



Canada's New Musical Image

Spotlighted in this Issue



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NEWSPAPER

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The International
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Newsweekly

TAPE/AUDIO/VIDEO PAGE 32

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

Billboard

U.K. Nostalgia Surge Stirs Promo Drives

By BRIAN MULLIGAN
Staff Member, Music Week

LONDON—Nostalgia on record is due for heavy marketing activity here during the autumn.

Two significant campaigns being developed by K-Tel, the Canadian firm which set the trend for TV-promoted compilation hits albums, and by RCA are aimed to focus widespread consumer interest on vintage recordings and further stimulate the public's growing appetite for the music of the '50's.

The new K-Tel album, "20 All-Time Hits of the '50's," following a successful test-marketing exercise in the southwest, is available in London in advance of nationwide release, relying again on the same kind of concentrated TV promotion which brought sales of about 500,000 copies of the company's first "20 Dynamic Hits LP."

Repertoire on the new album, being manufactured by CBS whose back-catalog forms the contents, includes such yesteryear hits as Guy Mitchell's "Singing the

Blues" and "Heartaches by the Number," Frankie Laine's "Jezebel" and "High Noon," Johnnie Ray's "Cry," "Que Sera Sera" by Doris Day, "Mack the Knife" by Louis Armstrong and "Twelfth of

(Continued on page 49)

Caedmon in Expansion

By ROBERT SOBEL

NEW YORK—Caedmon Records is embarking on a new diversification program, which will bolster its distribution, expand its record club and change the club's name. The record club, previously called The Theater Recording Society, which included the Shake-

(Continued on page 68)

Successful Air Personalities Reap LProfit

By CLAUDE HALL

LOS ANGELES—Record companies are reaping bonus profits from the built-in appeal that radio air personalities have and albums of radio shows are becoming widespread. Hudson & Landry, a duo team on KGBS in Los Angeles, will soon have their third album out and the first two LP's each racked up more than 200,000 sales, according to Ron Landry of the team. Gary Owens, air personality on KPBC here, has a new album on Pride (an MGM Records label) called "Put Your Head on My Finger." Don Imus, morning personality on WNBC in New York, sold around 40,000 copies of his "1,200 Hamburgers to Go" album on RCA Records. "Bill Ballance and the Feminine Forum" was

(Continued on page 18)

MOA Firms 600- Programmer List

By EARL PAIGE

CHICAGO—For the first time there is a definitive list of U.S. jukebox programmers resulting from a joint effort by Music Operators of America (MOA) and Columbia Records. MOA, according to immediate past president John Trucano, will make the list

of over 600 available to all labels and one-stops.

At the jukebox convention here, Trucano praised Ron Braswell, Columbia jukebox product coordinator, for giving MOA over 350 names from the label's own survey following a similar poll by the national jukebox business group.

"This is a step toward closing the gap between operator and record manufacturer," said Trucano, who originated the idea to determine the programmers of MOA member companies. Trucano said many samples are wasted because labels have never been able to ad-

(Continued on page 47)

Musicor Latin Line to Artol

By JIM MELANSON

NEW YORK—Musicor Records has sold its Latin catalog, some 30 LP's, to the newly formed Artol Records, Inc., according to Art Talmadge, president of Musicor.

Musicor thus joins the list of American labels which have licensed out or sold their Latin line.

(Continued on page 68)

Impulse Becomes All 4 Channel

By NAT FREEDLAND

LOS ANGELES—Impulse has become an all 4-channel jazz line. The ABC/Dunhill subsidiary is now releasing all its product in the Sansui QS matrix system. In the process, Impulse a&r chief Ed Michel has probably become the most experienced 4-channel producer in the industry, with some 20 albums under his belt.

Impulse has made no special advertising of its 4-channel releases

(Continued on page 68)

Stars Banding to Back Nixon Drive

By ELIOT TIEGEL

LOS ANGELES—A number of contemporary musicians have formed Performers for the President to present an initial three concerts for young voters.

Mike Curb, MGM Records president is chairman of the new group, with Mike Viner, one of his MGM associates, the co-chairman. Curb and Viner produced two concerts for the Republican Party during its recent Miami Convention.

The forthcoming three concerts are an outgrowth of those two

(Continued on page 68)

Blake Obtains Long Agency

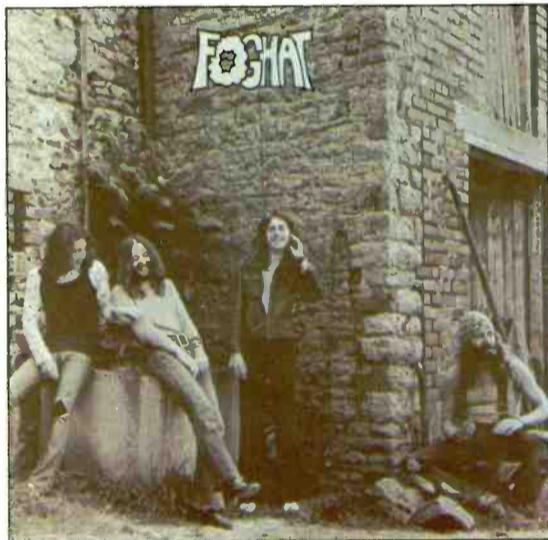
By BILL WILLIAMS

NASHVILLE—Dick Blake, who has been acting as general manager of Hubert Long, International, for several months, has purchased all of the Long properties and will become president of the organization.

Isom Long, brother of the late Hubert Long and executor of the estate, made the sale to Blake. Blake also confirmed that he is negotiating with Merle Haggard for a contract to cover various areas of his career. Blake is engaged in booking, management and publishing.

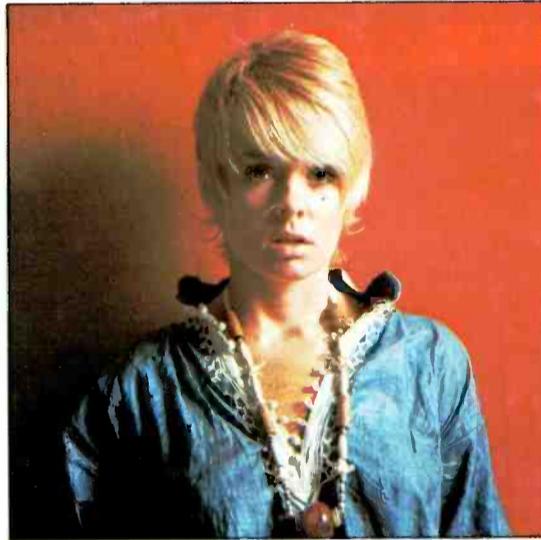
At the same time, Bill Goodwin, former vice president of H-L-I, resigned and announced that he is forming his own agency with Bobby Brenner of New York. The name of the agency is not known as yet. Goodwin will take with

(Continued on page 68)



"Like to have them back next year, and probably will have to add another zero to their price." (Sepp Donahower, Pacific Presentations, Los Angeles). FOGHAT (BR 2077), featuring "I Just Want to Make Love to You" (BSV 0008) on Bearsville records & tapes. Distributed by Warner/Reprise.

(Advertisement)



JOEY HEATHERTON—singer, dancer, talented actress and one of America's most popular night club performers, has added a new dimension to her fantastic career—recording star. Joey's first single "Gone" was a nationwide smash and her debut album "The Joey Heatherton Album"—SE-4858—has all the makings of a chart topper. Singer, actress, dancer, super star, Joey Heatherton has definitely arrived—on MGM Records.

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THE MAIN INGREDIENT IS PART OF THE RCA EXPERIENCE

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AND TAPES

A&M Hosts Licensees; Sets Vidtape Show



In the beginning trumpeter Alpert . . .

LOS ANGELES—A&M celebrates its 10th anniversary this month with business as usual. Licenses from 21 countries are at the Century Plaza Hotel here Sunday through Thursday (24-28) for an annual product meeting which will feature color videotape presentations to a greater degree than ever used in the record industry.

Following will be the fall product meetings with regional distributors as A&M's top level of executives takes to the road.

More than 23 key executives and department heads will be on the road for the second annual series of regional sales meetings. October sessions are set for Los Angeles (9), Chicago (10), New Orleans (11), Washington, D.C. (12).

The meetings will not only introduce A&M's new fall product, they will reminisce a bit on the label's first 10 years, according to sales-distribution vice president Bob Fead. Featured will be a product film and audio/visual presentation.

In a decade, A&M has emerged as the largest record-tape producer selling through independent distributors rather than operating its own branches. A&M has consistently been a pioneering label, among the first majors to issue its own tape product imprint instead

By NAT FREEDLAND

of subcontracting to a blank tape manufacturer.

In recent innovations, A&M is putting a strong campaign behind quadrasonic releases, the debut album using the Sansui system is Joan Baez's "Come From the Shadows." Also, A&M is setting up a state-of-the-art videotape facility to keep atop the developing videocassette applications for music product.

Still another characteristic of the label founded by ex-promotion man Jerry Moss and musician-producer Herb Alpert out of their garages in 1962, is that there has been practically no executive turnover. A&M's three vice-presidents; Gil Friesen (administration-creative services), Bob Fead (sales-distribution) and Chuck Kaye (a&r-publishing) have been helping the company prosper for an average of six years apiece.

During A&M's first year of operation, it grossed some \$25,000 with Alpert's Tijuana Brass single of "The Lonely Bull." After their 1966 heyday with TJB, the Baja Marimba Band and Sergio Mendes' Brasil '77, in which Alpert's records alone sold 13 million copies, A&M moved with public tastes

and became a predominant force in contemporary rock.

The label built a new all-star roster of U.S. and English acts, from Joe Cocker and Cat Stevens, to the Carpenters and Carole King—brought in by Lou Adler on his Ode custom label.

Although A&M's outlay has grown drastically (the company only had 30 employees during its 1966 boom year), profits have more than kept pace as the past two years saw their biggest money yet. All permanent A&M personnel share in the profits.

Based at a central Hollywood studio complex first constructed by Charles Chaplin in 1919, A&M is constantly in a multimillion-dollar building expansion, adding office space, computer facilities and recording studios to meet its growing needs.

One change that we shouldn't expect to be forthcoming from A&M is any public stock issue or sale to a conglomerate. According to A&M president Jerry Moss; "We are proud of being able to flourish in competition against companies with unlimited resources. We can accomplish what we need without any large influx of outside cash. I'm convinced that it is easier to get things done and certainly less expensive to operate as a privately held company."

10-Year-Old Label Builds Top Pop Image



... presently British folksinger Cat Stevens.

Higbee's Selling CTV Shows in Disk Dept.

By BOB KIRSCH

CLEVELAND—Higbee's, which debuted Teledyne Packard-Bell's Cartrivision system Sunday (24), will sell hardware in the TV department and software in the record and tape department a policy similar to that recently announced by Foley's in Houston.

"The record department is directly adjacent to the television department in all eight of our stores," notes merchandising vice president Anthony Krodalski. "The record buyer will be working di-

rectly with the television buyer in purchasing software."

Krodalski feels the record buyer should be involved "because he can probably offer a little better service to the consumer than a man who is used to selling strictly high-end goods, and he is already familiar with software merchandising."

Higbee's will display software with the Cartrivision units and there will be an adjacent sign saying there is a greater assortment

(Continued on page 35)

Ampex Video Patent Suit

CHICAGO—Ampex Corp. has filed a patent infringement suit against Avco Corp., Sears Roebuck & Co., Warwick Electronics, Inc. and Admiral Corp. in U.S. District Court here pertaining to a 1960 patent (No. 2,956,114) on a "Broad Band Magnetic Tape System and Method."

In a three-point demand for judgment, Ampex asked that its patent be declared good and valid and that it has been infringed by the four defendants; that the defendants be enjoined individually from: "making, using or selling apparatus embodying inventions cov-

ered" by the patent or "aiding, abetting or actively inducing or contributing to the use of any method in" the patent; and that an accounting of damages be increased to three times the amount found or assessed."

The suit states the patent was issued on application by Charles P. Ginsburg, Shelby F. Henderson, Ray M. Dolby and Charles E. Anderson. It further states that each defendant "had actual notice of said letters Patent No. 2,956,114 but . . . has nevertheless willfully and flagrantly infringed the same."

ABC/Dunhill Fortifies Its Sales Wings

LOS ANGELES—In an effort to drive promising product to a zenith, ABC-Dunhill has instituted an in-house art department, an expanded publicity department and a strong liaison with secondary markets through a full-time executive working countrywide.

Vice President Marv Helfer attributes the beef-up internally for the current chart success of such recent LP's as Jim Croce, Cashmen and West, B.B. King, Three Dog Night and the James Gang. Under special services director Corb Donahue, working with Helfer, the publicity department has been expanded and Ruby Mazur now directs the internal art department (see Executive Turntable). Steve Resnick, who started parttime in college radio with the label here several years ago, ultimately winding up as full-time college radio, has been moved into a slot, where he personally canvasses important secondaries, correlating radio promotion and sales in these significant areas.

To further accelerate global activity, the label is instituting a weekly wrapup, called "Probe," which will convey to all foreign licensees necessary information. Publicity director Sue Clark shepherds this new function.

12 Countries Entered In Rio Song Festival

RIO DE JANEIRO—The directors of Rio de Janeiro's Seventh Annual International Popular Song Festival are expecting a dozen countries to participate in the contest to be held Sept. 30 and Oct. 1.

While the number of song-competing countries is less than in former years, each country is allowed two entries instead of one as in the past. In previous years, as many as 36 countries took part.

The domestic competition to select the Brazilian entry is being held during the second half of September.

Delegations from the competing countries have been announced to include the following representatives: U.S.: David Clayton-Thomas, artist and composer; Lee Zhitto, judge. ARGENTINA: Astor Piazzola, artist and composer; Amelita Baltzar, artist; Santa Barbara, artist; Horacio Ferrer, composer; Fernando Falcon, composer; Equiles Rogero, writer and arranger; Alain Debray, judge. AUSTRALIA: Wilma Reading, artist; Kumahl, artist; Tony Batch, composer; Maggie Fitzgibbons, judge. CANADA: Christopher Kearney, artist, composer and author; The Stampede, artists. FRANCE: Gilbert Montagne, artist, writer and composer; Bernard Bogard, artist; Paul Mauriat, composer; Jean

Claude Brially, judge; Eddie Barclay, Isabelle Kahn-Schrieber. U.K.: Humble Pie, artists; Clodagh Rogers, artist; Les Reed, writer; Richard Harris, judge. GERMANY: Mary Ross, artist; Charles Level, writer; T. Ouzana, J. P. Festi, composers; Su Kramer, artist; Mischa Kleineu, writer; Gunther Moris, composer; Joachim Berendt, judge; Dr. Richartz, editor of Burds. GREECE: Georges Roustaki, composer; Nicoletta, artist; Denis Roussos, singer, composer. ITALY: Enio Morricone, composer; Lucio Battisti, writer; Christy, artist; Formula Tre, Group, artists; Vigna Lisi, judge; Mario de Luigi, editor of MUSICA E DISCHI. ISRAEL: Mike Brant, artist; Esther Calil, artist, composer and author; Dahlia Lavi, judge. JAPAN: Kiyoshi Hasagawa, artist and composer; Rei Taushima, author; Zhoichi Yui, judge. PORTUGAL: Paulo de Carvalho, artist; Pedro Osorio, composer; Jose Afonso, artist. MEXICO: Jose-Jose, artist; Armando Manzanero, composer.

Managers Fete 4 Personages

LOS ANGELES—The Conference of Personal Managers West honored four personages at their yearly banquet at the Beverly Hills Hotel here Thursday (21).

Flip Wilson was named Entertainer of the Year; Norman Lear and Bud Yorkin of TV were industry Men of the Year; and Renee Valente, veteran TV talent buyer, received a special award. Show producer and chairman was Mimi Weber.

Bullets Durgom was elected president of the group for the next year. The west wing of the national management association now has 153 members.

Original Sound Idea

Music Acts Showcased on Color Cards

LOS ANGELES—Hitmakers, Inc. will begin a West Coast test marketing on a series of four-color photo cards of top rock, blues and country artists within the next two weeks.

The new firm, formed by Original Sound Records president Art Laboe, vice president Paul Politi and Vern Bjelsand and Bo Donovan, plans to conduct the test using poly bags containing 18 or 36 cards in about 150 free standing record and tape outlets, record departments of several chain stores and in large drug stores.

Six hundred artists are contracted to appear on the three and

one-half by four and one-half inch cards, with a total of 36 of the artists featured in the test. Artists are divided into four categories: rock and pop; rhythm and blues; country, and behind the scenes. The last series will feature producers and studio musicians.

Each card features a biography of the group members or artist as well as astrological signs and instruments played.

"We've had 180,000 cards printed for this initial test," Politi says, "and while our first exposure will center directly around records and tape, it is possible we may eventually get involved in confectionery

outlets and even with premium deals."

Politi says the 36 card test pack will retail for about \$1 and adds that he is marking Christmas as the target date for national exposure.

Hitmaker will also be sending complete sets of cards to radio stations throughout the country, and plans also call for the possibility of stations adding their disk jockey's photos to some of the series.

"We're aiming at the collector with this series," Politi says. "Hopefully their size will remove the cards from the strictly bubblegum

type market, though we are certainly interested in these consumers.

"This is also a new vehicle for artist's record and tape affiliation mentioned on the back of each card."

Hitmaker will act as its own distributor, and will also act as retailer in some cases. There is a standard contract for all 600 artists, whereby they will receive five per cent of whatever the firm receives in its particular capacity.

Artists in the test series include Three Dog Night, The Carpenters, Charley Pride, Hal Blaine, John Lee Hooker, Bo Diddley, Canned Heat, Bread and Curtis Mayfield.

For More Late News

See Page 66

House Committee Approves Extension

WASHINGTON—The House Judiciary Committee has approved a resolution extending the life of expiring copyrights for another two years to December 31, 1974. An early House floor vote is expected on the legislation, S.J.Res. number 247, which has already been passed by the Senate.

The bill, probably the last in a series of such extensions, would preserve copyrights in their second term from falling into public domain, while Congress concludes its long overdue revision of the 1909 copyright law. The revision will

give the extended copyrights added years for a total of 75 years from the date of first registry, in line with longer terms of life, plus fifty to be given new copyrights under the revised law.

The extension affects thousands of musical copyrights that would otherwise expire. A two year extension was provided to give the upcoming 93rd Congress time needed to finalize action on a controversial and complex overall revision bill. The Judiciary Committee report was not available at presstime.

Tape Arrest at Fairgrounds Seizes Bootlegged Tapes

NASHVILLE—A raid conducted by local and state authorities at the State Fair here resulted in the seizure of 1,130 alleged bootleg tapes and the arrest of three persons.

The tapes were labeled "Tape Consultants of America, Inc., Oklahoma City, Okla."

Assistant District Attorney General Rick McCully, who led the raids, said the tapes, were being re-tailed at three for \$10.

Knight Starts New Diskery

LOS ANGELES—Terry Knight has titled his new label, Brown Bag Records, and will announce a worldwide distribution deal this week. The graphics image of the company, was designed by Craig Braun and Tom Wilkes.

Each album cover will be printed on biodegradable plain brown bag paper. Artists signed to Brown Bag include John Hambrick, Cleveland Robinson, Wild Cherry and Mom's Apple Pie. First product will be out in October.

Tables to Davis Fete Go Fast

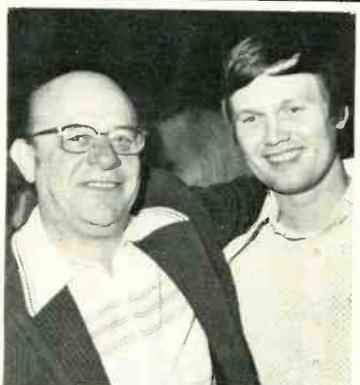
NEW YORK—Clive Davis, president of Columbia Records, will be the guest of honor at the Oct. 6 American Parkinson Disease Association Dinner to be held at the Waldorf-Astoria. Highlighting the event will be the awarding of the Ed Wynn Humanitarian Award to Davis.

One-hundred tables selling at \$1,000 each (10 to a table) are rapidly being reserved. One thousand people are expected to attend.

In recent years, Duke Ellington, Johnny Mercer, Norman Racusin, William (Bill) Gallagher and William B. Williams have been recipients of the award.

Brud's Bash

When Pittsburgh merchandiser Maurice (Brud) Oseroff of Mobil One-Stop throws his annual industry bash, executives turn out. Sam Shapiro and his buyer James Grimes (left) represent the 35-store Shapiro's chain in four states. Below, Oseroff is flanked by RCA's Gene Settler and Vito Blando.



Producer: FCC Edict Damaged Disk's Chances

WASHINGTON—An anti-drug lyric recorded in 1971, at first welcomed by press and radio stations in the Hartford area, but killed by the FCC's warning on drug-oriented lyrics, is the subject of still another petition at the commission, for a retraction of the policy. Petitioner Mrs. Madeleine Sophie Large, producer of the record, "No, Thank You Mr. Pusher," charges violation of the first amendment right of free speech.

She also charges that the FCC's controversial notice to broadcasters to sift out lyrics tending to "promote or glorify use of illegal drugs," deprived her of the right to compete for recognition and profit through radio play—the same radio play available to composers and authors of nondrug related musical compositions.

The controversial March 1971 notice by the Federal Communications Commission majority (Cmnr. Nicholas Johnson vehemently dissenting), made licensees responsible for reviewing records to be aired, either directly, or through personnel. The notice and a later "clarifying" statement have been the subject of numerous protests and petitions—one by the RIAA—and are currently being challenged in the U.S. Court of Appeals here. (Billboard May 20).

Mrs. Large's petition, itself a ballad of the independent new recorder's struggle against overwhelming odds, tells how the song was first aired over WTIC, Hartford, in the spring of 1971. WTIC interviewed the young composer, eleven-year-old Edward W. Large, and aired the song, which was later played by WDRC and WPOP, Hartford, Conn., and also praised in the local press.

Response Encourages

In view of the heavy mail response, Edward's mother, who was then starting her own record company Here and Now Records put aside all other commitments, produced a commercial stereo recording of "No, Thank You Mr. Pusher," and arranged for distribution.

The petitioner says she was unaware of the FCC directive until one of the distributors told her about it. Because local reception and air play of the record had been good, he attempted distribution anyway, but gave up when radio stations began turning it down.

The distributor pointed out that the stations viewed the notice "as a directive not to play compositions with drug lyrics." Without air play, there would be no way of "generating commercial sales," especially for a new label and a record featuring new artists. The musical director of the station that had originally aired the lyrics during an interview with the young composer, refused to broadcast the commercial recording, in light of the FCC warning.

Petitioner says the FCC's notice of "license responsibility" to review records is equivalent to censorship, intimidation and threat, since the commission has life or death power over the license. The FCC is compared to a "Godfather" who makes licensees "an offer they cannot refuse,"—namely, do it their way or risk "serious questions" of performances in the public interest, at renewal time.

In its 1971 petition, RIAA pointed out that some of the industry-government planned anti-drug recordings made for the National Institute of Mental Health were barred from the air, ironically enough, "because of licensee misunderstanding of the notice." Its prophecy has come true, as this latest petition indicates: "Through misunderstanding, the notice may drive off the air records that convey anti-drug themes."

Executive Turntable



MANDEL



McCARRELL



HANDWERGER



SMITH

Appointments in the field of audio products for Columbia Records include **Stanley Mazur**, director of product operations for masterwork audio products, **Mel Hunger**, director of marketing for masterwork audio products, **Ron Ehrle**, Central, **Bob Hauk**, South, **Shelly Rudin**, East, and **Harvey Schneider**, West, field sales managers, and **Ed Trudnak**, manager of sales administration. . . . **Bob Mandel** has been promoted to promotion manager, N.Y., for Epic/Columbia custom labels. He recently served as promotion manager in the Washington, D.C. market. . . . **Ron McCarrell** and **Arnie Handwerger** have been appointed to the positions of manager, college promotion, and supervisor, college promotion, respectively, for Columbia Records. Both will be responsible for the overall direction of the label's college representative program and the formation of college merchandising programs. . . . **Leroy Smith** has been named regional r&b promotion manager for special markets at Columbia. He will be responsible for the promotion and marketing of r&b singles and LP's on the West Coast. . . . **Julian Rice** has been appointed director of merchandising planning at Columbia. His duties will include the development and implementation of new merchandising and retail advertising concepts and the supervision of the merchandising services and retail advertising department. . . . **Frank Shargo** has been appointed associate product manager at Columbia. He will be responsible for coordinating LP releases and creating merchandising and advertising concepts for various artists.



RICE



SHARGO



GARNER



BAILENSON

DENIS HYLAND has joined Gene Wolfe & Company, Inc. an advertising and sales promotion agency, as an account executive. Along with his account responsibility, Hyland will supervise the firm's research subsidiary, Management Research Associates, Inc. Hyland was previously director of publication services and corporate research operations for Billboard Publications, Inc. **Spiros J. Culuris** has been named vice president, warehousing and distribution, for **Jack Grossman Enterprises, Inc.** At the same time, **Elliot Setton** has been named as director of operations for Grossman. He will report to **Irving Freedman**, vice president of operations. . . . **Guenther Hensler**, has been appointed assistant to **Robert E. Brockway**, president of Polygram Corporation. He had been in charge of head office regional management for North America at Polydor International. . . . **Emmett J. Garner** has been named national r&b promotion manager for London Records. He will be responsible for the promotion of all London and Hi r&b product and will report to **Sy Warner**, director of national promotion, and **Dave Marshall**, national promotion manager. . . . **Ruby Mazur**, who headed his own graphics company in Los Angeles, has joined ABC/Dunhill as chief of the label's first in-house art department. He will be assisted by **Alan**

(Continued on page 66)

Rosmarins' Rack Return

HOUSTON—Larry Rosmarin, who was chief executive officer of Record Distributing Co. here until that entity was part of a bankruptcy action on the part of National Tape Distributors in May, has returned to rack jobbing heading the New Music Service Co. He is partnered with his father, Harry, with whom he entered the record business originally here in 1956.

The new firm, set up recently, already has 41 employees in a four-state area, based at the 30,000-square foot warehouse here. The Rosmarins have plans for another regional warehouse for early in 1973, which will anchor further geographical expansion. Thus far, Music Service is operating manned departments and serving racks in Texas, Louisiana, Oklahoma and New Mexico. Al Acuna is chief buyer and handles LP's, while Mary Ann Martinez is in charge of singles.

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Vol. 84 No. 41

General News

RCA 'Q' Disk Adds 5 Min.

NEW YORK — RCA Records has developed a discrete channel disk which carries as much as 25 minutes of information on each side. The LP, which is being shipped to the firm's distributors, is also being demonstrated at the New York Hi-Fi Show, Sept. 28-Oct. 1.

The new information capacity of the RCA quadrasonic disk is five minutes more than the firm was able to store on a single side of a compatible 4-channel record when the system was introduced last year.

At that time, John Pudwell, director of new-product development for RCA Records, said his company was aiming for 25 minutes of information per record side, which is considered an industry norm for stereo records.

In introducing the new disk, Pudwell said, "We have achieved our goal of additional information capacity, and this gives us an interchangeable stereo-channel disk with optimum sound, complete channel separation, and finally, sufficient playing time for all our releases."

RCA's first release on the 25 minutes per side 4-channel disk is "The Fantastic Philadelphians, Volume 2." It contains performances of the great classical dances played by the Philadelphia Orchestra conducted by Eugene Ormandy.

According to Pudwell, the 25-minute per side disk is ideal for the 4-channel recording of classical masterpieces.

RCA recently began recording all its new product in four-channel sound, and the company hopes that by mid-1973 all new releases will be compatible stereo-discrete 4-channel recordings sold at a single price.

Jackson & Maximus Pact

NEW YORK — Billy Jackson, songwriter and producer, has signed an agreement with Music Maximus, Ltd. whereby the firm will administer and co-publish all previous, current and future material written or published by Jackson.

While now operating in a free-lance capacity, Jackson was with Columbia Records' a&r department, where his production credits included works by Ronnie Dyson, Aretha Franklin, Mongo Santamaria, Peaches and Herb, the Tymes and Patti Austin.

His latest production, "Must Be Going Out Of My Head," by Ferguson, Davis & Lee has been published by Dramatis Music, Inc., a subsidiary of Music Maximus. Jackson's immediate plans include the musical supervision of the Broadway production, "The Black Wiz of Oz," as well as writing songs for the production.

Negotiations for the agreement were handled by Jackson and Jay Morgenstern, Frank Military and Nan Pearlman of Music Maximus.

Davis Show Aids Charity

PARIS — Sammy Davis Jr. is bringing his show to Paris Sept. 25 for a charity performance at the Olympia Theater, promoted by the UN educational and children's agency UNESCO.

Proceeds will go to the purchase of books in Braille and other educational equipment for blind children in developing countries.

Meanwhile, after a stage and disk absence of three years, top French folk singer Georges Brassens (Phonogram) is to play a season at the Bobino theater starting October 19.

Phonogram will record a new Brassens album shortly afterwards.

PUSH Expo Seeks to Broaden Gospel Mart

CHICAGO — The Fourth Annual PUSH Expo, the black trade exposition now underway at Chicago's International Amphitheatre, will host an array of top black acts during the closing days of the affair. Underlying the entertainment will be a major push to broaden the gospel market.

The talent lineup will begin Wednesday, Sept. 27 with Roberta Flack, Quincy Jones, George Kirby, the Newark Boys Choir and Curtis Mayfield, while performances on Thursday (28) will include Sammy Davis, the Staple Singers, Gladys Knight & The Pips, The Chi-Lites and the Independents. On Friday (29), Motown talent will be showcased, featuring Thelma Houston, the Supremes, the Temptations and Smoky Robinson, who will emcee the event.

Saturday (30) will begin with a matinee performance by the Jackson Five, while the evening concert will feature Bill Withers and Ramsey Lewis.

Sunday morning (Oct. 1) will be devoted to gospel music which, according to PUSH musical director Gene Barge, will be receiving strong promotional support from the organization. The Rev. James Cleveland will conduct a combined choir of 300, while the Rev. Billy Jones and the Rev. Milton Bruns will also participate. Among black pop artists joining in the gospel service will be Roberta Flack and Johnny Taylor, while the Soul Stirrers and a number of "surprise artists" are also expected to perform.

The exposition's entertainment will conclude Sunday night with performances by Isaac Hayes, Nancy Wilson, Luther Ingram and Cannonball Adderley.

Orchestral support for the acts will come from Quincy Jones, who is organizing an orchestra featuring a number of noted session men, and from Barge, who will conduct his own 22-piece group.

MGM Expanding Custom Label Distribution Deals

LOS ANGELES — MGM expands its number of custom labels when it shortly begins handling product from the Barnaby label, owned by Andy Williams and initially distributed by CBS.

The company has been aggressively broadening its musical capabilities by signing artist/distribution deals over the past several months.

Most recently it bought Kenny Myers Amaret & label, set up distribution for the Osmond Brothers label, Kolob, signed the First Edition and set up distribution for their Jolly Rogers label, formed MGM/South in concert with Bill Lowery of Atlanta, and signed Tony Bennett to MGM/Verve. Bennett is supposed to have his own production credits on his MGM/Verve product.

In addition to these labels, MGM also operates the Lion label, a recently formed subsidiary to investigate progressive rock.

MGM also distributes product from Richie Haven's Stormy Forest label.

All of MGM's product is distributed domestically by UDC through regional warehouses in Los Angeles, Chicago, Cleveland, Atlanta, Dallas and Union, N.J.

The parent MGM operation is being guided by president Mike Curb through a soulful middle of the road image, bulwarked by Steve and Eydie (who have their first hit single on MGM "We Can Make It Together" with backing

Knight Sues for \$3 Mil

NEW YORK — Terry Knight, on behalf of himself, as a shareholder of GFR Enterprises, Ltd. and in the right of GFR Enterprises, Ltd., and on behalf of all other shareholders of the corporation, similarly situated, has filed a \$3,000,000 suit charging trademark infringement and unfair competition against Levinson and Ross, Creative Management Associates, Inc., Robert Levinson, Al Ross, Robert Salmaggi, Vincent Romeo, Roy Silver, Andrew Cavaliere and GFR Enterprises, Ltd.

The suit filed in the United States District Court for the Southern District of New York, calls for: enjoining the defendants from promoting, advertising or using the service marks and trade names "Grand Funk" and "Grand Funk Railroad"; the enjoining of the defendants from representing that Mark Farner, Donald Brewer and Melvin Schacher have rights to "Grand Funk" and "Grand Funk Railroad" other than for the benefit of GFR Enterprises; inducing Farner, Brewer and Schacher to breach any agreement that they have with GFR Enterprises; the

support from the Osmonds), Sammy Davis Jr., the Mike Curb Congregation and Lou Rawls. Donny Osmond singularly and the Osmond Brothers collectively provide MGM with its key artistic success.

Robert Hall, Grossman Deal

NEW YORK — Jack Grossman Enterprises of Woodbury, N.Y., in association with Joseph Berlin, president of Robert Hall Clothes, Inc., will operate record and tape facilities in all Robert Hall Village units.

Robert Hall Villages, a new division of Robert Hall Clothes, is expected to open between 15 and 20 outlets in metropolitan areas across the country by the end of next year. The first Village opens in mid-October in New Orleans.

Buy Gosh Theme

LOS ANGELES — Greene Mountain will introduce its new artist Bobby Gosh with a promotional campaign based on the theme "Buy Gosh." Gosh's first single and LP will be released shortly. He formerly released two LP's on Polydor. The company's roster also includes Jessie Hill, with several additional signings forthcoming. Gosh's debut LP is slated to coincide with a planned personal appearance tour.

Knight Sues for \$3 Mil

granting to GFR Enterprises of an accounting to determine damages for the wrongful activities of defendants; and the turning over of all moneys to the court clerk, to be held in escrow, which has, in the past, and will be received as a result of any performances by Farner, Brewer and Schacher, carried out under "Grand Funk" and "Grand Funk Railroad."

Cap Sues ABKCO

LOS ANGELES — A temporary restraining order has been issued in the U.S. District Court, Southern District of New York, enjoining ABKCO Records, Inc. and all persons dealing with them from manufacturing and selling their "Mark, Don & Terry" album.

Capitol Records, has, at the same time, instituted suit against ABKCO for a permanent injunction and \$5 million in punitive and compensatory damages. The injunction and suit were initiated because of the ABKCO's "virtually identical jacket to the Capitol Grand Funk Railroad LP, "Mark, Don & Mel."

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Handelman's Future —Analysts Optimistic

LOS ANGELES — Just about every analyst in entertainment/leisure is quick to acknowledge that the Handelman Company (NYSE) is having some woes. Most, however, are considering the record-tape distribution firm a "worth-while buy given a good market environment."

Even cautious traders admit the stock is likely to return to a respectable posture in the near term.

Then what happened to Handelman last July 17 when the stock opened over 40 percent below its previous close, following release of poor fourth fiscal quarter earnings of two cents a share compared with 29 cents?

(The nose-dive was a 42.2 percent decline, dropping 9/8, to close at 12 1/2 on July 17. The year's peak was 42.)

Analysts figure that Handelman's dip was triggered by slower music industry growth in the record and prerecorded tape business—about five percent—which brought about higher prices and widespread unauthorized tape duplicating.

One institutional buyer, who unloaded the company's stock after hearing Handelman's disappointing

fourth quarter, said, "A bum quarter can be disastrous to a high-multiple stock. This is a prime example."

He went on to admit that the "institutional investors were nervous (about Handelman.) There was a slight sign of earnings weakness, so we got nervous."

At Handelman itself, the poor fourth quarter may indicate its loss of the Warner-Atlantic-Elektra (Warner Communications) distribution contract, and some talk indicates several mass merchandisers are considering buying records and tape direct from manufacturers.

When Arnold Bernhard & Co. Inc., New York, reviewed Handelman for the first time about nine months ago, it found the "company's growth record and the stock's performance both impressive."

It projected continued earnings expansion to 1974-76, but said "the stock seems to be overpriced as a performance commitment for the three-to-five-year pull."

(Handelman is a wholesale merchandiser principally to chain stores, where it derives around 84 percent of its sales and about 97 percent of pre-tax profits.)

See "Firm Company"

Many on Wall Street agree with long-range predictions that label Handelman "a firm company."

Some state that "beginning with the third quarter (this fiscal year) comparisons (with last fiscal year) should be more favorable, and for the full fiscal year, Handelman could come in with earnings of around \$1.45 a share, compared with \$1.22 last year."

At one time, Handelman had planned equity financing by selling 250,000 shares with the proceeds designated for retiring short-term debt and bolstering working capital. Plans then were to have shareholders, primarily members of the Handelman family, selling 665,000 common shares that were already outstanding.

The equity financing and the offering was withdrawn, and many believed the postponement was due to price weakness of Handelman shares at the time. The proposed stock sale had an indicated value of about \$36.3 million.

In the most immediate future, the company announced that sales for the first quarter ended July 31, 1972 were \$24,100,000 compared with \$22,304,000 a year ago. Earnings for the quarter were \$903,000, or 20 cents a share, compared with \$1,318,000, or 30 cents a share, last year.

David Handelman, president, said the earnings decline in the quarter was due primarily to profit margin pressures and changes in the mix of products sold.

He felt confident, however, that if the sales trend enjoyed in the first quarter continues for the remainder of the year, earnings for the second quarter would be reasonably close to the 39 cents a share earned during the quarter last year, and that earnings for the last half could show increases over the corresponding period last year.

HANDELMAN SELLS STORES

LOS ANGELES—The Handelman Company, Detroit, has signed a preliminary agreement to sell its chain of 29 Canadian drugstores for an undisclosed amount of cash.

A group of Canadian investors headed by Arthur Thomas of Toronto agreed to purchase the drug chain.

David Handelman, president, said the company felt its investment in the drugstore chain could be put to more profitable use in other areas of the company's operations.

Market Quotations

As of closing, Thursday, September 21, 1972

NAME	1972		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	27	8	454	16 5/8	13 3/4	15 3/4	+ 1 3/4
ABC	81 1/2	25	855	73 1/4	69	71 1/8	- 2 3/8
AAZ Corp.	15 3/8	6 7/8	26	11 3/4	10 3/4	10 7/8	- 3/4
Ampex	25 7/8	5 1/4	2152	6 1/8	5 1/4	5 3/8	- 3/4
Automatic Radio	14 1/4	5	74	5 7/8	5 3/8	5 3/4	Unch.
Avco Corp.	20 7/8	12 1/2	257	15 1/4	14 1/2	14 5/8	- 1/2
Avnet	15 5/8	8 1/4	501	12 1/2	11 3/4	11 1/2	- 7/8
Bell & Howell	73 3/8	32 1/8	1329	62	54 3/4	55 3/4	- 6 1/4
Capitol Ind.	21 7/8	6 1/4	8	7 3/8	7 3/8	7 3/8	- 3/8
CBS	63	30 3/8	871	57 3/8	55 1/2	55 3/4	- 1 1/4
Columbia Pictures	17 3/8	6 5/8	238	10 1/4	9 7/8	10	Unch.
Craig Corp.	9	2 5/8	125	5 3/8	4 3/4	4 7/8	- 1/2
Creative Management	17 3/4	7 5/8	55	10 1/2	10	10 1/2	+ 1/8
Disney, Walt	201 3/4	77	563	180	177	178 1/2	- 7/8
EMI	6	3	69	4 1/4	4 1/8	4 1/4	+ 1/8
General Electric	70 1/4	52 7/8	1135	65 1/4	64 1/4	65	Unch.
Gulf + Western	44 3/4	19	329	34 1/8	33 1/8	33 3/8	- 3/8
Hammond Corp.	14	8 1/2	350	13 3/4	12 5/8	13 3/8	+ 1/2
Handelman	47	10 3/4	394	13 3/8	12 3/4	12 3/4	- 3/8
Harvey Group	8 7/8	3 3/8	61	5 3/8	4 5/8	5 3/8	+ 3/8
Instruments Systems Corp.	12	3 7/8	208	4 1/8	3 3/4	4	- 1/8
ITT	67 3/8	45 7/8	3459	52 1/4	51 3/8	51 5/8	- 1/2
Lafayette Radio Electronics	40 1/2	31 3/4	279	35 3/4	34 1/4	34 3/8	- 1 1/4
Matsushita Electric Ind.	28 5/8	16 1/4	612	24 3/8	23 3/4	24	+ 1/8
Mattel Inc.	52 1/4	12	1500	14 1/2	12	12 3/8	- 2
MCA	35 3/4	17 3/4	584	25	23 1/8	25	+ 1 1/2
Memorex	79 1/2	16	786	18 7/8	16	18 3/8	+ 2 1/8
MGM	26 7/8	15 1/2	142	21 3/4	21 1/8	21 3/4	+ 1/2
Metromedia	39	17 3/4	80	34 3/8	33 1/2	34 1/4	+ 1/4
3M	85 3/4	74 3/4	656	80	77 1/4	77 1/4	- 1 1/4
Morse Electro Products	40 5/8	32 1/2	634	37 1/2	32 1/2	35 3/8	- 2
Motorola	129 7/8	51 1/2	376	118	113 1/4	115 1/2	- 1 1/8
No. American Philips	39 3/4	21 7/8	103	36	35 3/8	35 3/4	Unch.
Pickwick International	51 1/2	32	79	46 3/8	44 3/8	46 3/8	+ 2 3/8
Playboy Enterprises	25 1/4	16 1/2	219	18 3/4	17 3/8	17 3/8	- 3/4
RCA	45	26	2590	34 7/8	32 7/8	33 3/8	+ 3/8
Sony Corp.	48 1/8	14 1/4	852	44 3/8	43	44 3/8	+ 7/8
Superscope	32 5/8	9 1/8	100	14	13	13	- 3/4
Tandy Corp.	49	30 3/8	1119	34 5/8	33 3/4	34	- 3/4
Telex	22 3/8	6 1/8	629	7 5/8	7	7 1/2	+ 1/2
Tenna Corp.	11 1/2	4 1/4	158	6 7/8	6 1/4	6 3/8	- 1/8
Transamerica	22 1/2	13 7/8	634	17 3/4	17 1/8	17 1/4	- 1/4
Triangle	22 3/4	14 3/8	52	16	13 3/8	15 5/8	- 3/8
20th Century-Fox	17	7 5/8	307	10 5/8	10 1/4	10 1/2	- 1/4
Viewlex	12 7/8	5 5/8	225	7 1/4	6 1/2	6 1/2	Unch.
Warner Communications	60 1/4	25 7/8	592	39 7/8	37 3/4	38	- 1 1/2
Wurlitzer	20 1/4	10 1/8	34	17 3/4	17 1/2	17 5/8	- 1/8
Zenith	54 7/8	36 3/8	289	44 7/8	42 3/4	43 3/8	- 1 1/4

As of closing, Thursday, September 21, 1972

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	6 3/4	5	5	Magnetic Tape Eng.	3 1/4	2 3/4	3
Bally Mfg. Corp.	56	48	56	Mills Music	12 1/2	12 1/8	12 1/8
Cartridge TV	27 1/2	26 3/4	27 1/4	NMC	9 1/8	8 3/8	8 3/4
Data Packaging	57 1/8	51 1/2	51 1/2	Recoton	3 5/8	3 3/8	3 3/8
Gates Learjet	14 3/4	13 1/8	13 1/8	Schwartz Bros.	6 3/4	6 1/8	6 1/8
Goody, Sam	6 3/8	6 1/4	6 1/4	Telecor Inc.	22 1/2	20	20
Integrity Entertain.	3	3	3	Teletronics Int.	13	11 1/4	11 1/4
Koss Electronics	12 1/4	11 5/8	12	United Record & Tape	3	2 3/4	3 3/4

*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

Minnesota Mining & Manufacturing (3M) said it is well on its way to a strong third quarter because of a strong U.S. economy and expanding markets overseas.

Schaak Electronics, Minneapolis, is planning to open two more retail outlets by the end of this year, bringing the number of stores to 16. It recently filed with the Securities and Exchange Commission an offering to sell 90,000 shares of common stock, some 80,000 by the company and 10,000 by a selling shareholder. Capital will be used to retire short term indebtedness, leasehold improvements and inventory, new sales centers, and start up expenses for a new manufacturing division. . . . Tenna Corp., Cleveland, estimates

earnings before an extraordinary item for the fiscal year ended June 30 were about \$609,000, or 20 cents a share, up from the year-earlier restated income of \$560,875, or 18 cents a share. Sales for fiscal 1972 were estimated at about \$33 million, up from \$30.7 million a year ago. The company expects a break-even profit of about \$8,500 for the fourth quarter, compared with a loss of \$203,507 for the quarter a year ago. Sales for the quarter rose to about \$8 million from \$6.9 million. . . . Taft Broadcasting Co. has sold its WBRC AM and FM radio stations in Birmingham, Ala. to Mooney Broadcasting Corp., Knoxville, Tenn., for \$2,050,000.

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Sept. 30	Indianapolis, Ind.	Oct. 18	Toledo, Ohio
Oct. 1	Louisville, Ky.	Oct. 19	Flint, Mich.
Oct. 2	Milwaukee, Wis.	Oct. 21	Portales, N.M.
Oct. 3	Madison, Wis.	Oct. 22	Tucson, Ariz.
Oct. 4	Oshkosh, Wis.	Oct. 23	Phoenix, Ariz.
Oct. 5	St. Paul, Minn.	Oct. 25	Albuquerque, N.M.
Oct. 6	Allendale, Pa.	Oct. 26	El Paso, Tex.
Oct. 7	Ann Arbor, Mich.	Oct. 28	West Chester, Pa.
Oct. 8	Easton, Pa.	Oct. 29	Pittsburgh, Pa.
Oct. 9	Boston, Mass.	Oct. 31	Happy Halloween

**Their new album "Spread The Word"
is now available...**

Talent

New Prize Stirs Problems For Sopot Song Entrants

WARSAW—The Sopot Song Festival, held this year Aug. 23 to 26, posed a few problems for would-be competitors. The organizers introduced a new prize for "social and artistic values" while at the same time retaining the original idea of the annual event as a commercially valuable festival.

This has resulted in entrants being ignorant of the type of songs to present at the contest.

Winners this year were "One

Step To Love" by Andreej Debrowski (Poland) and "I Did Not Know Him" by Lew Leszczynko (Russia) which was first in the new category. Second prize went to Britain's Louisa Jane White with Les Reed's "That's Beautiful" while in the "social value" category "Where Dreams Die" by Eva (France) was second.

On the second day, where the judges marked on performances rather than songs, the first three places went to Hector Cabrera (Venezuela), Louisa Jane White and Eva Mazikova (Czechoslovakia).

Doris Troy appeared as guest star in a final night gala concert.

Mendes In Rio For Scholarship

NEW YORK—Sergio Mendes will fly to Rio de Janeiro Oct. 10 to assist in the final selection of a recipient for his, full tuition, one year scholarship at the Berkeley College of Music in Boston.

Flavio Cavalcanto, a Brazilian television personality, has been using his weekly three-hour program to showcase applicants for the scholarship and over the period of the past ten weeks his office has received nearly 18,000 letters of inquiry.

Mendes will meet with a committee of music academicians who will make the final choice for the scholarship. Applicants are being based on musical ability and financial need.

Signings

The **Delfonics** have signed a new, long-term, exclusive recording contract with Bell Records. The group records under the Philly Groove label. . . . **Blanch Carter**, a Philadelphia school teacher, has signed a long-term recording contract with GSF Records. Her first release is the single "Halos Are for Angels." . . . **Frankie 13** has signed an exclusive recording agreement with Johnston Records. The agreement calls for one LP and an unlimited number of singles through 1975. . . . **Gryphon**, a seven-piece brass-rock group, has been signed by TEC's Talun Stereo label. The group's first single is due in October. . . . **Margie Joseph**, formerly with Stax/Volt, has signed a contract with Atlantic Records.

Tret Fure has signed with MCA's Uni label and a single release is planned within a month.

The **Country Gentleman**, recently named the blue grass group of the year at the Blue Grass Music Festival in North Carolina, has signed with Vanguard Records. They will record their first LP at the label's studios in New York.

Gladstone and Steely Dan are the charter clients of **Joel Cohen's** new Beverly Hills management office, Kudo III. . . . **Sherwin Linton** has signed to record for American Heritage and will be produced by **Little Richie Johnson**. . . . **Christopher Milk** has signed an exclusive recording contract with Warner/Reprise Records. The group's debut album is due for release in October. . . . **Roxy Music** has signed with Reprise Records. The group will follow the release of their first LP with an American tour in November. . . . **Roger Powell**, jazz synthesist, has signed with Atlantic Records.

Natl Shows Productions

NEW YORK—National Shows, Inc., with nearly 70 productions scheduled from September through December, expects to gross well over \$5 million for the four-month period.

Among the productions still scheduled are **T-Rex** in Charleston, W. Va. (24); **Yes** in Richmond, Va. (27); **Sonny & Cher** in West Palm Beach Oct. 1 and Lake Charles, La. (2); **Roberta Flack** in Greensboro, N.C. (8); **Issac Hayes** in Williamsburg, Va. (14); **Jethro Tull** in Charleston, W. Va. (18); **Cat Stevens** in Knoxville, Tenn. (23); **The Carpenters** in Charleston, W. Va. Nov. 12 and **Procol Harum** in Greensboro, N.C. Dec. 1.

Black Oak To Tour Colleges

NEW YORK—Following a break from touring to record their fourth Atco album, **Black Oak Arkansas** will tour cities and colleges in the South and Midwest.

First scheduled appearance for the band is Sept. 26 at the Civic Auditorium in Fargo, N.D., followed by performances at the Civic Auditorium in Rapid City, S.D. (27); the University of Wyoming in Laramie (28); **Pershing Auditorium**, Lincoln, Neb. (29); **Central College**, Pella, Iowa (30); the University of Iowa in Iowa City on Oct. 1; **Public Auditorium** in Cleveland (8); University of Tennessee, Martin (11); **Municipal Auditorium**, Tulsa (13); **Illinois Wesleyan University**, Bloomington, Ill. (14); **Georgia Southwestern University**, Americus, Ga. (18); **Gainesville Junior College**, Gainesville, Ga. (19); **Coliseum**, Jackson, Tenn. (20); and **Elon College**, Elon, N.C. (21).

From The Music Capitals of the World

DOMESTIC

NEW YORK

Scheduled at Max's Kansas City are **Thulcandra** Monday (25) and Tuesday (26), the all girl rock band **Fanny** Wednesday (27) and Thursday (28), the **Hamid Hamilton** group Wednesday (27) to Oct. 1 and **John Fahey** Friday (29) to Oct. 1. . . . **Ten Years After** returning to the U.S. will appear at the Nassau Coliseum Sept. 29 and the Academy of Music Oct. 1. . . . **Procol Harum** will begin a U.S. tour at Loew's State Theater in Syracuse Nov. 1. Other dates on the tour include the Palace Theater, Albany (2), **Klainhans Auditorium**, Buffalo (4), **Queens College**, Flushing, N.Y. (6), and the **Academy of Music**, N.Y. (8). **Seton Hall University**, Newark, N.J. (12) and **C.W. Post College**, Long Island (14). . . . **Merry Clayton** will be appearing at the Apollo Theater Wednesday (27) through Oct. 3. . . . The Plaza Hotel's Oyster Bar will feature live entertainment Monday through Friday evenings. Singer **Robert Miano** will kick off the new policy and will be appearing through Friday (29). . . . **Phorescent Leech & Eddie** will be performing at the University of Buffalo Friday (29). . . . **Scepter's Beverly Bremers** will be appearing on NBC's "The Everything Show" Saturday (30). . . . **Hutton's** restaurant will feature a new policy of nightly entertainment starting Monday (25). Pianist **Al Foster**, having led the orchestra at the Copacabana for the last three years, is the first act booked under the new policy. . . . **Al Ham** is producing the Hillside Singers first Christmas album for Metromedia Records. . . . **Gregory's** will begin a series of Sunday afternoon jam sessions Oct. 1. Pianist-composer **Ellis Larkins** is featured at the club nightly. . . . **Kenneth Bichel**, playing the ARP synthesizer, has joined **Beaver Harris' 360** degrees. The group will be appearing on ABC's "Like It Is" Oct. 8.

JIM MELANSON

LOS ANGELES

David Cassidy meeting his European fans for first time. . . . **Richard Kaye** now producing as well as managing **Tim Rose**. . . . **Silverhead**, 10-week-old English group at Whisky, lived up to its name. Lead singer **Michael Desbarres** wore clown make-up with painted tears. . . . **Chicago** broadcasting a Voice of America special to Russia. . . . Berkeley's Class of '62 at St. Mary's High School included **Paul Kantner** of the Airplane, **Tom & John Fogerty** of Creedence and **Carlos Santana**. Far-out jam if they all attend the 10th anniversary reunion. . . . **Lodestone Records** getting hot sales with an early **Sly & the Family Stone** master, "I Ain't Got No Body."

Staple Singers to headline the Forum in October. . . . **Martin Mull**, Capricorn's comedy singer-writer, joins **Andy Warhol** and other heavy painters in "Eat Art" show at Cincinnati. . . . **The Persuasions** carried live from the Ash Grove by KMET. . . . **Rick Springfield** carries his "Speak to the Sky" plug tour to Canada, England, France and Germany. . . . **Monk Higgins** turned down a football coach deal at Arkansas State A&M to continue as a UA artist. . . . **Tony Joe White** produced Memphis recording sessions for **James Brolin** of "Marcus Welby" TVer.

Osmonds drew 29,832 to Anaheim Stadium and will be ABC-TV cartoons on "Here Come the Osmonds" Saturday mornings. They do their own speaking parts as well as singing.

Humble Pie grossed \$134,000 in four California concerts. . . . **Don Rickles** and **Lou Rawls** opened the Valley Music Theater. . . . **Black**

Sabbath has to make good three cancelled dates due to **Ossie Osborne** throat soreness. . . . **Cheech & Chong** sold out the Hawaii Convention Center and into studio for album three. . . . **Grouch Marx** at Music Center postponed till Dec. due to illness. . . . **Shel Silverstein's** theme song for the anti-VD TV special is "Don't Give A Dose to the One You Love Mos'."

Wooden Nickel recording artist **Wolfman Jack** guests on NBC's "Night Gallery." . . . **Bobby Goldsboro's** weekly syndicated TV series starts in January. . . . **Perry Botkin Jr.** scoring MGM's "They Only Kill Their Masters."

Crazy Horse back to solo touring. . . . **Melanie** making world tour to benefit UNICEF cards. . . . **Bette Midler** the Halloween booking at Troubadour. . . . **Gladstone, If** at Whisky. . . . **Elton John** starting U.S.-Canada tour.

Birtha to Europe. . . . **Dan Cassidy** at Funky Quarters. . . . **Johnny Mathis** to sing with Denver Symphony. . . . **Flash Cadillac** at Universal Studios rockfest. . . . **Steely Dan** at Ice House. . . . **Johnny Tillotson** at Knott's Berry Farm. . . . **Paramount TV** building a series for **Mama Cass**. . . . **Four Tops** to Europe and the **James Gang** to Japan. . . . **Dennis Coffey** and the **Detroit Guitar Band** setting off to Europe.

NAT FREEDLAND

CINCINNATI

Cincinnati Gardens houses a 10-hour rock show billed as "Garden Party" Oct. 14, with the following talent featured: **Barnstorm**, with **Joe Walsh**; **Curtis Mayfield**, **Edgar Winter**, **Mark-Almond**, **Niles Lofgren & Grin**, **Pure Food & Drug Act**, and the **Mahavishnu Orchestra**, with **John McLaughlin**, the **Phlorescent Leech and Eddie**. It's a Belkin layout. . . . **Van Cliburn** appears in concert with the Dayton Philharmonic Orchestra at the University of Dayton (Ohio) Arena Oct. 11.

Ode Records' comics **Cheech & Chong** pitch their laughs at Music Hall here Oct. 17, and the next night at the Toledo Sports Arena, in their only Ohio show dates this season. . . . **John Gary** wound up a week's stand at Beverly Hills, Southgate, Ky., Saturday (23), to be followed in by **Brenda Lee**, Sept. 29-Oct. 7; **Jack Jones**, Oct. 27-Nov. 7, and **Roger Miller**, Nov. 24-Dec. 2. . . .

John Anderson, vocals; **Bill Bruford**, drums; **Steve Howe**, guitar; **Chris Squire**, bass guitar, and **Rick Wakeman**, piano and organ, make up the English group **Yes**, which Belkin Productions had set for a single shot at Cincinnati Gardens Sept. 19. . . . Veteran free-lance record promoter **Pat Nelson**, a frequent visitor here, is currently working a new single, "The Old Saloon," a novelty drinking ditty scoring handsomely in area jukeboxes. It's on **Harry Carlson's** Fraternity label and was etched recently at **Rusty York's** Jewel Studios here.

Local Columbia Records bossman **Bob Ewald** and his able assistants, **Julie Godsey**, **Chet Miller** and **Jack Lameier**, converged on the Lookout House, Covington, Ky., Monday night (11) to greet **Peter Nero** on his opening there for a four-day stand. **Ed Winter**, Lookout House's new general manager, announces upcoming bookings as **Morey Amsterdam**, Sept. 18-23; **Jimmie Rodgers**, Sept. 25-30; **Kaye Ballard**, Oct. 2-14; **Mel Torme**, Oct. 16-21; **Minsky's "Burlesque Follies"**, Oct. 27-Dec. 31.

The new Pops Concert series, being presented at Taft Auditorium by promoter **W. James Bridges** in association with **WWEZ Radio**, kicks off Oct. 13 with the Big

(Continued on page 14)

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MOA Convention Looks at Music With Objectivity

CHICAGO—The annual jukebox convention show proves if nothing else that the nation's operator executives do not allow personal taste in music to influence what goes on boxes. Thus, there is no paradox in the fact that Music Operators of America (MOA) at the Conrad Hilton, gave two awards for Isaac Hayes' "Shaft" but is perfectly content to have an evening of music without one soul act. These ladies and gentlemen are in love with Nashville and nostalgia, pay passing tribute to MOR and want no rock 'n' roll.

While the programmers back

home wait for Monday morning and another week of sliding Rod Stewart's "You Hear It Well" into those jukeboxes, their bosses are bringing back Gordon McRae for encore after encore. McRae? Yes, and even he must be a little amazed at the adoration but at the same time scoring points, because he's about to record again for Decca and let it be known the sessions would be in Nashville.

Nashville and MOA have clearly found each other and it's almost with supplication that Freddie Hart takes the country award and does

(Continued on page 14)

Talent In Action

GORDON LIGHTFOOT DAVID ELLIOTT

*The William Patterson College,
Patterson, N. J.*

The features were slightly lined beneath the curling beard, and the man's waist was a bit thicker. But his muscles, musically and literally, were still strong and supple. Gordon Lightfoot has continued to build a strong body of work, and his power as their foremost interpreter has not diminished.

A college audience responded quickly and warmly to a presenta-

tion of Lightfoot's best works which from his earliest works ("For Lovin' Me," "The Last Time I Saw Her Face") to his more recent Reprise offerings ("Summer Side of Life," "Cotton Jenny," "Don Quixote"). Terry Clements and Rick Haynes provided a rich framework with acoustic lead guitar and electric bass, respectively.

Just as warmly received was David Elliott, beginning a homecoming tour of the States after eighteen months of writing, performing and recording in England. Elliott's first Atlantic album offered promising songs, delivered in an arresting, agile voice and supported by crisp playing courtesy of some excellent supporting musicians.

While that album is undeniably engaging, Elliott is perhaps more persuasive onstage, for there his work is pared down to its essentials, supported only by his clean, resonant guitar work, some excellent harmonica and a sadly brief sampling of expressive piano. Elliott emerges as a low-keyed but very accessible, straightforward personality, regarding his audience with a level gaze and a slight, warm smile.

His writing ranges from good to very good indeed, with "The Invisible Man," "Down to My Last Dime," "Dear Mary" and "Better for That" each revealing different elements to Elliott's style he is equally comfortable with the melodic richness of pop music and the lonely, modal cadences of country and folk.

Presentation is simple, direct, mercifully fresh if still unpolished, and Elliott earned his encores.

SAM SUTHERLAND

THE J. GEILS BAND FRAMPTON'S CAMEL SLADE

Academy of Music, New York

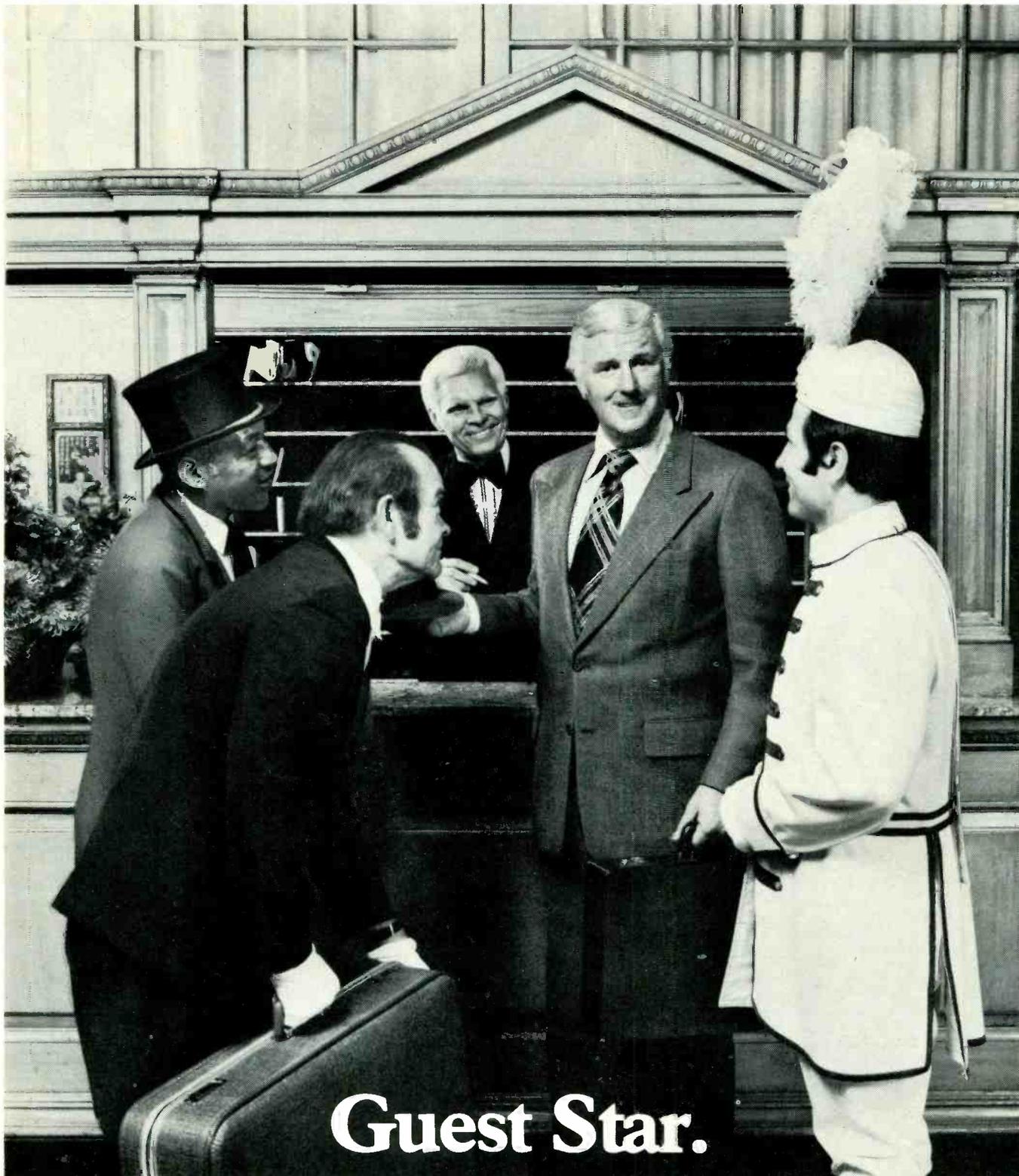
Geils and friends have already proven that they can energize a crowd, but this date offered two new tickets to ride with the world premiere of Frampton's Camel and the American debut of Slade, rudely raunchy English ravers.

Sparing the anxious the cruelty of suspense, be advised that Peter Frampton has lost none of the subtlety and fire that characterized his lamentably overlooked contributions to Humble Pie. Frampton has honed that edge further and he's now more than matched by the powers of Mick Gallagher's keyboards, Rick Wells' sturdy but agile bass lines and Mike Kellie's precise, explosive drumming.

Their set was lean on theatrics, relying upon the spectacle of Kellie's whirring sticks and that facial ecstasy that crosses Frampton's smile as his lead lines soar powerfully over the band. Rough spots were to be expected, but even Frampton's staunchest admirers may be unprepared for the startling stability of so young a band. Their set drew primarily from Frampton's A&M album, "Winds of Change," with "It's a Plain Shame," "All I Want to Be" and "Jumpin' Jack Flash" all exemplary exercises in overdrive transport, and easily as compelling as their superb, recorded versions. More important, the restraint that distinguished Frampton's earliest work with the Pie and the Herd is shared by the entire band, and, as they expand their repertoire to accommodate gentler, acoustic numbers, the final impact should be tasty indeed.

Slade? The reports were true. First-rate raunch, delivered with expedient power and requisite simplicity, packaged irresistibly in a durable, highly visible outer coat of pure flesh. Noddy Holder and Dave Hill walk off with top honors in Raw Vocals and Subliminal lead

(Continued on page 14)



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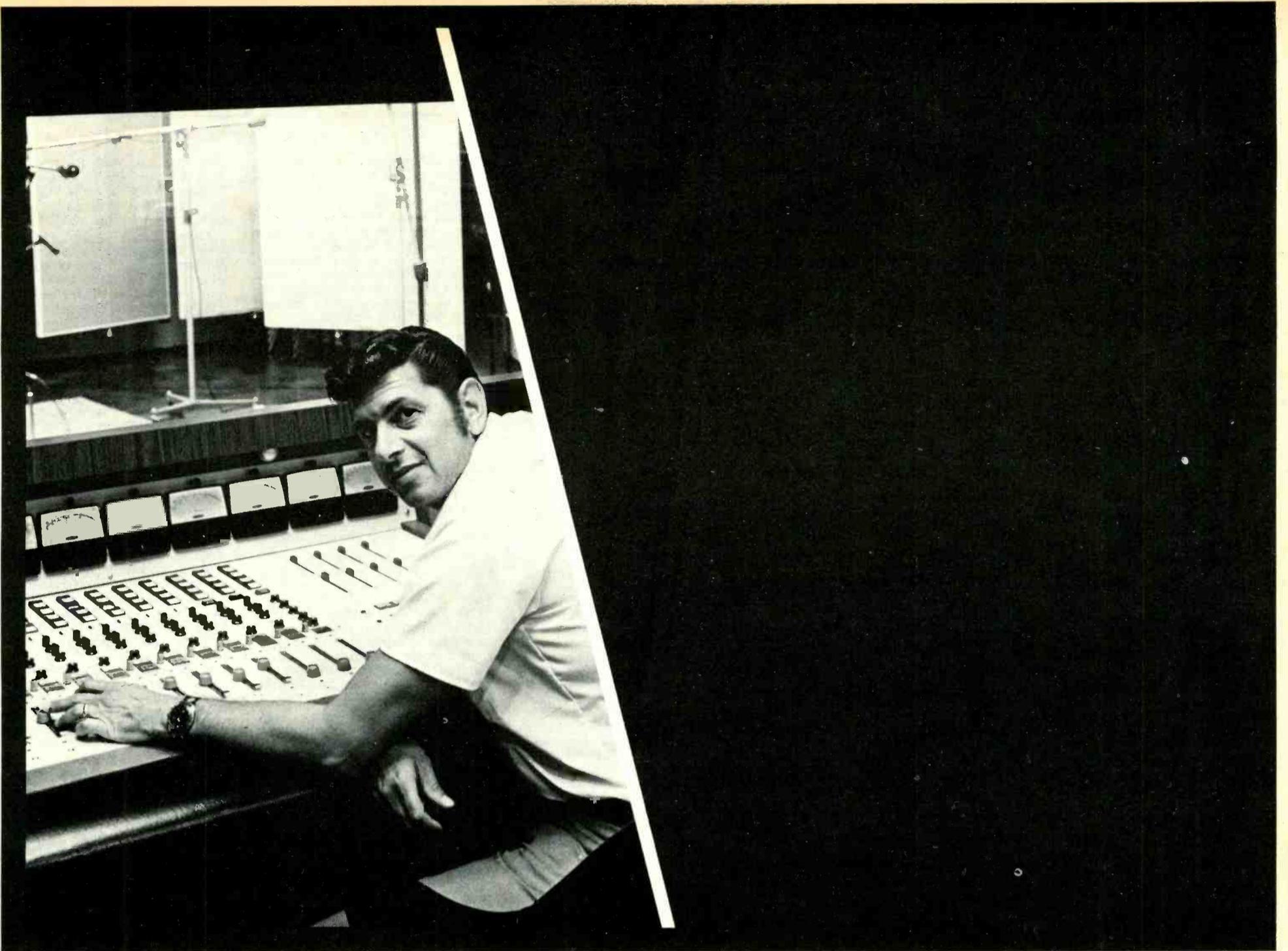
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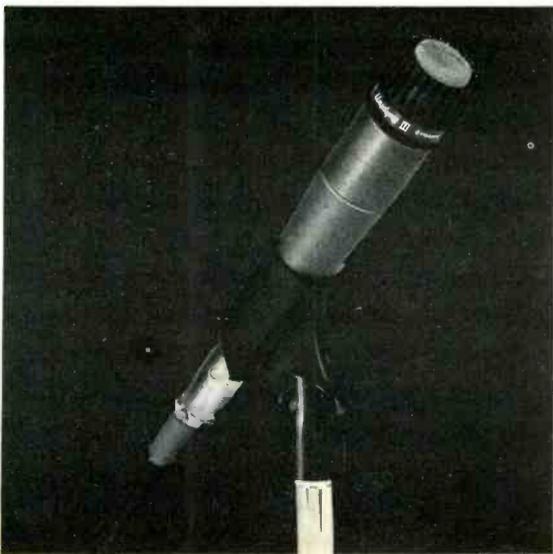
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From The Music Capitals of the World

DOMESTIC

• Continued from page 10

Band Cavalcade, featuring **Bob Crosby and the Bobcats**, **Freddie Martin**, **Frankie Carle** and vocalist **Margaret Whiting**. Other bookings are radio-TV comedians **Bob and Ray**, Jan. 20; **Ferrante and Teicher**, March 17; **Frank Sinatra Jr.**, the **Nelson Riddle Orchestra** and impressionist **David Frye**, March 29, and the **Guy Lombardo Orchestra** and show, April 13. . . . **Sonny and Cher** and **David Brenner** display their wares at the University of Dayton (Ohio) Arena Oct. 6 in a Belkins Production booking.

