributing Co.

Sam & Allen Waldor

New purchases: "Good Times," Kool & Gang, Delite 552; "How Could I Let You Get Away," Spinners, Atlantic 2904; "Guess Who," B.B. King, ABC 11330; Spinning Meters: "Power of Love," Joe Simon; "Good Foot," James Brown, Polydor 14139.

ROLLING MEADOWS, ILL.: EASY LISTENING LOCATIONS



Robert Hesch,

A&H Entertainers

New purchases: "I Believe In Music," Gallery, Sussex 339; "Garden Party," Rick Nelson, Decca 32980; "Popcorn," Hot Butter; "Play Me," Neil Diamond; "Gloria's Love," Al Hirt, GWP 529. Oldies: "One For My Baby," Frank Sinatra, Capitol 6193; "Night and Day," Frank Sinatra, Capitol 6195.

Add Hart, Gary

CHICAGO—RCA artist John Gary and Capitol country star Freddie Hart were added to the Music Operators of America (MOA) talent show roster at press time. Hart will receive an award as well.



JUKEBOX businesswomen and wives of operators will be entertained Thursday (14) at Music Operators of America (MOA) by Ilene Abrams, noted fashion expert.

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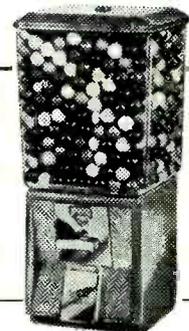
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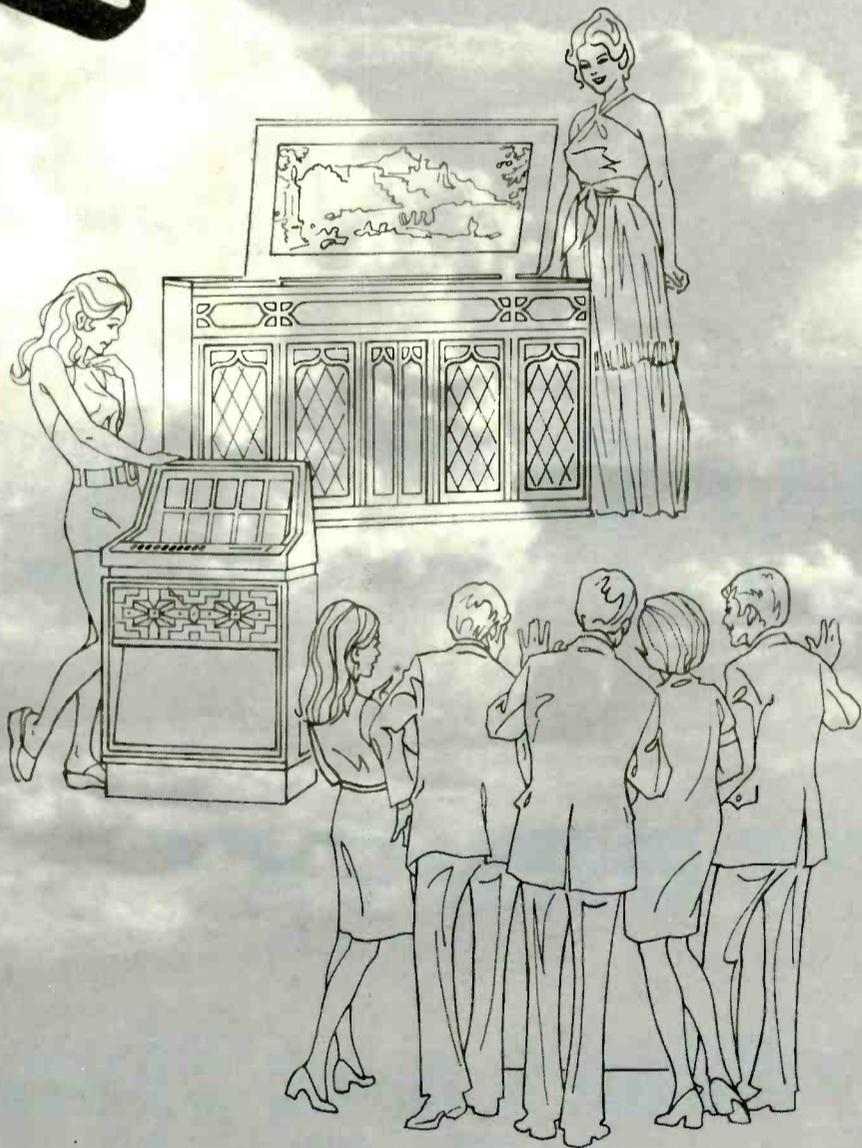
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THE MUSIC PEOPLE
WURLITZER

Country Music

Wilburns Welcomed at Arkansas Benefit Show

HARDY, Ark.—This town of 667 population drew a crowd of "several thousand" for a benefit show in honor of the Wilburn Brothers, who are natives here.

Proceeds from the program were to be used to help pay for a pediatric hospital, and to start work on a museum and music amphitheater.

Doyle and Teddy Wilburn were

the featured act, and they were given a standing ovation by the townspeople. Helping to draw the massive crowd were Tex Ritter and The Kendalls.

Leslie and Lester Wilburn, older brothers of the Decca act, opened the performance, and then brought on the others. Among those in the audience were the Wilburns' mother, and their sister, Geraldine.

Legal Hangups Delay Reunion

DALLAS—Due to "legal difficulties" that couldn't be straightened out in time, the second Dripping Springs Reunion tentatively set for Sept. 9 was cancelled.

The word came from Mike McFarland, one of the original reunion promoters of the event that has been described as "an artistic success but a financial disaster."

Left with a deficit of \$100,000 from the country music festival held near Austin in the spring, McFarland now is hopeful he can get the finances straightened out in time for a second target date, Sept. 30.

(Continued on page 40)

Capitol Expanding In Promotion Move

ATLANTA — Capitol Records has increased the size of its promotional force to keep pace with added emphasis on country product.

Wade Pepper, vice president in charge of country promotion for the label, said Joe Deters had been added to the force, along with veterans Mike Stanglin and Ed Keely, working exclusively in the country end. Deters will headquarter here and concentrate on the Southeast. Stanglin, in Dallas, will work the southwest, and Keely in Chicago

will continue to handle the mid-west.

Pepper said the utilization of three men was vital for purposes of total promotion and keeping in touch with the sales force.

"These men will create new interests at the sales level. They will be active in merchandising, and will be calling on the one-stops," Pepper said.

Pepper will maintain his office here, and will be totally involved with the merchandising of product. He has been instrumental in building an "artist's development fund," used for both established and new artists to get out and make new contacts through promotional appearances and the like.

(Continued on page 41)

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HERE TODAY & HERE TO STAY

Vandy Hosts Bluegrass Fete

NASHVILLE—The second annual Bluegrass-Country show assembled by the Don Light Talent Agency will be presented to students, faculty and general public at Vanderbilt University Saturday (23).

Waylon Jennings, The Osborne Brothers, Doc Watson, Jim & Jesse and the II Generation will perform on campus, at Alumni Lawn.

Bluegrass and country, once taboo on most campuses, has made a strong resurgence. Now, as one student described it, "it is a move toward things that are more natural."

James Sandlin, dean of students, (Continued on page 40)



PART OF CAPITOL'S promotion staff displays Freddie Hart T-shirts at the Atlanta office. Left to right, Joe Deters, country promotion director for the southeast; Peggy Carnes, secretary to Wade Pepper, and Pepper, vice president in charge of country promotion.

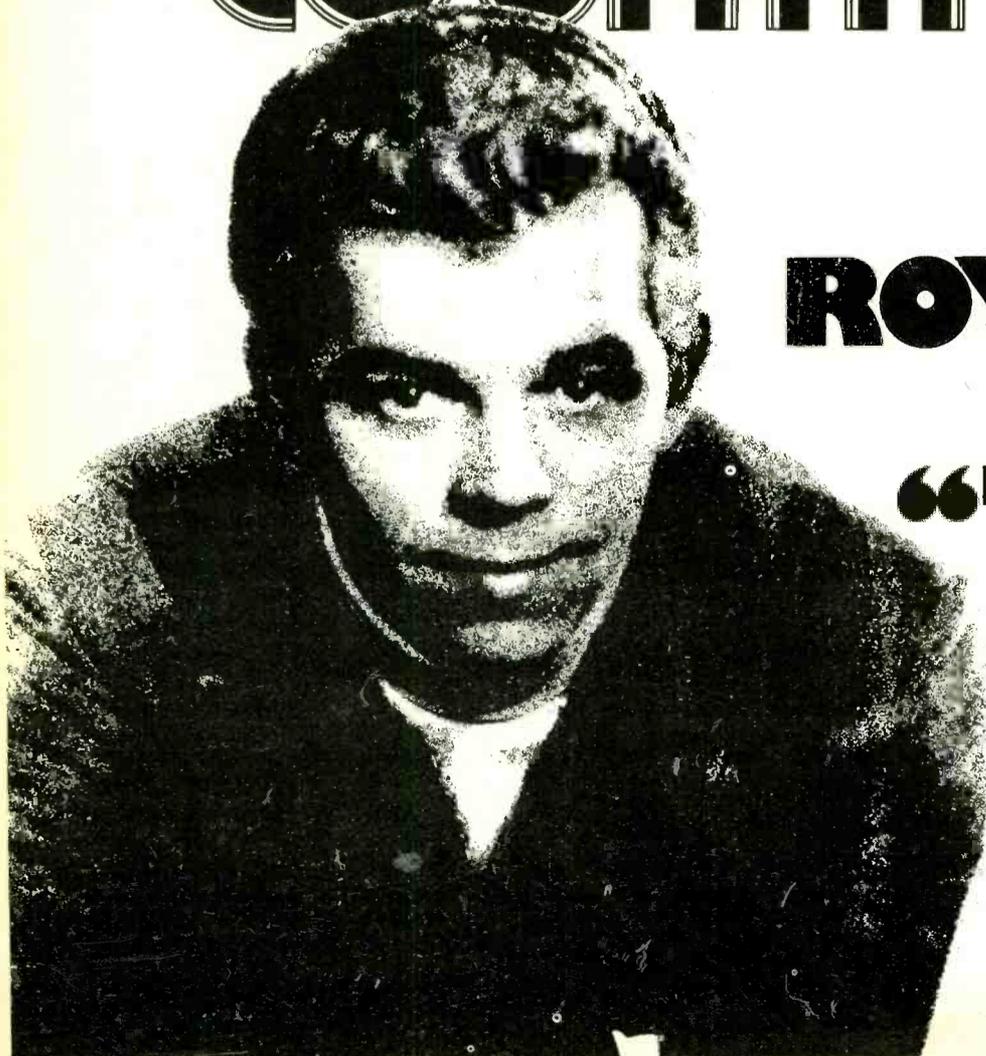
Combine to Run First Generation

NASHVILLE—Combine Music, headed by Bob Beckham, has taken over administration of First Generation Music, owned by Dottie West.

Aside from Miss West, First Generation's best-known writer is newcomer Larry Gatlin, who in a short period of time has had songs cut by Johnny Cash, Conway Twitty, Kris Kristofferson, Dottie West and Jim Ed Brown. Cash is using three of Gatlin's tunes in a movie.

Gatlin is part of the family group, The Gatlins, recording on Monument.

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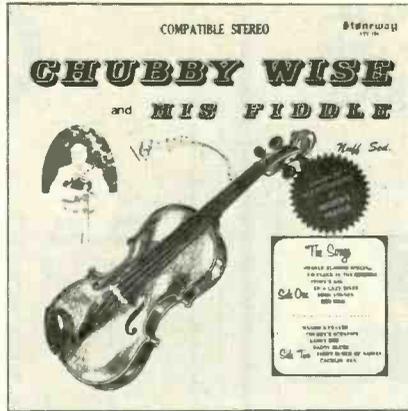
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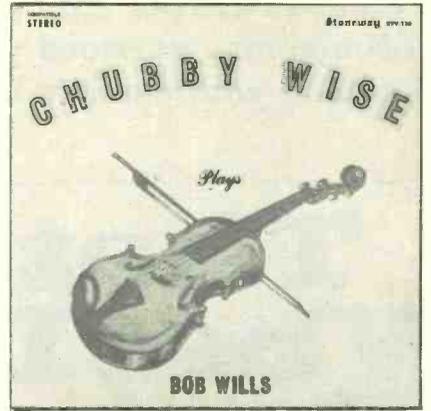


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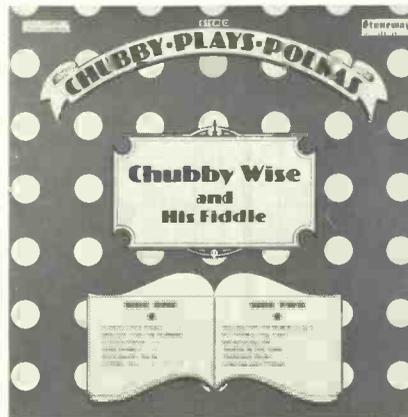
Distributors Needed In Some Areas



CHUBBY WISE AND HIS FIDDLE STY 104
Chubby Wise



CHUBBY WISE PLAYS BOB WILLS STY 110
Chubby Wise



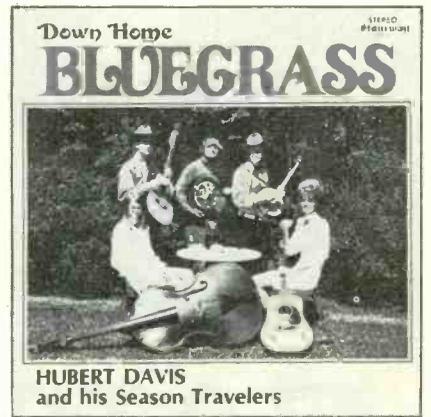
CHUBBY PLAYS POLKAS STY 118
Chubby Wise



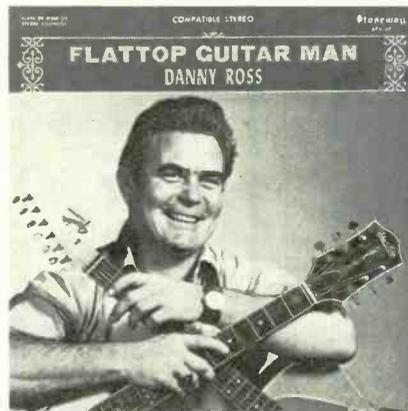
KAYTON ROBERTS IS STEELIN' STY 111
Kayton Roberts



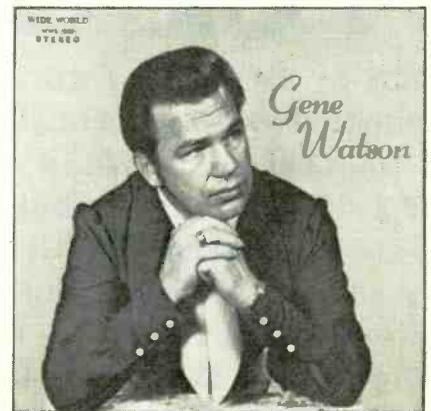
CUTTIN' BLUEGRASS STL 113
Earl Garner and the
Bluegrass Mountaineers



DOWNHOME BLUEGRASS STY 115
Hubert Davis & His Season
Travelers



FLATTOP GUITAR MAN STY 117
Danny Ross



GENE WATSON WWS 2002
Gene Watson

STONEWAY ARTISTS
Chubby Wise & His Fiddle
Danny "Flattop Guitar Man" Ross
Jim Black
The Pickering Bros.
"Shorty" Bacon
Herald White
E. J. Hopkins
Ron Knuth
Earl Garner & His Bluegrass
Mountaineers
Kayton Roberts
Gene Allen & His Playboys

WIDE WORLD ARTISTS
Hillary Hawkins
Eddie Noack
Gene Watson

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Chubby Wise "Chubby Fiddles
Around" STY 105

Chubby Wise "Chubby Plays Uptown" STY 106
Chubby Wise "Hoedown" STY 109
Chubby Wise "Previous Memories" STY 112
Chubby Wise "Waltzes" STY 124
E. J. Hopkins "Championship Fiddlin'" STY 101
E. J. Hopkins "Champion Fiddler" STY 102
Danny Ross "Flattop Pickin'" STY 107
Averitt & Wise "Bluegrass" STY 108
Ron Knuth "Fiddle Favorites" STY 116
Eddie Noack "Remembering Jimmie
Rodgers" WWS 2001
Ron Knuth "Hoedown Wisconsin Style" STY 119
Earl Garner "Bluegrass Fiddler" STY 120
Jim Black "Piano Stylings" STY 121
Earl Garner and his Bluegrass Mountaineers
"Texas Bluegrass" STY 122
Danny Ross "Danny on Nylon" STY 123

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Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 9/16/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	WHEN THE SNOW IS ON THE ROSES 9 Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	9	39	44	TOGETHER ALWAYS 3 Porter Wagoner & Dolly Parton, RCA 74-0773 (Owepar, BMI)	3
2	1	IF YOU LEAVE ME TONIGHT I'LL CRY 9 Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	9	40	45	SMILE SOMEBODY LOVES YOU 5 Linda Gail Lewis, Mercury 49814 (Full Swing, ASCAP)	5
3	3	HERE I AM AGAIN 11 Loretta Lynn, Decca 32974 (MCA) (Evil Eye, BMI)	11	41	41	I THINK THEY CALL IT LOVE 6 Don Gibson & Sue Thompson, Hickory 1646 (Acuff-Rose, BMI)	6
4	7	I CAN'T STOP LOVING YOU 8 Conway Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	8	42	47	SYLVIA'S MOTHER 4 Bobby Bare, Mercury 73317 (Evil Eye, BMI)	4
5	5	I'M GONNA KNOCK AT YOUR DOOR 12 Billy "Crash" Craddock, Cartwheel 216 (Anne-Rachel, ASCAP)	12	43	46	NORTH CAROLINA 8 Dallas Frazier, RCA 74-0748 (Blue Crest/Hill & Range, BMI)	8
6	6	THE CEREMONY 11 Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	11	44	27	BORROWED ANGEL 17 Mel Street, Royal American 64 (Levisa, BMI)	17
7	12	I AIN'T NEVER 6 Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	6	45	26	IT'S GONNA TAKE A LITTLE BIT LONGER 16 Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	16
8	10	THIS LITTLE GIRL OF MINE 9 Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	9	46	48	BABY DON'T GET HOOKED ON ME 4 Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	4
9	9	IF YOU TOUCH ME (You've Got To Love Me) 14 Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	14	47	36	RAIN FALLING ON ME 12 Johnny Russell, RCA 74-0729 (Husky, BMI)	12
10	4	WOMAN (Sensuous Woman) 15 Don Gibson, Hickory 1638 (Accoustics, BMI)	15	48	53	TAKE IT ON HOME 4 Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	4
11	30	ONEY 4 Johnny Cash, Columbia 4-45660 (House of Cash, BMI)	4	49	51	CLAUDETTE 4 Compton Brothers, Dot 17427 (Famous) (Acuff-Rose, BMI)	4
12	14	IF IT AIN'T LOVE (Let's Leave It Alone) 7 Connie Smith, RCA 74-0752 (Blue Crest, BMI)	7	50	60	TRACES 3 Sonny James, Capitol 3398 (Low-Sal, BMI)	3
13	19	MISSING YOU 8 Jim Reeves, RCA 74-0744 (Valley, BMI)	8	51	52	JUST LIKE WALKIN' IN THE SUNSHINE 5 Jean Shepard, Capitol 3395 (Central Songs, BMI)	5
14	16	LOOKING BACK TO SEE 10 Buck Owens & Susan Raye, Capitol 3368 (Dandelion, BMI)	10	52	63	DON'T SHE LOOK GOOD 2 Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	2
15	17	WHISKEY RIVER 9 Johnny Bush, RCA 74-0745 (Nelson, BMI)	9	53	56	LONELY WOMEN MAKE GOOD LOVERS 3 Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	3
16	8	BLESS YOUR HEART 13 Freddie Hart, Capitol 3353 (Buckhorn, BMI)	13	54	55	IF THIS IS GOODBYE 7 Carl Smith, Columbia 4-45648 (Sea View, BMI)	7
17	20	YOU'VE GOT TO CRY GIRL 9 Dave Dudley, Mercury 73309 (Six Days, BMI)	9	55	62	I JUST COULDN'T LET HER WALK AWAY 3 Dorsey Burnette, Capitol 3404 (Glenwood, ASCAP/Central Songs, BMI)	3
18	21	A WORLD WITHOUT MUSIC 7 Porter Wagoner, RCA 74-0753 (Owepar, BMI)	7	56	61	I'LL NEVER PASS THIS WAY AGAIN 4 Glen Campbell, Capitol 3411 (Vegas, BMI)	4
19	13	I'VE GOT TO HAVE YOU 14 Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	14	57	—	MY MAN 1 Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	1
20	33	FUNNY FACE 3 Donna Fargo, Dot 17409 (Famous) (Prima Donna, BMI)	3	58	65	RINGS FOR SALE 2 Roger Miller, Mercury 73321 (Tree, BMI)	2
21	28	WASHDAY BLUES 6 Dolly Parton, RCA 74-0747 (Owepar, BMI)	6	59	—	A PERFECT MATCH 1 David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	1
22	23	ALABAMA WILD MAN 10 Jerry Reed, RCA 74-0738 (Vector, BMI)	10	60	—	SEA OF HEARTBREAK 1 Kenny Price, RCA 74-0781 (Shapiro, Bernstein & Co., ASCAP)	1
23	24	I'M SO LONESOME I COULD CRY 11 Charlie McCoy, Monument 8546 (CBS) (Rose, BMI)	11	61	73	I'VE GOT A WOMAN'S LOVE 2 Marty Robbins, Columbia 4-45668 (Rose, BMI)	2
24	22	THAT CERTAIN ONE 10 Tommy Cash, Epic 5-10885 (CBS) (House of Cash, BMI)	10	62	54	HAPPY EVERYTHING 7 Bonnie Guitar, Columbia 4-45643 (Duchess, BMI)	7
25	31	THE CLASS OF '57 5 Stallier Brothers, Mercury 73315 (House of Cash, BMI)	5	63	64	YOU BABE 6 Lefty Frizzell, Columbia 4-45652 (Blue Crest, BMI)	6
26	29	UNEXPECTED GOODBYE 7 Glenn Barber, Hickory 1645 (Acuff-Rose, BMI)	7	64	67	HOW COULD YOU BE ANYTHING BUT LOVE 2 Ferlin Huskey, Capitol 3415 (Blue Crest/Hill & Range, BMI)	2
27	11	THE MONKEY THAT BECAME PRESIDENT 11 Tom T. Hall, Mercury 73297 (Hallnote, BMI)	11	65	68	IT'S A MATTER OF TIME 2 Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	2
28	15	AIN'T IT ALL WORTH LIVING 14 Tompall & the Glaser Brothers, MGM 14390 (Milene, ASCAP)	14	66	—	FOR MY BABY 1 Cal Smith, Decca 33003 (MCA) (Eden, BMI)	1
29	18	A WHOLE LOT OF SOMETHING 11 Tony Booth, Capitol 3356 (Blue Book, BMI)	11	67	71	LUCIUS GRINDER 2 Ray Sanders, United Artists 50933 (Danor, BMI)	2
30	57	IT'S NOT LOVE (But It's Not Bad) 3 Merle Haggard, Capitol 3419 (Tree, BMI)	3	68	74	TRAVELIN' LIGHT 2 George Hamilton IV, RCA 74-0776 (Acoustic, BMI)	2
31	25	THERE'S A PARTY 14 Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	14	69	69	TAKE IT EASY 3 Billy Mize, United Artists 50945 (Benchmark, ASCAP)	3
32	35	WHAT'S WRONG WITH OUR LOVE 6 Jack Greene & Jeannie Seely, Decca 32991 (MCA) (Tree, BMI)	6	70	—	GARDEN PARTY 1 Rick Nelson, Decca 32980 (MCA) (Matragun, BMI)	1
33	42	THE LAWRENCE WELK-HEE HAW COUNTER-REVOLUTION POLKA 5 Roy Clark, Dot 17426 (Famous) (Happy-Go-Lucky, ASCAP)	5	71	—	PRIDE'S NOT HARD TO SWALLOW 1 Hank Williams Jr., MGM 14421 (Passkey, BMI)	1
34	34	IT MEANT NOTHING TO ME 10 Diana Trask, Dot 17424 (Famous) (Green Apple/Sunbeam, BMI)	10	72	72	WHAT EVERY WOMAN WANTS TO HEAR 3 Claude Gray, Million 18 (Vanjo, BMI)	3
35	43	DON'T PAY THE RANSOM 5 Nat Stuckey, RCA 74-0761 (Cedarwood, BMI)	5	73	—	YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE 1 Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	1
36	39	LAST TIME I CALLED SOMEBODY DARLIN' 6 Roy Drusky, Mercury 73314 (Blue Crest, BMI)	6	74	75	NOTHING CAN STOP MY LOVING YOU 2 Patsy Sledg, Mega 615-0085 (Fort Knox, BMI)	2
37	40	NEVER BEEN TO SPAIN 7 Ronnie Sessions, MGM 14394 (Lady Jane, BMI)	7	75	—	BOWLING GREEN 1 Hank Capps, Capitol 3416 (Bowling Green, BMI)	1
38	38	GOODBYE 7 David Rogers, Columbia 4-45642 (Pix Russ, ASCAP)	7				

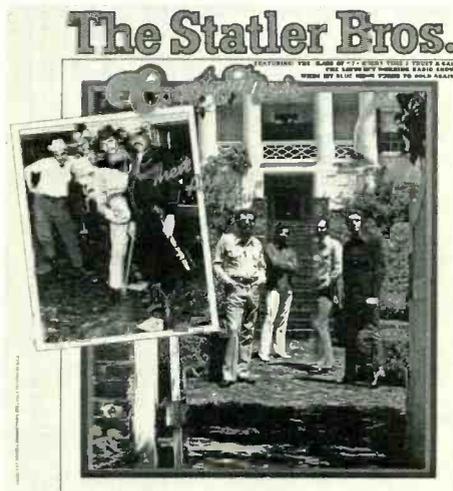
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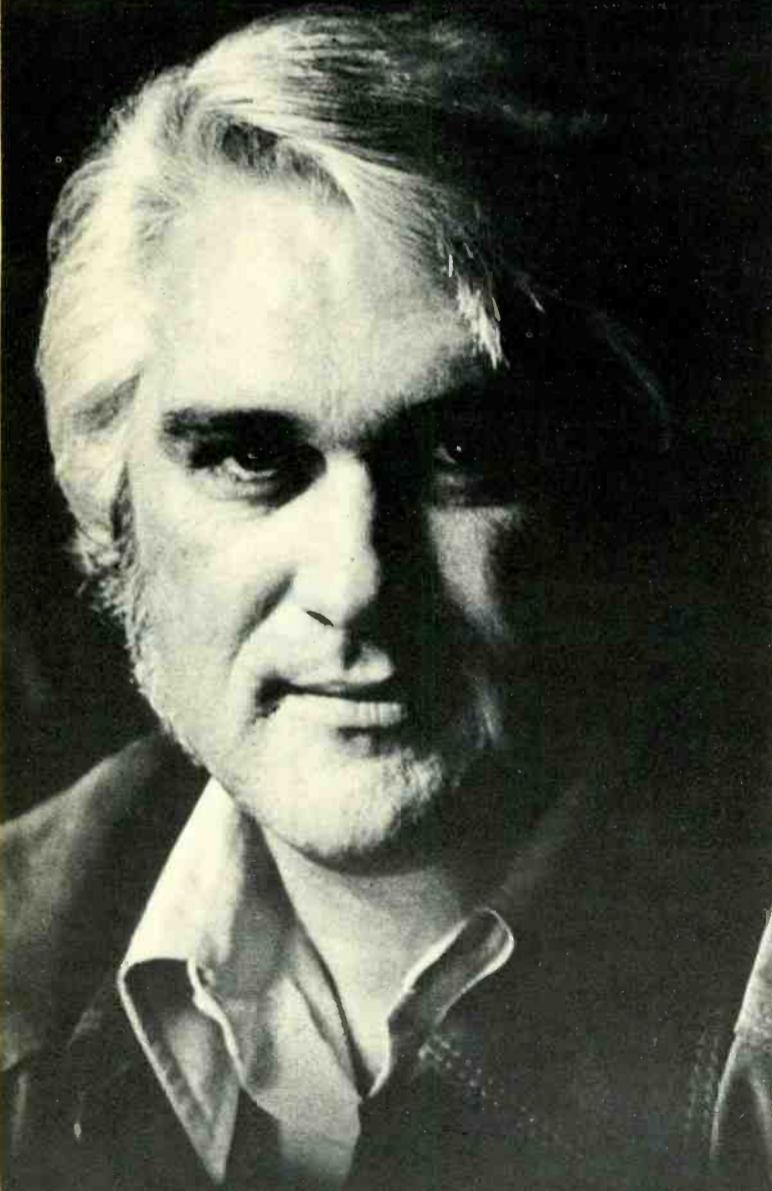
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Country Music

Nashville Scene

Porter Wagoner taped his syndicated television show at Opryland this past week, the first such taping at the huge music complex. . . . Earl Scruggs, working heavily in the college circuit, now has equipped himself totally with his own sound equipment in order to be sure of the proper system at concerts. . . . Del Reeves is in the process of doing a "bluegrass underground" album which will be called "Gloryland," and will deal with the depression days and FDR. The FDR in this case, though, is Franklin Delano Reeves, which is Del's name.