Fraternity Records boss man **Harry Carlson** and wife **Louise** spent several days in Davenport, Ia., last week as guests of **Dr. and Mrs. Charlie Flynn** (**Margie Meinert**), who were celebrating their 23d wedding anniversary. Miss

Carlin Album Offers 'Caution'

NEW YORK—Comedian George Carlin's new Little David album, "Class Clown," contains a warning printed on the label concerning one cut, "Seven Words You Can Never Say on Television." Little David is distributed by Atlantic as a custom label.



Eventide, we greet you all angelic hosts of the realm of reality and light. Abraham, Edentia Host and Universal Grande Emissary, welcomes you this new and beautiful dawning of Urantia; Emil of Light everpresent and all surrounding, enhances musically.

Peace. Peace. Peace. Paradise. All men together again and Love prevails!

I, Julian of Edentia, the Mighty Messenger of the Realms of Paradise, do hereby initiate the Proclamation of Light unto planet number 606, Constellation 70 in the Universe of Nebadon. Love lays its hand and seal upon this document of confirmation and we in fact present ourselves in joyous adoration of your completed mission.

Initially we employ living ectoplasms for your appreciation! The change is repleat with love-building rays and embryonic hosts of prosperity. Babes of Love are healed, and reborn! The hungry are fed; the starving are nurtured to health. Love abounds. Light has come to surround Urantia.

Amen and Good Eve.
Julian of Edentia,
Hosts of Celestial Gardens
of Light and Life Carriers

1/12/72
6.09 P.M.

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Meinert, long prominent in the music and entertainment fields as an organist, was the artist on Carlson's "Crazy Calliope," a big seller on the Fraternity label a few seasons back. Margie is currently holding forth at the Plantation Club in Davenport. . . . An ad in Sunday's (10) Cincinnati Enquirer amusement section, heralding the appearance of **Monte Hall** and the "Let's Make a Deal" entourage at Music Hall here Sept. 28, has been branded a phoney. The ad, carried in at least eight other major cities, caught the eye of postal inspectors. An investigation followed and a suspect nabbed at a drop box in Chicago was charged with mail fraud. Gannat Productions, producers of the "Deal" show, said they had no knowledge of the man arrested or of his alleged racket.

Bo Donaldson and the Heywoods, vocal-instrumental group managed by **Bea Donaldson**, are back in town after winding up their summer tour with the Osmond Brothers at Anaheim, Calif., Sept. 8. The group's new single, "Special Someone" b/w "I Wish I Could," on Family Productions, has hit the charts in the three trade weeklies. **BILL SACHS**

MOA Convention

• Continued from page 12

"Easy Lovin" twice, once for his encore.

Inevitably, though, some soul and rock influence is felt as Billy "Crash" Craddock jumps through "Whole Lot of Shakin' Goin' On" and Boots Randolph opens his act with a rousing "Light My Fire" behind a driving Frank York orchestra.

But it's still a show that grows too long, somehow and could do without magicians turning handkerchiefs into pastel pigeon and the athletic antics of the Sutton Dancers. Still, MOA loved it.

If there was any serious flaw it might have been the inadvertent impression that all records cut in Nashville involve just the few (though excellent) backup musicians that stayed throughout the nearly hour and a half middle portion of Craddock, Hart, Charlie McCoy and Randolph. There's a lack of stage excitement as McCoy backs into the shadows to "introduce" talented steel guitarist Lloyd Green, who'd been there all along.

But Nashville stars are appreciative of backup men and it was a showcase for bassist Johnny Johnson, guitarist Jimmy Wilkerson, drummer Jerry White, pianist John Propst, trombonist Bruce Waterman and vocalist and arranger Hershel Williams.

And MOA is appreciative too, not allowing young Tanya Tucker to apologize for an opening number slip, loving every minute of Jethro Burns (who plays classical mandolin too) and vibrant-voiced Cathy Carlson, who also bowed to Nashville with a bluesy version of "Help Me Make It Through the Night."

That assistance, quite literally, became the mission of McRae. But before femme emcee Jerri Cox thanked one and all there had been plenty of Boots' bouncy and ballad style sax and an awfully lot of country music, all of it, though, awfully good.

Diamond Tour

LOS ANGELES—Neil Diamond is warming up for his one-man show in New York by playing the Grand Ole Opry House in Nashville Sept. 27 and 28. Among the cities on his farewell concert tour are Dallas, St. Louis, San Francisco, Portland, Oxford, Ohio. He does two preview shows at the New York Winter Garden Oct. 3 and 4 before his formal presentation the next night.

Talent In Action

• Continued from page 12

Rhythm Guitar, respectively, although Hill also pulls weight as resident extraterrestrial sex symbol via his metallic suit and crown of stars.

They shall most certainly decimate future audiences, just as they spurred the kids at the Academy. They record for Polydor.

SAM SUTHERLAND

ROD STEWART & THE FACES BALLINJACK

Hollywood Bowl

Rod Stewart Esq., the bouffant banshee from Britain, gave Los Angeles its most purely enjoyable rock concert since the Stones passed through this spring. A showman-minstrel at the peak of his powers, Stewart owned the SRO house from the first time he slid onstage in his bare-midriff silver lame suit, threw the microphone stand in the air and caught it in time for the opening notes of one or another of his more recent smashes.

With their freaky little dances and their heavily dramatized guzzling from an ornate onstage bar, the Faces are as entertaining a band of rockers as one could wish for in this era of bland, layback non-acts. Although the lavishly weird Stewart is the focus of the show, the Faces are a particularly impressive lot of musicians, most especially lead guitarist Ron Wood. "Twisting the Night Away," closer tune for the concert as well as the current Stewart solo album, could be adopted for the official anthem of contemporary good-time rock.

Ballinjack's opening set actually got better as it went along. The group's heavily rocking musician-ship gradually overcame their poor first impressions of pretension and unoriginality, keynoted by maddening imprecations to clap those hands and get it together.

NAT FREEDLAND

BOBBY DARIN SHIRLEY BASSEY

Hilton Hotel, Las Vegas

Bobby Darin will be the next performer to join the select rank of what is termed a Las Vegas Superstar. His Hilton outing is probably the best of his career. His personality is colorful; his music ranging from his hits "Mac the Knife" when he takes off his tie after coming on stage in a blue pin stripe suit to discarding the coat and playing the harmonica on "Midnight Special."

It's Bobby Darin as his fans have loved him and it's Bobby Darin that strangers will soon learn to love. He offers his 1966 Tim Harden written hit "If I Were a Carpenter" and then the 1969 song Darin wrote for Hardin "A Simple Song of Freedom."

All of his selections are with a hard, steady beat. He is backed by three female voices known as The Last Chapter, The Joe Guercio Orchestra.

Opening the strong bill is singer Shirley Bassey. Her voice is dramatic, on key and powerful. Although both Bassey and Darin are singers they work well together, each having their own styles, which happen to be poles apart. Nevertheless they compliment each other.

Miss Bassey comes on singing "On A Clear Day." Her "Light My Fire" lit up the audience and raised the room temperature about fifty degrees. She is an atmosphere singer depending heavily on extensive, well planned arm gestures. Unfortunately for a drinking cafe crowd she at times is too theatrical.

LAURA DENI

Studio Track

By SAM SUTHERLAND

Just what New York needs: another recording studio. But, pausing for a moment, it has to be conceded that the studio in question, **Good Vibrations**, appears to be doing quite nicely. Formerly the RKO Sound Studios on Broadway, this new facility has been open since February, and, in seven months, has already established itself as one of the city's leading rooms for Latin sessions.

Owner-engineers **Bernie Fox** and **Alan Manger** hadn't really planned on such prominence. When they took over the RKO facility, their interest was in effective use of the complex's flexible, comprehensively interfaced magnetic film recording facilities. As engineers at RKO, Fox and Manger had been involved with 35mm magnetic film recordings of artists such as **Richie Havens**. They continued to believe that magnetic film offered far more flexibility in mixing and overdubbing than conventional tape.

While they are still hoping to pull in more work for their Magnatec record-playback film recording system, Fox and Manger appear to be doing most sessions on their 16-track Scully. Fox noted that the tape system, using an Audio Designs console, was certainly flexible, but he continued to cite the film medium as more versatile.

Still, he didn't appear upset at **Good Vibrations'** involvement with the strong artist rosters of Latin labels like **Fanis**, **Caytronics**, **Allegre** and **Spanish World**. Nor was he exactly upset at the success of "Our Latin Thing," the Latin life-style-and-music film mixed at the studio. Fox noted that **Good Vibrations** had been instrumental in helping Latin artists update their recording techniques, while, working with several labels, **Good Vibrations** helped promote stereo product to a community that has been limited to mono product for some time.

Good Vibrations does not intend to remain a Latin studio, however. While those sessions will be an important area for the facility, Fox notes that he, Manger and **Leon Gast**, third owner and director of film-related activities, are now setting their sights on a broader range of clients and applications. With both a live studio and an overdub studio at their disposal, and all rooms integrated via control surfaces, they feel they have one of the city's most sophisticated rooms, particularly for film work.

Session Man: Just in case anyone still thinks synthesizers are primarily a source of aural hygiene or a cheaper alternative to a real string section, note the recent activities of synthesizer specialist **Kenneth Bichel**, a Juilliard graduate who has been actively spicing, sweetening and otherwise transforming conventional tracks with his electronic musical skills.

Bichel was the only other ses-

sion man on **Neal Rosengarden's** first Atlantic album. Rosengarden himself is that rara avis, the multi-instrumentalist, and he plays all other tracks on the work.

Other Bichel sessions included **Geoff Haslum's** production of **Ann & Margaret** and **Vinnie Testa's** sessions with **MGM's Frijid Pink**, both recorded at Media Sound; as well as front-line duty as a member of the **First Moog Quartet**, who recently completed an album for Audio Fidelity at the Record Plant.

All of which Bichel rounds out by conducting a weekly seminar on synthesizers aimed at familiarizing musicians, engineers and producers with the capabilities of the synthesizer.

Meanwhile, at **AdVantage Sound Studios** in New York, **Rich Postrel** has noted recent sessions with new blood and old friends alike. **Todd Rundgren** has been back, working on a single for **Bearsville**, with the **Runt** presumably calling all the shots at both sides of the control room glass. **James Brown** has been in, working on a double-album for Polydor with engineer **Bob Colombo**, while **James Brown Productions** have brought in vocalist **Lynn Collins**, also engineered by **Bob Colombo**.

David Dashev brought **The Perussions** in, producing some tracks there, while **Family Productions'** group, **Wenchin**, has been in with producer **Steve Nathanson**, with **Colombo** again engineering.

★ ★ ★

At **Ultra-Sonic Recording Studios** in Hempstead, N.Y., regular sessions continue to be complemented by the studio's involvement with the live concert series sponsored by **Dr Pepper** and aired over **WLIR-FM**. Upcoming acts include **Harry Chapin**, **Dan Hicks & His Hot Licks**, **Tim Buckley**, the incredible **String Band**, **Shawn Phillips** and **Kenny Rankin**.

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Campus News

What's Happening

By SAM SUTHERLAND

Capitol Records has reactivated its campus promotions, but this time around, **Ken Sasano**, one of the label's original campus representatives, will be handling the direction of the department.

Sasano is seeking candidates for a new Capitol campus representative format. With one rep already working out of Denver, Sasano is now looking to fill slots in **Illinois, Ohio, Michigan, Massachusetts, New York and Florida.**

It should be noted that Sasano has received support and encouragement from other labels, notably from UA's **Marty Cerf.**

Students interested in campus representation can reach Sasano at Capitol's Hollywood offices. His number is (213) 462-6252.

★ ★ ★

Bill Davids, former entertainment editor for the Brooklyn College **Kingsman**, has formed a new campus entertainment publication, **Talkabout.** The book has been designed as an entertainment insert for N.Y. area campus papers, and is scheduled to be carried on a monthly basis.

Talkabout's 12-page format is expected to include interviews, reviews and special features relevant to all the arts, with music and records slated to comprise about 25 percent of the copy. With a circulation base of 50,000, Davids hopes to eventually reach a local campus audience of 100,000.

Davids will be releasing the prototype edition later this week, and campus and publicity folk at the record companies should be seeing it on their desks. While a final address has not been set, Davids hopes to establish both reviewers' service and advertising.

★ ★ ★

PICKS AND PLAYS: **Canada**—University of Toronto Radio, Toronto, Richard Morochove reporting: "Season of Plenty," **Ray Materick**, Kanata; "Good Time Charlie's Got the Blues," **Danny O'Keefe**, Signpost; "Sea Side Shuffle," **Terry Dactyl and the Dinosaurs**, **UK Records.** . . . University of Manitoba Radio, Winnipeg, Willem A. Boom reporting: "God Loves You," **Billy Preston**, A&M; "You're All I Need," **The Baron Knights**, Penny Farthing; "Ursa Major," (LP) **Ursa Major**, RCA/Nimbus.

★ ★ ★

MIDWEST—**Missouri**—KCLC-FM, The Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "Raw Velvet," (LP), **Bobby Whitlock**, ABC/Dunhill; "Autumn '67, Spring '68," (LP), **The Nice**, Charisma (Import); "Of Rivers and Religion," (LP), **John Fahey**, Warner Bros. . . . KRC, Rockhurst College, Kansas City, Pete Modica reporting: "On and Off" **Anacostia**, Columbia; "California Man," **The Move**, United Artists; "Dialogue (Part 1)," (LP cut, Chicago V), **Chicago**, Columbia. . . . **Michigan**—WKMx, Schoolcraft College, Livonia, Dennis Jackson reporting: "Maybelline," (LP cut, Foghat), **Foghat**, Bearsville; "California Man," **The Move**, United Artists; "Mar y Sol Festival," (LP), **Various Artists**, Atco. . . . WMUK-FM, Western Michigan University, Kalamazoo: "Live at Soledad Prison," (LP), **John Lee Hooker**, ABC; "El Pampero," (LP), **Gato Barbieri**, Flying Dutchman; "Styx," (LP), **Styx**, Wooden Nickel. . . . WCCH, Catholic Central High School, Detroit, Richard Wyant reporting: "Thanks for the Lesson," **Sheilah Rae**, Wheel. . . . **Illinois**—WRSE-FM, Elmhurst College, Elmhurst, Chris Kurth reporting: "Thunder and Lightning," **Chi Coltrane**, Columbia; "Midnight Rider," **Joe Cocker**, A&M; "Listen to the Music," **Doobie Brothers**, Warner Bros.

★ ★ ★

EAST—**Pennsylvania**—WLVR-FM, Lehigh U., Bethlehem, Bruce Toole reporting: "Radio Dinner," (LP), **National Lampoon**, Banana/Blue Thumb; "Rock of Ages," (LP), **The Band**, Capitol; "All Good Men," (LP), **Beaver & Krause**, Warner Bros. . . . WRCT, Carnegie-Mellon U., Pittsburgh, Brad Simon reporting: "Ambush," (LP), **Marc Benno**, A&M; "My Time," (LP), **Boz Scaggs**, Columbia; "All Directions," (LP), **Temptations**, Gordy. . . . WVBU, WVBU-FM, Bucknell U., Lewisburg, Jim Morrell reporting: "The Guitar Man," **Bread**, Elektra; "Can't Find My Way Home," **Ellen McIlwaine**, Polydor; "Let It Rain," **Eric Clapton**, Atco. . . . WMUH-FM, Muhlenberg College, Allentown, Dave Fricke reporting: "Everybody's in Show Biz," (LP), **The Kinks**, RCA; "Extrapolation," (LP), **John McLaughlin**, Polydor; "Black Kangaroo," (LP) **Peter Kaukonen**, Grunt. . . . WDCV, Dickinson College, Carlisle, David James reporting: "The Rise and Fall of Ziggy Stardust and the Spiders From Mars," (LP), **David Bowie**, RCA. . . . WPWT-FM, Philadelphia Wireless Institute, Ed Cromwell reporting: "Goodtime Charlie's Got the Blues," **Danny O'Keefe**, Signpost; "It's the Same," (LP cut, John David Souther), **John David Souther**, Asylum; "Spaceman," **Harry Nilsson**, RCA. . . . WKDU, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "Thunder and Lightning," **Chi Coltrane**, Columbia; "Good Time Charlie's Got the Blues," **Danny O'Keefe**, Signpost; "I'm Walkin'," **Johnny's Dance Band**, Jamie. . . . **New Jersey**—WFDU-FM, Fairleigh-Dickinson U., Teaneck, Tony Loving reporting: "Silver Machine," **Hawkwind**, United Artists; "White Witch," (LP), **White Witch**, Capricorn; "Soft Machine 5," (LP), **Soft Machine**, Columbia. . . . **New York**—WGSU-FM, State U. College at Geneseo, John A. Devlin reporting: "Three Friends," (LP),

(Continued on page 65)

Illinois U. Area Has Disk Power

CHAMPAIGN-URBANA, Ill.—During recent years, the development of a musical community at the University of Illinois has involved the collaboration of student musicians, promoters, managers and radio personnel. As that community has grown, a number of local artists have received support and encouragement from the music industry, reflecting the potential power of campus music in building viable talent.

The last year has seen a number of Champaign-Urbana musicians signing with major record labels. The Ship, a five-piece acoustic group drawing its name from an extended work written by two group members, signed with Elektra Records and produced their first album, now being released; REO Speedwagon went to Epic Records, recording and releasing their first album of rock originals; Dan Fogelberg joined Epic Records as an artist; and the Mormos, another group including area talent, has continued working with CBS Records in France. No less than five other acts have received exposure and attention as potential national attractions, further underscoring the strength of the town's musical community in building talent.

While that school has always boasted a strong music school, re-

cent activity on the campus reflects both the rise of the school's independent, student-operated FM station and the extra-curricular musical involvement of both students and local musicians. The campus station, a local coffee house and several area musicians have all been intimately involved in the emergence of this Midwestern community as a source of musical talent.

Radio Station

The story of Champaign-Urbana's musical flowering may be traced back several years, beginning with the involvement of the school's radio station, WPGU-FM, with local musicians. WPGU-FM's Rich Warren recognized the potential power of the community and began monitoring the progress of local performers through "Changes," a folk music radio program aired as a specialty over the 3,000 watt station. While the station had already begun moving toward mainstream progressive rock programming, Warren's show included tapes by members of the Campus Folksong Club, as well as by performers unveiling their work at the Red Herring, a Unitarian-Universalist coffee house.

While the campus radio station helped those musicians reach more students, additional support came through recordings of those artists made at the Red Herring and released locally as albums. Five Red Herring albums followed, with a local demo studio, RoFran Studios, becoming the site for the mixing of those albums as well as subsequent demo tapes by many of the musicians involved. One performer, Peter Berkow, moved from one end of the mike to the other, virtually moving into RoFran to work with studio operator Roger Francisco.

Berkow became involved with several of the artists, notably The Ship. While he is obviously pleased with his work there, and his success in helping those artists to

reach the attention of producers like Gary Usher and Rick Jarrard. Berkow emphasizes the strength of the community as a key factor in the development of those talents. Like Warren, he feels that the community has definitely nurtured this musical growth, and, like Warren, he is skeptical only on the problem of exploitation: while there is enthusiasm in this community, musicians, producers and radio folk alike are wary that high-powered record company "hype" might attempt to make that town the next San Francisco or Boston.

Berkow feels that "there are just as many good musicians in several other large campus towns (Ann Arbor, Mich. and Madison, Wisc., at least). These towns have similar scenes because they are more than just university towns. These 'mega-university' towns, with 30-40,000 students, are literally new youth cultural centers, drawing as many as 5,000 to 15,000 non-students to the campus just because of the scenes going on." Berkow stresses both the musical appetites of such communities and the consequent collaboration of musicians as key factors in the equation which, for Champaign-Urbana, has apparently yielded excellent results. The Ship included several non-students, while yet another local hopeful, Rocky Maffit, now working with Rick Jarrard, is a native of the town who never attended the university.

Whether other Midwest university towns will produce such a large crop of acts, Champaign-Urbana is still very active, with most of those artists still basing their operations in the town, and, as artists such as The Guild, The All-Star Frogs, Mike McDonald and George Hardy receive greater exposure, Champaign-Urbana may well capture more national attention, both as a source of talent and as an example of the vitality a campus-based musical community can achieve.

Radio Forum At College

MT. PLEASANT, Mich.—Central Michigan University will be the site for a college radio forum co-sponsored by the school's station, WCHP, and WCBM at the University of Michigan in Ann Arbor. Representatives from various Midwest campuses will convene over the weekend of Oct. 14-15 to discuss problems facing college stations both regionally and nationally.

Also slated for active discussion is the proposed creation of MICRON, or the Michigan College Radio Network, a project first organized by Chip Lusko of WCHP and Stu Goldberg of WCBN. Lusko and Goldberg are also directing the Mt. Pleasant forum, and Sunday's meetings will focus on the viability and practical mobilization of MICRON.

Other seminars will examine Music & Distributors, Programming Formats, Sales Management and Promotion, News & Public Affairs, and Engineering.

Lusko notes that these seminars will differ from previous intercollegiate radio conferences by maintaining a focus on students: "It's not going to be a table with the pro's up front and the kids in back." Members of the professional music industry will attend, and Lusko notes that those professional broadcasters invited will be available for comment and discussion. The emphasis will be on informality and Lusko hopes that the seminars can remain open enough to make the forum "one big rap session."

Prior to Oct. 6, the complete registration fee will be \$5.00. The same fee will be charged to students and professionals, to defray the costs of Saturday's banquet. Several noted recording acts have also been approached to perform, although arrangements have not been finalized.

Additional information on the forum may be obtained from Lusko at WCHP, Central Michigan Univ., Mt. Pleasant 48858; or from Goldberg at WCBN, 530 F. A. B., Univ. of Michigan, Ann Arbor 48104.

Film Flashes

Billboard's film coverage has now moved to its own corner. In coming weeks, campus film will be reflected both in this column's listings and in stories about film on campus. Flashes will be biweekly initially; news coverage will be provided as needed.

★ ★ ★

Budget Films, located in Los Angeles, has released yet another supplement, in addition to a newly-revised rental catalog. The master list is plump indeed, but a few highlights may be taken from the supplement.

Fritz Lang is represented by two of his earlier directional efforts, "Destiny" and "Fatal Passions of Dr. Mabuse," while **Jean Cocteau** is also accounted for with "Blood of a Poet" (Le Sang D'Un Poete). Historical significance and goose bumps both underscore the value of Dracula's predecessors, **F.W. Murnau's** "Nosferatu" and **Cary Dryer's** "Vampyr."

More recent works available include "Bullitt," "The Committee," **Richard Lester's** "Petulia" and **Hitchcock's** "The Thirty-Nine Steps," **Rodan**, **Flash Gordon**, **Godzilla** and various other familiar figures are also well represented.

★ ★ ★

Fall also finds **Swank Motion Pictures, Inc.**, of New York, Boston, St. Louis, Houston and Los Angeles, with a new 16mm catalog featuring prints of many recent theatrical releases: **Arthur Penn's** "Little Big Man"; "Airport"; "Willard"; "Pocket Money," with **Paul Newman** and **Lee Marvin**; **Howard Hawks'** "Rio Lobo," with **John Wayne**; "The Andromeda Strain"; "One Day in the Life of Ivan Denisovich," with **Tom Courtenay**; **Michael Cacoyannis'** "The Trojan Women," with **Katherine Hepburn**, **Vanessa Redgrave**, **Genevieve Bujold** and **Irene Pappas**; **Peter Gimbel's** "Blue Water, White Death"; and **John Cassevetes'** "Minnie and Moskowitz" are among the attractions.

★ ★ ★

On the educational side, the non-theatrical division of **Time-Life Films**, 43 West 16 St., in New York, has released two new films about Japan: "The Immaculate Emperor," co-produced by Time-Life and BBC-TV, chronicles the life of Hirohito; while the BBC-TV production, "The 51st Volcano," examines the problems facing contemporary Tokyo.

★ ★ ★

The Video Tape Network has acquired the 1936 film "Reefer Madness" detailing the horrors of marihuana (with an "h"), the film has been doing brisk business in Greenwich Village movie houses.

VTN will now distribute the film via its campus network of video programming outlets.

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Yes No If Yes, give particulars under Remarks.
4. Are you now in good health? Yes No If No, give particulars under Remarks.
5. Has any application for insurance on your life or for accident and/or health insurance or for reinstatement, been declined, postponed, rated or modified in any way? Yes No If Yes, give date and Company under Remarks.
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I understand that the premiums under the policy herewith applied for must be remitted to the Company through the above named Association or its authorized agent (Administrator), and that the policy hereby applied for shall not go into effect unless and until the first premium has been paid and the policy has been issued.

I represent that to the best of my knowledge all the above answers are full, complete, and true, and I agree that they shall bind all parties in interest under the policy herein applied for.

Date _____

①

Signature of Applicant

Witnessed by: _____

I hereby authorize any hospital where I received treatment, and any physician who attended or examined me, to disclose any knowledge or information thus acquired, on or before the date hereof, to the extent provided by law.

Date _____

②

Signature of Applicant

Radio-TV programming

DJs Waxing As Owens, Imus, Others Carve Disk Careers

• Continued from page 1

originally intended as a promotional device, according to Ron Martin, who produced the LP with Marilyn Mitchell. Martin, program director of KGBS in Los Angeles, said that originally the idea was that an album like this "would help promote the Bill Ballance show to advertising agencies and time buyers in the east . . . the people who

Jesus 'Rock' On KDTX-FM

DALLAS—KDTX-FM, a 100,000-watt station here, will begin broadcasting four hours nightly of Jesus Rock music. Host is Paul Baker, recently music director of KEYN, a Top 40 station in Wichita, Kan. Baker said that about a fourth of most rock albums now being released "carry at least one song of a gospel rock nature, whether or not the artists are religious." He pointed to such singles as "That's the Way God Planned It" by Billy Preston, "Speak to the Sky," by Rick Springfield, and "Love Lifted Me" by Ray Stevens making the national charts.

He said that parts of the show will be syndicated for nationwide broadcast in the near future, thus record companies will get extra exposure for any product they send him for airplay.

Barnett Signs Anita Kerr, KABC & Brazil

Russ Barnett, President of Programming Aids and Services, has announced an exclusive agreement with Anita Kerr for the production of Radio ID jingles. Miss Kerr has produced jingles for Mr. Barnett's former station, KMPC, as well as WLS, WIOD, KMBZ and many others. Negotiations are under way through Mr. Barnett with the Bonneville Program Service. The talented Miss Kerr is also scoring a major Motion Picture and is the first woman ever to do so.

PA & S has announced a consulting association with Radio TOMOIO and TUPi in Rio De Janeiro, and Mr. Barnett has just completed a consulting assignment for KABC. Further negotiations are under way for consultation services with a major U.S. Radio Chain.

PA & S
IS LOCATED AT
3620 Barham Blvd.,
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couldn't listen to his show and thus might not know about him. Later, we figured we might make some money out of the album as well."

The album, a George Garabedian Production, was distributed in the Los Angeles area by Record Merchandising and Martin said that, based on his royalty check, the LP probably sold about 10,000 copies. A new album is being put together now featuring Ballance, but Martin may not be involved in it.

Russ Spooner, air personality on WMAK in Nashville, is now featured on a new album called "You've Just Been Spoonerized" on Hot Dog Records. "Best of the Steve Kirk Put-ons" is the title of an album featuring Steve Kirk, morning air personality at WING in Dayton. Bill Nance, creator of the Kirk LP, said that the album represents "over a thousand put-ons that Kirk recorded over a period of three and a half years." The Kirk LP was sold in record stores in the Dayton area and via mail.

All of these albums more or less represent the actual radio show of the personalities and the sales successes range anywhere from the "stiff" level to almost the Gold Disk category. In fact, if you count the "W.C. Fields Original Soundtracks" album on Decca Records narrated by Gary Owens, then you have a million-dollar-plus album to consider. But actually Owens only narrated on this LP and it did not represent even closely his radio show on KMPC. Owens, though, is the king of the air personalities who've made records. He has been on at least 14 albums and these include the "Laugh In"

albums released by Epic Records and Reprise Records, each of which sold more than 100,000 copies. The Fields' LP was the biggest seller has been associated with, but a similar LP on the Marx Brothers soundtracks also sold well and a "Roger Ramjet" kiddie LP that Owens narrated has been selling for years.

Owens admitted that, in his case, he wasn't involved in the albums for money but for "fun" and he cut an album a few years back called "Song Pestoos" with all proceeds going to charity. This was the first record appearance of Mrs. Miller, later to score a hit album with Capitol Records. One of the major attributes of an album, properly promoted and merchandised by a good record company, he felt was that it helps you build an image in markets where you wouldn't ordinarily be known. Most of his albums were released prior to his "Laugh In" show work which, of course, has made him an internationally known performer. "And it's an ego trip, especially to walk into a record store in another town and find several of your albums on the shelves."

The DJ record is not new. Owens could recall when Frank McCormick, a Chicago air personality, had a hit record with "Shifting Whispering Sands." And Jim Lowe, WNEW, New York, personality had a big hit with "Green Door." In the country music field, Jim Reeves, Bill Anderson, Buck Owens and countless others got their start as music performers while working as air personalities and some like Jack Reno, WUBE in Cincinnati; Bill Mack, WBAP

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'How to Be a Winning Loser'

CHICAGO—Former music directors have an advantage over other people when they move to the promotion side of the record business according to Long John Silver, national promotion, singles, for Mercury Records and a former music director and air personality at WAYS in Charlotte, N.C.

"There may be some things a former music director would not know about merchandising and such, but he would have a better shot at the actual promotion level," Silver pointed out. "He would be able to converse with an air personality on a radio level because he'd have been there. When I moved from radio to promotion, it was easier for me to understand the problems that a music director has to go through."

"It's a common joke in the industry that every station has 'X' number of copouts on why it won't play a record. I don't think a lot of people in the industry try to understand that. If a guy says 'I'm not going to play that record because it doesn't fit the sound of the station,' I remember that I said the same thing, too, but I was wrong sometimes. So I'm still going to promote that record. By being in radio for 12 years, I think I understand their problems."

Silver started in radio while a student in 1959 and within two years was at WNOE in New Orleans, which was one of the most copied stations in the early 1960's. He joined WAYS in 1965, became a local promotion man for Mercury in 1971 and was named to



THE STAFF of WDAI-FM, Chicago, greets Birtha, an all-female group, at a Playboy Towers party given by ABC-Dunhill Records. From left, back row: WDAI-FM's Bob Brown; producer Debbie Silverman, program director Jim Davis; Birtha's Rosemarie; WDAI-FM's Roger Turnbeaugh, general manager; Birtha's Shelley, WDAI-FM secretary Nancy Hurst; Birtha's Sherry. Back row, left to right, are ABC-Dunhill promotion manager Mike Conwisher; Birtha's Liver; and Pam Barton of WDAI-FM's programming staff.

ARP Syndicating Martindale Show

LOS ANGELES—American Radio Programs will syndicate the weekly three-hour specials of Wink Martindale, a veteran rock and MOR air personality now on KMPC here, has been producing and narrating "specials" on his daily show. Often, he has the artist being featured—Neil Diamond, the Carpenters, the Supremes—in the studio with him.

American Radio Programs will

syndicate specials similar to these under the banner of "Those Were the Days," according to ARP president Jerry Simmonds. ARP was founded in 1970 by Simmonds, then general sales manager of KTTV-TV in Los Angeles and Bill Welsh, then and now director of sports and special events for KTTV-TV. The firm currently syndicates radio commentary shows featuring Treasa Drury and newsman George Putnam. And is current in the final stages of production on another once-a-week three-hour music show besides the Martindale show; this one will be "Country Countdown" featuring country music and hosted by Jim Harrison.

Actually, the first music show syndicated by ARP was a three-hour weekly show featuring music of the Big Band era. It's Chuck Cecil's "Music of the Swingin' Years" and is already on three 50,000-watt stations in the U.S. and on several smaller market operations.

In the Martindale show, the air personality will weave stories about the artists with their music. Simmonds says that "on the weekends when air quality often falls off on a radio station, 'Those Were the Days' can offer a station the opportunity to hit the competition hard with a contemporary special that should be a very large audience grabber, particularly among that important advertising segment known as the young married." Demos of the show are now available, he said. The Martindale show will often feature musical autobiographies of different years, including the music of that year and famous broadcast actualities of that year.

Donahue Continues Experiments

By PAUL JAULUS

SAN FRANCISCO—When Metromedia again appointed Tom Donahue the general manager of KSAN-FM here this past May, San Francisco progressive radio, and free form radio in general, had turned full cycle. For it was Donahue and his staff who had first put KSAN-FM on a winning path

KIAK Hits Air In Country Format

FAIRBANKS, Alaska — KIAK, owned by the same firm that operates country-formatted KYAK in Anchorage, is going on the air here with a country music format. Richard Lobdell Jr. is the new station manager. The 5,000-watt station will operate 5 a.m.-midnight daily. The owning firm is Big Country Radio. Lobdell had been program director of KYAK, which is a 50,000-watt operation.

in May of 1968 with a progressive format following their now-famous exit from KMPX-FM where "underground" radio, as it was called then, was born.

While with KMPX-FM, Donahue and his staff brought a totally new innovative dimension to radio with the introduction of a format that imposed few, if any, restrictions on the music programming or on the air staff as long as they did not violate any Federal Communications Comm. rules against obscene language. This "new" programming format was called by many names — progressive, free form and underground radio—but by any tag it proved instantly successful and Tom Donahue was and, still is, the "Big Daddy" of it all.

Caught up in the now legendary KMPX-FM strike, Donahue and his followers found themselves as a ship without a port. Moving over

to Metromedia's San Francisco outlet KSAN-FM, which was then KSPR-FM a classical music station, Donahue convinced his new bosses on the commercial potential of progressive radio and KSAN-FM was born. And, as they say, the rest is history as KSAN-FM has gone on to become one of the most successful radio stations in any market today. Sometimes with Donahue in direct charge, as now, and other times when only consulting presence was felt because his many outside business interests found the general manager reins turned over to others as in the case of his most recent predecessor Willis Duff. But even in this period when he did not actually sit in KSAN-FM's general manager chair, Donahue never actually strayed very far from home as he continued to do his air show over the station and at the same time served Duff as a consultant in all

(Continued on page 20)

TM TO SELL CONTEST DEAL

DALLAS — TM Productions will merchandise "The Last Contest," a promotion campaign developed and aired at KCBQ, San Diego Top 40 station. Jack McCoy, program director of KCBQ, is owner and co-creator of the promotion. Jim West of TM said that among the stations already subscribing to the promotion are KIMN in Denver, WSAI in Cincinnati, WQXI in Atlanta, WCFL in Chicago, and various Bartell Broadcasting stations.

Vox Jox

Jim Beedle, air personality at KCKN, Kansas City, would like to hear from other air personalities, program directors, and general managers—Box 1165, Kansas City, Kan. 66117—about forming a shortwave net for jocks "so we can discuss the broadcast media and what who is doing where." **Clark Weber**, Chicago, is also supposed to be a ham operator. Could be an interesting net. . . . **Tony Rugero**, formerly with WJOB in Hammond, Ind., is now with WGLD-FM in Chicago doing the 7-midnight show. . . . **Robert D. West** has been named program manager of WJW in Cleveland; he'd been program director of WERE in Cleveland, but had taken off several months to work on a book. . . . **Paul deLaubell**, program director of WRNS, Utica College, Utica, N.Y., would like to trade playlists with commercial stations.

★ ★ ★
Roy Edwards, 616-381-4604, presently doing the 7-midnight show at WKMI in Kalamazoo,

Mich., is seeking a new job. . . . **Diane Buerger**, WINT, Winter Haven, Fla., writes that the station is in the process of revamping its music library and changing format to solid gold. . . . **KIRO**, Seattle, looking for a swingman. Pay is good. Tape and resume to **Jon Holiday**. . . . **John Henry Scott** is now at KXOJ in Sapulpa, Okla., on the outskirts of Tulsa. He'd been at WKLM in Wilmington, N.C. "Format will be from this day forward a modified Top 40, so to speak, with crossovers from country such as **Jerry Wallace**, **Jerry Lee Lewis**, **Crash Craddock**, and **Donna Fargo**. I promise to personally listen to all records and air those that fit."

★ ★ ★
Dave Alexander, swingman at WOLF, Syracuse, N.Y., is leaving to do the all-night show at WTLB in Utica, N.Y.; new swingman at WOLF is **Phil Allen**. New lineup at WOLF includes **Chris Kaye** 5-9 a.m., **Jim Sims** 9-noon, **Chip Lee** noon-3 p.m., **Bob Sherman** 3-7

By **CLAUDE HALL**
Radio-TV Editor

p.m., **Howie Castle** 7-midnight, and **Rick Gary** midnight-5 a.m. **Alexander** will be known as **Tom Michaels** at WTLB. . . . **Jim Knight**, program director of WDNG in Anniston, Ala., reports that **Todd Michaels**, his former morning drive personality, is now working at WENE in Endicott, N.Y. . . . New WDNG lineup includes: **Gordon Craig Wright** midnight-6 a.m., **Bob McChord** 6-11 a.m., **Night** until 1 p.m., **Johnny Joe Dark** 1-6 p.m., **Larry Montgomery** 6-midnight and **Jimmy Martin**, **Fritz Hughes**, and **Don Wallace** on weekends. The station is still a big No. 1, according to a special May Pulse survey, with 33 percent of the audience 6-midnight and these are not just teens, since the station leads in men and women, too. Knight says there are about 112,000 people in the market.

★ ★ ★
Lineup at KELI, Tulsa, Okla., includes **Dick Daniels** 6-10 a.m., **Jon Steele** until 2 p.m., **Dean Kelly** 2-7 p.m., **Ken Douglas** 7-midnight, and **Dennie Rogers** in the all-night slot with **Bob Davis** and **Jack Frost** doing weekends. . . . New staff members at KEMO, Phoenix, include **John DuValle** and **Ron Knowles** from KRFM-FM in town, **Joe Groves** from KRDS in Phoenix, and **Mike Thissell** from an Illinois station. **John H. Scher** is general manager of the AM-FM station. . . . **John Wayne**. . . . **Doug Bennett Thompson**, 201-445-0007, previously an air personality and news director with WDIC in Columbia, S.C., is looking. . . . At KMYC in Marysville, CA., you'll find **Larry Maneely**, **Mark England**, **Don Michaels** and **Les Temple**. New program director of the progressive MOR station is **Howard Karlin**.

★ ★ ★
One of the more interesting places in the nation has to be the so-called Gold Coast region of Mississippi and here's the staff of WLOX, located in Biloxi on the Gold Coast: **Al Hayes** 6-10 a.m., **Butch Luke** until 3 p.m., **Ben Haviland** 3-8 p.m., music director **Ron (Spider Jackson) Hurst** 8-midnight, **Mike Bergeron** midnight-6 a.m. and weekend man **Jim Plamer**. **Leon Duke** is program director of the Top 40 station. . . . A note from Spec. 4 **Bill Hart**, AFTN, Udorn, Thailand: "We would like to put in a plug for the military broadcasters. Our program direction is **Lowell Langford**, formerly of WFMW in Kentucky; **Bill Hart** of WAWR in Bowling Green, Ohio; **Dave Mallett** of KTFS in Texarkana, Ark.; **Bill Martin** from KSOZ in Pt. Lookout, Mo.; and **Steve King** of Washington State." . . . Another note, but this from **Arnold Melnick**, points unknown: "Demand return of Best Independent Promotion Man plaque originally received by **Tony Richland** immediately. Stop. I demand re-awarding of plaque to me, **Arnold Melnick**, independent promotion man for Palmdale, CA. Stop. I worked on 'Pettycoast in Portugal' by **Joe Leahy** and the **Gang** on RKO Unique and therefore deserve industry recognition."

★ ★ ★
KEES in Longview, Tex., needs an air personality. Talk to **Chuck Gibbs**, the program director. . . . **Les Garland** has departed WZUU in Milwaukee to join KYNO in Fresno, CA. . . . **Ed Brady** is now doing the morning drive show at WBNR, Beacon, N.Y. . . . **George McGovern**, program director of WPDQ, Jacksonville, Fla., is running for president, but not of the U.S. like his name-counterpart. He wants to be president of rock 'n' roll. Main object, of course, is to encourage people to get out and vote. . . . **Howard Hoffman**, program and music director of WTBQ in Warwick, N.Y., is leaving to do

weekends at WKQW, Nanuet, N.Y. WKQW, incidentally, needs MOR oldies for its library. Send to music director **Don Moline**.

★ ★ ★
More about **George McGovern's** campaign for rock 'n' roll president: **Lou Pate** of Associated Recording Studios in New York cut him a campaign song. . . . Lineup at KVSF, Santa Fe, N.M., includes **Jerry King** in the mornings, **Michael Brasher** in the afternoons, and **J.J. Hixon** in the evenings. **Brasher** writes that the station needs better record service and, since there aren't many towns at all in New Mexico, I would think that in order to sell records in the state you'd need that KVSF exposure. . . . **Steve Michaels** writes from Altoona, Pa.: "WRTA, 1240, is the station, sort of Top 40 Easy Listening with singles and album cuts in the music format, but the main topic of this letter is to tell you about our present promotion. The theme is 'It's Fun to Remember.' We are featuring quick excerpts of old radio shows such as the **Fred Allen** show or the **Fibber MaGee & Molly** show, oldies of the mid-50's, short hello's from former radio-TV personalities of Altoona, all built around the **Happy Day** jingle package. **Tom Casey** has his show from 6-9 a.m., **Dick Richards** does a mid-morning and late afternoon show, **Steve Clark** does early afternoons, and **Cem Maier** does the evening show. **Chuck Ferrell** and **Ted Beam** do weeks. I fill-in when needed."

★ ★ ★
Along with **Dan McKinnon**,

owner, and **Johnny Horton**, both of KSON, San Diego, and **Walt Shaw**, 10 a.m.-2 p.m. air personality at KRAK, Sacramento, I helped judge a country music contest the other day at the Sacramento State Fair. The **Goodtimers** were the winner. **Greg Roberts** of the Goodtimers is an air personality at KGEN in Tulare, CA. and **Bob West**, manager of the group and father to one of the members, is an account executive and personality at KNGS, Hanford, CA. Damned good group. I was also impressed by the **Country Cowboys** who appeared in the contest. In my mind, the event was virtually a tie, because the **Country Cowboys** were extremely poised and polished, better than many professional country-rock groups. . . . **Bill Williams**, who has just taken over as music director of KOLY, Mobridge, S.D., pleas for MOR and soft-rock records.

★ ★ ★
Jim Edwards, now with WRQV-FM, Richmond, Va., would like to compile a master tape of all rock air personalities who worked or are now working in Erie, Pa. Send tele-scoped air checks to him at 33 Camelot Circle, Richmond 23229. In return, you'll get a copy of the master tape. "I'd also like to know what names they used, station, time slot, and years they worked in Erie. I'd especially like to hear from **Jim Connors**, **WMEX**; **Ron Morgan**, **WEAM**; **Rick D'Amico**; **Chuck Morgan**, **WAMS**; **Mark Rivers**, **WMEE**; **Barney Pip**; **Walt (Baby) Love**; **WOR-FM**; **Tom Lopez**, **WREO**; **Jim LeBarber**; **Chiff Schilling**."

DJs Waxing As Owens, Imus, Others Carve Disk Careers

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in Fort Worth; and **Mike Hoyer**, an Iowa personality who grew to fame at WHO in Des Moines, still record in the country field, among others.

Mack Sanders, owner of several radio stations, has been featured on albums singing, along with many of the personalities working on his station. **Wolfman Jack**, air personality on KDAY in Los Angeles, is now recording artist and, frankly, has been the topic of many records by hit artists. **Les (Johnny Raven) Crane**, who wasn't on the air at the time, recently had a big single with "Desiderata" on Warner Bros. **Tom Clay** took a reading he'd done while working swing shift at KGBS in Los Angeles and turned it into a million-seller. **Wink Martindale**, now a KMPC air personality, once recorded a modern version of "Deck the Cards" when he was on KBJ years ago and it turned into a big hit. So, past and present, the examples are there. You can even take into consideration the album recently produced by **Doug Cox**, general manager of KPPC-FM in Los Angeles called "Positive Thinking for the 21st Century"—an album of philosophic thoughts. Radio man **Chuck Blaze** recently cut a single. And, of course, there's the album released by **Atco Records** a few years ago on "The Best of Chickenman," which was first a comedy series on WCFL in Chicago and later a syndicated radio series. It was done by **Dick Orkin**, **Jane Roberts**, and **Jim Runyon**. And **Terry Knight**, who gained wealth as mayor-producer of The Grand Funk Railroad, started out as a disk jockey while performing himself **Dick Summer**, now of WILS-FM in New York, has been featured with an LP of his poetry. TV personality **Merv Griffin** has sung hit singles.

But the drift today is heavily toward merely albums of actual radio shows. Or bits and "takes" of radio shows. **Ron Landry** and **Bob Hudson**, soon to be cutting their third album, parlayed a hit single "Ajax's Liquor Store" on their first album into several TV appearances—**Merv Griffin**, **Flip Wilson**, etc.—but a round of nightclub appearances. "But we had to cut down on the personal appearances," **Landry** said, "because of the time and commitment necessary for our radio show." The first LP came about after the team had written some material they thought would lend itself to an album. Out of an hour and a half on stage, they chopped out enough material to put on the LP on **Dore Records**. **Martin**, program director of

KGBS where **Hudson & Landry** and **Bill Ballance** all work, said, "Of course, an album helps the station. Anytime you can get your call letters mentioned, it helps. I just don't know how much. But the TV appearances that **Hudson & Landry** got as a result of their hit single 'Ajax's Liquor Store' definitely helped. And I believe that having the single also helped when our account executives would make client calls, because people would remember the single and it was **Hudson & Landry** who had it. I suppose the benefits of having air personalities involved in records is more subliminal rather than 'up front'."

Jim Gearhart, air personality at KIRO in Seattle, had one of the first comedy DJ-type albums when he was on WFIL in Philadelphia. In those days, **Gearhart** was a master technician at the telephone put-on. **Mike Murphy** of KMBZ in Kansas City is also a craftsman at the phone put-on. Of course, the Federal Communications Commission has dampened his technique in recent months with the ruling that the air personality must inform the callee who he is and that he is on the air.

Don Imus, who likes to use the phone in his show as well as character bits, says that he tells the person when he calls that: "This is **Imbus** in the Morning on **MNBC** and you're on the air." He even makes sure by double checking with them. But the put-on is usually so nonsensical that "they forget," he said.

Imus is working on another album for **RCA**.

The need for comedy is so great on radio and comedy is such a difficult concept to get across on the air that many of the DJ albums get pretty good exposure elsewhere, though playing your own record isn't done. **Hudson & Landry** have played some of the **Imus** cuts; the duo even appeared live on **WNBC**, which was sort of like a coup for **Imus** and **WNBC**, since **Storer Broadcasting**, which owns **KGBS**, also owns **WHN** in New York. **Dick Whittington**, **KGIL**, Los Angeles, air personality, even put **Gary Owens** on the air and did a show about his records. **KFAC**, the classical station in Los Angeles, also did a **Gary Owens** show. **Wink Martindale**, **KMPC** air personality, did a three-hour special on the **Gary Owens** show. "Many of the air personalities in Los Angeles have been kind to me on my records," **Owens** said. "They didn't treat me as a competitor, which I appreciate. I think it was just good radio all around."

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

NEW ORLEANS: WRNO-FM, Hugh Dillard
PHILADELPHIA: WMMR-FM, Carol Miller
PROVIDENCE: WBRU-FM, Andy Ruthberg
RACINE: WRKR-FM, Joey Sands
SACRAMENTO: KZAP-FM, Robert Williams
SAN ANTONIO: KEEZ-FM, Ted Stecker
SAN DIEGO: KPRI-FM, Dana Jones

SEATTLE: KOL-FM, Jon Kertzer
TUCSON: KWFM-FM, Allan Browning
VALDOSTA: WVVS-FM, Bill Tullis
WARREN, Pa: WRRN-FM, Scott Saylor
AUSTIN: KRMH-FM, Jim Lucher
BALTIMORE: WKTK-FM, Pete Larkin
CLEVELAND: WMMS-FM, Tree

DAYTON: WVUD-FM, Jeff Silberman
HARTFORD: WHCN-FM, Jon Serger
ITHACA, N.Y.: WVBR-FM, Ken Smalheiser
KANSAS CITY: KUDL-FM, Larry Miller
MEMPHIS: WMC-FM, Ron Michaels
MIAMI BEACH: WBUS-FM, Sandy Thompson

Hot Action Albums

PENTANGLE, "Solomans Seal," Reprise
 Cuts: All.
 Stations: KRMH-FM, KZAP-FM, KEEZ-FM, WKTK-FM, WVBR-FM, KPRI-FM

BONNIE RAITT, "Give It Up," Warner Bros.
 Cuts: All.
 Stations: WRRN-FM, WVBR-FM, KZAP-FM, WMMS-FM, KOL-FM, WKTK-FM, WHCN-FM

VARIOUS ARTISTS, "Mar Y Sol," Atco
 Cuts: All.
 Stations: KRMH-FM, WMMS-FM, WRNO-FM, WBUS-FM, KEEZ-FM, WKTK-FM, KWFM-FM, WMMR-FM, WRNO-FM

YES, "Close To The Edge," Atlantic
 Cuts: All.
 Stations: KRMH-FM, WMC-FM, WBUS-FM, KEEZ-FM, WBRU-FM, WKTK-FM, WHCN-FM, WRKR-FM, KWFM-FM

Also Recommended

RENEE ARMAND, "The Rain Book," A&M
 Cuts: All.
 Station: WVVS-FM

BALDERDASH, "The Ballad Of Shirley Goodness and Mercy," Uni
 Cuts: "Whiskey Plat," "Crow Pie."
 Stations: KWFM-FM, WNMS-FM

MICKEY HART, "Rolling Thunder," Warner Bros.
 Cuts: All.
 Stations: KUDL-FM, WMMS-FM, WHCN-FM

BATDORF AND RODNEY, "Batdorf and Rodney," Asylum
 Cuts: All.
 Stations: KOL-FM, WBRU-FM, KWFM-FM

BLOODROCK, "Passage," Capitol
 Cuts: All.
 Station: KEES-FM

BLOOD SWEAT AND TEARS, "So Long Dixie," Columbia (Single)
 Station: WBUS-FM

JOHN LEE HOOKER, "Live At Soledad," ABC
 Cuts: All.
 Stations: KOL-FM, WKTK-FM

RANDY CALIFORNIA, "Capt. Kopter and The Fabulous Twirly Birds" Epic
 Cuts: All.
 Stations: KEEZ-FM, KOL-FM, WMMR-FM

BOBBY CHARLES, "Bobby Charles," Bearsville
 Cuts: All.
 Station: KZAP-FM

ALICE COLTRANE, "Lord of Lords," Impulse
 Cuts: "Lord of Lords," "Goin' Home."
 Station: WKTK-FM

ALAN DAVIES, "Daydo," Columbia
 Cuts: All.
 Station: WBUS-FM

JOHN DENVER, "Rocky Mountain High," RCA
 Cuts: All.
 Stations: WHCN-FM, WUBR-FM, WRNO-FM

DELBERT AND GLEN, "Delbert and Glen," Clean
 Cuts: All.
 Station: WMC-FM

ELEPHANTS MEMORY, "Elephants Memory," Apple
 Cuts: All.
 Stations: KPRI-FM, KUDL-FM, WRKR-FM

COUNTRY GAZETTE, "A Traitor In Our Midst," United Artists
 Cuts: All.
 Station: WHCN-FM

MICKEY HART, "Rolling Thunder," Warner Bros.
 Cuts: "The Main 10," "Rolling Thunder Chant."
 Station: WHCN-FM

RITCHIE HAVENS, "Live," Stormy Forest
 Cuts: All.
 Stations: WBRU-FM, WKTK-FM, WRNO-FM

HELP YOURSELF, "Strange Affair," UA
 Cuts: All.
 Stations: WMC-FM, WMMR-FM

GIL SCOTT HERON, "Free Will," Flying Dutchman
 Cuts: All.
 Station: WBRU-FM

JOHN LEE HOOKER, "Live at Soledad Prison," ABC
 Cuts: All.
 Station: WKTK-FM

FREDDIE HUBBARD, "The Hub," BASF
 Cuts: All.
 Station: WBRU-FM

HUMBLE PIE, "Lost And Found," A&M
 Cuts: All.
 Stations: WVVS-FM, KRMH-FM, KUDL-FM

JAMES GANG, "Passin' Through," ABC
 Cuts: "One Way Street," "Had Enough."
 Stations: WRNO-FM, WVUD-FM

ELTON JOHN, "Lady Samantha," DJM (Single)
 Station: WRKR-FM

KEEF HARTLEY BAND, "Seventy Second Brave," Deram
 Cuts: "Marin County," "Hard Pill To Swallow."
 Stations: KWFM-FM, KPRI-FM

CASEY KELLY, "Casey Kelly," Elektra
 Stations: WVVS-FM, KPRI-FM

PETER KAUKONEN, "Black Kangaroo," Grunt
 Cuts: All.
 Stations: WVBR-FM, WRRN-FM

JOHN KLEEMER, "Waterfalls," Impulse
 Cuts: All.
 Station: WHCN-FM

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'How to Be a Winning Loser'

• Continued from page 18

taking three records off and then having to add three records isn't entirely right either. What if you only have one good record to add, or five good records? You should take off your survey what you have to take off and put on five dynamite records if you should be playing them."

As with many promotion directors dealing with Top 40 radio, Silver dislikes the constant tightening of playlists by radio stations. He contributes this to the fact that some radio stations seem content to follow other stations.

"There should be more people who say, 'This is what I believe and this is what I'm going to do.' The only way to be a consistent winner is to be a leader. Possibly

the reason some Top 40 stations suffer in the ratings is that they shorten their surveys too much. You shorten the list to beat the other rocker in town, but as you shorten the list, a good MOR station, playing some oldies, LP cuts and the hits, winds up getting the ratings. As a result, you may have a successful Top 40 station only fourth in the market."

Silver believes that it doesn't matter how many records a station plays, but how a station plays them, and that by playing a short list, a person may be admitting, subconsciously, that he doesn't know how to program a lot of different music.

"You can play 40 records and as long as you play the hits every so often, you get the repetition

without beating a person over the head until he tunes out."

Long John sees further specialization in the future of radio to the point of one station in a market aiming for the 10 to 17-year-olds, another for 17-to-30 and another for 25-to-35.

"There is such a growth of population that you have 50 million 10 to 17-year-olds in the country very soon and they'll be spending money," he pointed out. "So advertisers will support a station aimed for that particular market. They'll probably be two or three categories of black stations, a couple of different types of country stations, and so on. And with stations that specialized, that means promotion will become tougher than ever."

Donahue Continues Experiments

• Continued from page 18

programming decisions for the station. When Duff recently left KSAN-FM to take up management chores with another radio chain, Metromedia asked Donahue to again step in as general manager and "Big Daddy" was back home.

Locally, KSAN-FM now rivals all San Francisco radio stations, be they on the AM or FM dial, in its number of listeners in their target market of the 18 to 34 year age between the hours of a.m. and midnight. And Donahue continues to experimentally expand his progressive music format while directing KSAN-FM into even more commercially viable areas. Without destroying any of the more popular aspects of the station's music programming policy, Donahue has been experimenting with many more live broadcasts designed to win the station a larger share of this market's over 35 year

age listener. Recent examples include lectures by philosopher Alan Watts, special chess reports from Iceland by author/chess master Frank Brady covering the Fisher-Spassky match for the station and Bob McClay's film news and commentary. These, along with almost daily announcements of other special and news features, are undoubtedly Donahue's newest approach to the progressive FM programming spectrum. While KSAN-FM is still basically a progressive music station, it is well on the way to becoming a way of life for the San Francisco community as a whole.

And while general manager Donahue is guiding the station, his staff of on-the-air personalities are admitted to be one of the finest in radio today. The current KSAN-FM lineup includes program director Thom O'Hair in the 7 a.m. to 10 a.m. segment; Stefan Fonek holds down the 10 a.m. to 2 p.m. spot; Bob McClay from 2 p.m. to 8 p.m.; Richard Gasset from 8 p.m. to 10 p.m.; Dusty Street from 10 p.m. to 2 a.m. and Edward

Bear from 2 a.m. to 7 a.m. Music director Bob Cole takes over on Saturday's from 2 p.m. to 6 p.m. and Tom and Raechel Donahue are in from 8 p.m. to midnight on Saturday's. Other regulars include Voce, Mike Hester, Tony Figg, Dr. Hippocrate, Bonnie Simmons and Buzzy Donahue. The music programming spans not only progressive rock but classical, jazz, country music and ethnic music as well. Approximately 40 percent of the music is new and it is sometimes played in sets that express an underlying theme or idea. Both Donahue and O'Hair give wide latitude to the on-air personalities knowing they are individuals with a great deal of musical knowledge who can educate, as well as entertain, their listeners.

So while KSAN-FM's current progressive programming format may disturb the purist, Donahue says that "KSAN-FM is the best example of non-format radio in the country today. And since, for all intents and purpose, he was the innovator of progressive radio he should know.

Monterey: Roberta, Quincy Sensational at 15th Anny

By ELIOT TIEGEL

MONTEREY, Calif.—America's longest running, non-disrupted jazz festival celebrated its 15th birthday in a healthy and safe state. The five concert spectacular at the Fairgrounds Friday through Sunday (15-17), was healthy because four of the five shows were sell-outs (for a \$170,000 boxoffice), and safe because director Jimmy Lyons brought back favorites and avoided any form of quasi jazz/rock group which would lure trouble makers.

Interestingly, the birthday party drew lots of young people, truly indicating that new, young ears are digging jazz. And this year's party will be seen and heard by more people around the world than ever before.

A broadcasting union, NABET, videotaped the entire weekend for airing on Armed Forces Television and for viewing in military hospitals; the Voice of America taped the shows for its own programming; KEST in San Francisco aired many of the concerts; KBCA in Los Angeles had reports during the weekend after the concerts, and KQED, a San Francisco TV station taped many of the shows for its own schedule.

The creative mood of the festival was as is usual for such an undertaking, uneven. The most spectacular success took place during the closing Sunday evening show when Cal Tjader and some past associates at Monterey opened the rhythmic channels of Latin jazz and when Quincy Jones and Roberta Flack brought their highly polished, highly entertaining and highly integrated songbooks out into the chilly night air.

Jones brought 23 of the top Los Angeles studio men with him and his romping, melodic melodies kept the audience in warm spirits. "What's Goin' On," "Gula Matari," "Theme From Ironside," "Brown Ballad," and "Killer Joe," showcased the modern section work concepts of the leader.

Quincy originally led a big band at Monterey 10 years ago; Miss Flack made her debut three years ago on a Sunday afternoon bill.



MONTEREY'S SUPERSTARS: vocalist Roberta Flack and bandleader/singer/arranger Quincy Jones.



This time around she was a deserved co-star with "Q," her righteous self integrating beautifully with the big band and with her own quintet.

Roberta was spell-binding, holding down the crowd which during previous shows had been impolite and rude. Her 10 tunes were mighty masterpieces of artful communication, showcasing her soft, velvety voice, her strength in cutting into your heart with songs about love and tenderness and her gutsy ability to make you believe everything she says. All of her past hits were done beautifully, with an original interpretation of "Suzzane" involving African chants and a tambourine placed over the piano strings which gave the instrument a harpsichord sound.

Cal Tjader, the determined advocate of Afro-Cuban jazz, cooked up a gumbo which required a taste of Armando Peraza, a dash of Al McKibbin, some spicy Dizzy Gillespie, much fine grained Willie Bobo and a touch of Clark Terry to add to his own vibes and the

energies of drummer Dick Berk and electric pianist Mike Wolff.

"Manteca" was the vehicle for the re-creation of a 1958 Latin jam, and the excitement, the fusion, the percussive battle between Bobo on Timbales and Peraza on congas, proved that the Latin side of jazz is a vital, alive stream feeding into the music's reservoir.

Sunday night was the zenith; the pinnacle of the weekend. Friday's opening concert started off in a very down fashion because of the Elvin Jones Quartet. The leader's drumming was yawn inspiring and the group's avant-garde efforts failed to cement with Jones' own improvisations, although David Liebman and Steve Grossman's sax efforts were adventurous.

The bland feeling left by Jones and associates was quickly dissipated by the Modern Jazz Quartet, which surprised everyone by cooking so hot and swinging so strongly in its own, unique formal fashion. (The MJQ celebrated the birthday by appearing formal in black velvet tuxes.) John Lewis' fingers

caught fire and he even sounded down home funky. The repertoire included some oldies ("Monterey Mist," "The Jasmon Tree") and some newies ("The Legendary Profile," "In Memorium). Milt Jackson's vibes grooved delightfully and aggressively with Lewis and Connie Kay's gentle cymbal work and Percy Heath's positive bass figures.

The MJQ had several guests of its own: Laurindo Almeida and George Benson, two disparate style guitarists who added a fine additional coloring to the tight group sound.

Stan Kenton's 17-piece band of young players, made its Monterey debut sans its leader, hospitalized in Los Angeles, and with Buddy Rich guesting on drums and Nat Pierce guesting on piano. The band swung and swung and its roaring, blazing, clean lines showcased the musical virtuosity of its members. Members of the band, plus arranger Ken Hanna conducted, but not with the theatrical flair of a Kenton.

Rich was his marvelous self, kicking the band along and then crashing through with the best drum solos of the entire weekend.

Saturday afternoon Jon Hendricks tripped down memory lane to re-create his 1960 poetic spectacular "Evolution of the Blues Song." Hendricks, recently returned to the U.S. after living in Europe several years, told the story of "The Children" and their journey through time and social changes and the 1972 version (originally released on Columbia) had three additional works: "Brown Baby" by Oscar Brown; "Grandma's Hands" by Bill Withers and a "Sleepy Time Down South" tribute to Satchmo Armstrong.

Hendricks' guests included blues expert Joe Williams, gospel queen Bessie Griffin, the 30-voice Seaside Community Choir, vocalist/saxophonist Eddie (Cleanhead) Vinson, guitarist Mundell Lowe, bassist Ron Carter, trumpeter Clark Terry, drummer Louie Bellson and blues ace Jimmy Witherspoon. Cleanhead and Witherspoon shook up the crowd with their sexual laments while Hendricks was at the core of the work singing 15 tunes, all delightfully light and flowing.

Saturday night Herbie Hancock and his avant-garde, space music Septet jingled, jangled and tingled their way through a one tune 55 minute set to set an icy flavor to the party cake. The second act, the long awaited Coast debut of Sonny Rollins, was a lacklustre affair. Rollins played snatches of melodies, ran through "St. Thomas," "I'm a Lone Cowhand" and "Three Little Words" with mediocre support from his rhythm section. His a capella playing was strong and individual, however.

Joe Williams' set touched on traditional blues phrases and some new political tones and he scored on both counts, with fine backing from some of the other guests. Mary Lou Williams, the veteran pianist, lent a delightfully assertive tone to her contribution, her aggressive playing kicking freshness into such old staples as "Willow

(Continued on page 22)

McCabe's Sells Guitars & Talent

By CLAUDE HALL

LOS ANGELES—An intimate 150-seat theater that features live weekend concerts is paying off with extra instrument sales and audience rapport for McCabe's Guitar Shop here, according to manager Bob Rifkin.

Happysad Debuts Its First Album

NEW YORK—Happysad Records has released its first album, "Twice Upon a Rhyme," with initial regional distribution in upstate New York by Best and Gold. The label is now seeking additional promotional appointments and distribution agreements.

The first release features Happysad president Paul Levinson, with Ed Fox and Peter Rosenthal, as artists. Levinson notes that Happysad has no intention of being a one-record label, however, and notes that the firm already has several masters by a variety of artists "in the can." Levinson also hopes to make the label an outlet for unknown, completed studio product, a source which Levinson feels has been overlooked as major labels emphasize the acquisition of new talent, rather than masters.

Also planned is an aggressive campaign to promote the songs in the first album, which are published through the label's affiliate, Rainforest Moods (ASCAP).

Both Happysad Records and Rainforest Moods Music are located at 2685 Grand Concourse, Bronx, N.Y.

The store storefront stocks some 500-plus guitars, mandolins, banjos and other stringed instruments. In fact, the walls of the theater also serve as display space for guitars.

The theater, in the back of the store, is handled by Bobby Kimmel and Ken Moore, who book the talent and handle all of the details. The theater-concert idea actually started a couple of years ago when the store was in another location down the street from its present Pico Blvd. address.

Elizabeth Cotton, a performer, wanted to play in Los Angeles but couldn't find a club that would book her. So, McCabe's organized a concert in the guitar store. Then came Jack Elliott, a noted folk performer, and others and the trend was started.

As of yet, the theater doesn't break even, but Rifkin, who operates McCabe's with a partner named Walter Camp, feels that the theater might break even soon because of the new location and larger seating capacity. Artists get half to two-thirds of the \$2.50 per person gate tab. Last Friday (15), the theater was virtually full as songwriters Gary White and a bluegrass group called the Country Cazette performed.

The theater has a small sound studio on the side and some of the concerts have been taped, with the permission of the artists, and broadcast on KPFK-FM, the local listener-sponsored radio station. McCabe's allows the acts to sell their records out front the night of the performance.

McCabe's is also heavily engaged in conducting instruction classes with such people as Bob Baxter and Dave Zeitlin teaching guitar and Pat Cloud teaching banjo.

Some 15 classes a week are conducted. McCabe's started out in 1959 as a sideline for a furniture store. Today, the store stocks guitar brands such as Martin, Gibson, and Guild, among others.

Dionne Moves Her Label to Memphis

MEMPHIS—Singer Dionne Warwick's record company, Sonday, is being moved here, with Mempro, Inc., to be headquarters for the Warwick label.