Donna Pillow, cousin of Mega's Ray Pillow, represented the state of Virginia in the Miss America contest. . . . 250 sets of twins showed up at the "Opry" last week, and everyone saw double. They were conventioning in Nashville. . . . The "Grand Ole Gospel" show has been sold to a sponsor. It was picked up by the Remnant House for 26 weeks. The commercials will be done by Johnny Cash and June Carter. . . . Promoter John Boden of Southern Productions has bought the Leona Williams show for 110 dates next year, plus 20 this November and another 20 in December. . . . Dolly Parton's next project, for a spring release, will be an album of true stories from her home in East Tennessee. Its title will be "My Tennessee Mountain Home."

Lori Lynn, daughter of Carl and Goldie Smith, enters high school this year, after winning last year's Miss Personality contest in the 8th grade. . . . Mrs. Dorothy Ritter came through in great style with pies and cakes for the NARAS carnival. . . . Another marriage is about to take place in the George Morgan household. This time it's daughter LeAnne. . . . Wendy Bagwell's daughter, whose name also is Wendy (his is really Wendell), was married in Atlanta last week. . . . This is supposed to be a true story. Promoter Carlton Haney was so impressed with the performance of the Country Cavaliers at Hampton, Va., that he presented them with a cash bonus. . . . Don Parker, of the Don and Carla duet, was hospitalized while visiting Carla's relatives in Oregon. They had to cancel several fair dates.

Epic's Tommy Cash does more recording before heading for Fort Madison, Ia. . . . Marti Brown performed in the rain at Manitowac, Wisc., but the crowd stayed for the entire performance. . . . Johnny Dollar has signed with Gemini Records of Enid, Okla. He had spent many years with Columbia. . . . Liz Madison is the first artist to be released on MGB Records. Heretofore, MGB has been solely a production company, but now has taken up a label. The first song by Liz was written by Jack Moran. . . . Entrance Music has been reactivated, and has a release by John Anthony Hart, produced by Ricci Moreno.

Billy Deaton announces that Faron Young will introduce a new B.C. product for the headache powder people, with commercial filming in the near future. . . . Gil Rogers of Stop Records is back from a trip to Reno where he did a number of guest spots, in clubs, on radio stations, and in record shops. . . . George Jones and Tammy Wynette drew three consecutive record crowds at appearances in Louisiana, Minnesota, and Missouri. . . . Welton Lane finally exits the Churchill Inn in Louisville, where he has entertained for three consecutive years. He moves to the Thoroughbred Club in the same city.

Danny Davis and the Nashville Brass averaged two standing ovations with each performance at the coliseum in Omaha. . . . Bobby Austin is being booked by the Shorty Lavender talent agency. . . . Jim Gemmill Productions reports record-breaking crowds at the

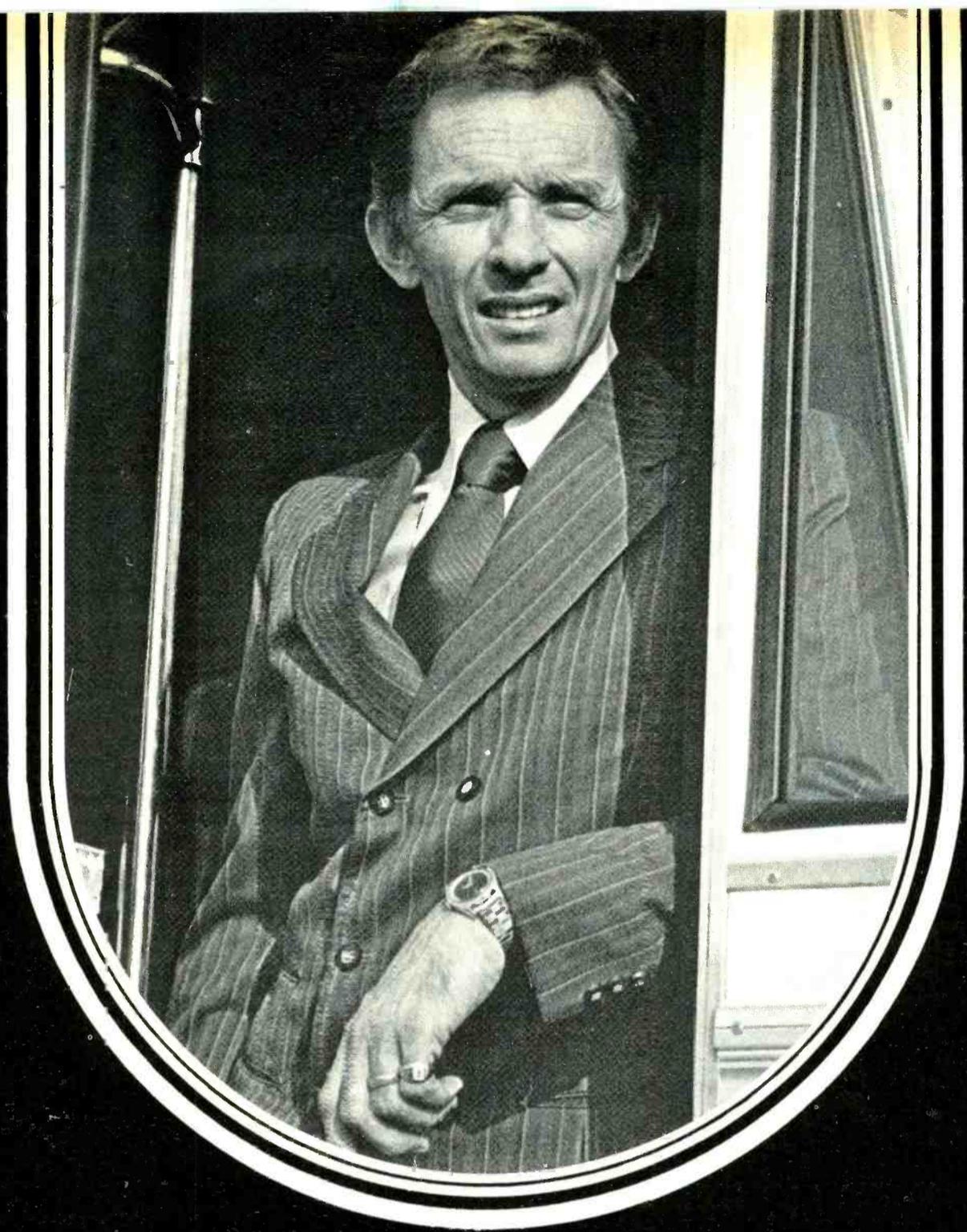
(Continued on page 40)

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 9/16/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	2	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	5
2	1	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	12
3	3	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	10
4	4	LONESOMEST LONESOME Ray Price, Columbia KCP 31546	7
5	5	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	12
6	7	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	8
7	13	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	4
8	6	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	26
9	8	BEST OF JERRY REED RCA LSP 4729	12
10	11	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	8
11	9	GOD BLESS AMERICA AGAIN Loretta Lynn, Decca DL7-5351 (MCA)	12
12	21	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG 3 Johnny Cash, Columbia KC 31645	3
13	10	REAL McCoy Charlie McCoy, Monument Z 31329 (CBS)	25
14	18	ME AND THE FIRST LADY George Jones & Tammy Wynette, Epic E 31554 (CBS)	5
15	15	BEST OF BUCK OWENS & SUSAN RAY Capitol ST 11048	6
16	12	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL7-5352 (MCA)	11
17	16	ASHES OF LOVE Dickie Lee, RCA LSP 4715	13
18	14	"IF IT AIN'T LOVE" AND OTHER GREAT DALLAS FRAZIER SONGS Connie Smith, RCA LSP 4748	10
19	23	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	3
20	17	SINGS THIS LITTLE GIRL OF MINE Faron Young, Mercury SR 61364	5
21	19	CRY Lynn Anderson, Columbia KC 31316	24
22	24	ELVIS LIVE AT MADISON SQUARE GARDEN Elvis Presley, RCA LSP 4776	8
23	30	MISSING YOU Jim Reeves, RCA LSP 4749	2
24	20	CAB DRIVER Hank Thompson, Dot DOS 25996 (Famous)	9
25	34	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	2
26	22	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	15
27	25	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	21
28	39	WOMAN (Sensuous Woman) Don Gibson, Hickory LPS 166	3
29	27	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	19
30	26	THE KEY'S IN THE MAILBOX Tony Booth, Capitol ST 11076	11
31	40	THERE'S A PARTY GOIN' ON Jody Miller, Epic KE 31706 (CBS)	3
32	31	FOR THE GOOD TIMES Ray Price, Columbia C 30105	107
33	41	COUNTRY MUSIC THEN AND NOW Statler Brothers, Mercury SR 61367	2
34	32	HANK WILLIAMS JR.'S GREATEST HITS, VOL. 2 MGM SE 4822	16
35	28	GEORGE JONES Epic KE 31321 (CBS)	17
36	33	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia KC 31594	7
37	38	THE BEST OF JOHNNY BUSH Million 1001	7
38	—	THE STORYTELLER Tom T. Hall, Mercury SR 61368	1
39	29	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	15
40	35	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	21
41	36	THE DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	19
42	37	BEETIME STORY Tammy Wynette, Epic KE 31285 (CBS)	24
43	42	THIS IS JERRY WALLACE Decca DL 75294 (MCA)	22
44	—	HERE & NOW Dorsey Burnette, Capitol ST 11094	1
45	45	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	22



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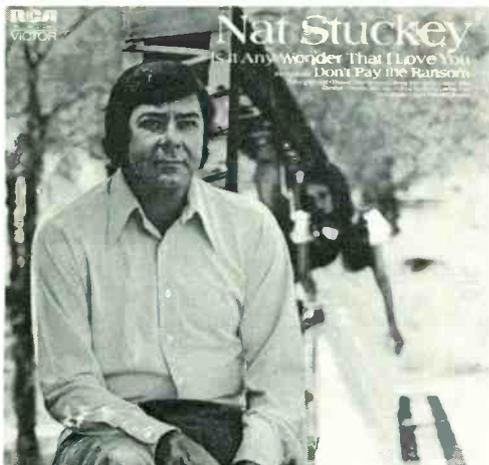
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Country Music

Nashville Scene

• Continued from page 38

Front Royal, Va., Fair all last week despite rain showers, with country entertainment featured for all but one night. "Country Road" featuring Donna Meade appeared first, then Teenie Chenault & the Country Rockers. The last country act was the Lynn Stewart Show. "Country Road" then appeared at the Wise, Va., Fair with Susan Raye. . . . Larry Pinion of Dallas has just finished 10 days at the Carousel in Nashville, taking over for Ronnie Prophet while that gifted entertainer was on tour.

Reunion Delayed

• Continued from page 34

For the Sept. 9 reunion, McFarland had signed Ray Price and Tex Ritter, and had a "tentative agreement" with Willie Nelson, Sammi Smith, Bobby Bare, Billy Joe Shaver, Red Lane and Red Steagall.

The cast for the later date, if the legal problems can be circumvented, has not yet been announced. McFarland said he had "talked to Price," but he hasn't signed anything yet.

2nd Bluegrass Show

• Continued from page 34

stated: "I feel the authenticity of this music has had a great deal to do with the enthusiasm and interest it has aroused on our campus." He said he hoped the event "will be established as a tradition." Last year's first show drew a capacity crowd.

The Light agency has set similar shows this fall at Florida State, Tallahassee; Emory University, Atlanta; Western Illinois State, Macomb; Tennessee Wesleyan, Athens; Guilford College, Greensboro, N.C., and Pfeiffer College, Misenheimer, N.C.



DON LIGHT, of the Don Light Talent agency; James Sandlin, dean of students at Vanderbilt, and Ralph Emery discuss plans for the Country/Bluegrass Festival to be held on campus Sept. 23. Emery will be master of ceremonies.

TWO NEW SINGLES

Kajac Records

"As Time Goes On"

By Larry Jensen
 Kajac 512

"It Took a Long Time"

By Shirley Ramus
 Kajac 507

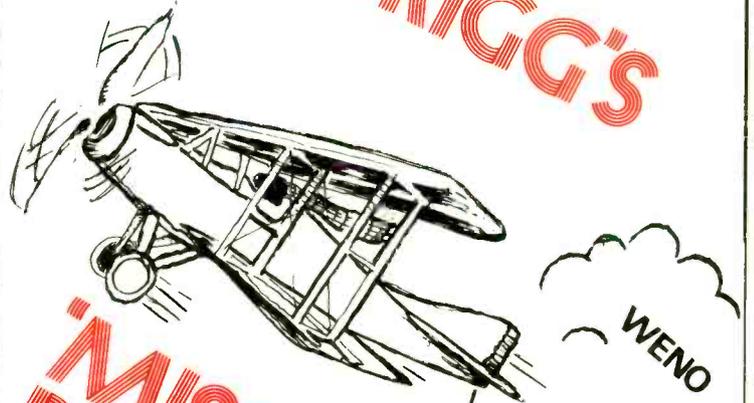
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GREAT
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Reeves Signs UA Pact; To Head October Shows

NASHVILLE — Ending considerable debate and speculation, Del Reeves has signed an exclusive long-term contract with United Artists Records.

UA immediately announced that Reeves would headline the label's country show here Oct. 19th during the "Grand Ole Opry Birthday Celebration."

UA also signaled an expansion in its country department with the signing of Chuck Stewart, one-time guitarist with Hank Locklin, Wyatt Webb and Henson Cargill.

Stewart was "discovered" here by Marijohn Wilkin, one of the outstanding songwriters in the field, and was signed to the label by Nick Venet. He will be produced by Miss Wilkin.

UA has promised several major surprises at the October gathering, with the show being put together by Kelso Herston and Biff Collie.

Due for immediate release is a new Reeves single, "Before Goodbye," reuniting Reeves with Herston, who produced his earlier hits.



LIZ MADISON, first artist on the M.G.B. label, talks over her initial release, "Too Many Playthings" with writer Jack Moran, left, Bobby Fisher, promotion man for M.G.B., and producer Ricci Mareno.

Roundtable for CMA Writers

NASHVILLE—A special roundtable discussion involving all songwriters will be held here Wednesday (14) at RCA, in an effort to establish a close working relationship with the Country Music Association.

Hosted by Ted Harris and Tom T. Hall, the concept of the meeting stems from the need of utilizing the creativity of the writers to the advantage of the entire industry.

Harris and Hall represent the songwriters on the CMA board of directors, and are putting the roundtable together in an effort to air suggestions, questions and the likes. CMA is seeking to learn how better it can serve the industry.

Joining Hall and Harris from CMA will be Joe Talbot, Walt Heaney, Jerry Bradley, LeRoy Van Dyke and Tompall Glaser, each of whom is a CMA director or officer.

The meeting is not closed to CMA membership. Any writer who has had at least one song recorded is invited to attend.

Capitol Promotion

• Continued from page 34

Capitol has recently sponsored trips to various markets by Dorsey Burnette, Bobbi Roy, and Tony Booth.

The country emphasis received special attention when Joe Allison was named to head the Nashville A&R department two weeks ago. He already has added new artists, and is exploiting those already on the label.

General Mills and Show Biz Gift CMA

NASHVILLE—A 260 part disk library has been donated to the Country Music Foundation Library and Media Center by General Mills, Inc., in cooperation with Show Biz, Inc.

The 12-inch records represent the entire first-year series of the syndicated "Ralph Emery Show." Each disk contains a separate one-hour production, including interviews with country music artists. Among those in the collection are Lynn Anderson, Marthy Robbins, Bobby Goldsboro, Conway Twitty, Porter Wagoner, Dolly Parton, Tammy Wynette, Jerry Reed, Glen

Campbell, Loretta Lynn, Ray Stevens, Sammi Smith, Merle Haggard, Chet Atkins and Kris Kristofferson.

In accepting the donation, CMF executive director William Ivey noted that General Mills will retain its commercial rights to the collection. The material is being held in trust. This will make the show's contents available to researchers and scholars.

CMF has received other valuable donations for this purpose, but this is the largest single package given.



COMBINE MUSIC officials relax after working out an administrative deal with First General Music. Left to right, Combine president Bob Beckham, songwriter Larry Gatlin of First Generation, and Johnny MacRae, Beckham's assistant.

a new single from

Kenny Price

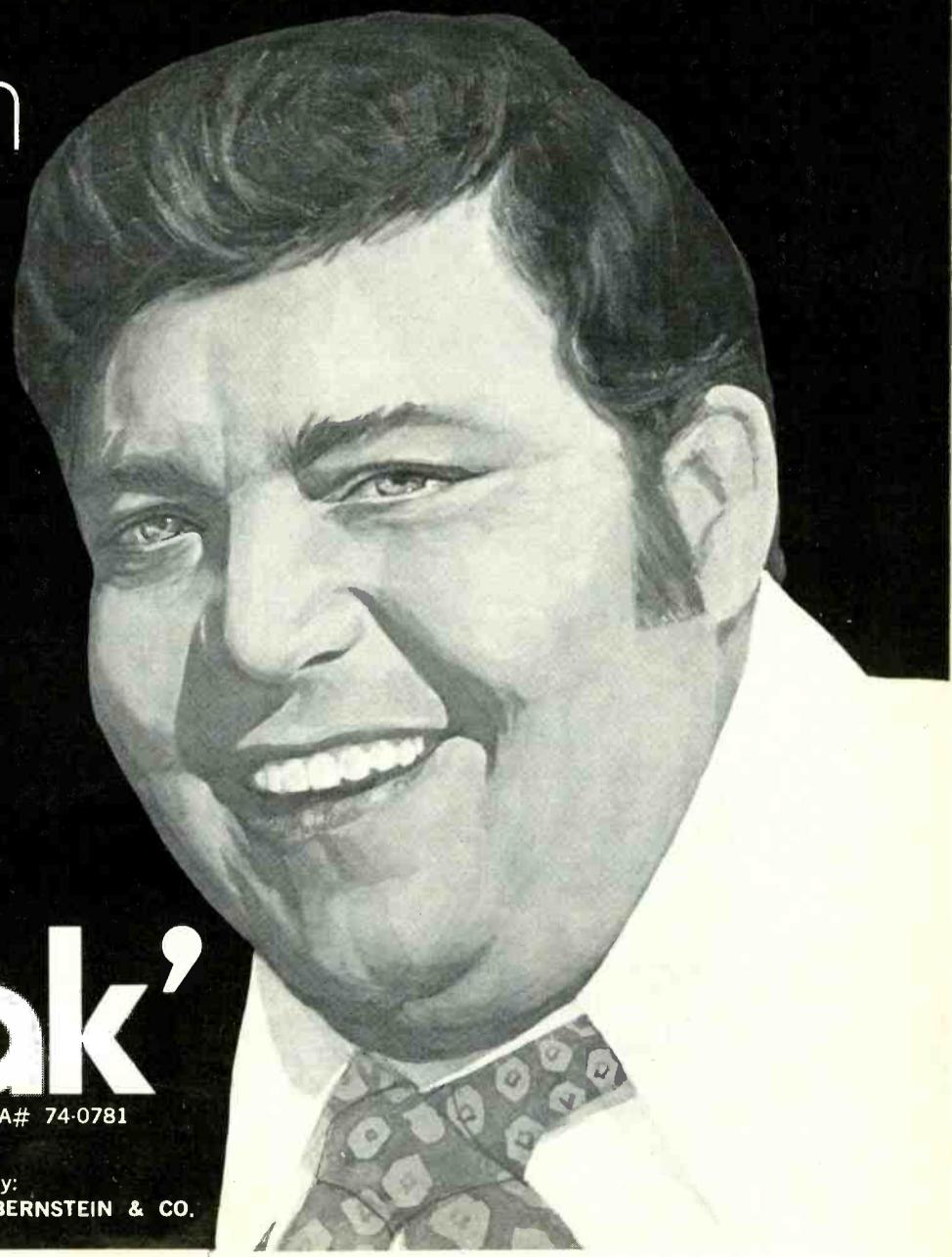
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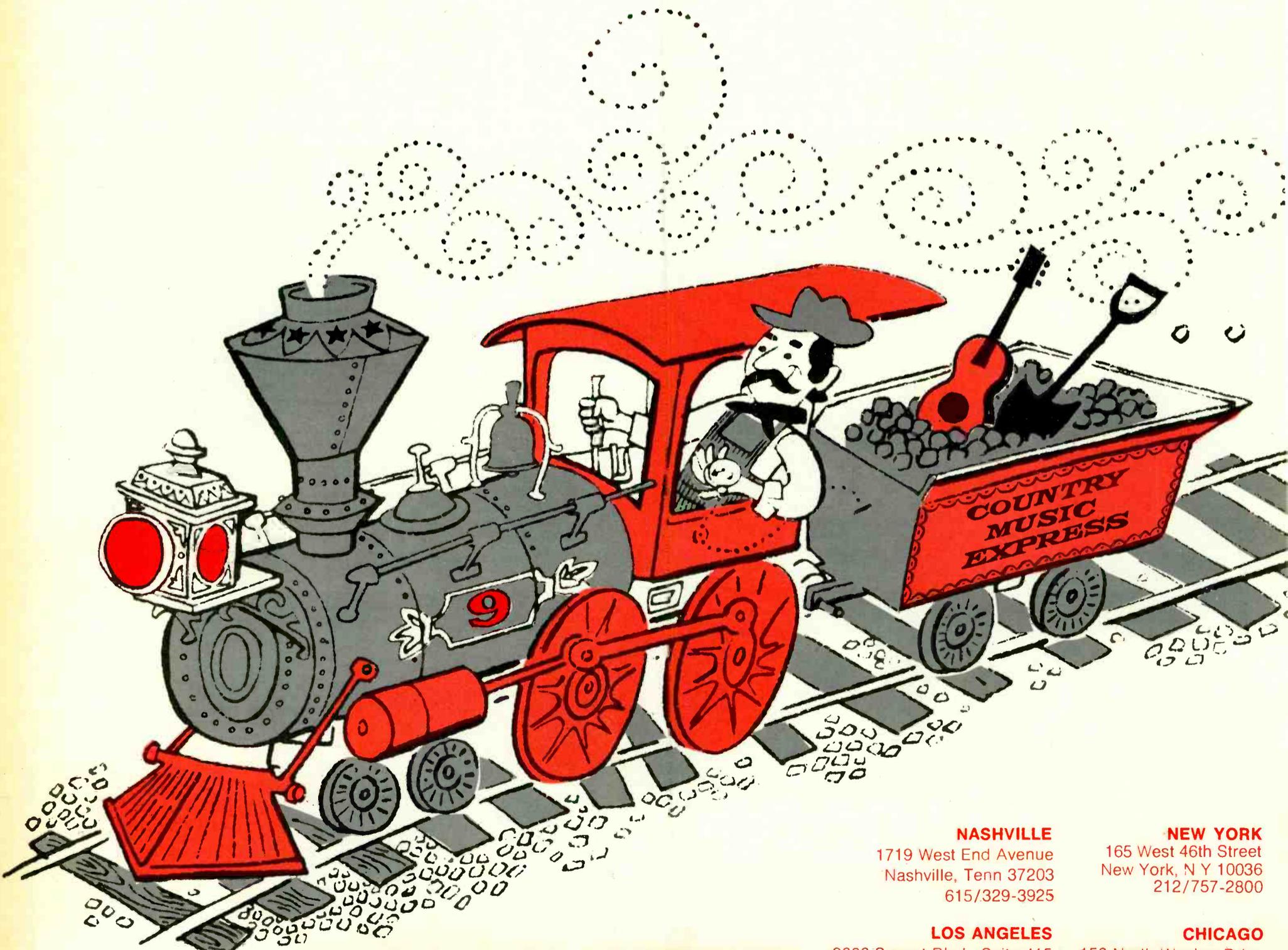
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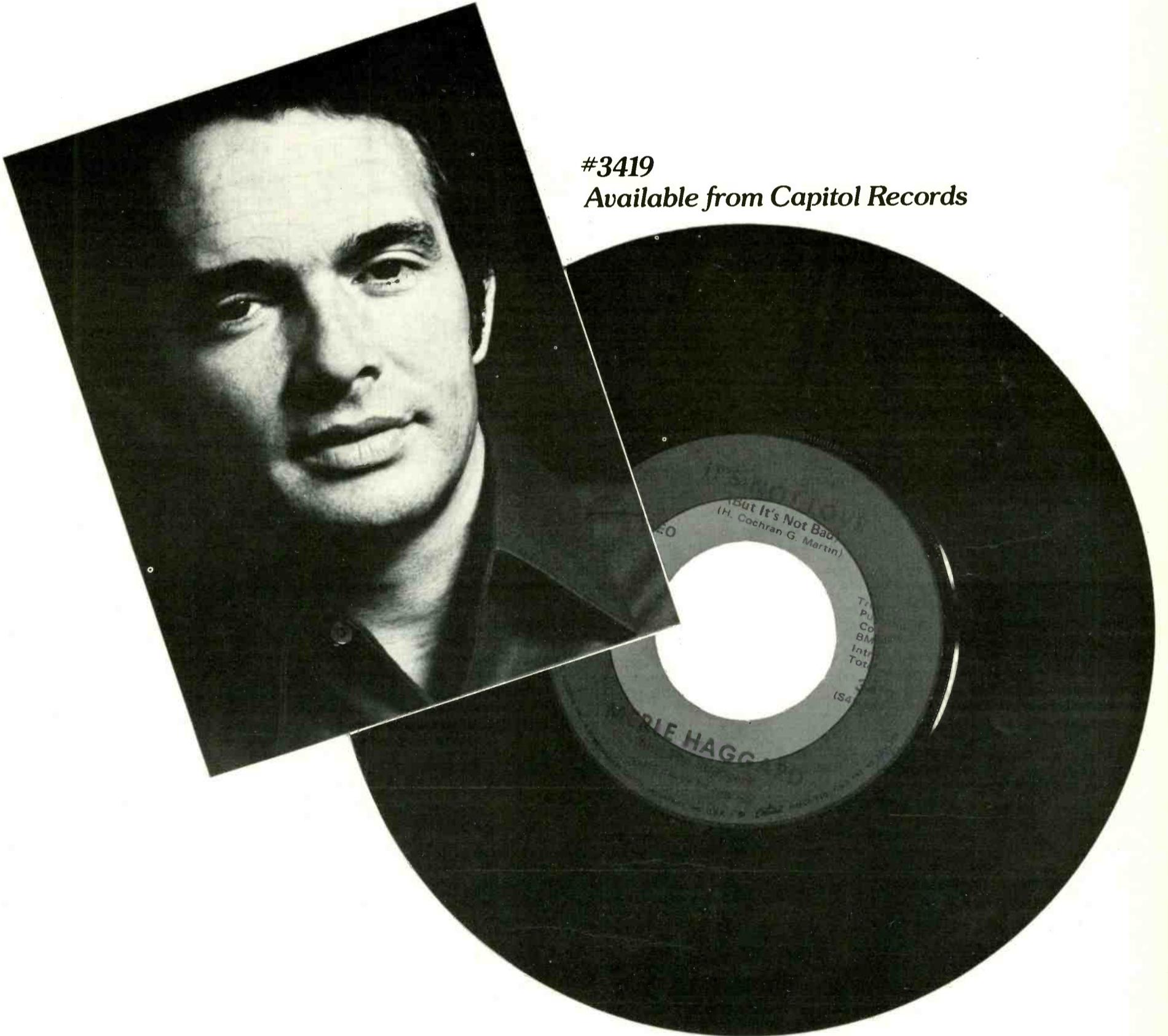
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Writers: Hank Cochran
& Glenn Martin

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b/w “MY WOMAN KEEPS LOVIN’ HER MAN” writer: Merle Haggard

International News Reports

EMI to Launch Mowest in the U.K. With Big Promo Splash

LONDON — EMI will launch Tamla Motown's new Mowest label in the U.K., under its own logo in November. Mowest will be used for product originating from the recently opened office in Los Angeles. Prefixes for the label will be MW for singles and MWSA and MWS for albums.

The launch of the label will be backed up by an extensive advertising campaign and the EMI window dressing team will secure window displays in key dealer stores to coincide with the launch.

The artists recording for Mowest will include Thelma Houston, Franie Valli and the Four Seasons, Stevie Wonder's wife, Syreeta Wright, Lesley Gore, Odessey, a rock band featuring local session musicians and Blinky.

The initial release will consist of singles and albums by Syreeta Wright and the Four Seasons. Further Mowest product will be released in January and will include an album by Thelma Houston (she is scheduled to appear with the Four Tops on their new tour, which opens at the Rainbow theater on October 6), and an album by Odessey.

In October, EMI will release the seventh volume in the successful Motown Chartbusters series, Diana Ross' Greatest Hits, which will be packaged in a double fold sleeve, and Jackson Five's "Looking Through the Windows." Slated for Tamla Motown release in January are Jermaine Jackson's first solo album and a two album set,

"The Diana Ross and the Supremes Story." Retailing at around \$7.00 the album will include a narrative between the tracks by members of the group.

In November, EMI will issue a new album by the Temptations called "All Directions," and Eddie Kendricks' "People ... Hold On."

EMI's promotion department plans to increase its existing activities to ensure maximum concentration on its new product and the window display team has been expanded by the addition of two extra window dressers. The company also plans to reintroduce its marketing magazine under the title Feedback which will be compiled by Ian McTavish and David Munns. EMI will also make available more leaflets and display material to the trade and will produce a free standing or hanging dispenser to all dealers which is designed to hold the promotional material.

Pet Clark Liked

Presenting EMI's forthcoming pop product, Colin Burn and Paul Watts of the marketing department announced the signing to the Columbia label of Petula Clark who is shortly to take up residence in the U.K. She will be produced for Columbia by Don Costa.

Amongst the new EMI album product are John Lennon and Yoko Ono's "Sometime in New York City," the "Best of Cliff Richard Volume 2," scheduled for a November release, a second album by the Congregation, the Best of Freda Payne, a solo album by General Johnson.

GSF

GSF, formed in the U.S. by Larry Newton, formerly president of ABC Records, will use the prefixes GSA and GS for albums and GSZ for singles.

The first album by Esther Ofarim, produced by Bob Johnson, will be issued on the Columbia label in the Autumn.

Burn and Watts also announced new product on Ben Nisbet's Sovereign label including an album by Flash called Flash In The Can (SVNA 7255), a debut album by rock n' roll revival act, Fumble and an album called "Prologue" by Renaissance.

EMI is to concentrate on developing its Regal Zonophone label as a trademark identified with good quality contemporary pop,

and with this end in view is strengthening the artist roster through a deal with the Red Bus Company.

The three acts to be released initially following the agreement will be featured in a special Red Bus tour scheduled for October and November, travelling in a red bus which will also act as a hospitality centre for media people attending the concerts. The acts are a duo called Yellowstone and Voice, another duo named Schunge, and a Newcastle band called Geordie.

The tour is being organized in conjunction with Radio Luxembourg and the New Musical Express to cover clubs and ballrooms in major towns. The concerts will be free, and will be backed by EMI with stickers, leaflets and posters.

Some new American acts are to release product in U.K. for the first time on Regal Zonophone, including the debut album of Michael Murphy produced by Bob Johnson. Johnson has also produced another act for the label called Minnesoda, described as a jazz-rock outfit.

Stampeters

A leading Canadian band called the Stampeters will be visiting Britain next month for their first U.K. tour, coinciding with the release of their debut Regal Zonophone album, and other new product on the label will be an LP by Joe Jammer, former road manager of Led Zeppelin, and an album by the Ghanaian musician and drummer Guy Warren.

Burn also spotlighted some new contemporary material to be released on Paramount in the shape of the second album by Commander Cody and his Planet Airmen, who will be visiting the U.K. in the new year, and an LP by Mark Radice.

Harvest Drive

EMI is putting the finishing touches to a special campaign built around the Harvest label. The promotion will revolve around a tour called the Harvest Mobile which will feature three of the labels acts, Spontaneous Combustion, a new signing Babe Ruth and East of Eden.

The tour will take place in October and November—dates are still to be finalized—and the groups will tour in a special Harvest Mobile truck. The tour will

(Continued on page 49)

CBS France Outlines Plans, Goals for '73

LUXEMBOURG—Continued diversification, development of local product and a vital involvement in the audio-visual field were key features of the plans outlined for CBS France in the coming year at the group's annual conference Aug. 31 to Sept. 2.

Held in Luxembourg "to mark our belief in the Common Market," the conference was attended by more than 200 delegates and in his opening address, CBS France president, Jacques Souplet, said that the company was now beginning to rival in Europe the two major European groups—EMI and Philips-Polydor.

In the cartridge TV field CBS France was planning intensive involvement "since we attach a great deal of importance to this development and have already created a CBS 'Sounds & Images' department."

Souplet said that the French CBS group had recorded an increase in turnover of between 50 and 55 per cent in 1971/72 and the gross income for the year was \$22 million.

Highlights of the year were the rapid expansion of the new independent distribution division, DPI, the continuing success of its roster of major French artists, and the release of the first quadraphonic disks on the French market.

DPI, which had distributed 30,000 copies of the Apple Bangla Desh Concert set and now handled the catalogs of United Artists, Vox, Albatros, Heloise, Neuilly and Nogueira, had achieved six times the turnover that was budgeted and in the fiscal year accounted for 18 per cent of the group's total turnover, 70 per cent coming from record sales and 12 per cent from instrument sales.

Instruments

On the subject of instruments, Souplet said that turnover in this division was up by 58 per cent

and a further increase of around 38 per cent was predicted for 1972/73. In the last financial year the CBS instrument division sold 65,000 harmonicas, 35,000 flutes and 12,000 guitars and was now supplying more than 1,000 retail outlets.

Record sales turnover was up by 31 per cent, helped by the success of Jo Dassin (whose gold disk count was now seven), Michel Fugain, Mike Brant, Caravelli, Gilber Montagne, Carlos and Gerard Lenorman.

The delegates had a preview of major new releases by CBS artists and United Artists a&r man Michel Poulain introduced new product from Ike and Tina Turner, the Flaming Groovies, Cochise and Shirley Bassey and made special mention of the Sunset budget series which will retail at about \$3.40 and feature Eddie Cochran, Johnny Winter, Count Basie, Johnny Rivers, Sandy Nelson and Ike and Tina Turner.

The importance of budget product was underlined on several occasions throughout the meeting, one speaker pointing out that budget records accounted for 20 per cent of the market in the U.K. "and the same situation is likely to develop in France."

A major coup for CBS reported at the conference was the acquisition of Philips masters of Yves Montand recordings, including the singer's big hit, "La Bicyclette."

Plans outlined at the meeting were the development of Europe's most modern studio complex as Asnieres, outside Paris where heavy emphasis would be placed on audio-visual operations, and the establishment of regional bureaux in Lyon and Marseilles with others to follow in Bordeaux and Brittany.

Among the 200 delegates were CBS representative from Belgium, Switzerland, Holland and Canada.

'Sound Postcards' Gets New 'Owners' in Warsaw

WARSAW — There are few singles produced in Poland. The sole state recording firm, Polskie Nagranie, believes the production of singles is unprofitable.

However, the demand for singles is so big that it has to be satisfied with what are called "sound postcards," which are plastic cards on which one or two numbers are recorded. In the past, they have been produced by private companies and individuals.

Now, their licenses have been taken away and the "postcard" business is being taken over by the Ruch state-owned enterprise. The production of "sound postcards" takes much less time than the general phonographic industry—in practice, every novelty can be planned and produced in a few days. And despite the fact that, technically, the postcards are inferior to normal records, the production quota is constantly increasing.

In 1970, there were 600,000. In 1971, the figure went up to 1,500,000. And it is expected there will be three million in 1972.

According to marketing experts, five million "sound postcards" could be sold annually. Ruch has also introduced round postcards in the shape of normal records, instead of the rectangular ones previously produced.

On some there is a photograph of the artist. Buyers also ask for foreign artists, as previously available on the "Postcards" released by the private producers. The producers signed contracts with the Zaiks author's agency and paid fees

to the composers— of foreign hits, too.

A "sound postcard" is not as long-lasting as a record, but after 50 plays it shows little sign of being damaged. One postcard with two numbers costs 12 zloties (about 50 cents).

Bluenose in Pact With 2 Foreign Cos.

TORONTO—Bluenose Music, a division of September Productions, has announced sub-publishing agreements with two European companies.

In France, Les Editions Claude Pascal, one of the nation's top publishing companies, will now represent Bluenose copyrights. The company holds the original copyrights on many major world hits, including "Love Is Blue" and "Mammy Blue."

Carlin Music in the U.K. will sub-publish the Fergus single, "Here With You."

Carlin Music has been voted England's leading publisher for the past three years. At present, the Bluenose Music/Belsize Park Music companies are well represented on Canadian charts with Thunder-mug's "Africa" and Cary and Dave's "Can't You Do It Now." September Productions is managed by Greg Hambleton.



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CBS Holds Follow Up to Its U.K. Parley in July

LONDON—CBS's annual sales conference was held in Croydon's Selsdon Park Hotel last week. The concept of this convention, as opposed to the usual annual event which mixes business with pleasure, was to follow up on a local level the plans unveiled at the Columbia international World of the Music People conference held in London during July.

Managing director Dick Asher, in his first annual convention speech, was keen to impress upon delegates the need for confidence in their own roles even in the face of such worldwide might as was on display at the earlier meeting.

He assured them that they had no reason to feel daunted by the sheer size of that show as the U.K. operation was a very important repertoire source to the company's worldwide operation. He instanced Johnny Nash, Argent, Chicory Tip and Lesley Duncan among others whose achievements CBS had every right to be proud of.

In terms of sales effort Asher also noted that the U.K. company did twice as much volume as most

Columbia branch offices in America and three times as much as some.

There were also opening speeches from deputy managing director Maurice Oberstein and sales manager Jack Florey which were followed by product presentations.

The first of these focused on upcoming singles releases and was given by D. J. Rosko. Further presentations were given by Glyn Evans and James Fleming (albums, international), Dave Margerson and Tony Woollcott (albums, U.K.) and Robert Walker (albums, classical).

These were followed by sales seminars in the afternoon at which salesmen were briefed on new schemes and incentives. CBS is keeping these very much under wraps, however, until the entire sales force has been informed. Tuesday morning saw presentations from CBS-distributed companies Beacon, Youngblood and Disney followed by an a and r forum and further sales talks. Dinner and cabaret were held at Streatham's Cat's Whiskers on Monday evening.

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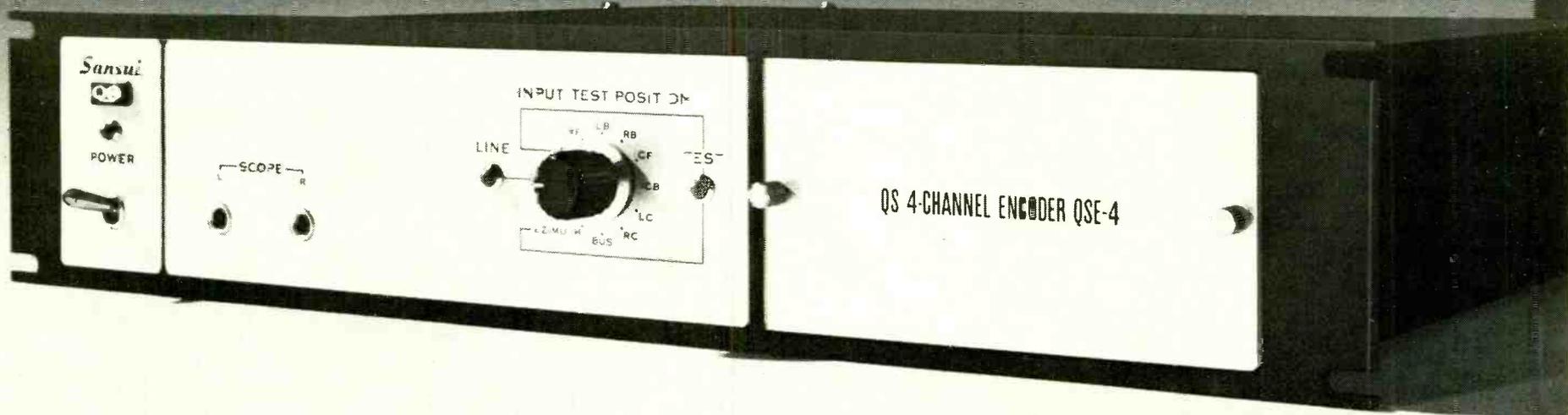
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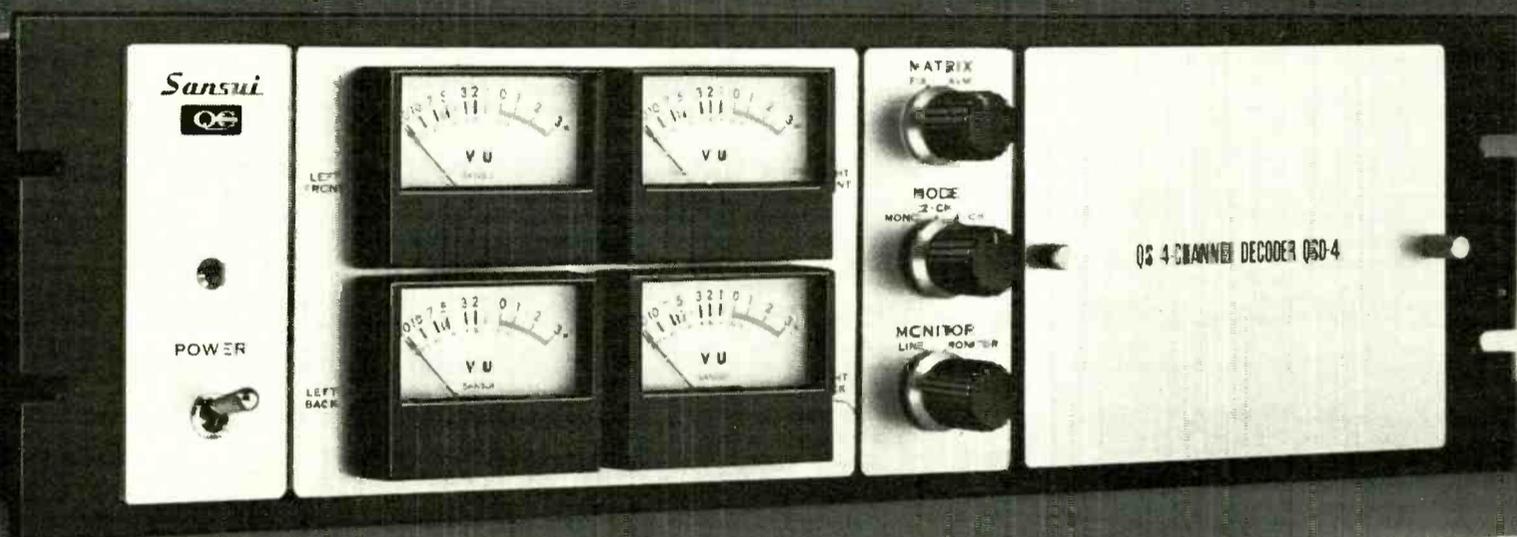
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From The Music Capitals of the World

TORONTO

Polydor's national promotion director, **Al Katz**, in collaboration with press officer **Bill Horan**, has instigated a new regular publication called "The Motley Record Beefeater Theatre." The opening issue contains news on Polydor artists and longer features reprinted from rock papers and Billboard. . . . Katz was in Vancouver this week setting up Western promotion activity.

A & M's national promotion chief, **Pete Beauchamp**, is readying a strong tie-in publicity campaign for **Merry Clayton's** appearance at Montreal's Esquire Show Lounge (Oct. 10-15). . . . MWC's **Stamper** guest with **Bill Withers** on the first show of the new series of "Rollin"—they perform "Sweet City Woman" and "Devil You." . . . CKRC music director, **Doc Stern**, says that **Valdy's** "A Rock & Roll Song" should be the Canadian record of the year—it's on the newly formed Haida label, run by Keith Lawrence.

Skip Fox and Greg Hambleton hosted a press party for **Axe Records' Gary and Dave** at Ontario Place (30). . . . Quality getting regional action on "All I Really Need Is You" by The Cycle. . . . Kinney hosted a reception at Grumbles in conjunction with RCA when **Randy Newman** and **Jim Croce** came to Toronto this week. Grumbles was packed with line-ups for every show. . . . John Mills-Cockell and Doug Henning have joined forces to go on the road as **Spellbound**. . . . Mills-Cockell formerly organized **Syrinx**, a popular Canadian Moog band.

Barry Paine of MCA Canada reports that **UMI's Geronimo Black** plays the Pacific Coliseum in Vancouver (9). . . . the group was accorded excellent reviews following a recent concert in Calgary. . . . GRT of Canada president, **Ross Reynolds**, on vacation this week, along with recently appointed marketing manager, Larry Green. . . . **Trini Lopez** was in Montreal last week. . . . **Foot in Coldwater** single of "(Make Me Do) Anything You Want" is now top five in Winnipeg, Hamilton and Ottawa, and has just been charted at the CJMS Quebec French network. . . . **Daffodil's Francis Davies** says that Canadian distributor, Capitol, are shipping copies directly into Detroit following strong demand. . . . U.S. distribution for the group has not yet been announced. . . . GRT of Canada hosted a sales meeting in Toronto last week, attended by distributors from Halifax, Montreal, Winnipeg, Calgary, Vancouver, and executives from the Sunnyside, Calif. head office. It was revealed that GRT has acquired distribution to the French classical Musidisc line. . . . **Glen Gore Smith** is to be married in Winnipeg (9). . . . The new **Lighthouse** single is titled "Sunny Days." . . . The "Lighthouse Live" album is now No. 1 on the CRUM LP chart. . . . Capitol and GRT hosted a reception for **Lighthouse, Bob McBride** and the **Flying Circus** last week.

RITCHIE YORKE

MEXICO CITY

Luis Beston, general manager of Polydor SA returned from a European business trip and was again elected president of AMPROFON (Mexican Association of Phonograph Producers). . . . **Luis San Martin**, international a&r, and **Sagrario Gonzalez**, head of radio promotion for Orfeon Records, left the company. They will join Musart and head up the international operations for the company. . . . **Luis (Vivi) Hernandez** has cut an album of Mexican, Argentine, Spanish and French folk songs and a single, the Spanish version of the **Sammy Davis** hit, "Candy Man." Hernandez will appear at

Las Vegas later this year. He records for Raff Records. . . . **Cesar Costa** left Capitol and signed with Musart. Capitol has just released Costax's latest album, recorded in Spain. . . . Mexican singer **Maria De Lourdas** appeared in Munich during the Olympic Games accompanied by her Mariachi group. . . . Major Mexican artist, **Jose Jose** cut a single for RCA ("Si Estas Enamorada, Aleluya") (If You Are in Love, Aleluya!) by Alberto Cortez and an oldie "Quando Tu Me Quieras" (When You Decide To Love Me) by Raul Shaw Moreno. **ENRIQUE ORTIZ**

MOSCOW

Gruziya Film studio has released a television special, "Rero Receiving Guests" featuring successful Georgia group, **Rero**. . . . Over 400 artists competed in a Russian folk—both instrumental and singing—contest in Moscow. . . . Melodiya released a stereo album featuring Yugoslavian singer, **Sasha Subota**, **Jiri Gromadko** group, Bulgarian singer **Mimi Ivanova** and rock group **No To Go**—all appeared in the concert series, Melodies of Friends this year. . . . USSR Television and Radio Symphony orchestra toured Japan. . . . **Octet De Paris** made its second concert tour, visiting five cities. . . . Soviet cellist **Natalia Shachivskaya** returned from a concert tour of Iceland. . . . Pop group **Rero** is scheduled for a concert tour of North Africa, appearing in Algeria, Tunisia, Morocco and Libya. . . . USSR State Symphony Orchestra, conducted by **Evgeni Svetlanov** will visit East Germany, Czechoslovakia and West Berlin. . . . Melodiya has released an album from the "We Are Seeking Your Talents" amateur TV contest featuring 12 of the 33 artists appearing.

Diolo, Georgia pop group, visiting six Central African countries. . . . White Nights art-music festival held again in Leningrad. . . . Popular Yugoslavian singer, **Radmila Karaklitch**, completed another Russian tour. . . . Recent releases in Melodiya's "Prominent Conductors" series features **Arturo Toscanini** conducting **Mussorgsky** and **Tchaikovsky**. . . . German recital singer **Ernest Bush** has a Melodiya monaural album featuring all Bertold Brecht material. . . . East Germany's **Collogium Instrumental** chamber orchestras and Hungary's **Ex Antiquis** were booked into Russia by Gosconcert. . . . Rumanian singer **Maria Crissan** and **Belena Cernei** appeared in several cities. . . . Mosconcert agency staged a "Hundred of Smiles" musical show all summer in Moscow. . . . Pianist **Emil Gilels** returned from an extended tour of Japan.

Orero, from Georgia, is one of nine groups that appeared in Yugoslavia this summer. . . . Violinist **Leonid Kogan** conducted summer clinics during the Yugoslavian Ohrid music festival. . . . Concert series, Moscow Summer 72, closed after featuring groups and artists from seven Eastern European countries and the USSR including **Susie Schuster**, **Mariesu Luki**, **Leda Kos**, **Karel Gall**, **Siegfried Walende**, and Polish rock group, **Skaldowi**. Russia was represented in the four-week series by singers **Yuri Bogatikov** and **Eksterina Shavrina**. The series was produced by **Alexander Konnikov**. . . . **Oravella**, Georgia folk ensemble and Leningrad's male vocal ensemble, **Druzhba** featuring singer **Edite Piekha** appeared in Munich during the Olympic Games. . . . Presented by Grundig at the International Elektro '72 were a super color TV set and a new model Satellite-6002 radio.

Leningrad rock group, **Singing Guitars** are in East Germany for television and concert dates. . . . Conductor **Arvid Jansons**, instrumental **Bella Davidovitch** and Bolshoi singer **Pavel Lisitsyan** ap-

peared at the international seminar in Weimar, East Germany. Twenty countries were represented. . . . Gosconcert booked 20 international groups, orchestras and jazz bands during August. Japan's **Sharps and Flats** played a five city concert tour, followed by **Dark Ducks**. . . . Czech singer **Karel Gott** (Supraphon) appeared in Riga, Leningrad, Kiev and Moscow. The Berlin Symphony (East Germany) played in Riga and Yurmala, popular resort areas and another German group, **Schwarz-Feiss** is currently touring Russia. . . . Cuban baritone **Ramon Calsadilla** was featured in one man concerts in Odessa. . . . Melodiya has released the first spoken word/poetry album by Leningrad film and theater actor, **Sergei Yurski**. . . . Swedish concert agent **Harry Olt** sponsored Swedish tours by the Estonian Academic Male Cohrus under **Gustav Ernesaka** and the Tallin Chamber chorus. Olt is interested in running a Stockholm-Tallin jazz festival, and reviving the jazz festival tradition in the Tallin area. . . . The **Czerwona Ruta** group with singer **Sofia Rata** appeared in Moscow and Leningrad. **VADIM YUCHENKOV**

MONTEVIDEO

Musikulta Producciones presented the "Funeral de Opus Alfa" at the teatro del Circulo, joining together, possibly for the final time, the disbanded members of the blues group. **El Sindykato** completed the program. . . . Sendor has released a first CBS LP by Argentinian guitarist **Cacho Tiraio**, ex-member of Astor Piazzolla orchestras. . . . **Totem**, local candombe-rock group, gave a concert at Montevideo's leading theater, Teatro Solis, introducing their second De La Planta LP, "Descarga." Theater personnel compared the group's success to past performances by **Juan Manuel Serrat**, **Gilbert Becaud** and **Maurice Chevalier**. . . . De La Planta also introduced an album, recorded by a&r manager **Carlos Piriz**, at a special press conference the following day. . . . Macondo has released a single by **Leo Antunez** with **Barral, Silva** and **Perez**. . . . **Alfredo Zitarrosa**, **Yamandu Palacios**, **La Brigada** and **Camerata de Tango** joined together in the "Cantata del Pueblo," at the Nuevo Stella Theater. Lyrics for the show were written by **Alfredo Cravina** and the music was composed by **Camerata de Tango** members **Manolo Guardia** and **Federico Garcia Vigil**. . . . "Cahoots," the third local LP by the **Band** was released on Capitol by Gioacia. . . . **Dias de Blues**, a local rock-blues group, performed before a SRO crowd at the Nuevo Stella Theater. The group has no plans for recording, although the three members of the group have individual contracts with Discos De La Planta. . . . The Orfeo label has released **Yamandu Palacios'** first LP under the label. Lyrics for the ten songs on the LP were written by local poet **Ignacio Suarez**, with arrangements by **Luis Pasquet** and **Federico Garcia Vigil**. . . . **July Fontenla**, singer-guitarist of **Los Delfines**, has returned after working with Argentinian group **Los Naufragos**. . . . Clave IEMSA has released two LP's from the Movieplay (Spain) catalog, "Uno por Uno," by **Nuestro Pequeno Mundo** and "Del Cancionero Tradicional Vol. 1," by **Joaquin Diaz**. . . . Sendor has released a first single by pop group **Rojas**. . . . Clave has released an LP by Brazilian guitarist **Sebastiao Tapajos**, "Brasil/El Arte de la Guitarra." . . . "Concert For Bangla Desh," the first three record set released in Uruguay, has been released by CBS through Sendor. . . . Clave has released the first single by pop-rock group **Psiglo**. The songs, "Gente sin Camino" and "En un Lugar, un Nino," were composed by the group and recorded at the local Sendor studios by **Hugo Manzini**. The acetate was cut at Music Hall studios, Buenos Aires. . . . **Los Iracundos** had a special on television 4, Montecarlo. . . . CBS has released **Paul Simon's** "Mother and Child Reunion" and **Gilbert Montagne's** "The Fool." . . . American Products S.A.,

Uruguayan RCA licensee, has introduced three new labels in its catalog: Tamlamotown, Groove and Ri-Fi. **David Wegbrait**, sales manager at APSA, mentioned that the firm will get the MCA license for the country in September. He is also planning a trip to Brazil and the U.S. . . . **Daniel Viglietti**, folk singer/composer, was recently set free by a military judge, following an arrest an interrogations over his songs and some tapes he had in his home. Viglietti's colleagues, celebrating his release, put on "Por el Canto Libre" (For Free Singing) at the Platense Patin Club. Joining in the party were **Rector Numa Moraes**, **Washington Carrasco**, **Yamandu Palacios**, **Jorge Estela**, **Dahd Dfeir**, **Pancho Viera**, **Rodolfo Da Costa** and **Carlos Molina**.