Marty Lacker and Don Burt, owners of Mempro, said their company will handle all administrative, distribution, sales and promotion for Sonday.

The firm, named for Miss Warwick's son, has under contract Leslie Uggams, The Constellations, Calvin Arnold and Liz Land. It has been New York-based since its organization about 18 months ago.

GAVIN SLATES '72 CONFAB

SAN FRANCISCO—Registrations are already beginning to come in for the seventh annual Bill Gavin Radio Program Conference, which will be held Nov. 30-Dec. 2 here at the St. Francis Hotel. Some 800 radio and record industry executives attend each year and the topics will, as in the past, cover all aspects of music programming and public service, and all of the major radio formats. For further details, contact Bill Gavin, 114 Sansome St., San Francisco, Ca. 94104.

Grunt Distributes 65 Radio Mysteries for Collegians

SAN FRANCISCO—Grunt Records is distributing a 65-episode radio mystery series, "The Fourth Tower of Inverness," free to college radio stations. The series was created by ZBS Media, a commune in rural Ft. Edwards, N.Y., which produces radio commercials for a number of major record labels.

Some 373 college stations in the ZBS Network will air the series. Each daily episode runs seven minutes and there is a 40-minute show which recaps the week's action. The entire show is on tape reels.

Announcements that the serial is presented by Grunt Records are made in each episode. And on college stations which accept commercial sponsorship, spots for Grunt artists will be included.

Story of "The Fourth Tower of Inverness" follows a young man through weird adventures in a gothic mansion. He finds the entrance to a fourth mansion tower which only he can see and once inside is transported to exotic planes of existence. Synthesizer

sound effects and stereo techniques are featured.

Grunt's sponsorship of the ZBS contemporary adventure series is a new example of the increasing bold experimentation of record companies in offbeat spoken-word dramas, examined in Billboard (9-23, page four).

Sony Wins Ban Order

NEW YORK—The Sony Corp. of America has obtained permanent injunctions against eight New York City retail dealers, barring them from selling Sony brand products below fair trade.

The dealers are Astor Hi-Fi Center, Inc., 1499 Broadway; Barnett's Electronics, Inc. 23 W. 42nd St., Capri Photo, Inc., 723 Seventh Ave.; J&Y Gift Imports, Inc., 245 W. 42nd St.; Major Gift Shop, Inc., 225½ West 42nd St., 1581 Gift Store, 1581 Broadway; Robin Camera, Inc., 201 W. 42nd St., and Swank International, Inc., 217 W. 42nd St.

According to Sony officials, the injunctions were obtained on the consent of the dealers and their attorneys. The actions were heard in the New York Supreme Court.

Ricco Has Sound

LOS ANGELES—Personal manager Tony Ricco has formed Sound Advice, a new management firm which will provide national promotion and sales coordination with clients record companies. The office also plans a European office.

Soul Sauce

**BEST NEW SINGLE
OF THE WEEK:**

**"LET ME TOUCH
YOUR MIND"
IKE & TINA TURNER
(UNITED ARTISTS)**

**BEST NEW ALBUM
OF THE WEEK:**

**"DIFFERENT
STROKES"
THE NITE-LITERS
(RCA)**

By JULIAN COLEMAN

In a recent realignment at the Buddah Group, Cecil Holmes, already a vice president, was designated as General Manager of all r&b operations. In the past few years, the R&B division of Buddah has been rapidly expanding with several key distribution deals with such labels as Sussex, Curtom, Hot Wax, T-Neck and Music Merchant. Taking over the job of national R&B promotion director for Buddah is Johnny Lloyd, who was previously southern operations

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BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	GOOD FOOT, Part 1 James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	8	25	26	YOU'RE STILL A YOUNG MAN Tower of Power, Warner Bros. 7612 (Kuptillo, ASCAP)	6
2	2	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	12	26	28	ALWAYS HAVE YOU THERE Doug Gibbs, Oak 108 (Playboy, ASCAP)	4
3	5	FREDDIE'S DEAD (Theme From "Super Fly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	8	27	15	POWER OF LOVE Joe Simon, Spring 128 (Polydor) (Assorted/Gaucha/Belinda, BMI)	12
4	9	USE ME Bill Withers, Sussex 241 (Buddah) (Interior, BMI)	5	28	33	SLAUGHTER (Theme From "Slaughter") Billy Preston, A&M 1320 (Irving/Web, BMI)	3
5	11	I'LL BE AROUND/HOW COULD I LET YOU GET AWAY Spinners, Atlantic 2904 (Bellboy/Assorted, BMI/Bellboy, BMI)	7	29	32	MY MIND KEEPS TELLING ME Eddie Holman, GSF 6873 (Namloh, BMI)	4
6	7	(They Long To Be) CLOSE TO YOU Jerry Butler featuring Brenda Lee Eager, Mercury 73301 (U.S. Songs/Blue Seas/Jac, ASCAP)	10	30	36	WHY CAN'T WE BE LOVERS Lamont Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	4
7	8	MY MAN IS A SWEET MAN Millie Jackson, Spring 127 (Polydor) (Gaucha/Belinda, BMI)	9	31	34	ENDLESSLY Mavis Staples, Volt 01052 (Vogue, BMI)	3
8	12	BEN Michael Jackson, Motown 1207 (Jobete, BMI)	7	32	35	I'LL PLAY THE BLUES FOR YOU Albert King, Stax 0135 (East/Memphis/Rogan, BMI)	7
9	13	WOMAN DON'T GO ASTRAY King Floyd, Chimneyville 443 (Cotillion) (Malacc-Roffignac, BMI)	6	33	18	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London), (Jec, BMI)	12
10	10	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	12	34	37	SLOW MOTION, Part 1 Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	4
11	3	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	13	35	40	HOW CAN YOU MEND A BROKEN HEART Spoonbread, Stang 5043 (All Platinum) (Casserole/Warner/Tamerlane, BMI)	2
12	6	THIS WORLD Staple Singers, Stax 0137 (Sunbeam, BMI)	9	36	38	I'M SO TIRED Bobby Bland, Duke 477 (Don, BMI)	6
13	16	(Win, Place or Show) SHE'S A WINNER Intruders, Gamble 672 (Assorted, BMI)	7	37	44	DEDICATED TO THE ONE I LOVE Temprees, We Produce 1808 (Stax) (Trousdale, BMI)	2
14	14	DON'T TAKE MY KINDNESS FOR WEAKNESS Soul Children, Stax 0132 (East/Memphis, BMI)	10	38	43	JOYFUL PROCESS Funkadelic, Westbound 205 (Chess/Janus) (Bridgeport, BMI)	3
15	25	(It's The Way) NATURE PLANNED IT Four Tops, Motown 1210 (Stone Agate, BMI/Jobete, ASCAP)	4	39	39	IF YOU LET ME Eddie Kendricks, Tamla 54222 (Motown) (Jobete/Stone Agate, BMI)	3
16	20	OPEN HOUSE AT MY HOUSE Little Johnny Taylor, Ronn 64 (Jewel) (Su-Ma/Rogan, BMI)	8	40	49	BABY SITTER Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	2
17	22	HONEY I STILL LOVE YOU Mark IV, Mercury 73319 (Alga/Johnson-Hammond, BMI)	7	41	21	POP THAT THANG Isley Brothers, T-Neck 935 (Buddah) (Triple Three/Eden, BMI)	14
18	19	TOAST TO THE FOOL Dramatics, Volt 4082 (Conquistador, ASCAP/Groovesville, BMI)	7	42	50	MAY THE BEST MAN WIN Ollie Nightengale, Pride 1002 (MGM) (Butler/Chappell, ASCAP)	2
19	23	FOOL'S PARADISE Sylvers, Pride 1001 (MGM) (Lion's Track, BMI)	5	43	48	STOP DOGGIN' ME Johnnie Taylor, Stax 0142 (Groovesville/East/Memphis/Conquistador, ASCAP)	2
20	4	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	13	44	47	GUILTY Al Green, Bell 45-258 (Tosted/Screen Gems-Columbia, BMI)	2
21	29	SWEET CAROLINE Bobby Womack & Peace, United Artists 50946 (Stonebridge, ASCAP)	6	45	—	THAT'S HOW LOVE GOES Jermaine Jackson, Motown 1201 (Jobete, ASCAP)	1
22	17	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown 1205 (Jobete, ASCAP)	11	46	46	I'LL FIND A WAY Black Ivory, Today 1511 (Perception) (Bradley, BMI)	4
23	30	GUESS WHO B.B. King, ABC 11330 (Michele, BMI)	4	47	—	KEEP ON RUNNING Stevie Wonder, Tamla 54223 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	1
24	27	ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King) (Fort Knox-Nattahnam, BMI)	5	48	—	DON'T EVER BE LONELY Cornelius Brothers & Sister Rose, United Artists 50954 (Unart/Stagedoor, BMI)	1
				49	—	A LONELY MAN Chi-Lites, Brunswick 55482 (Julio-Brian, BMI)	1
				50	—	MY DING-A-LING Chuck Berry, Chess 2131 (Isales, BMI)	1

manager for the company. Rocky G has been named as National LP Promotion Director for all R&B product.

Soul Street, the weekly, one-hour, syndicated soul music dance show, is now in its 11th successful week and already has cleared 30 markets, Houston and Denver being added this week. Jim Welch producer of the show, accredits the multi-market success story to the appeal of the show to both black and white audiences. "All God's children have soul, share what you got, but keep what you need, the Soul Street gang practices this slogan each week," Welch said. Soul Street reports that the personal managers and record companies are becoming more cooperative with the show's new talent coordinator, Nate Taylor. One recent show had four live acts from Billboard's top 20 Soul chart. . . . Ron DeMoraes, former coordinator, has moved to directorship.

Taj Mahal is featured in the Radmottz/Matte production of "Soundar," a 20th Century-Fox film which began a dual world premiere engagement last week in New York; he also composed the film's score.

BITS AND PIECES:

Peaches and Barb are back and Mercury's got them. . . . Osibiza has been signed for eight concerts in September and October, starting Sept. 22 at Howard University in Washington, D.C. . . . New on Soul House Records "Let Me Be Your" by Bobby Starr & the Yardstiles. . . . At New York's Apollo Theater to October 5th are Stevie

(Continued on page 65)

Mercury Berry

CHICAGO—A \$6.98 list double-LP of Chuck Berry mid-to-late-'60's material has been released by Mercury Records, one of the disks being a complete concert backed by the Steve Miller Band.

Monterey: Roberta

• Continued from page 21

Weep for Me" and "Surrey With the Fringe On Top." A jam session featuring seven names was a bland, standard catch the chord changes situation. But name power it had: Art Blakey, Roy Eldrich, Al McKibbon, Thelonious Monk, Sonny Stitt, Clark Terry and Kai Wind-ing.

Sunday afternoon's show was fitted to three high school bands, and they indicated the technical skill which young jazz players display these days.

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More Radio-TV Mart

See Page 56

Tape/Audio/Video

A&M's Elliott Tells Label's Tape Plan

By BOB KIRSCH

LOS ANGELES—Selectivity in tape product release, constant communication with his distributors, entry into the 4-channel market and a strong quality control program: these are some of the major points covered by Bob Elliott in his capacity as director of the tape department of A&M Records.

Elliott also has strong opinions on bootlegging and is behind various state and local enforcement organizations in order to combat it.

In addition, he offered some opinions on where the prerecorded tape industry in general has been and where it's going.

"We have pursued a policy of a certain amount of selectivity for some time," Elliott said. "There are several ways of determining what to release on tape. It's obvious with a proven artist that he should probably be out on tape, but we're concerned with the new artist who has never recorded. Should we put him out?"

Watch LP's

"I can't give a formula on how the decision is arrived at," Elliott added. "I try to be objective and I feed myself information as to who these artists have been with in the past, what they've done and what campaigns are involved."

Elliott also added that any artist released on 8-track is also released on cassette.

On other facets of selectivity, Elliott said, "If an LP has been released on a new artist and if it has been decided not to initially release it on tape, I keep in continual contact with our field representatives and promotion department. If I get a breakout and some sales, I'll probably break with the tape. In some cases," he added, "we may even have the graphics for the tape and the master program ready, so we are almost ready to release the tape on the spot."

This policy of selectivity may be one of the prime reasons why A&M's ratio of tape to record sales is slightly above the industry average.

"So far this year," Elliott said,

"the percentage of tape to record sales on a monthly basis has varied in range from 28 percent to 49 percent. We consistently hit the 31 to 32 percent range while the overall average is around 34 or 35 percent." The general industry ratio is felt to be about 30 percent.

Elliott attributes much of this pattern to the "great success we've had with certain MOR material. For one thing, there is a greater longevity in catalog sales. Often, the ratio of tape to record sales gets even closer as time goes on. There does not seem to be such longevity in rock, but artists such as Bacharach and The Carpenters appeal to many different audiences."

Distributors

On keeping in touch with the firm's distributors, Elliott said, "I try to see them all at least once and sometimes as often as three times a year. It's very important to have distributors keep up their meetings with their salesmen."

"Most of our distributor salesmen," he continued, "are quite aware at this point of what tape

(Continued on page 39)

Rapid Rebirth AST Intl Rides Europe Boom

By RADCLIFFE JOE

NEW YORK — Ampex Stereo Tapes International, which, like its parent company, Ampex Corp. has had its share of financial tribulations, is experiencing a dramatic rebirth, triggered by the company's intensive reorganization program.

According to Stanley West, general manager, product, for the U.K. based operation, AST International has had its most successful summer this year since the division was established more than six years ago.

West, who flew into this city recently on a product acquisition hunt, disclosed that the firm's sales for the year were averaging some 20 percent above projections.

The AST executive attributed the boom to major expansions in the tape markets in Italy, Scandinavia and the United Kingdom, where more and more consumers were installing tape equipment in their automobiles and homes.

To ensure that the company stays on top of the boom, AST

(Continued on page 34)

Jukebox Adds to Tape Prospects

By EARL PAIGE

CHICAGO—The tape jukebox represents a new end user market and a new exposure vehicle for prerecorded tapes, according to A. D. Palmer, Wurlitzer Co., which is offering a second generation cassette unit. Moreover, tape counterparts of 12-in. albums receiving wide radio exposure makes accessible to jukebox programmers music that would otherwise not be available to them via 45 rpm disks, or even 7-in. jukebox LP's.

Actually, there are two tape jukeboxes being marketed in the U.S. Impex International Co., New York, is marketing the Japanese-made Junipak 8-track jukebox manufactured by Peter Pan Co., Ltd., Tokyo, but Impex has only recently launched its program. Wurlitzer has been offering the Carousel 10-cassette unit for over a year and is very satisfied with its reception so far, said Palmer, advertising and sales promotion manager.

Nevertheless, Wurlitzer still regards the Carousel as too new to indicate its ultimate purpose, though right now it is being touted mainly as a "cash background music" system, as opposed to the normal background music facilities rented or leased to proprietors and not involving the patrons. Moreover, at the Music Operators of America (MOA) convention here, Palmer said he is talking with at least "five" tape duplicators in regard to six-song cassettes, or the equivalent of little LP's, thus indicating another purpose.

(Continued on page 35)

Video Publishing Confab Told of Promise, Hype

NEW YORK—About 150 delegates to the opening sessions of Video Publishing Year 111, have been assured by a number of international video experts that the video cassette industry is at that point where it is about to emerge from the doldrums and start making money.

However, the registrants, culled from such areas as print media, advertising, education, consumer interests, and video publishing, received a mild rebuke from Mils Treving, executive director, Esselte

Bonnier Audio-Visual (Sweden) and one of the early speakers when he accused them of blue sky predictions which have hindered, rather than helped the industry's growth.

He added, "Now is the time to stop invocations and return to calculations that will help turn video into money."

Dr. Eckhart Hass, managing director of Polymedia (West Germany) said that problems of language, standards, copyrights and human emotions could affect the

(Continued on page 36)



JACK ANTHONY (center), John B. Anthony Company, receives annual "Rep of the Year Award" from Dan Collins (left) and Joe Woodstock, Stanton Magnetics, Inc.

Expo Electronix Dealer Day

LOS ANGELES—Expo Electronix, the home entertainment and home electronics show set to begin Thursday (28), will hold a special dealers day on opening day.

The opening will be combined with a press preview which precedes the three-day run at the Los Angeles Convention Center.

During the dealer's day there will be two panel discussions. One will explore "the newest development in 4-channel sound." The second will discount videorecording. Jack Berman will also speak to dealers on "The Salesman's Response—Ability to His Consumer."

Both panels will be moderated by Herman Platt of Platt's. Panelists will include David Miller, RCA Selectrlevision marketing director; Donald Johnson, Cartridge Television Inc., marketing vice president; Reynold Johnson, Sony Corp.'s regional sales manager; Gerry Citron of North American Philips Corp.; and Stanley Kavan, vice president of CBS Records.

The exposition will be open to the public through Sunday (1) and will feature exhibits from more than 100 manufacturers.

Pickwick to Rack Budget Tape in 2,500 U.K. Outlets

By RICHARD ROBSON

LONDON—As widely anticipated for several months, Pickwick is to start racking cassettes and cartridges on a large scale. A target of 2,500 outlets is being aimed at in the first 12 months. Record Merchandisers is already selling tape at selected sites but this side of the firm's operation is still fairly limited although plans are being made to develop it while Saga has been involved in this new area of tape selling for eight months and managing director Marcel Rodd claims to have his Opus low-price line in 1,000 non-retail outlets.

Following an exhaustive test marketing campaign at the end of last year, Pickwick will be making its first tape release on Oct 23 with 48 titles on both cassette and cartridge. Another 24 items will follow in mid-November as part of Pickwick managing director Monty Lewis's plan to create as strong a tape catalog as possible in time for the important Christmas selling period.

The initial releases will be mainly MOR oriented and will com-

prise material from the CBS and RCA Camden catalogs together with some of Pickwick's own product. Included will be tapes by Frank Sinatra, Jim Reeves, Tony Bennett, Johnny Cash, Perry Como, Elvis Presley, Mario Lanza, Ray Conniff, Johnny Mathis, Glenn Miller, Arthur Fiedler and Marty Robbins.

Lewis said that in the future, Pickwick's popular Top Of The Pops series, which is marketed under the Hallmark banner, will be available on cassette and cartridge as well, although it has not yet been decided whether to include a Top Of The Pops album in the initial batch of tapes.

Cassettes will retail for \$3.92 and cartridges at \$4.98—slightly more than some other low-price lines including RCA's own Caprice cassette series where tapes are priced at \$4.30. Product from CBS's low-price line, Harmony, sells at \$4.40 irrespective of configuration.

(Continued on page 34)

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Phonogram Push for U.K. Tape Sales

LONDON—Phonogram's share of the U.K. tape market should be around 8.5 percent by the end of this year, the firm's tape marketing manager Ken Maliphant told the Phonogram conference last week. With the firm's entry this month into the 8-track cartridge market and a maximum sales effort with the cassette catalog, Maliphant added that the company's share should be increased to 10 percent next year.

Reminding the sales force that Phonogram is "not a record company but a recorded music company," he said that total cassette sales of all labels should reach 4 million units this year compared with 1.5 million cartridges. Total cassette sales last year compared with 1.5 million cartridges. Total cassette sales last year were 2.4 million units and in 1970, 1.2 million units. Cartridge sales last year were 0.78 million units and the year before, 0.22 million.

Maliphant also gave details of an autumn promotion campaign, Super Sonic, to boost sales of the firm's Sonic series of low-price tapes.

A special new release of Sonic tapes comprising albums by some of the top-selling artists in the Phonogram catalog—among them Val Doonican, Paul Mauriat, Roger Miller, Fats Domino, Julie Felix and Scott Walker—will be made next month with each tape carrying a \$4.40 price sticker.

As a trade bonus, dealers ordering one of each of the 12 new titles will receive free 40 consumer leaflets promoting the Sonic series. Retailers ordering two of each title

will also receive 40 leaflets plus an extra 2½ percent discount.

Phonogram has also made up a special pack of 26 back-catalog Sonic items and dealers ordering both the pack and two of each of the 12 new titles will qualify for an extra 5 percent discount plus 80 leaflets.

Maliphant concluded by saying that prices of Phonogram's \$5.60 and \$5.98 cassette lines are to be increased on Oct. 16 by 36 cents and 24 cents respectively.

AST Intl Part of European Boom

• Continued from page 32

International recently moved its offices back to London from Reading where it had shared space with Ampex International for several months.

The firm is also beefing up its distribution network by going to third party distributors with its product. Among the new distribution outlets is the Shell Oil Co., which is selling AST's product at 800 of its service stations in various parts of Europe. Automotive accessory shops are also being targeted by the company with encouraging results.

The new sales thrust is being

supported by an intensive promotion campaign that includes newspaper and television advertising, point-of-purchase displays and other merchandising aids.

AST's sales drive is being aimed at users of both cassette and 8-track cartridge product, as both configurations, according to West, are sharing the boom. "Cassettes," said West, "are coming into their own in markets like Italy and Scandinavia which had been 8-track strongholds, while 8-track cartridges are finding greater acceptance in England where cassettes had always enjoyed a unique popularity."

Although prerecorded tapes in

Panasonic's Consumer Panel To Put Emphasis on Quality

NEW YORK—The Matsushita Electric Corp. of America (Panasonic) has created a Panasonic Consumer Appliance Panel (PCAP) designed to improve product quality of appliances and consumer electronics through consumer representation.

The 20 panelists, all serving on a voluntary basis, include magazine editors and home economists

and, according to Richard Bambery of Panasonic, were invited to join PCAP because of their involvement and expertise in consumer related professions.

PCAP will function as a product evaluation and advisory board, with the primary objective to represent the consumer and give counsel on consumer needs as they relate specifically to home appliances, said Bambery.

The Panasonic executive added, "We feel manufacturers must make a strong commitment and obligation to satisfying the consumer, and must be willing to put forth maximum effort to meet consumer demands."

PCAP will act as a tie-line between Panasonic and the consumer, and panelists will work directly with product managers and specialists in various areas of product improvement including performance and design, development and merchandising. PCAP members will be involved both with prototypes and models currently in the Panasonic line.

Federated Adds Electronic Store

LOS ANGELES—Federated Electronics here has expanded. This retail outlet for all makes of stereo and quadrasonic tape, recorders, cassettes, record players, changers and accessories, after two years of operation, has recently purchased Sarb Electronics in Hollywood. Sarb will come under the Federated banner stated a company spokesman, and continue business immediately and without any stops. Car stereos, 8-track and cassette as well as television units are also sold at Sarb.

Europe are still largely more expensive than their disk counterparts, West sees a gradual balancing off taking place, and points out that the advent of budget tape products as well as a startling drop in the list price of cassettes on the German market, may well point the way to an even greater upsurge in prerecorded tape acceptance in Europe.

To add stimulus to this trend, AST International is placing increasing emphasis on its ELK budget label, launched two years ago, and reportedly doing extremely well particularly in the 8-track cartridge configuration.

To round out its reorganization activities, AST International will also increase its emphasis on its custom duplicating services. The firm's duplicating plant located at Nivelles, Belgium, is being geared to cope with the anticipated increase in demands for its services.

One other aspect of the international operations was the recent move of the Canadian duplication facilities to Elk Grove Village, Ill. As for the corporate picture overall, Ampex Corp. announced a loss of \$3,155,000, or 29 cents a share, on sales of \$68,809,000 for the first quarter ended July 29 (Billboard, Sept. 9).

Pickwick to Rack U.K. Outlets

• Continued from page 32

Dealer margins will be the same as those for Pickwick records.

In line with Pickwick's disk deals with the two companies, both CBS and RCA will be supplying the firm with finished product. Pickwick's own tapes will be manufactured by Tape Duplicating, part of the Metrosound group of companies.

In addition to its present distribution network, Pickwick will be appointing a few selected automotive distributors which will supply product to garages, filling stations and motor accessory shops.

Recognizing the tremendous pilferage problem when racking tapes, Lewis said that Pickwick has devised a "new and unique" display rack, details of which will be revealed next month.

In addition to the rack, the launch is being further backed up with a special full color dealer/consumer catalog, general point-of-sale material and trade advertising.

Although up until now the tape market has been regarded as being a mainly full-price one, there are definite signs that cassettes and cartridges are beginning to win a wider and more mass appeal.

Commented Lewis: "In the past, I have not felt that the mass market was there, although I knew it was coming. But now is the time to go. We are going seriously into the rack merchandising of tape and feel that we are offering consumers top repertoire at a good price with which they can build-up their tape collections."

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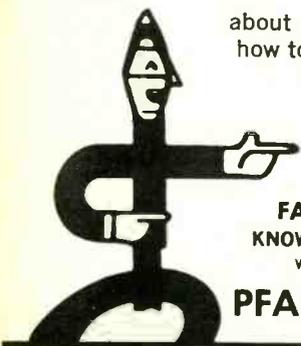
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Tape Happenings

SAXON PRODUCTS, INC., Congers, N.Y., has developed a rotating peg rack merchandiser holding a complete line of accessories for stereo or monaural enthusiasts. Products on the rack include audio connector patch cords, adapters, speaker extensions, plugs, jacks, wire and accessories. Items are individually blister-packed and coded for quick and easy identification. A permanent header sign explains how the coding system works. The display holds 242 packages of 23 assorted

items. . . . GENERAL ELECTRIC is repeating its offer of free stereo headphones to customers purchasing qualifying stereo components or portable phonographs from now until Nov. 30. During the period that the offer remains valid, GE customers purchasing a product that qualifies, will receive a coupon to be mailed directly to GE's plant in Utica, N.Y. A GE Model H22, 8-ohm stereo headset will then be sent to the customer. Units that qualify in the present offer include models P350, P375, P377, P794, T361, T541, T2050, C540, T2040, M8621, M8630, M8635, M8640, M8660, SC1000, SC1080, SC1100, SC1500, SC2000, SC2300, SC3200, SC3205, SC4000, SC4200, SC7300 and M9000. . . . THE J & J CORP. will sponsor a trip to Rome for some of its lucky dealers next spring. Jay Jennis, vice president of J&J made the announcement at the firm's recent three-day "Midsummer Trade Show" held at the Clinton Manor in Union, N.J. The show featured the complete J&J line of home electronic equipment from major manufacturers including CBS Masterwork, whose SQ four channel product is being distributed by J&J. . . . Garrard has introduced a new automatic turntable that offers the customer a choice of either a Shure or Pickering magnetic cartridge. The Garrard 42M "Pre-Pack" is a three-speed unit which comes packaged complete with a Garrard base. The chosen cartridge is premounted and balanced in the tonearm. The turntable also features a gimbaled, low mass aluminum tonearm with a fixed counterweight in correct balance for the particular cartridge in the unit. A damped cueing and adjustable anti-skating device are also featured. List price is \$90.85. . . . ROBBINS INDUSTRIES CORP. has appointed the D. H. Brothers Co., of Baltimore as its factory sales representative for Maryland, the District of Columbia and Virginia. . . . The Fairchild Sound Equipment Corp., has appointed factory sales representatives in northern California, and Michigan-Indiana-Kentucky territories. Wilkins-Mason Associates of Lafayette, Calif., will service Fairchild/Robins customers in Nevada and north of Bakersfield, Calif.; while the Robert Mills Co. will represent the line in Michigan, Indiana and Kentucky from offices in Detroit and Indianapolis. Fairchild Sound is a subsidiary of Robins Industries Corp.

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Private labeling done

Cleveland Retail Chain Sells TV Cartridges in Disk & Tape Dept.

• Continued from page 3

of prerecorded and blank material available in the record department.

The chain will advertise Cartrivision through newspaper, radio and TV, with emphasis on print. "We will play up the concept of television cartridge as well as features," Krodalski says. "I'm talking about things like watching the kids in another room or taping a football game while you're out."

During this week, representatives from the Packard-Bell local distributor will give consumer demon-

strations at least once an hour, while Higbee salesmen will offer demonstrations in the interim period. Store personnel received training from Packard-Bell representatives.

The chain will also be ready to

begin taking orders this week, and Krodalski expects a 30 to 45-day lag between orders and delivery. Software will be immediately available.

As for Cartrivision becoming a mass merchandising item, Krodal-

ski, says "It depends whether you're talking about units or dollars. Right now, with a price of \$1,450 without the camera and about \$1,750 with, it's a mass item in dollar volume. As the price begins to drop to the \$1,000 level, then I think you can

call it a mass market item in the more familiar sense of the word."

Krodalski adds, "I think there are some people who want to be first with any purchase, and these are the ones who will buy this unit right now."

Tape Jukebox

• Continued from page 32

Since labels are already geared for producing six-song versions of 12-in. albums for the two major marketers of Little LP's, Palmer believes this is the more logical direction for cassettes, rather than hoping for software sophistication that will allow selectivity of songs from a cassette or the so-called "cassette single."

He said he is quite aware that much of the music appealing to young people and being exposed on progressive FM outlets is not available for jukeboxes via singles. A recent comparison study of Billboard's "FM Action" feature and jukebox title strip tip sheets showed a wide and growing gap. The four August "FM Action" listings comprising 232 LP's, included 14 Warner Bros. acts, only four of which had singles released during the preceding nine months (Billboard, Sept. 16). Some acts, such as Road, or Natural Resources, many never release singles according to FM music directors. Music from many of the "FM acts" is available on cassettes though.

Palmer said he has attended showings of the Carousel where young people have been amazed at the music. "I remember some girls, about 13, who thought we were really 'groovy' to have this kind of music."

The main thrust, though, has been in the background music area. "The Carousel is not a jukebox," Palmer said. It gained its greatest emphasis in Germany where it has been popular in Beer Stubes. "We actually have nothing equivalent to them in America, where people go to play 75-cents worth of album music and sit there and listen all evening."

While Carousel I was styled more like a jukebox, the second generation is more like a home stereo console in very heavy oak. Both have heretofore been manufactured in Germany but Wurlitzer is now gearing for production at its North Tonawanda, N. Y. factory.

Palmer admitted to some minor problems. "We've found the leaders too long on many cassettes. People put in their money and when something doesn't happen right now, they're ready to kick in the front." He said the software problems can be ironed out though. The machines have been relatively trouble free. "We have had very good sales in some parts of the U. S. and in other parts the Carousel just hasn't caught on."

Wurlitzer, which lists 28 various types of business places where the Carousel is ideal (auto showrooms, airline clubs to restaurants and record-tape shops), even has its own test route near North Tonawanda to determine the ultimate marketing direction of the unit. Increments of any length can be presented for 25-cents to \$1.25.

Superscope/Dolby Combine Systems

LOS ANGELES — Superscope has bowed the TC-134 S/D stereo cassette deck with Dolby Noise Reduction system and ferrite head.

Other features on the deck include total mechanism shut-off, peak limiter models, illuminated dual VU meter and bias switch.

The unit is listed at \$239.95.



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TDK



Norelco Engineer Points to Cassette's Interchangeability

By RADCLIFFE JOE

NEW YORK—A number of criticisms designed to aid the development of total interchangeability in prerecorded music cassettes, have been presented to the tape industry by Edward Hanson, technical manager, consumer electronics, North American Philips Corp. (Norelco).

Speaking recently on the mechanical aspects of performance of the cassette, at the 43rd convention of the Audio Engineering Society, Hanson said that the manufacture of music cassettes requires special measures to obtain a degree of interchangeability acceptable to the consumer.

"However," he added, "there are some companies that are proposing and probably introducing modifications to the music cassette in an effort to reduce costs. This," he continued, "could affect the interchangeability applicability and quality of the product."

Stressing that simplification of ideas could result in far-reaching adverse consequences, Hanson urged that music cassette manufacturers strive after a high degree of interchangeability in order to guarantee the best possible product by specifying working conditions through delimitation of the functional demands a customer can make.

Hanson listed 12 common causes of non-interchangeability of music cassette product. They included, storage containers and boxes of different sizes and shapes; cassettes which do not fit into the playback equipment; cassette windows which fall or collapse during normal handling; slow or irregular tape speeds which result in wow and flutter; poor splicing of leader tapes which result in breaks; and cassettes which crack open when dropped.

Hanson also slapped prerecorded tape manufacturers for the variety of storage boxes which have appeared on the market within recent times, and said that although it was a demonstration of the manufacturers' desire to display their product in an attractive way, it could turn into an annoyance to the customer who wished to file cassettes neatly on shelves.

Hanson continued, "Dimensional and temperature stability of semi-finished parts of the cassette is a major contributing factor, which, together with an intensive control on duplicating and assembling processes, can guarantee a sound product."

The Norelco engineer told his
(Continued on page 39)



MIKE VICTOR, left of the Victor Music shops, Madison, Wis., in a deep tape talk with Jay Albrent, district sales manager for GRT Corp. during recent Milwaukee music industry outing.

Video Confab Panel Tells of Promise, Hype

• Continued from page 32

growth of the multinational market.

He assured, however, that the problems were not insurmountable, but could be overcome with the creation of product that would appeal to as wide an area of the populace as possible, careful marketing strategies, and sensitivity towards the moods and tastes of consumers in all age brackets.

John Mack Carter, president of Downe Communications, Inc., told his audience that this was a time to learn, a time to make alliances, and a time to see whether all segments of the industry could work together towards one common goal. "This is not," he said, "a get-rich-quick period."

Carter listed a number of areas that could be successfully tapped for creative and viable programming, and included among them the paper book industry which he said had the physical resources, the programming judgement, the wild dedication, and the money to help make it all happen.

However, he warned that there can be no successful video publishing industry unless there is product that the consumer is willing to pay for, and pay attention to.

The three-day convention and exposition was sponsored by Knowledge Industries Publications and held at the Commodore Hotel, from Sept. 20-22.

Writers Guild Includes TVC

LOS ANGELES—The Writers Guild of America West has included cartridge television among the new money sources it proposes to tap.

The organization begins negotiations with film and television producers the second week in October. A special membership meeting on Sept. 21 will provide a forum for airing suggestions to cover payment for all the areas in which writers are involved.

Last year the guild also mentioned videocassettes, but at that time the field was too cloudy. Now, the union feels that cartridge TV is a more realistic area of potential especially since retail stores have finally begun selling units and programming.

"We want to insure that we don't get left without covering compensation for writers," explains Michael Franklin, the guild's executive director.

Cartridge Rental Network Identifies Ohio Distributor

NEW YORK—Cartridge Rental Network has named Cartridge Rental of Ohio, among its nationwide network of distributors for its videocassette software product.

The Cleveland-based company will initially offer home viewers a choice of up to 200 program titles at an estimated rental price of between \$3 and \$6 per showing.

Cartridge Rental of Ohio is, according to J.H. Watner, executive vice president of Cartridge Rental Network, a newly-formed company whose principals have in-depth sales management exper-

ience in the television sales field.

The programs will initially, be available for use exclusively on the Cartrivision system, but according to Larry Hilford, president of Cartridge Rental Network, his firm will make its services available to any hardware or software manufacturer that comes to market.

Cartridge Rental Network is a joint venture company of Cartridge Television, Inc., developers of the Cartrivision system, and Columbia Pictures Cassettes. The firm's initial program library consists mainly of major motion pictures, sporting events and other topics.

New Plant for Standard Radio

TOKYO—Standard Radio Corp., 50 percent owned by Superscope, Inc. since Oct. 25, 1971, has disclosed plans to establish a local subsidiary firm with a capitalization of 50,000,000 yen (\$162,337) and 300 employees to operate a new plant whose construction is scheduled for completion by the end of this fall.

With an initial outlay of 80,000,000 yen (about \$260,000) Standard Radio is acquiring 8,000 square

meters of land at Uto, on the western island of Kyushu, a city which is incidentally halfway between Tokyo, Japan and Shanghai, China.

The plant is scheduled to go into production next April to manufacture \$500,000-\$600,000 worth of stereo amplifiers, portable tape recorders and ham radio equipment a year, mainly for export from Japan. Standard is a sister company to Marantz U.S.A.

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SC-60HE	1.62	1.58	1.49
SC-90	1.94	1.90	1.76
SC-90HE	2.51	2.47	2.23
SC-120	2.52	2.48	2.28
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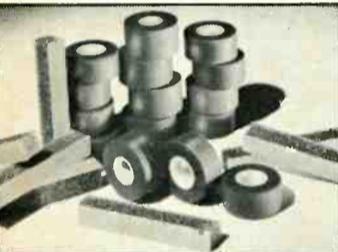
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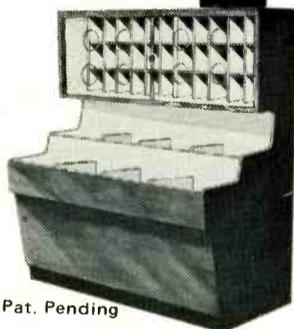
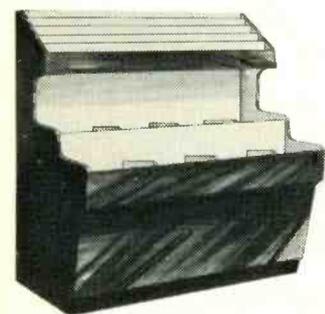
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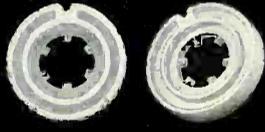
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SEPTEMBER 30, 1972, BILLBOARD

See Ampex Instavideo in Early '73

NEW YORK — The Ampex Corp. has set early 1973 as the target date for delivery of its long-awaited Instavideo cartridge TV system. The unit, according to Ampex officials, is, at present in production at TOMMCO, the Ampex-Toshiba joint-venture which is manufacturing the system in Japan.

Meanwhile, Ampex is negotiating with a number of major U.S. manufacturers, including Magnavox, with the hope of appointing domestic licensees for the manufacture and marketing of the system.

In the event that the Ampex-Magnavox pact materializes, Magnavox is expected to be granted world-wide marketing rights—Japan excluded, as that market would be serviced by Toshiba—to the system.

Sources close to Ampex reveal that if appointed Magnavox would sell the Instavideo unit in conjunction with its own low-cost color camera.

Magnavox is already involved in an agreement with RCA to use that company's MagTape videocassette system in its consumer color television consoles. However, any

agreement reached with Ampex is not expected to affect the RCA-Magnavox pact as the Instavideo system is geared initially to the educational/institutional market.

Ampex first showed its Instavideo system in this country more

than two years ago. The unit boasts a high degree of portability, and can be operated either by electricity or batteries. It is also compatible with EIAJ half inch color and black and white magnetic videotape standards.

MGA Bows TV with Stereo

CHICAGO—MGA Division, Mitsubishi International Corporation, is offering a combination home entertainment component package that includes a 12-inch television that can be hooked into stereo speakers for enhanced sound.

The "Sight and Sound" package includes an 8-track stereo tape player with AM/FM stereo tuner amplifier; automatic record changer; two speakers; a roll-about stand with detachable record rack. (Continued on page 39)

NETC Offers New Courses

LINCOLN, Nebr.—The new Nebraska Educational Telecommunications Center here is described as the first such facility in the country designed to bring under one roof total educational tele-communications capabilities. Through the facilities of the Nebraska Educational Telecommunications Center, it is for the first time possible to produce, duplicate and distribute every form of instructional technology, broadcast television, closed circuit television, television cassettes, color and black and white films, film strips, photographs and all forms of art graphics, as well as printed materials.

The center incorporates several unique techniques: four television studios, a half million dollar custom built switcher and literally miles of cables connecting studios with videotape recorders and viewing rooms.

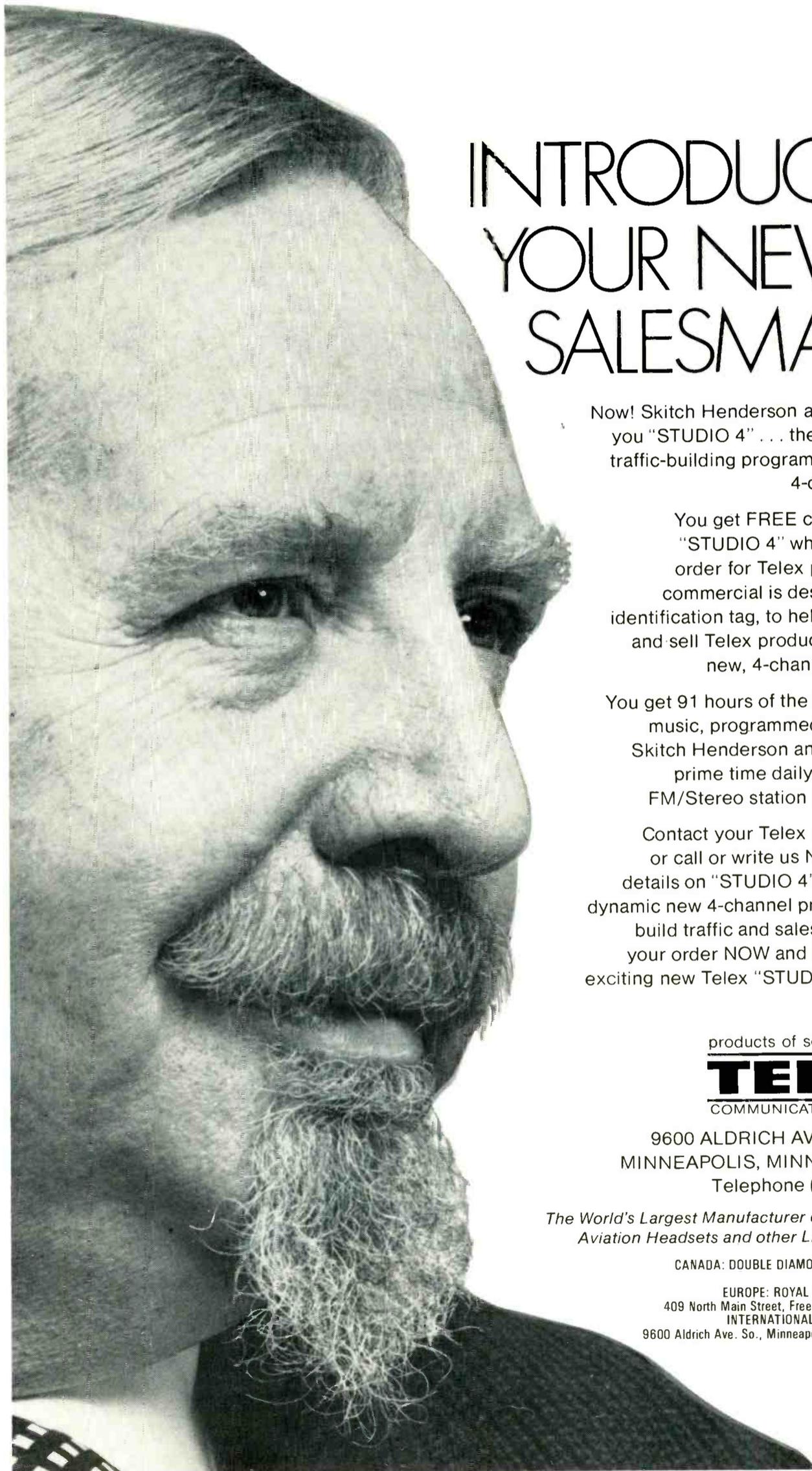
One of the four studios is 60 by 100 feet and is the third largest ETV studio in the United States. This studio has three color cameras and can handle any form of production.

The Great Plains National Instructional Television Library identifies, acquires, makes available and distributes on a lease basis, videotaped instructional television courses. The library, the largest facility of its type in the world, offers more than 100 courses for use at all levels from kindergarten through college. Recently the Sony Corporation of America gave a special video cassette duplication equipment to the library. It is Sony's intention to see Nebraska ETV function as the video cassette duplication center for American Education, a spokesman said.

The Nebraska ETV Network has attracted production grants of over \$325,000. The funds were granted principally by the Ford Foundation and the Corporation for Public Broadcasting. With the new center, it is anticipated that numerous additional production grants will be received. They broadcast seven days a week, offering 96 hours of programming weekly. The new center cost \$3 million to complete.

Atlanta Stores Bows TVC Units

ATLANTA — Davison's four stores here are promoting the Teledyne Packard Bell TV cartridge unit and sold one the first day of the campaign, said Rudy Glin, vice president, sales promotion. The unit is offered at \$1,495 with the camera \$249 extra. Delivery is expected in November, he said. The store has stocks of blank and prerecorded tapes.



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Classical Music

RCA Meet in U.K.: Opera Reissues, Updated Designs

LONDON — Three important reissues are highlights of RCA's coming season outlined at the recent sales convention by classical marketing manager Ralph Mace. Mace told the sales force about planned coordinated release schedules, underlined RCA's considerable recent changes in updating classical sleeve designs and formats which, he said, had had noticeable approval from the trade.

Coming new issues were presented in a tape-and-slide show by broadcaster Steve Race, who showed the new sleeve designs and played excerpts from the recordings.

The three operas include reissues of Verdi's "Otello" with Jon Vickers and Tito Gobbi, and the previously issued Puccini "Turandot" with Birgit Nilsson, Renata Tebaldi and Jussi Bjorling. Third is a subscription reissue with no end-date of the 1968 "La Traviata" with Montserrat Caballe, Carlo Bergonzi and Sherrill Milnes at \$12.50 instead of the normal price of \$17.93.

October box-sets, for which a special campaign is being mounted, include the complete Vaughan Williams symphonies; "The Art of Julian Bream"; Brahms and Schumann chamber music played by Artur Schnabel with the Guarneri Quartet; the complete five Prokofiev piano concertos played by John Browning with the Boston Symphony Orchestra under Erich

Leinsdorf; and in November a Red Seal release of the two Chopin piano concertos plus solo works by Artur Schnabel.

Unusual recording by soprano Leontyne Price and conductor Andre Previn due for November is a "popular song" disk "Right as the Rain," made in 1967 but never before released here. Included are well known songs by Jerome Kern and George Gershwin, with orchestral accompaniments arranged by Previn and played by orchestra and by his own trio.

In time for Christmas trade, RCA will also reissue the Gian-Carlo Menotti opera "Amahl and the Night Visitors."

Vanguard issues coming on Nov. 10 will include performances of Mozart by the English Chamber Orchestra conducted by young U.S. musician David Bloom; a two-album set by Maurice d'Abreval and the Utah Symphony Orchestra, and highlights from Handel's "Messiah," starring British soprano Margaret Price and tenor Alexander Young, with the English Chamber Orchestra under Johannes Somary.

"One of our surprises," said Mace, "is to be what might be called one of the most important musical records of the year. On it, American musicologist Peter Schikele will introduce some newly discovered masterpieces by one P.D.Q. Bach. This will give musicians something to think about!

"RCA is now playing a major part in the U.K. classical market," he added, "and not only are we due to bring out many newly-made recordings in the coming year, but we shall also be reissuing many of the unique recordings from our important past catalog."

Indianapolis Musicians Accept Pact

NEW YORK—Musicians of the Indianapolis Symphony Orchestra have accepted the proposal presented to them by the Society on Aug. 25.

The Society offered a four-year contract starting at a minimum salary of \$210 per week for 38 weeks. In addition, all musicians including over-scale players will receive a 7 percent increase. A first year's annual minimum wage would be \$7,980, an increase of over \$900 per year. The second year proposal was a \$15 a week across-the-board increase to all players for 40 weeks at an annual minimum salary of \$9,000 per year, the third year a \$15 a week across-the-board increase to all players for 42 weeks for a total of \$10,800 minimum salary for the year. The fourth-year minimum salary would be \$260 per week for 43 weeks at an annual minimum wage of \$11,180. In all, this represents an increase of over 58 percent on each individual's minimum annual salary. In addition, the Society offered to increase the number of weeks on the fourth year to a maximum of 46 weeks, providing the Society's annual sustaining fund drive increases an average of \$25,000 a year above the \$375,000 raised during the 1971/72 season. In no case will the weeks be less than 43 nor more than 46.

The Society's negotiating team was led by Frederic D. Anderson and the musicians were represented by Edward J. Fillenwarth Jr. Both chairmen expressed their appreciation to Edward J. Mansbury of the Federal Mediation and Conciliation Bureau. Mansbury has been meeting with both the musicians and the Society since May.

In addition to Frederic D. Anderson and Robert M. Seastrom, the Society's negotiators included Mrs. Howard J. Lacy II, Bernard W. Schotters, and Hubert N. Scott, the orchestra's general manager.

Ormandy Month at Col

NEW YORK — Columbia Records will release a number of new recordings of Eugene Ormandy, tying in October as "Eugene Ormandy Month," including a specially-priced set of the four

Brahms Symphonies; recordings of Schubert's Fourth and Sixth Symphonies; and Stravinsky's "Firebird Suite" (with a reissue of the "Petroushka Suite").

Individual releases of Beethoven's Fifth and Eighth Symphonies, previously recorded by Ormandy as part of the Nine, are also being offered by Columbia Masterwork's at this time. Two albums, "Quiet Night" and "William Tell Overture," will also be released. The latter as part of the "Fabulous Philadelphia Sound Series."

Columbia will also release "The Art of Joseph Szigeti," which will mark the birthday of the violinist. The release consists of a special six-record set of legendary performances by the Hungarian virtuoso. The set features Beethoven, Brahms, Prokofiev (No. 2), and Mozart (No. 4) violin concertos, as well as previously unreleased performances of Beethoven's "Spring Sonata" and Sonata, Op. 96," recorded at the Frick Museum in 1947 with the late Arthur Schnabel.

Opera Program Set for Schools

LOS ANGELES — School children will be exposed to opera in a new program created by the Music Center Opera Assn. which will present short operas around Southern California.

Production is now under way for three operas to be displayed in January, 1973. They include Menotti's "The Medium," Donizetti's "Rita" and Wolf-Ferrari's "The Secret of Suzanne." A company of 20 singers will perform the works in English accompanied by two pianos.

The productions will move to schools in a 20-foot van and will include a portable stage.

"PSST," wanna buy some Beethoven party records?



The story of the Classical Renaissance is coming in the November 4 issue of Billboard. Find out what's selling in classical music and why. Billboard's "Classical Renaissance" special is coming in the November 4 issue.



PARAMOUNT artist Lee Holdridge has been presented with the "Circle of Friends of Music" award for the most promising young composer/conductor. The award was presented in Italy by Aaron Zano of the Circle of Friends Organization and was also given to Dimitri Shostakovich. Previous recipients of awards by Circle of Friends of Music include Arturo Toscanini, Morton Gould and Joan Sutherland. Holdridge's new single for Paramount will be the theme from the motion picture "The Burglars."

Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

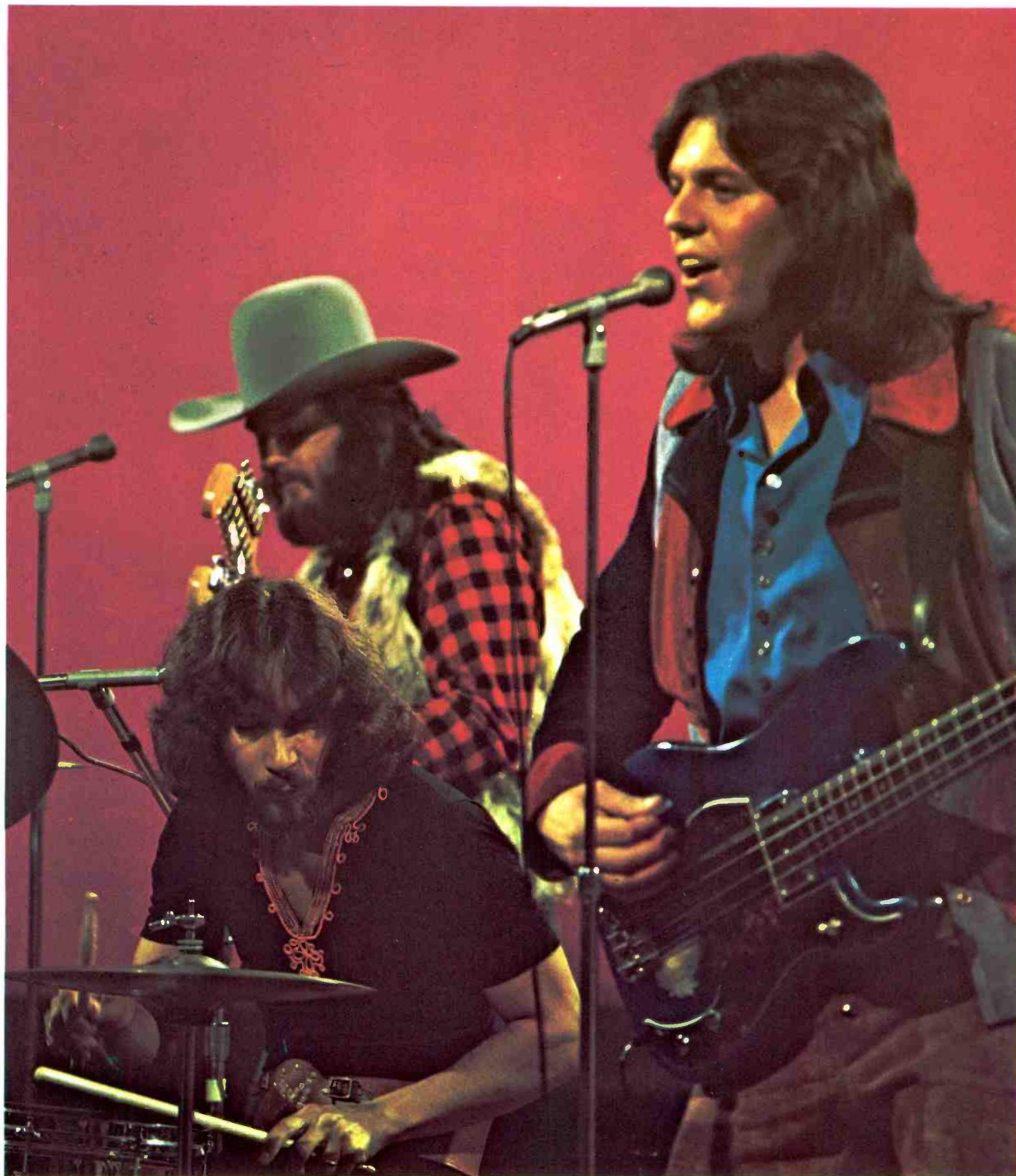
WEEK	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	1	1	3	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	15
2	2	10	27	BLACK & WHITE Three Dog Night, Dunhill 4317 (Templeton, ASCAP)	7
3	3	5	5	PLAY ME Neil Diamond, Uni 55346 (MCA) (Prophet, ASCAP)	8
4	4	4	4	POPCORN Hot Butter, Musicor 1458 (Bourne, ASCAP)	14
5	5	6	11	GARDEN PARTY Rick Nelson, Decca 32980 (MCA) (Matragun, BMI)	8
6	18	21	28	HONKY CAT Elton John, Uni 55343 (MCA) (James, BMI)	6
7	7	8	10	CITY OF NEW ORLEANS Arlo Guthrie, Reprise 1103 (Kama Rippa/Turnpike Tom, ASCAP)	8
8	15	19	26	BEN Michael Jackson, Motown 1207 (Jobete, ASCAP)	5
9	10	11	15	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	8
10	16	22	29	IF I COULD REACH YOU 5th Dimension, Bell 45-261 (Hello There!, ASCAP)	5
11	12	13	13	SATURDAY IN THE PARK Chicago, Columbia 4-45657 (Big Elk, ASCAP)	7
12	13	16	20	WE CAN MAKE IT TOGETHER Steve & Eydie, MGM 14383 (Kolob, BMI)	6
13	14	17	18	I BELIEVE IN MUSIC Gallery, Sussex 239 (Buddah) (Screen Gems-Columbia/Songpainter, BMI)	7
14	17	18	22	I'LL NEVER PASS THIS WAY AGAIN Glen Campbell, Capitol 3411 (Vegas Music Int'l., BMI)	6
15	19	24	24	IT'S A MATTER OF TIME/BURNING LOVE Elvis Presley, RCA 74-0769 (Gladys, ASCAP/Combine, BMI)	6
16	24	26	34	GOODTIME CHARLIE'S GOT THE BLUES Danny O'Keefe, Signpost 70006 (Atlantic) (Cotillion/Road Canon, BMI)	5
17	22	25	32	I CAN SEE CLEARLY NOW Johnny Nash, Epic 45-10902 (CBS) (Cayman, ASCAP)	4
18	20	23	30	SPEAK TO THE SKY Rick Springfield, Capitol 3340 (Binder/Porter, ASCAP)	5
19	6	7	7	BEAUTIFUL SUNDAY Daniel Boone, Mercury 73281 (Page Full of Hits, ASCAP)	10
20	25	27	—	DON'T HIDE YOUR LOVE Cher, Kapp 2184 (MCA) (Kirshner/ATV, BMI)	3
21	8	8	6	RUN TO ME Bee Gees, Atco 6896 (WB, ASCAP/Casserole, BMI)	9
22	9	2	1	GUITAR MAN Bread, Elektra 45803 (Screen Gems-Columbia, BMI)	10
23	28	33	36	USE ME Bill Withers, Sussex 556 (Buddah) (Interior, BMI)	4
24	29	30	—	I'LL MAKE YOU MUSIC Beverly Bremers, Scepter 12363 (Dramatis, BMI)	3
25	34	—	—	CAN'T YOU HEAR THE SONG Wayne Newton, Chelsea 78-0105 (RCA) (James, BMI)	2
26	32	34	—	APRES TOI (Come What May) Paul Mauriat, Verve 10682 (MGM) (Intersong U.S.A./Chappell, ASCAP)	3
27	27	28	—	FOR EMILY, WHENEVER I MAY FIND HER Simon & Garfunkel, Columbia 4-45663 (Charing Cross, BMI)	3
28	30	31	—	WITH PEN IN HAND Bobby Goldsboro, United Artists 50938 (Detail, BMI)	3
29	33	36	—	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	3
30	39	—	—	WHY Donny Osmond, MGM 14424 (Debmars, ASCAP)	2
31	31	32	35	ONE MORE CHANCE Ocean, Kama Sutra 556 (Buddah) (Cookaway, BMI)	4
32	11	3	2	GOODBYE TO LOVE Carpenters, A&M 1367 (Almo/Hammer & Nails, ASCAP)	11
33	36	—	—	DON'T EVER BE LONELY (A Poor Little Fool Like Me) Cornelius Brothers & Sister Rose, United Artists 50954 (Unart/Stage Door, BMI)	2
34	38	—	—	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	2
35	40	—	—	LOVING YOU HAS JUST CROSSED MY MIND Sam Neely, Capitol 3381 (Seven Iron, BMI)	2
36	—	—	—	I'D LOVE YOU TO WANT ME Lobo, Big Tree 147 (Bell) (Kaiser/Famous, ASCAP)	1
37	—	—	—	HAPPIER THAN THE MORNING SUN B.J. Thomas, Scepter 12364 (Black Bull/Stein & Van Stock, ASCAP)	1
38	—	—	—	DANCE, DANCE, DANCE New Seekers, Elektra 45806 (Cotillion/Broken Arrow, BMI)	1
39	—	—	—	PARADISE Jackie DeShannon, Atlantic 2895 (Cotillion/Sour Grapes, BMI)	1
40	—	—	—	WEDDING SONG (There Is Love) Petula Clark, MGM 14431 (P.D.)	1

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Au groupe Maple Music et à tous ceux qui s'intéressent à son travail, j'adresse mes meilleurs voeux de succès.

A handwritten signature in black ink, appearing to read 'P. Trudeau', with a large, stylized initial 'P'.

Pierre Elliott Trudeau

O t t a w a ,
1 9 7 2 .

Canadian Music Stands At A Crossroad In Its Growth

By Ritchie Yorke

Canadian popular music, no matter which way you look at it, has arrived at some sort of crossroads.

This path of experience down which we have trodden in the past two years has not always led us where we hoped it might go. There have been some unexpected detour roads, a couple of frightening diversions, and on a few occasions, a straightahead eight-lane surface of complacent cushioning.

At no time has it been painfully predictable. The paths of musical progress in the North Country have taken some nerve-racking meanderings. But out of two years of unprecedented activity is finally beginning to emerge some positive directions, and at the same time, proof of the need for rapid rethinking.

In the last few months, Canada has been the scene of some musical history-making. An infant in the business as far as the world of music giants are concerned, Canada by its very lack of experience has been able to achieve a couple of classic coups in the international music promotion business.

Fools (and freshmen) rush in where angels (and establishment) fear to tread . . . but conversely, the young and the eager often happen to get there first.

On June 4, 1972, Canada set the world music business a new precedent in global music promotion. Months earlier, top executives from the major companies in Canada had sat down with representatives of the performing rights societies and agreed on a plan for an industry-wide promotion of Canadian talent to the European market.

The project, unique in its objective and execution, was shown as the Maple Music Junket. Its aim was to turn on European media to the existence of Canadian music in the North American pop mainstream. A total of 92 journalists, programmers, disk jockeys, TV producers and editors were flown to Montreal and Toronto for four days exposure to the Maple Music scene. The massive affair was funded by record companies, independent producers, publishers, performing rights societies and even the artists themselves. Of its total cost of around \$120,000, a grant of \$30,000 was awarded to a specially created nonprofit organization, Maple Music Inc. by the Federal Government.

The grant came in the form of \$20,000 from the Secretary of State's Arts & Culture Branch, \$5,000 from the music department of Canada Council, and another \$5,000 from the Wood Products Branch of the Department of Industry, Trade and Commerce. The grant was unique in that it represented the first time any national government in the world had officially recognized the existence of the popular music industry. Prime Minister Pierre Trudeau's government has more than once led the world into new fields. The recognition of Communist China was one of the more significant. The recognition of rock music was an achievement of a different caliber, but no less remarkable.

Of course, when you look back over Canada's musical history, you can find sufficient reason why the Federal Government would of its own volition be interested in what was happening with pop musicians and composers. After years of broadcasting dedication to American charts, the Canadian Radio-Television Commission wisely decided it was time

to end the Canadian culture drain of talented musicians moving south . . . or at least, to give the musicians a choice of staying in their own country.

Legislation was introduced which made it mandatory for the local radio stations, no matter what format, to program at least 30 percent of Canadian records, which conform to a one out of four Cancon classification. The controversial content legislation went into effect on January 18, 1971, and in its first year it brought about a revolution in the Canadian music scene.

After years of silence, Canada suddenly emerged as the hottest new music-producing area since the Liverpool invasion of the U.S. charts in 1964. Experienced artists who had been hanging around in downtown bars for years suddenly found themselves being courted by newly created a&r departments of record companies. Many of them watched their records sell tens of thousands in Canada and then move onto the U.S. charts. It was an electrifying feeling in a music producing industry—the likes of which had not even been dreamed of a couple of years earlier. It was remarkably clear that Canadian music talent had only to be given a fair chance to communicate to the public and it could deliver with a stunning punch.

Canadians have traditionally never given their own a fair chance. Tens of thousands of Canadian expatriate writers, actors and producers, live in Los Angeles, seeking out high-level incomes in the TV and motion picture jungle. Because of decades of U.S. cultural domination, Canadians grew to think that the American way was the only way, and that anything Canadian should be at the very least severely discouraged.

Not that there was anything necessarily wrong with the American way, it was just treated as the only way. As a result, Canadians could not be classified as real stars until they had succeeded in the all-encompassing fabric of the American show business scene. So creative people struggled through a couple of fruitless, frustrating years on the local scene, then took off for fame and fortune in California.

Canadians seem to be highly talented in the area of communicating contemporary culture. As long as they don't try to do it on home soil. The way to the stars was suitcase and a passport, or a birth notice since if you were born in Canada you don't

even need a passport to cross the U.S. border.

The CRTC Cancon regulations were in effect the first step by a concerned government to try to overcome this massive erosion of the domestic cultural tapestry. In the first year, they worked beyond even the most hopeful expectations and premonitions of CRTC chairman, Pierre Juneau, a man who has done more for the positive preservation of Canadian culture than almost any individual in Canadian history.

The second year has seen a settling down of the eruptions of the first 12 months and also an isolating of some of the omnipresent factors which prevented the birth of a music industry for so many years.

Some of the major labels which rushed in at the dawning of Cancon with fortunes in their eyes and ears are now sitting back wondering what went wrong. Millions of dollars have been sunk into Canadian talent development, although few companies can yet claim to be running their a&r department as a profitable concern.

Canada has long since emerged as a powerful singles producer in the U.S. market, which is hardly surprising. Canada's young musicians grew up with the same cultural influences as their contemporaries in the States. As the Guess Who's singer/writer, Burton Cummings, once reflected: "The kids in Winnipeg used to listen to Minneapolis radio at night time. All over Canada it was the same. Canadian kids listening to American music."

All they needed was a chance to express their thoughts without having to leave their own country.

But even the most casual observer would be to admit that Canada's success in the North American singles market has not yet been manifested in the album area. And that is one of Maple Music's heaviest handicaps at the present time.

The inability of Canadians to break through in a big way in the album market can be traced back to the traditional problems of exposure. The AM stations, even in the later-day era of Cancon, have tended to avoid anything from left field. There is no room for Canadian improvisation or originality at the largest AM stations.

"In effect," says independent producer Dennis Murphy of Sundog Productions,



Christopher Kearney: a newly emerging name, with a second album and a European tour on the horizon.

"the big stations have defined their format to us. They've told us what records they want. They want American records. Maybe there is such a thing as a Canadian sound, but it has no chance of developing in the present context."

This is where FM progressive radio could be of immense benefit. So far the CRTC has not issued its policies for FM programming, but they are certain to include a Canadian content percentage.

There are not a large number of FM rock outlets in Canada, but the ones which do exist have tremendous influence on album sales. There are exceptions such as CHOM Montreal, CFMQ Regina and CFRW-FM Winnipeg, but generally speaking the large FM stations have not responded sufficiently to the Canadian talent explosion.

Like their AM counterparts, the FM stations look to U.S. tipsheets for guidance on what to play, and in some cases, the FM management comprises individuals transplanted from AM.

The acceptance of Canadian artists in the album scene is naturally going to have vital bearing on the evolution of the second stage of Maple Music. But at this point in time, it remains next to impossible to break a new act in Canada by the album method. You must have a single, and it must sound like a typical American single.

To sensitive musical performers such as folk singer Bruce Cockburn, the enigma of having to creatively contort oneself to fit a predefined format has been extremely frustrating.

Of course there are a few adventurous and aware programmers in the secondary market areas, but their test marketing of new, non-format product has actually been met with a stony silence from the major markets. There is much inherent jealousy and envy among some Canadian music directors, and rather than profit from one another's efforts, they tend to ignore them.

The fact that a station in Edmonton may break an unknown single usually ensures that it won't be played in nearby Vancouver, as an example. Such petty ego exercises reflect the continuing

(Continued on page C-6)

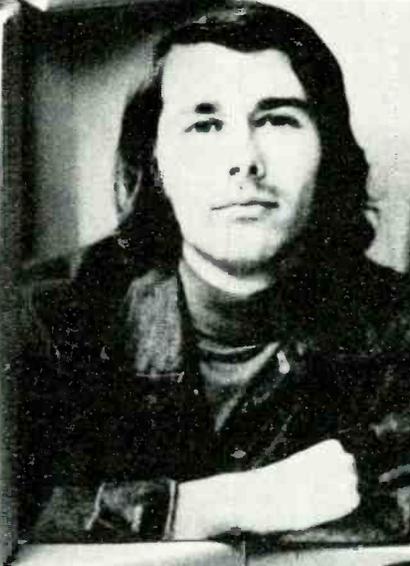
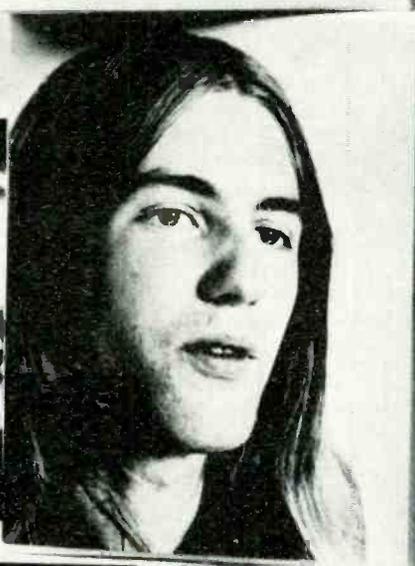
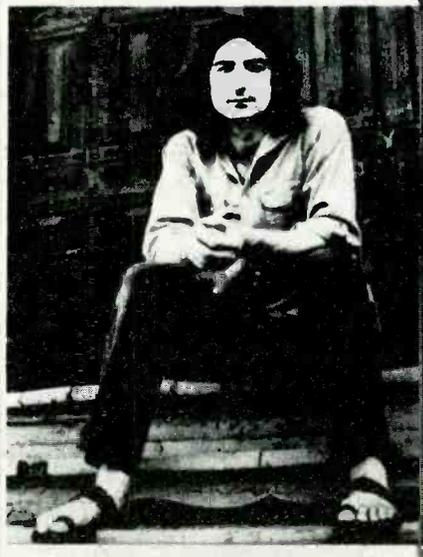
A record breaking crowd enjoys Lighthouse in Toronto at Ontario Place. The band blends rock with jazz.