MANILA

Villar Records released domestic singles from **Los Vagamundos**, **Mabuhay Singers**, **Ronnie Villar**, **Jun Polistico**, and **Dos Por Dos**. . . . New product from Mareco includes **Douglas and Lonero** (CBS), **Rolling Stones** (Atlantic) and **Martha Reeves** and the **Vandellas**, **John Laws** (Daybreak), **Don Ho** (Reprise) **Led Zeppelin** (Atlantic), **Hillside Singers** (Metromedia), **Spirit** (Epic), **Doors** (Elektra), **Jackson Five** (Motown), **Billy Walker** (MGM), **Carly Simon** (Elektra), **Barbara** and the **Browns** (MGM) and **Hank Williams Jr.** (MGM).

ABS-CBN disk jockey **Ike Lozada** switched from Villar Records to D'Swan with his first single, "Rock Around the Clock," just released. . . . First hard rock LP production in the Philippines, "Up in Arms" by **Juan De La Cruz Band** (Sunshine) distributed by Vicor Music Corp. Sales of the LP surprised the company, which has now beefed up its budget for print and radio exposure for rock. Three groups have been signed by the company—the **Howlers**, **Red Fox** and the **Downbeats**. Vicor's rock stable now totals nine groups.

Vicor Music has acquired the exclusive recording rights to 100 **Tony Maique** compositions. About 80 percent of the late composer's works have lyrics by Tagalog writer **Levi Celerio**. Vicor also holds the exclusive rights to collect mechanical rights for Maiquez' works. **OSKAR SALAZAR**

DUBLIN

"The Godfather" open simultaneously at two Dublin cinemas, the Carlton and the Adelphi II. . . . **Andy Williams'** "Speak Softly Love," entering the charts at 15, is the first version of the love theme to make a big impact. . . . EMI has issued the soundtrack LP of the film on the Paramount

label. . . . **Deep Purple** is likely to appear in Ireland next year. . . . The **Cotton Mill Boys** start an English tour Friday (15). . . . **Frank Boylan** has left the London-based Irish group, **Mellow Candle**, whose first LP was released on Deram a few months ago. . . . The **Wolfe Tones'** seventh LP, "Let The People Sing" (Dolphin) includes "The Men Behind the Wire," "Long Kesh," "James Connolly," "On The One Road" and the **Bee Gees'** "First of May." They will visit Britain in October and November and will tour the U.S. for 10 days. . . . RTE radio's "Ken Klub" has had a strong reaction to its recent 15-minute special tribute to **Gilbert O'Sullivan**. The show, featuring an interview recorded by disk-jockey **Terry Wogan** three years ago, will be repeated because of strong audience response. . . . The West African band, **Ko Kossach**, currently based in London, will appear at various Irish clubs this month. . . . **Margo's** second LP, on the independent ARA label, will be "Country Lovin' Margo," produced by **Bob Barratt** at EMI's Abbey Road studios in London. ARA is distributed by EMI. . . . Philips has issued the coaching cassette series, including "Tufspin World of Soccer," "Slazenger's World of Tennis," "Practical Golf" and "Delman World of Weight Training." . . . Philips' **Brian Sexton** is also arranging a tie-in with Aer Lingus and travel agents to help boost this month's launching of the "Memories of Your Holidays" series of nine cassettes. **KEN STEWART**

TOKYO

Festival International de Folklore au Japon, the international festival of folklore in Japan, was presented for the first time, Aug. 26-29, at the 5,300-seat Tokyo Metropolitan Gymnasium by folk music and dance groups from seven countries besides Japan, for seven performances. The participants include Group Folklorique "Le Gerbo Baudo" de Confolens and Ballet Populaire de Catalogue "El Foment de la Sardana" of France, Tyrol of Innsbruck (Austria), Compagnie Folklorique Fanny Thibout de Liege (Belgium), Ballets Naydene Kirov de Rousse (Bulgaria), Groupe Folklorique de la Municipalite de Haifa (Israel), Ensemble de Chant et de Danse de Lublin (Poland), and **Coros y Danzas de Espana** de Malaga (Spain) besides 21 local groups headed by the Japan Folk Song and Dance Association. Videotaped performances will be telecast later. . . . The BYG Records franchise, formerly held in Japan by Nippon Columbia, has been taken over by Toho Records for two years, effective Aug. 4. Toho is expected to press or import more than thirty album selections from the BYG catalog annually, with its initial rock/jazz release scheduled between the latter part of November and the beginning of December. (Continued on page 49)



AMERICAN-born singer B.J. Arnau signs her first major recording contract—a three-year deal with RCA Records. Joining in a celebratory party at the Inn on the Park in London, are RCA a&r manager Mike Everett, left, B.J. manager Cyril Smith, right, and Sidney Gathrid, director of entertainment for Caesar's Palace in Las Vegas, who was in London negotiating a cabaret season for B.J. Arnau for 1973.

From The Music Capitals of the World

• Continued from page 48

Teichiku, a member of the Matsushita (Panasonic) group and sister company to Japan Victor (JVC/Nivico) has scheduled for Oct. 1 its first release of compatible discrete 4-channel (CD-4) records. They comprise three quadradiscs, all of Japanese origin. . . . Trio has scheduled for Sept. 25 its initial issue of SQ matrix records, beginning with one album of Japanese origin. Trio also is out to boost its Japan-wide record sales outlets to 1,000 from its current 700 plus by the end of this year. . . . Warner Pioneer released "Fillmore the Last Days" LP set at the equivalent of \$15 retail Aug. 25 in anticipation of 20th Century-Fox Japan premiere of movie this fall. . . . Toshiba issued "Live and Well" and "Live at the Regal" by B.B. King at \$6.66 each Sept. 5 prior to the Probe recording artist's Tokyo recitals scheduled for the latter part of this month. . . . Japan Victor released two sets of double albums of RCA recordings by Artie Shaw and the late Tommy Dorsey Aug. 25 at \$10 a set to complete the "Big 4 Swing Band Original Collections" offered for subscription prior to the two sets of double albums of RCA record-

ings by Benny Goodman and the late Glenn Miller July 25.

The world's first release of 12-inch stereo disks produced by Nippon Columbia under the PCM (pulse code modulation) recording system of non-distortion/half-speed cutting developed by the Japanese record manufacturer jointly with the NHK Research Laboratory of Japan's national broadcasting system is scheduled for Oct. 1. The initial issue will consist of eight LP's, all recorded in Japan. . . . The distributor of London Avenue Records in the Tokyo area is planning to increase its Japan sales outlets to 300 from its present 100 through tie-ups with retail chains other than music stores. It is also planning Japan production to complement its current importation of the British manufacturer's disks and tapes (cartridge and cassette). . . . Contrary to established Japanese record sales practice, singles due for return to the manufacturers or cut out from their catalogs are being dumped on the supermarket chains for sale at half price. Nippon Columbia's pressings of "It Wasn't God Who Made Honky Tonk Angels" by Lynn Anderson for Chart at 400 yen retail, is going for 200 yen at one of Japan's largest supermarket chains.

HIDEO EGUCHI

UNESCO Parley Holds Tax Cut Discussions

HAMBURG — At the recent UNESCO Conference at Helsinki, Finland, the possibility that records, tapes, etc. might be acknowledged as culturally worthwhile, and therefore worthy of tax, tariff and customs advantages, was discussed.

According to the Bundesverband (Federal Association) der Photographischen Wirtschaft (Photographic Business), 24 ministers of Culture and Science were present at this meeting, representing all the European countries with the exceptions of Albania and Portugal.

"As a matter of principle, the West German delegation advocated that the resolution be passed, but this was prevented by a complaint on the constitutional procedure, lodged by the Phonographic Business Association.

The complaint now pending at the West German Federal Court of Constitution aims to equalize tax advantages for sound media with those for other goods deemed of cultural value. International support is expected to be forthcoming for this attempt at reform, and the adopted Helsinki resolution will be handed over to the 17th General Convention of UNESCO at Paris from Oct. 16 to Nov. 17.

In the paper, the Photographic Business Association appeals to the common declaration of human rights made by the United Nations in 1948, in which the right of all people to participate in the cultural life of the community, to enjoy art and profit by scientific progress, is freely granted.

The paper says that international agreements are needed for a mutual extension of knowledge and understanding, which should be promoted and supported by all means and media of communications.

The Helsinki paper provides a reminder of the importance of sound recordings as an irreplaceable medium for information and education. "We cannot comprehend why recordings should be considered any less valuable than printing or visual means of communication," the P.B.A. adds. In 1971, they sent an LP document to all congressmen, entitled "A Clear Case of Discrimination."

The West German Association claims a very positive reaction, and the International Union of Phonographic Industry has focused general attention on the problem at an international level.

If the West German Government gives sound media an equal status with other means of communication, it's understood that other countries would follow suit, and end the taxation discrimination which takes effect for sellers and importers as well as custom and tariff regulations.

Canadian Retail Chain to Sponsor Cable TV Series

TORONTO—In a unique form of music industry sponsorship, Sam the Record Man retail stores has agreed to sponsor a weekly half-hour cable TV program as a public service.

Canadian pop music has traditionally had a rough time getting tube exposure in Toronto, and even the publicly owned CBC network has gone on record saying that it doesn't want "long hair on TV."

Three weeks ago, a young broadcast graduate named Rick Degan started a pop show called "Out of Space" which was broadcast by Metro Cable and other companies to some 120,000 Toronto homes.

But the cable company said it could not pay Degan for his services. The program would have therefore terminated had not Sam come to the rescue with a no-strings-attached offer to pay Degan for a three-month period while he produced and hosted a series of 13 programs.

At a meeting between several record companies, the importance of communicating rock music on television was stressed. Sam will mention the program and its guests in his retail daily press advertisements.

The format of the program includes the playing of records, details of local club appearance and

European Elektra Launches Massive Promo Campaign

LONDON — A massive European Elektra promotion campaign, New Magic in a Dusty World, was launched at the company's sales conference at Selsdon Park, Croydon last week. The campaign is the third in a series of separate WEA promotions designed to emphasize the identities of its three labels, Warner, Atlantic and Elektra.

The centre-point of the campaign is a sampler, New Magic in a Dusty World, retailing at £2.4. The album, released throughout Europe on Oct. 6, features tracks from established Elektra artists, such as the Doors, Judy Collins and Bread, together with selections from the company's new talent, including Curt Boetcher, Harry Chapin and Aztec Two-Step.

Special emphasis was given at the Conference to the British band Plainsong and French artist Veronique Sanson—both featured on the sampler. The two acts are the first from Europe to be signed by Elektra on a worldwide basis.

Elektra is also including 15 albums from its back catalog in the campaign.

3,000 Dispensers

The company has produced 3,000 leaflet dispensers for dealers, together with window streamers, display sleeves and posters. Although the name and artwork for the campaign originated in the U.S., the British company is producing the promotional material for use by France and the six European licensee companies. The German WEA company is handling its own promotional material.

The European campaign will also involve dispensers, leaflets, posters and sleeves. Delegates at the Conference included Jac Holzman, the Elektra president, Bill Harvey, the company's vice-president and Sue Roberts, head of Elektra International. Among the European delegates were Siegfried Loch, head of WEA Germany and Bernard de Bosson from WEA France.

The 100 delegates each received a special Elektra shoulder bag containing a slick-book of the sleeves to be included in the campaign together with a copy of the sam-

pler album and promotional material. Elektra has produced 500 bags to be used in the second phase of the British campaign which started earlier this week.

The company has organized a series of eight provincial trade shows which started in Glasgow, followed by Manchester and Leeds. The shows will continue at Birmingham (Thursday), Bristol (Friday), Dublin (Sept. 13), Southampton (18) and the Londoner Hotel, London (20). The trade shows are designed to introduce

record dealers to the campaign—the Conference last week was for WEA's European sales representatives—and follows two similar ventures by the company over the past two years. The trade shows will also serve as a preliminary for the Christmas sell-in period—a special discount scheme involving all WEA product is presently being finalized.

Major consumer advertising for the campaign begins on Oct. 6 with full-page advertisements in all the music papers.

EMI to Launch Mowest in the U.K. With Big Promo Splash

• Continued from page 44

play major ballrooms and selected colleges and each venue will be visited by an EMI field promotion man who will create local consumer interest by contacting local media. Point of sale and advertising will carry the theme of the Harvest Mobile logo which should help to identify each concert as part of a big national promotion. Other Harvest artists will appear on the bill at selected venues and a special low priced double album called The Harvest Mobile featuring live tracks will be issued towards the end of the tour.

To coincide with the tour a new album by Spontaneous Combustion will be released, which will be packaged in an unusual cut-out sleeve with insert photographs of the group. EMI will also be releasing a new single by East of Eden on Sept. 22.

In the coming months EMI will issue several important albums on the Harvest label.

Neighborhood, the label formed by Peter Schekeryk, the producer and husband of Melanie, will be launched in the U.K. under its own logo in October. Prefixes for albums will be NHA and NH and NBH for singles.

The first release will be by Five Dollar Shoes, with a single called "Love Song" and an album called "Five Dollar Shoes."

Other releases will include singles by Rastus and Artie Kornfield and an album by Melanie, as yet untitled.

EMI will also be putting maximum promotion behind new product on David Geffen's Asylum label whose artists include Joni Mitchell, Jo Jo Gunne, the Eagles, Judee Sill and David Blue.

New Asylum label product will include an album by the original members of the Byrds and debut albums by John David Souther and

former Atlantic label artists' Batdorf and Rodney and Linda Ronstadt.

The signing of the Four Tops, the debut of a four-girl Californian group called Birtha, and a 12-track sampler entitled Spirit Of Rock were the major points of the Probe presentation by Paul Watts. He also gave details of Probe acts touring the U.K. during the autumn.

The Four Tops have been recording their Probe debut LP in Los Angeles under the direction of producer Steve Barri, and it will be released here in November. Birtha are produced by Gabriel Makler, the original Steppenwolf and 3 Dog Night producer, and their first LP is also scheduled for November with a promotional slogan of "Birtha Has Balls."

Other Probe product on the way includes albums by B.B. King, Joe Walsh, former member of the James Gang, Emmitt Rhodes, and a new act called Steely Dan.

The Spirit Of Rock sampler will spearhead a Probe promotion campaign, and will be released next month to be racked in depth throughout the country by the Music for Pleasure sales force. The tracks feature new acts and established Probe favorites such as the Mamas and Papas, B.B. King and Ray Charles. The sampler will be backed by extensive consumer and trade advertising, Radio Luxembourg spot ads, and point of sale material, and its initial pressing order is in excess of 50,000.

The Probe artist visits will take place during October and November, and total eight of the label's top acts. These are Birtha, Ray Charles, Steppenwolf, 3 Dog Night, the John Kay Band, B.B. King, whose itinerary includes Dartmoor Jail, Gladstone, and the Four Tops. The Spirit Of Rock sampler will have an itinerary card for the tours inserted in each copy.



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For Week Ending September 16, 1972

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	9	BLACK & WHITE 6	Three Dog Night (Richard Podolor), Dunhill 4317	35	37	GOOD FOOT, Part 1 7	James Brown (James Brown), Polydor 14139	67	72	LOVE SONG 5	Tommy James (Tommy James & Bob King), Roulette 7130
2	4	BABY DON'T GET HOOKED ON ME 12	Mac Davis (Rick Hall), Columbia 4-45618	36	27	LOOKIN' THROUGH THE WINDOWS 10	Jackson 5 (Hal Davis), Motown 1205	68	94	DON'T HIDE YOUR LOVE 2	Cher (Sonny Bono & Snuff Garrett), Kapp 2184 (MCA)
3	1	ALONE AGAIN (Naturally) 14	Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London)	37	44	STARTING ALL OVER AGAIN 11	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127	69	74	IN TIME 7	Engelbert Humperdinck (Gordon Mills), Parrot 40071 (London)
4	10	SATURDAY IN THE PARK 7	Chicago (James William Guercio), Columbia 4-45657	38	43	WHY/LONELY BOY 4	Donny Osmond (Mike Curb & Don Costa), MGM 14424	70	—	MIDNIGHT RIDER 1	Joe Cocker & Christ Stainton Band (Denny Cordell & Nigel Thomas), A&M 1370
5	6	BACK STABBERS 9	O'Jay's (Gamble-Huff Prod.), Philadelphia International 3517 (CBS)	39	45	YOU WEAR IT WELL 4	Rod Stewart (Rod Stewart), Mercury 73330	71	69	IN THE QUIET MORNING 8	Joan Baez (Joan Baez/Norbert Putnam), A&M 1362
6	2	LONG COOL WOMAN 13	Hollies (Ron Richard & the Hollies), Epic 5-10871 (CBS)	40	41	EASY LIVIN' 8	Uriah Heep (Gerry Bron), Mercury 73307	72	80	SLAUGHTER 2	Billy Preston (Billy Preston), A & M 1320
7	7	ROCK AND ROLL, Part 2 9	Gary Glitter (Mike Leander), Bell 45-237	41	49	TIGHT ROPE 4	Leon Russell (Denny Cordell & Leon Russell), Shelter 12352 (Capitol)	73	84	I CAN SEE CLEARLY NOW 2	Johnny Nash (Johnny Nash), Epic 5-0902 (CBS)
8	5	BRANDY (You're A Fine Girl) 14	Looking Glass (Mike Gershman-Bob Lipton-Looking Glass), Epic 5-10874 (CBS)	42	56	IF YOU LEAVE ME TONIGHT I'LL CRY 5	Jerry Wallace (Joe E. Johnson), Decca 32989 (MCA)	74	77	I'LL BE AROUND/HOW COULD I LET YOU GET AWAY 5	Spinners (Thom Bell), Atlantic 2904
9	13	HONKY CAT 6	Elton John (Gus Dudgeon), Uni 55343 (MCA)	43	38	THIS WORLD 7	Staple Singers (Al Bell), Stax 0137	75	81	THINK (About It) 3	Lyn Collins (James Brown), People 608 (Polydor)
10	3	I'M STILL IN LOVE WITH YOU 11	Al Green (Willie Mitchell), Hi 2216 (London)	44	53	FREDDIE'S DEAD (Theme From "Superfly") 5	Curtis Mayfield (Curtis Mayfield), Curtom 1975 (Buddah)	76	79	I WILL NEVER PASS THIS WAY AGAIN 4	Glen Campbell (Jimmy Bowen), Capitol 3411
11	11	THE GUITAR MAN 8	Bread (David Gates), Elektra 45803	45	35	BABY LET ME TAKE YOU (IN MY ARMS) 16	Detroit Emeralds (A. Katouzzion Prod.), Westbound 203 (Chess/Janus)	77	86	TOAST TO THE FOOL 4	Dramatics (Arthur Snyder), Volt 4082
12	15	GO ALL THE WAY 12	Raspberries (Jimmy Ienner), Capitol 3348	46	46	AMERICA 6	Yes (Yes & Eddie Offord), Atlantic 2899	78	95	GUESS WHO 5	B.B. King (Joe Zagarino), ABC 11330
13	26	BEN 7	Michael Jackson (Corporation), Motown 1207	47	52	MY MAN IS A SWEET MAN 7	Millie Jackson (Raeford Gerald), Spring 127 (Polydor)	79	87	I'VE GOT TO HAVE YOU 4	Sammi Smith (Jim Malloy), Mega 615-0079
14	18	POWER OF LOVE 11	Joe Simon (Staff), Spring 128 (Polydor)	48	54	I BELIEVE IN MUSIC 6	Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)	80	89	MONEY BACK GUARANTEE 2	Five Man Electrical Band (Dallas Smith), Lion 127 (MGM)
15	16	BEAUTIFUL SUNDAY 16	Daniel Boone (Larry Page), Mercury 73281	49	57	DON'T EVER BE LONELY (A Poor Little Fool Like Me) 3	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50954	81	—	WOMAN DON'T GO ASTRAY 1	King Floyd (Elijah Walker), Chimneyville 443
16	22	EVERYBODY PLAYS THE FOOL 10	Main Ingredient (Sylvester & Simmons), RCA 74-0731	50	51	ROCK ME ON THE WATER 7	Jackson Browne (Richard Sanford Orshoff), Asylum 11006 (Atlantic)	82	92	CARRY ME, CARRIE 2	Dr. Hook & the Medicine Show (Ron Hafkin), Columbia 4-45667
17	21	PLAY ME 6	Neil Diamond (Tom Catalano & Neil Diamond), Uni 55346 (MCA)	51	70	GOOD TIME CHARLIE'S GOT THE BLUES 3	Danny O'Keefe (Arif Marden), Signpost 70006 (Atlantic)	83	—	THAT'S HOW LOVE GOES 1	Jermaine Jackson (Johnny Bristol), Motown 1201
18	23	POPCORN 11	Hot Butter (R. Talmadge, D. Jordan & Bill & Steve Jerome, M.T.L.), Musicor 01458	52	62	LISTEN TO THE MUSIC 3	Doobie Brothers (Ted Templeman), Warner Bros. 7619	84	91	LADY ELEANOR 3	Lindisfarne (John Anthony), Elektra 45799
19	20	RUN TO ME 8	Bee Gees (Bee Gees & Robert Stigwood), Atco 6896	53	58	GERONIMO'S CADILLAC 7	Michael Murphey (Bob Johnston), A&M 1368	85	88	SUMMER BREEZE 2	Seals & Crofts (Louie Shelton), Warner Bros. 7606
20	28	NIGHTS IN WHITE SATIN 7	Moody Blues (Tony Clarke), Deram 85023 (London)	54	68	THUNDER AND LIGHTNING 3	Chi Coltrane (Toxey French), Columbia 4-45640	86	—	DON'T DO IT 1	The Band (The Band), Capitol 3433
21	8	YOU DON'T MESS AROUND WITH JIM 12	Jim Croce (Terry Cashman & Tommy West), ABC 11328	55	60	FOR EMILY, WHENEVER I MAY FIND HER 3	Simon & Garfunkel (Paul Simon, Art Garfunkel & Roy Halee), Columbia 4-45663	87	—	I AM WOMAN 4	Helen Reddy (Jay Senter), Capitol 3350
22	40	BURNING LOVE 5	Elvis Presley, RCA 74-0769	56	71	IF I COULD REACH YOU 2	Fifth Dimension (Bones Howe), Bell 45-261	88	93	COLORADO 2	Danny Holien (Bill Szymczyk), Tumbleweed 1004 (Famous)
23	29	SPEAK TO THE SKY 7	Rick Springfield (Robie Porter), Capitol 3340	57	63	SWEET CAROLINE 4	Bobby Womack & Peace (Bobby Womack), United Artists 50946	89	85	LIFE AND BREATH 3	Climax (Larry Cox), Rocky Road 30061 (Bell)
24	25	POP THAT THANG 12	Isley Brothers (Isleys), T-Neck 935 (Buddah)	58	66	FROM THE BEGINNING 4	Emerson, Lake & Palmer (Greg Lake), Cotillion 44158	90	—	SPACE MAN 1	Nilsson (Richard Perry), RCA 74-0788
25	33	USE ME 4	Bill Withers (Bill Withers & R. Jackson), Sussex 241 (Buddah)	59	59	YOUR WONDERFUL SWEET LOVE 7	Supremes (Smokey), Motown 1206	91	99	(They Long to Be) CLOSE TO YOU 2	Jerry Butler & Brenda Lee Eager (Samuel F. Brown III), Mercury 73301
26	31	MY DING-A-LING 5	Chuck Berry (Esmond Edwards), Chess 2131	60	75	LOVING YOU JUST CROSSED MY MIND 3	Sam Neely (Rudy Durand), Capitol 3381	92	—	BUZZY BROWN 1	Tim Davis (Tim Davis), Metromedia 253
27	17	JOIN TOGETHER 9	Who (Who/Glyn Johns), Decca 32983 (MCA)	61	61	JACKIE WILSON SAID 5	Var Morrison (Van Morrison), Warner Bros. 7616	93	—	BEST THING 1	Styx (Bill Trant & John Ryan) 73-0106 (RCA) Harvey Wallbanger Music (ASCAP)
28	12	HOLD YOUR HEAD UP 14	Argent (Rod Argent & Chris White), Epic 5-10852 (CBS)	62	78	WITCHY WOMAN 2	Eagles (Glyn Johns), Asylum 11008 (Atlantic)	94	97	FOOL'S PARADISE 3	Sylvers (Jerry Butler), Pride 1001 (MGM)
29	30	YOU'RE STILL A YOUNG MAN 10	Tower of Power (Ron Capone), Warner Bros. 7612	63	73	ROCK ME BABY 2	David Cassidy (Wes Farrell), Bell 45-260	95	100	EVIL WAYS/THEM CHANGES 2	Carlos Santana & Buddy Miles (Carlos Santana & Buddy Miles), Columbia 4-54666
30	14	GOODBYE TO LOVE 10	Carpenters (Jack Daugherty), A&M 1367	64	83	NATURE PLANNED IT 2	Four Tops (Frank Wilson), Motown 1210	96	96	WHATEVER TURNS YOU ON 3	Travis Wammack (Rick Hall), Fame 91001 (United Artists)
31	36	THE CITY OF NEW ORLEANS 8	Arlo Guthrie (Lenny Waronker & John Pilla), Reprise 1103	65	64	ZING WENT THE STRINGS OF MY HEART 11	Trammps (Baker-Harris-Young), Buddah 306	97	—	I'LL MAKE MUSIC 1	Beverly Bremers (Steve Metz/David Lipton/Norman Bergein), Scepter 12363
32	24	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT 16	Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt)	66	76	A PIECE OF PAPER 4	Gladstone (R.H.B. Prod.), ABC 11327	98	—	KEEP ON RUNNING 1	Stevie Wonder (Stevie Wonder), Tamla 54223 (Motown)
33	42	GARDEN PARTY 8	Rick Nelson (Rick Nelson), Decca 32980 (MCA)	67	64			99	—	WE CAN MAKE IT TOGETHER 1	Steve and Eydie (Mike Curb & Don Costa), MGM 14383
34	19	MOTORCYCLE MAMA 15	Sailcat (Pete Carr), Elektra 45782	68	76			100	—	WITH PEN IN HAND 1	Bobby Goldsboro (Bob Montgomery), United Artists 50938