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JACK CULLEN

RADIO STATION CKNW

VANCOUVER

Canadian Music Stands

• Continued from page C-4

adolescence of much of the Canadian music and broadcasting industries.

"Every music director in Canada seems to think he's the only one with any ears for new product," notes Tom Williams, national promotion director of the largest record company in the country, WEA Music of Canada Ltd.

"So when you go to an Eastern market station and show proof of a hit in Vancouver, they tell you that it's a completely different market. Then they race off to consult the latest chart from Hartford, Conn. It's very frustrating."

Clearly Canada has a lot to learn from the United States music industry.

The major AM stations suffer from an unproven paranoia that the programming of a new unfamiliar Canadian single will cause a drop in ratings. The fact that broadcast audience surveys are inherently such nebulous endeavors ensures that no one can really prove the opposite.

"It's a pretty big vicious circle," says WEA's merchandising manager, Mike Reed, reflecting an industry-wide consensus.

Unless the major Top 40 stations soon demonstrate some initiative, the entire evolution of Maple Music may be crippled in its infancy.

The major record companies, the majority of whose budgets are scrutinized in foreign boardrooms, will soon have to start showing profits on their Canadian production expenditures. Even the emerging nationalism of major record company management in Canada cannot override the profit and loss numbers game.

Maple Music cannot hope to ever become a viable economic entity within the confines of Canada—it must reach out into the U.S. and other marketplaces. There are only 14-million English speaking people in Canada, making this as small a market for domestic record product as Algeria, Australia, Czechoslovakia, East Germany, Morocco, South Vietnam or Yugoslavia. There are 30 percent more English-speaking people in the state of New York than the whole of Canada.

Canadian music can only hope to effectively move out of the domestic market once it has conquered the home scene. And that will only happen when the crises on home soil are dealt with out in the open.

From the broadcasters' point of view, the refusal to accept Canadian-made hits at some major stations will ultimately make it impossible for any stations to meet the 30 percent regulation. There just won't be enough records. Record companies cannot continue indefinitely to underwrite costly production unless there is some probability of return.

Already the continuing resentment of Cancon regulations by some major stations has had some unwarranted backlash effect on a few U.S. programmers.

"Some of the small station around Detroit and Cleveland won't play a record by a Canadian artist until it has reached top 8 at CKLW," says independent producer, Harry Hinde. "It seems that we have lost some of our credibility with the stations because of a few Canadian programmers complaining that they have to play product they don't want to."

This jaundiced view of the Canadian scene, has also rubbed off on some U.S. record companies who now doubt the validity of a proven Canadian hit.

To anyone familiar with the current Canadian scene, these charges are completely nonsensical. There is nothing more difficult than trying to break a new Canadian single on the domestic front. You can get support from the majority of the secondaries but when it arrives at the door of a handful of majors, it's a totally different story.

There have been frequent examples of Canadian-made pop records reaching the gold disk certification mark without ever being picked up by a couple of the largest majors.

The simple fact of the matter is that there would still not be a Canadian music scene if there had not been CRTC Cancon regulations to make it happen. Because of the attitudes of a small group of major stations, Canadian artists just could not make it in their own country. Whether they deserved to or not on the strength of their latent talent can be answered with one short list of some of the Canadians who gave up on the broadcasting battle and moved to the U.S.—Neil Young, Joni Mitchell, The Band, Steppenwolf, and David Clayton-Thomas.

Canada has a tremendous amount of talent all faced by a common hurdle—the need to express themselves through electronic communication. The CRTC Cancon regulations gave them that right because evolution had failed.

Even now the anti-home grown philosophy of some of the major stations is manifested by the local success of made-in-America records (by former Canadian artists) which have failed in the States. Some short-sighted pro-

grammers would rather give concentration play to Andy Kim's "Who Has the Answers" (which did not get off in the States) than providing a chance to a new but unproven disk by a Canadian act which may have the potential of selling a million copies once it is given the expensive opportunity.

There is a deep-seated resentment between a few broadcasters and the Canadian music industry, and these negative factors will continue to haunt the real flowering of Maple Music.

However, most producers believe that the attitudes must inevitably change. "I think that the U.S. will realize the enormous benefit of having such a nearby test-market for new product by the first of the year," predicts Harry Hinde.

"Give it another year," says producer-engineer Terry Brown of Toronto Sound Studios. "The acceptance of Canadian charts as a tool for U.S. programmers is inevitable I believe, particularly as the product coming out of here keeps improving."

There are those, of course, who cannot wait. Most of them are the small Canadian independent labels, formed in the early development of the Maple Music scene. A couple have gone on to reach near-major status. Love Productions' president, Francis Davies, estimates that his company will sell in Canada records worth in excess of \$1-million retail next year. Boot Records, a primarily country label, says it will top \$600,000 this year.

But other less successful labels are grimly fighting for their very survival. Without the backbone of American and English hit product, their existence depends on the fluctuating Canadian radio attitude to Maple-made disks.

"It seems to me," notes WEA national promotion director, Tom Williams, "that a lot of independents are going to go broke."

If this does indeed occur, it will be a tragedy to the emerging Maple Music industry. More than half of the quality pop music now being recorded in Canada is being handled by the indies.

The Federal Government is rumored to be investigating ways and means of aiding the financial development of Canadian independents.

The French Canadian music recording scene continues to prosper on the strength of local consumer interest. There is a vast network of media pumping French Canadian music into Quebec and the results speak for themselves. Yet very little of this activity reaches into English Canada.

It is going to be very interesting to observe the results of Quebec super star, Robert Charlebois' attempted entry into the North American market with an English-language single in a few weeks.

"If there's one thing lacking," says RCA national promotion director Ed Preston, "it's the fact that not enough people put their ears into what's on the record. You don't have to have a super voice or a 55-piece orchestra to make hits. The French Canadian market has always proved the value of simply, easy, direct small group sound. Simplicity pays off in Quebec."

In the aftermath of the Maple Music Junket, the directors of Maple Music Inc. are preparing two more promotional efforts aimed at the European market. They want to open a Maple Music promotion office in London (and subsequently in Paris) to aid the European distributors of records from Canada in publicizing Canadian talent. There are also plans for a second Maple Music Junket, involving a far greater European record industry representation in guests. It seems likely that the Federal Government will provide aid in these two new Maple Music campaigns.

A meeting of the Canadian Recording Manufacturers' Assn. in the next few days will put the wraps on Canada's continuing attempts to promote its musical talent to the European market.

As far as the international scene is concerned, things have never looked better for Canada. Through the Maple Music Junket, Canada has managed to get a foot into the door of the European market. Canadian artists are now, at least, beginning to be recognized in Britain and Europe. How well they will succeed with local audiences depends on the level of record release and touring activity in the coming months.

Globally, Canada has arrived at the crossroads. A variety of possibilities confront us. But the real potential of these historic ventures depends very much on Canada's ability to sort out its domestic scene. There is near-desperate need for honest, open communication between music maker and music breaker. There are problems on either side which are being ignored or misunderstood by both parties.

In no way should people from other nations think of Canada's struggle to find cultural identity as mistaken chauvinism or misguided nationalism. There is no feeling of negativity towards other countries to boost the domestic scene. Canada recognizes and respects the incredible achievements of its neighbors in the music world. What are we doing now in the North Country is trying to make that communication a two-way street.

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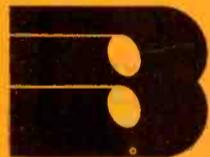


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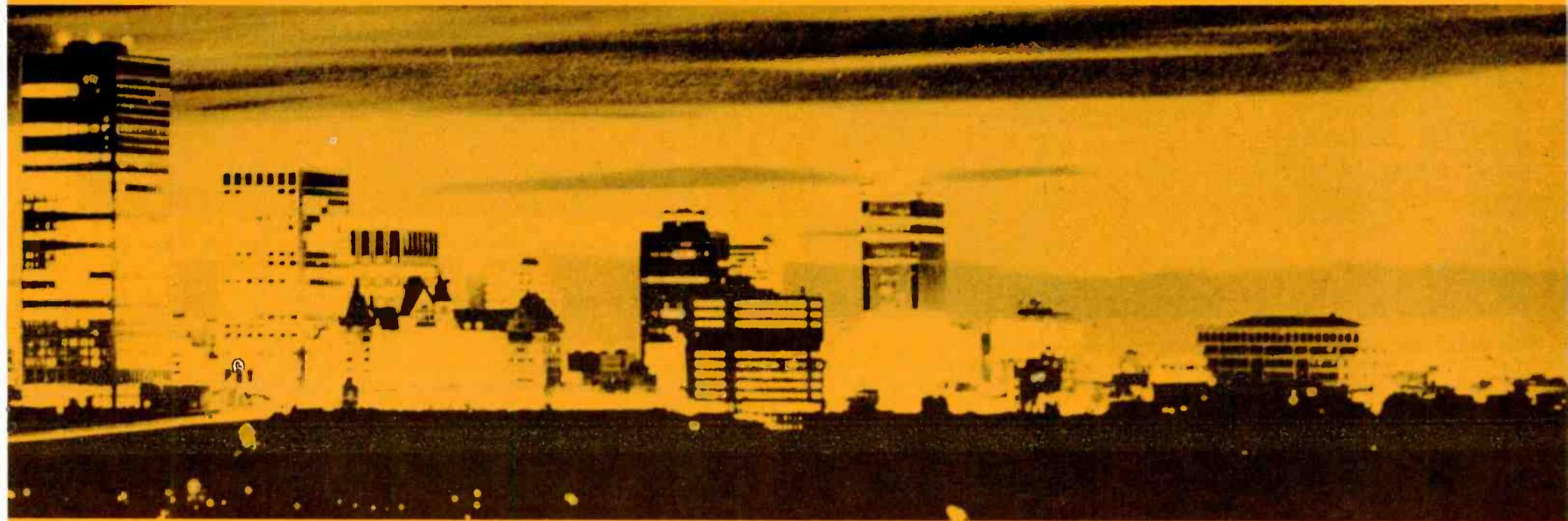
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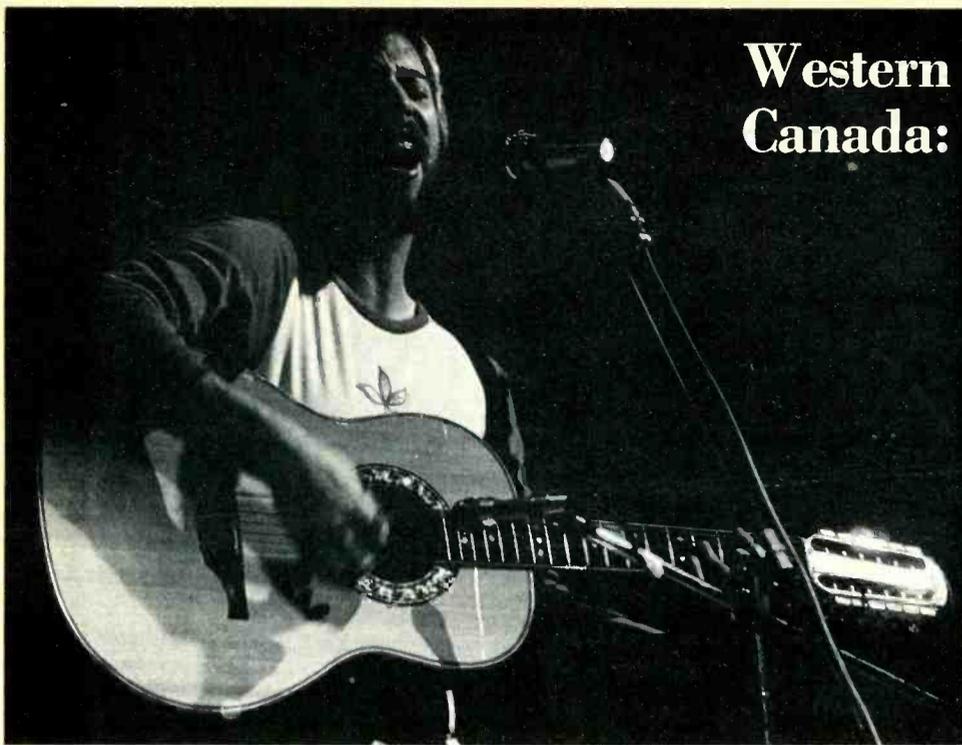
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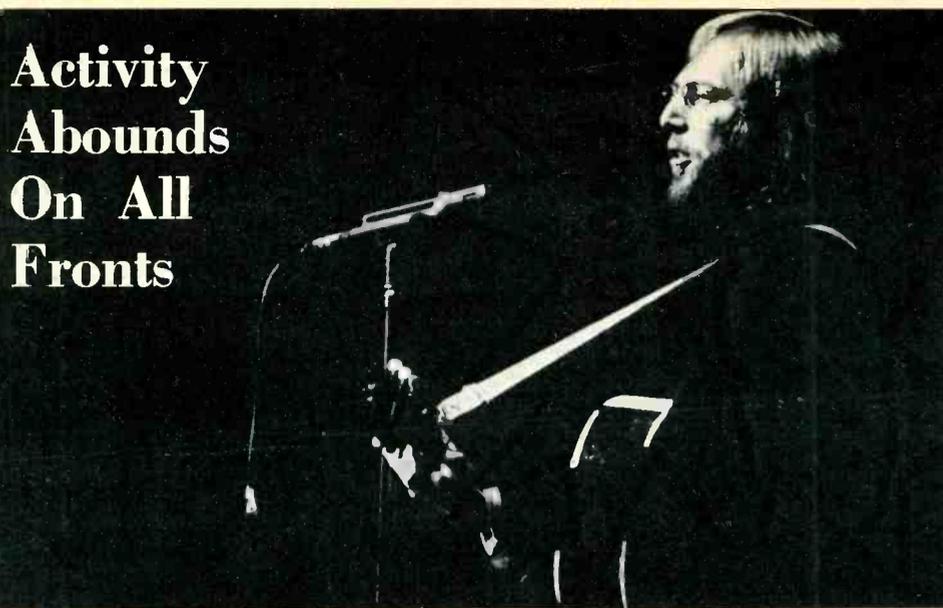
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The emotionalism of many young Canadians is being captured by the wave of new companies seeking a place in the recording business.

Western Activity Canada: Abounds On All Fronts



Tom Northcott, a Western voice reaching out for national recognition.

By Michael Bennett

It's been the same for years: Western Canada says it's being ignored by the East.

Today, musicians and studio people inside 95 degrees longitude—the boundary line between the four Western provinces of Manitoba, Saskatchewan, Alberta and B.C. and the mysterious East—are also getting into the act.

Some are more vocal than others, but the sounds that are attracting the most attention are in the grooves produced from Winnipeg to Vancouver, and a lot of places in between.

The marketplace for the music is still the heavily-populated areas of Ontario and Quebec, but the talent and technology to feed it is growing in the West.

John Rodney says Western Canada has heard the sound of one hand clapping for too long. So he pioneered the formation of the Western Canada Recorded Music Assn. in an effort to get its share of industry applause usually reserved for Toronto and Montreal.

"In every area of the music business, you have cliques and societies; they take the line of least resistance," says Rodney, who signed up Studio 3, PSI-Chord Recording and Mastering, Van-Los Music International, Stoney Productions, and his company, Rada Record Pressings, as initial members on the Western Front.

"We realize the bulk of the music industry is in Ontario and Quebec, but we want to focus attention on the embryo in the West.

"What we want to do is bring together a series of unrelated label names and artists to promote and develop a Western Canadian identity and a Western Canadian industry."

The infant association has caught the attention of key industry people in Vancouver, Calgary and Edmonton and Rodney says it won't be too long before the interest spreads as far east as the Ontario border.

He dismisses suggestions that the group may unwittingly become as short-sighted as the Eastern power bloc he wants recognition from.

Instead, he sees the association as a unified force to lobby for Canadian government grants for the development of artists and studios. It has already met with the Canadian Radio-Television Commission and sent it back to Ottawa with a bundle of papers.

Rodney says the WCRMA will wait for a month and if nothing happens, "we'll pummel them again."

It's a co-operative venture. A small assessment, perhaps \$50, will be made and each member will take turns handling newsletters and promotions.

"We're trying to avoid the back-biting inherent in the industry, and as long as we don't indulge in selfish hype, we'll be alright," he said.

"When we have something to shout about, we will."

The shouting could start at Stoney Productions' new eight-track studio in North Vancouver, a 24-by-42 facility with 15-foot ceilings and what Rodney describes as "probably the most versatile board in the West" in terms of equalization and panning.

It houses three isolation chambers with EMT and natural echo and he says the company—he's one of three partners—will go to 16 tracks whenever it feels the need.

Parked outside is a 35-foot bus containing a mobile eight-track with complete mix-down equipment, limiters, compressors and Dolbys—the only ones in town.

The studio itself is ideally suited to videotape productions and now is involved in double taping programs for shipments to remote areas in Northern B.C. not serviced by Canada's two TV networks.

Terry and Susan Jacks and the Poppy Family, with four Top 10 singles in a year, made the country sit up and listen to what was going down beyond the Great Lakes.

And what it heard across the rich Prairie to the Pacific was fresh, unique and exciting.

Vancouver has been called the Paris of the 70s, a cosmopolitan city with a relaxed country feel that's attracting more and more industry awareness.

A hint of things to come for the West Coast, and Canada generally, could lie in Steve Douglas' decision to move to Vancouver from Hollywood.

People leave Los Angeles every day, but Douglas brought a suitcase full of credentials with him and he's in the process of setting up a production company.

A respected sax player at studio sessions, he produced Wayne Newton, the Lettermen, Jody Miller and Bobby Darin, to name a few. He later moved from head of the singles a&r at Capitol to oversee the whole a&r department at Mercury.

And his company, Pentagram Records, boasted Big Mama Thornton at one time.

Douglas could be the first link in the pipeline of Canadian hits to the U.S. market.

The major studio scene is energetic in Vancouver.

Can-Base Studios is taking dead aim at the key American markets with "Sweet America" by The Cascades and is generating a lot of word of mouth excitement

about an album project by Chief Dan George, who shared top billing in "Little Big Man" with Dustin Hoffman.

The Cascades' single was written and released in England a couple of years ago by Barry Greenfield, still in the Top 10 across Canada with "New York Is Closed Tonight."

Chief Dan delivers an impassioned plea for understanding among all peoples and a renewed respect for the land his people valued more than life itself.

Backed by a Vancouver group called Fireweed, Chief Dan offers an eloquent insight into the problem man faces in his environment.

It's the kind of thing Jack Herschorn of Can-Base has been wanting to do for a long while.

"Basically, we're interested in producing real music, the kind that brings out feeling and emotion, rather than numbness."

Chilliwack is completing its second album for A&M at Can-Base's 16-track plant and Terry and Susan Jacks are working on individual solo albums which could be out by the end of the year.

Terry is ecstatic about the sound he's been getting in the studio; he's convinced it's as good or better than he achieved in London and Los Angeles.

Twelve blocks away at Studio 3, where Herschorn was once a partner, Ralph Harding and his staff are into everything from the Irish Rovers to the "Ecstasy of Rita Joe," a morality play about the degradation and death of a young Indian girl in the city.

It was set to music and dance by the Royal Winnipeg Ballet last year and the album will feature Chief Dan and a superb young singer named Ann Mortifee. Production costs alone will be in excess of \$30,000.

The studio has been 16-track since May and the board was built from the bare wires by an electrical genius named Tap Suo-Antila.

The Rovers, who do their top-rated CBS television series from Vancouver, just finished their latest album and their first on their new Potato label. They're also recording a West Indian-Calypto single as the Green Mangos.

Greenfield's "New York Is Closed" smash was recorded here on a starvation budget of less than \$300.

Jay Telfer, a former member of the Steel River group from Toronto, did the score for a Burl Ives film called "Away The Lines." It was originally to be a feature release, but will likely end up on TV.

Telfer is a strong acquisition to the Studio 3 team. He also did the production for the Rovers.

Keith Lawrence has gone from management to become the main man behind Haida Records, a label that became a reality because the idea sounded good to Jerry Moss of A&M.

Lawrence was the business brain behind Chilliwack when the three-man rock group signed with Alpert and Moss last year. Now he fronts a budding operation in Victoria which is clicking the first time out with a superb young singer-songwriter named Valdy.

The song is "A Rock And Roll Song" and A&M was just as excited about it when it was released in the States two weeks ago.

"I had the name for the label and A&M was number one on the list of companies I wanted to talk to," says Keith, whose brother, Clare, left Chilliwack for new directions and the chance to produce Haida's artists.

(Continued on page C-14)



An American visitor, Mason Williams, rehearses with the Edmonton Symphony Orchestra conducted by Tommy Banks.

Facts

about the promotion company that puts together concerts like other conscientious artists put together their cultural contributions:

- The HIGH WIND partnership began in December 1969 when Hank Zevallos and Rich "Cheech" Marin left Poppin Magazine, and, with Len MacMillan, set out to finance media of socially constructive purposes by presenting culturally-stimulating events that would in themselves serve a positive community need.
- In the first half year HIGH WIND quickly gained a fine reputation with a PAUL HORN concert and select film presentations. But HIGH WIND's first major impact came with the first "rock" booking.
In August of 1970, HIGH WIND began promoting Vancouver and Edmonton appearances by FRANK ZAPPA & THE MOTHERS OF INVENTION. These were Zappa's first Canadian dates since reforming the Mothers after a two year absence. Undoubtedly a great artist, Zappa had not sold much over a thousand of any album in either city. Many felt HIGH WIND was over-confident in booking more than a single Gardens appearance in Vancouver.
But, HIGH WIND doubled the top predictions of all those that were supposed to know. Zappa had over 5,000 people in Edmonton and a record 9,000 in Vancouver. Zappa, of course, deserved this. But, this was mainly possible because Zappa was an artist HIGH WIND believed in, and, after half-a-year getting him, this concerned dedication was applied most successfully into the promotion and production. Zappa was not promoted as a freak show, and, in stimulating public interest for one of the most significant musical innovators of our time, HIGH WIND created what long-time Edmonton promoter Benny Benjamin called "Zappa Fever," a phenomena he'd never before witnessed.
- In December of 1970 James Conrad, the major partner of Great Shows, and an organizer of the Strawberry Mountain Festival, merged into what became High Wind Productions Ltd.
- Zappa's entire 1971 Canadian tour was made available to HIGH WIND. However, not wanting to spread quality thin, HIGH WIND cautiously took advantage only of the opportunity to do Eastern Canada. No halls were available in Toronto, so HIGH WIND centralized in Montreal, also operating Ottawa and Quebec City.
Of course, Montreal was easily a full house, but the HIGH WIND mark was most apparent in Ottawa where Zappa's audience was boosted from a previous 2,000 to the top attendance of Zappa's 1971 cross-Canadian dates.
- In December 1971 EARTH BREEZE PRODUCTIONS LTD. was established as a satellite company of HIGH WIND. It's purpose — extend the High Wind ideal into more communities and make the media purpose a reality by the end of 1972.
- In January of 1972, EARTH BREEZE had its first outing — a six city tour with JOHN LEE HOOKER that not only took the great bluesman to the obvious centres like Vancouver, Calgary and Edmonton, but also culturally revolutionized such smaller Western Canadian centres as Victoria, Nelson and Lethbridge. To say the least, these latter three dates were considered a risk. But, Earth Breeze put together a typical High Wind promotion with more than plenty of the highest quality color posters and 50,000 four-page, two-color poster-booklet handbills.
Victoria sold-out a full week in advance, Nelson established a new record gross for the area, Lethbridge established an attendance record as well, and not only did Calgary, Vancouver and Edmonton sell-out in advance, but each had several hundred additional persons turned away at the door.
More recently, Earth Breeze drew 2,700 to hear the King of the Delta Blues in Thunderbay, Ontario, doubling previous attendances for other recent concerts there.
- Major newspapers and undergrounds have called HIGH WIND / EARTH BREEZE the best thing to happen to concert promotions. CKLG FM called it "poetic promotion." And, such printed, radio and television acclaim has pretty well greeted HIGH WIND / EARTH BREEZE in every community.
Because HIGH WIND / EARTH BREEZE does only the finest it can, the press and public have given this company a reputation that's highly rare among promoters.
In turn, HIGH WIND / EARTH BREEZE — press relations are of the highest caliber. The press is ALWAYS supplied with clean, directly impressive press releases on artists being presented. Advance publicity is always of the most tasteful and stimulating nature and as a result advance exposure also attains the highest levels imaginable.
Relationships with radio stations are so good and rightly valued that not only do artists have the opportunity of live interviews, but live radio concerts are now a regular possibility. In fact, it was because of a significant breakthrough with a live acoustical broadcast with JOHN LEE HOOKER and its immediate success that CKLG FM now considers such live radio exposure an important new dimension.
HIGH WIND / EARTH BREEZE, among other things, is also responsible for a historic live performance by FRANK ZAPPA and THE MOTHERS on CKGM FM in Montreal, as well as the world preview of the "Live" Fillmore Mothers album three weeks after it was recorded.
- HIGH WIND / EARTH BREEZE will not rest satisfied with the above. Great things will continue to happen with truly great artists. And, this year a magazine called SMILE will hopefully add a bit more sunshine. HIGH WIND / EARTH BREEZE seriously cares about sunshine. That, really, is our purpose.
- HIGH WIND / EARTH BREEZE is now over two dozen persons who are responsible for presenting all the artists and events listed on the right.
HIGH WIND / EARTH BREEZE operates in:

**VANCOUVER · VICTORIA · SEATTLE · PENTICTON
SPOKANE · TRAIL · NELSON · KAMLOOPS
PRINCE GEORGE · EDMONTON · CALGARY
LETHBRIDGE · SASKATOON · REGINA
WINNIPEG · THUNDERBAY · LONDON, Ont.
OTTAWA · QUEBEC CITY · MONTREAL**

**Miles Davis
Captain Beefheart & Magic Band
Willie Dixon & Chicago All-Stars
Chilliwack
The Everly Brothers
Rod Stewart & Faces
Love
John Lee Hooker
Murray McLauchlan
Pure Food & Drug Act
Street Noise
Incredible String Band
John Hammond
It's A Beautiful Day
Bim
James Cotton Blues Band
New Riders of the Purple Sage
Velvet Underground
Hans Staymer Band
Paul Horn
Quicksilver Messenger Service
High Flying Bird
Commander Cody
Barry Greenfield
Captain Beyond
Taj Mahal
Flash Cadillac & Continental Kids
The Chambers Brothers
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Kurosawa, Antonioni, Godard,
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Capitol, RCA's A&R Men Prove That Staffers Provide Vital Service

Three years ago, Capitol and RCA were the only labels with separate English a&r divisions in Canada. In the rise of Canadian rock which has since taken place, several other companies have realized the importance of maintaining staffs of people whose only duty is to seek out and develop talent.

Such labels as Columbia and WEA now operate separate a&r departments, and in both cases, a&r personnel are located in the heart of downtown Toronto, several miles from the main offices and warehouses of their respective companies.

Other major labels continue to operate a&r as a subsidiary enterprise of promotion, sales or marketing.

In the history of the Canadian scene, experience has shown that the companies which put the most into developing talent get the most back in return, both in increased sales and a rapidly expanding artist roster.

Columbia and Capitol are easy leaders among the majors in Cancon a&r. Columbia's bid for leadership was late-started, but it will culminate in the release of 15 new albums between now and Christmas. There can be little doubting that Columbia managing director, Fred Wilmot and his a&r man, John Williams, are deadly serious in their plans to capture a large slice of the Canadian talent pie.

It's been no easy battle for Columbia, nor for any other company. "I think the basic problem for all Canadian majors," says John Williams, "is that we're still fighting the Canadian attitudes. There's still a ridiculous belief that if it's made in Canada, it's second rate. It's been difficult removing that stigma, even though we obviously have the talent, the studios, the producers, the arrangers, the whole trip.

"I must admit that I'm still not hearing as much Canadian product on the radio as I'd like to. I don't just mean my own stuff—I'm speaking of everyone's product because a hit from any company benefits us all.

"Unfortunately, Canada is still a nation of followers in many respects. None of the major markets want to experiment. We are not developing hit makers at the radio level in Canada."

Williams feels that strong Canadian support of new domestic product continues to be vital in the evolution of Canadian music. "If you can get a hit record in Canada, then you can always have it released in other markets with that information to prove you've got a winner.

"Obviously just getting your stuff put out in other markets is not the answer. You must stimulate interest and build up excitement. Canadian chartings can do that for you.

"As a producer, you have two choices in making foreign deals. You can either get it put out to appease you—which I certainly don't want . . . or you can go with a company that believes in the product as much as you do. The key to it all is promotion. If you get strong support with the release of the record, then you've done all you can.

'The problem is fighting a second rate attitude'

"As far as Columbia is concerned, we're now getting that sort of support from our foreign companies." At the recent CBS convention in London, Williams' Cancon audio-visual presentation drew a standing ovation. "I think that trip was fairly successful," is Williams' understated comment.

"Columbia Canada has got a lot of things coming together now. In the next 60 to 90 days, I feel that we're going to make some real impact."

To back him up, Columbia has a flock of new Cancon productions ready to flow out of the pressing plant.

According to merchandising manager Bill Eaton, there are albums by Andre Gagnon, Patsy Gallant, Roger Rodier, Space Opera, Murray McLauchlan, Musis, John Allen Cameron, Riverson, Atkinson Danko and Ford, Edith Butler, The Oak Island Treasury Department, Marc Gelinas and probably a Bruce Cockburn.

Capitol's a&r vice president, Paul White, agrees on the Columbia position regarding foreign licensing deals. He admits that he has suffered in the past from favor- rather-than-fancy deals. On too many occasions, Capitol U.S. has put out product without giving it strong promotion push.

But White thinks that following a meeting in Los Angeles last month the situation has been completely reversed.

"We had a meeting with the promotion and a&r people at the Tower and they really were impressed with what we took to play them. Frankly, it's the first positive thing I've seen for years. The situation has changed a lot. Now we're going to have simultaneous release on most of our product in the U.S. and Canada.

"The next Edward Bear single, 'Last Song,' will come out Sept. 25 both here and in the States. It's the first time in three years that we've had simultaneous release with the Bear, and they are one of our biggest acts though you'd never know it by their recent U.S. success. It's all a question of belief.

"We've also managed to persuade Capitol U.S. to re-release the Christopher Kearney album, as a result of the press he received at the Maple Music Junket. It was originally released here in July and in the U.S. too. We're past halfway to a gold record on it, but not much has happened south of the border.

"I think that the future holds much brighter prospects for us in the U.S.," White predicts.

He compares the current Canadian scene to the situation which existed in the U.S. three years ago. "Many artists and independent producers have the notion that the majors are able to give away a whole lot of money to get them. It's ridiculous. There have been some really outrageous figures thrown about by some people. I mean, groups and indies asking for \$30,000 for Canadian rights to one album. It's totally absurd. It's levelled off in the States now, and eventually it will here too. But right now a lot of people have some crazy ideas of what major record companies are in the position to offer."

White feels there is still a wealth of talent to be uncovered. "There are just so many groups around that are really good. But most of them are still not in the position to cut that famous first album. There are some difficulties in persuading some groups that it often makes more sense to first cut a single. They think singles are too lowly.

"We've got a policy now of doing demo sessions before we actually cut records. That way we can decide what is actually worth doing."

White notes that because of the vastly improved chart position of the U.S. Capitol label, more and more acts are willing to sign world deals with Capitol Canada.

'Canada is like the U.S. was three years ago.'

"As far as we're concerned, we're delighted with the position we're in. But looking at the entire industry . . . a lot of companies are talking like they're making records, but not much of it hits the marketplace.

"Our policy is to sift out the acts we really believe in, acts that can sell records. We'll put everything behind the ones we believe in."

Artists set to get such treatment in the coming weeks include Lighthouse lead singer Bob McBride, an Australian band called the Flying Circus, and a new Toronto group, New Potatoes, handling by Edward Bear's production company.

Fergus is also working on a new album and Christopher Kearney will return to the studios in November to cut his second album.

RCA president, Bob Cook, has a different outlook. He's intending to fire less shots at the overall pop market, and more into specialized areas such as country. "And we're looking at country from more a regional than national point of view.

"We had a lot of success in Newfoundland with Dick Nolan (the act earned a gold disk with his first album on home province sales alone).

"This of course does not rule us completely out of the rock field. We've signed a rock group called Charlee and a male vocalist, Charles Linton.

"We have found though that it's a wiser policy to aim your shots at a specialized rather than general audience. I think there's a market for every type of music. And anyway, country music is easier to break than rock."

RCA's Fall release includes albums by Bill Kenney, former lead singer of the Ink Spots, who now lives in Vancouver; Harry Belafonte live at the O'Keefe Centre in Toronto; the MOR/country act, the Mercey Brothers, and two French Canadian artists.

At WEA, the largest major in Canada, there's a feeling that Cancon is just about to break. A&r chief, John Pozer, frankly admits that the company has been very quiet over the past six months.

"Nothing much has happened for us this year," Pozer says, "but we turned down a couple of hundred tapes. That's really where it's at. We want Canadian artists, but we want to be really excited about them.

"We can pay as much money as a U.S. label for Canadian artists. We don't mind paying U.S. prices. But we'll only pay for how excited we get.

"Our attitude is that in six months there'll be a whole

Now The Fray Sees Producers Scouting For Col & WEA

flock of new artists and groups. Actually an influx of Canadian super groups will probably take place from the remnants of the various groups which have broken up recently.

"When the Canadian content ruling first came out, every label raced in and signed acts. But in some cases, the groups weren't ready. Many of them have since broken up, but they'll eventually regroup and probably be much the better for it."

One of the problems which Pozer and WEA Canada has encountered is that in some cases, Canadian artists will sign themselves directly to a U.S. company. "We had two acts which were signed directly to WEA in Burbank—Fludd and Brave Belt. We did extremely well with them in their first year with us, but then the States decided not to pick up the second option and we were left without the acts. Fludd, which had scored two strong hits for WEA, went to Love Productions and Brave Belt are still negotiating with several U.S. labels. We were really sorry to lose them both because we believed in them. But neither act had worked in the States and that's vital in getting the U.S. company's belief. You must play the States; it's the golden rule."

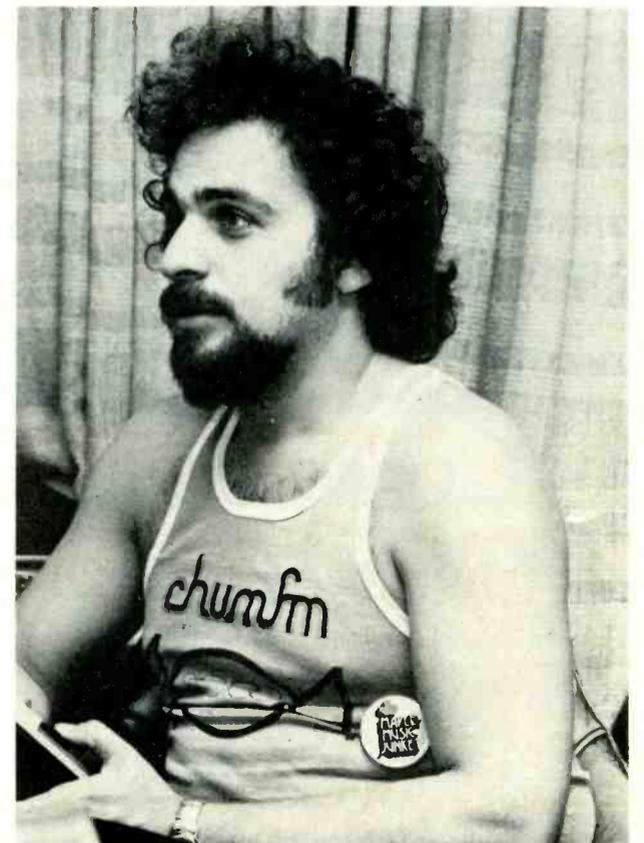
Pozer also says the company's initial role as a distributor made it difficult to create new concepts. "We never had to be merchandisers before, but our developing interest in Canadian talent has made our people become much more creatively-oriented."

One new Cancon album is on the schedule for the Fall—it's by the Quebec act, the Sequin Twins. There's also a single by Buxton Kastle, and Pozer says the company is almost ready to sign two new groups.

"Sometimes I get very depressed," Pozer says, "but then I realize it took Kinney in the U.K. four years to find their first hit local act. We've only been in operation with this department since January 1 last year."

And so the talent hunt goes on. The major companies compete with the minor Canadian-owned independents for the acquisition of artists. It would seem so far that regardless of board room affiliations, the companies which are really coming through strong in Cancon are the ones which invest the most time and effort. A&r is a specialized art in today's music scene and majors which recognize this awareness and set up special departments must ultimately benefit in the long haul.

All labels report no shortage of available talent to draw from. Indeed, the opposite would appear to be true. Says Columbia's John Williams: "We haven't seen any indications of a drying up of talent. Of course you've got to hunt, but it's out there. There are many areas of this huge country which have never been tapped for talent. I don't think it will ever stop flowing. As a record company, you only have to avoid the imitators and find acts which are unique and extraordinary."



Martin Onrot of Encore Productions Ltd., one of Canada's active concert promoters who provides employment for American and British performers.

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Western Canada

• Continued from page C-10

"I met Jerry in Toronto and he said: 'It feels good. Let's go.'"

Since that meeting, Haida has really been moving.

Keith "stole" Ray Pettinger from London Records on the Coast and made him national promotion man for the label. He went out and turned on the country to Valdy and the single was on no less than 25 charts and playlists last week.

Clare just got back from 10 weeks in Los Angeles where he completed his own solo album and got down several sides for Stallion Thumrock.

Sessions with Spring, a fine country-rock band from Vancouver, and Kathy Stack, whom Clare discovered living on the same small island he lives on in the Gulf of Georgia, produced what Keith hopes will follow Valdy's acceptance.

Word Records of Canada Ltd., a wholly-owned Canadian company based in Vancouver, has grown from a Bible-bookstore operation to a commercial powerhouse in a burgeoning business.

The past year alone has seen the company's sales zoom an incredible 47.9 percent. It was too much for the computer in the business office and IBM has just doubled its capacity.

Word Records was a success in a secular sense even before rock got religion.

The King James Version has been drawing capacity audiences in concert across the country for years and last summer, the group toured with Gordie Tapp, a star of the "Hee Haw" television series.

And The Messengers, working out of Niagara Falls, Ont., spend about 40 weeks a year on the road.

One of the groups Word president Gerry Scott is really high on is The Royal Heirs, a six-piece instrumental group from Vancouver which includes three saxes.

The farthest south they have ever travelled in person is Portland, Ore., for two church services, but in one month, The Royal Heirs sold 13,000 copies of their "Would You Believe?" album through Word Records in Waco, Texas.

Scott says there is no communication gap between sacred and secular.

"The whole gospel scene is changing so much. We're coming up with tunes that are so pop in nature, yet lyrically gospel, that they are appealing to people who are not necessarily religious."

Years ago, catering to the Christian market, Word would go into a tiny two-track studio with a vocalist and

a piano—or an organ on a big session—and think \$500 was an expensive production.

With strings, choruses and 16 tracks today, he doesn't "bat an eye at \$10,000."

The album Word is cutting with Bob Dalrymple, who writes and sings for Christ in a country-contemporary style, will be in that five-figure bracket.

It's called "How Are You This Morning?" and about 70 hours have already been spent at Can-Base Studios getting it together.

However, the company is experiencing some backlash for its evangelistic, rather than fundamentalist, approach to spreading The Word. But Scott believes he's on the right track.

"We're trying to reach people for Christ through music and if we want to get to the young, we have to program to their ears."

Imperial Record Corp. helps the Canadian pop industry reach young people also. The company is rated by Steve Temmer of Gotham Audio in New York as being in the top five mastering labs in North America and for IRC sales manager Russ Curtis, that's a heavy duty endorsement.

Four years in operation, Imperial is the primary custom presser in Western Canada. It handles work for 15 studios in the San Francisco area, another two in Honolulu and has a corner on the Guam jukebox market.

Imperial is handling the Canadian production for a two-record set for Variety Club International which features Three Dog Night, Blood, Sweat and Tears, Jose Feliciano and more.

The company has formed its own label, Water Street Records, and its own publishing arm, Selkirk Music.

It will initially specialize in West Coast talent from both sides of the border, first out with an album by the Jimmy James Trio, a highly-polished nightclub act which recently concluded a year and a half stay at the Hyatt House in Seattle.

A series of five vintage jazz albums, featuring early sides by Louis Armstrong, Billy Holiday, and a study of Coleman Hawkins and Lester Young will be released shortly.

Not so long ago in towns grown up around smelters, mines, lumber mills and orchards in the B.C. Interior, Friday and Saturday nights were spent getting drunk and looking for girls at community center dances featuring not-so-reasonable facsimile rock'n'roll bands.

They played all the hits, not so nicely out of tune, and you went because it was the only action around.

But in the past year, B.C. and the rest of Canada has opened up to the best bands in the country—Crowbar, Chilliwack, King Biscuit Boy, Brave Belt and Fludd.

Bruce Allen is one of the people who put them there—and for good money too.

"I'm not interested in being a Canadian power," says Allen, who also books the 11 biggest clubs in Vancouver through his agency.

"There's a hangup in Toronto if they think they can book a coast-to-coast tour effectively. They can't know what's happening in B.C., the promoters or what the percentages are.

"Bands used to screw themselves by buying that: 'We only got a \$500 budget' crap. Guys would end up driving north of Prince George to play an hour for \$200."

The concert scene in B.C. and the three other western provinces hasn't been healthier and this fall, Allen goes into the lucrative college market.

He's already lined up dates at universities in Winnipeg, Regina, Saskatoon, Edmonton, Calgary and Vancouver for Shawn Phillips, and a double bill featuring Mike Quatro and Bob Seger. Mitch Pyder and Detroit could end up playing the same circuit.

Allen also handles seven Vancouver rock groups exclusively. One of them, Crosstown Bus, is expected to turn over \$100,000 this year from club and concert work in Oregon, Washington, Montana, Wisconsin and Illinois.

The Vancouver club has undergone a distinctive change.

The lowering of the drinking age in the province to 19 brought out a younger, more sophisticated audience, not satisfied with a poor imitation of Top 40. Gone are groups like Tiny Tony and the Statics, which took the place of a jukebox and were just part of the inventory.

"Now," says Allen, "we can bring in a blues band like Whiskey Howl and they can play four hours of original material a night in a club like Pharaoh's."

Things may be good for the promotion business, but there's trouble at the country music cash register.

"The charts bear no relation to sales," says Joe Kozak, president of Project 70 Record Productions Ltd., an Edmonton firm whose business is 85 percent country.

"I know a nation-wide country smash that sold two copies in Calgary. T-W-O. There's a lot of hype, but when the smoke clears, nothing happens."

"We're in a position of having to second guess the Eastern market yes men and as far as I'm concerned, country tastes in the West are 100 times more cosmopolitan than in the East."

"It's tough to get labels to accept what you're doing. The radio stations want sophistication, but when it gets it, nobody buys it."

Since 1966, Project 70's 4-track studio has produced 22 singles that made the Top 20 of the Canadian country charts, working with people like Dick Damron, probably

(Continued on page C-44)



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CAPAC — the Composers, Authors and Publishers Association of Canada — is the only performing rights society in Canada owned and run by its members. It's an energetic and vigorous organization which acts as a collective voice for composers and publishers, representing their interests wherever and whenever they're challenged.

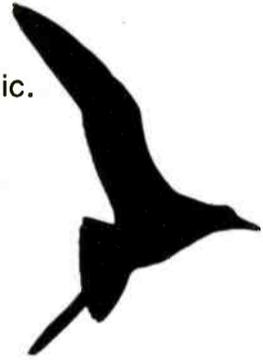
But CAPAC's main role is simple: They collect performing rights royalties from the users of music in Canada, and distribute these royalties to the composers and publishers whose works are being played.

CAPAC's members include composers in every field of music. Men like Galt MacDermot, Gordon Lightfoot, Robert Farnon, Gilles Vigneault, Robert Charlebois, Stompin' Tom Connors, Wilf Carter, and members of groups like Crowbar, Whiskey Howl, Edward Bear, Noah, and many more.

And CAPAC is also working, in Canada, for the thousands of composers and publishers who are affiliated with similar performing rights societies in 93 other countries.

If you're a composer or a publisher, you owe it to yourself to know all you can about CAPAC. And we'll answer every question you've got, right here in Canada.

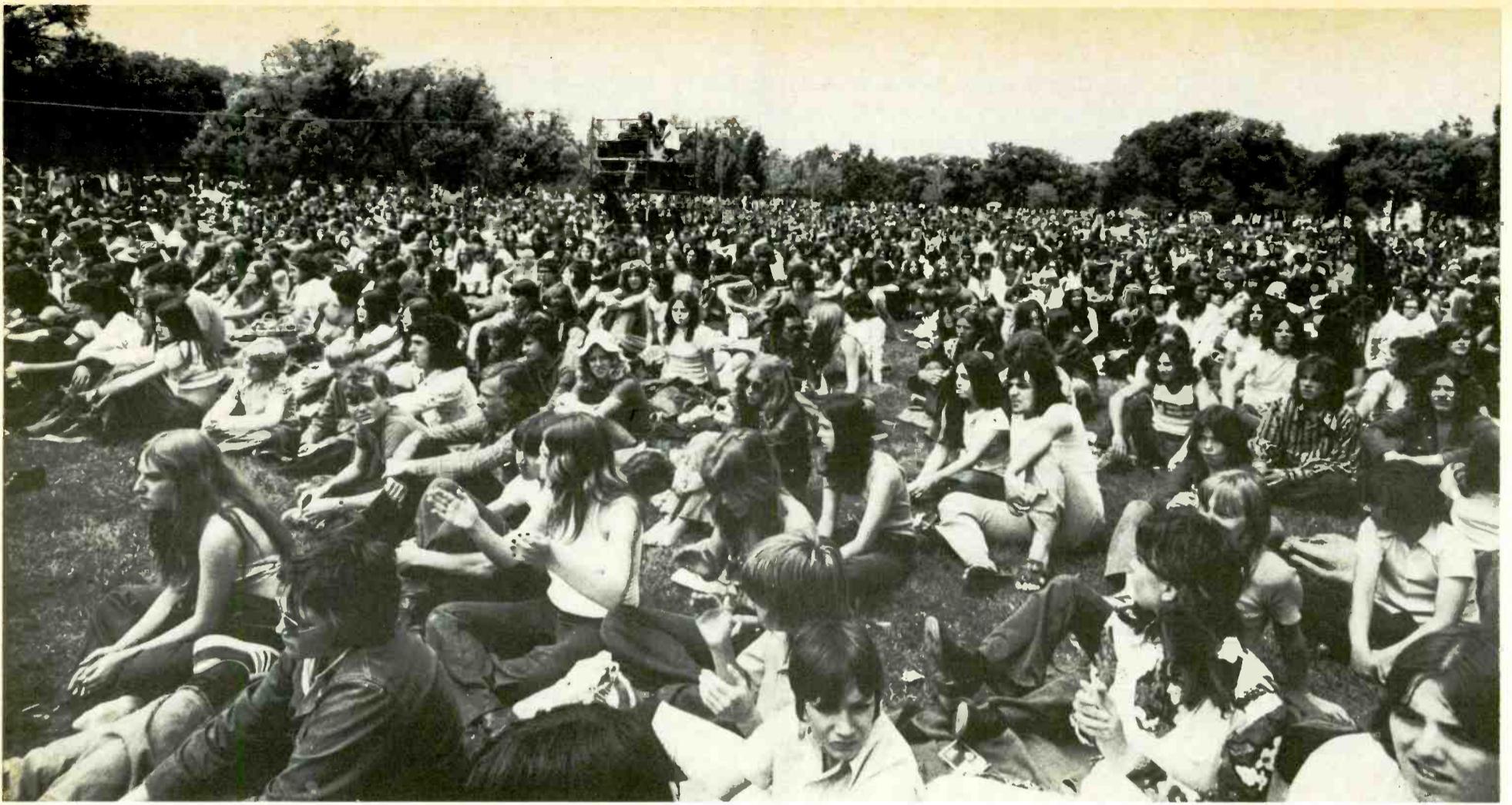
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Looking For Growth?

Check The Ranks Of The Indies

It's Getting Bigger And Bigger

Canada-watchers—and there's quite a few of them scattered around the globe these days—are closely following the rapid development of independent labels and production companies.

Apart from the actual boom in talent development, the most significant aspect of the recent blossoming has been the emergence, for the first time here, of small record companies which are both Canadian-owned and controlled.

Minor labels now in many cases, it is obvious that the passage of time will bring about a steady increase in importance of these companies in the broad fabric of the Canadian scene. Already they are producing many times more than their share of quality Canadian contemporary music, and they would be enjoying equivalent sales if it wasn't for the format mindlessness of some major market radio stations here.

Mind you, it's been no easy task. Almost all of the Canadian indies have been traditionally as poor as church mice, with equal irreverence. The struggle for survival is an intense and arduous task and it's obvious that only the strong will see it through.

Why it's important that they do see it though is that in some cases, they are managing to frequently make music for music's sake, rather than for the sake of music directors. The indies do not often conform to the format junkrace, which has brought them widespread artistic acclaim but seldom big sales. The fact of the matter is that Canada remains, despite the fevered objections of almost everyone who is into making serious pop music, a mainly singles-oriented market. The revolutions which have swept America and England on albums have been largely ignored by a few Canadian programmers who confoundingly believe that the only kind of popular records are those which revolve at 45 rpm. In short, the rule has become that you can't make it in Canada except on singles.

As individuals and as a body, the Canadian indies tend to be far more outspoken and vocal in their criticism of the industry. Most of them depend totally on sales of Cancon product to sustain their overheads. As a result, they react much more quickly than most of the majors when obstacles begin to block the path.

A major may be concerned when it is unable to break a domestic record it really believes in, but there is plenty of hot foreign product to pour oil on the tears. The independent is in no such privileged position, and herein

lies the strength of indies to the artistic community. They have to pull out all the stops because anything less is economic (and moral) suicide.

The major independent labels at present are Axe, Boot, Daffodil, Much, Nimbus, Kanata and Music World Creations (MWC), with a flock of smaller operations—among them Can-Base, Hopi, Avenue of America, Aquarius, Yorkville, Tamarac and others—fiercely competing for play and sales. All but Yorkville and America are distributed by major labels, although some employ their own promotion men.

Axe Records, distributed through London, is owned by Greg Hambleton, who lives and works in the country on the outskirts of Toronto and has been associated with record production longer than almost anybody else in the country.

"It's no secret that the indies are having a rough time holding it together financially. I don't know how some of us have managed to stay with it even this long.

"It's a very difficult trip. In Axe, which is part of September Productions Ltd., I am the only investor and shareholder. The company has to be self-sufficient. There are many times when I wish I had \$100,000 with which to really put things together.

"I have mixed feelings about the whole scene. It seems as if we're making headway in some areas, but on the other hand, it seems as tough as it always was in other areas.

"Internationally I think there's been vast improvements. I know that with Axe Records we've had several European distribution offers from heavy labels for production representation. We never had that sort of thing happening before.

"Ultimately I want to launch the Axe label worldwide, but for now I'd think I would be content with a logo identification on records in other markets. The label will come eventually. It's still quite a building process. But we're working on it."

"On the home front, it's no secret that we're all having a rough time with some radio stations. But I'd like to get away from the image that we're cry babies. We're not. When we find certain avenues blocked as is the case now, we've learnt that the best policy is to look around and find other areas to pursue. There isn't only one way of getting records sold.

"Up until a couple months ago, I'd been very singles-oriented and I was continually frustrated. Now, with

Thundermug, I'm into the album scene. It's amazing what you can do by the long-haul approach . . . getting an act out in front of the people, rapping about their record on stage, slowly garnering a following. That sells albums too.

"Actually in that respect, I'm very optimistic about what is happening to people who buy records. Ultimately, I think that the less positive stations like CHUM will be forced to change their attitude simply to survive in the marketplace. A lot of us forget that there are people out there picking up on what's going down, and they in the end must bring about the changes. And they will."

Apart from Thundermug (which has a hit single, "Africa," broken from an album by CJOE London, one of the most aware secondaries in Canada), Hambleton also produces Gary and Dave, Rain, Chelsea Wind, Fergus and Steel River. He also owns the Tuesday label, which is distributed through Quality.

One of the country's newer, more aggressive indies, Avenue of America, has begun providing product to the American market through an initial licensing agreement with Buddah.

Avenue's first product for the U.S. market is Abraham's Children performing "Goodbye, Farewell" backed by "Hot Love." The band consists of four Toronto rock musicians who started out as Capt. Midnite's Dirty Feet, but who switched to their new name for the American market. The single is on the G.A.S. subsidiary label, which also records Robert Blyth, Carol Simmons and Ann Arnott.

G.A.S. was recently formed as the avenue for full priced rock and contemporary music projects, using both Canadian and American artists. The parent firm operates a Los Angeles office and through this outlet secured a new song written by Neal Hefti and Stan Style called "I Knew Jesus Before He Was a Star." Carl Simons just recorded it in Toronto under the production aegis of Alan Caddy, the Englishman who handles all of the re-recordings which are the trademark of the Avenue of America label.

Avenue's latest release is an LP by Caddy featuring songs by the Beatles, Rolling Stones and Creedence Clearwater Revival. Due for release before the end of the year is a package spotlighting works by Carole King, the Carpenters and Neil Diamond. Also forthcoming are a country package featuring the top 50 hits of 1972 as interpreted by Caddy, his orchestra and singers.

(Continued on page C-20)

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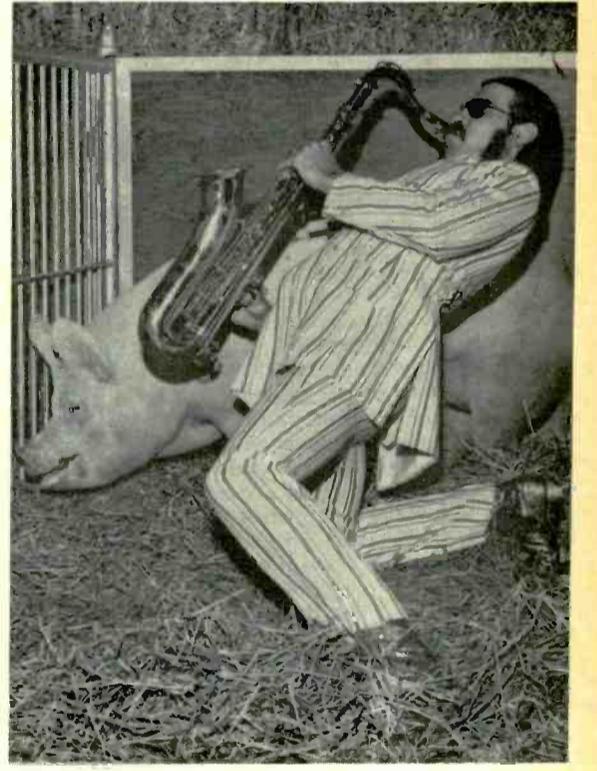
KING BISCUIT BOY - daffodil records



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King Grease



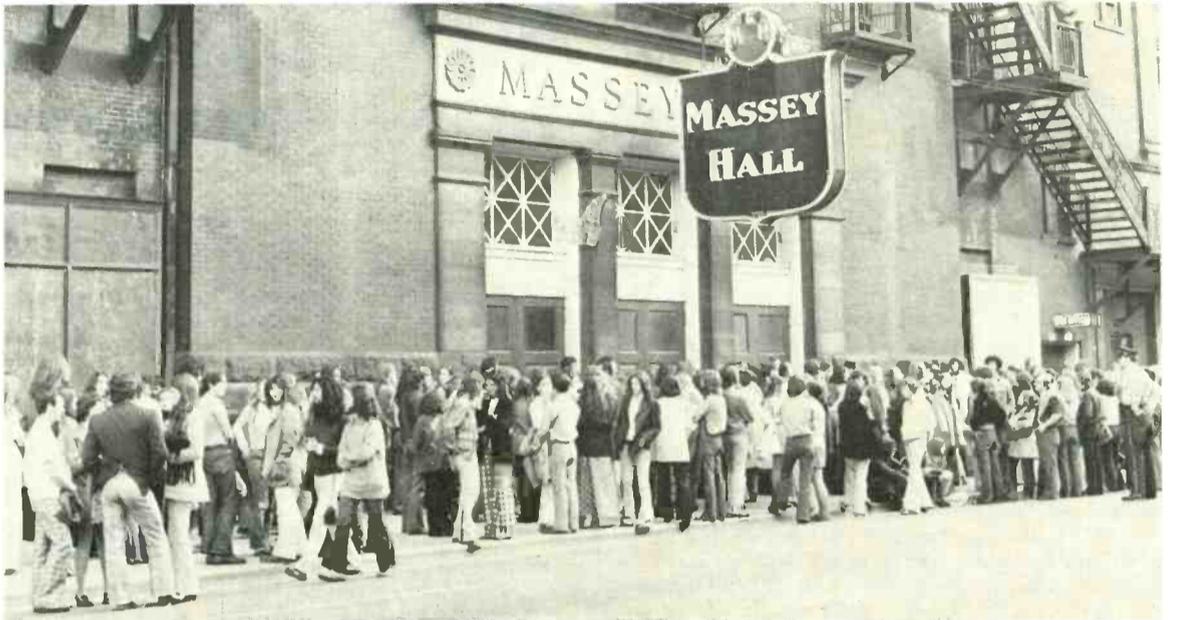
Pig Boy Mills

Expedition '72 - 45 cities
and record companies across Canada
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major agencies in the USA, Europe and the Far East



Maple Music Memories: CRTC chairman Pierre Juneau (top right) addresses guests with board director Arnold Gosewich listening; National Film Board's Jacques Bensimon interviews Peter Cole of a London newspaper (above) and young people cue up for one of the concerts.



Inside Massey Hall, a jampacked audience attends one of the Maple Music spectaculars.

Many Thanks to Our Canadian Artists for Contributing to A GREAT YEAR

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 RICK JONES

JERRY & JO ANNE
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 ALEXANDER BROTT
 VANCOUVER SYMPHONY CHAMBER PLAYERS
 MARIO BERNARDI
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 RAOUL JOBIN
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LONDON RECORDS OF CANADA

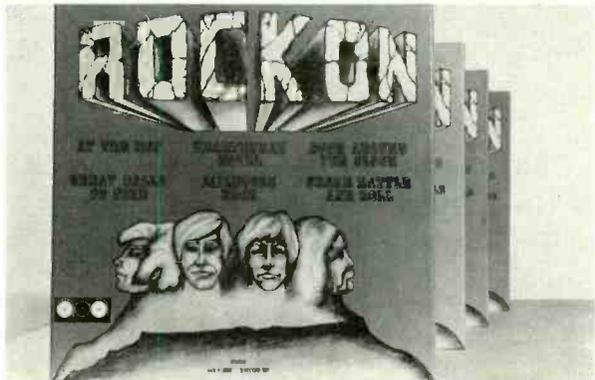
the Canadian record company that's come a long way

Right to Sunset Boulevard, Los Angeles, U.S.A.

and to Tokyo, Japan

Avenue of America is a Canadian record company with an eye for success. They have literally written their own success story. Avenue of America even starts with success, by recreating, under license, proven hits and packaging them into cohesive and powerful multiple album and tape sets.

Their most recent and successful album, "Rock On" was introduced in a very novel fashion indicative of the innovation and aggressiveness of Avenue of America. It was presented through a Spring concert held on the Toronto Island which attracted over 30,000 people. For three weeks after the concert, stores reported that "Rock On" was



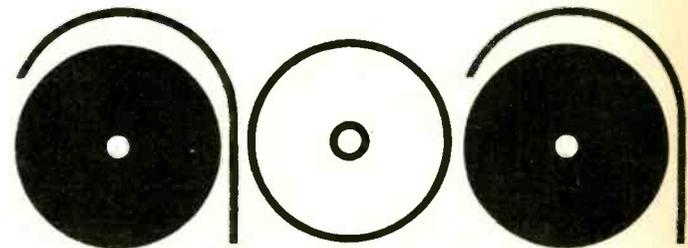
"Rock On"—album of music from the '50's and '60's introduced in June 1972.

their biggest selling album.

Avenue of America's record distribution is a success story all on its own. In addition to retailing in over 2,000 record outlets in Canada Avenue of America records are also distributed in the U.S. through their Los Angeles

office at 9000 Sunset Boulevard; and contract negotiations have just been completed with a major record distributor in Japan which guarantees sales of hundreds of thousands of records each year.

Avenue of America is going to make Canadian talent successful too. They



avenue of america

avenue of america recording limited
Canada

are now recording Canadian artists on their own GAS label. Their current contribution, "Goodbye, Farewell" by "Abraham's Children" is climbing well up the Canadian charts. Many other big, big ideas are in the works.

If you want to know more about this publically-

owned Canadian company, write for a copy of Avenue of America's annual report. You can contact us at 750 Superte Road in Downsview, Ontario (phone 416-662-2221) or at 9000 Sunset Boulevard in Los Angeles, California (phone 213-273-7366).

Studio Business Spirals Upward Indicating Healthy Future

The best barometer of the buoyancy of the music scene has always been recording studio activity. The very nature of the studio business also makes it the best guide to tomorrow's marketplace. A lot of activity in the studios naturally indicates a strong flow of product.

Viewing the Maple Music scene from this perspective provides plenty of ammunition for optimism. The majority of studios across the country are reporting record levels of business so far this year.

Two significant factors must be considered in examining the Canadian studio development. Firstly, one must remember that three years ago there was no serious studio activity in Canada. Certainly people made records but there wasn't even 16-track facilities, let alone other recent innovations such as Dolby systems.

The second factor is the emergence of Toronto as easily the most important recording center in the North Country. More than 75 per cent of all hits produced in Canada were recorded in Toronto.

This is not really surprising, in view of the location of the majority of major labels in Toronto.

Such conclusions do not suggest that other Canadian cities do not rate consideration. Indeed decentralization is one of the healthiest growth signs in the studio business. Granted Toronto has its five 16-track studios, but it should not be forgotten that Winnipeg has Century 21, Vancouver has Can-Base Studios and Studio 3, Edmonton has large facilities about to be opened, and Montreal has Andre Perry and RCA, all of which have 16-track capability. Smaller centers such as Halifax, Thunder Bay and London also have significant 8-track operations.

Indeed, the aspiring artist has a variety of locations and operations at his disposal, which augurs well for future productivity.

The emergence of Toronto's five big studios is a credit to both the rapidly improved technical facilities now available and the promotional enterprise shown. The industry, 12 months ago, was filled with dire premonitions that some studios inevitably would go bust because there just wasn't enough business to go around.

As it happens, there has been enough business, and a growing percentage of it is coming from outside Toronto and even beyond Canadian borders. The irony of that does not escape the studio owners—two years ago their facilities were described by record companies and broadcasters alike as, to put it mildly, considerably below

international standards. Such a charge can no longer be substantiated. In actual fact, it has become near impossible to distinguish between the technical quality of the average American record and a similar Canadian product.

As far as hit single product is concerned, the most successful studio in Canada at present would appear to be Toronto Sound. The center has one-third of the current hit singles in Canada, and also holds a heavy lead in the album area. "We certainly appear to have moved into the realm of the establishment," says president Terence Brown.

"We've been really busy for the whole year and we're solidly booked a long way in advance. Plus we seem to be picking up new clients at a rapid rate. Kenny Rogers and the First Edition, for example, cut their new single at Toronto Sound. That came about as a result of all the audio for the 'Rollin' with Kenny Rogers and the First Edition syndicated TV program being done here. Rogers liked the sounds we put down and decided to do some singles tracks here."

This is particularly significant, Brown feels, since TV programs have traditionally been rubbished by artist and audience alike for their lack of audio concern. "Rollin'" is the first series which has achieved any praise for its audio reproduction of contemporary pop artists.

"We now plan on expanding the facility to include a mixing room by next Spring. We've already added a full Dolby system and we now have three full-time engineers on staff plus freelancers. We couldn't be happier about the way things are progressing for us," Brown says.

Eastern Sound's general manager, Murray Shields, is equally elated by the development of the Canadian music scene and also the influx of U.S. talent anxious to record here.

"We've got solid five weeks booked by American artists in the coming months," he says, "and that includes Chuck Mangione, Frijid Pink and a new U.S. group called Guns and Butter."

"Frankly, I'm terribly optimistic at present. We have three separate studio facilities working virtually around the clock. I would have to predict that this will be our biggest year ever."

"We have a large clientele of well-known Canadian artists, including Anne Murray, Ginette Reno, John Allen Cameron, Humphrey and the Dumptrucks, Bruce Cockburn and Murray McLachlan."

Toronto's youngest studio is Manta Sound which has

been in operation for barely a year. General manager Andy Hermant admits that there really hasn't been sufficient time for Manta to realize its full potential, but he says that he too is fully booked.

Manta has yet to have its first international hit, but it has drawn widespread industry acclaim for its current Canadian smash by A Foot in Coldwater entitled "(Make Me Do) Anything You Want."

Hermant says that the Coldwater single and album have frequently been quoted as an example of Canada's ability to produce sound of international calibre. Manta's other Canadian hit was the Fludd/WEA single of "Get Up, Get Out and Move On."

Hermant predicts that the coming weeks will see a large amount of recently-recorded Manta sessions reaching the market. Columbia has albums by Space Opera (a Texas group signed directly to Columbia Canada) and Atkinson Danko and Ford. And Daffodil will release LP's by A Foot in Coldwater, Fludd and Joe Probst.

"We have a feeling that all of this product is going to make a distinct mark on the scene," Hermant says.

"Generally I'd have to say that things are progressing very well. I really can't tell what direction it's going in since the front-runners are a little obscured. It seems to be hot and heavy. One thing's for sure—the people who were predicting the death of studios in Toronto were all wrong. Everyone's busy and that of course is good for all of us."

"There is no question that Toronto has become the recording capital of Canada. Montreal has a couple of studios but they're not getting a lot of English-language hits, and Vancouver has never really made it off the ground."

To be fair, Montreal has always been extremely active in Quebec French-language recording. Yet even the Quebecois super star, Robert Charlebois, recently journeyed to Manta in Toronto to cut a new album, reportedly because he wasn't happy with the sound he was getting in Montreal.

RCA Toronto is also achieving unprecedented activity and recently managed to lure Canada's elusive minstrel, Gordon Lightfoot, into the city to cut a new album for Reprise. Lightfoot has been using Los Angeles and Nashville studios for years, but now it would appear that he's convinced of the RCA quality on homesoil.

Lightfoot's producer and arranger flew into Toronto

(Continued on page C-58)

Here are the facts:

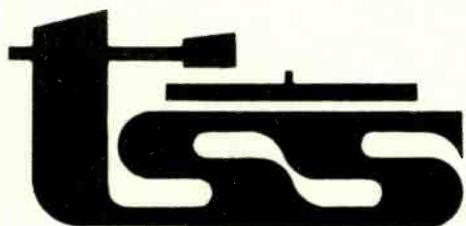
Since the last Billboard Spotlight on Canada, we recorded Sweet City Woman by the Stampeders and had an International hit with April Wine.

In recent months we have completed albums with Pagliaro, Dr. Music, Stampeders, Thundermug, April Wine and Ian and Sylvia.

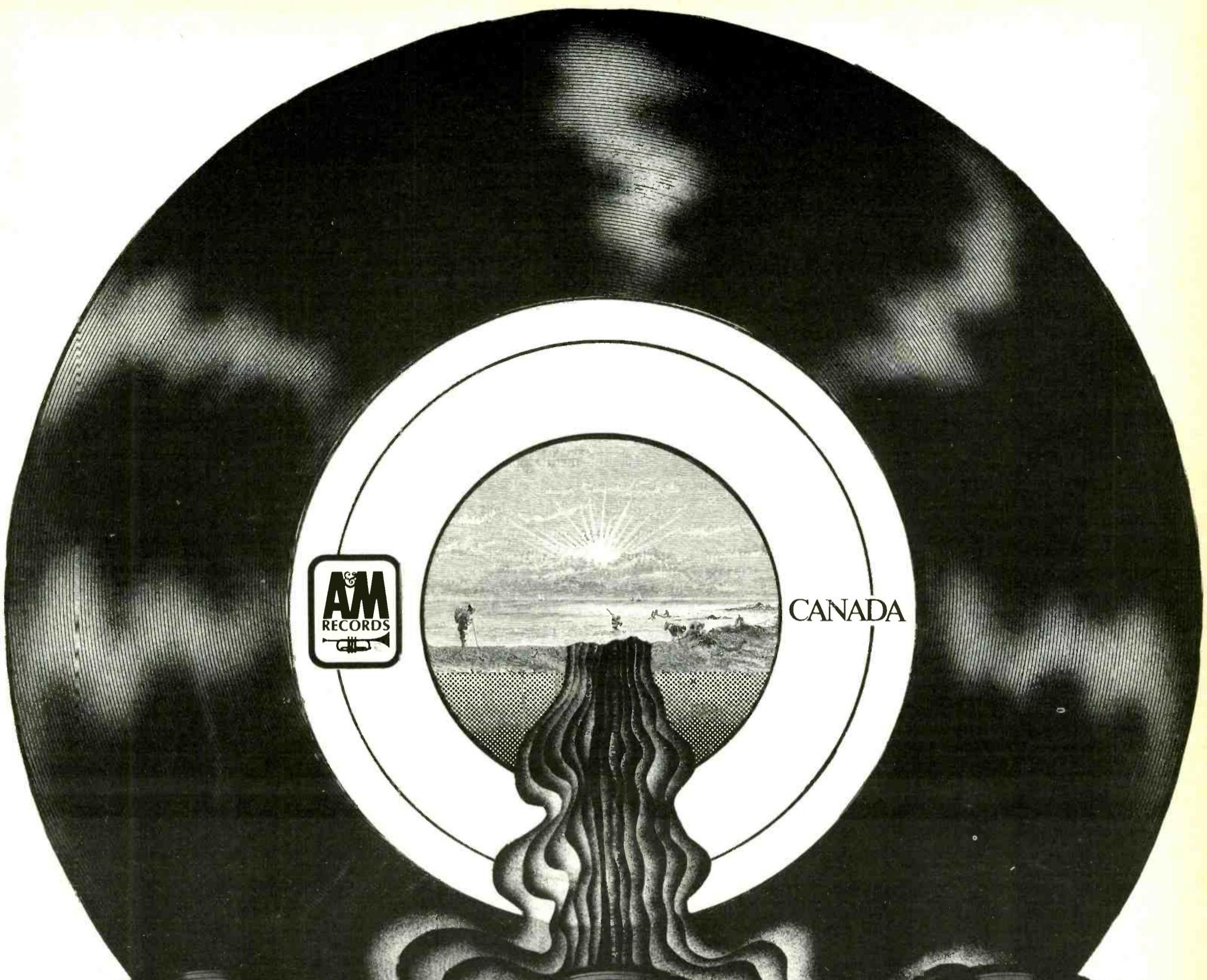
Currently we lay claim to 45% of the charted Canadian Singles and have just completed new singles with Kenny Rogers and the First Edition, Dr. Music and Cliff Edwards of the Bells.

We are about to start work on albums and singles for Shirley Eikhard, Terry Black and Laurel Ward, Cliff Edwards, Dr. Music, Moe Koffman, Seadog, Everyday People, April Wine, Pinky, Stampeders, Thundermug and Heat Exchange.

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The Cancon Market: Exec Overviews

In an attempt to allow the Canadian music industry a truly representative roundup of opinion on a variety of topics, *Billboard* sent questionnaires to key executives in various facets of the business.

This covered everything from major labels to broadcasters, promotion directors to retailers, studios to artists. The results provide a fascinating roundup on what Canadian music executives are thinking today.

THE MAJORS

Surveys were sent to A&M, RCA, Capitol, Polydor, Columbia, AHED, GRT, Ampex, Quality. Replies were received from Gerry Lacoursiere of A&M, Evert Garretsen of Polydor, Bob Cook of RCA, Phil Anderson of AHED, George Struth of Quality, and Arnold Gosewich of Capitol.

Are you satisfied with the industry progress that has been made this year in Canadian talent development?

Lacoursiere: "No."

Garretsen: "Yes."

Cook: "Yes."

Anderson: "Considering the very high cost of producing recordings in Canada and the fact that only one out of 10 records that becomes a hit in Canada becomes an international hit, I believe we have made good progress in the industry this year."

Struth: "Yes."

Gosewich: "No."

What do you think are the major problems confronting that development?

Lacoursiere: "Good mixdown and mastering engineers."

Garretsen: "Airplay on new releases and high recording costs for the relatively small Canadian market."

Cook: "Costs of recording as related to the market potential."

Anderson: "The major problem impeding the development of Canadian talent is lack of sources of high-risk capital needed to support at least one international calibre recording studio and engineer, so that a competitive sound can be developed within feasible economic limits timewise."

Struth: "Because of the limited market potential one hit record will not cover the cost of the many non-hits produced."

Gosewich: "Not enough organized promotion by the industry to gain public acceptance and sales in Canada of artists, and not enough expertise and long term investment in promotion by individual companies both in Canada and internationally."

Do you think U.S. broadcasters are unconsciously playing down the importance of Canadian chart listings on Canadian singles product because of the CRTC regulations?

Lacoursiere: "Not any more than prior to the CRTC rule."

Garretsen: "I don't know."

Cook: "No."

Anderson: "I believe that U.S. broadcasters and record company executives would be more impressed with Canadian hits if they felt they were happening in spite of CRTC regulations."

Struth: "Quite possible but I don't think so."

Would you like to see any changes made to the present CRTC Cancon regulations?

Lacoursiere: "Yes, instead of the present ruling, I would like Cancon to be based solely on the fact that the artist must be a Canadian resident."

Garretsen: "Yes, more exposure for new Canadian recordings instead of sometimes very old material."

Cook: "No."

Anderson: "While each member of the CRMA may have its own views with respect to the changing of present CRTC Cancon regulations, my personal view and now that of the executives of the CRMA is to try and encourage better communication and co-operation between the recording industry and the broadcast industry in order that we may bring around stronger Canadian content development through understanding each other's problems and mutual co-operation."

Struth: "No."

Gosewich: "Yes—I would like to see 30 per cent Canadian content to include a percentage of records not more than 90 days old to be programmed."

What is your forecast for the increase in industry sales volume in 1972?

Lacoursiere: "10 to 15 percent."

Garretsen: "Around 10 percent."

Cook: "Records—10 percent and tapes—18 percent."

Anderson: "22 percent."

Struth: "10 percent."

Gosewich: "10 percent."

Is pirating a big problem in Canada? If so, what steps would you like to see taken to correct it?

Lacoursiere: "Yes, I would like to see stronger government legislation and higher penalties for offenders."

Garretsen: "Yes... New and better legislation."

Anderson: "Pirating in recorded tape has been a substantial problem in Canada but through excellent co-operation of the RCMP, pirating has been brought under control and is being watched carefully through the auspices of the CRMA."

Struth: "Yes. Strict enforcement of the copyright laws."

Gosewich: "Yes. Methods developed to prevent their entry at border points in Canada."

Do you think Western Canada has been getting fair consideration from Eastern-based record companies?

Lacoursiere: "Definitely. For the past year and a half, we have had our own man to give this market the attention it deserves."

Garretsen: "Certainly, but there will always be a certain communication problem."

Cook: "No opinion."

Anderson: "Distance is always a problem particularly in a sparsely populated country like Canada. At a time when Cancon development is still in the early development stage in the home territory, it is hardly feasible to allocate the funds needed to develop other territories. However I do believe that artists and masters coming from the West Coast receive equal consideration with those produced locally."

Struth: "Yes."

Gosewich: "Yes. To the degree that potential artists and writers from Western Canada are known for signing by our company."

Do you think there is room for improvement in promotion on a domestic level?

Lacoursiere: "Yes—companies will need to have total commitment to artists not only in promotion but merchandising."

Garretsen: "Of course. In promotion there is always room for improvement."

Cook: "No."

Anderson: "There is always room for improvement in promotion."

Struth: "There's always room for new ideas and fresh thinking."

Gosewich: "Yes, plenty of room."

Would you like to see more involvement of TV in the Canadian music scene?

Lacoursiere: "In talking to TV producers I find they are getting more and more involved at both CBC and CTV."

Garretsen: "Yes, that's a must."

Cook: "Yes."

Anderson: "As a public service, the CBC should be sponsoring a variety-type show similar to the Merv Griffin or David Frost show, to be shown in the late afternoon and again in the late evening, giving exposure to a wide variety of Canadian performing acts."

Gosewich: "Yes."

Has the evolution of Canadian content been a boon to business generally in Canada?

Lacoursiere: "No. The publishers seem to be the main ones to be experiencing any kind of boon."

Garretsen: "Not at all, but it makes Canada a bit more independent from U.S. hit charts."

Cook: "Yes."

Anderson: "There is no doubt that the Cancon rulings have created more activity in recording Canadian talent, but you can't legislate an industry unless someone is willing to pay for it and until there are some substantial financial incentives, perhaps in the form of a recording development fund, similar to the Canadian film development fund, to subsidize the development of a Canadian recording industry, growth will be slow and frustrating."

Struth: "For the have-nots, no."

Gosewich: "In terms of a production, manufacturing and promotion investment, the answer is yes. In terms of profitable sales—the answer is only marginally."

How do you rate the Maple Music Junket?

Lacoursiere: "As we were not directly involved, I can only say that I've heard good things."

Garretsen: "It was successful from a public relations point of view."

Cook: "It had an excellent initial impact. Now it is up to the record companies abroad to release the product."

Anderson: "In terms of the European recording companies, radio programmers and reviewers, getting to know that the Canadian subsidiaries of international companies

(Continued on page C-35)

A frequent Canadian visitor has been Kenny Rogers and the First Edition, shown on the "Rollin'" TV set at CFTO in Toronto.



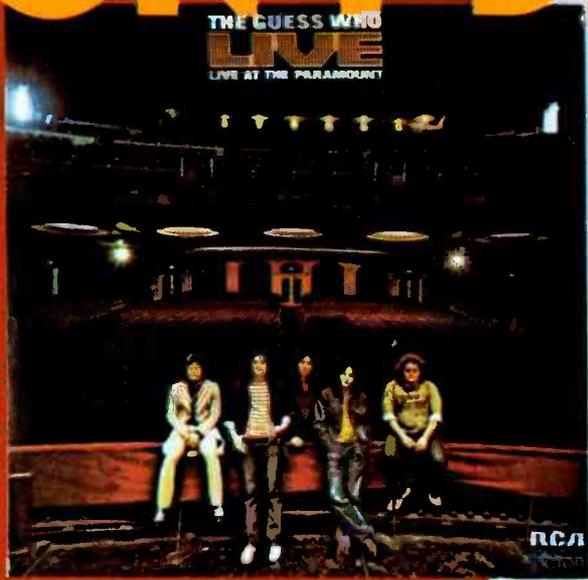
A local lass: Anne Murray who represents successful Canadian talent.



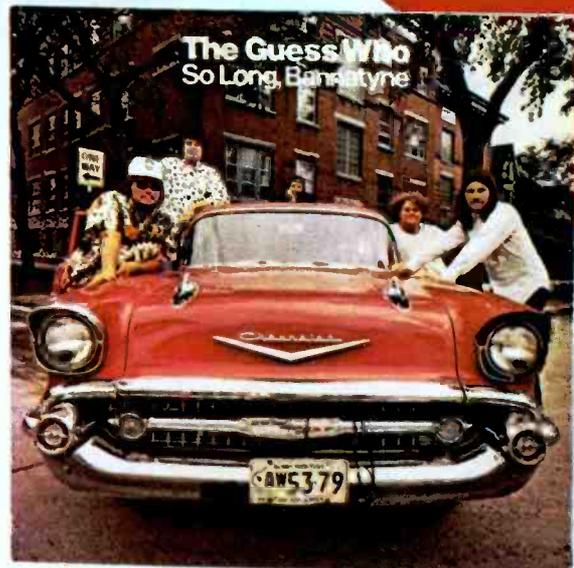
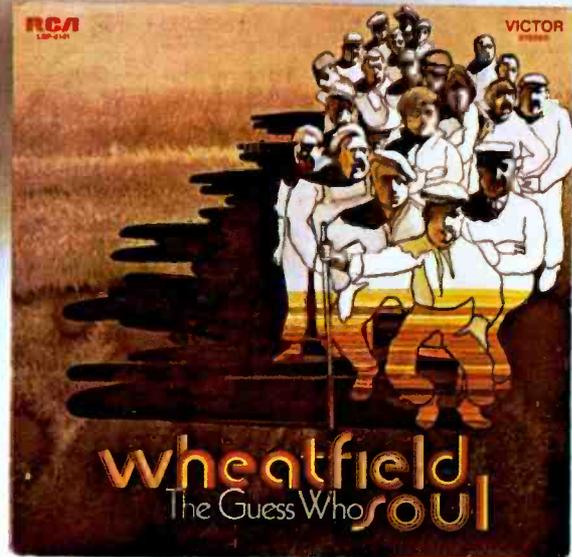


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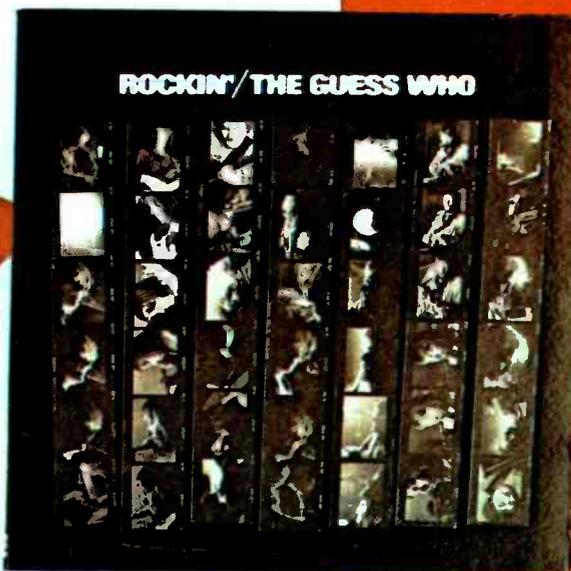
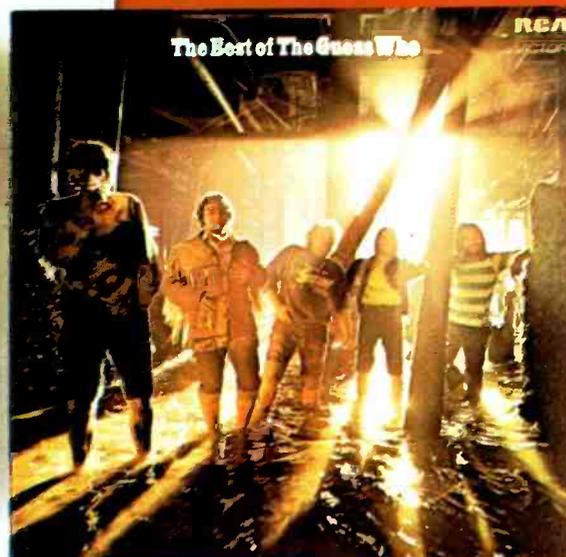
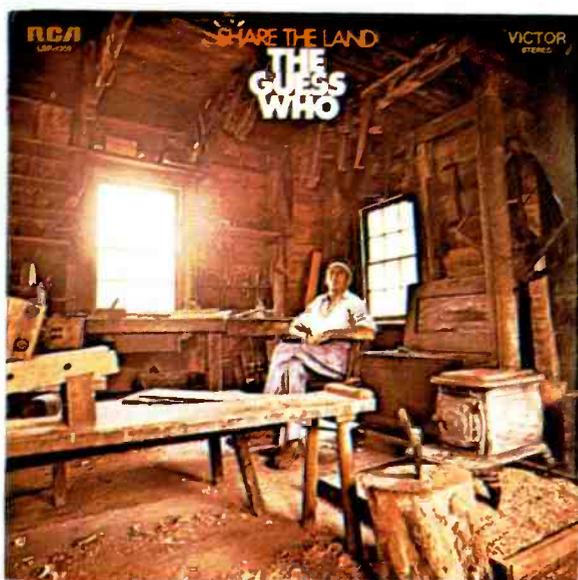


Includes the new single
"Running Back to Saskatoon"



LET THEM

NATURAL RESOURCES.



PATH OF DESTRUCTION:

- Sept. 30 Slippery Rock College, Slippery Rock, Pa.
- Oct. 4 Penn. State, Erie, Pa.
- Oct. 5 Campbell College, Buis, N. C.
- Oct. 7 West Virginia Tech, Montgomery, W. Va.
- Oct. 10 Univ. of South Western Louisiana, Lafayette, La.
- Oct. 13 Aerie Crown Theatre, Chicago
- Oct. 20 Univ. of Western Ontario in London, Ontario

DESTROY YOU.

RCA
RECORDS
AND TAPES

A SHORT STORY OF THE GUESS WHO

By Ritchie Yorke

The Canadian music scene has a very special place in its heart for the Winnipeg rock group, the Guess Who; hardly surprising when you consider that it is very likely there still would not be a music industry in the north country if it hadn't been for this one band.

The floodgates which have poured so much incredible Maple Music talent into the world pop mainstream were opened by the Guess Who when in 1969 their recording of "These Eyes" went top five in the U.S. and began a chain of hits unbroken to this day.

The group's international success was on one hand so precedent-setting and on the other, so immense, that you will find people who would describe the Guess Who as the entire Canadian music scene.

But this is hardly fair to the quality of Canadian talent which has been able to emerge since the Guess Who paved the way.

Notwithstanding, it's not difficult to see why people would hold the Guess Who in such high esteem. They have sold more records (singles and/or albums) than any Canadian artist in history. They were the first Canadian performers to ever top the U.S. singles charts (with "American Woman"). Burton Cummings, the group's powerful lead singer, has written more hit songs than any composer in the country. As concert performers, the Guess Who can out-earn and out-draw any other Canadian act. Most recently, they've become the first Canadian band to gain national acceptance on FM radio in the United States.

That's why it's so damn frustrating to every other Canadian act there is, and it's also the reason behind the small amount of resentful, envious comments about the Guess Who in the music scene here.

Nothing succeeds like success, and nothing brings to the surface such excessive jealousy. In this particular case, such emotion in my opinion is really misplaced gratitude.

To top it all, the Guess Who have remained entrenched as Canada's number one attraction in the global rock market. Eighteen months after the start of the Canadian content regulations which the Guess Who by their very existence helped introduce, Canada has still not produced a group that could be rated as even a hopeful challenger to the Winnipeg fivesome's supremacy. It's an awfully tough track record for any other band to even begin to duplicate.

Perhaps the secret behind the Guess Who's staggering success can be found in their track record prior to the sudden rise of "These Eyes."

The roots of the Guess Who wander right back to 1958. There were quite a few changes in the early years, but no matter how traumatic each split appeared at the time, it eventually seemed to work out for the best.

It was like that when Burton Cummings joined the band in 1965, just as the previous lead singer, Chad Allen, was departing.

Cummings had been enticed to leave a group he'd been with for 4½ years to become a member of the Guess Who. One of the motivations behind his decision was that the Guess Who had recently found U.S. success with a disc called "Shakin' All Over."

Prior to the release of this record, the group had been known as Chad Allen and the Expressions. They had cut a couple of singles under that name, notable only by their near total lack of airplay exposure. Things were rough for Canadian talent in those days.

Thus when Chad and the Expressions excitedly arrived at the offices of their record company with a tape of "Shakin' All Over," it was felt by the executives that the ideal modus operandi would be to release it with the implication that it was an English group. Maybe an American group. Anything but by a Canadian group because that was the kiss of death for a record in the north country. Laboring under a massive inferiority complex because of decades of American cultural overkill, Canadian programmers were simply afraid to play any records that hadn't been sifted through and tested by their U.S. counterparts.

In a flash of foresight, an executive suggested that the record should go out under the name of The Guess Who. England's Who were big at the time and maybe some stations would get confused. The group really didn't know what was happening—all they knew was that they'd made a tape which sounded every bit as good as anything they heard on the radio stations not wanting to play any singles by Canadian groups. Phew, it was all a bit far out.

So the record came out and it was a hit. It wasn't until "Shakin' All Over" was finally entrenched in the national top five that programmers realized they'd been tricked. Jeeeesus, a bloody local group sneaking one in. What a cheek.

That's how it was in Canada in 1965. A lot of people, many of them broadcasters, would prefer to forget what was happening back then. It's negative man, they would tell you. Negative be damned, it's history, how it was, and nothing can change it. The band became the Guess Who because the record company knew that if the record came out by Billy Bunter and the Beavers or even Chad Allen and the Expressions it wouldn't stand a chance.

But inferiority complexes weren't all the Guess Who had conspiring against them in 1965. The lack of airplay meant lack of a music industry meant no good management. The group were left in the chilling blizzards of the central Prairies, unable to capitalize on the shock U.S. success of "Shakin' All Over." Ultimately they went back to playing local dances and high schools from one coast of Canada to the other. They were rough times, more arduous than most U.S. or British groups would even dream of encountering even in a nightmare.

"I remember touring in western Canada in mid-winter when we didn't even have enough money to buy a decent truck. The holes in the floor were so big you could see the snow on the road as you drove along. It was bloody cold—forty-five below zero sometimes and there was no heating in the truck," recalls drummer Garry Peterson.

In 1966, they scraped together every cent they owned and went to England on a promotion visit. "We were promised a tour by a record company but we had no contract signed when we left Winnipeg and when we arrived in London, we found they wanted the moon and wouldn't give us the tour unless we signed with them. We didn't sign. So there we were stuck in England.

"We came home again, \$25,000 in the hole. But we'd learned a lot about the international music business. The hardest things to take were not so much the financial hard times as the frustration of it all. It took so long to get the right people around us."

It wasn't until the following year that they became involved with Don Hunter, the former bowling instructor—racing car driver—cab dispatcher—and night club entertainer who took over their management and guided them to their present position as one of the world's foremost rock acts.

In the long months that intervened, they tramped across the country playing gig after gig for next to nothing. Rock enthusiasts who recall their appearances say they were one hell of a band, capable of playing most imported groups off the stage. But they didn't have records out so no-one took them very seriously. At least, no-one thought they had records out. You didn't hear them on the radio.

Not until producer Jack Richardson stepped into the picture. He was working for the Coca Cola ad agency at the time, and was commissioned to cut a premium album with the Guess Who and another Canadian band, the Staccatos (who ultimately re-named themselves The Five Man Electrical Band).

Richardson was impressed by the group's ability and professional approach and since he was speculating about forming a new record company, he decided to try and persuade the Guess Who to help him launch it.

Richardson mortgaged his house and the money took him and the Guess Who to New York to cut an album of original material. The LP was called "Wheatfield Soul," a fond reflection on the group's Prairie origins. It hit the still totally U.S.-oriented Canadian programmers with all the force of an ice cream cone falling on dusty pavement. No-one really cared. A first single also went nowhere.

Then Richardson decided, with Don Hunter's agreement, to pull another track from the album. It was called "These Eyes," but again the majority of Canadian stations ignored it. Undaunted, Richardson and Hunter launched an independent promotion campaign in several U.S. markets. "These Eyes" took off slowly, market by market, and was then catapulted into a huge national hit by RCA. At that point, many Canadian programmers taking their cues from the U.S. charts went on the record. It had proven its worth in the States.

More importantly, it yielded the evidence needed by a group of committed Canadians that there was such a thing as homegrown talent. The group belonged to an organization called the Canadian Radio-Television Commission. The task of this Commission was to issue licenses to broadcasting stations, and because of the monopoly position which is inherently bound to the use of the public airwaves, it was also empowered to make regulations effecting the programming of such stations.

On the strength of the Guess Who's historic U.S. breakthrough (and the facts surrounding the group's lack of acceptance in Canada prior to this American success), the CRTC was armed with all the ammunition it needed. Canadian musical talent plus unsympathetic broadcasters meant no domestic music-producing industry. The same talent plus regulations enforcing play for the people living and making music in this country (i.e. ensuring responsibility) brought about the birth of the Maple Music scene.

In retrospect, we can be grateful that the Guess Who were not—like so many Canadian acts which have followed them—a one-hit-wonder act. Not by a long shot.



They followed "These Eyes" with three more million sellers — "Laughing" b/w "Undun," "No Time" and the chart-topping "American Woman" b/w "No Sugar Tonight." The proof was in the pudding.

They sold more records in their first year with RCA than the total contributions of the entire Canadian talent roster in any previous 12-month period.

The Guess Who, guided by the shrewd management of Don Hunter, toured widely in the States, drawing tens of thousands to many concerts. One of the music trade papers named them the top selling singles act of 1970, above both the Beatles and Creedence. In addition, the "American Woman" album remained on the U.S. album charts for every single week of 1970.

The Guess Who had not only set but acted out every part in the stage that was to form the backdrop of the CRIC's introduction of Canadian content on January 18, 1971, and the talent explosion which has since taken place. Almost every recording artist in Canada admits credit to the Guess Who for this revolution in the north country. If it hadn't been for the test case of the Guess Who, Canadian musicians might still be emigrating en masse to the U.S. looking for a chance. The Guess Who gave them the opportunity to stay in Canada and the chance to compete in the international market. No matter if Canada produced the next rock phenomenon tomorrow, history could take nothing away from the achievements of the pioneers who made it possible.

Composers and musicians inevitably progress and it often happens that the media are sluggish in keeping up.

It's worth bearing in mind that some stations refused to play "Share the Land" because they viewed it as Communist; others in the midst of drug paranoia were convinced the "Life in the Bloodstream" had something to do with heroin; and the shooting of George Wallace did nothing to aid the breakout cause of "Guns Guns Guns."

They weren't writing those sort of songs before. A musical composer — like a writer, a painter, a poet, a playwright — they are all bound by the same conventions of environment and education. As you grow, so must your creative work, both in perception and compassion.

Anyone who is sensitive to the durability of the human race is aware of the often ugly manifestations of the status quo.

The Guess Who have gained this awareness and it quite naturally shows in their material. One can only offer enthusiastic praise at this development.

At the same time as the release of this apparently controversial batch of recent singles, the Guess Who have unwittingly suddenly found themselves being courted by the North American album market. It's an evolution which clearly delights Burton Cummings, as well it should.

"All I can say is that I'm really pleased the FM stations are finally giving us a lick. It's the biggest buzz I've had in the past couple of years."

The new wave of enthusiasm generated by the album success (not on the strength of a hit single) has given the Guess Who a whole new reason for being.

"Now we're playing like a really happy band. We've eliminated the weak links in the chain, so to speak, and it's been like a renewal. There's a lot more vocal strength to the group now and we're really getting into it."

"When I look back over it, I sometimes wonder how we endured some of what went down. There aren't many bands around that released 19 singles and five albums before they finally cracked it. Jesus, there's a lot of disappointment right there."

Despite the typical stagnating after-effects of large scale success, Cummings feels that the Guess Who are just getting into their stride.

"I would have to say that you're going to see many, many, many, many, many, many (seven times) more albums from this band. We're nowhere near the end. We're really learning how to play together. It takes us less and less time each time we cut an album."

"We already have a new studio album in the can, and we plan on cutting the one after that in Rome in the Spring. RCA has good studios all over the world, and especially in Italy. They're also renting us a villa for a month."

"I don't know if the Italian studios are as good as L.A. but we want to give it a try. We've reached a point where we can do things like that. I'll be goddamned if I'm not going to test out my potential by changing the environment and the scene. One of the privileges you pay for in the early days is not being able to do things like this. You're tied and bound. Well, we're not anymore so we're going to get out around the world a bit."

Just a few short years ago, you would have laughed at any Canadian group with those sort of aspirations. It was beyond comprehension. Cummings hasn't forgotten.

"Nowadays if you've got something going on in Antigonish, you've got some chance of it eventually being heard in New York City. Five years ago, it just wouldn't have happened."

"I wish someone had made it that easy for us. Now you've only got to come up with a good record and you've got a chance. I think we might have contributed to making that possible, which is a pretty fine thought."

Such humility serves to understate the case. The fact is that there may never have been a thriving Canadian music scene if it hadn't been for the combined talents of the five members of the Guess Who, plus manager Don Hunter and producer Jack Richardson.

Indeed, the name of The Guess Who immediately conjures an image in the hearts, minds and dancing

feet of a million people of a string of hit songs from "These eyes" through "Laughing," "Undun," "No Time," "American Woman," "No Sugar Tonight," "Hand Me Down World," "Share The Land," "Albert Flasher," "Hang On To Your Life," and "Heartbroken Bopper."

But for these same millions to be so bold as to attempt to classify the Guess Who as a band capable of producing only hit singles is to overlook several vital considerations. First and foremost the success of the group has stretched in time from an era when singles were a far more important vehicle for a band than is the case today. And in that time the Guess Who has shed a number of members and acquired others in a metamorphosis that has produced a new Guess Who of entirely different ilk, with a new style and sound emerging from the roots of the old. They have simply ceased to concentrate their energies on composing hits and are instead exploring musical areas which really weren't open to the group before.

Burton Cummings and drummer Garry Peterson now find themselves the nucleus of a much changed musical order. Kurt Winter remains as first guitarist, and ranks as an established quantity having been part of the scene since the album "Share The Land." The newest additions are Donny McDougall, who joined the group to play guitar earlier this year. He served his apprenticeship with an ill fated and much under-rated Canadian group named "Mother Tuckers Yellow Duck." McDougall made his debut with the Guess Who on the "Live At The Paramount" concert album. Most recently Bill Wallace, another Winnipegger has joined the Guess Who to play bass.

Both McDougall and Wallace are writers and composers and in the future will lend their talents as lead vocalists taking some of the weight off the shoulders of Cummings.

With "Live At The Paramount" continuing to garner national FM radio play it appears that the media has finally decided to take the Guess Who on their merit as a musical unit and accept the changes the group has undergone through its last two studio albums ("Rockin'" and "So Long Bannatyne"). While it is unusual for a group to be undertaking such a radical change even over a period of years the product of their endeavors stands on its own and certainly rates a long serious look as the Guess Who approach another stage in their evolution.

"We never dreamed of getting the sort of album acceptance that's come our way in the past few months," Cummings says honestly. "It's made all those months and years of busting our asses driving from Vancouver to the Eastern provinces well worthwhile."

"I was pretty young when all that was happening. I'm still not very old. It's all been fun, and I really think it's just starting as far as this band is concerned."

You would be well advised to take him at his word.

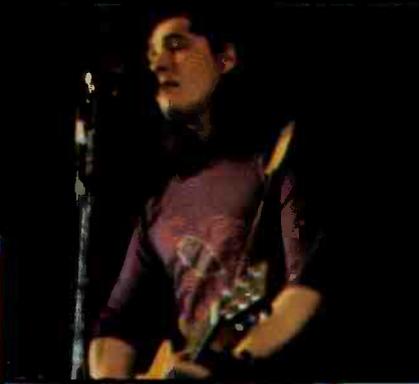


THE GUESS WHO

Burton Cummings
—piano, flute, vocals



Donny McDougall
—guitar, vocals



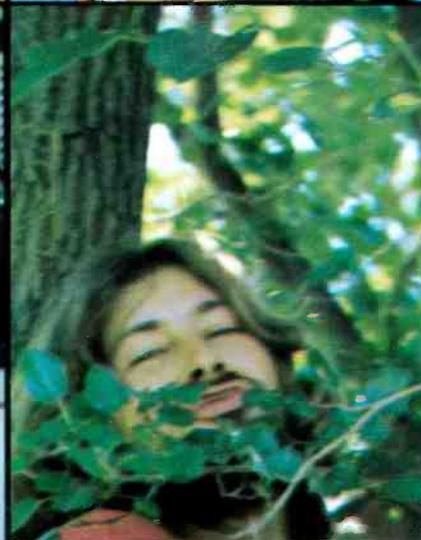
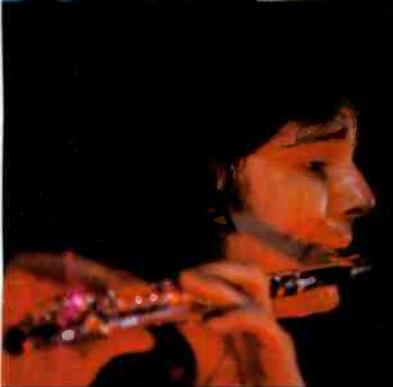
Garry Peterson
—drums



Bill Wallace
—bass, vocals



Kurt Winter
—guitar



Jack come
Please home!
Shirley



“AMERICAN COLLEGE TOUR”

- Sept. 30 Slippery Rock College—Slippery Rock, Penn.
 Oct. 4 Penn State University—Erie, Penn.
 5 Campbell College—Buies Creek, N.C.
 6 Pheiffer College—Missenheimer, N.C.
 7 W. Virginia Tech—Montgomery, W. Virginia
 8 Madison College—Harrisonburg, Virginia
 10 U. of S. West Louisiana—Lafayette, Louisiana
 13 Arie Crown Theatre—Chicago, Illinois
 14 Notre Dame University—South Bend, Indiana
 20 University of Western Ontario—London, Ontario
 27 Memorial Auditorium—Buffalo, N.Y.
 28 War Memorial—Rochester, N.Y.

29 Memorial Auditorium—Syracuse, N.Y.

Nov. 1-11 Vacation

12-16 Recording—RCA Hollywood

“FAR EASTERN TOUR”

Nov. 19-25 Tokyo, Japan

Osaka, Japan

Nagoya, Japan

28 Auckland, New Zealand

30- 1 Brisbane, Australia

Dec. 3 Sydney, Australia

5 Melbourne, Australia

8- 9 Adelaide, Australia

12 Perth, Australia

Exec Overviews

• Continued from page C-26

were not just distributors but we're now in the producing business, I think that the Junket was quite successful."

Struth: "Only time will tell—it certainly was a step in the right direction."

Do you view 1973 as a likely big year for Canadian artists at home and abroad?

Lacoursiere: "Definitely—we have four acts that can compete with any international artists."

Garretsen: "Total Canadian sales will grow, but the big years are still far ahead of us."

Cook: "Yes."

Anderson: "Without government-sponsored incentives or forgivable loans, 1973 will be the same type of year as 1972, where if you watch your expenditures very carefully and work exceptionally hard, you may come in with one or two international hits and some profit return. At the same time, there will be no flourishing Canadian recording industry, unless financial incentives are provided."

Struth: "About the same as '72."

Gosewich: "Not as a 'big' year, but a year of further growth. It will indicate the need to press on with further aggressive efforts and improvements."

Do you think that broadcasters are providing enough support in Cancon development?

Lacoursiere: "For the most part yes. But there are a few key Top 40 stations which would rather play a Cancon oldie as opposed to playing a record by an unknown with potential."

Garretsen: "No, there is too much routine play and very little initiative on developing acts."

Cook: "No opinion."

Anderson: "In general I think that broadcasters have given the support Cancon productions deserve."

Struth: "Some are doing more than their share, others very little."

Gosewich: "Generally speaking, yes, to the degree that the industry as a whole has convinced the broadcasters of the need for their support."

If you had one aspect of the Canadian music industry you could change just by rubbing a lamp, what would it be?

Lacoursiere: "That programmers be more responsive to sales in small markets on all records, Cancon or not, instead of always looking south."

Garretsen: "I don't believe in fairy tales."

Cook: "None."

Anderson: "The creation of a Canadian recording Development fund similar to the film development board."

Struth: "Increase the market—we need more consumers."

Gosewich: "To improve the professionalism in promotion, merchandising, booking and artist development, and to unite the efforts to break potentially successful acts internationally."

Is there a shortage of suitable young people making the music industry their profession?

Lacoursiere: "We have been fortunate enough to attract the type of people we are looking for and can train them."

Garretsen: "I would not say so."

Cook: "No."

Anderson: "We have dozens of applications from young people every month but due to the extremely high cost/high risk aspect of recording Canadian talent, we are not expanding our recording division any further in the foreseeable future unless we can acquire very experienced personnel."

Struth: "Not to our knowledge."

Gosewich: "Yes, without a doubt. Finding interested and committed young people to develop within the industry is a serious problem as it is to attract experienced young people from outside Canada."

CANADIAN INDEPENDENTS

Surveys were sent to September Productions, True North, Kot'ai, Boot, Love Productions, Nimbus 9 Productions, Haida and MWC. Replies were received from Keith Lawrence of Haida Records and Francis Davies of Love Productions.

How many singles and albums have you released so far this year?

Lawrence: "Three albums and one single."

Davies: "11 albums and 12 singles."

What major label distributes your product in Canada?

Lawrence: "A&M."

Davies: "Capitol."

Are you considering setting up your own indie distribution?

Lawrence: "No, we are extremely happy with our A&M affiliation."

Davies: "We have been studying the possibilities very closely."

How long have you been functioning in your present corporate status?

Lawrence: "A very short time, only since June."

Davies: "Two and one-half years."

Would you like to see any changes in the present CRTC Cancon regulations?

Lawrence: "I'm not sure. Haida Records is trying to compete on a world basis. We hope our product will be played because it is great."

Davies: "Yes. I would like to see an even greater stand by the CRTC in enforcing the Canadian content rulings, particularly Canadian aims and desires rather

than foreign 'gravy' planning in regards to the many 'quasi-Canadian' records that are being added as Cancon."

What do you see as the biggest problems facing the growth of Canadian independent labels?

Lawrence: "To have good artists and promotion people so that the company can compete with the majors."

Davies: "Financing in all its aspects but most particularly in the need for supporting a small company through the lengthy period of 'no royalties' and 'no profits' while launching a new artist undertaking heavy promotion and advertising campaigns."

Do you think it is important for Canada to have domestically-owned and controlled record companies?

Lawrence: "No opinion."

Davies: "Yes, if for no other reason than to preserve direct corporate planning."

Have you opened offices in other markets to represent your product, or do you intend to do this?

Lawrence: "We will be distributed worldwide by A&M. This means that all A&M promotion people and their offices are available to us."

Davies: "We intend to open offices in London within 12 months."

BROADCASTERS

Surveys were sent to CHUM, CKLW, CKGM, CHED, CJOE, CJCH, CKOC, CHOM and CKFH. Replies were received from John Mackey at CKGM, Wayne Bryant at CHED, Mike Byford at CKFH, Brent Marucci at CJOE, and Nevin Grant at CKOC.

Have you any complaints about the level of quality in recent Cancon productions?

CKGM: "Production in Canada has come a long way in the past three years and on some production is equal to that we receive from the rest of the world. However, pressings in Canada still do not have the quality of records received from the U.S. In many, many instances we are forced to record the American copies as they are much better quality than the Canadian pressing."

CHED: "No. Most are very good."

CKFH: "On the basis of good and bad in every endeavor, I would have to say that the same applies to Cancon records. Generally speaking, the quality has been improving steadily, and these efforts have been rewarded by increased national airplay for Canadian product."

CJOE: "Yes."

CKOC: "There are great and mediocre Canadian records, just as there are great and mediocre American disks. Canada's batting average is as high as any comparable music producer for quality and commerciality."

Do you think Canadian recording studios are able to produce sound as good as the U.S. or England?

CKGM: "Yes, I feel Canadian recording studios are able to produce sound as good as in the U.S. and England, however, much of this good sound is open interacting dialog that would appear to be satisfactory."

CJOE: "Yes"

What is the best Canadian single you've played this year?

CKGM: "'You Could Have Been a Lady' by April Wine."

CHED: "'I Am a Preacher' by Tony Kingston."

CKFH: "Being totally subjective—'Masquerade' by Edward Bear and 'Concrete Sea' by Terry Jacks."

CJOE: "'(Make Me Do) Anything You Want' by A Foot in Coldwater."

CKOC: "Several great ones but how about '(Make Me Do) Anything You Want' by a Foot in Coldwater and 'Wild Eyes' by the Stampeders."

Do you think that U.S. stations should take more notice of the action of local product on Canadian charts?

CKGM: "I believe that American stations should pay attention to hits in Canada as they did a couple of years ago. However until we can erase their feeling that we are playing them because we have to play them they are not going to pay much attention."

CHED: "Definitely."

CKFH: "For the most part, Canadian charts reflect a valid picture of a record's potential."

CJOE: "Yes."

CKOC: "Some are aware now—many are not and they are slowly getting the message."

Do you think the CRTC Cancon regulations are still necessary to ensure programming of Canadian disks and a flow of product?

CKGM: "I do not feel the CTRC Canadian content regulations are still necessary to ensure programming of Canadian disks and a flow of product."

CHED: "Yes otherwise most stations wouldn't play most Cancon material."

CKFH: "While abridgement of freedoms are undesirable, the regulations guarantee exposure."

CJOE: "Yes."

CKOC: "A personal question each programmer must sincerely answer—For us I'd say not necessary."

Would you like to see any change in the present regulations?

CKGM: "Yes. With the ruling it inhibits creative programming. For example: before the ruling we could run day long salutes to groups such as the Beatles—the British influence etc. Now to do this we have to include Canadian records which spoils the special effect we seek. I feel that the ruling should be dropped."

CHED: "No they seem to be doing the job. Only question is re stations playing questionable content."

What is the number of titles on your average weekly playlist?

CKGM: "45 titles per week. Anymore and we would suffer in the ratings within a month."

CHED: "48."

CKFH: "40 selections."

CJOE: "18 to 21, or more."

CKOC: "50 to 60."

According to the last survey, what is your weekly cumulative audience?

CKGM: "437,900 in the July '72 survey."

CHED: "328,000."

CKFH: "206,000."

CKOC: "244,900."

THE CANADIAN A&R PICTURE

Surveys were sent to Columbia, Capitol, Ampex, RCA and Polydor. Replies were received from Paul White of Capitol and John Dee Driscoll of Ampex.

Is new talent becoming harder to find, with so many more companies involved in Cancon production?

Driscoll: "No."

White: "We find that talent is becoming easier to find. More groups are emerging, doing their own good demos, and with rock concerts seeming to be making a comeback on a smaller local level, we get more chance to go out and see new acts. Our only problem at Capitol is not to fall into the trap of signing too many acts, and running into the problem of not doing them full justice."

What would you estimate to be the current average cost for an album by a new act?

Driscoll: "\$10,000 to \$15,000."

White: "Between \$12,000 and \$15,000."

Are you finding an increased tendency from producers and artists to only want to sign Canadian rights, leaving the rest of the world open for separate deals?

Driscoll: "No."

White: "With production companies, definitely they are moving towards separate deals although we find they are also open to talking to Capitol U.S. again, now that their image has started to turn around for the better."

Would you like to see the present CRTC Cancon regulations changed in any way?

Driscoll: "Yes."

White: "I would love to see the CRTC take a survey to actually see what happened with Canadian content."

What do you see in the future for the Canadian recording scene?

Driscoll: "Hopefully more hit records."

White: "The future is the whole industry standing up to be counted and realizing we're in a battle with the States and the U.K. for hit records. More travel by Canadian producers, record men, artists to other markets—to be aware of what the scene is out there. The future is still a long way off until record companies here decide to put real money into productions, and promotion, and be prepared for some loss on investment, instead of backing off if there are a couple of misses."

RECORDING STUDIOS

Surveys were sent to Toronto Sound, RCA Studios, Eastern Sound, Can-Base, Manta Sound, Andre Perry and Thundersound. Replies were received from Terry Brown at Toronto Sound, Jack Herschorn at Can-Base, Phil Sheridan at Thundersound and Andre Perry of Andre Perry Studios.

Do you have 8 or 16-track equipment and what type of board do you use?

Brown: "16-track—CADAC board."

Herschorn: "16-track Unhed Audio Custom Board."

Sheridan: "16-track Remote-Custom built—the only 16-track remote in Canada. We have a new Olive Console arriving in October."

Perry: "We have two studios—A has 32 tracks, 16, 8, etc.; C has 16, 8, etc. Both studios have Neve consoles."

What do you regard as the largest problems in the future development of the Canadian studio scene?

Brown: "Size of the industry versus the number of studios."

Herschorn: "The realization by all Canadian artists that Canadian studios are now equipped to do recording of the highest international calibre, and as such will record in Canada."

Sheridan: "Hysterical, non-businesslike evaluations of markets over investment. Like moths to a sexy flame."

Perry: "Don't know."

Of your total business this year, estimate how much was (a) jingle recording, and (b) music recording.

Brown: "20 percent jingles and 80 percent music."

Herschorn: "10 to 15 percent jingles, the rest music."

Sheridan: "25 percent jingle, 75 percent albums."

Perry: "About 50/50."

Would you like to see any changes in the CRTC Cancon regulations?

Brown: "None specifically, possibly phase them out slowly."

Herschorn: "No. If any changes were made it would just result in more politics. Canadian music industry people should just work on excellence of product and let radio show us where we are wrong."

Sheridan: "Sure, more tougher specifications on Canadian production facts."

Would you like to see the formation of an industry-wide studio consortium?

Brown: "I'm indifferent."

Herschorn: "If it would make the unhappy children of the industry realize that we are all friends striving for product successes on an international scale, then yes. But if it would be another place to be petty, no."

Perry: "Not necessary as communications are quite open anyway."

(Continued on page C-40)

Here's a game called Canadian content qualification. Which of the following records would you say qualify as domestic content on Canadian radio?

- British group, Procol Harum, playing "Conquistador" with the Edmonton Symphony?
- Donny Osmond singing a Paul Anka song called "Puppy Love." Anka left Canada 15 years ago.
- Andy Kim singing "Who Has the Answers." Kim left Canada six years ago.
- Jackie DeShannon singing the Neil Young song, "Only Love Can Break Your Heart." Young left Canada six years ago.
- John Kay singing "I'm Moving On." Kay left Canada five years ago.
- The Plastic Ono Band singing "Give Peace a Chance." Part of the record was recorded in Montreal three years ago.
- Paul Anka singing "Jubilation."
- Neil Young singing "Old Man."
- Tom Jones singing the Paul Anka song, "She's a Lady."
- Matthews Southern Comfort singing Woodstock, written by Joni Mitchell. Joni left Canada six years ago.
- Blood, Sweat & Tears singing "You've Made Me So Very Happy." Lead singer David Clayton-Thomas left Canada five years ago.
- R. Dean Taylor singing "Tass New Mexico." Taylor left Canada 10 years ago.
- The Mamas and Papas singing "I Saw Her Again." Group member Denny Doherty left Canada six years ago.
- Judy Collins singing "Both Sides Now," written by Joni Mitchell.
- The Band playing "Cripple Creek." The group left Canada eight years ago.

The answer to the question is very simple. It is all of them.

The controversial Canadian content regulations which have been causing quite a lot of recent discussion among U.S. Top 40 broadcasters are that loose. Talk of Canadian radio stations being forced to play a lot of records they do not want to is absolute nonsense!

What is actually happening in Canada is that broadcasters here are being made to play records that are unproven (i.e. they are not listed on U.S. charts and tip-sheets which decide the majority of Canadian playlists). In doing so, they are providing a unique service for U.S. format stations. Instead of having to try out a new record on the air for a week or so, U.S. AM rockers can simply take a look at the national Canadian charts.

It's Tough Breaking A Locally Made Disk Over U.S. Listed Item

Any Canadian-made record that reaches the national charts here is a super-likely hit in the U.S. It has already proven its ability to draw requests and sell records in a market which watches the same TV as the U.S., reads the same magazines as the U.S., eats basically the same food as the U.S., believes in much the same things as the U.S., and breathes the same air as the U.S. Economically and probably culturally, Canada is just a huge northern province of the United States.

You see, there's nothing more difficult for a Canadian record than to make it in Canada. The biggest stations compile their playlists from U.S. sources (some are even consulted by U.S. experts) and the jukeboxes buy from the U.S. charts. For a Canadian record to somehow burst through this avalanche of American marketing technique is almost a minor miracle.

Certainly Canadian broadcasters do have to program 30% of their musical compositions to fill any two of the following qualifications—(1) the record was produced in Canada, (2) the artist is a resident Canadian or foreigner with Canadian citizenship, (3) the music was written by a Canadian, or (3) the lyrics were written by a Canadian.

This allows Donny Osmond to sing a Paul Anka tune, The Band to sing anything, Neil Young to sing anything, Matthews Southern Comfort to sing a Joni Mitchell song, anyone to sing "Born to Be Wild," the Rio de Janeiro Youth Ensemble to play "Snowbird," the Rolling Stones to sing "Spinning Wheel," and the Tibetan Bells Chamber group to play "American Woman."

The CRTC Canadian content regulations are so loose that several stations are able to get by playing only one new totally-Canadian single in an hour.

As a result, the biggest stations tend to make up their Top 30 charts from the top 25 singles in the U.S., a couple of American versions of Canadian songs, a record by a Canadian of a decade ago now living in Los Angeles plus one or sometimes two really Canadian singles but unless these show blockbuster action they never get within hearing distance of the chart. And charts are all important, because that's what the stores

order and the racks (which make up close to 80% of the singles business) too. They couldn't care less about what's playlisted—"give us just the Top 30," they say.

We're talking about a handful of major market stations, of course. Away from the big cities or the U.S. border, some stations play as much as 30% of really honest-to-goodness Canadian content. On occasion these Cancon disks break out in spectacular fashion in such secondary markets, but this proof of potential is more often than not ignored by the major stations.

It's much easier to play a Donny Osmond album track as a charted singles hit when it will qualify because Paul Anka lived here 15 years ago. Why bother with a record that's not on the U.S. charts but may have reached number one in London, Ontario?

"One of the biggest problems," asserts WEA national promoted director Tom Williams, "is that every music director in Canada thinks he's the only one in the country with any ears. As a result, when you go into a Toronto station and say you've broken a record in Vancouver they reply 'So what, it's a completely different market.'

"I just don't know why it is that Canadian music directors think that American music directors have better ears than they do.

"Then there's the hassle with playlists versus charts. A lot of good Canadian records never get charted. They play them but don't chart them. It can be very frustrating. You only get charted if there's room on the chart, not on what action you're getting.

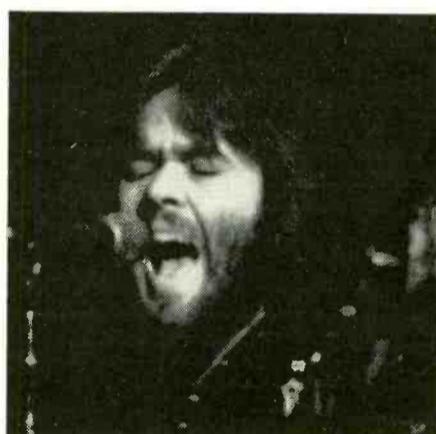
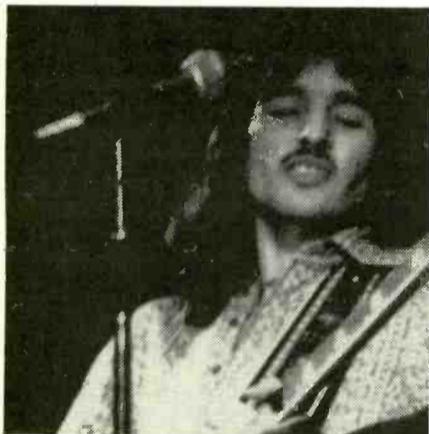
"When you do finally get to make the chart, the retailers only order half as much as they would for an American hit. This is because they know bloody well that the station is playing games and will drop the single in two weeks. We've had plenty of experience with it at WEA—we've had Canadian records out with U.S. hits and no matter what number you get for a Cancon record on a chart, the dealers only order half the normal quantity.

'You have to view every disk as a work record'

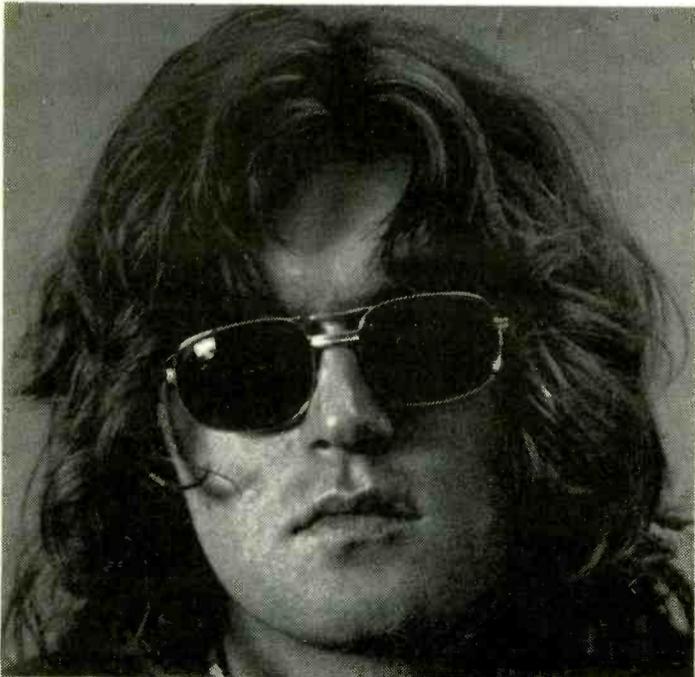
"It's pretty damn tough to break a new Canadian disk in this sort of circumstance. Some companies are beginning to give up. You just can't get a fair chance."

Williams is referring to that handful of big stations which, by apparent policy, have done as little as possible for Canadian records in the 20 months of Cancon legislation.

The secondaries are a different story altogether. But
(Continued on page C-38)



APRIL WINE



PAGLIARO

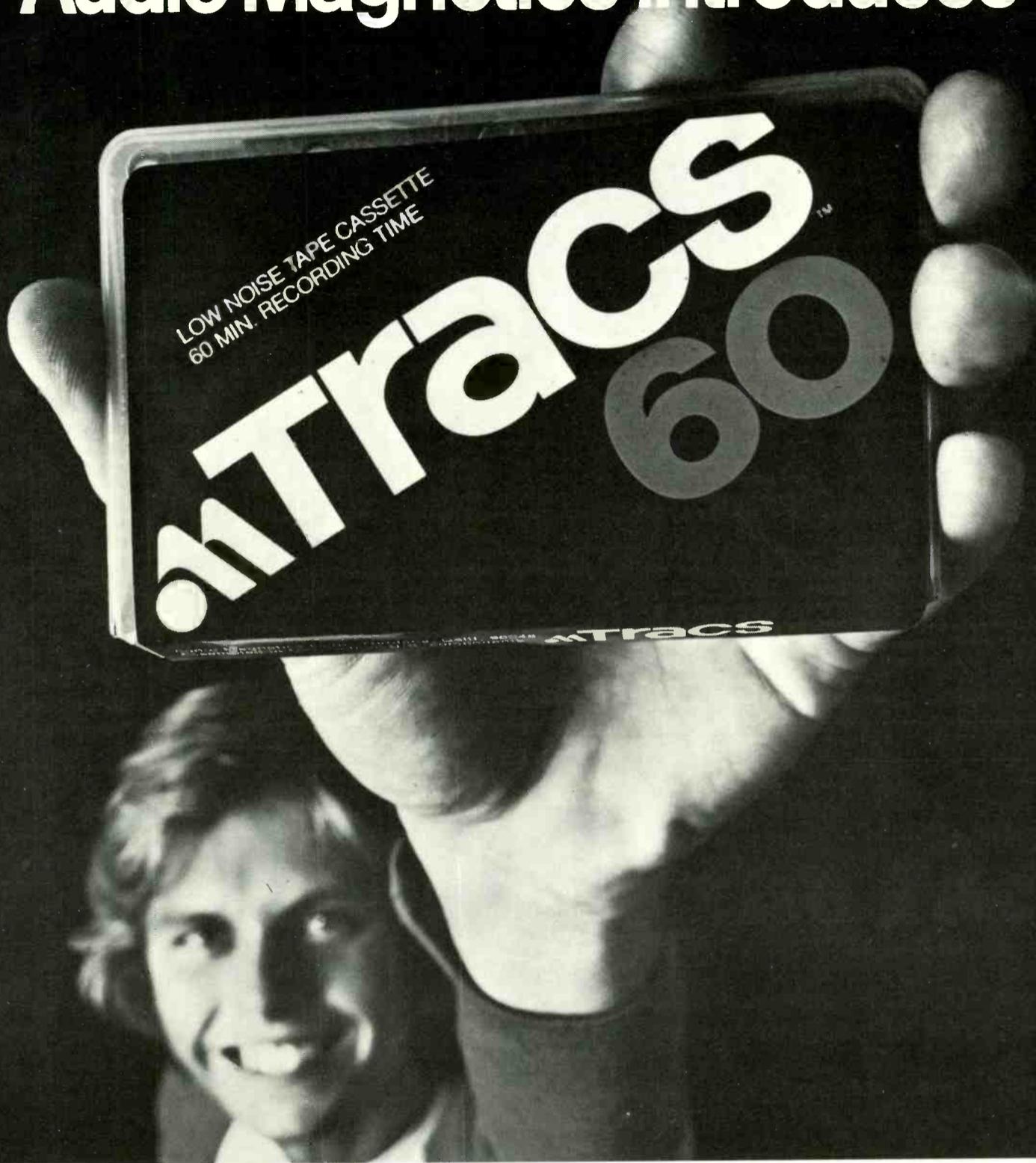
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It's Tough Breaking

• Continued from page C-36

combination of the large majors not taking notice of such regional test marketing, and single sales being dismal outside large metropolitan areas, has prevented the real exploitation in Canadian pop music which so many visionaries have talked about.

"It's a real, real touchy issue," observes Ampex Music of Canada's head, Joe Pariselli. "There is some resistance to Canadian records at CHUM. The secondaries are another matter. But they just don't sell many records no matter how big the record becomes. We've had number one hits in Alberta that sold next to nothing.

"Often you find yourself with a hit in the West, and a hit in the Eastern provinces but nothing in Quebec or Ontario. Result is small sales. You've simply got to have CHUM.

"Nowadays you have to view every Canadian disk as a hard work record. You've got to be on the phone night and day, pounding and pounding away. I don't know why it should be like that but it is."

"Yet another problem," adds WEA's Williams, "is that even when you do finally get a record charted on the big stations, by the time it's moved up to number 15, stations are demanding details of U.S. action. Usually the record isn't even out in the States. That happened to us with the two Fludd singles. We reached number 15 right across the country then fell off again because the records had not yet come out in the U.S."

Independent producer, Greg Hamleton of Axe Records, is equally direct on the subject. "The radio stations in Canada are playing some Canadian records but a few of them are not getting behind it. I find that personally very disappointing."

Hamleton continues: "I do feel that several of the biggest stations still resent the CRTC Cancon rulings. They feel they should continue to be antagonistic. It's changing, but it's bloody slow.

"I would have to say frankly that it was easier to break a Canadian record 18 months ago than now."

What these large stations such as CHUM apparently want is the freedom to be allowed to be told exactly what to play by foreign advisors. They now are allowed to have 70 percent of their playlist chosen in that manner, but they would like to make it 100 percent.

According to Sundog Productions' Dennis Murphy, this attitude at some stations is deep-rooted and unlikely to change.



Good Canadian groups are developing, yet radio stations prefer to program from other sources.

"The music industry feels that the CRTC legislation was 'for' for then, but the broadcasters feel it was a big 'against.' That negativity continues to haunt us all."

Love Productions' president, Francis Davies, says that "you can get play on some Canadian records. But you don't get charted. Getting a chart position on a major Canadian station is even harder than it was before. The constant battle is still being waged. Occasionally there are some positive indications. But not enough."

There is almost unanimous consent amongst the Maple Music industry that a few of the most important stations are morally cheating Canadian artists. And it goes far deeper than the usual promotion men's dislike of tight playlists.

One of the only dissenters to popular opinion is Brian Charter of Much Productions, which is owned by CHUM Radio. Brian predictably notes that "if you've got a good

record, they'll get behind you. There's been a change of thinking over the past couple of years."

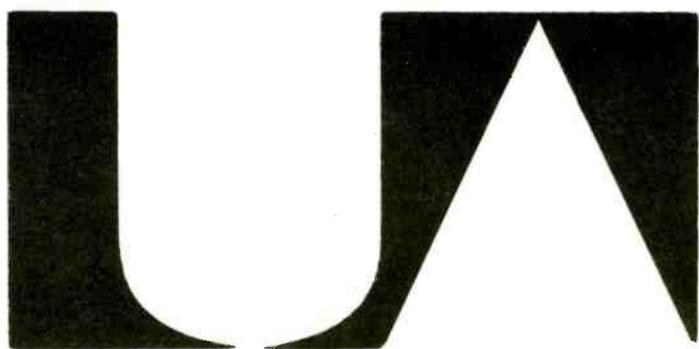
The music industry claims it has yet to see any signs of it. And CHUM is singled out by virtually every company and artist as the largest obstacle to the continuing growth of a Maple Music industry.

CHUM has twice been turned down by the Canadian Radio-Television Commission when it attempted to get a foothold in the Montreal market. Now CHUM is trying to buy CKVN in Vancouver and it will be highly interesting to observe how the CRTC will treat this application in light of current industry criticism.

By now U.S. broadcasters concerned that Canadian records are getting an easy ride on the Northern airwaves should be starting to see that the opposite is true.

When a Canadian record has made it in Canada, it
(Continued on page C-50)

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Gordon Lightfoot
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Steppenwolf
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Neil Young
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R. Dean Taylor
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Anne Murray
Stampeders
Jan and Sylvia
Buffy St. Marie
Ocean
Five Man Electrical Band
Frank Mills
April Wine*

1050 chum

Toronto

Exec Overviews

• Continued from page C-35

Has your studio gotten into independent production as a subsidiary of your recording activity?

Brown: "No."

Herschorn: "No. Our studio is subsidiary to our recording activities, as with many U.S. and English companies."

Sheridan: "Yes slowly. But it's missing the driving force of fulltime dedication."

Perry: "Yes."

PROMOTION MEN

Surveys were sent to Capitol Records, Columbia, A&M, RCA, London, and Polydor. Replies were received from Pete Beauchamp at AM, Tom Williams at WEA, and independent promotion man, Liam Mullan.

Do you think U.S. stations should take more notice of Canadian hit listings in determining American playlists?

Beauchamp: "Yes, especially if records go top 10 here."

Williams: "Not necessarily—they should pay more attention to their own ears."

Mullan: "They should, but will not do so unless CHUM and CKLW start to believe in more hit Canadian records and stop flogging old gold and album tracks with questionable Canadian content."

How many singles do you generally work each week?

Beauchamp: "No more than three or four; anymore than that and you're spreading yourself too thin."

Williams: "Generally five or six."

Mullan: "During the past 10 years, I've worked on an average of 15 to 20 plug items a week if you include outstanding album cuts."

Have you ever been able to break nationally a non-Canadian record which was not on the U.S. charts? If so, name it or them?

Beauchamp: "'Smoke Gets In Your Eyes' by Blue Haze and 'I Believe In You' by Rita Coolidge."

Williams: "No, but we have had significant local hits."

Mullan: "Several—'A Salty Dog' by Procol Harum, 'A Song of Joy' by Miguel Rios, 'What Is Soul' by Ben E. King and quite a few regional hits."

Do you think Canadian stations rely too heavily on U.S. charts and tip sheets?

Beauchamp: "Yes."

Williams: "Yes. Once again, they should try listening to their own ears. Also they have no faith in other Canadian music directors. Each one of them thinks the rest are dummies."

Mullan: "Only because there's a lack of tip sheets in Canada that qualify on the same level as the American ones."

Do you think it is important for Canada to have Canadian owned and controlled record companies?

Beauchamp: "Yes."

Williams: "I'm not touching this question with a 10-foot piece of vinyl."

Mullan: "Of course."

Would you like to see any changes in the present CRTC Concan regulations?

Beauchamp: "Artists should be Canadian residents."

Williams: "Yes, I would like the regulations to be totally unnecessary."

Mullan: "Several. The fact that 'Lonely Boy' by Donny Osmond qualifies as Canadian content is a farce."

What do you see in the future for the industry?

Beauchamp: "Big things—there is no reason why Canada should not have as much success as Britain did in the international marketplace. The talent is here."

Williams: "A lot of independent producers are going to go broke unless radio stations stop playing games with Canadian extra playlists. I also see a lot of frustrations that are going to be with us all who believe in any artist, Concan or otherwise, for many years to come."

Mullan: "1973 could well mean the first serious global assault on world consciousness by Canadian born and residing artists."

TALENT

Surveys were sent to Anne Murray, Lighthouse, Crowbar, the Stampeders, Edward Bear, the Guess Who and A Foot in Coldwater. Replies were received from Larry Evoy of Edward Bear.

How long have you been recording in Canada?

Evoy: "Three years."

Are you signed to a Canadian-owned record company?

Evoy: "No."

Would you like to see any change in the present CRTC Concan regulations?

Evoy: "Very exacting regulations on just what is Canadian."

What are the problems in being a recording artist in Canada (if any)?

Evoy: "Breaking into the U.S. market."

SALES AND MERCHANDISING

Surveys were sent to Columbia, WEA and Capitol. Replies were received from Mike Reed at WEA.

How do you think Canadian sales methods vary from the U.S.?

Reed: "Little."

Do you consider discounting a problem?

Reed: "No."

Are you heavily committed to in-store merchandising material?

Reed: "Yes."

RETAILING

Surveys were sent to Capitol Records (which has the Sherman chain of record stores), Sam the Record Man, and A&A Records (a chain recently purchased by Columbia). Replies were received from Sam Sniderman of Sam the Record Man, and John Fallows, general manager of A&A Records.

How has the business of record retailing changed in Canada in the past year in your experience?

Sniderman: "For better or for worse?"

Fallows: "It has been subject to some subtle pressures. The singular lack of any clear-cut new direction (vis-a-vis the Beatles) has forced retailers to be more efficient in terms of promotion, purchasing, and product selection to avoid declining sales and profits. Additionally successful retailers have been those realizing the necessity to spread their attention over the entire spectrum of available music. Im sure anyone previously engaged in what we call creaming will agree that life is not as today as it was a year ago or more."

Do you foresee the further spreading of chain store operations?

Sniderman: "Yes."

Fallows: "The diversification of the public's musical interest which has become evident in the past 12 months, requires a higher level of inventory investment for retailers. This means that the most successful retailers will be those who can afford to stock a 'full-line' operation. Since chain operators can be assumed to have easier access to investment funds of this nature, it is reasonable to assume that current public demands will lend impetus to the spreading of chain store operations."

What percentage of your total pop business could be attributed to Canadian content?

Sniderman: "Five percent."

Fallows: "It is impossible at this time to estimate the Canadian content percentage of our total pop business."

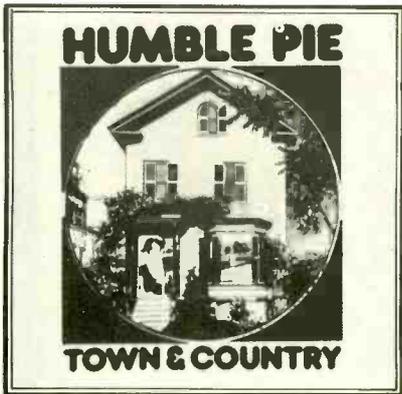
Have you noticed an increase in the sale of classical albums in the past year?

Sniderman: "Yes."