Billboard

HOT 100 A-Z - (Publisher - Licensee)

Alone Again (Naturally), MAM, BMI	3	City of New Orleans, The (Kama Ripa/Turnpike Tom, ASCAP)	31	Garden Party (Matragun, BMI)	33	Join Together (Track, BMI)	27	Nature Planned It (Stone Agate, BMI/Jobete, ASCAP)	64	Slaughter (Irving/Web, BMI)	72	Use Me (Interior, BMI)	25
America (Charing Cross, BMI)	46	Colorado (Fat Mama/Famous, ASCAP)	88	Gerónimo's Cadillac (Mystery, BMI)	53	Keep On Running (Stein & Van Steek/Blackbull, ASCAP)	98	Nights In White Satin (Essex, ASCAP)	20	Space Man (Blackwood, BMI)	90	We Can Make It Together (Kolob, BMI)	99
Baby Don't Get Hooked On Me (Screen Gems-Columbia, BMI)	2	Don't Do It (Jobete, BMI)	86	Go All The Way (C.A.M.-U.S.A., BMI)	30	If I Could Reach You (Hello There, ASCAP)	56	Popcorn (Bourne, ASCAP)	17	Speak To The Sky (Binder/Porter, ASCAP)	20	Whatever Turns You On (Fame, BMI)	96
Baby Let Me Take You (In My Arms) (Bridgeport, BMI)	45	Don't Ever Be Lonely (A Poor Little Fool Like Me) (Unart/Stage One, BMI)	49	Goodbye To Love (Almo/Hammer & Nails, ASCAP)	12	If Loving You Is Wrong I Don't Want To Be Right (East/Memphis/Klondike, BMI)	32	Popcorn (Bourne, ASCAP)	18	Starting All Over Again (Muscle Shoals Sound, BMI)	27	Why (Debar, Kicking Bare/ASCAP)	38
Back Stabbers (Assorted, BMI)	5	Don't Hide Your Love (Kirshner/ATV, BMI)	68	Goodfoot Part I (Dyatonne/Belinda, BMI)	35	If You Leave Me Tonight I'll Cry (Leeds, ASCAP)	42	Power Of Love (Assorted/Gauch/Belinda, BMI)	24	Summer Breeze (Dawn Breaker, BMI)	37	Witchy Woman (Kicking Bare/Bench Mark, ASCAP)	62
Beautiful Sunday (Page Full of Hits, ASCAP)	15	Easy Livin' (Bron, ASCAP)	40	Good Time Charlie's Got The Blues (Cotillion/Road Canon, BMI)	51	I'll Be Around (Bellboy/Assorted, BMI)	74	Rock & Roll, Part 2 (Leeds, ASCAP)	7	Them Changes (Miles Ahead, ASCAP)	91	You Don't Mess Around With Jim (Blendingwell/Wingate, ASCAP)	21
Ben (Jobete, ASCAP)	13	Everybody Plays The Fool (Giant Enterprises, BMI)	16	Guess Who (Michelle, BMI)	78	I'll Make You Music (Hexachord, BMI)	97	Rock Me Baby (Pocket Full of Tunes, BMI/Every Little Tune, ASCAP)	63	Think (About It) (Dyatonne/Belinda, BMI)	75	You Wear It Well (Three Bridges/H. G., ASCAP)	39
Best Thing (Harvey Wallbanger, ASCAP)	93	Evil Ways (Sah, BMI)	95	Guarman, The (Screen Gems-Columbia, BMI)	11	I'm Still In Love With You (Jec, BMI)	10	Rock Me On The Water (Open Window, BMI)	50	This World (Sunbeam, BMI)	43	Your Wonderful Sweet Sweet Love (Jobete, ASCAP)	59
Black & White (Templeton, ASCAP)	1	Foot's Paradise (Lion's Track, BMI)	94	Hold Your Head Up (Mainstay, BMI)	28	In The Quiet Morning (Almo/Chandos, ASCAP)	9	Run To Me (WB, ASCAP/Casserole, BMI)	19	Thunder And Lightning (Chinick, ASCAP)	54	You're Still A Young Man (Kupifllo, ASCAP)	29
Brandy (You're A Fine Girl) (Epic/Spruce Run/Chappel, ASCAP)	8	Freddie's Dead (Curton, BMI)	44	How Could I Let You Get Away (Bellboy, BMI)	74	Jackie Wilson Said (Caldonia Soul/WB, ASCAP)	61	Saturday In The Park (Big Elk, ASCAP)	4	Tightrope (Skyhill, BMI)	41	Zing Went The Strings Of My Heart (Warner Bros., ASCAP)	65
Burning Love (Columbia, BMI)	22	From The Beginning (Tro, BMI)	58	I Am Woman (Buggerlugs, BMI)	87					Toast To The Fool (Conquistador, ASCAP/Groovesville, BMI)	77		

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

And now some choice words for women:

Thelma Houston.

Leslie Gore.

"The hit maker of the 60s, debuts on MoWest with a totally fresh, unique, meaningful approach as a composer-performer, and she's right up to date. This should prove a new career and following for her. With much sensitivity she has composed and performs some ballad beauties..."

— *Billboard*, August 5, 1972



MW 102L

"The powerful, driving voice of Thelma Houston is at its best in this delightful debut album from MoWest. The artist's originality, coupled with the superb Joe Porter production, makes this package an instant winner." — *Billboard*, August 12, 1972

Valerie Simpson.



T 317L

"When Valerie Simpson walked onto the Troubadour stage this week to make her national club debut, there was a lot—both in her background and music—to remind you of Carole King's debut at the same club in 1970."

— Robert Hilburn, *Los Angeles Times*, August 5, 1972



MW 117L



MW 113L

Syreeta.

"Syreeta is the wife of Stevie Wonder, but her talent is independent and unique, both as a writer and performer. Her debut album is a blockbuster showcase for her talents."

— *Billboard*, June 11, 1972



Listen to what's happening at Motown.

HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy: Ecsalera A La Fama)
*Denotes local origin

- This Week**
- 1 L'AVVENTURA—Jose Maria Y Elena (RCA)*; Paulo Miro (M Hall)*; Stone & Erich (Fania/M Hall); Milrom
 - 2 LOVE THEME FROM "THE GODFATHER"—Soundtrack (M Hall); Andy Williams (CBS); Al Martino (Odeon); Alain Debray (RCA)*; Johnny Pearson (Penny); Roger Williams (MVA) Korn
 - 3 POPCORN—Hot Butter (RCA); Anarchic System (CBS); Rod Hunter (Odeon)
 - 4 PALABRAS PALABRAS—Mina/A. Lupo (EMI); Silvana Di Lorenzo (RCA) Clandilo
 - 5 SI SUPIERAS—Luisa M. Guell (M Hall); Julietta (CBS)*; Maria E. Lovero (RCA)*
 - 6 YOU'LL NOTICE ME—Terry Winter (English Version) (EMI); Terry Winter (Spanish Version) (RCA); Acuaris Band (D. Jockey)
 - 7 AMAR AMANDO—Elio Roca (Polydor)*; Ginamaria Hidalgo (Microfon); Irene Tapia (CBS); Horacio Guarany (Philips)
 - 8 ITCHY KOO KOO—Flash (CBS)*; Buzz (M Hall) Korn
 - 9 DETALLES—Roberto Carlos (CBS)
 - 10 SATURDAY MORNING SATURDAY NIGHT—Ledbetter Possum (M Hall)
 - 11 BUENAS NOCHES, QUERIDOS CONEJOS—Cenizas (EMI); Ruben Mattos (RCA)
 - 12 SLEEPY SHORES—Johnny Pearson (Penny); Ray Conniff (CBS); Alain Debray (RCA)*; Estela Raval (CBS)*

BELGIUM (Dutch)

(Compiled by Huno)

- This Last Week**
- 1 7 POP CORN—Anarchie System (AZ)
 - 2 7 UN CANTO A GALICIA—Julio Iglesias (Decca)
 - 3 3—MY REASON—Demis Roussos (Philips)
 - 4 11 MOULDY OLD DOUGH—Lt. Pigeon (Decca)
 - 5 5 BID VOOR MIJ—Will Tura (Palette)
 - 6 3 MARIO—Hanny en de Rekels (11 prov.)
 - 7 3 SEALED WITH A KISS—Bobby Vinton (Epic)
 - 8 3 TROP BELLE POUR RESTER SEULE—Ringo (Carrere)
 - 9 13 SMOKE GETS IN YOUR EYES—Blue Haze (AM Records)
 - 10 9 HELLO MARY LOU—Ricky Belson (Tex)
 - 11 1 ZO JONG—John Horton (CBS)
 - 12 3 MICHAELA—Bata Illic (Polydor)
 - 13 1 SING ALONG—Mac & Katie Kisson (Philips)
 - 14 1 MANDOLINEN IN NICOSIA—Zangeres zonder Naam (Telstar)
 - 15 7 ROCK AND ROLL PART I AND II—Gary Glitter (Polydor)
 - 16 3 OOH-WAKKA-DOO-WAKKA DAY—G. O'Sullivan (Decca)
 - 17 11 MEISIES MET RODE HAREN—Arne Jansen (Imperial)
 - 18 5 OH BABE, WHAT WOULD YOU—Hurricane Smith (EMI)
 - 19 1 JIJ HEBT MIJ BEDROGEN—Corry (11 prov.)
 - 20 1 I'M ON MY WAY X—Georges Baker Selection (Cardinal)

LP's

- 1 5 HOLLANDSE HITPOURRI V. 9—Diverse Artiesten (11 prov.)
- 2 9 SLADE ALIVE—Slade (Polydor)
- 3 3 GILBERT O'SULLIVAN HIMSELF—G. O'Sullivan (Decca)
- 4 1 PAUL SEEVERS HITS—(Criminals) (CBS)
- 5 TOP OF THE POTS—Diverse Artiesten (Discobel)

BRITAIN

(Courtesy Record & Tape Retailer)

- This Last Week**
- 1 2 MAMA WE'RE ALL CRAZEE NOW—Slade, Polydor (Barn/Schroeder) Chas Chandler
 - 2 1 YOU WEAR IT WELL—Rod Stewart, Mercury 6052 171 (G.H. Music) Rod Stewart
 - 3 5 ALL THE YOUNG DUDES—Mott the Hoople, CBS 8271 (Titanic/Chrysalis) David Bowie
 - 4 9 STANDING IN THE ROAD—Blackfoot Sue, DJM JAM 13 (Beano) Noel Walker
 - 5 6 IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy
 - 6 12 SUGAR ME—Lynsey De Paul MAM (ATV Kirschner) Gordon Mills
 - 7 4 SILVER MACHINE—Hawkwind United Artists (Copyright Control) Hawkwind/Dr. Technical
 - 8 18 VIRGINIA PLAIN—Roxie Music Island (E.H. Music) Peter Sinfield
 - 9 7 LAYLA—Derek & the Dominos, Polydor 2058 130 (Throat)
 - 10 14 I GET THE SWEETEST FEELING—Jackie Wilson (T.M. Music)
 - 11 3 SCHOOL'S OUT—Alice Cooper, Warner Bros. (Copyright Control) Bob Ezrin
 - 12 11 THE LOCOMOTION—Little Eva London (Screen Gems/Columbia) Jerry Goffin

- 13 13 RUN TO ME—Bee Gees Polydor (Abigail) Bee Gees/Robert Stigwood
- 14 8 POP CORN—Hot Butter Pye Prod. R. Talmadge, The Jeromes, Prod. D. Jordan
- 15 10 SEASIDE SHUFFLE—Terry Dactyl-The Dinosaurs UK (Sonet)
- 16 20 AINT NO SUNSHINE—Michael Jackson Tamla Motown (United Artists) Berry
- 17 15 10538 OVERTURE—Electric Light Orchestra Harvest (Carlin/R. Wood/Sugartown) R. Wood/J. Lynne
- 18 25 LEAN ON ME—Bill Withers, A&M AMS 7004 (United Artists) Withers/Jackson
- 19 17 PUPPY LOVE—Donny Osmond MGM (MAM) Curb & Ruff
- 20 16 BREAKING UP IS HARD TO DO—Partridge Family, Bell (Screen Gems/Columbia) Wes Farrell
- 21 30 LIVING IN HARMONY—Cliff Richard Columbia (Merwyn) Norrie Paramor
- 22 19 I CAN SEE CLEARLY NOW—Johnny Nash CBS (Rondor) Johnny Nash
- 23 24 JOURNEY—Duncan Browne RAK (RAK) Mickie Most
- 24 21 TOO BUSY THINKING ABOUT MY BABY—Mardi Gras, Bell BELL 1226 (Jobete/Carlin), Lou Pop
- 25 38 WALK IN THE NIGHT—Jnr. Walker Tamla Motown (Jobete/Carlin) Johnny Bristol
- 26 28 CIRCLES—New Seekers (Ampar) David MacKay
- 27 36 COME ON OVER TO MY PLACE—Drifters Atlantic (Screen Gems/Columbia) Jerry Wexler/Bert Berns
- 28 22 CONQUISTADOR—Procol Harum, Chrysalis CHS 2003 (Essex) Chris Thomas
- 29 39 BIG SIX—Judge Dread Big Shot (Bush) Bush Prod.
- 30 31 HEYKENS SERENADE (The Day Is Ended)—Roval Scots Dragon Guards Band (Feldman/Sunbury) Pete Kerr
- 31 23 ROCK AND ROLL PART I/II—Gary Glitter (Leeds) Mike Leander
- 32 40 LOVE LOVE LOVE—Bobby Hebb Philips (Leeds) Jerry Ross
- 33 46 SUZANNE BEWARE OF THE DEVIL—Dandy Livingstone, Horse Hoss 16 (Trojan) Robert Thompson
- 34 29 WHERE IS THE LOVE—Roberta Flack/Donny Hathaway, Atlantic K 100202 (C. Shane) Joel Dorn/Arif Mardin
- 35 26 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show CBS (Essex) Ron Haffkine
- 36 35 I'M STILL IN LOVE WITH YOU—Al Green London (Burlington) Willi Mitchell
- 37 32 MAD ABOUT YOU—Bruce Ruffin Rhino (Creole) Bruce Anthony
- 38 47 WHO WAS IT—Hurricane Smith, Columbia (MAM) Hurricane Smith
- 39 44 LONG COOL WOMAN IN A BLACK DRESS—Hollies, Parlophone (Tintobe/Cook-away) Ron Richards/Hollies
- 40 — HONKY CAT—Elton John (DJM) Gus Dudgeon
- 41 34 BETCHA BY GOLLY WOW—Stylistics Avco (Gamble Huff) Thom Bell
- 42 33 MY GUY—Mary Wells, Tamla Motown (Carlin) Smokey Robinson
- 43 41 AMAZING GRACE—Royal Scots Dragoon Guards Band RCA (Harmony) Pete Kerr
- 44 — LOVE THEME FROM THE GODFATHER—Andy Williams (CBS) Dick Glasser
- 45 — MAYBE I KNOW—Seashells (CBS) P. Swern/J. Arthey
- 46 — AMAZING GRACE—Judy Collins (Elektra) Mark Abramson
- 47 37 AUTOMATICALLY SUNSHINE—Supremes, Tamla Motown (Jobete/Carlin) Smokey
- 48 — WIG-WAM BAM—Sweet RCA (Chinnichap/RAK) P. Wainman
- 49 48 WALK WITH ME TALK WITH ME DARLING—Four Tops, Tamla Motown TMG 823 (Jobete/Carlin) Frank Wilson
- 50 45 LITTLE WILLY—Sweet (Chinnichap/RAK) Phil Wainman

HOLLAND

(Courtesy: Radio Veronica and Bas Mul)
*Denotes local origin

- This Last Week**
- 1 1 POP CORN—Various artists (various labels) Basart
 - 2 2 UN CANTO A GALICIA—Julio Iglesias (Decca) Dayglow
 - 3 3 MY REASON—Demis Roussos (Philips)
 - 4 4 MARIO—Hanny en de Rekels (11 prov.) Bospel
 - 5 6 SEALED WITH A KISS—Bobby Vinton (Epic) Altona
 - 6 5 MICHAELA—Bata Illic (Polydor) Basart
 - 7 8 MANDOLINEN IN NICOSIA—*Zangeres zonder naam (Telstar)
 - 8 10 SOMEONE—Axis (Riviera) Veronica Music
 - 9 19 I'M ON MY WAY—*George Baker Selection (Negram) Witch Music
 - 10 7 SING ALONG—*Mac & Katie Kisson (Youngblood) Dayglow

HONG KONG

(Courtesy: Hong Hong Radio)
*Denotes local origin

- This Week**
- 1 ALONE AGAIN (Naturally)—Gilbert O'Sullivan (MAM)
 - 2 GOODBYE TO LOVE—Carpenters (A&M)
 - 3 JOIN TOGETHER—The Who (Polydor)
 - 4 RUN TO ME—Bee Gees (Polydor)
 - 5 BREAKING UP IS HARD TO DO—The Partridge Family (Bell)
 - 6 IN TIME—Engelbert Humperdinck (Decca)
 - 7 DUNCAN—Paul Simon (CBS/Sony)
 - 8 NICE TO BE WITH YOU—Gallery (Sussex)
 - 9 (LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL—The 5th Dimension (Bell)
 - 10 ROLL OVER/SKYLINE PIGEON—Sam Hui (Polydor)
 - 11 PLAY ME—Neil Diamond (Uni)
 - 12 OOH-WAKKA-DOO-WAKKA-DAY—Gilbert O'Sullivan (MAM)
 - 13 THE GUITAR MAN—Bread (Elektra)
 - 14 CIRCLES—The New Seekers (Philips)
 - 15 LONG COOL WOMAN—The Hollies (Parlophone)
 - 16 ROCKET MAN—Elton John (DJM)
 - 17 BURNING LOVE—Elvis Presley (RCA)
 - 18 LIVING IN HARMONY—Cliff Richard (Columbia)
 - 19 SATURDAY IN THE PARK—Chicago (CBS/Sony)
 - 20 HONKY CAT—Elton John (DJM)

MEXICO

- This Last Week**
- 1 1 POR QUE—Los Babys (Peerless)
 - 2 2 VERONIA—Victor Yturbe "Piruli" (Philips)
 - 3 4 HOW DO YOU DO (Como estas)—Mouth & MacNeil (Philips)
 - 4 5 POP CORN (Palomitas de maiz)—La Crema Fresca (Philips)
 - 5 3 WITHOUT YOU (Sin ti)—Nilsson (RCA)
 - 6 7 FINA ESTAMPA—Juan Torres (Musart)
 - 7 6 SAMSON & DELILAH (Sanson y Dalila)—Middle of the Road (RCA)
 - 8 — MIENTEME—Victor Yturbe "Piruli" (Philips)
 - 9 10 CANCION PARA UNA ESPOSA TRISTE—Clemencia Torres (Raff)
 - 10 8 PUPPY LOVE (Amor Infantil)—Donny Osmond (MGM)

SINGAPORE

(Courtesy: Redifussion)

- This Last Week**
- 1 1 LITTLE WILLY—Sweet (RCA)
 - 2 3 TAKE IT EASY—Eagles (Asylum)
 - 3 2 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show (Columbia)
 - 4 6 WHERE IS THE LOVE—Roberta Flack & Donny Hathaway (Atlantic)
 - 5 10 COCONUT—Nilsson (RCA)
 - 6 9 SCHOOL'S OUT—Alice Cooper (WB)
 - 7 4 TAKE ME BACK 'OME—Slade (Polydor)
 - 8 5 OOH-WAKKA-DOO-WAKKA DAY—Gilbert O'Sullivan (MAM)
 - 9 — RUN TO ME—Bee Gees (Polydor)
 - 10 — BREAKING UP IS HARD TO DO—Partridge Family (Bell)

SPAIN

(Courtesy: "El Musical")
*Denotes local origin

- This Week**
- 1 LOS DIABLOS—*Musica del sur (EMI)
 - 2 CAMILO SESTO—*Erika Musical (Ariola)
 - 3 TONY CHRISTIE—Armonico (Movieplay)
 - 4 WINGS—Ego (EMI)
 - 5 FUEGO—*Notas Magicas (Columbia)
 - 6 BASILIO—*Micros E. Musical (Zafiro)
 - 7 BARRABAS—*RCA (RCA)
 - 8 MISTER K—Musica de Espana (Bocaccio/RCA)
 - 9 BARRABAS—*RCA (RCA)
 - 10 NILSSON—Essex Espanola (RCA)
 - 11 THE POP CORN MAKERS—Musica de Espana (Movieplay)

LP's

- 1 WINGS—(EMI)
- 2 JUAN MANUEL SERRAT—*(Zafiro)
- 3 CAMILO SESTO—*(Ariola)
- 4 JUAN PARDO—*(Erika/Zafiro)
- 5 BARRABAS—*(RCA)
- 6 THE BEATLES—(EMI)
- 7 THE ROLLING STONES—(Hispavox)
- 8 PAUL McCARTNEY—(EMI)
- 9 MARI TRINI—*(EMI)
- 10 NEIL YOUNG—(Hispavox)

SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers & Distributors)
*Denotes local origin

- This Week**
- 1 SUNDAY MONDAY TUESDAY—*Jessica Jones (Nitty Gritty) EMI
 - 2 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show (Date) GRC
 - 3 COME WHAT MAY—Vicky Leandros (Philips) Trutone
 - 4 NICE TO BE WITH YOU—The Gallery (A&M) RPM
 - 5 I NEED SOMEONE—*Alan Garrity (Gallo) Gallo

- 6 VINCENT—Don McLean (Un Art) Trutone
- 7 SONG SUNG BLUE—Neil Diamond (MCA) Gallo
- 8 MAMA PAPA (Nana Nana)—Cyan (RCA) Teal
- 9 SOMEDAY NEVER COMES—Creedence Clearwater Revival (Fantasy) Teal
- 10 LONG COOL WOMAN IN A BLACK DRESS—The Hollies (Parlophone) EMI

SWITZERLAND

(Courtesy: Radio Suisse Romande)

- This Week**
- 1 POP CORN—Hot Butter (Barclay)
 - 2 SONG SUNG BLUE—Neil Diamond (Uni)
 - 3 EN FRAPPANT DANS NOS MAINS—Mireille Mathieu (Barclay)
 - 4 I'VE FOUND MY FREEDOM—Mac and Katie Kissoon (Youngblood)
 - 5 LITTLE WILLY—The Sweet (RCA)
 - 6 BONSOIR CLARA—Michel Sardou (Phonogram)
 - 7 METAL GURU—T. Rex (CBS)
 - 8 TROP BELLE POUR RESTER SEULE—Ringo Willy Cox (Carrere)
 - 9 HALF A WORLD—Michael Sherman (CBS)
 - 10 UNE BELLE HISTOIRE—Michel Fugain (CBS)

SWITZERLAND (German)

(Courtesy: German Swiss Broadcasting Service)

- This Last Week**
- 1 1 POP CORN—Hot Butter (Musicor)
 - 2 3 LET'S DANCE—The Cats (Columbia)
 - 3 2 SONG SUNG BLUE—Neil Diamond (Philips)
 - 4 4 HELLO-A—Mouth & MacNeil (Philips)
 - 5 7 SYLVIA'S MOTHER—Dr. Hook and the Medicine Show (CBS)
 - 6 5 MICHAELA—Bata Illic (Polydor)
 - 7 9 ICH HAB' DIE LIEBE GESEHN—Vicky Leandros (Philips)
 - 8 6 LITTLE WILLY—The Sweet (RCA)
 - 9 10 JOIN TOGETHER—The Who (Track)
 - 10 8 ONE WAY WIND—The Cats (Columbia)

WEST GERMANY

(Courtesy: Der Musikmarkt)

- This Week**
- 1 HELLO-A—Mouth & MacNeil (Philips) Aberbach

- 2 ICH HAB' DIE LIEBE GESEHN—Vicky Leandros (Philips) Gerig
- 3 EINE NEUE LIEBE IST WIE EIN NEUES LEBEN—Jurgen Marcus (Telefunken) Young Music/Intro
- 4 LITTLE WILLY—The Sweet (RCA Victor) Melodie der Welt
- 5 MICHAELA—Bata Illic (Polydor) Melodie der Welt/Aberbach
- 6 SONG SUNG BLUE—Neil Diamond (Phonogram) Accord
- 7 POPCORN—Hot Butter (Musicor) Melodie der Welt
- 8 LET'S DANCE—The Cats (Columbia) Accord
- 9 METAL GURU—T. Rex (Ariola) Wizard Music
- 10 VIVA ESPANA—Imca Marina (Columbia) Melodie der Welt

YUGOSLAVIA

- This Week**
- 1 LA MUSICA DI NOTTE—Dubrovacki trubaduri (Jugoton)
 - 2 DI SI BIJA KAD JE GRMILO—(Where were you during thundering—Djordji Peruzovic (Jugoton)
 - 3 SANJAM (I dream)—Indeksi (Jugoton)
 - 4 ZBOG JEDNE DIVNE CRNE ZENE (Because of one beautiful black woman)—Krunoslav Slabinac (Jugoton)
 - 5 LASTAVICA (The swallow)—Miki Jevremovic (Jugoton)
 - 6 LAZ (The Lay)—Kamal Monteno (Jugoton)
 - 7 TREPERSI JEDNE VECE (One evening is scintillating—Olivera Katarina (RTB)
 - 8 TI BUDI MI VJERNA (Be true to me)—Miso Kovac (Studio)
 - 9 CUVAJ SE VATRE (Keep off from fire)—Boba Stefanovic (RTB)
 - 10 TRAZIS OPOSTAJ (You seek forgiving)—Senka Veletanlic (Jugoton)

LP's

- 1 TIME—Time (Jugoton)
- 2 ISLE OF LIGHT—Jimi Hendrix (RTB)
- 3 TOPOLO LJETE (Hot Summer)—Pro Arte (Jugoton)
- 4 TOM JONES LIVE IN LAS VEGAS—Tom Jones (Jugoton)
- 5 KORNI—Korni grupa (RTB)
- 6 MISO—Miso Kovac (Jugoton)
- 7 GUBIM TE (I'm loosing you)—Miki Jevremovic (Jugoton)
- 8 JALTA, JALTA—Original musical cast (Suzy)
- 9 TOP STAR FESTIVAL—Various artists (RTB)
- 10 COUNT BASIE—Count Basie Orch. (RTB)

Foreign EP's Up, Long-Play Records Down in Brazil

RIO DE JANEIRO — Foreign-recorded extended play records are gaining heavily over Brazilian while foreign-recorded long-plays are losing, an analysis shows.

The analysis made by music critic Julho Hungria, was based on points scored on weekly best-seller lists.

It was found that foreign-recorded "compacts" rose from 63 percent popularity in the last half of the past year to 84 percent in the first half of the present year.

However, long-plays recorded abroad fell from 47.5 percent popularity in the last half of 1971, to 32 percent in the first half of 1972. A comparatively few Brazilian artists were responsible for the gain.

CBD-Phonogram (Philips) and CBS led the "compact" market, followed by RCA, Odeon, Top-Tape,

Fermata and Companjia Industrial de Discos in that order during the first half of this year. Sigla (TV-Globo) and CBD-Phonogram (Philips) led the long-play market followed by CBS, Odeon, Copacabana, RCA, the Samba Schools Association, Companhia Industrial de Discos, Tape-car, Fermata and Continental in that order.