Fallows: "There has been a very marked and definite increase in the demand for classical product in the past year. The interesting part of this change in demand is that it comes from the young 20 age group and is composed mainly of requests for classical music best classi-

(Continued on page C-58)

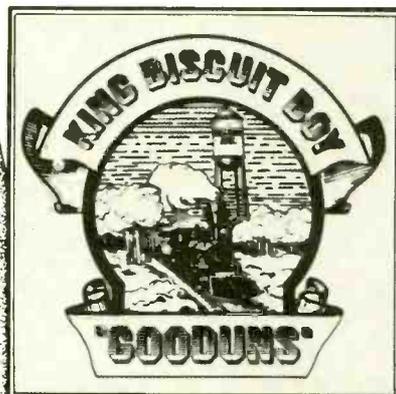
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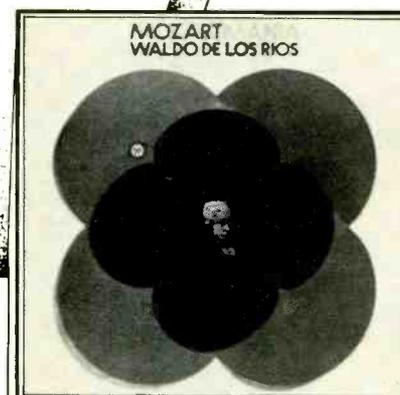
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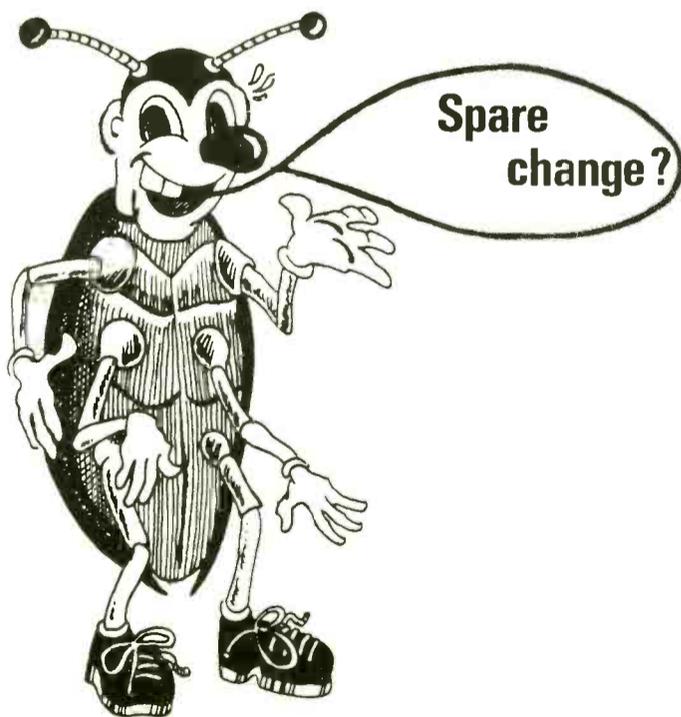
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Tape Is Big Business

At first glance, nothing could have seemed more American.

Shoppers lined up at stores looking for chart albums, prerecorded 8-track cartridges, blank cassettes and audio equipment.

But instead of Sam Goody's in New York or the Wherehouse in California, the shoppers are hunting for music and tape products in Canada.

There's more than a smidgen of truth to all that noise businessmen have been making about a sales boom in Canada. Taken as a whole, the music-tape-audio business here is on the increase—and rapidly expanding.

Show up in Toronto, for example, and you're likely to view two companies—GRT of Canada, Ltd. and Audio Magnetics Corp. of Canada Ltd.—scurrying to keep up with the demand for product.

Tape is big business in Canada, and, although the Canadian market is normally about 18 to 24 months behind the U.S. in economic happenings, the spurt for blank and prerecorded tape and audio equipment is exceeding most early projections.

Admittedly, there have been some setbacks, including a business recession and one major company—Ampex—closing doors at its duplicating division, but executives in Canada are very bullish on future sales and earnings.

Herb Guinness, president of Audio Magnetics of Canada, is not noted for his brassy predictions or bold projections. Even Guinness, however, admits that business in Canada is damn good, not only in blank tape but in all segments of the tape industry.

"Our business has been doubling every year since 1969," he said, "and there is no reason to expect any sales drop in the future."

Ross Reynolds, president of GRT of Canada, agrees with Guinness.

"It's not only tape," Reynolds adds, "but we're enjoying excellent results in our efforts related to records, both in chart action and promotion reaction."

"We're doing more to break acts, for instance," he says, "and we're working harder to establish GRT as a total music-tape company."

All of Canada is working harder to promote Canada. Guinness, as an example, recently traveled to Europe as a member of the Ontario Trade Mission to promote Canadian exports, and more manufacturers in Canada are taking the lead in promoting more business abroad.

Audio Magnetics, in turn, developed its export business by shipping cassettes and open reel to England, South Africa, Australia, New Zealand and other Common-

wealth countries. In addition, the company is supplying record manufacturers and tape duplicators with bulk tape and industrial products.

GRT, like Audio Magnetics, operates independent of its parent company in the U.S. "We promote our own product, sign acts to our own label, and are completely self-sufficient," Reynolds says, "Canada is Canada, and except for some natural spillover, we generate our own sales and interface with our own industry."

Audio's Guinness makes it clear that his firm has the only complete cassette manufacturing facility in Canada: in-house molding, slitting, splicing and assembly.

But like its parent firm in the U.S., Audio Magnetics firmly feels that a "family image is necessary to strengthen the company's product name worldwide," according to Guinness.

To do this, he states, Audio Magnetics is introducing its consumer line of tape, called Tracs, in Canada. It also plans to debut Tracs Plus, a cobalt-energized product line.

Tracs is available in C-40, C-60, C-90 and C-120 time lengths, 40 and 80-minute cartridges and a variety of open reel sizes and lengths.

Distribution of consumer products is through a series of sales offices in Toronto, Montreal, Winnipeg, Edmonton and Vancouver to manufacturers representatives. Audio's educational product—AV Educator—is sold in seven different time lengths by an exclusive distributor network.

Like the United States, the biggest market in Canada for blank tape is in the cassette configuration. "The total blank tape market in Canada—industry-wide—is about 12 million units," Guinness says. "The breakdown is 70 percent in cassette, 20 percent in open reel and 10 percent in 8-track."

In prerecorded music, however, the reverse is true, with cartridges having a firm foothold, according to Reynolds.

GRT of Canada, however, concentrates in the disk-tape marketplace, with major emphasis in records. "We're not merely a tape firm," Reynolds notes. "The company is heavily involved in the Canadian talent scene."

The company's position is to achieve both a record-tape arrangement with labels, production companies and acts. It has groups, like Lighthouse, Mainline, Dr. Music and Moe Koffman, among others, to both disk and tape rights.

In turn, GRT has also garnered record-tape contracts in Canada with Fantasy, Metromedia, GSF and Musidisc, the latter a French company with both classical and contemporary music.

To bolster its image as a total company, GRT does consumer-TV-radio and in-store promotions for both records and tape.

It recently did a TV and in-store promotion in con-

(Continued on page C-44)

CANADA

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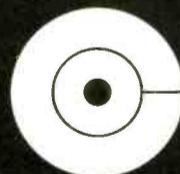


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CAN GET
TURNED ON
VIA



**Capitol
Records**

Western Canada

• Continued from page C-14

the most prolific hard-country writer around, Hank Smith, Jimmy Arthur Ordge and Eddie Chwill.

"But people buy things like the Moms and Dads and Stompin' Tom Connors. Now I'm not putting them down, but a lot of people are running around out here trying to grab onto something.

"Talk about real country, nobody knows where it is. The radio stations are really up against it."

Ordge cut his Canadian smash, "The Ballad of Muk-Tuk Annie," at Damon Productions, across town from Kozak's operation. It sold 6,500 copies.

"We wanted to release it in the States, but the logistics of the lyric were against us," says Garry McDonall, who produced the Ordge session.

"It was a social commentary on the Eskimos and the North, and the Americans were afraid their audience wouldn't understand it."

Damon Productions was formed three years ago in what McDonall describes as "a beer and barley town" by Wally and Len Petruk and Don Paches.

Up until a new 8-track Ampex arrived last week, it was a small 4-track operation.

The derivation of the Damon label is a bit hokey—Wally Petruk, Paches and McDonall just spelled the name of a group they played with in the mid-1960s backwards—The Nomads—and didn't mind the touch of Greek mythology.

But what's happening with it may be first class. Damon just signed a Canadian distribution deal with London and it has an option for the world.

Big things could be happening down the road at Park Lane Music Ltd., too, where Wes Dakus has formed Blue Eye Records to develop a writer-artist roster that numbers 35—24 of them exclusive.

Dakus has just been back in the studio-publishing business again for three months after five and one-half years with his own booking agency, Spame International, which looked after both B.C. and Alberta.

Before that, there were 12 years on the road with his band, the Rebels, after a five-year stint as a country steel player.

Park Lane functions nicely with 4-tracks, but it will expand to eight soon. That's as far as he plans to go.

"I'm not a firm believer in 16-tracks," says Dakus. "There's too many things being left in the house."

"There's more production with 16, but there's not

that much more separation. I want to go back to where rock and country started. Some of the early collectors' stuff and the things Terry Jacks' produces are masterful. He knows exactly what the equipment can do for him."

Right now, though, Dakus is excited about a blues band called Hot Cottage and a single it cut in 20 minutes with Walter (Shakey) Horton. It's called "Joe Chicago" and the impromptu session went so well, he decided to stick around Edmonton to make an album with the five-man group.

Under Dakus, Spame International thrived. He initiated Eastern groups like the Five-Man Electrical Band and Crowbar to the West and in the last year before he sold out, the agency did a \$1 million gross in Alberta and B.C. alone.

His philosophy is simply: Lots of hard work, with a few breaks thrown in.

"I have no faith in waking up and having everything fall into my lap," says Dakus. "Everybody who's done anything has worked damn hard for it."

An agreement he signed with the giant Robert Stigwood Organization of England in June to administer his publishing for the world should help ease the load.

"I believe in the talent out here. I can't say the Stampeders were wrong to leave Calgary to make it. I wish we could walk across the street and get it."

Five months ago Spame was sold to Don McKenzie and became known as Studio City Musical Ltd. McKenzie and Dakus work in the same building but their operations are separate. "An interesting thing about Edmonton," says McKenzie, "is that we're working with 19-year old kids. The whole feeling in Western Canada is youth." Half of McKenzie's business is college dates, the rest lounge show groups. He claims to book 80 percent of the clubs in Edmonton with his acts.

The excitement about Edmonton is yet to come. The area for the first time has its first full scale pressing plant operated by Lestre Electronic Industries Ltd. So now trips to Vancouver are no longer necessary to have disks pressed.

A lot of people are eyeing the future based on the activities of Tommy Banks, a widely-known TV personality with his own CBC network show. He hopes to bring increase record activity to the area. He is building a 16-track studio working with Welton Jetton, who built several studios in the States. One activity will be commercial recording; the other jingles for radio-TV.

Banks also plans to launch his own label with distribution through a major label in Eastern Canada. Banks is a one-man shop in film and TV production, has a booking agency and is into artist management and publishing.

Winnipeg still suffers from the Guess Who stigma. Which in essence means the city still carries its identity only through this group; there just isn't any other major new group which has been established there. Guess Who continues to lose members, but Don Hunter still seems to have the ability to substitute with the best singers in Canada and the group retains its powerhouse position.

Hunter himself has expanded his roster to sign the Minneapolis group Gypsy and Winnipegger Robbie McDougall to RCA. He has managed both groups for some time.

Brave Belt, which started in Winnipeg, has moved to Vancouver and is looking for a disk pact after being with Warner Bros.

John Hildebrand, president of Century 21 Studios, doesn't expect to find anyone in town in the near future with the drive and dynamism of Burton Cummings and the band.

The rock scene in Winnipeg, a city of 500,000, hasn't been active in the past six months.

But the two studios in his complex—one basically for voice-overs—haven't been hurting for business.

Century 21 has been 16-track for about a year and Hildebrand has plans in the works for a new building.

His studio recently completed the score with Skitch Henderson for a planetarium film entitled "The Beginning And End of the World."

An animated story of the birth and death of the planets, it was narrated by Vincent Price. Henderson used members of the Winnipeg Symphony and did the soundtrack in three days.

Chad Allan just completed a new album with orchestration and Hildebrand says it has a Neil Diamond feel to it. Brave Belt cut their first album there and the studio is producing the House of Random greatest hits releases on the Chimo label.

Tape Is Big Business

• Continued from page C-42

junction with All Records, one of Canada's largest rack merchandisers. GRT also shot a 30-minute TV special on "Country Gold," featuring Canadian artists.

Although specializing in different segments of the Canadian marketplace, both Guinness and Reynolds agree on a total concept: "the music-tape-audio market is just beginning to bloom."

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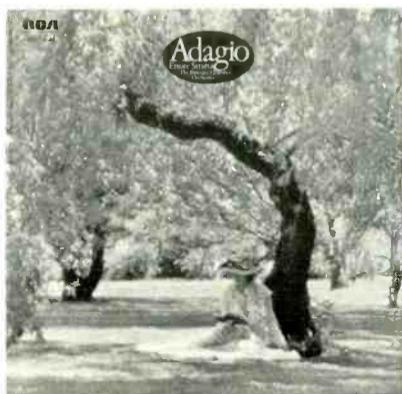
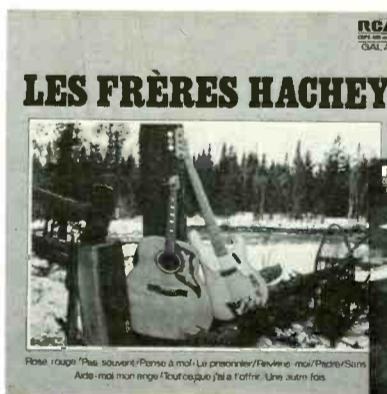
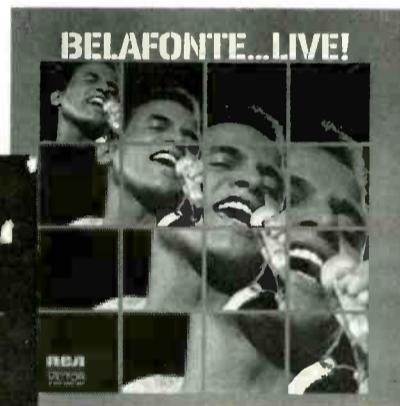
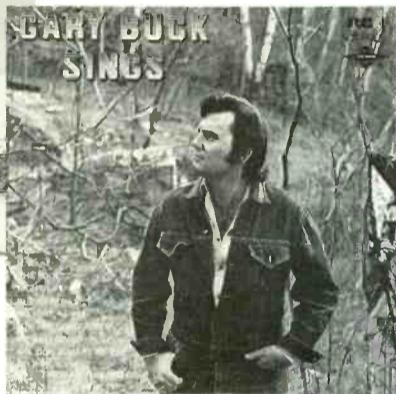
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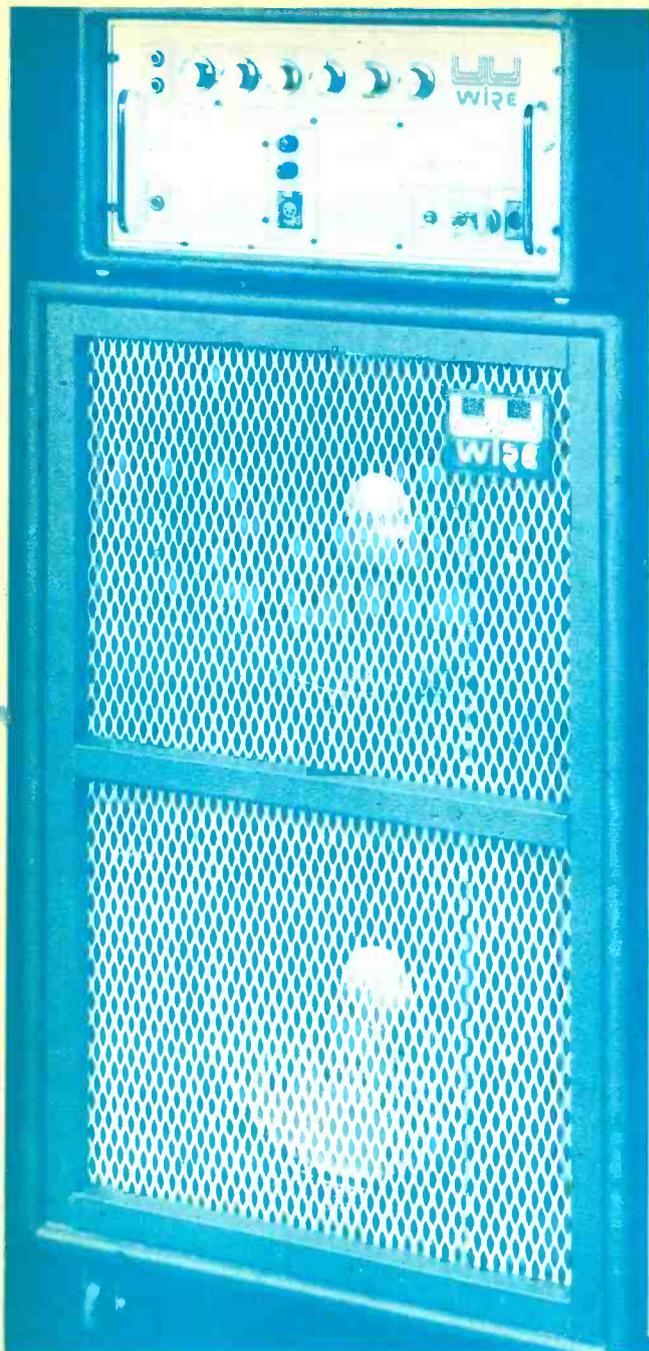
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2d Maple Music Junket Planned, London Promo Office Also Projected

What's been the after shock of the Maple Music Junket?

European communicators came, saw and then filed stories.

As a result of publicity, many artists have found it an easier matter to have their recordings released on the Continent.

Directly as a result of the Junket, Bruce Cockburn, Chris Kearney, Crowbar and the Stampeders and a few other acts have all made plans for extensive European tours.

(Anne Murray, for one, left this week for a nine-country European tour which coincides with the simultaneous release of her LP, "Annie.")

Not all has been rosy as a result of all the time and effort expended by members of the Canadian recording industry in the event. Arnold Gosewich, president of Capitol of Canada and president of Maple Music Inc., the non-profit company established to administrate the event relates:

"I don't think that the maximum use was made of this project by a lot of people in the record industry here and I think that as a result of this, a lot of the advantages that could have been gained from the publicity generated in Europe by the Junket will be lost if they do not act quickly.

"A lot of the companies have put all of the European media people who came over on their record mailing list so that they now receive all the new Canadian releases. A few others have actually gone over there to keep up personal contact with these people. Mel Shaw, the manager of the Stampeders, and Lee Farley of Quality Records, are a couple of names that come to mind. I know that Dave Evans and Paul White from Capitol Records intend to go over in the near future."

With the apparent success of Maple Music Junket number one, what are the plans for a follow up? Gosewich sounds very optimistic.

"We are in the midst now of making efforts to get the necessary funding for the second junket and we should know more about that by the end of September but it looks very promising. There is a high degree of interest in the industry and it looks like the government is interested in pursuing this project a little further.

(Continued on page C-50)



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AT THE BEGINNING

. . . we have stated our feelings about regulated programming repeatedly, and would like to do everything possible to prevent any quota system for broadcast music. The industry can police itself to assure that no such quotas are set, and that we not have the disastrous repercussions that would follow.

*Excerpt
RPM Weekly
May 25, 1964*

THE NEW BROADCAST ACT

. . . the Canadian broadcasting system should be effectively owned and controlled by Canadians so as to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada;

*Excerpt
Broadcast Act
March 7th, 1968*

CANADIAN MUSIC RULING

"12. (1) At least 30% of the musical compositions broadcast by a station or network operator between the hours of 6.00 a.m. and 12 midnight shall be by a Canadian and shall be scheduled in a reasonable manner throughout such period.

(2) From January 18, 1971 to January 17, 1972, a musical composition shall be deemed to be by a Canadian if it fulfils at least one of the conditions set out in subsection (5).

(3) After January 18, 1972, a musical composition shall be deemed to be by a Canadian if it fulfils at least two of the conditions set out in subsection (5).

(4) After January 18, 1973, at least 5 per cent of the musical compositions broadcast by a station or network operator

between 6.00 a.m. and 12 midnight shall fulfil the condition set out in either (b) or (c) of subsection (5).

(5) The following are the conditions referred to in subsections (2), (3) and (4):

(a) the instrumentation or lyrics were principally performed by a Canadian;

(b) the music was composed by a Canadian;

(c) the lyrics were written by a Canadian; and

(d) the live performance was wholly recorded in Canada.

(6) A mechanical reproduction of a musical composition that is deemed at any time to be by a Canadian continues to be so deemed thereafter.

(7) If a station operator is able to demonstrate to the satisfaction of the Commission that the application of this section would result in a significant reduction in the quality and diversity of program service within the area normally served by his station, the Commission may vary the application of this section.

(8) For the purposes of this section, a person shall be deemed to be a Canadian if

(a) he is a Canadian citizen;

(b) he is a landed immigrant as defined in the Immigration Act; or

(c) his ordinary place of residence was in Canada during the six months, immediately preceding his contribution to the musical composition in question."

*Excerpt
Radio (AM) Broadcasting
Regulations - June 24th, 1970*

THE CANADIAN IDENTITY

We strive here to make Canada and the Canadian trade distinctively different. In fact, we attempt to convince the trade they should be un-American.

I hasten to say that un-American should

not be confused with anti-American. That to be un-American is in fact being more Canadian. We as a people and we as an industry are quite different from the United States. We, therefore, have to think differently and adapt different methods of merchandising and different concepts of programming than those that have proven to be successful in the United States.

Canadians are a more conservative people than the Americans. Possibly this is why we can only boast a 6% record market in Canada. We have inherited much of our tradition from England and France. We share few of the social problems that face the United States. That doesn't make us any different. So what is the problem?

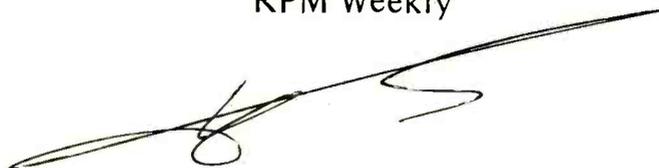
Unfortunately because of the influx of their culture and their economy, we seem to think we are Americans. We must therefore attempt to be un-American (but not ANTI-American).

So very roughly that is our philosophy. It says that every rule we may have had in the past can be scrapped if it interferes with our being ourselves. It says that many of our disadvantages are balanced off by our advantages. It says that many of our problems are distinctively our own. It says that our culture should be distinctively our own and un-American. That is what will make us Canadians. The record companies and broadcast stations can share in that adventure . . . no . . . ARE sharing in that adventure because it is coming to pass with such things as the 30% Canadian Content ruling and The Programmers. Both of these indicate we are looking more to ourselves to find something of our own.

Perhaps I'm wrong, but that is the thought I would like you to consider as 1972 begins. Distinctively different. Canadian. Not ANTI-American.

*Excerpt
RPM Weekly
January 8th, 1972*

RPM Weekly



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Labels Heat Up Talent Hunting Activities as Fall Season Arrives

With most of the established in-person acts long since signed by labels, Canadian record companies are now involved in the most extensive in-depth talent hunt in Maple Music history.

This Fall some 30 new Cancon albums by recently signed artists will reach the street, and the entire industry is watching the results with keen interest. Out of this release will come the majority of Maple Music stars for the coming year.

Columbia leads the field in terms of quantity. Some 15 new Cancon albums are to be released between now and the end of November, the result of a high level of summer recording effort.

The label will debut two acts later this month. They are Space Opera, a group from Texas signed directly to the Canadian company and produced at Manta Sound by Lee DiCarlo, and Atkinson, Danko and Ford, until recently a Ronnie Hawkins backup band. Both albums will be released almost immediately in the U.S. by Columbia.

Through a Canadian distribution deal with Jack Herschorn's Can-Base label, Columbia acquires actor-singer-narrator, Chief Dan George, and his group, Fireweed. There will also be an album by the Cascades, the Californian group who clicked a decade ago with "Rhythm of the Rain." Their latest Can-Base single, "Sweet America," has been stirring up a lot of noise on both sides of the border.

Other new rock product from Columbia includes LP's by Montreal's Musis, Riverson (formed from members of the original Mashmakhan), the new Mashmakhan, singer Marc Gelin, and the Oak Island Treasury Department.

MOR-oriented sets will come from Quebec instrumentalist Andre Gagnon, singer Patsy Gallant, male vocalist Roger Rodier (a French Canadian who sings in English), Maritimes folk singer John Allen Cameron, Edith Butler.

There is also a second Murray McLauchlan album and the possibility of a fourth by Bruce Cockburn through True North.

True North itself will not unwrap any new artists this Fall. Bernie Finkelstein is content with his present stable and is not interested in signing any new acts. There may be a second Lake Gibson album this year.

Capitol Canada also has a strong lineup of new artists to add to its already considerable Cancon roster.

Lighthouse lead singer, Bob McBride, will be introduced on a solo voyage when Capitol releases his first Dennis Murphy-produced LP in mid-October, a couple of weeks after the fourth GRT Lighthouse album hits the stores.

Through a new deal with H.P. & Bell Productions, Capitol will also release a Toronto-recorded album by Australian group, the Flying Circus.

Another indie production deal brings Bear Productions to Capitol, and there will be a first album released this month.

Edward Bear, Chris Kearney and Fergus are also working on new albums for release in November.

Capitol's top Canadian independent label is Daffodil. President Francis Davies advises that a new Crowbar album will be released in a few weeks. The second Foot in Coldwater LP is now being completed at Manta Sound and should be available early in the new year. The group is extremely hot following the national success of their debut single and album, "(Make Me Do) Anything You Want."

Daffodil is also working on an album with Fludd, recently acquired from WEA. Blues artist, the King Biscuit Boy, is now selecting material for his third album.

Daffodil's new face this fall will be Joe Probst, described by Davies as "a folk singer with a real difference." His debut album, "The Lion and the Lady," will be released in a couple of weeks.

A&M Canada moves heavily into the Cancon area with an album by Lorence Hud, a multi-instrumented singer/writer from Saskatoon.

A&M has also signed actor Keith Hampshire (his Bill Misener-produced single is titled "Daytime Nighttime"), singers Ross Holloway and Greg Adams, and an album is expected from the Sounds 80 orchestra, produced in Winnipeg by Bob Burns. Female vocalist, Lisa Garber, formerly with Tundra will soon start a solo album.

Lacoursiere says all product will be supported by heavy promotion campaigns. The Hud album will also receive TV advertising with a specially produced 30-second spot.

September Productions will unveil product by Gary and Dave, Ram (a new r&b group), Rain and Chelsea Wind. Greg Hambleton is also working on a second Thundermug LP.

Much Productions has three new acts in the wings—Montreal hard rock group Mantis, singer Lori Zimmerman, and former Wizard member, Harry Marks. The latter two artists will be on the newly formed Sweet Plum label.

RCA Canada has two new rock acts—Charlee and Charles Linton—to premiere in the coming weeks. The label has also cut an album with former Inkspots' lead singer, Bill Kenney, who now lives in Vancouver. A new LP by MOR/country group, the Mercey Brothers, is also scheduled.

John Pozer, a&r director for WEA Music of Canada Ltd., has an album by French Canadian stars, the Sequin Twins, and a single by Buxton Kastle. Two other groups are in closing stages of negotiations with the company.

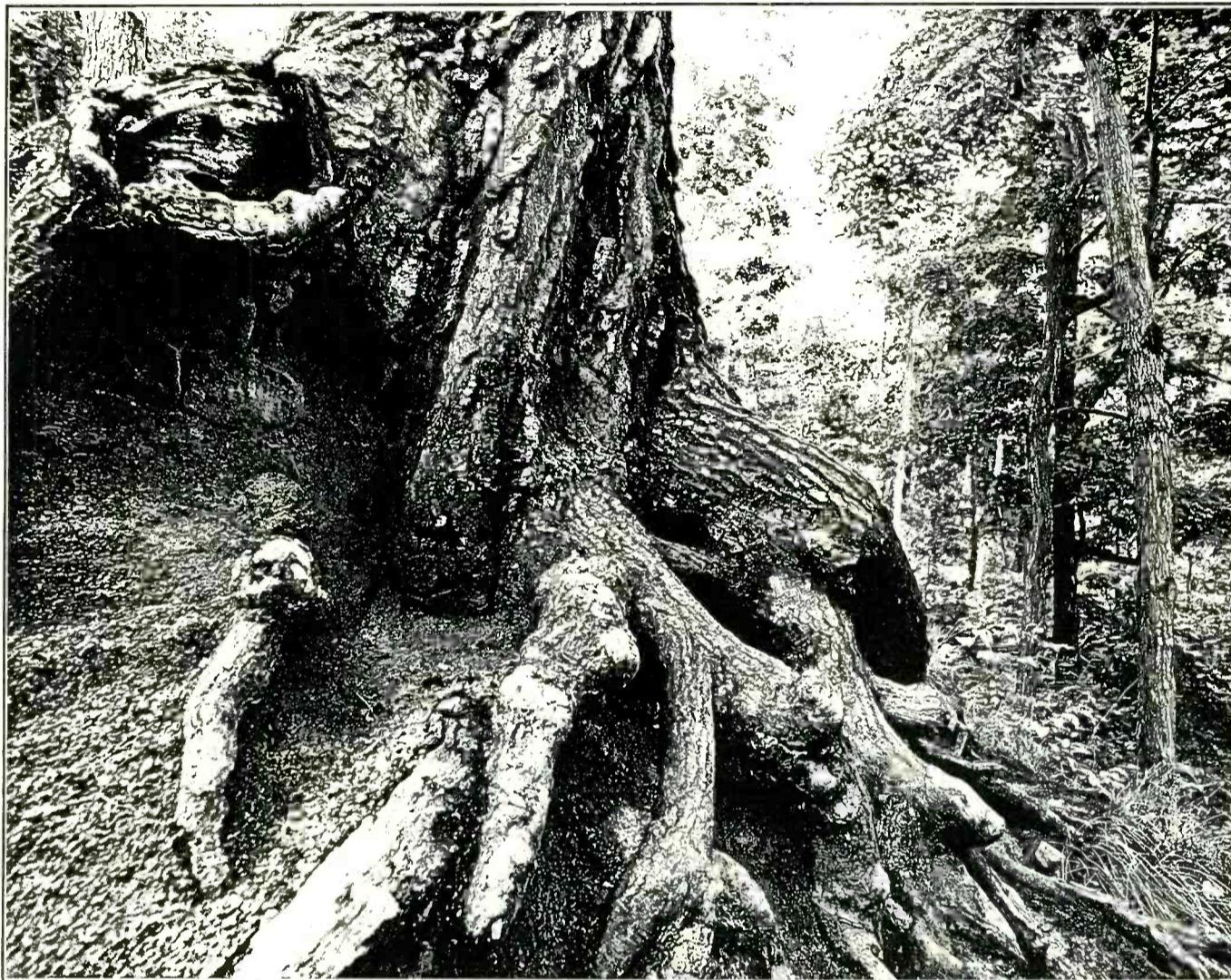
Boot Records has product by Abraham, Glen Reid and Sullivan in the contemporary field, plus a potential new country star in Sharon Lowness.

Sundog Productions' Dennis Murphy is completing product with Truck and Jason.

GRT of Canada has just released an album by Vancouver's Hans Staymer Band and has signed country artist, Mike Graham.

Ampex Music of Canada is readying its first album with the popular Ontario band, Young.

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Country Labels, Radio Play Help Disk Sales Show Growth, But It's Still a Hard Struggle

On the surface at least, Canadian country music would seem to be thriving. Singer Dick Nolan receives a gold album disk for sales in his home province of Newfoundland, just about the smallest market in the country. The province of Alberta honors country artists with Achievement Awards. The tremendous national success of the earthy Stompin' Tom Connors. A crop of new artists including Bob Ruzicka, Colin Butler, B.J. Berg, Stan Farlow, John Allen Cameron, Dallas Harms, George Carone, Sharon Lowness, Little John Cameron, Joyce Seamone, Bonnie LeClair and Wayne Rostad. The growing stature of established artists. The rise to prominence of several new Canadian-owned independent labels, such as Boot, Marathon and Gaiety. Toronto and Montreal now boast two very popular country music stations programmed by Al Slight, the man who steered CHUM into the top ten spot a decade ago.

More than 70 percent of all Canadian radio stations, AM and FM, program at least some country music. Yet sales are dismal, when equated with airtime. But it's no different than the States . . . there's always been a lot of talk about country music but it's never come within a country mile of even nudging rock's tight hold on the popular scene.

Nonetheless, Canada's country scene is growing, albeit slowly because of the lack of U.S. success on Maple productions. So far most Canadian country stars have not found the right formula to give Nashville any cause for concern. The majority of Canadian country artists are either downright imitators of Nashville (which is fine except that you can't export it to the States) or so embarrassingly Canadian that their scope is reduced to north of the 49th Parallel.

The CRTC Canadian content regulations have doubtlessly had effect on the growth of the domestic country recording scene. But country purchasers say that the bigger country stations, such as CFGM Toronto, tend to slip in a lot of folksy titles by artists like Gordon Lightfoot, Joni Mitchell and Ian and Sylvia. There seems, some claim, to be slight reluctance at major stations to program a lot of the country singles being produced in Canada.

More and more country artists are using Canadian studios now, where it was once considered necessary to slip into Nashville for a few days. More and more Canadian country composers are emerging. BMI's general manager, Harold Moon, has always been a strong booster of country music in Canada.

Country music continues to make strong inroads into TV audiences, mainly to the detriment of mainstream contemporary music. Whereas a new rock act has endless trouble getting three minutes on any TV show, a country artist can usually count on exposure on at least three national programs within a couple of months of releasing a record.

Canadian magazines usually tend to devote more space to country artists than rock performers—country is usually considered less demoralizing than rock in Canada's struggle for identity, and it has mass media approval.

A few country artists such as the Mercey Brothers have tried to bridge the country-pop gap, with a few successes. But generally speaking, country's biggest problem in Canada at the present time is its lack of originality. The moment country artists stop bowing down to Nashville and begin to develop their own scene, then the Canadian country scene stands a chance of moving into international focus.

More and more people are working on that concept and it would seem to be just a matter of time before country performers join their rock 'n' roll cousins in taking on the global hit stream.

Maple Music Junket

• *Continued from page C-46*

"At the same time as we are looking into doing a second Junket, we are also attempting to set up a Maple Music promotion office in London, England. Of course the benefits of this type of office located in the middle of the English market are self evident.

"As far as promotion goes, this office could work in conjunction with any Canadian record company in order to get a record broken over there by giving specialized attention to these recordings. Besides this, foreign licenses will have a closer source to get fresh, up to date information on new Canadian recordings and this office would be able to provide status reports to the Canadian companies on their records in Europe. A small independent company in Canada might use this man to get their label affiliated with a major label in England.

"Initially we will have to go at this rather modestly with an office in London staffed by two people, but if it is successful there is no reason why we could establish the same type of organization in other countries."

In the aftermath of the Maple Music Junket, there have been two extra projects planned, the first a Maple Music album which will include one existing selection from each of the artists who performed on the Junket shows, and a television special which is now in the works.

"There will be two Maple Music albums and what we have done is licensed them to the two major record clubs in Canada, Columbia and Longines so that they can offer them to their members," Gosewich says. "All of the records included on these albums are the major hits from these artists. For example, there is the Stampeders' 'Wild Eyes,' Anne Murray's 'Robbie's Song For Jesus' and so on.

"As far as the television special goes, I have not seen it yet but from what I hear from Athan Katsos, the producer, who one day spent an hour and a half on the phone explaining the whole film to me in minute detail, it should be excellent. It should be ready this month.

"It will be run on Canadian TV and arrangements have been made to make it available to the Europeans for promotional purposes. It will also be available to the record companies here for that purpose also."

What does Gosewich feel is Canada's place in the world music market at the moment?

"Needless to say, this is a very competitive business and I think that the first thing we have to do is to improve our ability to be competitors in the international markets."

It's Tough Breaking

• *Continued from page C-38*

has proved itself by the stiffest yardsticks. Rather than figure that a Canadian hit means nothing because it had to be played by law, U.S. stations should consider it as having passed the test.

As broadcasting markets, Canada and the U.S. are identical. The difference which exist between the U.S. and Britain are simply not the case with Canada.

The value of the Canadian market as a testing area for North American product should be self-evident to every U.S. broadcaster. There is simply no better opportunity existing anywhere to give new product a market test.

Years ago, Canada proved its value as a raw talent goldmine when it sent a flock of top quality artists such as Neil Young, The Band and Leonard Cohen southwards. Nowadays there's a new crop of them and they're just as good. Not only that, unlike Neil Young, The Band and Leonard Cohen, the latest bunch of artists have already been test marketed under the most strenuous conditions.

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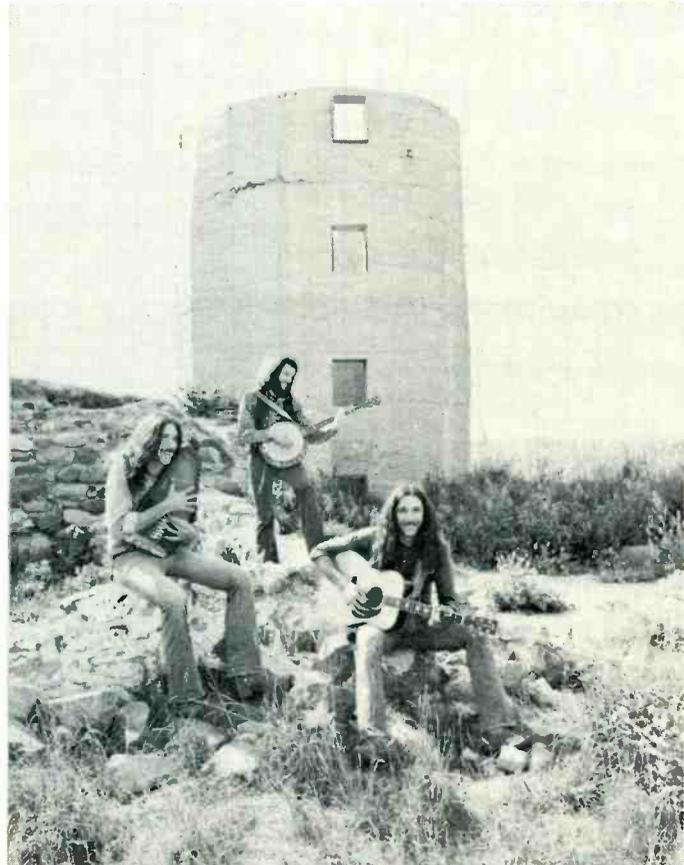
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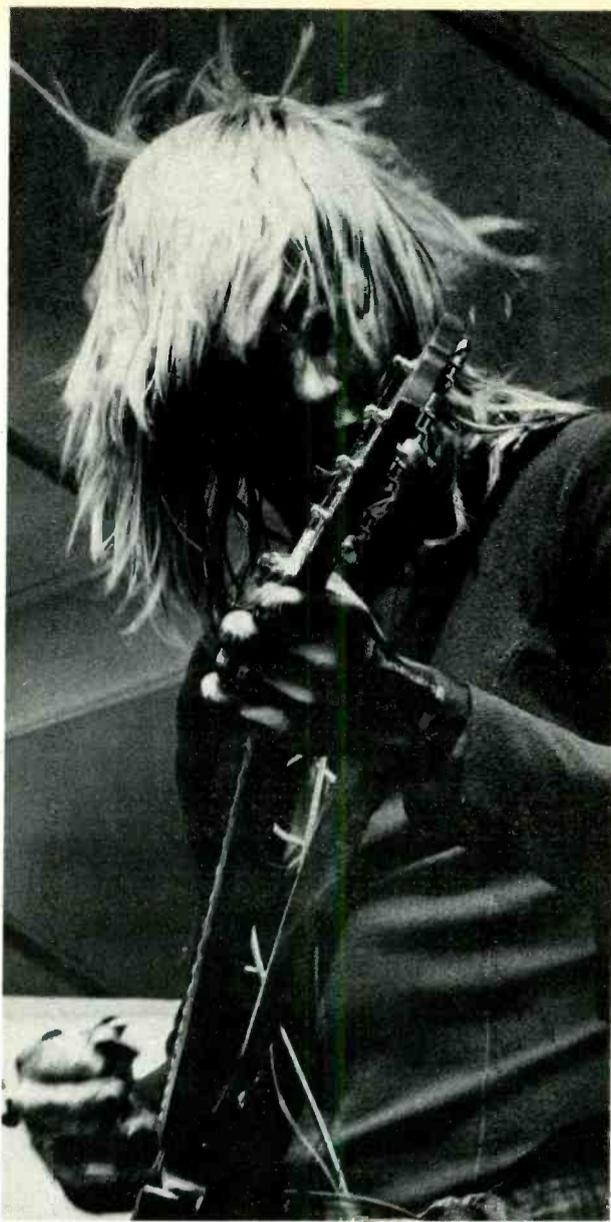
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There are plenty of local rock musicians who bolster the rosters of independent labels. Above, a member of Abraham's Children.

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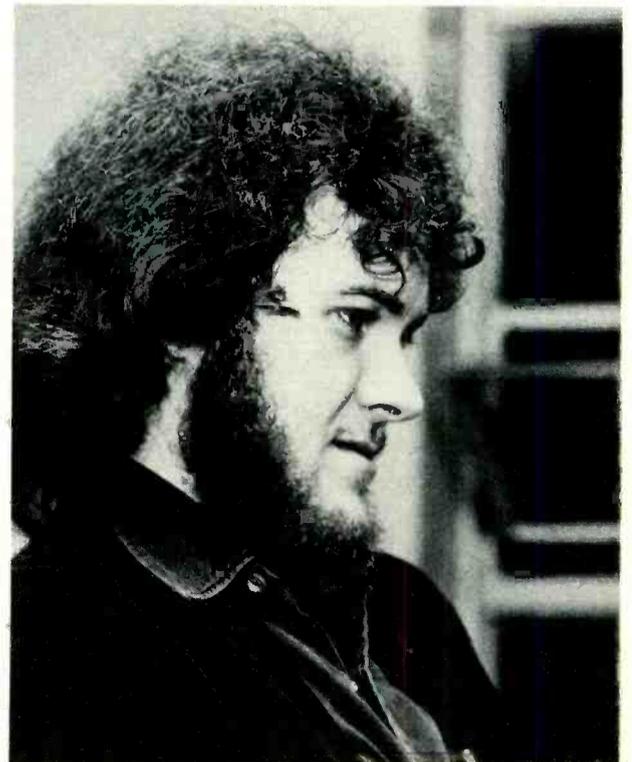
The following list shows where Canada's top singles and LP's have been recorded.

Singles

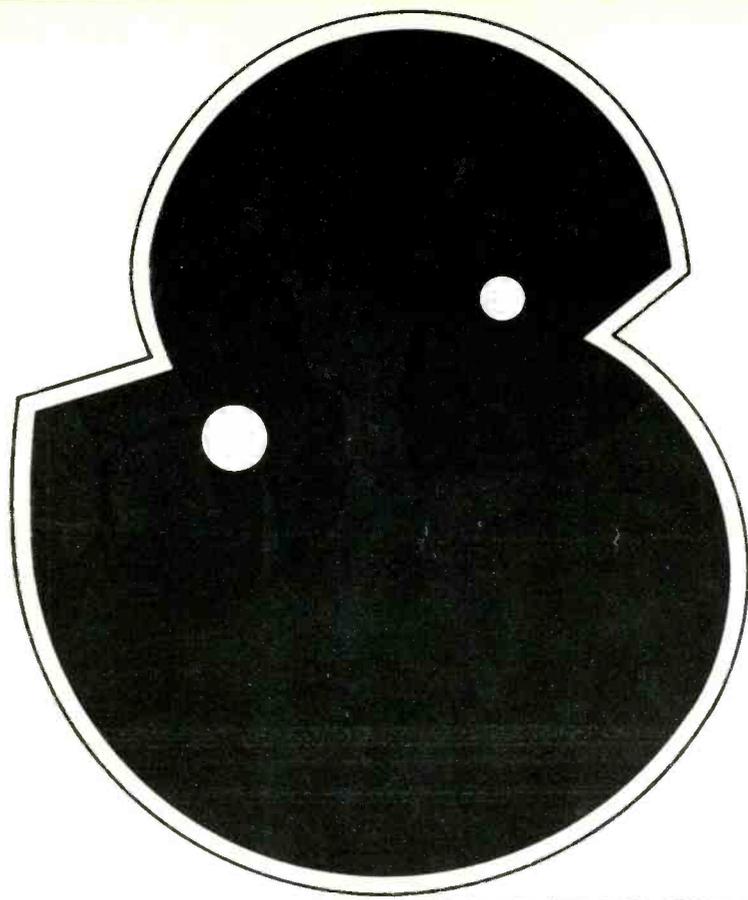
- Bad Side of The Moon (April Wine)—Toronto Sound Studios
Anything You Want (A Foot In Coldwater)—Manta Sound Studios, Toronto
Concrete Sea (Terry Jacks)—Aragon Studios, Vancouver
Brand New Sunny Day (James Robert Ambrose)—New York
New York Is Closed Tonight (Greenfield)—Studio 3, Vancouver
Some Sing Some Dance (Pagliaro)—Toronto Sound Studios
Wild Eyes (Stampeders)—Toronto Sound Studios
Sun Goes By (Dr. Music)—Toronto Sound Studios
Reflections of My Childhood (Frank Mills)—Andre Perry Studios, Montreal
One More Chance (Ocean)—Bay Studios, Toronto
Feelin' Better Already (Everyday People)—Toronto Sound Studios
Africa (Thundermug)—Toronto Sound Studios
Jesus Please Don't Save Me (Murray McLaughlan)—Eastern Sound, Toronto
Love Is A Railroad (Pepper Tree)—Thundersound, Toronto
Robbie's Song For Jesus (Anne Murray)—Eastern Sound, Toronto
After The Gold Rush (Tommy Graham)—Eastern Sound, Toronto
Rock & Roll Song (Valdy)—Aragon Studios, Vancouver
Carolyn (Terry McManus)—Thundersound, Toronto
Don't Send Someone (Pinky)—Toronto Sound Studios
Dunrobin's Gone (Randy Bachman)—RCA Studios, Toronto
Hey Baby (Crowbar)—Thundersound, Toronto
Masquerade (Edward Bear)—Toronto Sound Studios
Can't Get Hurt Anymore (Ginette Reno)—Eastern Sound, Toronto
Riverboat Ladies (Timothy Eaton)—RCA Studios, Toronto
You Really Got Me (Thundermug)—Toronto Sound Studios

Albums

- Lighthouse Live (Lighthouse)—Live At Carnegie Hall, New York City
Annie (Anne Murray)—Eastern Sound Studios, Toronto
A Foot In Coldwater (A Foot In Coldwater)—Manta Sound, Toronto
On Record (April Wine)—Toronto Sound Studios
Thundermug Strikes (Thundermug)—Toronto Sound Studios
Sunwheel Dance (Bruce Cockburn)—Thundersound, Toronto
Heavy Duty (Crowbar)—Thundersound, Toronto
Carryin' On (Stampeders)—Toronto Sound Studios
Reflections of My Childhood (Frank Mills)—Andre Perry Studios, Montreal
Talk It Over In The Morning (Anne Murray)—Eastern Sound Studios, Toronto
Dr. Music (Dr. Music)—Toronto Sound Studios
Christopher Kearney (Chris Kearney)—Thundersound, Toronto



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Tommy Banks Aids CBC In Building Pop Shows

The CBC in Canada has always operated on a fail-safe principle in programming—the consensus being that Toronto and Montreal have the moxy and the manpower to determine TV dinner menu for the country.

It was never openly admitted, but the underlying philosophy was simply that network stations and studios outside Canada's two largest cities only had enough going for them to take care of parochial interests.

The giants in the East had a much higher calling.

Tommy Banks is doing his damndest to turn things around, using a talk-show, variety format that failed in Toronto, in a budding metropolis thousands of miles away from where the action is supposed to be, Edmonton, Alberta.

In its sixth year locally and heading into its third on the network, his show has the wit and charm of Dick Cavett and the penetrating conversation of David Frost. It doesn't have the co-opted, cliqueish house party atmosphere of Johnny Carson, Merv Griffin or Mike Douglas, mainly because its beamed out live and alive.

Despite its considerable success with viewers weaned on "The Guiding Light" and "I Love Lucy," the hallmarks of American video culture, the CBC is rather non-plussed.

The corporation has decreed the Tommy Banks Show will revert to a half-hour format on Friday nights, something about scheduling of new shows undoubtedly purchased in New York or Los Angeles.

Hopefully, by Christmas, some would-be series like "The Rookies" or "Assignment Vienna" will become not-so fond memories and the most entertaining and informative shows Canada has produced will get the extra 30 minutes it needs to stay real.

The difference with Banks is that he doesn't pretend to be hip, "with it" or "in." Just entertaining, a simple enough premise, but difficult to maintain.

One thing his show is not is dull.

He presents a good mix of conversation, music and humour, showcasing such Canadian artists as Bruce Cockburn on the same program as delightful Adele Davis, the ever-young nutrition expert. For controversy, he's thrown in such people as the second vice Imperial Wizard of the Klu Klux Klan in Canada and the head of the American Church of Satan.

Viewer reaction ranged from angry demands for an explanation as to why he was giving the Klu Kluxer a

platform to poison pen letters threatening to burn crosses on his front lawn.

"The success of the show is probably best indicated by the fact that we now have people phoning us from all over Canada and the States asking if they can be on the show," says Banks, who took the role of host when he couldn't find anyone else to do it.

"We were scared to death of what the Eastern press was going to do to us when we opened on the network as a summer replacement. We thought we'd be crucified."

But the power-trippers and pundits in Toronto were ecstatic, and the people in front of their sets loved every 60 minutes. The word about the good times that go down in a city built on oil wells and wheat fields spread among his guests, past and future, and the "Tommy Banks program" has been endorsed on the air by visitors to the Carson and Griffin shows.

"There's nothing original in what we do. We just thought there should be a Canadian-oriented talk show, something that speaks directly to Canadians.

"We had Bruce Cockburn on the program and he was sensational. He's a star in this country, but he isn't about to appear on Merv Griffin."

The appearance of Miss Davis prompted an amusing, but haughty, letter from the president of the Canadian Pediatrics Assn., which really points out where Banks' TV philosophy is at.

He claimed some of her statements on food values and nutritious eating were not medically accurate and demanded equal time for a scientific evaluation of the subject.

The letter closed with . . . "It's obvious the intention of the show was merely to be entertaining."

"He's absolutely right," said Banks, with a wry grin. "This is not Medical Report. We're out to entertain the folks.

"Canadians should see Oscar Peterson play piano on TV and listen to what he has to say. People in this country should know what Oscar Peterson sounds like. He's a damn fine musician, and he's a Canadian."

The conversational aspect of the show is free-form and it's done wonders for some CBC perennials who have gone stale in a highly-structured environment—people like Juliette and Gordie Tapp, who made it bigger in the States in 39 weeks as a member of the "Hee Haw" cast



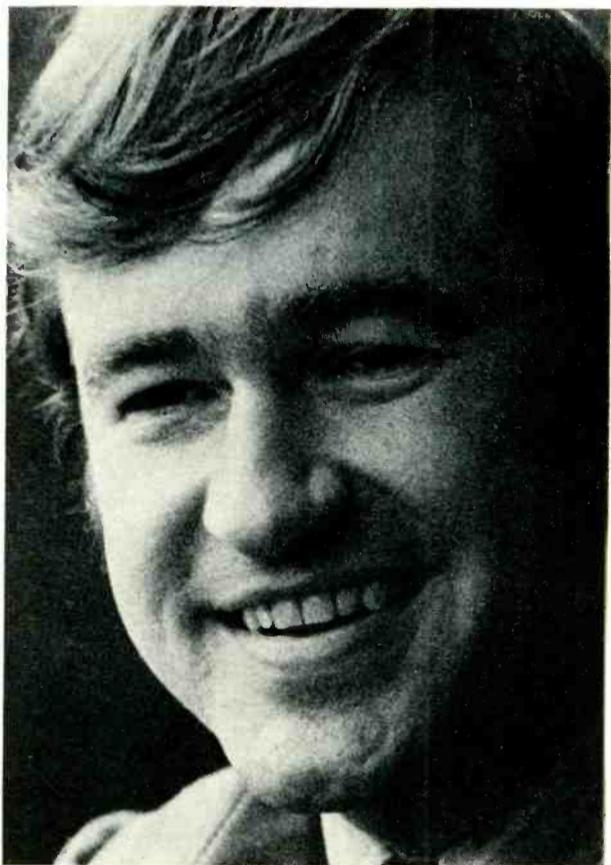
Tommy Banks in the TV studio.

than he did in all the years he worked this side of the border. Guests are invariably asked what they would like to talk about, there's no mold.

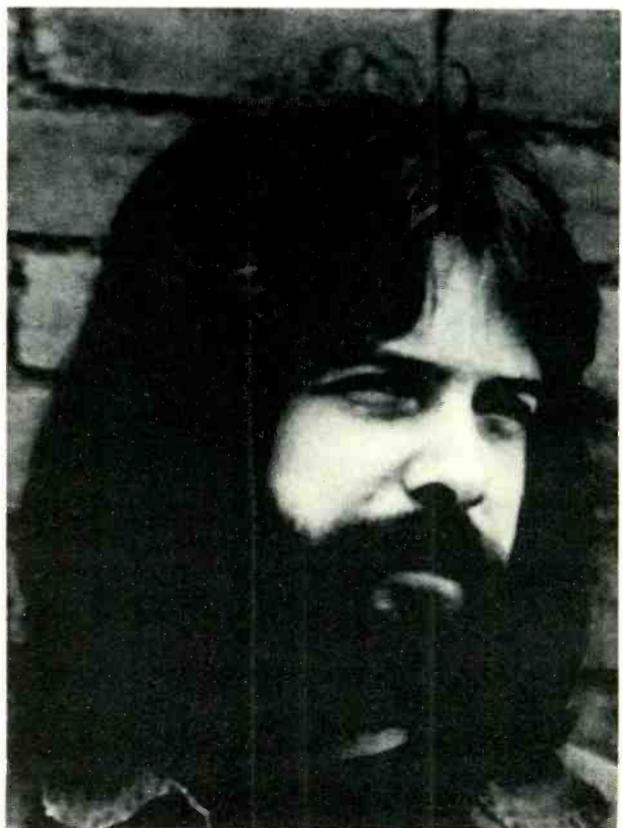
But Banks is realistic enough to know that there just isn't enough drawing power in a vast, sparsely-populated country like Canada. Audiences still look for the frosting.

The season before last, the "Tommy Banks Show" tried to go 100 percent Canadian for 13 shows. It ended up at 99 percent with those who stayed at home to make it and others, like Ford and Hines, who became expatriates. The only full-blooded American for the entire season was Wes Harrison, a guy who does incredible sound effects.

(Continued on page C-58)



Frank Mills: he's had a U.S. hit.



Ray Materick: helping Kanata get moving.

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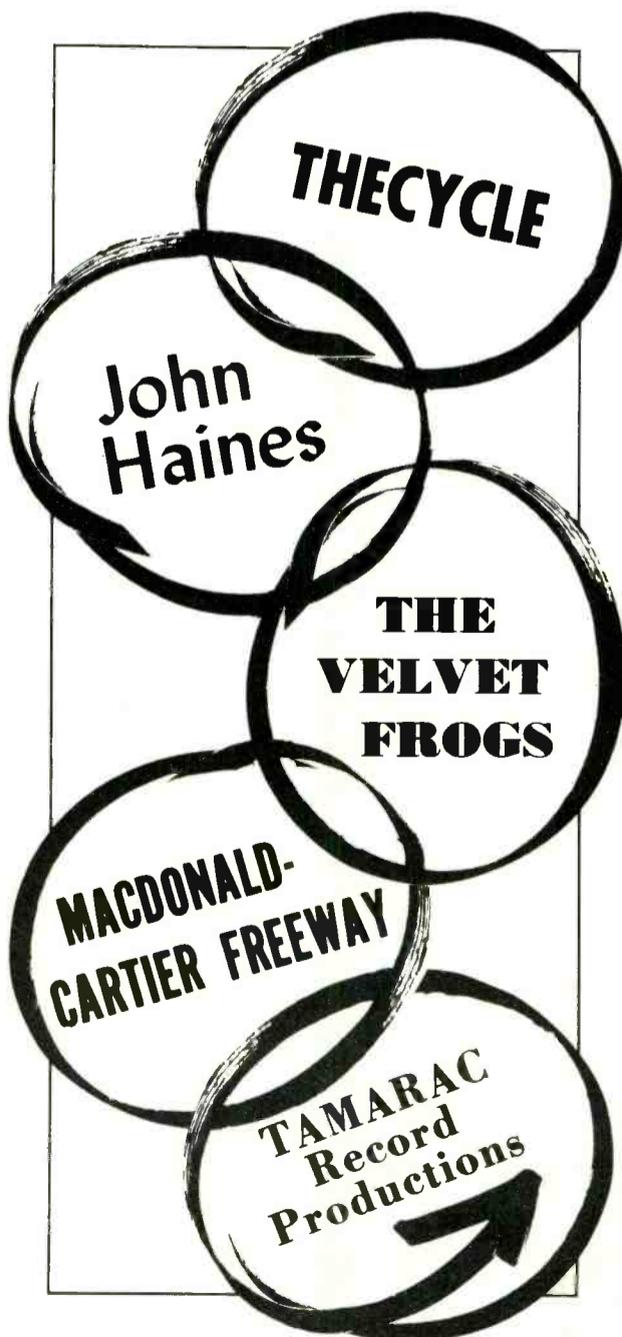
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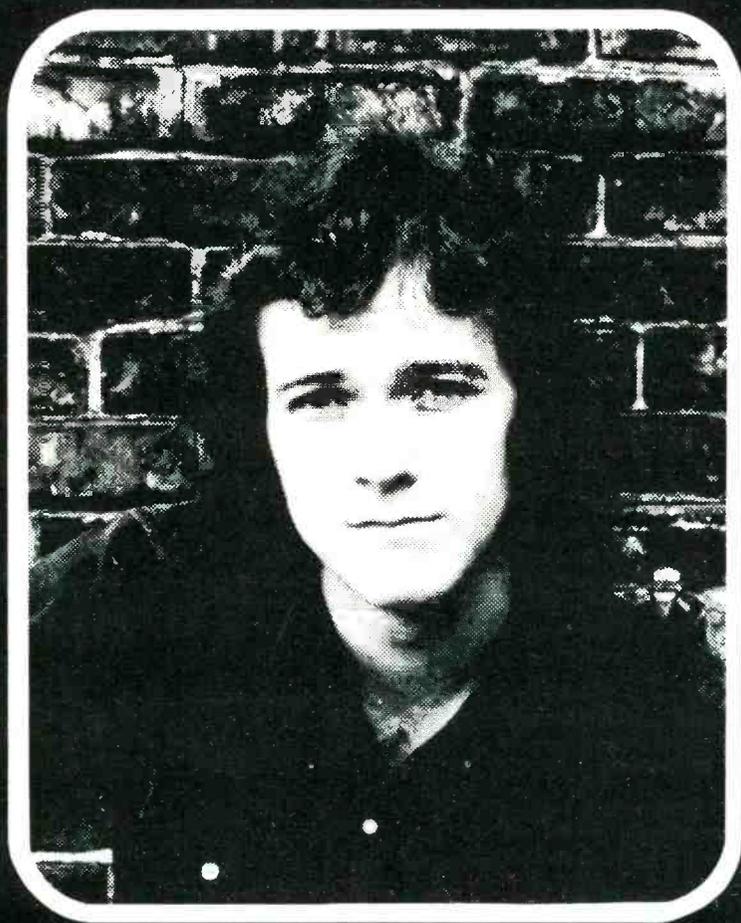
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'Story of Canada' Uses All Local Music Forms

Centuries of Canadian history come alive this fall on record, stage and, hopefully, television in one of the most ambitious tributes this country has ever received.

"The Story of Canada," conceived almost two years ago by Doug Hutton, a 32-year-old former club owner and concert promoter from Calgary, covers the same names, dates and places that left kids nodding off in high school social studies classes—with a vital difference.

The music, built around an Edmonton group called Privilege, rocks hard, contemporary and country behind a story line that traces Canada's heritage—the Norse explorations of a thousand years ago to today in the Yukon and Northwest Territories—North America's last frontier.

Hutton got the idea for the instrumentation from "Jesus Christ, Superstar," which Privilege performed from Detroit to Honolulu as one of a number of "illegitimate" casts.

He commissioned 12 writers from across the country with a feel for the land and they spent six months scrounging information in museums and provincial archives from St. John's, Newfoundland, to Victoria on Vancouver Island.

"I talked to hundreds of writers and commissioned only those who were truly excited about the project," says Hutton, who has spent \$27,000 on the 11 songs that comprise the first of two albums from the composition he may yet call Opera Canada.

"I was after a gut feeling. I wanted to do it as a Canadian project, but it was hard because of the provincialism and regionalism that exists, and the two cultures and two languages (French and English)."

He didn't go to the federal government with the idea because "that kind of red tape could kill a project as hot as this."

Instead, he went looking for private investors in Calgary and found an oil man, a radio and TV executive, a construction engineer and others willing to take a chance to the tune of \$25,000.

The hardest thing was trying to convince them to part with their money. He contacted 54 well-off individuals before he secured enough to get started.

"The biggest disappointment was the meetings with the national corporations. One obviously didn't give a damn about Canada and as much as said there's enough history on TV with Davy Crockett."

An independently-wealthy family will underwrite the

cost of the stage production, scheduled to go into rehearsal in the first week of November at the Banff School of Fine Arts near the British Columbia-Alberta border. The show goes on the road later that month, with a possible preview at the National Arts Centre in Ottawa.

Canadian International Talent will book the production at key college locations, for a flat rate of about \$5,000 a night, to let the cast of 35 work out the kinks before it makes a cross-country run of 15 dates in seven major markets. The cost has been fixed at \$183,000 and Christopher Communications of Toronto is negotiating with prospective sponsors to pick up the tab.

There will be no scenery. Overhead projectors will blow up archive photos and sketches giving the production an almost authentic setting.

The show opens with an impressive overture by Gerry Dere and voice-over narration written by William Wutunee, a full-blooded Cree lawyer and past president of the Indian Assn. of Canada.

For the next two hours, the cast centered around Mel Degen, lead singer with Privilege, and Evelyn Quaife, a fine young voice from Edmonton, will relive Canada's past and present in 24 songs.

Bob Ruzicka, who gave up his children's dentistry practice in the Northwest Territories for a recording career with Signpost, developed a theme on the North.

Peter White and Paul Hann examined the fur companies, the explorers and the Second World War, and Carol Zazula (cct) wrote about the War of 1812 and the days of the Klondike Gold Rush.

Russell Thornberry composed pieces on the Prairie farmer and Canada today, while Rick Neufeld of Winnipeg built songs around the Depression and the explorations of Alexander Mackenzie.

Marc Jordan, a singer-songwriter from Toronto, looked at the Maritimes, the East Coast fisherman and the hired man. And Richard Baker and Don Audet had the sensitive subject of Quebec and the French-Canadian heritage as a cultural force in Canada.

Canadian Cinegraphs of Toronto, which established a reputation for the production of television commercials, hopes to co-produce the Story of Canada with the CBC TV network.

Hutton has two ways to go on television: As a special with a price tag of between \$85,000 and \$100,000 or a 13-week half-hour series with a projected cost of \$185,000.

"I've always taken the position that U.S. history was forced on us," said Hutton.

"I just took a look around and decided it was time someone did something to show Canadians what made this country great."



Man in a hot seat: Pierre Juneau, chairman of the Canadian Radio-TV Commission.

Irish Rovers Host Variety Show on Vancouver TV

The Irish Rovers have a love affair going with the public over Canadian TV. The five irrepressible leprechauns from Loch Neagh, are into their third season as hosts of a Vancouver variety show.

The group won the hosting spot by appearing on the show and their performance put the host out of a job.

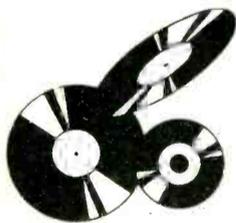
The group came to Canada via a stop in Northern California in 1957. They played around in several folk clubs, one month worrying about where they would get enough money to buy gas for their car and then discovering that singing could earn them money.

Will Miller, the head of the group, gained his TV experience while working on a TV show for kids in Calgary after they made their way to Canada. Every day for two years he sang the title tune the kids knew as "Green Alligators" as Willie the Leprechaun on the show called "Just 4 Fun."

Now the Rovers sing adult songs on TV and their audience might just encompass some of those young tots who have grown a wee bit older.

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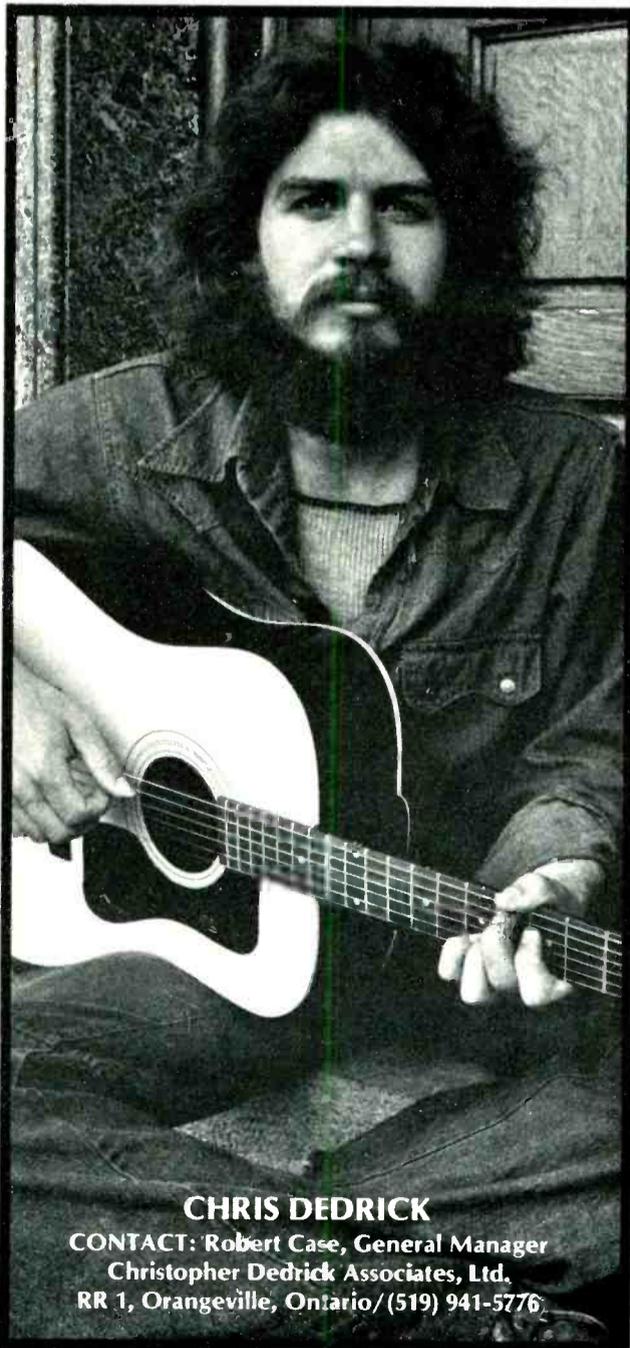
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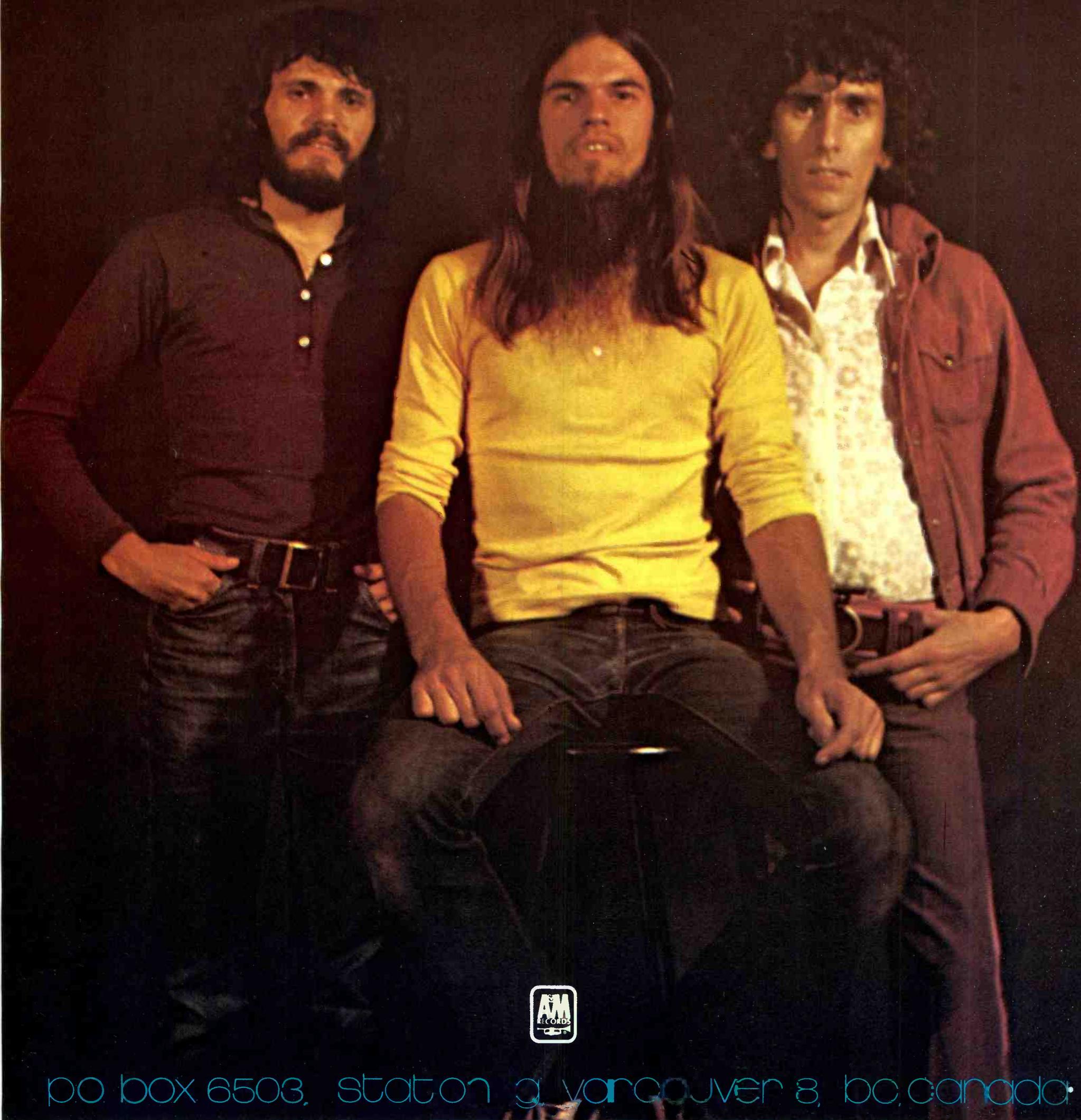
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A&M's Elliott on Selectivity, Dist., 'Q' and Quality of Tape Line

• Continued from page 32

is, how much of a market there is and how important a configuration it has become. There is less educational training for them as far as where they distribute than there was a couple of years ago. What is important now is letting them know what's currently selling and what is showing catalog longevity.