Of 81 "compact" and long-play records on the top-selling lists, Philips had 10, Odeon 8, Sigla 4, CBS 3, RCA 2, Companhia Industrial de Discos, Copacabana, Fermata, Continental, Tape-Car and the Samba School Association 1 each.

Leading artists were Roberto Carlos (CBS), the Fevers, Mocair Franco (Copacabana), Tim Maia (Philips), Chico Buarque (Philips) and the music from TV-Globo's soap operas (Sigla).

RADIO-TV mart

Continued from page 17

POSITIONS WANTED

Progressive, clean-cut, experienced, M.O.R. D.J. seeking full time employment in larger market. C.A. grad., ambitious, going for 1st. class FCC. Willing to relocate pending position and salary. References, photo, air check upon request. Contact: T. Knies, RD-4 Butler, Pa. 16001 (412) 283-3344. 9/23

Do you need a good newsman? Are you medium market? I'm at small market, now ready to move up. A tape and personal interview will convince you. For a live telephone audition (402) 376-3446 before 8:15 am CDT or after 6:15 CDT. Also, 11:40 am CDT to 12:45 CDT or write Chuck Hatchett, KVSH, Valentine, Nebraska 69201. 9/16

POSITIONS OPEN

Immediate opening for experienced Top 40 Jock. If you're bright, mature, can deliver the audience and are looking for an opportunity, RUSH air check, resume, and photo to Alan Boyd, Program Director, WDAK, Columbus, Ga. 31902. 9/16

Looking for experienced, creative, midday personality with good voice to reach adult contemporary audience. Someone who believes in preparation. Good Salary for the right man. Send tape, resume and picture to Frank Hathaway, KARN, 1001 Spring, Little Rock, Arkansas 72202. 9/16

when answering ads . . .

Say You Saw It in Billboard

Jukebox programming

Austrian Jukebox Operations Doubled During Past 4 Years

By MANFRED SCHREIBER

VIENNA—The Austrian jukebox market has been expanding consistently over the last few years by between 5 and 10 percent a year. The number of jukeboxes in operation currently is about 14,500, compared with only 7,300 in 1968.

All machines are imported—mainly from the U.S.A., West Germany, Belgium and France, since Austria has no jukebox manufacturing industry of its own.

At the present time, only single records are used in jukeboxes here, a small proportion of them in stereo. Records are changed at the rate of between four and eight a month.

Jukebox owners have to pay royalties to the performing right society (AKM—Staatlich Genehmigte Gesellschaft der Autoren, Komponisten und Musikverleger) and these are calculated on the size of the location, number of customers and so on. Fees rose from \$217,000 in 1970 to an estimated \$352,000 last year. The increase is due both to an augmentation in the number of jukeboxes in use and a rise in taxes.

Although the jukebox market continues to grow, the big market is toward flippers and football games.

'Routeman,' And Programmer Finds Weekly Service Pays

By SARA LANE

MIAMI—"Routeman" and programmer Mrs. Tina Bray here believes weekly record changes pays off even though the Bray route is very small and not particularly prone to break-ins, the usual reason for frequent servicing. Mrs. Bray merely finds that the boxes take in more money when they are programmed with the very latest records.

Mrs. Bray, who with husband Vic, operate Vic's Service Company in Miami, has about 20 jukeboxes on her route. She likes it that way and doesn't want her route to get any larger.

"We call ourselves Vic and Tina, independent operators. And, I really only have to work hard two or three days a week, with a route as small as ours. The rest of the time I can use for socializing—and that's good, too. I get to know my customers better, learn their likes and dislikes, their ideas on music, help them out if they need a hand and I feel this helps me," she said.

All of her jukeboxes are priced two for a quarter, five for fifty cents and 12 for a dollar. She buys weekly from South Atlantic, a one-stop, and changes records weekly; three for a "good" location, two for a "mediocre" spot.

"Maybe some operators don't change records each week, but I've made it my policy to do so as I feel it keeps up my take on the jukebox. . . . Just like fertilizing property, if you don't put any fertilizer out there, you aren't going to grow tomatoes."

Tina, who has spinal arthritis and is encumbered by a heavy steel brace, never lets her disability interfere with her work or her jolly outlook on life. She is an active, spritely woman in her mid-50s. She is the "routeman" of the Tina and Vic duo while her husband takes care of all the mechanical work.

Library

Vic has been in the industry for 40 years while Tina entered in 1957 when they moved to Florida from Tennessee. Since that year, Tina has never thrown away a single record. Her garage store-room is crammed to the ceiling and "bursting its seams," she said. The records are stacked in boxes and most are labeled. She finds saving her old records is a great benefit when she wants to use oldies.

"We're using a tremendous amount of oldies in some locations and I could use a lot more if I could get them. Some of the ones I want are out of print. I've got over 100,000 records in my garage, I reckon. I'll pick out a few each week, put them on some of the boxes and let them play awhile. But, I find some locations only want new records—they hear them being played on the radio every two minutes and are conditioned to hearing them."

Tina's locations vary from cocktail lounges, country bars, soul and

strictly rock spots. She finds country the most difficult to program.

Country

"There are a lot of hillbilly records that don't hit for a year," she claimed. "For instance, a new record comes out; it could take off if it gets a lot of airplay, but I find country locations slower to accept new records than my other categories. Mel Street's 'Borrowed Angel' has been out about three months, I'd say. When it first came out, I covered my country locations with it. No one would play it, no one liked it, so I took it off. Now it's getting local airplay and they all want it back, so back it goes. You see, country is usually different from the others. They don't hit right away and are slower in starting. If the location owners don't give me titles and artists it becomes difficult to know what to buy. This week I'm specializing with Hank Williams, Jr.'s 'Cajun Baby,' Ace Cannon's 'To Get to You,' Bonnie Guitar's 'Happy Everything' and Justin Tubb's 'Dance Hall Girl.'"

Since she doesn't have time to listen to radio, Tina gets her leads from Billboard picks, "which I study just like a book," or consults Paul Yoss, one-stop manager, with whom she deals exclusively.

"I depend on Paul—and Milt—to tell me what everyone else is buying and what they think will make money for my locations," she explained. As with most routemen, Tina carefully supplies requests. Requests recently were for "Candy Man," Sammy Davis, Jr., "Alone Again (Naturally)," Gilbert O'Sullivan (which she originally covered with), B.B. King's "Guess Who" and Aretha Franklin's "Wholy Holy."

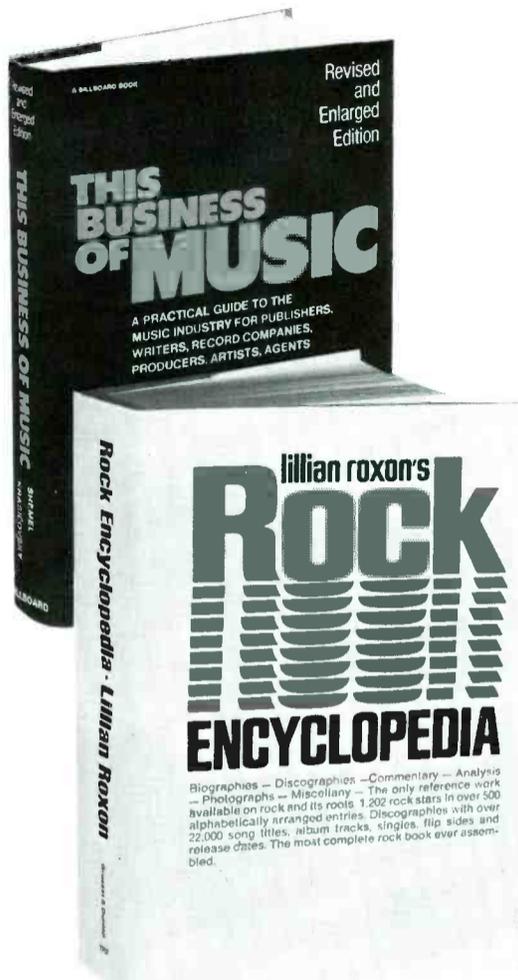
For new records, she's using Mack Davis' "Baby Don't Get Hooked on Me" (in all but my soul locations"), "Play Me" by Neil Diamond, Elton John's "Honky Cat" and "Evil Ways" by Santana and Buddy Miles.

Her 20 locations are spread out extending from North Dade, N.W. 127th Avenue to as far south Dade as one can go before hitting the Florida Keys, an area which includes Homestead, Goulds and Perrine. She has four or five migrant camps among the southwest locations.

"Usually, I use the same records for the camps as for any other location—except the Spanish places. They don't want American records at all. All they want is Spanish, which you can't buy in Miami, as peculiar as that may seem with our large Spanish-speaking populace. I suppose I could go downtown in Miami to a Cuban record store, but they would charge top prices and sell me anything. So I send to New York to get my Spanish records, although a lot of times the locations will buy their own and I pay them for whatever they buy. It's really better that way."

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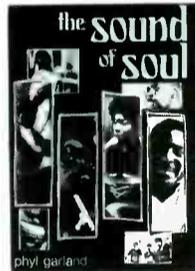


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Swap-A-Tape Clubs in U.K. Expanding, Creating Controversy

By RICHARD ROBSON
Staff Member, Music Week

LONDON — Lending libraries called swap-a-tape clubs are flourishing all over the country despite criticism that they stifle sales and bypass copyright provisions. Many swap-a-tape club proprietors claim the libraries stimulate sales and call attention to tape, thus enlarging the market. The Mechanical Copyright Protection Society (M.C.P.S.) has advanced several ideas, including the possibility of new laws to cover lending libraries (see separate story).

But despite the problems, the swap-a-tape clubs — often extensions of existing record libraries — are continuing to grow and even some municipal public libraries are now starting to loan out tapes. The Birmingham Central Library, for instance, is starting to build up a library of cassettes with titles ranging from the classics to Louis Armstrong. The annual subscription to the library is £1 after which members may borrow any cassette for up to a period of 14 days.

One of the biggest and most suc-

cessful swap-a-tape clubs is the Stereo Cassette Lending Library at Canterbury which is run by a former hi-fi dealer, Tom Robinson, and is the only professionally run library in the country which deals exclusively with tapes. Robinson gave up his hi-fi center because of the "enormous potential" he sees in tape, particularly cassette.

"It was quite a deliberate move," said Robinson. "I took a bit of a gamble and bought some stock and then I spent a lot on advertising to try to get the thing going. I originally aimed at the pop end of the market and found a far better response to my advertising from the pop papers rather than the hi-fi magazines."

"We started off quite modestly with just a few members but now they are flocking in. We have some local customers who call in personally to change their cassettes — quite a few of them are school-boys and college students — but the vast majority of our business is done by mail order."

The annual subscription to the SCLL is initially \$5 and after the first year it is reduced to \$2.50 per annum. Hire of cassettes is 7 cents per day with a minimum of 36 cents per hiring. Robinson works hard to promote a "club feeling" and even puts members with similar musical tastes in touch with each other.

Robinson always keeps a wide range of cassettes in the library to cater for every taste — pop, jazz, middle-of-the-road, classical and spoken word. "We even have a Shakespeare play on cassette now," enthused Robinson. "I think that will go very well."

Tapes Sold

Although, as the name of the library implies, it deals mainly with cassettes, the SCLL also carries a stock of around 400 cartridges. Explained Robinson: "I don't like cartridges personally — I think the mechanics are wrong for domestic use. We have had quite a few faulty cartridges and I'd be happy to drop them tomorrow but there has been quite a surge of

interest in 8-track just recently — mainly from motorists. Local garages give our name to people when they buy units and in return we put our members on touch with the garages if they want a unit fitted in their cars.

All tapes loaned out by the SCLL are on permanent offer of sale to members — the price being reduced with each successive hiring. Each tape has its own index card which shows how many times it has been hired out. The library also offers a discount of up to 10 percent on all new tapes.

Typical of the record clubs that have started handling tapes as well as disks is Ivan March's Long Playing Record Library at Blackpool. Like the SCLL, the Long Playing Record Library also loans mainly cassettes rather than 8-track. The annual subscription fee is \$5 and tapes are hired out at the rate of 7 cents per day with a minimum hire period of 15 days.

Said March: "Our record library has been established since 1954 and is one of the biggest commer-

cial record libraries in Britain. I think people are slowly beginning to change over to tape now and we are planning to extend this side of our business. In the next three months, we will be publishing our first catalogue and from then on, we will have a standard stock. At the moment, we only lend classical and light music on cassette — we do very little pop."

No Sales Cut

March believes that tape libraries have had little or no effect on normal retail sales — an accusation often leveled at swap-a-tape clubs — and maintains that his customers are providing extra business as they would not normally be prepared to spend the money buying a tape although they are willing to hire it.

The Wilson Stereo Library in South Norwood developed out of the spare time hobby of William Wilson, a former schoolteacher who today runs one of the most flourishing swap-a-tape clubs in South London. Wilson, a stereo enthusiast, was among the first to appreciate the realism made possible by stereo sound.

He explained: "I'd been interested in stereo for some time before I ever started to think about a library. At that time — several years ago — there were a few very expensive pre-recorded open-reel stereo tapes around and I and a few friends used to share them between us."

Wilson continued: "Purely by accident, I was offered a selection of stereo tapes that a dealer had to dispose of and I made my first business venture and bought them. I sent a circular around telling people about the tapes that were available and then I realized that what had started as a hobby was growing into a business."

The Wilson Stereo Library in fact offers five completely separate services — the swap-a-tape club which enables library members to buy new tapes and records for considerably less than normal recommended retail; another discount scheme through which members are offered the opportunity of buying library stock at up to 75 percent off the list price; a discount scheme on hardware and accessories; and a record library.

Expands Sales

The library only handles cassettes. Wilson tried to start a cartridge library before the present operation but found there was insufficient interest. An annual subscription to the club costs \$6.25 and cassettes are hired at for a minimum of six days for 7 cents per day while open-reel titles, which Wilson imports from the U.S., cost 9 cents per day.

Like Ivan March, Wilson also thinks that the claim by critics of libraries that they discourage sales of tapes is unjustified. He said: "On the contrary, I think that libraries help sales and I think that the more people that handle tape albums and get used to the idea of having them, the more likely they are to buy any they particularly want."

"Nearly all our tapes are bought in the end by our members. Each time the tape goes out it is offered for sale to the hirer and the price is reduced with each successive hiring."

Undoubtedly, there is a demand for swap-a-tape clubs. An article in the Music Week Tape Guide which made reference to their existence produced a flood of enquiries from consumers and despite the copyright problems, manufacturers must be more than happy with the growth of the libraries which quite apart from anything else, are all helping to spread the word about cassettes and cartridges.



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Tape/Audio/Video

GRT Adopts New Attitude; 'Q' Emphasis, New Package

By BOB KIRSCH

SUNNYVALE, Calif. — GRT Corp is "stepping out in many ways," according to vice president, marketing, White Sonner, with the executive pointing to an overall change of attitude as the greatest difference between the GRT of today and the GRT of a year ago.

Among the tangible changes this new attitude is producing is a greater emphasis on 4-channel, innovations in packaging, a stronger realization of the differences between promoting tapes and records, a higher degree of selectivity in releasing tape product and the strongest promotion in the firm's history.

"Four-channel is only one example of our stepping out process," Sonner said. "We've got 13 titles now and another 50 available. But we won't release all of these 50 because 4-channel is not that big a business yet, and we have to do this on an economically sound basis."

'Q' Titles

"We do plan to release between 10 and 20 titles for the Fall season," Sonner said, "and we will base what we release on the popularity of the LP. Rock has shown surprising strength to us, but other formats should also be popular."

The suggested list on GRT's 4-channel 8-tracks will be \$7.95, and the firm has picked the Fall season for the new release because Sonner feels there will be more hardware on the market and this will help spur software sales. "People will need software once that hardware becomes available, and we intend to ride the crest of that wave," Son-

Marantz Will Sell in Japan

TOKYO—Home stereo equipment and quadrasonic products by Marantz, including full service facilities, are scheduled to be offered directly in Japan by the U.S. manufacturer, beginning Oct. 1.

The U.S. headquarters of Marantz Co., Inc., Sun Valley, Calif., is setting up Marantz Far East to commence operation next month. About a year ago, Superscope, Inc., the parent company of Marantz, acquired 50 percent of the corporate shares of Standard Radio Corporation, the Japanese OEM supplier of audio equipment to Marantz U.S.A.

At the 20th All Japan Audio Fair, which was held in Tokyo Oct. 20-25, 1971, Standard exhibited some Marantz equipment along with home stereo products under its own brand.

However, in Japan today, the name of Marantz is most highly respected by audiophiles, while Standard is now closely associated with mobile transceivers, ham radio equipment and combination portable transistor radios/cassette tape recorders.

ner added. The firm's 4-channel tapes will be marked by a Q8, with the center of each letter and number colored in.

In packaging, the firm is undergoing a number of changes. "Our changes in this area are an interesting way to illustrate the evolution that has gone on in this company within the last 18 or 20 months," Sonner said.

"We were printing a relatively high-priced pack with graphics on the front and sleeve and even a postage stamp type graphic on the end. Now, we've gone to dye cut packaging and we've hired a package designer."

Packaging

GRT now uses a blue slip cover sleeve for its 8-track, cassette and reel product. "This gives a kind of family resemblance across the board, and I think it pops out well in a retail outlet," Sonner pointed out. "Our feeling is that the cover on a tape is nothing more than a certification that what is on the LP is on the tape. The actual size of the graphic is not important, and we use the same size on all tape configurations. Each tape includes a dealer price code, and we've cleaned up the package. We think of the sleeve as fundamentally a frame. What we are putting on the cover is the artist, the title, all selections, the time per program and total time. Total time is a legitimate piece of consumer information, so why not give it to him?"

On the problem of dead time on a tape, GRT will repeat a hit or add an extra song, and will pick up the additional royalties.

The firm is also making some other changes on packaging, including consumer hints on how to take care of and maintain a pre-recorded tape. The warranty has also been removed. "There's not

the product trouble in 8-track that there used to be," Sonner said. "There's also not as much trouble with players, which I feel was one of the big contributors to defective merchandise."

"We're satisfied with our packaging on the whole. The uniform blue was designed for retail shelf impact, and it's doing just that. The small innovations have all added up."

On the differences between promoting records and tape, Sonner said. "I think a lot of record companies are starting to realize that tape, while in many ways akin to records, is still a separate business. I can think of one firm right now that said to us, 'let us concentrate on the record side of the business and you concentrate on tape.' And I think this philosophy is behind

(Continued on page 57)

Needles Point Duotone to Diversification

By RADCLIFFE JOE

MIAMI, Fla.—In the wave of innovative trends which has come to the recording industry in the more than 25 years since Dr. Peter Goldmark developed the LP disk, most people have all but forgotten about the charming forerunners to today's super-sophisticated quadrasonic and stereophonic systems.

To the average man-in-the-street, the quaint hand-driven phonograph with its exposed and unpretentious speaker, and scratchy-sounding steel needle is little more than a relic of a cobwebby and distant past.

However, even though the phonograph and the old 78 rpm record may be as dead as the dodo bird, the lowly, scratchy-sounding steel

Admiral TVC Bows: 100 Chicago Stores

By ANNE DOUSTON

CHICAGO—Admiral Corporation will introduce its Cartrivision VTR Color TV to the consumer market in Chicago September 25 with demonstration units in over 100 dealer showrooms and wide newspaper and radio advertising.

Dealers are being acquainted with the unit in ongoing presentations started in early September, according to Thomas R. Chadwick, vice-president, advertising.

Service training will also be made available to dealers who have their own service centers, through Admiral's Chicago service center.

"Advertising will emphasize the latest in home entertainment, that the future is available now," Chadwick said. From previous market experience, he expects customers for the 25-inch color TV with black and white camera and tripod listing at \$1,795 to be among the more educated and affluent.

Chadwick stated that this first thrust into the consumer market is possible because of full scale production.

Programs similar to Chicago's are planned for later this year in Los Angeles and New York, but are dependent on increased production, and Admiral's ability to satisfy the demand in the Chicago market, according to Chadwick.

A wide range of pre-recorded and blank tapes of various lengths for recording off the air and taking home movies will also be available through the selling dealer or local Cartrivision distribution.

needle still lives. . . . And how!

The old steel needles which, despite its flaws, brought your hand-driven phonograph to life 25 years ago, are now being used as firing pins for rifles and hand guns used by the U.S. Army, and the Duotone Co., Inc., the firm which brought some of the first revolutionary innovations to the steel needle is still turning them out.

According to Stephen Nester, president of Duotone, it is a story of the past holding hands with the present, for side by side with its production of steel needles for firing pins in army guns, the 30 year old company is producing sophisticated new diamond styli for today's quadrasonic systems.

The Duotone catalog of phonograph needles, made of steel, osmium, sapphire and diamond, are available in monaural, stereo and quadrasonic, can be used with snap on, push-up, slide-in, plug-in, crank type, or screw-mounted cartridges, and are custom made to fit the 50 different available brands of record players on the consumer market.

Stephen Nester started Duotone, in New York City more than 30 years ago with the arch desire of improving on the quality of phonograph needles then available.

The advanced technology used in developing the Duotone needle was immediately endorsed by a number of

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Retailer Defends Cutout As Halt to Bootlegging

• Continued from page 3

disposed of. He mentioned the book, dress and electronics businesses, the latter being his entry into the music business.

Aid Artists

"Manufacturers put out a lot of product and hope every LP and tape will be a hit, but every one is not a hit. A large proportion of releases are instant cutouts. There is no good reason to destroy them. The manufacturers are entitled to realize some return on their mistakes."

Moreover, Rose believes that cutout merchandisers who help bail out the manufacturers also encourage many labels who do not then see the release of new product as "a 100 percent gamble" when they know there will be some salvage value.

He also said new artists and even established ones making a musical comeback are offered wider public exposure when product is offered at special prices. He cited instances when cutout records and tapes of a particular artist causes a surge of interest in the artist's other material.

Rose, who with his brother, operate M&A Wholesale, as well as the two giant stores here on Madison and Wabash, said: "Artists should allow record companies to break even on some costs. In some cases, artists should waive royalties, or at least make some kind of consideration, so that the manufacturers can realize at least the 50 to 60-cent base costs."

In the article Rose takes exception to, Berman said: "When we audit a company and find money

(Continued on page 61)



ALAN DULBERGER, one of the two owners of the new 1812 Overture Store in Milwaukee, Wis., retrieves a prerecorded 8-track tape from his unique display for a lady customer. The display has allowed 1812 Stores to give maximum exposure to its prerecorded tape product with a minimum amount of pilferage.

22-Year-Old W. Va. Retailer Opens Second Stereo Center In a Year

By EDWARD MORRIS

CHARLESTON, W. Va.—This largely untapped market and also one uninitiated in stereo is the focus of 22-year-old entrepreneur William Smith, who is opening his second Custom Stereo store in West Virginia in less than a year. He may soon open a third store.

Smith's Charleston store had its grand opening Aug. 28. The store sells stereo components, accessories and blank recording tapes only. Smith said however, that in time he may carry some disks. His main mission, though, is educating the

market to stereo subtleties and promoting his own stereo wares to capitalize on that education.

A major task Smith will face is putting across his 4-channel line. For as a recent survey of the Charleston market showed, very little 4-channel hardware was being moved in the area. Respondents to the survey blamed consumer unawareness, high prices, and lack of 4-channel software for the generally dismal sales picture.

Major brands of components Custom Stereo stocks include San-

sui, Fisher, Dynaco, Garrard, Ampex, Scott, Shure, Empire, Acoustic Research, Toyo, and Belair. Provisions have been made for quick orders of brands customers may ask for but which are not stocked. Smith said Custom Stereo will carry an extensive collection of blank recording tapes.

A business administration major from Alderson-Broadus College, Smith opened his first Custom Stereo store in Fairmont, W. Va., seven months ago. Working against a less-than-suitable downtown loca-

tion and his own admitted unfamiliarity with stereo, Smith nonetheless made his first store enough of a business success to start his second one.

And he doesn't plan stopping here. Only two days before his second store opened, he was already appraising other population centers in the state where the market is untouched. He says he now has his eye on Parkersburg.

Specials

In his grand opening pitch, Smith advertised three stereo systems and

offered a \$100 trade-in on each system to anyone who brought in "anything electronic"—radio, TV, stereo, etc.—working or not.

The first system consisted of a Sansui AUSSS stereo control amplifier (84 watts), a pair of Scott 2-way air suspension speaker systems, a Garrard 40B automatic changer with base and dust cover, and a Shure M3D stereo cartridge, for an after-trade-in price of \$254.95.

The second system included a

(Continued on page 61)

Sansui Expands N.Y. Facility

NEW YORK—Sansui Electronics Corp. has moved its combined American headquarters and East Coast distribution facility into 30,000 sq. feet of expanded floor space at Woodside.

Six thousand sq. feet of the new facility will be used for offices. The rest will serve for warehouse-

ing, shipping, distribution facilities, conference rooms, demonstration rooms, a product showroom and an employee cafeteria.

The new facility, converted from an existing commercial structure, was chosen for its convenient location for shipping, receiving and visits by distributors and customers.

Duotone Co. Spans Era Between 78rpms and 'Q'

• Continued from page 55

ber of major hardware and software companies, including Capitol Records which acted as Duotone's distributor for several years.

Business grew rapidly, and it was not long before Duotone had moved into expanded facilities in New Jersey. Gradually the company, bowing to consumer de-

mands, began moving into other areas of the music accessory market.

Accessories

The Duotone "think tank" came up with such ideas as, record cleaning fluids, anti-static cloths, anti-mould fluids for records, record indices for the filing of records, headphones, non-skid 45 rpm record adaptors, record covers and record brushes.

As magnetic audio tape came of age, the company already vertically structured, moved into that area with a highly successful line of carry cases, blank loaded cassettes, demagnetizers, bulk erasers, splicing strips, mail boxes, head lubricants, mailing boxes, sensing and cueing patches and a host of other gadgets.

Seven years ago, the company, bulging at the seams with business, made its third move to Florida. Today it operates with 50 regular employees and a number of sub-contractors out of 22,000 sq. feet of space in South Miami, as well as maintains warehouses in Los Angeles and San Francisco.

Consistent with the company's growth, the consumer demands for products manufactured have grown from regional to national to international, with Duotone now serving markets in both North and South America, Europe, Asia and Africa.

For Duotone, needles is still the biggest business, with the largest sales going to the OEM markets. Top of the firm's line is the Duotone diamond stylus for quadra-sonic records.

Tape Items

This is followed by the new Micro Stylus Cleaner, anti-static cleaning kits, record cleaning cloths, tape care kits for home and automobiles, plastic dust clips for 8-track cartridges, headphones, carry and storage cases, blank cassettes, tape splicing strips, head cleaners, lubricants and record covers.

The firm has a dual system of distribution, selling through distributors as well as going directly to retailers. A sizeable percentage of its sales also comes from rack jobbers.

Marketing and merchandising strategies include, trade and consumer press advertisements, point of sale displays, free floor and counter demonstration racks for distributors and dealers, liberal exchange privileges and other incentives.

Tape Standards Set by Japanese

TOKYO—The Japanese Magnetic Tape Industry Association has set two standards for Philips-type compact cassette sound tapes. The association's MTS-101 has been set for standard size (width and thickness), while its MTS-102 deals with standard method of testing, significant mainly because it does not fix any norm for drop-out or specify the minimum level of distortion at maximum output.

The move by the association supersedes the Japanese government's JIS (Japan Industrial Standard) which usually handles this area. The Japanese Magnetic Tape Industry Association is comprised of Hitachi, Maxwell, Nippon Columbia, Sony, TDK Electronics, Sumitomo 3M and Fuji Photo Films.

Wanamakers Plug TVC in Pa. Area

By MAURICE ORODENKER

PHILADELPHIA — The John Wanamaker Stores here are introducing Teledyne Packard Bell's TV cartridge system. Starting Aug. 28, floor demonstrations are presented each day in the TV-radio department of the John Wanamaker Store in center city, with similar demonstrations offered at its stores in nearby Jenkintown, Pa., King of Prussia, Pa., Moorestown, N.J., and Wilmington, Del.

The console set sells for \$1,450.00. The camera, which takes only black and white pictures and is hooked up with a separate microphone for sound, is mounted on a separate stand and sells for an additional \$250. Blank reusable tape cartridges will sell at \$36.98 for 100 minutes. Play back of on-the-spot taping was not as effective when seen opening day with the demonstrator explaining that frame distortions were created by tape tensions. Replayed tapes were more satisfying even if the subject matter was uninteresting. Poor lighting at the store location also didn't help, lighting also being a factor for effective taping.

A special library of taped programs will be stocked by Wana-

makers for both rental and sale. Approximate rental price for a feature film will be \$4. However, purchase price will be approximately \$1.00 per minute—a 30 minute show already packaged selling for \$29.00.

In addition to taping home TV shows, the Teledyne Packard Bell system will enable the set owner to tape any and all televised shows coming on the set. The taped library to be available for rental will include movies, classic to contemporary, sports classics, home arts and crafts, self-improvement, travel, music and the theatre, and educational subjects. Only one cartridge was on display at the store.

While the home taping is black and white, the company expects to have a color camera next year, and shortly thereafter, a portable power pack to enable the individual to make his own TV film at football and baseball games, on the golf links, or any other outdoor locations, since all the cameras are equipped with zoom lens.

For the present set, an allowance of eight weeks for delivery is required. The department store backed the demonstrations with full-page newspaper adv.

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SEPTEMBER 16, 1972, BILLBOARD

GRT Aware of District Nature of Tape

• Continued from page 55

a good many of our new contracts."

Tape vs. LP

What are some of the differences between tape and record promotion? "Records, as I see it," Sonner said, "have an exclusive distribution channel. Tape has a multiple distribution channel, so it is important to the licensor to get a good spread of his product. In addition, tape is not a hit oriented product like records. We will always lag behind the record in the early weeks and months of a release and almost always go ahead of the normal three to one record to tape ratio when the product becomes catalog."

These differences between tape and records tie in with GRT's theory of selectivity in releasing tape product. "One thing we've done in the past year is analyze our break even point," Sonner added. "It doesn't take a great deal of tapes to break even but it does take some. This is why we are careful

of what we release. We look at the royalty structure and we look at the charts, because a lot of the buyers we deal with buy directly from the charts. The charts are an indication and we don't want someone to buy something unless he thinks he can move it. You have to know your buyer."

Sonner offered some other comments on different phases of the tape business and the role GRT expects to play.

On budget product: "There's a market for it, probably around the \$2.98 level, and we'll be back in it. We've had a budget product but we have not promoted a budget line. We are going to go back and promote one. There's still a market for good product, or an intermediate line if you will, but it must be promoted."

On future 8-track growth! "The original 8-track tape buyer is now older. He probably has a home unit but he still wants to play his tapes in the car. I think it is with this second generation 8-track buyer that the home market lies. This area is going to see a lot of

growth, especially as more intermediately priced hardware becomes available."

Bootlegging

On bootlegging and counterfeiting: "Most of the counterfeit product return we get is on catalog merchandise, not new releases. We send tip sheets to our retailers on how to spot counterfeits and bootlegs and this has helped some. As for the bootlegging and counterfeit programs, I am very impressed with SWARM in Texas, because I feel the most effective way to handle bootlegging is through the retailer. Another area that seems promising in combating this is the interest Internal Revenue has taken, and the ITA has been a good conduit for the various agencies."

In promotions, the firm is running its heaviest schedule ever, including a distributor incentive contest with a week in Rio as the prize, a number of point-of-purchase programs for retailers and several promotions within the company.

becht electronics

8-TRACK DUPLICATORS

PROFESSIONALS PREFER



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BURBANK CALIF 91505
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Second Major Chain Shows Sony TVC Unit

NEW YORK — Carson Pirie Scott & Co., has begun demonstrations of the Sony U-Matic videocassette player at its Chicago retail outlets on State street, and three other suburban stores.

The chain has scheduled several three-hour demonstrations at each of the participating stores. No orders are being accepted at the demonstration because of lack of product availability, but Carson officials feel that the showings would not only serve as a traffic builder for the chain, but would also prepare customers for the advent of the new technology.

Carson is the second major retail chain in the Chicago area to put the Sony U-Matic player on demonstration. Less than a month ago a similar series of demonstra-

tions were mounted by Polk Bros. with what officials termed "encouraging customer response."

The shops are restricted from accepting customer orders at this time because of Sony's commitment to the educational and industrial markets. If Sony can get over its backlog of orders to these non-consumer areas, it may make the player available to the home entertainment market by 1973.

Chain Tests 'TV' Cassette Hotel Films

COLUMBUS, O.—Mike Fisher, front office manager, Sheraton-Columbus Motor Hotel here, said that the Sheraton-Columbus is one of 15 in the nationwide chain participating in an experiment to show movies in guest rooms.

A back-projection machine, manufactured by Zeis Ikon and similar in appearance to a television set, uses Panacolor cassettes from Creative Cine-Tel, Inc. The machines have volume control and a stop feature so that the films may be stopped for interruptions, enabling guests to view the entire movie without missing anything.

For a \$4 charge, guests order a film of their choice from a list of ten. At a specified time, a bellman will roll in the TV-like machine and insert the cassette.

"The pilot project has been going very well. There are waiting lists for the 15 machines we now have, so we put in a rush order for 45 additional machines. We've even had guests watch as many as three films in a weekend," Fisher said.

Wollensak Unit Set for Japan

TOKYO — The 3M Wollensak cassette copying system is being marketed in this country by Sumitomo 3M Ltd. The system comprises the model 6030AV open reel or 2750AV compact cassette master unit, and the model 2760AV cassette copier.

Sumitomo 3M is also selling the Scotch brand data cartridge drive, model DCD-3, and the DC-300A cartridge which uses 1/2 inch magnetic tape.

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

Playing 4-channel records on 2-channel stereo equipment

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

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

Playing 4-channel records to hear 4-channel sound

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

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

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

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

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

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Billboard TOP LP's

THIS WEEK	LAST WEEK	Weeks on Chart	★ ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE				
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL		
1	1	8	CHICAGO V Columbia KC 31102	•			37	30	31	ROBERTA FLACK First Take Atlantic SD 8230	•			72	59	12	PINK FLOYD Obscured by Clouds Harvest ST 11078 (Capitol)			NA		
2	2	6	ROD STEWART Never A Dull Moment Mercury SRM 1646	•			38	34	14	WAYNE NEWTON Daddy Don't You Walk So Fast Chelsea CHE 1001 (RCA)				73	62	17	JOAN BAEZ Come From the Shadows A&M SP 4339			NA		
3	3	12	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	•		NA	39	28	27	ALLMAN BROS. Eat A Peach Capricorn 2CP 0102 (Warner Bros.)	•			74	69	21	SAMMY DAVIS, JR. Now MGM SE 4832			NA		
★	6	10	LEON RUSSELL Carney Shelter SW 8911 (Capitol)			NA	★	40	56	5	TEMPTATIONS All Directions Gordy G962L (Motown)			NA	75	77	7	GALLERY Nice To Be With You Sussex SXB 7017 (Buddah)			NA	
5	5	10	NEIL DIAMOND Moods Uni 93136 (MCA)	•			41	37	14	ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace Atlantic SD 2-906				76	67	24	GODFATHER Soundtrack Paramount PAS 1003 (Famous)					
6	7	8	EMERSON, LAKE & PALMER Trilogy Cotillion SD 9903	•			★	42	92	41	MOODY BLUES Days of the Future Passed Deram DE S 18102 (London)				77	78	8	BOBBY VINTON Sealed With a Kiss Epic KE 31642 (CBS)				
8	8	11	CARLOS SANTANA & BUDDY MILES Live Columbia KC 31308	•			43	46	6	SAILCAT Motorcycle Mama Elektra EKS 75029				★	78	5	ENGELBERT HUMPERDINCK In Time Parrot XPAS 71056 (London)			NA		
9	4	14	ELTON JOHN Honky Chateau Uni 93135 (MCA)	•			44	45	8	CHER Foxy Lady Kapp KRS 5514 (MCA)				79	81	12	NAT ADDERLEY QUARTET Soul Zodiac Capitol SVBB 11025			NA		
★	12	6	GILBERT O'SULLIVAN Himself MAM 4 (London)			NA	45	48	8	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568				80	71	44	WAR All Day Music United Artists UAS 5546					
11	11	11	ELVIS PRESLEY Elvis Live At Madison Square Garden RCA LSP 4776	•			★	46	76	4	MICHAEL JACKSON Ben Motown M 755 L			NA	81	73	19	JEFF BECK GROUP Epic KE 31331 (CBS)				
12	13	9	DONNY OSMOND Too Young MGM SE 4854				47	47	10	DONNA FARGO Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)			NA	82	61	21	STEPHEN STILLS Manassas Atlantic SD 2-903	•				
13	14	9	NILSSON Son of Schmilsson RCA LSP 4717				★	48	100	2	THE BAND Rock of Ages Capitol SABB 11045				83	83	13	RAMSEY LEWIS TRIO Upendo Ni Pamoja Columbia KC 31096			NA	
14	10	12	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	•			★	49	60	6	JERMAINE JACKSON Jermaine Motown M 752 L			NA	84	84	25	HUMBLE PIE Smokin' A&M SP 4342	•		NA	
15	15	11	CARPENTERS A Song For You A&M SP 3511	•			50	50	17	DONNY OSMOND Portrait Of Donny MGM SE 4820			NA	85	82	30	STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002					
16	17	7	VAN MORRISON Saint Dominic's Preview Warner Bros. BS 2633	•			51	53	13	BOBBY WOMACK Understanding United Artists UAS 5577				86	86	12	MOUTH & MacNEAL How Do You Do Philips PHS 700-000 (Mercury)			NA		
17	16	12	ALICE COOPER School's Out Warner Bros. BS 2623	•			52	52	32	AL GREEN Let's Stay Together Hi SHL 32070 (London)	•			★	87	145	2	O'JAYS Back Stabbers Philadelphia International KZ 31712 (CBS)			NA	
18	19	18	BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)			NA	53	54	29	NEIL YOUNG Harvest Reprise MS 2032	•			88	88	12	JOHN & YOKO/PLASTIC ONO BAND Some Time In New York City Apple SVBB 3392			NA		
19	20	15	CHUCK BERRY London Sessions Chess CH 60020			NA	★	54	65	6	RICK SPRINGFIELD Beginnings Capitol SMAS 11047			NA	★	89	115	3	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629			NA
20	18	15	ROLLING STONES Exile on Main St. Rolling Stones COC 2-2900 (Atlantic)	•			55	55	26	STEVIE WONDER Music Of My Mind Tamla T 314 L (Motown)			NA	90	90	14	TOM JONES Close Up Parrot XPAS 71055 (London)			NA		
21	21	16	JACKSON 5 Lookin' Through the Windows Motown M 750 L			NA	56	58	5	GUESS WHO Live At The Paramount RCA LSP 4779				91	91	16	BEACH BOYS Pet Sounds/Carl & the Passions— So Tough Reprise 2MS 2083					
22	23	10	HOLLIES Distant Light Epic KE 30958 (CBS)			NA	57	42	21	CHI-LITES A Lonely Man Brunswick BL 754179				92	80	16	BLOODROCK Live Capitol SVBB 11038					
23	22	18	JETHRO TULL Thick As A Brick Reprise MS 2072	•			58	40	49	GODSPELL Original Cast Bell 1102			NA	93	87	19	GRAND FUNK RAILROAD Mark, Don & Mel, 1969-71 Capitol SABB 11042	•				
★	29	12	ARGENT All Together Now Epic KE 31556 (CBS)			NA	59	44	29	DONNY HATHAWAY Live Atco SD 33-386			NA	94	94	14	TOWER OF POWER Bump City Warner Bros. WS 2616					
25	26	14	THE OSMONDS Live MGM 2SE 4826			NA	★	60	72	4	T. REX The Slider Reprise MS 2095				95	103	14	JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA	
★	49	4	CURTIS MAYFIELD/SOUNDTRACK Superfly Curtom CRS 8014 ST (Buddah)	•		NA	61	43	13	EAGLES Asylum SD 5054 (Atlantic)				96	89	17	JUDY COLLINS Colors of the Day/The Best of Elektra EKS 75030					
27	24	19	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	•			62	64	11	JAMES BROWN There It Is Polydor PD 5028				97	102	33	BREAD Baby I'm-A-Want You Elektra EKS 75015	•				
★	35	5	JEFFERSON AIRPLANE Long John Silver Grunt FTR 1007 (RCA)			NA	63	63	76	CAROLE KING Tapestry Ode SP 77009 (A&M)	•			98	99	20	CHARLIE MCCOY Real McCoy Monument Z 31329 (CBS)			NA		
29	25	19	PROCOL HARUM Live in Concert with the Edmonton Symphony Orchestra A&M SP 4335	•			64	68	18	RASPBERRIES Capitol SK 11036			NA	99	96	15	DILLARDS Roots & Branches Anthem ANS 5901 (United Artists)					
★	36	14	URIAH HEEP Demons & Wizards Mercury SRM 1-630			NA	65	41	10	VARIOUS ARTISTS Fillmore: The Last Days Fillmore 23X31390 (CBS) (Tapes Available Through Warner Bros.)			NA	100	93	15	GEORGE CARLIN FM-AM Little David LD 7214 (Atlantic)			NA		
31	31	37	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7	•			66	66	42	ALICE COOPER Killer Warner Bros. BS 2567	•			101	98	50	CAT STEVENS Teaser & the Firecat A&M SP 4313					
32	32	23	HISTORY OF ERIC CLAPTON Atco SD 2-803	•			★	67	75	5	SMOKEY ROBINSON & THE MIRACLES Flying High Together Tamla T 318 L (Motown)			NA	102	97	31	AMERICA Warner Bros. BS 2576				
33	33	18	FLASH Capitol ST 11040			NA	68	70	7	DOORS Full Circle Elektra EKS 75038				103	79	13	THE PIPES & DRUMS & MILITARY BAND OF THE ROYAL SCOTS DRAGOON GUARDS Amazing Grace RCA LSP 4744			NA		
34	27	54	DEREK & THE DOMINOS Layla Atco SD 2-704				69	74	15	ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060				★	120	3	JIMI HENDRIX Rare Hendrix Trip 9500					
35	38	12	ISLEYS Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	70	51	19	JANIS JOPLIN Joplin In Concert Columbia C2X 31160	•			105	105	24	ANDY WILLIAMS Love Theme From "The Godfather" Columbia KC 31303	•				
36	39	12	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756			NA	71	57	31	BILLY PRESTON I Wrote a Simple Song A&M SP 3507			NA									

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
NA Indicates not available

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot).

Exactly Different.

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They are each unique. In **Senior Soul** Mr. B takes the Memphis Sound and seasons it with a touch of Las Vegas. Freddy Robinson stars **At The Drive-in** in a double feature vocal/instrumental. And the soft harmonies of the Temprees as **Lovemen** let everyone know they are well-acquainted with the sentimental side of soul.

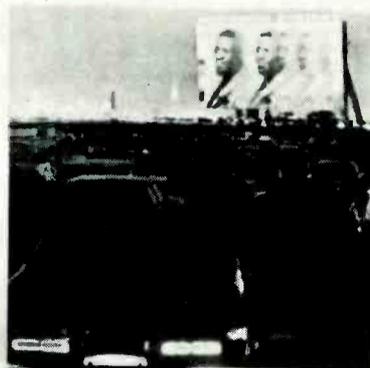
*Three ways to be different. All from Stax... where the difference is pure gold.

Freddy Robinson-"At The Drive-in" ENS-1025

Billy Eckstine-"Senior Soul" ENS-5004

The Temprees-"Lovemen" XPS-1901

lovemen the temprees



billy eckstine senior soul



TOP LP's

POSITION
106-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
★106	—	1	MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770			NA
107	107	11	BLACK OAK ARKANSAS If An Angel Came to See You, Would You Make Her Feel at Home Atco SD 7008			
108	106	22	GRAHAM NASH/DAVID CROSBY Atlantic SD 7220	●		NA
109	104	14	DAVID BOWIE Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			NA
110	108	35	YES Fragile Atlantic SD 7211	●		
111	111	23	DEEP PURPLE Machine Head Warner Bros. BS 2607			
112	109	14	JOHN MAYALL Jazz Fusion Blues Polydor PD 5027			NA
113	112	37	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385	●		NA
★114	—	1	PARTRIDGE FAMILY Greatest Hits Bell 1107			
115	118	4	TOWER OF POWER East Bay Grease San Francisco SD 204 (Atlantic)			
116	116	10	JERRY REED The Best Of RCA LSP 4729			NA
117	117	32	PAUL SIMON Columbia KC 30750	●		
118	121	52	CHEECH & CHONG Ode SP 77010 (A&M)	●		NA
119	119	8	ROY CLARK Country! Dot DOS 25997 (Famous)			NA
120	124	12	LOOKING GLASS Epic KE 31320 (CBS)			NA
★121	139	5	CHARLEY PRIDE A Sunshiny Day RCA LSP 4742			NA
122	110	14	BOB WEIR Ace Warner Bros. BS 2627	●		
123	101	14	JAMES BROWN Soul Classics Polydor SC 5401			NA
124	114	11	ELVIS PRESLEY Sings Hits From His Movies RCA Camden CAS 2567			
125	125	42	NILSSON Nilsson Schmilsson RCA LSP 4515	●		NA
126	95	22	JIMMY CASTOR BUNCH It's Just Begun RCA LSP 4640			NA
127	113	21	MANDRILL Mandrill Is Polydor PD 5025			NA
128	136	47	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	●		
129	123	50	ROBERTA FLACK Quiet Fire Atlantic SD 1594	●		NA
★130	142	4	RORY GALLAGHER Live Polydor PD 5513			NA
131	122	15	FRANK SINATRA Greatest Hits, Vol. 2 Reprise FS 1034			
★132	159	4	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634			
133	133	45	DON McLEAN American Pie United Artists UAS 5535	●		
134	130	57	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)			
135	135	43	ELTON JOHN Madman Across the Water Uni 93120 (MCA)	●		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
136	128	21	CREEDENCE CLEARWATER REVIVAL Mardi Gras Fantasy 9404	●		
137	126	12	FREDDIE HART Bless Your Heart Capitol ST 11073			NA
138	127	21	DR. HOOK & THE MEDICINE SHOW Columbia C 30898			
139	129	13	GRASS ROOTS Move Along Dunhill DSX 50112			NA
★140	161	2	VIKKI CARR En Espanol Columbia KC 31470			NA
★141	—	1	JOHN DENVER Rocky Mountain High RCA LSP 4731			NA
142	143	4	SHAFT'S BIG SCORE Soundtrack MGM 1SE 36 ST			
★143	163	2	ROY BUCHANAN Polydor PD 5033			NA
144	146	27	CABARET Soundtrack ABC ABCD 752			
★145	180	2	SONNY & CHER The Two of Us Atco SD 2-804			NA
146	148	12	STAN KENTON Today Phase 4 B 44179-80 (London)			NA
147	147	8	RAY PRICE Lonesome Lonesome Columbia KCP 31546			NA
148	144	14	FUNKADELIC America Eats Its Young Westbound 2020 (Chess/Janus)			
★149	—	1	FOUR TOPS Nature Planned It Motown M 748 L			NA
★150	175	2	COMMANDER CODY & HIS LOST PLANET AIRMEN Hot Licks, Cold Steel & Truckers Favorites Paramount PAS 6031 (Famous)			NA
151	132	15	JOHNNY MATHIS First Time Ever (I Saw Your Face) Columbia KC 31342			NA
152	152	41	CAROLE KING Music Ode SP 77013 (A&M)	●		NA
153	137	21	RAY CHARLES Message From the People ABC/TRC ABCX 755			
154	154	9	THEM featuring VAN MORRISON Parrot BP 71053/4 (London)			NA
★155	—	1	OTIS REDDING Greatest Hits Atco SD 2-801			NA
★156	170	2	B.B. KING Guess Who ABC ABCX 759			NA
157	141	13	JOHNNY MATHIS All Time Greatest Hits Columbia KG 31345			NA
158	164	5	CAPTAIN BEYOND Capricorn CP 0105 (Warner Bros.)			
159	138	32	J.J. CALE Naturally Shelter SW 0898 (Capitol)			NA
160	165	34	OSMONDS Phase III MGM SE 4796	●		
161	149	19	MEET THE BRADY BUNCH Paramount PAS 6032 (Famous)			NA
162	162	4	VALERIE SIMPSON Tamlia T 317 L (Motown)			NA
★163	189	3	NATIONAL LAMPOON Radio Dinner Banana/Blue Thumb BTS 38 (Famous)			NA
164	150	22	FLEETWOOD MAC Bare Trees Reprise MS 2080			
165	172	42	LED ZEPPELIN Atlantic SD 7208	●		
★166	198	2	FRANK ZAPPA Waka/Jawaka—Hot Rats Reprise MS 2094			
167	167	12	TONY BENNETT With Love Columbia KC 31460			NA
168	168	38	JACKSON 5 Greatest Hits Motown M 741 L			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
169	171	14	RANDY NEWMAN Sail Away Reprise MS 2064			
170	153	31	ARETHA FRANKLIN Young, Gifted & Black Atlantic SD 7213	●		NA
171	169	10	ERIC ANDERSEN Blue River Columbia KC 31062			NA
172	156	12	SHA NA NA Night Is Still Young Kama Sutra KSBS 2050 (Buddah)			NA
173	160	9	IKE & TINA TURNER Feel Good United Artists UAS 5598			
★174	199	2	GROVER WASHINGTON, JR. All the King's Horses Kudu KU-07 (CTI)			NA
175	184	1	RAY PRICE All Time Greatest Hits Columbia G 31364			NA
176	179	6	DAVID ACKLES American Gothic Elektra EKS 75032			
177	178	25	FIFTH DIMENSION Individually & Collectively Bell 6073			NA
178	183	3	NITZINGER Capitol SMAS 11091			NA
179	182	7	SMALL FACES Early Faces Pride PRD 0001 (MGM)			NA
★180	—	1	BEVERLY BREMERS I'll Make You Music Scepter SPS 5102			NA
181	131	27	HARRY CHAPIN Heads & Tales Elektra EKS 75023			
182	155	8	REDD FOX & DEMOND WILSON Sanford & Son RCA LPM 4739			NA
183	185	9	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
184	186	9	BOB SEGER w/TEEGARDEN & VAN WINKLE Smokin' O. P.'s Palladium P 1006 (Warner Bros.)			NA
185	196	2	LYNN ANDERSON Listen to a Country Song Columbia KC 31647			NA
186	192	3	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (CBS)			NA
187	188	6	SYREETA MoWest MW 1132 (Motown)			NA
188	194	3	DANNY O'KEEFE Signpost SP 8404 (Atlantic)			NA
189	193	3	RAMATAM Atlantic SD 7236			NA
190	190	96	JESUS CHRIST, SUPER STAR Various Artists Decca DXSA 7206 (MCA)	●		
191	166	10	NEW SEEKERS Circles Elektra EKS 75034			
192	173	12	SARAH VAUGHAN/MICHEL LeGRAND Mainstream M 361			
193	191	4	TOM PAXTON Peace Will Come Reprise MS 2096			
194	157	29	CRUSADERS I Blue Thumb BTS 6001 (Famous)			
195	—	1	MILLIE JACKSON Spring SPR 5703 (Polydor)			NA
196	—	1	JOHNNY CASH America: A 200-Year Salute In Story & Song Columbia KC 31645			NA
197	200	2	KENNY RANKIN Like a Seed Little David LD1003 (Atlantic)			NA
198	—	7	FOGHAT Bearsville BR 2077 (Warner Brothers)			
199	—	1	AL GREEN Bell 6076			NA
200	—	1	SAM NEELY Loving You Just Crossed My Mind Capitol ST 11097			NA

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

David Ackles	176	Flash	33	Tom Jones	90	Donny Osmond	12, 50	Fiddler On The Roof	128
Naï Adzerley	79	Fleetwood Mac	164	Janis Joplin	70	Osmonds	25, 160	Godfather	76
Alice Cooper	17, 66	Foghat	198	Stan Kenton	146	Partridge Family	114	Shaft	134
Allman Brothers	39	Four Tops	149	B. B. King	156	Tom Paxton	193	Shaft's Big Score	142
America	102	Redd Foxx & Demond Wilson	182	Carole King	63, 152	Pink Floyd	72	Superfly	26
Eric Andersen	171	Aretha Franklin	41, 170	Led Zeppelin	165	Elvis Presley	11, 124	Rick Springfield	54
Lynn Anderson	185	Funkadelic	148	Ramsey Lewis	83	Billy Preston	71	Staple Singers	85
Argent	24	Rory Gallagher	130	Looking Glass	120	Ray Price	147, 175	Cat Stevens	101
Joan Baez	73	Gallery	75	Charlie McCoy	98	Charlie Pride	121	Rod Stewart	2
Band	48	Grand Funk Railroad	93	Don McLean	133	Procol Harum	29	Stephen Stills	82
Beach Boys	91	Grass Roots	139	Main Ingredient	183	Syreeta	187	Temptations	40
Jeff Beck Group	81	Al Green	52, 199	Mandrill	127	THEM featuring Van Morrison	154	Three Dog Night	7
Tony Bennett	167	Guess Who	56	Johnny Mathis	151, 157	Tower of Power	94, 115	T. Rex	60
Chuck Berry	19	Arlo Guthrie	69	John Mayall	112	Ike & Tina Turner	173	Brian Hepp	30
Black Oak Arkansas	107	George Harrison & Friends	113	Harold Melvin & The Blue Notes	186	Sarah Vaughan & Michael Legrand	192	Bobby Vinton	77
Bloodrock	92	Sammy Davis Jr.	137	Moody Blues	42	Bobby Vinton	77	War	80
David Bowie	109	Donny Hathaway	59	Mouth & MacNeal	86	Grover Washington	174	Bob Weir	122
Brady Bunch	161	Jimi Hendrix	104	Graham Nash & David Crosby	108	Andy Williams	105	Bill Withers	18
Bread	97	Hollies	22	National Lampoon	163	Bobby Womack	57	Bobby Womack	57
Beverly Bremers	180	Humble Pie	84	Sam Neely	200	Stevie Wonder	55	Yes	110
James Brown	62, 123	Engelbert Humperdinck	78	Randy Newman	169	Neil Young	53	Frank Zappa	166
Roy Buchanan	143	Isley Brothers	35	New Seekers	191				
Jerry Butler	95	Jermaine Jackson	49	Wayne Newton	38				
J. J. Cale	159	Michael Jackson	46	Nilsson	13, 125				
Captain Beyond	158	Millie Jackson	195	Nitzinger	178				
George Carlin	100	Jackson 5	21, 168	O'Jays	87				
Carpenters	15	Jefferson Airplane	28	Danny O'Keefe	188				
Vikki Carr	140	Jesus Christ, Superstar	190	Gilbert O'Sullivan	10				
Johnny Cash	196	Jethro Tull	23	Original Cast	58				
		John & Yoko	88	Godspeli	58				
		Elton John	9, 135						

Young Retailer Bows Second Stereo Store Within a Year

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Fisher 201 AM/FM stereo tuner-amplifier (80 watts), a pair of Fisher XP-55B-2-way air suspension speaker systems, a Garrard 40B automatic changer with base and dust cover, and a Shure M3D stereo cartridge, for \$319.95.