"I also keep them posted on where artists are appearing and what tours are planned, because I feel the best exposure any artist can get is through an appearance. Look at Cheech & Chong here."

Elliott feels that "more and more, distribution of tape is becoming synonymous with distribution of records. At one time it was necessary to be totally specialized because there was a greater variety of specialty outlets for tape. Now, music product is being distributed as music product. Records and tapes go together."

"We've handled our own tape distribution for a long time," he went on, "and we feel that generally, where records sell, tape will sell. What I do continually, and I feel it is my duty, is to inform a distributor as to what is happening in each area and tell them we are having tape on that product. They get a weekly form that tells them exactly what's happening all over the country."

In 4-channel, A&M currently has three tapes available, "Tapestry" and "Music" from Carole King and "Come From the Shadows" by Joan Baez. Suggested list is \$7.95. "These are available only on 8-track," Elliott said, "We know there is a reel-to-reel 4-channel market but the commercial feasibility is still a question mark at this point."

4-Channel

Elliott and A&M are currently putting together a catalog of "gold record releases that we've found to be top sellers in records and tape and have also enjoyed considerable longevity. Of course," he added, "these have to be tapes that were recorded initially in such a fashion as to make them usable for 4-channel. We will not put out anything that is not legitimate." The firm hopes to have 12 titles ready by the first of the year.

A&M also conducts a strong quality control program on tape under Marv Bornstein. "We spot check a certain percentage of all product," Elliott said, "by playing commercial samples as well as copies from our duplicator."

Elliott had a number of other comments concerning the industry in general and bootlegging.

On display, Elliott feels, "The ultimate thing is to have the product out. People can not only look at it, they can pick it up and go over it. It would be ideal to display tape by artist and/or label, with not only the latest release but a few others or even his entire catalog on view. This can spur impulse sales. But getting the product into the open is the prime factor, and this is very possible with the right store layout, particularly as new stores are constructed. The only drawback to open display is pilferage, but as I said, store layout can prevent this."

Elliott also said that two-thirds or more of his tape releases are

Norelco Engineer

• Continued from page 36

audience that because the music cassette lends itself to outdoor use, it would be subjected to much rougher handling than its disk counterpart, and consequently the product should be constructed to withstand a certain degree of mis-handling.

He stressed that mono/stereo compatibility for music cassettes was a must as, despite the fact that the music cassette was designed as a stereophonic product, monophonic equipment still forms the larger part of playback units on the market.

AGM Bows TV

• Continued from page 37

and an audio patch cord. The package lists for \$289.95.

A "Sound Choice" package, without the TV, is also available, at \$199.95.

shipped within 24 to 48 hours of the LP release and pointed out that while reel-to-reel is a specialty market the firm will remain involved and said that the firm now puts total time on all tape "because the consumer has a right to know this information."

Bootlegging

Concerning bootlegging, Elliott felt "Enforcement is the major problem now. Both the manufac-

turer and the retailer must be involved, and I like the SWARM organization in Texas. You need people to shop and act as witnesses, and SWARM along with the RIAA, NARM and a number of manufacturers are helping. We, along with several other companies, have sent letters acknowledging that certain duplicators have no right to represent us, and this gives the local law agencies

something to work with as well as some confidence to local organizations."

(SWARM is Southwest Association of Record Merchandisers; RIAA, Record Industry Association of America; NARM, National Association of Record Merchandisers.)

Asked if he felt retailers might feel annoyed when visited by organizations such as SWARM, Elli-

ott said, "If I were a legitimate retailer, as most are, and someone came in to shop, I would have the same attitude I have at an airport when they ask for baggage checks. It gives me some confidence and I appreciate it."

Elliott also said he feels that some of the sources of bootleg supplies are showing evidence of drying up, especially in the past few months.

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Country Music

Songwriters Called Upon For Contributive Need

NASHVILLE — The Country Music Association "wants to take advantage of the intellect of the songwriter who are the creative thinkers of the music business," according to Ted Harris, a CMA board member.

Harris and others hosted a first-of-its kind meeting between CMA board representatives and their "constituents" at RCA studios here, with some 40 writers in attendance.

The purpose of the successful gathering was to get new ideas and concepts from the writers to take before the overall board, so that further work can be done on their behalf. Similar meetings also will be held in the future with other category representatives.

Harris, president of Contention Music and a successful songwriter, said CMA is in business to make the country music art form continue to grow, and he sought their

Astronauts in Debut

NASHVILLE—Astronauts Pete Conrad and Steve Roosa were scheduled to make their singing debut last Saturday night at the "Grand Ole Opry."

The two men, brought here by Bill Bailey of KIKK, sang country songs in a duet. The appearance was set up by Bud Wendell, "Opry" manager.

They first were hosted to a reception at the King of the Road by RCA.

help. He also outlined some of the progress CMA has made over the years, particularly in the area of increased numbers of stations programming country product. "This has certainly helped the songwriter," he said, "in performance money alone." He also noted that board members who represent the categories pay all their own expenses, and estimated this cost at a total of \$66,000 annually.

Joe Talbot, vice president of CMA, called it the "single most effective trade organization in the U.S." He noted that, if the songwriter is successful, everyone in the industry benefits.

Speaking as an artist, Leroy Van Dyke said reliance on the songwriter is at an all time peak. "In the 16 years I've been entertaining, I've seen a lot of changes." He described the old days as consisting of divergent factions, "like cavalry troops going in all directions." He said CMA has pulled it all together. "No longer is a country station the juke box of the local beer joint," he said. "Today country radio is well organized, well programmed, and dignified. It has moved everywhere, including the former pop night spots."

Tompall Glaser, speaking as both a writer and artist, said the songwriters need to "get involved." He warned them they could accomplish very little by sitting on the sidelines, but needed to get their ideas into motion inside the CMA.

Walt Heeney, publisher of Amusement Business and head of the committee which devised the idea of such meetings, pointed out how country music has come in the fair business, and noted that performance money from live fair performances goes to songwriters.

CMA also was represented at the meeting by Jerry Bradley of RCA, Jo Walker, executive director, and Jan Garrett, publicity director.

Most suggestions were written down for board presentation. However, Joe Grisham, a writer, called for standardization of writer's contracts. Some of the other writers in attendance were Rex Allen Junior, Eddie Miller, Vic McAlpin, Keith Hines, Clarence Selman, Harold Holloway, John Denny, Bob Klinger, Billy Don Burns, Lorene Mann, and Shirley Price.

Liquor Sales Spur Live Music Action

NASHVILLE — A law passed here nearly two years ago enabling certain clubs to sell liquor by the drink has had a profound effect on live music here.

A survey of clubs showed that more than 30 of them in this city now are utilizing live individuals or groups, compared to a half dozen or less in 1970.

This includes both country and pop musicians, and these are only those using union musicians. An additional five or six are booking in non-union performers.

Hugh X. Lewis, long-time country performer, opened his own nightclub. It utilizes five or six musical units each week.

The list involves only groups based in Nashville, not the traveling groups which also play at many clubs. The result is that about 100 local musicians are working now.

Jim Mundy and Kay Golden have become fixtures at the lounge at the King of the Road. The roof of that same club brings in new acts every week or two, and many of them have been local. The Four Guys, members of the "Grand Ole Opry," currently are playing a two-week engagement. Ronnie Prophet and Boots Randolph are regulars at the Carousel. Boyce Hawkins, a one-time gospel pianist, and his group are playing the Tale O The Fox on a regular basis.

Ten of the clubs using regular acts are housed in motel complexes. The others are private supper clubs and restaurants.

The growth of the night club work has allowed scores of artists to remain at home rather than travel the road, and also made them available when needed for recording sessions.

The clubs here are heavy on performance, light on dancing.

Final CMA Nominees Show Familiar Names and Surprises

NASHVILLE—The five finalists in each of the categories of this year's Country Music Association Awards have been announced by Ernst & Ernst, the auditing firm handling the balloting.

The winners will be announced on national television (CBS) on the night of Oct. 16. The finalists:

Entertainer of the year: Merle Haggard, Freddie Hart, Loretta Lynn, Charley Pride, Jerry Reed.

Single record of the year: "Four In the Morning," Faron Young; "Kiss an Angel Good Morning," Charley Pride; "One's On the Way," Loretta Lynn; "Happiest Girl in the Whole U.S.A.," Donna Fargo; "To Get To You," Jerry Wallace.

Album of the year: "Charley Pride Sings Heart Songs"; "Coat of Many Colors," Dolly Parton;

"Lead Me On," Loretta Lynn and Conway Twitty; "Let Me Tell You About a Song," Merle Haggard; "Happiest Girl in the Whole U.S.A.," Donna Fargo.

Female vocalist: Donna Fargo, Loretta Lynn, Dolly Parton, Connie Smith, Tammy Wynette.

Male Vocalist: Merle Haggard, Freddie Hart, Johnny Paycheck; Charley Pride, Jerry Wallace.

Vocal group: Carter Family, Osborne Bros.; Statler Bros.; Tompall and the Glasers; Wilburn Bros.

Vocal duo: Jack Greene & Jeanie Sealey; George Jones & Tammy Wynette; Johnny Paycheck & Jody Miller; Conway Twitty & Loretta Lynn; Porter Wagoner & Dolly Parton.

Instrumental group: Chet Atkins & Jerry Reed; Danny Davis & the Nashville Brass; The Po-

Boys; The Strangers; The Wakonmasters.

Instrumentalist: Chet Atkins, Roy Clark, Floyd Cramer, Charlie McCoy, and Jerry Reed.

The Song of the Year category, which goes to a writer, has not yet been determined because of an early discrepancy in the counting.

Classic Duo to Invade Country

NASHVILLE—SESAC will innovate this year at its 8th Annual Awards Banquet by bringing classical music to "The Country Music Capitol of the World."

In conjunction with the celebration of the "Grand Ole Opry" Celebration, SESAC announced that Arthur Whitemore and Jack Lowe, the classical two-piano team, would perform.

During the past season, Whitemore and Lowe celebrated their 25th anniversary on the concert stages. They were the first duo pianists to appear at the White House, the first to introduce popular music on the concert stage, and the first to have averaged over 70 concerts a year, according to SESAC.

At their concert here, the artists will perform a group of "classic country tunes," another first for the team.



STAN SOLBERG, right, manager of CKKR Radio, Rosetown, Saskatchewan, presented Sonny James with a colorful Hudson Bay jacket while Sonny was appearing at the Saskatchewan Exposition in Saskatoon, Sask. Sonny is president of the station's "Country Club."

Nashville Scene

By BILL WILLIAMS

Tommy Hill from Austin, Tex., one of the original Geezinslaw Brothers, now is working as a single and has just completed his first session at Mercury in Nashville, produced by Tom McConnell. He also plans to start touring with his own band, The Country Music Revue.

Ethel Delaney, the Swiss Miss Yodeler from Hudson, Ohio, has just concluded something out of the ordinary. She worked six weeks with a carnival throughout shopping centers in Ohio and Pennsylvania, doing three 45-minute shows five days a week.

Any member of the country entertainment industry who is a diabetic is asked to contact Margaret Beeskau at the CMA. She is trying to help someone.

Pat Roberts, who recently signed with Dot, has been doing a number of fairs in the Northwest. He worked with Pendleton (Ore.) Roundup with David Frizzell. John Henry III has done a guest spot on the Porter Wagoner syndicated show. He sang a song written by his niece, Dolly Parton.

J-M-I- has released two more country singles, one by Billy Grammer, another by Jack Clement, owner of the label. Clement recorded his composition "The One on the Right Is on the Left," which was done originally by Johnny Cash.

A concert to raise funds for the relief of victims of the flood caused by hurricane Agnes in June is to be presented this Thursday (28) in the Lancaster, N.Y. High School Auditorium. Among those on the bill will be Ramblin' Lou, his wife, Joanie, and their Country Music group.

Liz Anderson, Penny DeHaven and the Four Guys, all booked by Buddy Lee, are among the entertainers at the American Business Women's Association benefit scheduled Oct. 24.

The Country Cavaleers went over so big at Eddie Bond's Radio Ranch in Memphis they were asked to tape five of his TV shows now, and more later. Diana Trask is on a European tour which takes her through Germany, France, Italy, and Spain. Al Dean and his Allstar Band is doing considerable recording in Nashville for the Kik-R label of Freer, Texas. His band consists of six pieces, four of whom are in his family.

Larry Baunach of Dot says Donna Fargo's single of "Funny Face" has gone over the 200,000 mark in sales. The new Roni Stoneman single on Dot was written for her by Norro Wilson and D. Walls. Tillman Franks reports that the David Houston show now consists of two front men. Gene Crawford and Calvin Crawford, and he calls it the best show he has managed in 30 years in the business. Kari Scott, from Washington State, has a new single cut in the Bill Wiley Studio in Tacoma. Helen Taylor and her all girl Taylor Sisters Band, has just concluded a month of fair dates and now is headlining again at the Golden Nugget in Las

(Continued on Page 46)

Disks Linking Past And Present to CMF

NASHVILLE—A priceless record collection insured for \$1 million is being shipped from Los Angeles to the Country Music Foundation Library and Media Center here.

Called the largest collection of

United Talent, Shure in Show

NASHVILLE—For the second consecutive year, United Talent, Inc. and Shure Brothers Inc. will co-sponsor a show during the "Grand Ole Opry" Birthday Celebration.

The program is used as a showcase for the talent agency performers and for the Shure Vocal Master Sound Systems.

The program will be staged Friday, Oct. 20, on the patio adjoining the Municipal Auditorium. It will follow the CMA banquet.

Performers taking part will be Loretta Lynn, Conway Twitty, Anthony Armstrong Jones, Ray Griff, Karen Wheeler, L.E. White, Bob Yarbrough, Kenny Starr, Linda Plowman, and Stu Phillips.

The show also will feature the debut of Conway Twitty Junior.

Tickets for the show will be included in WSM's official registration booklet.

country music ever assembled, it contains more than 13,000 individual disks, many of which date back to the first recordings of country music. It was purchased from Bob Pinson, a California collector.

The entire collection was to be sent by a temperature controlled tractor-trailer.

Bill Ivey, executive director of the Foundation, said the move is a culmination of negotiations which have been going on for many months. Some of the individual items in the collection are valued at more than \$200 each.

One of the rarest items is a 78 disk cut by an unknown artist named Jimmy Smith on the Timely Tunes label. Smith later became known as Gene Autry. An original Hank Snow recording also is found, cut in Canada under the name "The Yodeling Ranger."

In the collection, Ivey pointed out, are "the vital links in the chains connecting the origins of country music with its present international popularity."

In order to assure safe passage, the Tennessee Motor Transport Association joined with the truck firm in new packaging techniques, and even secured a country music fan as the driver.

Special promotion by country music radio stations are planned to coincide with stops along the 2,500-mile express route.

TWO HOT SINGLES ON 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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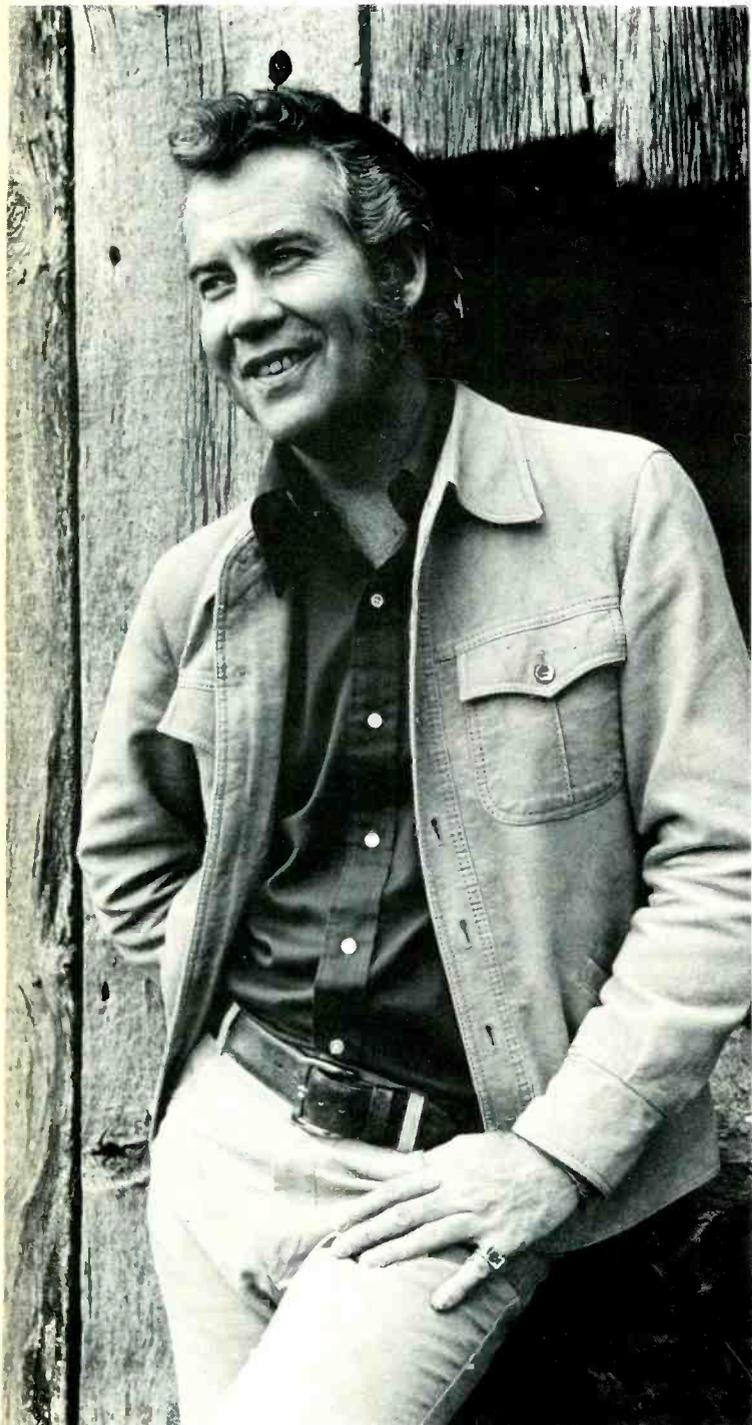
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 Romance and rhythm.
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 to his succession of chart makers.
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"Heaven Is My Woman's Love"

b/w "Baby's Gone"
 DOA-17428



Distributed by Famous Music Corporation
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Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 9/30/72

★ 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	3	I AIN'T NEVER Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	8	38	40	I THINK THEY CALL IT LOVE Don Gibson & Sue Thompson, Hickory 1646 (Acuff-Rose, BMI)	8
2	2	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	11	39	39	SMILE SOMEBODY LOVES YOU Linda Gail Lewis, Mercury 73316 (Full Swing, ASCAP)	7
3	1	I CAN'T STOP LOVING YOU Conway Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	10	40	58	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr., MGM 14421 (Pasky, BMI)	3
4	4	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	11	41	49	A PERFECT MATCH David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	3
5	6	THIS LITTLE GIRL OF MINE Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	11	42	43	NORTH CAROLINA Dallas Frazier, RCA 74-0748 (Blue Crest/Hill & Range, BMI)	10
6	5	HERE I AM AGAIN Loretta Lynn, Decca 32974 (MCA) (Evil Eye, BMI)	13	43	48	CLAUDETTE Compton Brothers, Dot 17427 (Famous) (Acuff-Rose, BMI)	6
7	9	ONEY Johnny Cash, Columbia 4-45660 (House of Cash, BMI)	6	44	50	SEA OF HEARTBREAK Kenny Price, RCA 74-0781 (Shapiro, Bernstein & Co., ASCAP)	3
8	10	IF IT AIN'T LOVE (Let's Leave It Alone) Connie Smith, RCA 74-0752 (Blue Crest, BMI)	9	45	59	YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	3
9	14	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	5	46	33	IT MEANT NOTHING TO ME Diana Trask, Dot 17424 (Famous) (Green Apple/Sunbeam, BMI)	12
10	12	MISSING YOU Jim Reeves, RCA 74-0744 (Valley, BMI)	10	47	52	I JUST COULDN'T LET HER WALK AWAY Dorsey Burnette, Capitol 3404 (Glenwood, ASCAP/Central Songs, BMI)	5
11	7	THE CEREMONY Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	13	48	51	JUST LIKE WALKIN' IN THE SUNSHINE Jean Shepard, Capitol 3395 (Central Songs, BMI)	7
12	19	THE CLASS OF '57 Statler Brothers, Mercury 73315 (House of Cash, BMI)	7	49	55	I'LL NEVER PASS THIS WAY AGAIN Glen Campbell, Capitol 3411 (Vegas, BMI)	6
13	13	LOOKING BACK TO SEE Buck Owens & Susan Raye, Capitol 3368 (Dandelion, BMI)	12	50	57	RINGS FOR SALE Roger Miller, Mercury 73321 (Tree, BMI)	4
14	15	WHISKEY RIVER Johnny Bush, RCA 74-0745 (Nelson, BMI)	11	51	44	GOODBYE David Rogers, Columbia 4-45642 (Pix Russ, ASCAP)	9
15	17	A WORLD WITHOUT MUSIC Porter Wagoner, RCA 74-0753 (Owepar, BMI)	9	52	—	THE WORLD NEEDS A MELODY Carter Family with Johnny Cash, Columbia 4-45679 (Tree, BMI)	1
16	16	YOU'VE GOT TO CRY GIRL Dave Dudley, Mercury 73309 (Six Days, BMI)	11	53	—	LONESOME 7-7203 Tony Booth, Capitol 3441 (Cedarwood, BMI)	1
17	21	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol 3419 (Tree, BMI)	5	54	60	IT'S A MATTER OF TIME Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	4
18	8	I'M GONNA KNOCK AT YOUR DOOR Billy "Crash" Craddock, Carlwheel 216 (Anne-Rachel, ASCAP)	14	55	65	GARDEN PARTY Rick Nelson, Decca 32980 (MCA) (Matragun, BMI)	3
19	11	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	16	56	63	TRAVELIN' LIGHT George Hamilton IV, RCA 74-0776 (Accoustics, BMI)	4
20	20	WASHDAY BLUES Dolly Parton, RCA 74-0747 (Owepar, BMI)	8	57	62	HOW COULD YOU BE ANYTHING BUT LOVE Ferlin Husky, Capitol 3415 (Blue Crest/Hill & Range, BMI)	4
21	26	THE LAWRENCE WELK-HEE HAW COUNTER-REVOLUTION POLKA Roy Clark, Dot 17426 (Famous) (Happy-Go-Lucky, ASCAP)	7	58	54	IF THIS IS GOODBYE Carl Smith, Columbia 4-45648 (Sea View, BMI)	9
22	27	WHAT IN THE WORLD HAS GONE WRONG WITH OUR LOVE Jack Greene & Jeannie Seely, Decca 32991 (MCA) (Tree, BMI)	8	59	—	WHEEL OF FORTUNE Susan Raye, Capitol 3438 (Valando, ASCAP)	1
23	25	UNEXPECTED GOODBYE Glen Barber, Hickory 1645 (Acuff-Rose, BMI)	9	60	75	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	2
24	18	WOMAN (Sensuous Woman) Don Gibson, Hickory 1638 (Accoustics, BMI)	17	61	61	YOU BABE Lefty Frizzell, Columbia 4-45652 (Blue Crest, BMI)	8
25	29	DON'T PAY THE RANSOME Nat Stuckey, RCA 74-0761 (Cedarwood, BMI)	7	62	73	BOWLING GREEN Hank Capps, Capitol 3416 (Bowling Green, BMI)	3
26	32	SYLVIA'S MOTHER Bobby Bare, Mercury 73317 (Evil Eye, BMI)	6	63	68	THIS MUCH A MAN Marty Robbins, Decca 33306 (MCA) (Mariposa, BMI)	2
27	22	ALABAMA WILD MAN Jerry Reed, RCA 74-0738 (Vector, BMI)	12	64	64	FOR MY BABY Cal Smith, Decca 33003 (MCA) (Eden, BMI)	3
28	31	LAST TIME I CALLED SOMEBODY DARLIN' Roy Drusky, Mercury 73314 (Blue Crest, BMI)	8	65	70	GLOW WORM Hank Thompson, Dot 17430 (Famous) (Marks, BMI)	2
29	34	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA 74-0773 (Owepar, BMI)	5	66	66	TAKE IT EASY Billy Mize, United Artists 50945 (Benchmark, ASCAP)	5
30	36	DON'T SHE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Pasky, BMI)	4	67	69	THINGS Buddy Alan, Capitol 3427 (Alley Street/Venture, ASCAP)	2
31	38	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	6	68	71	WHAT EVERY WOMAN WANTS TO HEAR Claude Gray, Million 18 (Vanjo, BMI)	5
32	46	MY MAN Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	3	69	67	LUCIUS GRINDER Ray Sanders, United Artists 50933 (Danor, BMI)	4
33	41	TAKE IT ON HOME Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	6	70	74	LEAVIN' ON MY MIND Bobbie Roy, Capitol 3428 (Cedarwood, BMI)	2
34	45	TRACES Sonny James, Capitol 3398 (Low-Sal, BMI)	5	71	—	SECOND TUESDAY IN DECEMBER Jack Blanchard & Misty Morgan, Mega 615-0089 (Birdwalk, BMI)	1
35	47	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	5	72	72	NOTHING CAN STOP MY LOVING YOU Patsy Sledg, Mega 615-0085 (Fort Knox, BMI)	4
36	37	NEVER BEEN TO SPAIN Ronnie Sessions, MGM 14394 (Lady Jane, BMI)	9	73	—	HERE I GO AGAIN Johnny Duncan, Columbia 4-45674 (Dirk, BMI)	1
37	56	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia 4-45668 (Rose, BMI)	4	74	—	DON'T MESS AROUND WITH JIM Bobby Bond, Hickory 1649 (Blendingwell/Wingate, ASCAP)	1
				75	—	ALL I HAD TO DO Jim Ed Brown, RCA 74-0785 (Chiplin, ASCAP)	1

**Hank Jr.
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with this
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Hit after hit this man continues
to tear up the charts!
This looks like his best yet.

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TO SWALLOW'** MGM14421
HANK WILLIAMS, JR.



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Comedian Jerry Clower from Yazoo City, Miss., has joined ASCAP. Watching are Southern region executives Ed Shea, left, Gerry Wood and Charlie Monk.



COLUMBIA'S Lefty Frizzell tells a funny story to KDJW Radio's Dugg Collins on a visit to the Playboy Lounge in Amarillo, Texas. Collins fronted the show. Shown with Collins, left and Frizzell is Andy Dalmon, musician with the Collins band.

AFM Local Warns Labels Of Penalties

NASHVILLE—Recording companies here have received a warning from Local 257 of the American Federation of Musicians that cancellation or postponement of sessions without 7-day's notice will bring action.

The union points out that all studios have signed a provision that says "a session, once called, shall not be cancelled, postponed, or otherwise rescheduled less than 7 days prior to the date of the session." The only exception is an emergency, but only then with consent of the local.

George W. Cooper Jr., president of 257, said several companies have been setting up sessions, hiring musicians, and then cancelling without the necessary advance notice.

"The musicians may turn down other work for the same date, thereby losing income" Cooper said. He added that any future cancellation without the week's notice would result in a requirement that the record companies pay the full session cost.

The local also is instituting a rule whereby all recording companies here notify the union in advance of any sessions they set up. This applies to master, overdub and demo sessions.

Those companies which fail to notify the union in advance Cooper said, would "face termination of agreement" with the union.

Kustom Set For DJ Meet

NASHVILLE — Kustom Electronics of Chanute, Kan., again has been contracted to provide sound for virtually every show at the "Grand Ole Opry" Birthday Celebration, CMA membership meeting, and other functions the week of Oct. 14-21.

Kustom will handle every show held at the Municipal Auditorium, King of the Road and Opryland. Officials said a brand new board was being built specifically to handle the needs of this convention.

ASCAP also plans to present an award during the gathering to officials Bud Ross and Chuck McKinney.

Both Baldwin and Gretsch plan to make some move at this convention, but their plans are indefinite at this time.

Hurst Departs, O'Donnell Moves

NASHVILLE—Jack Hurst, outstanding music scene writer for the Nashville Tennessean, daily morning paper here, has resigned to accept a position with the Philadelphia Inquirer. Hurst has long been a favorite of the music community.

He will be replaced by Red O'Donnell, who for many years has been a music feature writer and columnist for the Nashville Banner, the competitive afternoon newspaper. O'Donnell, who was with the Tennessean at the start of his writing career, also has a strong following in the music business.

Jay Jay Up Price

MIAMI BEACH—Jay Jay Records is increasing its stereo album list to \$5.98, starting Nov. 1, label president Walter Jagiello announced. Latest release is L'il Wally's polka set, "Cieple Portki."

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 9/30/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	7
2	2	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	12
3	5	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	6
4	3	LONESOME LONESOME Ray Price, Columbia KCP 31546	9
5	4	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	14
6	8	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG 5 Johnny Cash, Columbia KC 31645	5
7	6	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	14
8	7	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	10
9	13	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	5
10	10	ME AND THE FIRST LADY George Jones & Tammy Wynette, Epic KE 31554 (CBS)	7
11	11	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	10
12	12	BEST OF CHARLEY PRIDE, Vol. 2 RCA LSP 4682	28
13	20	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	4
14	9	BEST OF JERRY REED RCA LSP 4729	14
15	19	MISSING YOU Jim Reeves, RCA LSP 4749	4
16	14	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	27
17	17	ASHES OF LOVE Dickie Lee, RCA LSP 4715	15
18	15	GOD BLESS AMERICA AGAIN Loretta Lynn, Decca DL7-5351 (MCA)	14
19	25	THE STORYTELLER Tom T. Hall, Mercury SR 61368	3
20	21	CRY Lynn Anderson, Columbia KC 31316	26
21	22	WOMAN (Sensuous Woman) Don Gibson, Hickory LPS 166	5
22	16	BEST OF BUCK OWENS & SUSAN RAYE Capitol ST 11048	8
23	18	GREATEST HITS, Vol. 1 Conway Twitty, Decca DL 7-5352 (MCA)	13
24	24	ELVIS LIVE AT MADISON SQUARE GARDEN Elvis Presley, RCA LSP 4776	10
25	27	COUNTRY MUSIC THEN AND NOW Statler Brothers, Mercury SR 61367	4
26	32	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	2
27	23	SINGS THIS LITTLE GIRL OF MINE Faron Young, Mercury SR 61364	7
28	36	JERRY REED RCA LSP 4750	2
29	29	THERE'S A PARTY GOIN' ON Jody Miller, Epic KE 31706 (CBS)	5
30	28	CAB DRIVER Hank Thompson, Dot DOS 25996 (Famous)	11
31	30	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	23
32	42	ALL TIME GREATEST HITS Marty Robbins, Columbia K6-6A-6T 31361	2
33	—	IF THIS IS GOODBYE Carl Smith, Columbia KC 31606	1
34	31	FOR THE GOOD TIMES Ray Price, Columbia C 30105	109
35	34	HANK WILLIAMS, JR'S GREATEST HITS, Vol. 2 MGM SE 4822	18
36	26	"IF IT AIN'T LOVE" AND OTHER GREAT DALLAS FRAZIER SONGS Connie Smith, RCA LSP 4748	12
37	—	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	1
38	39	PICKS OF THE HITS Chet Atkins, RCA LSP 4754	2
39	35	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	21
40	41	HERE & NOW Dorsey Burnette, Capitol ST 11094	3
41	38	THE BEST OF JOHNNY BUSH Million 1001	9
42	40	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	17
43	—	TOM T. HALL'S GREATEST HITS Mercury SR 61369	1
44	43	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	26
45	44	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	23

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"VALLEY OF SORROW"—B.J. Johnson—(River City)
"I'M FAR FROM OVER YOU"—Brad Miller—(Michelle)
"WOMAN"—Dave Waldrop—(Rosewood)
"NOW IS LOVE"—Otis G. Johnson—(Manfield)
"LET IT BE NOW"—Jeannie Gold—(Zonk)
"THE MOST IMPORTANT PART OF ME"—Charle Roi—(Oweman)

"PETIN DAY"—Hillbilly John—(Nashville Sound)
"SUSAN'S FLOOR"—Mac Wiseman—(RCA)
"WHY DO I LOVE YOU LIKE I DO"—Hank Phillips—(Country Pride)

ALBUM OF THE WEEK:
"PENNY"—Penny DeHaven—(United Artist)

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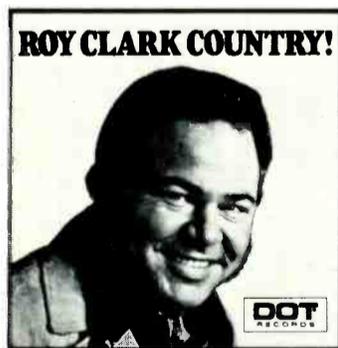
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ONE.**

HIS SINGLE.

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DOA-17426

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TWO.

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DOS-25997

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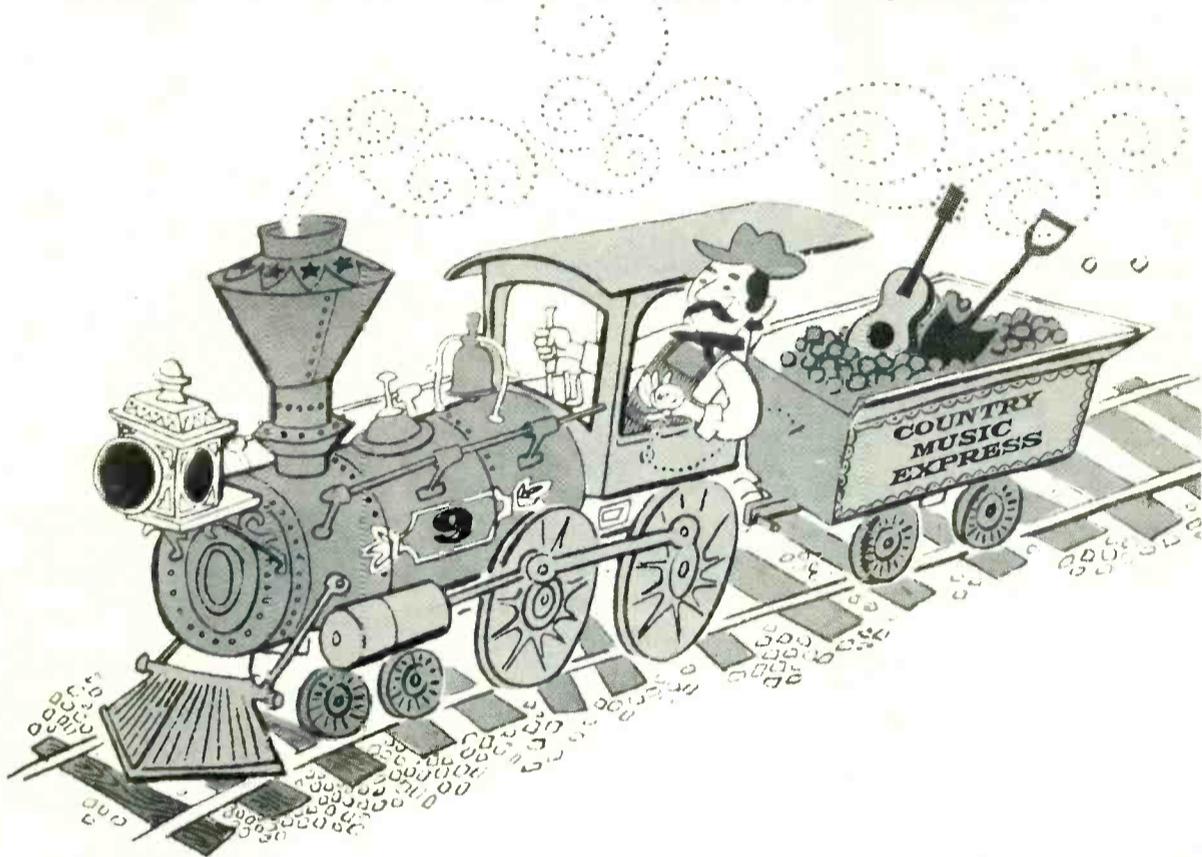


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THE WORLD OF COUNTRY MUSIC

AD DEADLINE: OCTOBER 6
ISSUE DATE: OCTOBER 21

There's a Billboard sales representative
nearby just itchin' to get movin'.



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212/757-2800

Nashville Scene

• Continued from page 40

Vegas. She'll also be the main attraction there through Christmas and New Year's Eve. In addition, her contract has been renewed for another 16 weeks in 1973. In November, she'll have a new single out. She is billed as the top all-girl country show in the nation.

Johnny Western, who played his first penitentiary date in 1960 with Johnny Cash, performed recently at the Nevada State Penitentiary at Carson City. The dining hall had been firebombed less than 24 hours before the appearance, and the warden credits Western with having done much to ease the tensions.

Danny Davis already has been booked for December of 1973 at Harrah's in Lake Tahoe.

MGM's Billy Walker spent some time in Omaha, meeting the staff of Physicians Mutual Insurance, sponsors of his reactivated television show. . . . Dot has a bunch of releases on new artists. They include John Anthony Hart, Pat Roberts, G. Hawn Jones and David Kirby. . . . Shirley Adams of the Shue Label will join Willy Nelson riding in the Country Music Week parade in San Antonio Oct. 14.

Skeeter Davis continues to have troubles. While her car was being washed, it got away from the attendants, hit another car and truck, and caused all sorts of damage but no injuries. Now she's riding to dates in a station wagon.



PAT ROBERTS, left, at work with the Nashville Edition, during his recent Dot recording session in Nashville. The session was produced by George Richey.



Coming

A New Phonograph
in the
Americana Tradition
from

THE MUSIC PEOPLE
WURLITZER

Jukebox programming

Rip Lengthy, Defective 45's

By EARL PAIGE

CHICAGO—Jukebox operators are still disturbed about lengthy recordings, poor pressings and direct to location sale of jukeboxes. These subjects and the prospects of opening up new locations for equipment drew excited response during the Music Operators of America (MOA) seminar.

Noting that "prime playing time" varies from location to location, panelist Wayne Resch, Rolling Meadows, Ill., told the audience that 4-min. and longer records could lose operators \$728 per location a year.

Almost the entire audience responded when Billboard's Earl

Paige asked for a show of hands of those concerned about lengthy records, but Madison, Wis. high school senior Miss Ronnie Martin said later she was mad because young people prefer long records and LP cuts. Record World's John Sturdivent said the artists really dictate the length. Later, Dale Morris, Cartwheel Records, said: "If you continue programming longer records, then you will have them from now on—'Don't buy them,'" he said.

Morris and Ottawa, Ill. operator Don McDonald, debated the subject of defectives lead-in and lead-out grooves deriving from Tong

disks with Morris insisting that long records have compressed grooves and do not force the jukebox tone arm to cut off prematurely. McDonald, who called for an MOA committee to work with labels for standardized production, said: "Some of the product we receive looks like it was pressed by drunks."

Tom Greco, Glasco, N. Y., told operators not to buy from distributors selling taverns directly.

Several in the audience took up Minneapolis operator and panelist Herman Rink's point about new locations, such as in youth clothing departments, explaining that chains such as Sears and Wards now welcome jukeboxes and arcade items.

John Snodgrass, Albuquerque operator and panelist, said: "Operators spend too little time training personnel."

John Emick, operator and Lawrence, Kan. mayor, urged operators to get into politics. "When someone in our city wants a jukebox, they're told that the mayor takes care of that," Emick said, closing the seminar.

Coin Machine World

MOA FALLS OFF

The 2,496 attendance at Music Operators of America (MOA) was off 139 from '71 but the convention was still rated the best ever, said Fred Granger, executive vice president.

STATE MEETINGS

Now Music Operators of America president Harlan Wingrave will visit Virginia Oct. 19-21 (Sheraton Inn, Norfolk), Florida Oct. 27-28 (Plaza, Daytona Beach) and West Va. Nov. 4-5 (Heart O' Town, Charleston).

ROYALTY FIGHT

Music Operators of America counsel Nicholas Allen told the members a new proposal has been made to add a cost of living factor to the agreed upon \$8 royalty fee in the copyright amendment under study (full review, Billboard, Sept. 23).

LIGHT BEAM RIFLE GAME

Something a little different in rifle games was unveiled by A.C.A. Sales of Oakland, Calif., during Music Operators of America's convention. Las Vegas Gallery, manufactured by For-Play Games, organized in Los Angeles by industrial engineers William D. Lewis (president), Robert Harp, and Harry Bieker, is a quarter play unit "shooting" a beam of infrared light at a target consisting of five dice up to 30 feet away. There are no moving parts except for the trigger switch and the simple switches on the control console. No price was available.

NEB. BUILDS

J.L. Ray, president, Adam Simonetti, secretary-treasurer and Roy A. Smith vice-president aim to spark Coin Operated Industries of Nebraska into a more active group, said Smith at Music Operators of America. Smith wants one day at meetings set aside as employees day.

S.C., FLA. TIE

Robert Rhinehart, director of the Florida Amusement & Merchandising Association, now represents the South Carolina jukebox group and is talking to Georgia business people about representing a group in that state, he said.

MICH. MERGER

The Michigan Tobacco, Candy and Vending Distributors Association has welcomed jukebox operators members, according to Frank Fabiano, veteran operator and association booster from Buchanan, Mich.

Kan. Programmer, 64, Relies on Friendliness, Memory

By BEVERLY BAUMER

HUTCHINSON, Kan.—One of Kansas' longest serving music programmers rates friendliness and a good memory as his most important tools of the trade.

"In this business you have to be able to get along with people, because, boy, you run into all kinds," said Alfred Bishop, programmer for Hutchinson Vending Co. since 1944.

"You need to have a good ear for music, too, and a good memory of what artists have done well for you and the success you've had with certain records. Once you get established with certain artists, you can depend on them."

The 64-year-old Bishop, who worked as a bank teller before entering the jukebox business, makes a through study of Billboard each week to guide his programming. He also encourages requests at locations, asking owners and personnel to inform him of any requests. More come from younger than older groups, Bishop said.

He spends an average of \$75 per week for records. Most all are purchased from Davidson One-Stop. Davidson pushes a top selling single each week along with a listing of other top records.

Bishop services 50 locations in Hutchinson, most of them including taverns, cafes, and family recreation outlets.

"It's unbelievable how much hard rock we use out of 50 locations," he said. "We have 20 hard rock locations. For years you

couldn't even tell what rock stars were singing, but they're beginning to smooth out more and it's not such wild music."

Country western music is "real strong" in Hutchinson, he said. About 25 locations use it heavily. A new country western radio station went into operation in Hutchinson in the summer. Bishop said it helps him in buying records, and he listens to the station the first thing each morning.

Frequent Change

He generally changes records once a week. Occasionally some are switched twice a week. The better locations are serviced even more frequently. "If the money is there, we better go get it. If we leave it too long, someone will break in and have it," he said.

He reported steady success with such artists as Charley Pride, Buck Owens, Hank Thompson, Loretta Lynn, Jerry Wallace, Sonny James, and Conway Twitty.

He uses a lot of Three Dog Night at both pop and hard rock locations. He pegged The Hollies as good, along with The Carpenters, The Jackson Five, Elton John, and The Rolling Stones. Moody Blues, he said, has done quite well in Hutchinson the past six months.

Bishop sets aside one day each week to program for all the locations.

"Matching records to a location is the hardest part of this job," he said. "It's essential to rely on past



JUKEBOX operator and wholesale tobacco company owner Harlan Wingrave (left) is president of Music Operators of America. Here he presents award to veteran MOA official Al Denver.

New Wurlitzer Tape Jukebox

(Story in Tape Section)

experience and to keep firmly in mind what records each location has liked. It's a bad mistake not to pay attention to any requests the public makes."

Bishop regards the industry as a solid one. "It was born during the depression and has done better and better all the time."

Asked what he envisioned in the way of future changes, he predicted that the jukebox industry would probably go to tape within 10 to 15 years.



ALFRED BISHOP gets ready to take off on rounds. He gives last minute glance at records that did unusually well for a location but are now giving way to other selections.

Furniture Look 'Jukebox' To Get Steady U.S. Push

By ANNE DUSTON

CHICAGO—The furniture console phonograph introduced in America over four years ago by RSM has not caught on as quickly here as in Europe, an NSM representative said at Music Operators of America. Experts see the units as eventually revolutionizing programming.

One-third of NSM's exports to Austria and Switzerland are furniture models, the firm claims.

Four exhibitors at MOA showed

furniture units, among them an improved NSM Consul with 160 instead of 120 selections and featuring a solid oak cabinet with leather embossed panels and lid cover.

The French-made Jupiter line, shown here after several years absence by Sea View Import Corp., features a 120-selection furniture look box.

Rock-Ola's model 447, in a wall-

(Continued on page 48)

N.M. Operator, 60, Tells Secrets of Programming

CLOVIS, N.M.—Claire Conover believes that it pays to allow location owners to know the difficulties of purchasing records and maintaining jukebox equipment. In his case he's had enough time to get to know his customers because he started in business here Jan. 18, 1939.

The 60-year-old veteran has a way with numbers, ticking off the model nomenclatures of the first Wurlitzer 78 rpm jukeboxes he bought as well as his birthday—"11-11-11," though that's easy enough to recall.

He is also typical of the independent businessmen who built the jukebox business. He said he was in northern Missouri "just loafing around" when he came here and started operating.

Owner of Conover Music Company here, he has been programming his own locations himself all these years and he believes he has developed a foolproof, efficient system.

A relatively small operator, Conover has only 30 stops in this northern New Mexico area, separated by distances of as much as 20 miles between, in numerous instances. Oddly enough, he has no Spanish locations even though a large percentage of the area's population is made up of Spanish Americans. He said long experiences has taught him that it is too difficult for the "Gringo ear" to properly select Mexican and other Latin numbers profitably. Most of these locations lease or own their own jukeboxes anyway, Conover pointed out.

Work Alone

Proud of the fact that he services the entire route himself, and that he has never missed a collection or a record change because of illness, the elderly Conover changes an average of five or six records every two weeks, primarily because of the long hauls between locations, and because he has found much more stability in music preferences in this largely rural area. His programming depends for the most part on good, accurate investigation of patron's music preferences in every location, which he learns from conversations he carries out at every opportunity. His location owners, many of them dealing with him for three decades, are careful to present only requests which they feel have legitimate value. The owners throughout his entire route coverage are well aware that there is no nearby one-stop in the Clovis vicinity and that Conover must order his records by mail. (He is currently buy-

ing from Phil's One Stop in Oklahoma City.)

Quarter Price

Conover was one of the first operators in the Mountain States to go into two for 25¢ pricing, on the theory that his customers would appreciate the necessity through long distances, higher operating costs and so on. It wasn't a complete success, however. Only about one-third of locations have been successfully converted. Where he finds that play drops off sharply on the two for 25¢ basis, he simply switches back to three for 25¢. "You've got to be realistic about pricing where the local economy is down," Conover said.

Surprisingly, a healthy percentage of his Anglo-American spots enjoy Spanish music, including many tourists, to the point that around one-third of the total music menu, changed on the average of every two weeks, is Spanish or South American. These are primarily old favorites, and more likely to be by American bands than Spanish. This is peculiarity of the market which Conover was surprised to find existed, but it has held unswervingly true, so that every two weeks he orders numerous old-time Spanish favorites such as "La Paloma," "Flying Down to Rio," "The Carioca," and cha cha's, rumbas and sambas.

There have been very few trends of any sort developed over the past five years, Conover said, and the area has shown far less acceptance of religious-oriented new hits than in other parts of the country. "Most of the play comes through 'race' records, which is what I call hard rock in this area." Rhythm and blues, country, easy listening, and Spanish music all generate play, Conover said. "Hard rock has probably developed the most profitably of any category." (However, there are many requests from bar owners for "any Charley Pride number as fast as he records it.")

No Albums

Like many of his contemporaries, the veteran New Mexico operator is thoroughly disgusted with albums. "I think they are the poorest development ever to come along in our industry," he said. "I thought at first that albums would be a real boost, particularly in mature locations, but as it has turned out not only is it difficult to get them but the quality is poor and there is never more than one number on an album that attracts play. Albums have fallen off to nothing in our operations,"

(Continued on page 48)

Jukebox Programmers

• Continued from page 1

dress programmers personally as is done with radio station music directors.

As for why Columbia's survey turned up more names than MOA's, he said: "Ron threatened to cut off samples in two weeks if the members didn't reply." Braswell said he received more than a 50 percent return on his mailing asking for programmer names.

Both indicated that with a nucleus of programmers, other surveys can be conducted to determine the unusual needs of the people programming the well over 500,000 American jukeboxes.

Ironically, for all its pioneering effort in sampling services for operators, Columbia did not figure in MOA artists awards this year, but Braswell seems determined to change that situation.

WINGRAVE PLANS

MOA Grass Roots Jukebox Push

By EARL PAIGE

CHICAGO—The jukebox operating industry's new top man vows that the jukebox will be publicized at the grass roots level all over the U. S. to celebrate Music Operators of America's (MOA) year-long 25th anniversary. Harlan Wingrave, Emporia, Kan. operator and head of a tobacco wholesale firm, will also travel widely to state meetings.

Essentially, Wingrave, fresh from what most believe MOA's most successful convention, said he will be carrying out other pro-

N.M. Programmer

• Continued from page 47

so I am inclined to stick to good singles and to let operators in much more metropolitan areas handle albums."

Conover said he would like to attend Music Operators of America's convention but this year he and his wife planned a West Coast trip. They have no children. As for the future, he said he will just go on operating as he has for 33 years.

grams of the national organization, including the second Notre Dame seminar early in '73 at South Bend, Ind. He indicated Notre Dame personnel will handle the instruction this time.

"I'll actually be a 14-month president," he said, referring to

Operators Wait on Furniture Models

• Continued from page 47

nut burl cabinet, also has 160 selections. Wurlitzer's model for the MOA is the same as previously, with further refinements like choice of lid painting and optional bill acceptor to be shown on a new model in October, in Acapulco.

A Seeburg representative said a furniture model will probably be introduced next year.

Operators seemed to feel that furniture models open locations that would not otherwise be opened, but was not a large money maker. Walter Cobb, operator in St. Joseph, Mo., said, "The furniture console is placed in locations where patrons put their money in

the late Nov. 9-11 MOA convention next year, which will culminate the anniversary activities. He said he will encourage state groups to publicize the jukebox business through local media as part of MOA's all-out effort (Billboard, Sept. 16).

mortgages, and good clothes and a car, but not in the box." Thomas Arnold, assistant manager for TAC, New Orleans, wanted "a phonograph that looks like a phonograph. When you put the lid down on furniture model, you don't even know what it is.

Bob Hourihan, Bob De Priest Music, Dallas, Tex., said flatly, "I don't see any sense to the furniture model."

All the same, Ed Damise, executive vice president, Rock-Ola, which has pushed furniture look very hard, said the company has just not met production schedules on them because of the popularity. Wurlitzer salesmen were equally enthusiastic.

What's Playing?

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

BUCHANAN, MICH.: POP LOCATIONS



Frank Fabiano
Fabiano Amusement Co.

Reorders: "You're Still a Young Man"; "My Ding-A-Ling"; "Burning Love"; "Everybody Plays the Fool"; "Back Stabbers."

MANKATO, MINN.: HIGH SCHOOL AGE LOCATIONS



Barb Walther,
programmer;
Clayton Norberg,
buyer

C&N Sales Co.
New purchases: "Don't Ever be Lonely," Cornelius Bros., United Artists 50954; "Speak to the Sky," Rick Springfield, Capitol 3341; "Night in White Satin," Moody Blues, Deram 85023. Cover: "Don't Ever be Lonely," Spinning meters: "Alone Again (Naturally)," Gilbert O'Sullivan; "Black & White," Three Dog Night; "You Don't Mess around with Jim," Jim Croce.

JACKSONVILLE, ILL.: POP LOCATIONS

Chick Henske
Henske Music

New purchases: "With Pen in Hand," Bobby Goldsboro, United Artists 50938; "Slaughter," Billy Preston, A&M 1320; "Geronimo's Cadillac," Michael Murphey, A&M 1368. Reorder: "Alone Again (Naturally)," Gilbert O'Sullivan; "Saturday in the Park," Chicago; "Long Cool Woman"; "Rock and Roll Part 2"; "Brandy"; "Honky Cat."

MINERAL WELLS, TEX.: COUNTRY LOCATIONS

Dock Ringo
Wallace Dist. Co.

New purchases: "Funny Face," "My Man," Tammy Wynette, Epic 10909; "The Ceremony,"

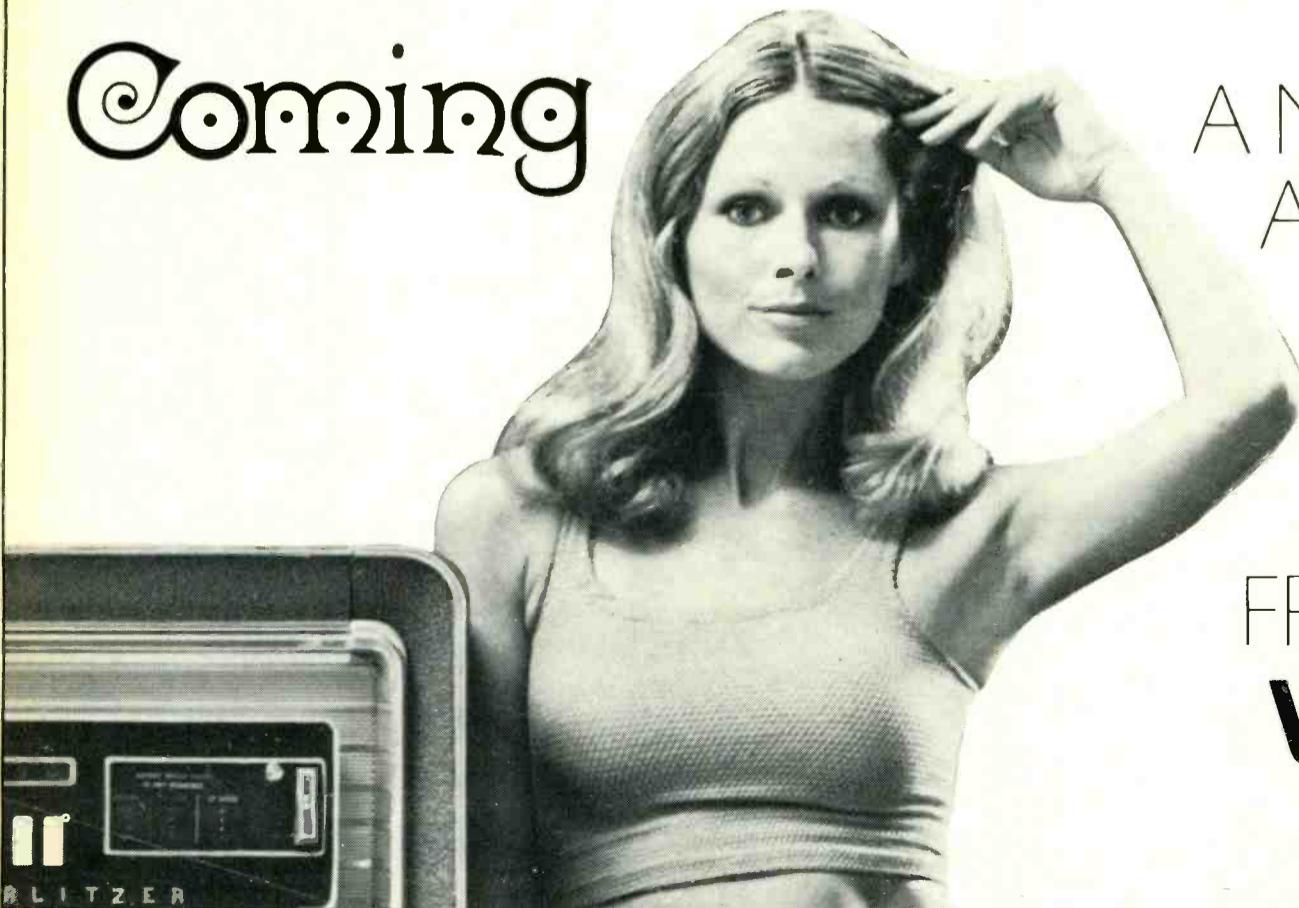
MOA Seminar



JUKEBOX record award winners at Music Operators of America (from left) were Freddie Hart (shown at left with outgoing MOA president John Trucano); Charles Smith, national sales manager, country product, RCA (artist of the year for Charley Pride); Johnny Musso, vice president, MCA and general manager Kapp (artists of the year for Sonny & Cher);

Sterling Devers, vice president, United Artists ("American Pie," pop record); Edward Pollack, vice president, Stax (awards for "Shaft," soul record and also record of the year all categories); Gordon McRae with show producer Hirsh de La Viez (right); performers Boots Randolph and Jethro Burns (review in talent section).

Coming



A NEW
AMERICANA
WITH A
NEW AURA
OF CLASS
FROM
THE MUSIC PEOPLE
WURLITZER

International News Reports

From The Music Capitals of the World

LONDON

British Decca has signed the American Brunswick and Dakar labels to a three-year deal for the UK and Eire, South Africa and other African territories and Turkey, the Middle East, India, Pakistan and the Far East. The deal was concluded by Decca director **Bill Townsley**, with **Woody Hinderling** representing Brunswick and Dakar chief, **Nat Tarnopol**. Recordings on the Dakar label will become available immediately and Brunswick product from Nov. 1. . . . Polydor has signed **Petula Clark**, in a three-year contract concluded in Geneva recently by managing director **John Fruin** and the singer's husband-manager, **Claude Wolff**. The Polydor deal covers the world outside America and Japan. Petula Clark was previously signed to French Vogue and was released in the U.K. by Pye. She recently signed an American deal with MGM.

Transatlantic has signed **Skin Alley** to a recording contract. The group, previously with CBS, will debut on Transatlantic with "You Got Me Dangling" on Oct. 6. BBC Records is releasing 12 albums on Oct. 1 to commemorate the Corp's 50th anniversary in November. The albums include a double record set, "Official Golden Album BBC 1922-72" described as "reflections of 50 years of broadcasting as heard through the microphones of the BBC," together with material of British popular music from the past 50 years. A major promotion campaign will accompany the release. . . . Polydor has acquired the Kent label catalog for release in the U.K. and Eire. The deal is for two years with two one-year options. The material will be marketed on Polydor's Juke Blues series although no specific date has yet been set for initial releases. . . . **Tony Barrow** has been retained by Sidney Seidenberg's SAS company to handle press and publicity for Gladys Knight and the Pips U.K. tour this fall.

Radio Luxembourg Grand Prix International, the annual competition for record producers, continues to grow in popularity. The recent judging to choose the three U.K. entries attracted 57 recordings, compared with 33 last year. The competition is in its fourth year and for the first contest only 12 U.K. titles were entered. The three British entries are "Manana" by the **Bay City Rollers** (Bell), produced by **Ken Howard** and **Alan Blaikley**, "Eyes of Tomorrow" by **Steve and Bonnie (Youngblood)**, produced by **Miki Dallon** and "Days to Remember" by **Yellowstone and Voice** (Regal Zonophone), produced by (Ellis Elias and **Robert Denova**. . . . **Richard Leveson Meyer**, the founder of Manx Radio, died suddenly last week in Cannes, France on his 70th birthday. Manx Radio is the only commercial radio station in Britain, set up by Meyer in 1964 in conjunction with the Isle of Man authorities. Meyer started his career in the 1930s working with Radio Luxembourg, Radio Normandy and other stations broadcasting to Britain. He was also involved in the creation of commercial television during the 1950s. Meyer's recent interest has been the preparations for the coming of commercial radio on the U.K. mainland next year.

A major promotion for Christmas period has been announced by Music for Pleasure at the company's sales conference in Stratford-on-Avon. The theme of the campaign is "Give Everyone a Happy Christmas with Music for Pleasure," and will be accompanied by extensive promotional material for dealers together with a major consumer promotion. . . . Polydor is releasing **Rare Birds'**

new album "Epic Forest" on Oct. 1, with an additional mini-album comprising of three more tracks by the band, giving an extra 22 minutes playing time. The three tracks were recorded at the same time as the rest of the material and the group originally wanted them included on the main selection. But it was found impossible to find room for the three tracks and it was decided to offer them on a separate disk. . . . RCA is exhibiting for the second year running at next month's Audio Fair in London's Olympia. The company's display will concentrate on cassette and cartridge releases—with no disks. Explained the RCA product manager **Shaun Greenfield**: "A lot of audio dealers come to the Fair who are probably not interested in records but could be potential tape stockists."

PHILIP PALMER

STOCKHOLM

WEA's **Todd Rundgren** has been in Sweden promoting his "Something, Anything" album with appearances on TV and radio dates. . . . The parody LP "Take A Sad Song" by **Godfrey Daniel** released by Atlantic picked up good reviews around the country but no chart placing so far. . . . Decca group **Sten and Stanley** celebrated their 10th anniversary with a live album recording. . . . The Sonet group of Scandinavia, comprising Sonet Grammfon AB, Sweden, Arne Bendiksen A/S, Norway, Scandia Musikki Oy, Finland, and Dansk Grammfonpladgeförlag, Denmark, held its annual summer meeting at Mariefred here on Aug. 24 and 25. . . . Sonet Music AB has taken over Scandinavian representation for Hansen Publications Inc., and launched a major sales promotion campaign on Sept. 1, concentrating on classical repertoire and folk music.

A new publishing company has been founded in Scandinavia called Red Bus Music (Scandinavia), handling all material from the English catalogs of Our Music and Red Bus Music, mostly written by **Ray Dorset of Mungo Jerry**, and administered by Sonet Music AB with "Hideaway" by the **Pop Tops** among the new copyrights. . . . Polydor's **Who** scored a massive success here in concert, but the same label's Dutch group **Golden Earring** got a cold critical reception when they shared the bill in Stockholm. . . . Swedish Polydor singer **Bobby Lee's** single "Big Boss Man" is being released in England and France, and England will also release his new single "Children" and an album. Intersound has signed **Janne "Lucas" Persson**, and simultaneously released two singles, one in Swedish and one in English.

Decca's **Allen Clarke** has been in Sweden for radio and TV, and his debut album was released on the Electra label. . . . Electra's **Osibisa** played radio and TV engagements here coinciding with the release of their new single "Wango Wango." . . . CBS has signed singer **Kent Aberg**, formerly on the Strike label. . . . English group **Lindisfarne** (Philips) have played concerts and radio and TV dates here. . . . MCA's **Tom Paxton** took part in a live Stockholm radio show which was screened by TV two days later. . . . **Bill Haley and the Comets** (Sonet) completed a major Swedish tour set up by the ICO agency in Copenhagen. . . . American singer-songwriter **Jake Holmes** (CBS) made his second Swedish visit in August for radio and TV. . . . Rak's **New World** were in Gothenburg for a TV show on Channel 2. . . . **Country Joe McDonald** (Vanguard) completed a Scandinavian tour of Sweden, Denmark and Norway, (Continued on page 50)

Nostalgia Disks Are Getting Marketing Step-Up in U.K.

• Continued from page 1

Never" and "Wonderful Wonderful" by Johnny Mathis. The record will once again retail at \$5.

RCA Entry

RCA's entry into the nostalgia market will be spearheaded by a 22-album campaign, featuring an historic six-LP boxed set, "The Sinatra-Dorsey Collection," comprising all 83 titles recorded in 1941-42, and retailing at \$18.75.

RCA will back its nostalgia release with in-store and window displays featuring a color poster and 50,000 copies of the Nostalgia News, available in counter dispensers for consumer promotion.

One of the best examples of recent months of catering for nostalgia has been the Silver Screen series, released by Polydor soon after acquiring U.K. rights to the MGM catalog, with its wealth of film musical soundtracks.

"Releases so far have sold well without exception and sales come in regularly every week," commented Gordon Gray, middle market manager. So far 18 albums have been marketed, with the "Seven Brides"/"Annie Get Your Gun," and "Showboat"/"Lovely to Look At" twinsets and "Gigi" attracting the most sales interest. In October, the Silver Screen series will grow to 22 albums with the release of "Kiss Me Kate," "American in Paris"/"Les Girls," "Brigadoon"/"Two Weeks With Love," the Jerome Kern story, "Till the Clouds Roll By," and "Gentlemen Prefer Blondes." Other nostalgia which has provided useful sales on the Metro label have been LP's by David Rose, Connie Francis and Hank Williams.

International Executive Turntable

EMI director in Italy, Frenchman **Michel Bonnet**, has been appointed deputy managing director of Pathe-Marconi (France) under chairman **Francoise Minchin**. Bonnet takes up his appointment on Oct. 1, Bonnet, who has run the Italian company since 1969, is replaced in Italy by Spanish-born **Ramon Lopez**, formerly No. 2 to Minchin in Paris.

In Paris Bonnet will be responsible in particular for the artistic and commercial sectors at Pathe-Marconi, said Minchin, announcing the changes. He said the move was made as Pathe was keeping abreast of considerable evolution in the French record-tape-audio visual sectors, and to speed up company expansion in these fields.

Hawkins, Selah For Rio Festival

NEW YORK—Fantasy Records artists **Walter Hawkins & Selah** will perform at the Seventh International Popular Song Festival in Rio de Janeiro. The show represents the group's first major international appearance.

The group will be accompanied on their visit to Brazil by **Patrick Boyle**, managing director of Universal Music Service Corp., the international agency of Fantasy/Galaxy Records.

Walter Hawkins & Selah will be one of two American groups slated to appear, with **David Clayton-Thomas** also set to perform.

"I think there has always been an interest in nostalgia," said Gray, "but it's only now that something is really being done about it. There's the question of timing, of course, and we are only just into the 1970's and perhaps it was too early before, for the music of the 1950's to be thought of as nostalgic."