The third system featured a Sansui (5000 X) AM/FM stereo tuner-amplifier (200 watts), a pair of Dynaco A25 2-way speaker systems, a Garrard SL-55B automatic changer with base and dust cover, and an Empire 999/SEX stereo cartridge, for \$594.95.

Representative opening prices on other stereo equipment included a pair of Ampex air suspension speaker systems, \$69.95; a Garrard 40B automatic changer, with base and dust cover, and an Empire 999/PEX stereo cartridge, \$69.95; and an Acoustic Research Professional turntable, with base and dust cover, and an Empire 999/TEX stereo cartridge, \$99.95.

Also listed were stereo headphones, with 10" coiled cord, \$6.95; a Toyo portable 8-track tape player, \$34.95; Memorex C-60 chromium dioxide cassettes, \$1.99;

and Capitol 8-track blank recording tape (40 min. length), 4 for \$3.99.

4-Channel

Smith is eager to get into the promotional aspects of his store and roundly applauds Sansui's policy of financially aiding the promotions carried out by its franchisees. He said the company contributes 5 percent of the amount of each dealer's Sansui purchases into an advertising fund, to be used as the dealers see fit.

The next Smith promotion will be tailored to college students (there are two regular colleges, a graduate center, and several business colleges in the Charleston area). The device will be to offer a free portable television set—retailing for around \$100—to each student who buys a complete stereo system from Custom Stereo. Smith says he thinks the minimum cost for the system in this deal will have to be about \$350.

As a way of getting 4-channel interest, and the sales that will accompany it, Smith is plugging Sansui's attempt to negotiate an agreement with a local FM station to broadcast 4-channel sound periodically.

Sansui, Smith explains, wants to get a station whose signals reach strongly into neighboring Huntington, 60 miles away, or, vice versa, a strong Huntington station reaching Charleston. These two cities are the state's largest ones. A similar FM agreement in Pittsburgh, Smith claims, is meeting with great success.

Shunning the technique of selling equipment mainly by its pretty shelf arrangement, Smith intends to have everything either hooked up for instant demonstration or ready for hook-up.

Custom Stereo will provide service work on all components it sells—and only on those. The store maintains service contracts and most cleaning, adjustment, and repair will be done off-premises.

The store has customer-credit agreements with local finance companies and hopes to set up agreements soon with the major credit-card systems.

Business hours are 10 to 7, Monday through Friday, and 10 to 5 on Saturday. There are three floor salesmen and two in the office-management section.

From the Music Capitals Of the World

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age from 7 to 19 have their first release out on the Oak Records label. It was produced and arranged by Grammy Award Winner **Ernie Freeman**. . . . **Gringos** who had a special showcase debut at the Sahara Casbar Theater cut a master at United Recording. . . . **Andy Williams** and the **Lennon Sisters** open at Caesars Palace Sept. 9.

Jazz great **Pete Fountain** headlining the Tropicana's Blue Room for three weeks. . . . **Tony Bennett** comes into the Hilton Hotel for his second engagement at the hotel this year.

LAKE TAHOE:

Perry Como's (RCA) Harrah's Tahoe engagement was SRO in advance for this entire three week stand. . . . **Beverlee Brown and Company** has been booked into Harrah's Reno commencing Oct. 5 through Nov. 15. . . . **Joan Rivers** plays the show room Harrah's Reno Sept. 7 through Sept. 20 and co-headlines with **Paul Anka** at the Westbury Music Fair Oct. 3-8. . . . **Sidro's Armada** signed for two weeks at Harrah's Reno opening Nov. 9 followed immediately by a fortnight at Harrah's Tahoe. **LAURA DENI**

CINCINNATI

The **O'Jays** (**Edie Lavert, Walter Williams** and **William Powell**) set for a one-nighter at the RKO Albee Theater Sept. 15, along with **Don Cornelius**, host of television's "Soul Train." . . . **Deejay Scott Kenyon** has left WSAI here to join sister station KIMN in Denver. He has been replaced here by **Buddy Baron**, who has been swing man at sister station WQXI, Atlanta. . . . The **Three of Us**, after 10 weeks at Holiday Inn Riverfront, Covington, Ky., opened Monday (11) in the Tappery of the Netherland Hilton for a four-week stint. **Don Sheets**, of the B/S Talent Agency, made the booking. Trio comprises **Mike McGuire**, organ; **Glennda Helton**, piano, and **Ron Leichman**, all of whom sing. Group has just completed its first album at the Artist Recording Studios here, with release due in four weeks. **Soupy Sales** did the liner notes. **BILL SACHS**

ATLANTA

Still another new club, Nashville Underground, has opened in Underground Atlanta, making it the third country night club to begin operation here in the last month. During the opening night festivities, club host **Billy Beldon** introduced his new single, "Baby," which is the first release for Vulcan Records, a division of Sizemore Investments, Inc. MGM recording artist **Ronnie Sessions** also entertained along with Stone Country, the house band. Major artists booked for fall playdates at Nashville Underground include **Dave Dudley, Ronnie Stoneman, Lefty Frizzell** and **Tommy Cash**.

Dick Wooley has joined Capricorn Records as National Promotion director while **Ovie Sparks** has been named chief engineer at the label's Macon, Ga., recording studio. . . . **Bunky Odom** has been named vice president of **Phil Walden** and Associates, Capricorn's management division. . . . **Mrs. Otis Redding** has been presented with a certificate acknowledging the more than one-million broadcast performances attained by her late husband's "Sitting on the Dock of the Bay."

The **Allman Brothers Band** has stopped making personal appearances until late November to permit them to prepare their fifth album which has been tentatively scheduled for a January release. . . . **Genial Bill Lowery** has been named Atlanta chairman of the Muscular Dystrophy campaign. He gives as much or more to Atlanta than he takes out. A recent Bike-A-Thon featuring the **Stonenge** group earned more than \$4,000 for M-D. . . . **Billy Joe Royal** has returned to Atlanta from a three month tour that included club stands in Lake Tahoe and Las Vegas. **SHELLY PISANI**

Letters To The Editor

Dear Editor:

I am in hearty agreement that the practice of dumping records is not only criminal but destroys the value of the other records and tapes. HOWEVER! Since there are manufacturers who have prostituted themselves by opening their own retail discount chains in direct competition with their clients at prices that drive their clients out of business; and further compound the felony by underwriting the rack jobber and giant chains who use records as a come on: The natural outgrowth is overproduction—ridiculous returns and overloaded warehouses. No sympathy is due for this bumbling idiocy. This is also the reason the accountants (who know nothing but numbers and turnover) have forced the de-

letion of consistent standard but low volume sellers which were a mainstay of the legitimate catalogue store.

Faced with ridiculous prices on the newest and hottest LP's the small retailer welcomes these close-outs and over-stocks as (1) an answer to price (2) to regain some items which should never have been deleted in the first place. I sent an ad by a famous "Merchandiser" to the FTC and they replied that one such sale (below cost) does not constitute a violation. Based on this I would assume that one killing is not a murder.

Sincerely,

Lauren H. Grandy
Silant Music Stores
348 State St.
Schenectady, N.Y. 12305

Gamble-Huff Broadens Artists & Styles Ranges

PHILADELPHIA—While black music continues to show increased chart strength, **Kenny Gamble** and **Leon Huff**, one of the leading black production teams, are broadening the base of their Gamble-Huff Productions operation to include a larger artists' roster reflecting a wider range of styles.

Earl Shelton, administrative vice-president, stated that Gamble Records, the team's earlier label now distributed by Columbia Records, and Philadelphia International Records, recently formed via Columbia's Custom Labels, are trying to "build and groom new artists. At the same time, we're trying to create in Philadelphia a staff of new writers, producers and others, in addition to established names."

While Gamble Records was formed primarily to market the Intruders, that label will be expanded to cover other artists, and Philadelphia International Records, while already handling several acts, will also be enlarged to accommodate new acts.

Regarding the new blood sought by the operation, Shelton also commented that they were trying to develop "people without a direct experience of the music industry, but with potential."

Regarding the move of both labels toward a broader market, Shelton continued, "We're trying to branch out, to go in different directions to cover the entire spectrum of music."

Sam Goldner, president of Gamble Records and key figure in all areas of the operation, will continue to handle all product promotion, distribution and sales for the label. Shelton reported that there have been no problems coordinating operation of both Columbia-distributed labels.

Caytronics

• Continued from page 1

bia's Latin line, Ariola (Germany) and Mericana, a production wing of the company.

Caytronics will mark the agreement with an extensive promotion campaign, including trade and consumer advertisements and radio and television spots.

The negotiations were handled by **Joe Cayre**, president of Caytronics, and **RCA's Mel Ilberman**, vice president of business affairs, and **Gene Settler**, national sales director.

New York Studios

• Continued from page 4

rates to such a level that the margin of profit is drastically, if not fatally, limited.

There are many studio heads who share the view of **Dave Teig** of Bell Sound Studios: "I have no doubt that it's (kickbacks) certainly prevalent, but to say it exists doesn't really prove anything unless you name names and specific incidents."

Or as **Joe Schick** notes: "I don't think there's any real solution for it. And I don't think it will become any less widespread."

Concerning the operation's expansion at a time when its original specialty, black music, is enjoying chart success **Shelton** stated, "The broader base is necessary. You're cutting your own throat otherwise, restricting yourself by putting all those apples in one basket. If that basket breaks . . ."

In addition to production work for the labels, Gamble and Huff may also produce product for Columbia and Epic although no specific projects were disclosed.

Music Two—Miami Meet

MIAMI—Music Two, distributing company for RCA, held its first get-together in Miami at the Marriott Hotel to introduce the fall product to rack jobbers, dealers and one-stops. The introductions were made by **Fred Love**, sales manager of the Miami office, and **Charles Hall**, regional manager from Atlanta.

RCA and subsidiary label's complete category was covered, highlighting pop, country, and classical and RCA's "This Is" series. Also featured was **Victrola**, RCA's classical budget line.

Heavy emphasis was placed on the new stable of artists on the RCA and subsidiary labels which included **Ursa Major**, **Michael Baldwin**, **Weatherly**, **Black Kangaroo**, **Cymbal** and **Climber**, and **Pilot**.

College Reps at UA

• Continued from page 3

records to service all the college radio outlets in their area, ample press material and concert tickets for UA touring attractions to distribute to key local music personnel.

Mike Stewart, president of United Artists, credits the college effort as a major factor in breaking **Don McLean** to number one on the charts. "American Pie" first became hot on college radio. UA concentrates its college pushes on folk-acoustic and underground acts which are not obvious Top 40 possibilities.

Bell to Release 'Horizon' Track

NEW YORK—Bell Records will release the soundtrack album from **Ross Hunter's** production of "Lost Horizon." The film features an original score by **Burt Bacharach** and **Hal David**.

Directed by **Charles Jarrot** and based on the novel by **James Hilton**, the film features **Peter Finch**, **Liv Ullmann**, **Sally Kellerman**, **George Kennedy**, **Michael York**, **Olivia Hussey**, **Bobby Van**, **Charles Boyer** and **Sir John Gielgud**.

Gordon Bossin, Bell Records marketing vice president, will begin a massive exploitation program behind the soundtrack in the fall.

Cutout Defended

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resulting from the sales of discontinued merchandise, we see to it that we are paid the mechanical royalties."

Rose said he does not object to artists and song writers realizing moneys from cutouts, but he does not believe cutouts should be destroyed.

Bootlegging

In reference to bootlegging, he said his own specials on 8-track and cassettes at \$2.99 have caused a lot of telephone calls. He said he supposed "there are bootleggers calling us wondering what kind of product this is and whether we are dealing in bootleg tapes." I think the cutout tapes have been a definite deterrent to bootlegging in this area."

Rose also said cutout merchandise has no detrimental effect on retail sales. "We have seen our business in regular merchandise increase year after year, so we can believe that cutouts have no detrimental effect but have really helped our over-all business."

Develop Black Owners, Operators—Carl Stokes

• Continued from page 14

cast stations throughout the entire U. S. that are owned by blacks.

Local black leaders looking in that direction pointed to **Ragen A. Henry**, a local attorney associated with a newly-formed black corporation, **Sheridan Broadcasting**. The broadcasting company, headed by **Ronald R. Davenport**, dean of **Duquesne University's Law School**, is involved in the \$2 million purchase of three radio stations—**WAMO** in Pittsburgh, **WILD** in Boston, and **WUFO** in Buffalo, N. Y. They also point to the re-

cent organization of a local civic group, including some black leaders, which served notice that it will challenge before the FCC the renewal of its license to **Station WCAU-TV**, local CBS station, on charges that it does not serve the needs of the community.

Since very few blacks just yet can own the media, **Stokes** told the **NATRA** group that its future depends on being organized. "And your greatest strength," he added, "is in remaining what you are—black." He called for black reporters and black news commentators to say things and write things as they are and not bend to the will of the establishment.

"Black communicators," said **Stokes**, "must become interpreters of a black way of life which the white man does not understand." He castigated black reporters and news commentators who have suddenly found themselves in "white jobs at \$100 more a week," whose militancy begins and ends when they walk into the newsroom. **Stokes** said that during his tenure as mayor of Cleveland, he encountered many such "Negroes" that came to his news conferences asking questions that their white bosses wouldn't dare ask him.

Stokes, in his frank and fiery address, also had a word for the disk jockey members of **NATRA**. "You black deejays," said **Stokes**, "are in the same rip-off position as the white deejays—only you don't get as much money as the white boys get."

KMPC Sets Acts For Oct. 8 Show

LOS ANGELES—**Dionne Warwick**, **Bobby Vinton**, **Brook Benton**, **Joey Heatherton**, the **Mike Curb** Congregation, **David Clayton-Thomas** and the **Nelson Riddle Orchestra**, are among the entertainers scheduled for **KMPC's** third annual "Show of the World" Oct. 8 at the Forum.

The event is used by the station as a major promotion with spots on the air heralding the show and tying in station personalities with show business.

KMPC is a Golden West station and the leading progressive middle-of-the-road outlet in town. Other stars are scheduled to be announced.

Cutlass Forms All-Soul Label, Buys Certron Catalog; Into Tape

NASHVILLE—Cutlass Records, the label started recently by Charley Shaffer, unlicensed tape duplicator who is based in North Augusta, S. C. (Billboard, June 24) is expanding from its original total spectrum a&r concept for Cutlass by adding a soul-only firm, Hotline, and will soon debut a regular series of pop, country and soul top hits soundalike tapes.

All soul acts will now be released on Hotline. Artists slated include Screamin' Jay Hawkins, Wilbert Harrison, Martha Turner, Benny Harper and Ruby Winters. Billy Carr, labels' a&r chief, said Miss Winters' Certron catalog had been picked up along with about 500 other masters when Schaffer purchased the Certron masters catalog recently. Among the masters, which were cut over a two-year period are sides by Johnny Paycheck; Ronnie Dove, Poco Seco Singers; Rene & Rene; Sesame St players; Johnny Thunder; Merv Shiner and Henny Youngman, among others. Bill (Bunky) Shepard, who, with Carr, bases here, will head Hotline.

The Cutlass Sound-Alike series starts in about three weeks with the release of a 20-top-country-song collation, with Carr using vocalists and instrumentalists who imitate the top country records currently. Every three months Cutlass will release the top 20 songs imitated by others in a tape-only twin pack at \$6.95 list. If tape proves out, Schaffer may release an identical album. The Cutlass imitated hits are the second instance of aping. Audiofidelity Enterprises, Inc. marketed a four-song budget tape at \$1.69 through Ancorp. National Services, Inc., a primarily newsstand rack (Billboard, Aug. 12).

Price-Coded Packaging

Carr stated that Cutlass LP's, from now on, will be priced coded on the backbone of tape and record packages. He said that Cutlass is also priming an oldies-but-goodies series, with the Moonglows and Dee Clark the first LP sets. Artists signed to Cutlass recently include: Mack Dumis; the Leightons; Rusty Adams, who has worked as Poco the Clown for years with Webb Pierce; and former Starday artist Bobby Spiker.

Cutlass' distributors include: Alpha,

Phoenix; Beta, New York; Pan-American, Denver; Record Merchandising, Los Angeles; Seaboard, Hartford; Schwartz, Washington and Philadelphia; Tone, Miami; Southland, Atlanta; Eric, Hawaii; Summit, Chicago; All-South, New Orleans; Record Service, Shreveport; Mass, Boston; Merit, Detroit; Heilicher, Minneapolis; Music Service, Great Falls; Roberts, St. Louis; Wendy, Newark; Best & Bold, Buffalo; BG, Latham, N. Y.; Mangold, Charlotte; A&I, Cin-

cinnati; Midwest/Piks, Cleveland; Tri-City, Pittsburgh; Hotline, Memphis; Big State, Dallas; Record Service, Houston; Sunland, El Paso; Pat's One-Stop, Richmond; and ABC, Seattle.

Stu Tinney has been appointed the labels' national sales manager; Gary Branson heads country promotion, assisted by Gordon Thibodeaux; and Ted Boothe is staff arranger and an artist.

Tex-Mex Acts Start Moving Out of Rigid Chicano Areas

DALLAS — Mexican music is breaking out of the Chicano ballrooms and crossing over into bigger halls and swankier settings this year.

Tex-Mex artists Freddie Martinez and Sunny and the Sunliners and Mexico's Sonora Santanera have made prestige appearances here, and Mexico's Antonio Aguilar has just played the State Fair of Texas shows.

Martinez, who makes his own Freddie Records, and Key-Loc artist Sunny paired for a back-to-school dance in the main arena of the massive Memorial Auditorium.

Greif-Garris Deactivate Gregar, Shift Emphasis

LOS ANGELES—Gregar Records is being deactivated with its owners George Greif and Sid Garris concentrating their energies on their production firm and management activities. The label will be kept alive for specialized projects.

The production wing is Jimmy Miller Productions, which produces the Rolling Stones and Kracker for ABC/Dunhill.

Among the acts managed by Greif-Garris are the New Christy Minstrels, still alive and well after 10 years and performing 50 weeks a year.

ABC/Dunhill handles all product from the production firm for the U.S. and Canada. Greif is en route to Europe this week to meet with licensees and with Eddie Barclay of Barclay Records in Paris.

Then Columbia International artists Sonora Santanera from Mexico City, described as the number one tropical en cumbia in Mexico, played a dance in the Regency Room of the plush Fairmont Hotel.

The group, along with Sunny and Freddie Martinez, were presented by Johnny Gonzales of El Zarape Records.

Aguilar, a leading film and recording artist of Mexico, and his singing wife, Flor Silvestre, head the National Mexican Rodeo on Mexican Day at the fair, which also will feature charros and a mariachi band.

Gregar was formerly distributed by RCA. Operating your own label requires too much work and attention, Greif points out. "I would just as soon a major company have those worries."

Besides the Minstrels, the management firm represents Bobby Whitlock, Jim Price, and Kracker. Via the production firm, Joe Zagarino produces B. B. King and Miller handles Kracker and others. The Minstrels will be heading into the studio soon under Garris to record a folk-style LP.

Greif points out that Gregar will "still be around" for such artists as Robert Allen, who plays piano in the Christopher Inn in Columbus, Ohio, and who sells a reported 10,000 albums a year to his audience. "That's what I will keep the label for," Greif said.

AES Convention Agenda

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Small of WOR-FM in New York, Ray Dolby of Dolby Laboratories, and John Bubbers, president of Stanton Magnetics. Topics will range from tape duplication, disk recording and other areas of audio engineering to two comprehensive presentations on quadrasonic systems (Tuesday morning) and magnetic recording (Wednesday morning).

The profile of participating quadrasonic systems advocates is expected to remain aggressive. Tuesday morning's meeting will present seven separate engineering papers on various aspects of quadrasonic recording and reproduction, while quadrasonic equipment manufacturers will compete for the members' attention and support via exhibition booths and demonstration rooms.

Among participants in the quadrasonic debate at the Los Angeles convention was Howard Durbin, senior vice president, Electro-Vote, who said he expects the in-fighting among advocates of matrix vs.

discrete 4-channel to continue at the meeting but that he deplores this squabbling. EV will also introduce a new concept in loudspeakers, he said.

It was Durbin who struck a conciliatory note during the stormy sessions in Los Angeles last May, which some referred to as the "quadrasonic follies" and during which discrete advocates were referred to as "skunks" (Billboard, May 13).

Claiming his company's position has been rather neutral for some time, he said there will always be people who prefer discrete because they want a pure separation symbolized by the demonstration with four different languages coming from four separate speakers. "I say bless this kind of person."

However, he said that there should be product for the person "who wants a neat, new kind of sound that recreates the presence of the concert hall or club but at a good value," which is the matrix. He added that the big volume in equipment will probably be in the \$100 to \$200 price range.

Another area of discord at the last AES meeting and which will inevitably erupt here, Durbin believes, is the question of broadcasting 4-channel.

Hubert Long Dies

• Continued from page 3

of a dime store in Corpus Christi. He later joined Decca in San Antonio, and then worked for RCA in Houston. At the time, RCA's top artist was Eddy Arnold, and it was through the promotion of Arnold that Long came to know Colonel Tom Parker, who was managing him. Parker then hired Long as the publicity advance man for Arnold.

During a stay in Shreveport, Long discovered such artists as Faron Young and Webb Pierce, brought them to Nashville, and was instrumental in securing contracts for them with the "Grand Ole Opry." He later brought Johnny Wright, Kitty Wells and Jack Anglin to the "Opry." In Long's absence, the agency has been run by Dick Blake.

Long then started his own talent agency, and over the years has booked and managed more than 100 artists, including a long tenure with Bill Anderson.

Long twice was elected president of CMA, and had served on its board as a director or officer since its inception. He was active in all phases of country music, and worked diligently for its promotion.

TV Satellite

• Continued from page 3

shows to their respective audiences for a simultaneous airing.

In the Presley matter, RCA Records will have an LP, "Aloha From Hawaii," ready for global release to tie in with the concertcast. An estimated one billion viewers is the potential audience for the telecast. Negotiations are reported underway for airing the show in the Soviet Union and Communist China.

Atlantic Country

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within a week is "El Paso," by "Louie and The Lovers," co-produced by Wexler and Doug Sahn. Atlantic's "Down to My Last Dime," by David Elliott, is also getting good play.

LP Cut in Texas

"El Paso" is out of an album cut in Texas. The LP includes such sides as "Caribbean," "La Paloma" and other tunes with a strong Tex-Mex orientation. The group is a chicano combo and came to the attention of Wexler through the sponsorship of Sahn. Sahn, from the southwest, digs the Tex-Mex musical scene profoundly—with its country and border music ramifications.

Atlantic acquired Sahn's contract from Mercury. The artist plays 12-string Mexican guitar and is steeped in country, country rock, blues and Tex-Mex. He also records in the latter idiom as Doug Saldano.

Another key talent acquired by Wexler on one of his recent Texas trips is Freda and the Country Fools. The act, found in Austin and recorded in Tyler, is rooted in the country idiom but also does rock. The country sides of their upcoming album are in the pure, traditional groove.

Wexler's scouting for country material has just begun. It is no secret that the Atlantic chief has always dug the country field right back to the father of it all—Jimmie Rodgers. Hence, Wexler's partiality for such talents as the late Duane Allman, Bonnie Delaney, Ronnie Hawkins and many others who were profoundly country-influenced.

It is also to be noted that many Atlantic acts in the pop and folk rock fields are cutting a substantial amount of country music, such as Jackson Browne, the Eagles, John David Souther, Linda Ronstadt, David O'Keefe, Jackie De Shannon, Delbert and Glenn and David Elliott. The latter, of course, is now getting country picks.

Progressive Country Sound Gains Strength

• Continued from page 1

any innovations that rocked the boat.

But a restless new wave of progressive country creators could no longer be put off. Nashville had become a Mecca for an entire generation of writer-singers who came there because they knew that's where the action was in recording, where songs by unknowns and unheralded guitar-picker craftsmen could immediately start earning big money.

Golf, Tennis Set As 2 Tourneys

LOS ANGELES—The 13th Annual Music Industry Golf Tournament and a new sister-event, the 1st Annual Tennis Tournament, have been set for Palm Springs on the weekend of Oct. 27-28-29.

All music personnel are eligible for the tournaments. Information can be obtained from: Music Industry Golf Tournament, 1530 N. Gower St., Suite 3, Hollywood, Calif. 90028.

The MIGT planning committee of music men here includes Dave Jacobs, Dave Pell, Artie Valando, Sidney Goldstein, founder Bob McCluskey and Morris Diamond, who is coordinating the premiere tennis tourney.

Some 300 music sportsmen attend the yearly Palm Springs event. This year's official hotel is the Canyon Country Club.

Roger Miller, just a touch ahead of his time, had the first breakthrough. But it was the composer of Miller's hit, "Me and Bobby McGee," who established the new style once and for all. Kris Kristofferson, in his lyrics and his music, was a new kind of country-rock talent. He had fused the materials and outlook of rock and country in a way that was instantly accessible to both urban and rural audiences.

This was a different style from the first wave of West Coast country rock bands such as the late Flying Burrito Brothers, Poco, or the latter Byrds. There was no feeling of contrivance or trying too hard in Kristofferson's sound; he had fused two traditions into something new as if it were the most natural thing in the world.

Now, what we have going on today is a hit music style as unprecedented as it is unrecognized. Elektra's Jac Holzman was among the first to recognize the scale of possibilities on a large scale. The label's western a&r chief, Russ Miller, has been commuting regularly between Hollywood and Nashville plus the other Southern recording centers. Among the impressive progressive country hits which have emerged so far are Mickey Newbury's "American Trilogy" and "Motorcycle Mama" by Muscle Shoals' promising group, Sailcat.

It has currently become almost a truism that the new bands and

artists haven't been coming out of the biggest cities very much in recent years. The entire Northeastern Seaboard has practically become a gigantic, ghost town in terms of discovering new acts. In general, we have come to expect that our latest favorite writer-artist-picker will have emerged from somewhere between Texas and Tennessee.

And we do not find it in any way odd that many current Hot 100 hits clearly owe as much to country-folk as they do to rock. The Eagles or Loggins & Messina have taken to its ultimate extension, the rich, folksy approach to rock which reached its earliest heights with Crosby, Stills, Nash & Young. The Dillards are entering their greatest period of popularity, having charted for the first time with their current "Roots & Branches" album.

The MOR element of the Hot 100 has taken equally to progressive country styles, as can be seen in the high-flying success of Mac Davis' "Baby Don't Get Hooked On Me," the long and distinguished record of Bobby Goldsboro, and the comeback efforts after long chart absences by Rick Nelson with "Garden Party" and Arlo Guthrie's "City of New Orleans." Glen Campbell, that heaviest of Hollywood session guitarists before he hit stardom with progressive country hits by Jimmy Webb and John Hartford, was largely responsible for opening the widest

SPONTANEOUS
COMBUSTION



Triad. a group of three associated or correlated deities, beings or powers. A chord of three notes, consisting of a given note with the third and fifth note above it; e.g. a common chord.

Triad. an album written, arranged and produced by Spontaneous Combustion... Gary Margetts, Tony Brock and Tris Margetts.

SW-11095



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