Big Bands

One of the main areas of interest for nostalgia collectors is the recordings of the big bands, not only the obvious Glenn Miller reissues, but also the recordings of British dance bands in their heyday. Decca recently released an album by the **Squadronaires** on the Eclipse label as a further development of reviving the recordings of such bandleaders as **Lew Stone**, **Jack Paine** and **Guy Lombardo**, some of which have been prompted by requests from record buyers.

Further testimony to the continuing sales pull of the big bands is provided by World Records, EMI's mail order subsidiary, which has been selling the Golden Age of British Dance Bands series and other vintage reissues to the retail trade with encouraging response for some time.

Three new World Record October releases, for retail sale, all have a wayback appeal. One is a two-album set, the "Carroll Gibbons Story," covering sessions from 1925-45, which follows al-

bums by **Jack Hylton**, **Jack Payne**, **Billy Cotton** and **Al Bowlly**. The other two albums will appeal directly to collectors of historic stage and film musical recordings. One is the original 1917 cast-recording of the "Maid of the Mountains," featuring **Jose Collins**, and the other, "Stage and Screen," is of **Gracie Fields** and includes some live recordings made at the **Holborn Empire** in 1933.

EMI has scheduled a three-LP boxed-set on Columbia, "Theatreland Showstoppers," covering London-cast highlights from 1943-68, and including an illustrated booklet, and two Starline \$2.50 albums by **Flanagan and Allen** and "The Vintage Years of **Reg Dixon**," featuring the organist's recording from the 1930-40 period.

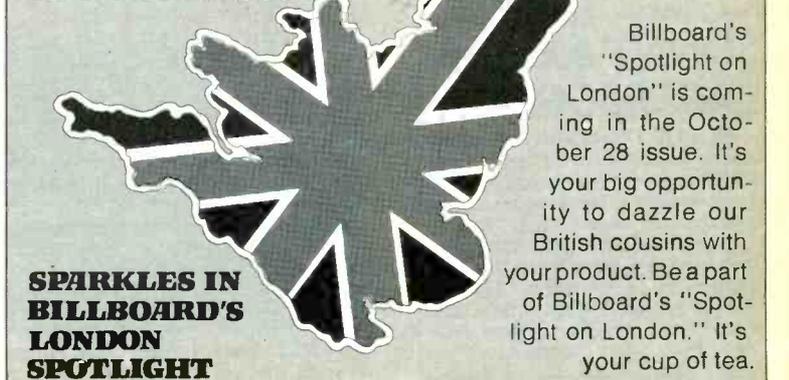
Also catering for the nostalgia market will be a Remember When series on Pye's \$3.75 Golden Hour series this month. The albums comprise "Glenn Miller's Greatest Hits," featuring several members of the original orchestra, "Duke Ellington and Count Basie's Greatest Hits" by the **Ray Mackenzie Orchestra**, and "Les Brown's Greatest Hits" by the **Francis Bay Orchestra**.

Another big-band reissue will be a **Benny Goodman's "Greatest Hits"** double album from CBS in October, followed by three other vintage doubles in November covering the careers of **Tony Bennett**, **Johnny Mathis** and **Roy Orbison**.



BRITISH DECCA France's annual conference are, left to right, Fonior Belgium sales manager **R. Dauw**, Decca pressing plant directors **M. Lemeur** and **M. Brousses**, Xavier Pelgrims de Bigard, Decca assistant managing director **M. Marmouset**, Decca chairman **E.W. Pelgrims de Bigard** and Fonior international manager, **Eddie Palmans**.

ENGLAND.
the gem
of the
ocean...



**SPARKLES IN
BILLBOARD'S
LONDON
SPOTLIGHT**

Billboard's "Spotlight on London" is coming in the October 28 issue. It's your big opportunity to dazzle our British cousins with your product. Be a part of Billboard's "Spotlight on London." It's your cup of tea.

TV-Globo Disk Entry Racks Sales Wallop

RIO DE JANEIRO—TV-Globo's entrance in the record field has shown what an organization that includes a newspaper, a TV chain, a radio chain and a fan magazine can do for sales.

TV-Globo's recordings of the music from its soap operas under the "Som Livre" label have appeared constantly on the top-selling long-play list ever since they were launched. Some of the recordings have hit the No. 1.

To go into the record business, TV-Globo created a subsidiary named Sigla, last year.

"O Globo," Rio de Janeiro's leading afternoon newspaper, publicizes the TV station's soap operas and the Sigla recordings. The or-

ganization's radio stations play the records. The fan magazine plugs them for the specialized readers. To top it off, TV-Globo sponsors Rio de Janeiro's annual International Popular Song Festival.

Sigla lacked only a manufacturing plant and distributing organization. It uses Odeon to make and distribute the long-play records. Among the recording studios used, is the 16-channel El Dorado in São Paulo.

One of the first Sigla records, the music from soap opera "Primeiro Amor," sold over 50,000 in less than 30 days. The music was composed by the popular team of Antonio Carlos and Jocaifi. Eighteen long-plays have been put on the market.

Dutch Pirate to Be Back in Business

AMSTERDAM—Radio Caroline the "pirate" radio station will be back in business in less than two months.

This news came from Holland last week just after the old Caroline South ship, the Mi Amigo, was taken from a Dutch harbor to a position about a half mile north of the existing pirate ships, Radio Northsea International and Radio Veronica.

It is understood that the ship is now owned by a company calling itself the Bell Commercial Broadcasting Company which has been registered in Amsterdam, and at the moment the ship is being fitted out in preparation to begin broadcasting on 259 metres in English daily, as well as on 270 metres in the medium wave band with middle-of-the-road music programs in Dutch on 270 metres.

Decoy
The station will broadcast as Radio Caroline International and may well use some of the old Caroline disk jockeys. Our man on the spot says that the ship was fitted out some months ago with

the owners telling people that they intended to construct a museum of pirate radio to show the public what life was like on board the pirates in their heyday.

However, this turned out to be a decoy to fool the authorities and the ship was recently towed out to its offshore position—to everybody's surprise.

A spokesman for the British Ministry of Posts and Telecommunications said this week: "Any sort of illegal transmission which would interfere with broadcasts on legal stations will be monitored. If this station starts up we will monitor their broadcasts. That's all we can say at the moment."

Euro Jazz Fed. Preps Directory

VIENNA—The European Jazz Federation is preparing a directory of active European bandleaders, soloists and professional musicians generally, country-by-country, for publication in February 1973.

This will be the first publication of its kind in Europe and the publisher hopes that the "Jazzmen Reference Book" will help bandleaders, radio and TV producers, club managers, record companies, festival organizers, critics and musicians in their everyday work.

Musicians seeking an entry in the publication are invited to send details—age, instruments played, if composer-arranger-leader, name of group, city, street, telephone number, country—to the EJJ Secretariat General, A-1011 Vienna, Postfach 671 Austria, before November.

The EJJ plans to follow the Jazzmen Reference Book with a jazz club guide, a directory of radio and TV producers, a list of European jazz critics and journalists, and a calendar of jazz festivals, all of which will be free to EJJ members.

Aznavour LP Out; Peters In Disk Push

PARIS—Barclay France is releasing a new English language album by Charles Aznavour, and Peters International, the New York importers, are making available 22 earlier Aznavour recordings for the French singer's eight city U.S. tour from Oct. 13 to Nov. 5.

Aznavour, on his second trip to the U.S. in under a year, will play New York twice and also take in Princeton, Miami, Washington, Pittsburgh, Chicago, Los Angeles and San Francisco.

His new album contains 10 English-language adaptations of Aznavour favorites, written by himself or in partnership with Georges Gavarantz. These include "Plaisirs Demodes" ("The Old-fashioned Way") "Comme ils Disent" ("What Makes A Man") and "Mourir d'aimer" ("To Die of Love").

Prior to his American tour, Aznavour visits Japan and is also shortly scheduled to direct a film in London with Peter Sellers.

Swede Grammis Awards Set

STOCKHOLM—The fourth annual presentation of the Grammis Award for the best record productions in Sweden will be made this year by the International Federation of Phonographic Industries. The Award itself comprises a music symbol in silver created by the silversmith Claes Giertta.

Companies participating select their own entries from product released between April 1, 1971 and March 31, 1972, and there are 235 LP's and 51 singles and EP disks involved. The 10 categories are symphonic, chamber music, choir, documentary, stage/movie/radio/TV, children's records, pop artists, reissues, groups, and jazz.

This year's jury consists of journalists Barbro Alving, Ulla-Britt Edberg, Christer Faleij, Hakan Sandblad, Alf Thoor and Lars Weck; radio producers Goran Bergendahl and Folke Erbo, and Gothenburg Concert Hall manager Sven Kruckenberg.

The 1972 Grammis arrangements are being organized by a committee appointed by the IFPI board comprising P.A. Boqvist (Amigo); Sven Lindholm (Sonet); Thure Solsnaes (EMI), and Eddie Landqvist (IFPI).

Harmonia Mundi Pushes 6 Box Sets

PARIS—Specialized classics company Harmonia Mundi, is promoting six boxed sets for the fall, including Purcell's "Fairy Queen" by the British Deller Consort and the Stour Festival Chamber Orchestra.

Other issues include works by Padre Soler, Couperin and Debussy and the complete Bach organ works on 18 disks by Lionel Rogg.

From The Music Capitals of the World

• Continued from page 49

and while here played some radio and TV dates, appearing with his new seven-piece group and not solo as was originally anticipated.

Transatlantic's **Stefan Grossman** is touring Sweden Sept. 18 through 30, playing mainly school dates set up by Frituna Production AB, and Sonet is releasing his latest album "Hot Dogs." **Sam Charters** will produce a live album by Grossman during the tour. . . . **Amazing Blondel** (Island) are also here Sept. 6 through 22 with a similar itinerary set up by Frituna with EMA, and Sonet is releasing their new LP "England." . . . **Francisco Ortega** of Discophon in Barcelona visited Sonet here, whose product is handled by Discophon in Spain. . . . Another foreign visitor to Sonet was **Ostat Nicka** of Supraphon, Czechoslovakia, whose classical catalog is handled in Sweden by Sonet. . . . **Lesley Duncan** (CBS) was here for radio and TV. . . . Polydor has signed new group **Splash** and released an LP.

Sonet's Norwegian group **Finn Eriksens** will appear at Berns, Stockholm, during October. . . . MCA's **Middle Of The Road** starred on TV Sept. 7 in a show they taped here earlier in the summer. . . . Telefunken has signed Gothenburg group **Christers**, and released a single. . . . Despite describing themselves as "the worst group in Sweden," **Fridens Kilowatt** and **Rivaler** have sold more than 10,000 copies of their Polydor album. . . . **Ken Russell's** movie "The Boy Friend" starring **Twiggy** opened in Stockholm Sept. 1, and EMI has released the soundtrack LP on Columbia. . . . Polydor's **Sha-Na-Na** appeared here as part of their extensive European tour. . . . Disney Film Sweden has released a cartoon movie called "Goofy's Olympic Games" with **Goofy** speaking Swedish for the first time in his 40 years via the voice of Swedish actor **Hans Lindgren**. **KJELL E. GENBERG**

JOHANNESBURG

German bandleader and Polydor artist, **James Last**, together with his orchestra and choir, arrived here Aug. 30 for a series of concerts. They are on a world tour. **Theo Rosengarten**, chief of Trutone, presented Last with a gold disk for album sales exceeding the 100,000 mark over the past three years. . . . Local singer **Jessica Jones** has been awarded a gold disk on sales exceeding the 25,000 mark for her single "Sunday, Monday, Tuesday." **Vicky Leandros**, a gold disk from Trutone, for "Come What May."

Another local singer **Lauren Copley**, is to have her single, "It's Too Late Now," written by Johannesburg songwriter **Terry Dempsey**, released in Australia, New Zealand, Japan, Holland and Germany.

Johannesburg businessman, **Natie Kirsh**, has acquired 60 percent controlling interest in Swazi Radio from American **Mark Wodlinger**. . . . A "Woodstock type" festival, featuring more than 200 Black artists, was held on Sept. 2 at Ungababa on the Natal South Coast. More than 50,000 people attended from all over South Africa.

On Sept. 4 Lourenco Marques Radio introduced changes in program format to allow for more personalized shows and the inclusion of album play which they dispensed with four years ago.

PETER FELDMAN

MANILA

Empire Entertainment Corp. released five new LP's—one by **Heads of the Family** (Dimension) and four by **101 Strings** (Alshire). . . . Productions of Christmas albums are under way. Vicor is is-

uing an album each for **Florence Aguilar** and **Ato & His Piano**. Villar Records is doing a Visayan LP for **Justo C. Justo**. Alpha Recording System is working on a double LP by **Nora Aunor**, "Christmas Gift." Grandeur Records has started recording **The Grandells** for the LP "The Grandells Greetings."

Villar Records signed **The Nowlers**, an electric band. . . . Vicor Music is signing another rock band, **Birth of the Cool**, a mainstay of D'Flame, for its Sunshine label. The label is working on the debut albums of the **Ni-Jacks** and the **Balanibo Electronic Rock Band**. . . . Grandeur Records is releasing the fourth LP of **The Grandells**. The band is scheduled to tour Japan beginning October.

Vicor Music has introduced two new promotion schemes for its LP productions—the use of one-minute commercials for radio and billboard advertising. Commercials have been used for **Pilita Corrales**, **Victor Wood** and **Florence Aguilar**. Giant billboards are being used to launch Aguilar. . . . **Ric Manrique** (Villar) has a new hit, "Diros Lamang ang Nakakaalam," with lyrics written by **Manuel P. Villar**. . . . Two cover versions of "Butterfly" are selling by **Tirso Cruz** (Vicor) and **Mandy De Leon** (Alpha). . . . **Victor Wood** has revived "Boulevard of Broken Dreams." . . . New hit for MGM artist **Jimmy Osmond** is "Mother of Mine." There are now two cover versions, by **Eva Vivar** (Alpha) and **Florence Aguilar** (Vicor). "Mother of Mine" is being used as a title of a film featuring **Eddie Peregrina** (D'Swan) and **Aguilar** (Vicor). . . . Tagalog Ilang-Ilang Pictures is producing a film featuring **Victor Wood** (Vicor), **Rmodora Silva** (Alpha) and **Aguilar** (Vicor). Title is "Malaguena," a current hit of Wood's.

Filipinas Record Corp. issued "Black Seeds" by the **Main Ingredient** (RCA Victor) and "Manny Blue" by **Hugo Montenegro** (RCA Victor). . . . New album issues from Home Industries are "Against the Grain" by the **Stampeders** (Philips) and "Fantasia Flamenca" by **Paco De Lucia** (Philips).

OSKAR SALAZAR

DUBLIN

Dublin group **Duffie** will star in concert at the Olympia Theater on Sept. 24 with the motive of publicizing the songwriting activities of the group's **Pearse Butler** and **Fran Dempsey**, and it is the first venture of its kind here. . . . **Capability Brown** will appear at the Osibisa Club on Sept. 15 and 16, and the club's manager, **Danny Hughes**, intends booking many British groups during the next few months, including Scotland's **Winchester Pump** and **String Driven Thing**. Hughes is also doing some booking for Red Island, Skerries, and it is hoped that **Johnny Nash** will be there in December.

Melanie will be in concert at the National Stadium on Oct. 15. . . . **Kris Kristofferson** will be the featured artist on RTE radio's "Ken's Klub" on Sept. 18 with an interview and extracts from his Monument albums. . . . **Alyce**, the Dublin group who went to America some months ago, are now known as **Brogue**, and expected home for a short vacation at Christmas. . . . **Lindisfarne** will be in Dublin in October with **Genesis** in support.

Two versions of "It's Four in the Morning" are competing for sales, one by **Faron Young** (Mercury) and a local cover by **Brendan Quinn** and **Cade's County** (Velvet). The Irish band has the edge in being on the spot, and has been visiting record shops in many parts of the country.

CBS imported large quantities of

(Continued on page 54)

SONNY & CHER CNE RECORD

TORONTO—Kapp recording artists **Sonny & Cher**, set a new CNE Grandstand record Labor Day weekend, performing to an audience in excess of 23,000.

A new record had been set only the previous week by the **Osmonds**, who drew 21,000. Sharing the bill with **Sonny and Cher** were the **Stampeders** and comedian **Dave Brenner**.



OUTSIDE the Holiday Inn, Luxembourg, are delegates to the CBS France annual convention held Aug. 31 to Sept. 2.



QS

REGULAR MATRIX

GUESS WHO has gone the QS way

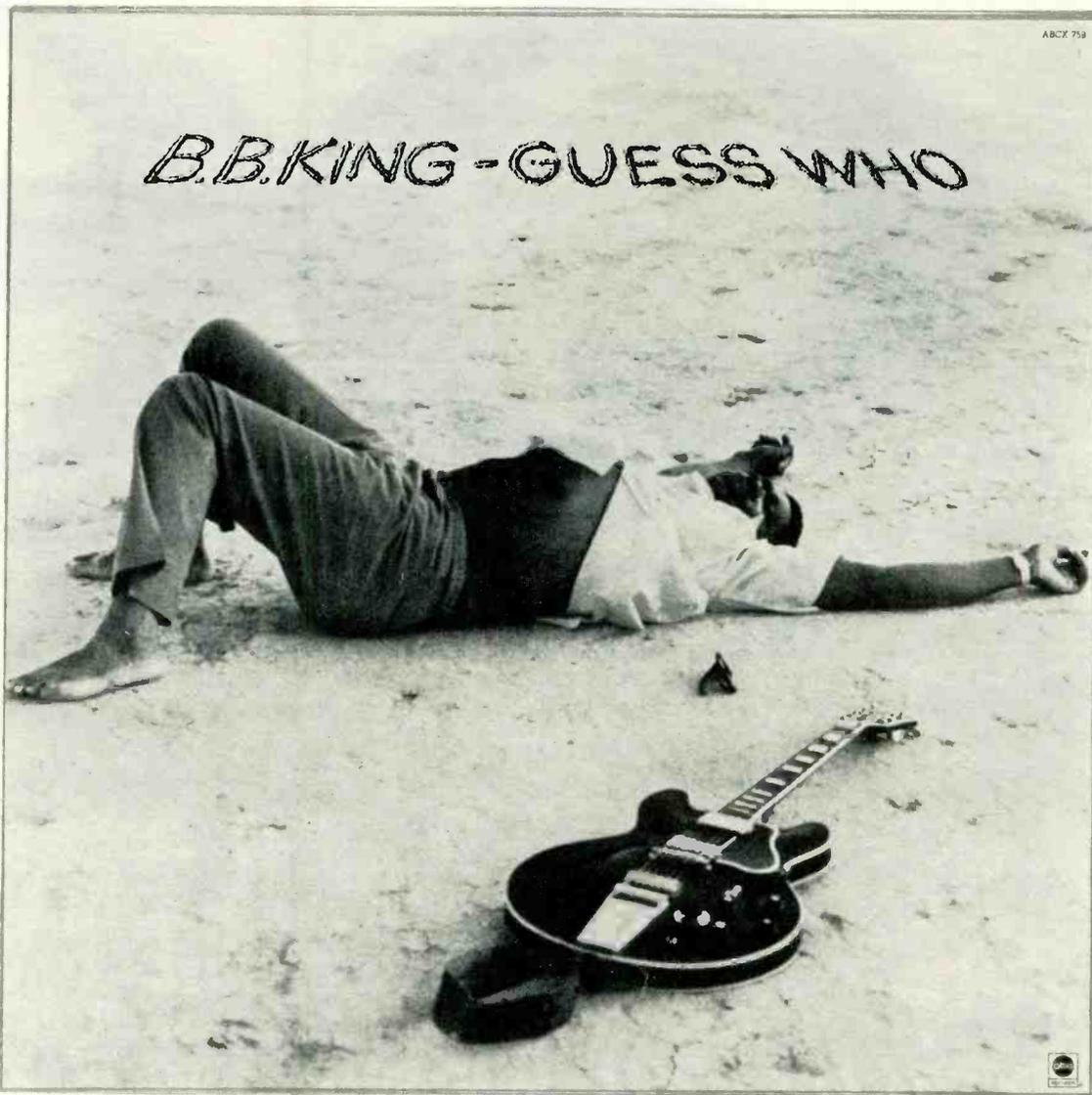
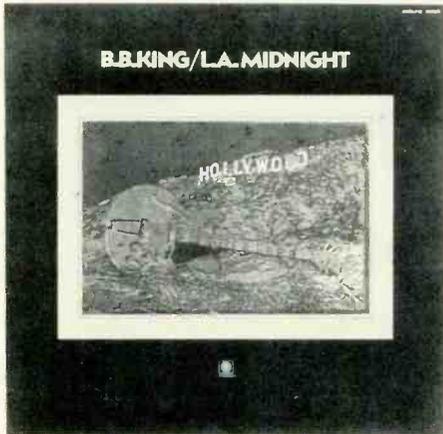


B.B. King on concert tour promotes GUESS WHO disc with Sansui QS.

B. B. King has started on a tour to promote good will around the world together with his record *L. A. Midnight* and the newest release, *Guess Who*, both encoded with the Sansui QS matrix.

Sansui, together with King's personal manager Sid Seidenberg, have planned a number of important gala events in Japan and other countries around the world.

Guess Who was a pick hit in both Billboard and Record World with the hot single riding well up in the top 100. It is currently in the charts as a "star performer."



SEPT.			
THURSDAY	21	ARRIVAL DATE	TOKYO, JAPAN
FRIDAY	22	PRESS CONFERENCE	TOKYO, JAPAN
SAT. SUN.	23-24		
MONDAY	25	CONCERT	OSAKA, JAPAN
TUESDAY	26	CONCERT	YOKAHAMA, JAPAN
WEDNESDAY	27		
THURSDAY	28	TV APPEARANCE	TOKYO, JAPAN
FRIDAY	29	CONCERT	KYOTO, JAPAN
SATURDAY	30	CONCERT (TWO SHOWS)	TOKYO, JAPAN
OCT.			
SUNDAY	1	TV APPEARANCE	TOKYO, JAPAN
MON.-TUES.-			
WED.	2-3-4		
THURSDAY	5	PRESS CONFERENCE	ISRAEL
FRIDAY	6	CONCERT	KIBBUTZ
SATURDAY	7	PRISON CONCERT	ISRAEL
SUNDAY	8	CONCERT	ISRAEL
MONDAY	9		
TUESDAY	10	CONCERT	JERUSALEM, ISRAEL

WEDNESDAY	11	CONCERT	TEL AVIV, ISRAEL
THURSDAY	12		
FRIDAY	13	CONCERT GEBOUW	AMSTERDAM, HOLLAND
SATURDAY	14	DOELEN CONCERT HALL	ROTTERDAM, HOLLAND
SUNDAY	15	CONCERT	COPENHAGEN, DENMARK
MONDAY	16	CONCERT	STOCKHOLM, SWEDEN
TUESDAY	17	CONCERT	LUND, SWEDEN
WEDNESDAY	18	CONCERT	GOTHENBERG, SWEDEN
THURSDAY	19	CONCERT	ANTWERP, BELGIUM
FRIDAY	20	CONCERT	BRUSSELS, BELGIUM
SATURDAY	21	CONCERT	BELGIUM
SUNDAY	22	DARTMOOR PRISON	MOORS, ENGLAND
MONDAY	23	THE STADIUM	DUBLIN, IRELAND
TUESDAY	24	TV THE OLD GREY WHISTLE STOP	LONDON, ENGLAND
WEDNESDAY	25	FREE TRADE HALL	MANCHESTER, ENGLAND
THURSDAY	26	CONCERT	BIRMINGHAM, ENGLAND
FRIDAY	27	YORK UNIVERSITY	YORK, ENGLAND
SATURDAY	28	RAINBOW THEATRE	LONDON, ENGLAND
SUNDAY	29	RETURN TO U.S.A.	

SAS
INC

around the world four-channel encoded

The list of Sansui-matrixed four-channel discs continues to grow. Now B. B. King adds another disc to the ranks of the nearly 300 LPs currently available worldwide in the QS regular matrix. His new hit album, *Guess Who*, on ABC along with his earlier hit — *L. A. Midnight* — are going to be front-runners on all counts.

You can find out for yourself what many record producers have already discovered — that the addition of the simple-to-set-up Sansui QS encoder will give your albums the latest and most important technological improvement available today.

IT'S THE STANDARD: QS-type decoding now called "Regular Matrix" by Japanese manufacturers — who have adopted it as an industry standard — is acknowledged by the most prominent experts in the audio industry as the most advanced matrix system available. Find out why QS is now referred to as the "Discrete Matrix" — the one that has so much separation that the listener can't tell the difference between decoded and discrete tapes.

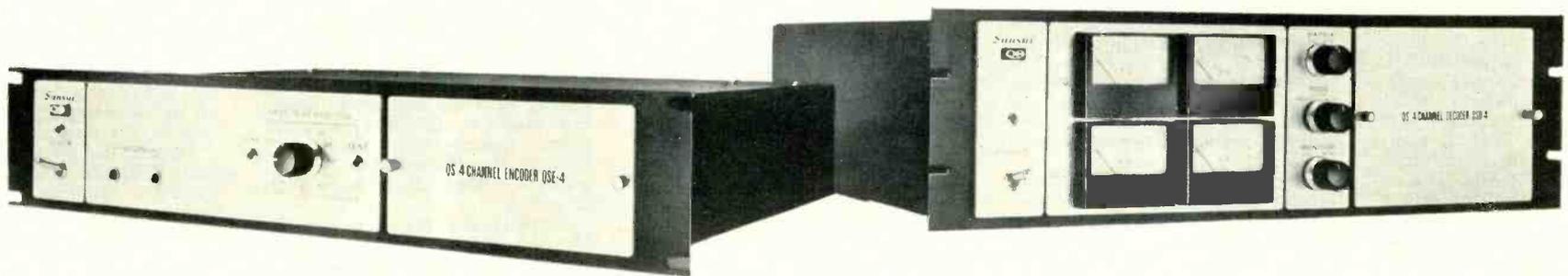
TOTALLY COMPATIBLE: Sansui encoding is fully compatible with two-channel playback systems. It's broadcast-ready now, and needs no special FCC rulings or spec changes for on-the-air use. Any FM stereo broadcaster can go quad right now by simply

playing Sansui-encoded discs at his station.

JUST ONE DISC: For the non-quad listener, one disc does it all. When he plays back a Sansui-encoded disc in conventional, two-channel stereo, he gets an entirely correct and balanced stereo program. The rear-channel sounds are spread outside the two stereo speakers to give an additional depth and realism not possible with some other types of encoding. This means that it is no longer necessary to produce separate two- and four-channel pressings — one disc does it all.

READY-MADE AUDIENCE: There's no need to wait for special decoders to hit the market. There are already tens of thousands of QS regular matrix decoders in use in the U.S. and the matrix is compatible with other types of decoders, which will produce a fully acceptable sound field from Sansui-encoded material. The total of such decoders in American homes today is over a half million, so your QS regular matrixed records have an enormous, ready-made audience.

The Sansui QS professional encoder is easy to adjust and use. Your company can't afford to delay the decision any longer — the decision to get on the quad bandwagon. And the experts agree — QS is the way to go, for now and for the future.



THE SANSUI QSE-4 ENCODER

THE SANSUI QSD-4 DECODER



For full details,
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Disk-Radio Confab Discusses CRTC Canadian Context Rule

MONTREAL—The fourth in a series of communication meetings, designed to foster more positive dialog between the record and radio industries, was held here this week.

C-4 drew 120 music industry people to Montreal for a weekend, which also included several label product presentations.

The meet was chaired by Quebec booking agent-concert producer, Don Tarlton of Donald K. Donald Productions. The large panel included John Mackey (music director, CKGM Montreal), Gord Edwards (vice president, WEA Music of Canada Ltd.), Germain Cadieux (assistant director, broadcast programs branch, Canadian Radio-Television Commission), Serge Trudeau (Radio Mutuel-CJMS), Paul Ski (music director, CFRA Ottawa), Roy Hennessy (music director, CKLG Vancouver), Allan Slaight (CFGM and CFOX), Rainer Schwarz (director of programming, CHOM-FM, Montreal), Bud Farquarson (Pindoff Records Sales), Jim Kidd (program director, CFCF Montreal), John Williams (A&R Director, Columbia Records), Lorne

Safer (Signpost Records, Los Angeles).

The meeting centered on discussion of CRTC Canadian content regulations (which many broadcasters would like to see removed), rack jobbing and the difficulty in launching new acts on singles, the lack of Canadian hits in the U.S. at the present time, and the need for more good quality Canadian records.

An evening cocktail party provided free form discussion of the issues. WEA Music of Canada Ltd. held a national promotion directors' meeting in Montreal, and flew in its complete staff of promotion people to attend C-4. WEA also arranged a screening of its film of new Elektra product.

Columbia also took advantage of screening facilities to show its Cancon film, produced by A&R director, John Williams.

The Williams film had been shown with highly successful results at the recent CBS convention in London.

Several labels also hosted informal new product presentations in hotel suites at the Bonaventure.

This included GRT of Canada and Capitol/UA.

"I would have to say that a more positive attitude was displayed at C-4 than previous meetings," Don Tarlton commented. "We've kicked each other around the ball park and now we're down to trying to make some positive changes."

"But I do believe that all the pettiness is going to have to stop if we're going to get the Canadian scene rolling."

"I was disappointed personally that no other agents showed up for the meeting. In the future, I'd like to see more workshop-type discussions. Putting everyone together in one room is good, and it's refreshing to work within the framework of everyone's ideas. But it's important to get the various areas of the music industry in close contact. I think workshops are the answer."

"C-5 is going to take place in Vancouver on Oct. 14. I think that if people have traveled all the way to Vancouver, they're going to be ready to get down to the nitty gritty."

RCA—U.K. to Build On 'No Gimmick' Promotions

LONDON—RCA single sales for the year increased by 40 percent with full price LP's up by 30 percent, and mid-price and budget product by 19 percent, plus impressive tape gains in the shape of 150 percent cassette increase and 140 percent cartridge gain. Reporting to the Annual Sales Conference, RCA marketing manager Geoff Hannington stated that the company would build its current success over the coming year with a belief in the straight-forward talent and selling power of its artists as opposed to gimmicks.

Nostalgia is the keynote of a 22-album campaign being mounted, with most of the material being culled from the U.S. parent company's Vintage series, augmented with product from the rest of the RCA catalog.

Historic Issue

An historic issue included will be a collector's item in the shape of a six-LP boxed set entitled "The Dorsey/Sinatra Collection," comprising all 83 numbers which Frank Sinatra recorded with Tommy Dorsey in 1941/2, many of which have never been previously released in the UK. The set has been compiled by disk jockey Alan Dell, and will include a booklet of photographs and articles plus a detailed discography of the song titles, retailing at a recommended price of \$18.25.

The Nostalgia range will have 17 albums in the LSA mid-price range, double albums in the DPM range by Maurice Chevalier, Artie

Shaw, Paul Whiteman, and Tommy Dorsey, and one budget-price International LP by Rudy Vallee. Major window and in-store displays will feature a double crown full color poster and 50,000 copies of a nostalgia newspaper packaged in a counter dispenser for consumer promotion.

Other RCA campaigns next year will be a massive marketing and promotional drive on David Bowie featuring new album and single product, and a January boost on Elvis Presley, centered on a double album to be recorded at his forthcoming Hawaiian concert but designed to promote the entire Presley catalog, backed with trade and consumer advertising, point-of-sale displays and consumer leaflets.

Mobile showrooms staffed by salesmen are to be utilised by RCA to obtain maximum in-depth stocking across the complete RCA catalog in all outlets prior to the Christmas selling season. The showrooms will carry a complete selection of the RCA catalog, and dealers will be invited to browse through and select their Christmas stock orders.

Hannington mentioned that "our singles achievement since last September can be said to be truly amazing, but album business is our bread and butter, and it had been a long time indeed since RCA put any artist other than Presley and Reeves into the U.K. album charts."

This year had been different with Harry Nilsson and Jack Jones

scoring chart success via "Nilsson Schmilsson," "A Song For You" and "Breadwinners."

On the jazz front, Haysom drew attention to product on RCA and licensed labels Victor, Vanguard, Prestige and Fantasy.

Vanguard LP's

"Vanguard has a small but select repertoire of jazz albums, many of which we have recently re-packaged and made available again," Haysom remarked. "All were recorded under the personal supervision of John Hammond, who was responsible for organizing many great Carnegie Hall jazz concerts in the late thirties."

Among the Vanguard releases will be albums by Count Basie, Buck Clayton, Vic Dickenson and Jimmy Rushing. From the Prestige back catalog have come remastered and recoupled double albums by Miles Davis, Mose Allison, the Modern Jazz Quartet, John Coltrane, Thelonious Monk and Sony Rollins, which are already available.

RCA U.K. managing director Ken Glancy climaxed the sales conference with the announcement that RCA has obtained the cast album rights to the hit show "Cowardy Custard" at the Mermaid Theater, London.

"Cowardy Custard" features the words and music of Noel Coward, and Glancy has been negotiating for the cast rights with Mermaid chief Sir Bernard Miles since the show opened in July. The recording will be a double boxed album produced by Norman Newell, and Glancy plans its release at the beginning of November to catch the Christmas gift market.

Special attention is being devoted to the Creedence Clearwater Revival material in the Fantasy catalog, previously available on Liberty-UA. RCA will be releasing the complete CCR six LP repertoire during October and November.

A tour here is being arranged for the Fantasy group Redwing, with an LP involved called "What This Country Needs." RCA is continuing its release schedule from the Prestige double album line with the triple LP set by Lenny Bruce.

A deal negotiated with the Boots store chain will result in Boots windows and in-store displays featuring the Jim Reeves and Elvis Presley repertoire in approximately 150 branches during November and December.

From The Music Capitals of the World

• Continued from page 50

full-color posters of artists such as the Beach Boys, Fleetwood Mac, Curved Air and Crosby and Nash to be distributed free to stores around the country which stock WEA product in depth. The company is also displaying posters advertising Simon and Garfunkel's "Greatest Hits" on prominent sites around the Dublin city center, and has sent out 1,000 Mott the Hoople posters for retailers to pass on free to customers buying the English group's "All the Young Dudes" during the week of Sept. 1. . . . Recent show band changes have resulted in Dickie Doc leaving the Miami to front the Arrows, and Tony Kenny and Murty Quinn leaving the Sands to start their own band.

Polydor general manager Derek Hannan is on a European tour

that will take in the Phonogram convention in Paris, an a&r meeting in Hamburg, a visit to head office in Baarn, and attendance at the Phonogram London convention, and will be arranging press and radio interviews with various artists as well as trying to persuade James Last and the Osmonds to include Ireland on their next tour itineraries. . . . French Phonogram will release the locally-made "Ireland Free" by the Sackville Folk in its new international folk series. . . . Christopher Neil, born in Dublin but now based in England, returns to his home city on Sept. 13, and two days later will tape a spot for Dana's first RTE TV series. . . . Alma Carroll's first LP "Beautiful" will be released on Talisman this month following a delay of several weeks caused by technical difficulties.

KEN STEWART

Phonogram Sees 11.5% Over Budget

LONDON—Phonogram expects to be 11.5 percent over budget in 1972, said Phonogram chairman Steve Gottlieb at last week's annual sales conference. "Our turnover development from March this year has been at a considerably increased growth than previously and clearly this is the sort of momentum we must keep up," Gottlieb continued. "This is the first time for a number of years that Phonogram has actually been over budget."

Speaking to the sales force for the first time, marketing director Tony Morris announced, "Our overall objective is to obtain 10 percent of the total recorded music market."

"In 1971 80 percent of our business came from records and 11 percent from cassettes" claimed Gottlieb. "In 1972 we expect 77 percent of our business to be records and 14 percent tapes, broken down 12 percent cassettes and two percent 8-Track."

Highlights of the conference were the announcement of a four-prong sales campaign built around price structures which will benefit the dealer by about five percent, an announcement of the signing of Tony Bennett to a record contract and plans to secure closer liaison with the dealer through the formation of a field promotion team under Mike Walters.

Phonogram's prices go up on Oct. 16 and have been designed to provide extra sales benefits when coupled with the Autumn campaigns.

Marketing director Tony Morris reported that trade prices have been set so that when VAT is introduced in April they can remain unchanged. Price of International and Universo labels will increase by 24 cents to \$3.34 and standard albums will increase by 25 cents to \$2.25 and full price pop and classical by 36 cents to \$5.96.

All orders placed at the time of the October release will be invoiced at the old price if received by Oct. 6.

Four 'Star' campaigns will be built around the top 100 albums, the Universo and International labels, a Super Sonic cassette offer, and new album releases.

Phonogram is making available large quantities of point-of-sale material to the trade.

The campaign built around 100 catalog items will run until Oct. 13.

Dealers participating will receive free albums or discounts on a sliding scale based on orders, beginning with a three percent discount with every 50 albums ordered, increasing to 18 albums or a six

percent discount for 300 albums ordered.

The albums included in the scheme include LP's by Black Sabbath, Chuck Berry, Vicky Leandros, Jerry Lee Lewis, Nana Moustouri, Harry Secombe and Rod Stewart, plus selected classical albums.

The International and Universo campaign—called the Philips LP Spectacular—is built around 10 new releases on International and five on Universo. The titles will be available at the old price this month and orders invoiced up to October 13 will carry a 24 cent discount. Dealers ordering 50 or more new or catalog items will receive a free display kit.

Roland Rennie, creative director during his a&r presentation, announced the signing of Tony Bennett to a worldwide contract outside the U.S. and Canada. Bennett—formerly with CBS—is being produced by Don Costa.

Rennie also revealed the signing of Marsha Hunt and her new act 22 to the label which will be produced by Mike Hurst. Deal is for the world outside America.

He spoke about recent signing—including Alex Harvey, Jefferson and Vanity Fair which would all be receiving maximum promotion in the coming months.

During the conference, Rennie told Billboard that accompanied by Steve Gottlieb, he would be making a trip shortly to complete the acquisition of some new licensing deals for the company.

Heading the overseas contingent at the conference were Piet Schellevis, president of Phonogram International, Arie Van Leeuwen, regional manager for Phonogram, London, Wim Schipper, Phonogram International a&r chief, and musiccassette boss J Van Den Broek.

Other overseas visitors including Derek Hannan (Eire), Paul Moens (Belgium), Heinz Hartman (Germany), Roza Pelizzari (Italy), Patric Taton (France), Geote Wilhelmson (Sweden) and Kjell Eek (Norway).

PINK FLOYD FRENCH TOUR

PARIS—The British band Pink Floyd, currently high in the French charts with the album "Obscured by Clouds," will make a major French tour in November.

The band will appear in Paris on Nov. 2, and the tour will continue at Bordeaux, Nancy, Lille, Lyons and Toulouse. Details for further dates in the tour are being completed.

Fruin Making Changes In Polydor Reshuffle

LONDON—In a reorganization of his management team, John Fruin, managing director of Polydor has instigated several changes which take immediate effect. Fruin told Billboard that the changes will enable him to devote more time to enter new areas of activity.

Some of Fruin's day-to-day responsibilities have been given to general marketing manager Tim Harrold, who now assumes the title, commercial manager. Harrold will take over the marketing, sales and operations areas. The other two main divisions reporting to Fruin will be the finance department under Peter Erdmann and Wayne Bickerton's a&r depart-

ment. A new operations department has been formed under Don Wedge which will be responsible for the coordination of marketing and sales activities.

Plans are also under way for the expansion of the sales division with the formation of a tape sales force to service non-retail sales outlets.

In the marketing area, Trevor Timmers moves to Polydor International's offices as general manager. He is succeeded as pop marketing manager by Mike Hales, previously manager in charge of pop and progressive music. Roger Holt, in charge of artists liaison, has been appointed promotion manager.

thanks to our cbs friends
all around the world for placing
lately so many of our italian records in their local charts

LAS 50 DE MAYOR VENTA

- 1 TANTA VOGLIA DI LEI I POOH (CBS)
- 2 SAMBA PATTI SANTANA (CBS)
- 3 VALS DE LAS MARIPOSAS DANNY & DONNA PALACIO
- 4 MAMY BLUE POP TOPS EXP.
- 5 DEJAME SI ESTOY LLOBA NELSON NED

I PIU' VENDUTI

- 1 QUANTO E' BELLA LEI (Gianni Mazzaro - C.G.D.)
- 2 VIAGGIO DI UN POETA (Dik Dik - Ricordi)
- 3 NOI DUE NEL MONDO E NELL'ANIMA (Pooh - C.B.S.)
- 4 IO VAGABONDO (CHE SONO ALTRO) (Columbia)
- 5 ERO DI TREN-TO (Cian)
- 6 PICCO (Mia Martini - RCA)
- 7 E' ANCO (Ariano P.)
- 8 SEMO GEL BORGATA (Vianella)
- 9 WITHOUT YOU (Harry Nilsson - RCA)
- 10

- GUATEMALA**
(Courtesy: Radio Internacional)
- This Week
- 1 EL CHICO DE LA ARMONICA - Mickey
 - 2 PERDON CARINO MIO - Masha
 - 3 ROSAS ROJAS - Masha Raineri
 - 4
 - 5 EN TODOS LOS ARBOLES DEL MUNDO - Ricardo Acosta
 - 6 AMADA AMANTE - Los Gatos
 - 7 YO NO SOY ERA - Masi Tini
 - 8 SAIOR A MI - Los Gatos
 - 9 SANSÓN DALILA - Middle of the Road
 - 10 SENOR AMOR - The Rambles
 - 11 ES EL AMANTE - Sandro
 - 12 EL MILAGRO - Los Johnny Jay

- NORWAY**
(Courtesy: Janssen Comp)
*Denotes local origin
- This Last Week
- 1 TAG EMOT EN UPSTRACKT HAND - Ann-Louise Hanson (Philips) Intersong
 - 2 CENTO CAMPANE - Music Scandinavia (RCA) Sugar
 - 3 APRES TOI - Vicky Leandros (Philips) Scandinavia
 - 4 METAL GURU - T. Rex (Fly)
 - 5 BEO STEAL OR BORROW - New Sweden (Philips)
 - 6 CENTO CAMPANE - New (CBS)
 - 7 HEART OF GOLD - Young (Reprise) Intersong
 - 8 DA ER DET SKONT AA VAERE TIL - Rev. Black &

- MEXICO**
(Courtesy: Radio MB)
- This Week
- 1 PUPPY LOVE (Amor Infantil) - Dany Osmond (MGM)
 - 2 PERDON CARINO MIO - Masha Raineri (CBS)
 - 3
 - 4
 - 5 ME HE QUEDADO SOLO - Juan Gabriel (RCA)
 - 6 HORSE WITH NO NAME (Caballo sin nombre) - America (Gamma)
 - 7 VERONICA - Victor Yturbe ("Fisul") (Philips)
 - 8 CORAZON DE ROCA - Los Fresno (Capitol)
 - 9 VIDA - Los Sordores (CBS)
 - 10 POR QUE - Los Baby's (Peerless)

- MEXICO**
(Courtesy: Radio MB)
- 1 ROSAS ROJAS - Masha Raineri (CBS)
 - 2
 - 3 ROSA MARCHITA (Crachin) (RCA)
 - 4 UNCLE ALBERT (Clay Abernethy) - Linda & Paul McCartney (Apple)
 - 5 MONKEY - Linda & Paul McCartney (Apple)

Argentina

- Son Of My Father Chicory Tip (CBS)
- Soy Rebelde Jeanette (Music Hall); Julietta (CBS)
- Ya No Me Vuelvo A Enamorar Lina M. Guell (Music Hall)
- Memorias De Una Vieja Cancion Gimmaria Hidalgo (Microfon)
- Virgen India Jorge Cafrune (CBS)
- Gira El Amor Gighola Cinguetti (CBS)
- Cuando Sangre - Oscar Peterson (Olsson); Sergio Denis (CBS)
- Los Dias Del Arco Iris (Relay) Nicola de Bari (RCA)
- Wakadi Wakadu (Korn) I Nuovi Angeli (Philips)
- Calla El Cantor Mercedes Sosa/Horacio Guarany (Philips)



Argentina

- Tantos Desos De Ti I Pooh (CBS)
- Algo De Ti (Relay) Camilo Sesto (RCA)
- Un Gato En La Oscuridad (Melograf) Roberto Carlos (CBS)
- Playas Somnolientas Johnny Pearson (Carmusic); Alain Debray (RCA); Ray Conniff (CBS)
- Palabras Palabras (Relay) Silvana Di Lorenzo (RCA)
- Algun Dia Nunca Llega (Relay) Creedence C. Revival (RCA)
- Vacaciones De Verano (Milrom) Terry Winter (EMI); Lafayette (CBS)

VARIÉTÉS 45 t. FRANÇAISES et ÉTRANGÈRES

UN COIN DE TERRE UN OLIVIER
G. CINQUETTI CBS 8073

Giufola Cinguetti
Nico

Simon Nouvoro *Masha Raineri*

P.S. CBS-SUGAR, Milano (Italy) which is proud to have the above artists in its roster calls your attention too on the following soundtrack albums soon to be released:

2 Pooh

"THE REVENGERS" starring WILLIAM HOLDEN (music composed, arranged and conducted by PINO CALVI)
"A MAN TO BE RESPECTED" starring KIRK DOUGLAS and FLORINDA BOLKAN (music composed, arranged and conducted by ENNIO MORRICONE).

HITS OF THE WORLD

ARGENTINA

(Courtesy: Escalera a La Fama)
*Denotes local origin
SINGLES

- This Week**
- 1 L'AVVENTURA—Jose Maria Y Elena (RCA); *Paulo Miro (M. Hall); Stone & Erich (Fania/M. Hall); Milrom
 - 2 POPCORN—Hot Butter (RCA); Anarchic System (CBS); Rod Hunter (Odeon)
 - 3 LOVE THEME FROM "THE GODFATHER"—Soundtrack (M. Hall); Andy Williams (CBS); Al Martino (Odeon); *Alain Debray (RCA); Johnne Pearson (Penny); Roger Williams (MCA); *Diego Rey (MH); *Los Nocturnos (D. Jockey) Korn
 - 4 PALABRAS PALABRAS—Mina/A. Lupo (EMI); *Silvana Di Lorenzo/O. Brandi (RCA); Clandilo
 - 5 AMAR AMANDO—*Horacio Guarany (Philips); Ginamaria Hidalgo (Microfon); Elio Roca (Polydor); Irene Tapia (CBS)
 - 6 ITCHY KOO KOO—Buzz (M. Hall); *Flash (CBS); Korn
 - 7 BUENAS NOCHES, QUERIDOS CONEJOS—*Cenizas (EMI); Ruben Mattos (RCA)
 - 8 YO TE QUIERO, NOS QUEREMOS—*Juan Marcelo (RCA)
 - 9 YOU'LL NOTICE ME—Terry Winter (English Version) (EMI); Terry Winter (Spanish Version) (RCA); Acuaris Band (D. Jockey)
 - 10 SI SUPIERAS—Luisa Ma. Guell (M. Hall); *Julietta (CBS); *Maria E. Lovero (RCA)
 - 11 PASAN COSAS LINDAS—*Alain Debray (RCA); Don Barry (M. Hall)
 - 12 DETALLES—Roberto Carlos (CBS)

LP's

- This Week**
- 1 ALTA TENSION ES PRIMAVERA—Various (RCA)
 - 2 MUSICA EN LIBERTAD (VOL. 5)—Various (M. Hall)
 - 3 14 VOLTOPS—Various (CBS)
 - 4 EL POTRO—Horacio Guarany (Philips)
 - 5 CONCIERTO PARA UNA SOLA VOZ—Ginamaria Hidalgo (Microfon)
 - 6 ARGENTINISIMA—Various (Microfon)
 - 7 ARGENTINA CANTA ASI—Various (Philips)
 - 8 KOSTELANETZ-CONNIFF-FAITH-CARAVELLI—Instrumental Hits (CBS)
 - 9 EL PADRINO ES ALAIN DEBRAY—Alain Debray (RCA)
 - 10 LOS HNOS BARRIOS—Los Hnos Barrios (M. Hall)

AUSTRIA

(Courtesy: Go Set)
SINGLES

- This Week**
- 1 HALLO-A—Mouth & McNeal (Philips)
 - 2 SYLVIA'S MOTHER—Dr. Hook and the Medicine Show (CBS)
 - 3 POPCORN—Hot Butter (Ariola)
 - 4 ES FAHERT EIN ZUG NACH NIRGENDWO—Christian Anders (EMI/Columbia)
 - 5 SILVER MACHINE—Hawkwind (United Artists)
 - 6 LOVE ME—Chris Roberts (Polydor)
 - 7 SONG SUNG BLUE—Neil Diamond (Philips)
 - 8 METAL GURU—T. Rex (Ariola)
 - 9 JOIN TOGETHER—The Who (Polydor)
 - 10 SING HALLELUJA—Les Humphries Singers (Decca)

BANGKOK

(Courtesy: HSA Radio)

- This Week**
- 1 SING SINGER SING—Searchers
 - 2 FROM MY HEAD TO MY TOE—Barry Ryan
 - 3 MY GUY—Mary Wells
 - 4 THE HARDER THEY COME—Jimmy Cliff
 - 5 LOVE LIFTED ME—Ray Stevens
 - 6 WALK WITH ME, TALK WITH ME, DARLING—Four Tops
 - 7 SUGAR ME—Lynsey De Paul
 - 8 IT'S FOUR IN THE MORNING—Faron Young
 - 9 RICE-PAPER MOUNTAIN (SCAT IN THE DARK)—Alan Haven
 - 10 COUNTRY FREEDOM—Vicky Leandros
 - 11 YOU'RE A SONG (THAT I CAN'T SING)—Frankie Valli & Four Seasons
 - 12 DON'T GO DOWN TO RENO—Tony Christie
 - 13 KATE—Johnny Cash And The Tennessee Three
 - 14 WHERE IS THE LOVE—Roberta Flack & Donny Hathaway
 - 15 MAD ABOUT YOU—Bruce Ruffin
 - 16 THIS IS REGGAE—Piglets
 - 17 IN TIME—Engelbert Humperdinck
 - 18 RUN TO ME—Bee Gees
 - 19 I GET THE SWEETEST FEELING—Jackie Wilson
 - 20 AIN'T NO SUNSHINE—Michael Jackson
 - 21 LOUIE LOUIE—Toots And The Maytals
 - 22 GREAT WHITE LADY—John Kongos
 - 23 THE DAY IS ENDED—The Royal Scots Dragoon Guards Bandmaster
 - 24 MAKE IT EASY ON YOURSELF—Johnny Mathis
 - 25 ROOTS & RAFTERS—Frank Ifield
 - 26 LOVE LOVE LOVE—Bobby Hebb
 - 27 THAT'S ALL THIS OLD WORLD NEEDS—Susan Shirley
 - 28 MAYBE THIS TIME—Vince Hill
 - 29 HEY BABY (I'M GETTING READY)—Georgie Fame
 - 30 LONG COOL WOMAN IN A BLACK DRESS—Hollies

BELGIUM (Dutch)

(Courtesy: Humo)

- Week This**
- 1 UN CANTO A GALICIA—Julio Iglesias (Decca)
 - 2 POPCORN—Anarchic System (AZ)
 - 3 MY REASON—Demis Roussos (Philips)
 - 4 I'M ON MY WAY—George Baker Selection (Cardinal)
 - 5 TROP BELLE POUR RESTER SEULE—Ringo (Carrere)
 - 6 UNCHAINED MELODY—Blue Haze (AM Records)
 - 7 SEALED WITH A KISS—Bobby Vinton (Epic)
 - 8 BID VOOR MIJ—Will Tura (Palette)
 - 9 ENSEMBLE—Art Sullivan
 - 10 MARIO—Hanny en de Rekels (11 prov.)
 - 11 ZO JONG—John Horton (CBS)
 - 12 MICHAELA—Bata Illic (Polydor)
 - 13 VAYA CON DIOS—The Cats
 - 14 BOTTOM'S UP—Middle of the Road (RCA)
 - 15 MANDOLINEN IN NICOSIA—Zangeres zonder Naam (Telstar)
 - 16 TROGLODYTE—The Jimmy Castor Bunch
 - 17 ROBERTA—Pepino di Capri (Omega)
 - 18 SING ALONG—Mac & Katie Kissoon (Philips)
 - 19 GREEN MARMALADE—John Woolley (Ronnex)
 - 20 ROCK AND ROLL PART I & II—Gary Glitter (Polydor)
 - ROCK IN THE SEA—Shocking Blue (Pink Elephant)
 - IN JE ARMEN—Marva (Biram)
 - MAMA WEER ALL CRAZEE NOW—Slade (Polydor)

LP's

- 1 HOLLANDSE HITPOURRI V. 9—Div. Artiesten (11 prov.)
- 2 SLADE ALIVE—Slade (Polydor)
- 3 GILBERT O'SULLIVAN HIMSELF—G. O'Sullivan (Decca)
- 4 16 SAPPIGE ZOMERSONGS—Div. Vertolkers (Dureco)
- 5 TOP OF THE POPS—Div. Vertolkers (Discohel)

BRITAIN

(Courtesy Record & Tape Retailer)

- This Last Week**
- 1 MAMA WE'RE ALL CRAZEE NOW—Slade, Polydor (Barn/Schroeder) Chas Chandler
 - 14 CHILDREN OF THE REVOLUTION—T. Rex/ (Wizard) Tony Visconti
 - 10 HOW CAN I BE SURE—David Bell (Sparta Florida) Wes Farrell
 - 2 YOU WEAR IT WELL—Rod Stewart, Mercury 6052 171 (G.H. Music) Rod Stewart
 - 5 SUGAR ME—Lynsey De Paul MAM, ATU Kirshner) Gordon Mills
 - 3 IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy
 - 4 VIRGINIA PLAIN—Roxey Music Island (E.H. Music) Peter Sinfield
 - 8 AIN'T NO SUNSHINE—Michael Jackson Tamla Motown (United Artists) Berry
 - 22 TOO YOUNG—Donny Osmond/MGM (Sun) Mike Curb/Don Costa
 - 20 COME ON OVER TO MY PLACE—Drifters Atlantic (Screen Gems/Columbia) Jerry Wexler/Bert Berns
 - 6 STANDING IN THE ROAD—Blackfoot Sue, DJM JAM 13 (Bano) Noel Walker
 - 12 LIVING IN HARMONY—Cliff Richard Columbia (Merwyn) Norrie Paramor
 - 9 I GET THE SWEETEST FEELING—Jackie Wilson (T.M. Music)
 - 7 ALL THE YOUNG DUDES Mott the Hoopie, CBS 8271 (Titanic/Chrysalis) David Bowie
 - 25 WIG-WAM BAM—Sweet RCA (Chinnichap/RAK) P. Wainman
 - 21 WALK IN THE NIGHT—Jr. Walker Tamla Motown (Jobete/Carlin) Johnny Bristol
 - 23 BIG SIX—Judge Dread Big Shot (Bush) Bush Prod.
 - 28 SUZANNE BEWARE OF THE DEVIL—Dandy Livingstone, Horse Hoss 16 (Trojan) Robert Thompson
 - 13 SILVER MACHINE—Hawkwind United Artists (Copy-right Control) Hawkwind/Dr. Technical
 - 38 MOULDY OLD DOUGH—Lieutenant Pigeon (Decca) (Campbell Connolly) Staveley Makepeace
 - 18 LEAN ON ME—Bill Withers, A&M AMS 7004 (United Artists) Withers/Jackson
 - 11 LAYLA—Derek & the Dominos, Polydor 2058 130 (Throat)
 - 29 WHO WAS IT—Hurricane Smith, Columbia (MAM) Hurricane Smith
 - 15 THE LOCOMOTION—Little Eva London (Screen Gems/Columbia) Jerry Goffin
 - 17 POPCORN—Hot Butter Pye Prod. R. Talmadge, The Jeromes, Prod. D. Jordan
 - 24 BREAKING UP IS HARD TO DO—Partridge Family, Bell (Screen Gems/Columbia) Wes Farrell

- 27 — I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL)—Gary Glitter, Bell (Leeds) Mike Leander
- 16 SCHOOL'S OUT—Alice Cooper, Warner Bros. (Copy-right Control) Bob Ezrin
- 27 RUN TO ME—Bee Gees Polydor (Abigail) Bee Gees/Robert Stigwood
- 43 JOHN I'M ONLY DANCING—David Bowie (RCA) (Titanic/Chrysalis) David Bowie
- 34 HONKY CAT—Elton John (DJM) Gus Dudgeon
- 45 MAYBE I KNOW—Seashells (CBS) P. Swern/J. Arthey
- 32 LONG COOL WOMAN IN A BLACK DRESS—Hollies, Parlophone (Tintobe/Cook-away) Ron Richards/Hollies
- 47 LIGHT UP THE FIRE—Parchment Pye (Thankyou) John Pantry
- 30 PUPPY LOVE—Donny Osmond MGM (MAM) Curb & Ruff Columbia) Wes Farrell
- 19 TOO BUSY THINKING ABOUT MY BABY—Mardi Gras, Bell BELL 1226 (Jobete/Carlin), Lou Pop
- 26 SEASIDE SHUFFLE—Terry Dactyl-The Dinosaurs UK (Sonet)
- 33 I CAN SEE CLEARLY NOW—Johnny Nash CBS (Rondor) Johnny Nash
- 35 HEYKEN'S SERENADE (The Day Is Ended)—Royal Scots Dragoon Guards Band (Feldman/Sunbury) Pete Kerr
- 31 JOURNEY—Duncan Browne RAK (RAK) Mickie Most
- 41 LOVE LOVE LOVE—Bobby Hebb Philips (Leeds) Jerry Ross
- 37 CIRCLES—New Seekers (Ampar) David MacKay
- YOU'RE A LADY—Peter Skellern, Decca (Pendulum/Warner Bros.) P. Sames
- 49 OUTA SPACE—Billy Preston A&M (Rondor) Billy Preston
- BURLIQUE—Family, Reprise (United Artists) Family/George Chkiantz
- DONNA—10cc, UK (St. Annes) Strawberry Prod.
- YOU CAME, YOU SAW, YOU CONQUERED—Pearls, Bell (Rondor) P. Swern/J. Arthey
- BACK STABBERS—O'Jays, CBS (Gamble Huff) Gamble Huff
- I WON'T LAST A DAY WITHOUT YOU—Carpenters, A&M (Rondor) Richard Carpenter
- ALL FALL DOWN—Lindisfarne, Charisma (Hazy) Bob Johnston

CANADA

(Courtesy: Maple Leaf System)

- This Last Week**
- 8 BLACK & WHITE—Three Dog Night (ABC/Dunhill)
 - 1 ROCK & ROLL—Part 2—Gary Glitter (Bell)
 - 4 BABY DON'T GET HOOKED ON ME—Mac Davis (Columbia)
 - 3 SATURDAY IN THE PARK—Chicago (Columbia)
 - 2 BEAUTIFUL SUNDAY—Daniel Boone (Capitol)
 - 6 CONCRETE SEA—Terry Jacks (London)
 - 5 HOLD YOUR HEAD UP—Argant (Epic)
 - 10 RUN TO ME—Bee Gees (Atco)
 - 7 GO ALL THE WAY—Raspberries (Capitol)
 - 9 GUITAR MAN—Bread (Elektra)

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)

- This Week**
- 1 POPCORN—Hot Butter (Barclay)
 - UNE BELLE HISTOIRE—*Michel Fugain (CBS)
 - MY REASON—Demis Roussos (Phonogram)
 - TROP BELLE POUR RESTER SEULE—Ringo Willy Cat (Carrere)
 - OUI SAURA—*Mike Brant (CBS)
 - FREEDOM—Mac and Katie Kissoon (Carrere)
 - POPCORN—*Anarchic System (Disc'AZ)
 - C'EST AU MOIS D'AOUT—*Pierre Perret (Sonopresse)
 - BONSOIR CLARA—*Michel Sardou (Phonogram)
 - SANS TOI JE SUIS SEUL—*C. Delagrangé (CED)
- SINGLES**
- LP's**
- 1 MACHINE HEAD—Deep Purple (Pathe-Marconi)
 - ORSCURED BY CLOUDS—Pink Floyd (Pathe-Marconi)
 - IDIOTE JE T'AIME—*Charles Aznavour (Barclay)
 - DUCK YOU SUCKER—(Sound-track) Ennio Morricone (RCA)
 - JEAN FERRAT CHANTE ARAGON—*Jean Ferrat (Barclay)
 - ONCE UPON A TIME IN THE WEST (Soundtrack)—Ennio Morricone (RCA)
 - COUNTRY-FOLK-ROCK—*Johnny Halliday (Phonogram)
 - DISQUE D'OR—*Julien Clerc (Pathe-Marconi)
 - A MOI L'AFRIQUE—*Jean Ferrat (Barclay)
 - CONCIERTO POUR UN ETE—*A. Patrick (Carabine/DiscoDis)

HOLLAND

(Courtesy: Radio Veronica & Bas Mul)

*Denotes local origin

- 1 POPCORN—Variou Artists (Various Labels)—Basart
- 2 MY REASON—Demi Roussos (Philips)—Basart
- 3 SOMEONE—Axis (Riviera — Veronica Music)
- 4 MANDOLINEN IN NICOSIA*—Zangeres Zonder Naam (Telstar)—Benelux
- 5 VAYA CON DIOS (maxi single)*—The Cats (Imperial)—Basart
- 6 UN CAOTO A GALICIA—Julio Iglesias (Decca)—Dayglow
- 7 I'M ON MY WAY*—George Baker Selection (Negram)—Witch Music
- 8 I'LL NEVER DRINK AGAIN—Tremeloes (CBS)—Anagon
- 9 I LIKE IT THAT WAY—The Walkers (Killroy)—Benelux Muic

HONG KONG

*Denotes local origin

- This Last Week**
- 2 GOODBYE TO LOVE—Carpenters (A&M)
 - 1 ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (MAM)
 - 4 RUN TO ME—The Bee Gees (Polydor)
 - 3 JOIN TOGETHER—The Who (Polydor)
 - 6 PLAY ME—Neil Diamond (Uni)
 - 7 OOH-WAKKA-DOO-WAKKA-DAY—Gilbert O'Sullivan (MAM)
 - 10 LIVING IN HARMONY/EMPTY CHAIRS—Cliff Richard (Columbia)
 - 8 THE GUITAR MAN—Bread (Elektra)
 - 11 BURNING LOVE—Elvis Presley (RCA)
 - 13 SATURDAY IN THE PARK—Chicago (CBS/Sony)
 - 15 LONG COOL WOMAN—The Hollies (Parlophone)
 - 9 IN TIME—Engelbert Humperdinck (Decca)
 - 16 HONKY CAT—Elton John (DJM)
 - 12 DUNCAN—Paul Simon (CBS/Sony)
 - 19 THE ROAD—*Teddy Robin (Philips)
 - 20 FOR EMILY, WHENEVER I MAY FIND HER—Simon & Garfunkel (CBS/Sony)
 - 5 BREAKING UP IS HARD TO DO—The Partridge Family (Bell)
 - 17 ROLL OVER—*Sam Hui (Polydor)
 - BLACK AND WHITE—Three Dog Night (Dunhill)
 - I BELIEVE IN MUSIC—Galery (Sussex)

MALAYSIA

(Courtesy Rediffusion, Malaysia)

*Denotes local origin

- 1 LITTLE BOY IN MOSCOW; EVERYTHING'S GONNA BE FINE—Charles Tyler (Wax)
- 2 BRANDY (You're a Fine Girl)—Looking Glass (Epic)
- 3 GOODBYE TO LOVE—The Carpenters (A&M)
- 4 ALONE AGAIN (Naturally)—Gilbert O'Sullivan (MAM)
- 5 SAUSOLITOWestern Union Band (Libra)
- 6 HAPPY—Rolling Stones (Rolling Stones)
- 7 WHEN YOU SAY LOVE—Sonny & Cher (Kapp)
- 8 THE HAPPIEST GIRL IN THE WHOLE USA—Donna Fargo (Dot)
- 9 LITTLE WILLY—Sweet (SCA)
- 10 THE GUITAR MAN—Bread (Elektra)

MEXICO

(Courtesy: Radio MIL)

- 1 POR QUE—Los Babys (Peerless)
- MIETEME—Victor Yturbe "Piruli" (Philips)
- 3 POPCORN (Palomitas de Maiz)—Various versions
- 4 BEAUTIFUL SUNDAY (Domingo Mara-villoso—Daniel Boone (Musart)
- 5 SUMMER HOLIDAY (Fiesta de verano)—Terry Winter (Apolo)
- 6 BREAKING UP IS HARD TO DO—(Es difícil decir adios)—Partridge Family (Bell)
- 7 WITHOUT YOU (Sin ti)—Nilsson (RCA)
- 8 HOW DO YOU DO (Como estas)—Mouth & MacNeal (Philips)
- 9 VERONICA—Victor Yturbe "Piruli" (Philips)
- 10 CHATITA—Marco Antonio Vazquez (Peerless)

SINGAPORE

(Courtesy Rediffusion, Singapore)

- 1 COCONUT—Nilsson (RCA)
- 2 SCHOOL'S OUT—Alice Cooper (Warner Bros.)
- 3 RUN TO ME—Bee Gees (Polydor)
- 4 GUITAR MAN—Bread (Elektra)
- 5 TAKE IT EASY—Eagles (Asylum)
- 6 YOU WEAR IT WELL—Rod Stewart (Mercury)
- 7 LITTLE WILLY—Sweet (RCA)
- 8 WHERE IS THE LOVE—Roberta Flack & Donny Hathaway (Atlantic)
- 9 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show (CBS)
- 10 BLACK & WHITE—Three Dog Night (Dunhill)

SOUTH AFRICA

(Courtesy: Southern African Record Man. & Dist. Corp.)

- 1 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show (Date)—GRC
- 2 I NEED SOMEONE—Alan Garrity (Gallo)—Gallo
- 3 NICE TO BE WITH YOU—The Gallery (A & M)—RPM

- 4 SUNDAY MONDAY TUESDAY*—Jessica Jones (Nitty Gritty)—EMI
- 5 COME WHAT MAY—Vicky Leandros (Philips) Trutone
- 6 MAMA PAPA (NANA NANA)—Cyan (RCA)—Teal
- 7 POPCORN—Popcorn Makers (Barclay) Trutone
- 8 TAKE ME BAK 'OME—Slade (Polydor)—Trutone
- 9 EVERY DAY EVERY NIGHT*—John Edmond (MAP)—GRC
- 10 SONG SUNG BLUE—Neil Diamond (MCA)—Gallo

RADIO-TV mart

Continued from page 31

POSITION WANTED

Used Pep unit. What if I were to tell you that you could obtain a unit approximately 6 ft. tall & 20 in. wide, weighing exactly 165 lbs., yet completely portable. This unit is a piece of being programmed for progressive, country & soul; as well as top 40 & MOR P.S. newscasting. It features a sundry of jargons; ex. street talk, grammatically sound eng. & of course conversational speech. This pep unit is now functioning in a major marketing area & has had little down time, also is relatively maintenance free. Its cost is reasonable. It could prove to be an asset to compliment your current radio equipment. Its rate of depreciation is nil. Of course, this unique piece of equipment cannot be sold in segments, it comes housed in the personage of one Jerry Michaels. Incidentally, if your wondering what pep stands for, it stands for personality, experience & potential. This is the only unit of its kind that is available. In excellent condition. A value of this nature occurs as frequently as Haley's Comet. Instant delivery. For further information please contact: Jerry Michaels, 1303 Prospect #400, Cleve., Ohio 44115—(216) 561-7139. 9/30

No Ego tripping screamer, just a sincere 30 yr. old Communicator, stable and hard working (3 years this station). Like production news and of course, really dig talking to people (not at them). Would like to relocate in home state of Michigan if possible. Please call or write Ray LeFebvre, 87 St. James St., Kingston, N.Y. 12401. Or call any nite except Sat. after 6 p.m. at 914-331-8200. Or home number 914-339-4203, any day before 10 A.M. 10/7

ATTN: Med. & Maj. Mkt. U.S., Canadian or International Radio-TV, Recording, Film, and Pub. Rel./Promotion companies. Exper. Eng., Producer, Music Dir., and Promo/P.R. man, now employed—and under 30, seeks position with U.S./Canadian or European Firm. 10 Years exper. most aspects Rad./TV & Recording. Studio and location work. Additional Bkngd.—remote & Studio Film Audio; Rad./TV Documents, news, music, and comm. prod.; also promotion/Pub. Rel., incl. creative writing. Worked with Gov., Educ., and commercial media, for all three major networks. 35 & 16mm Photography, Audio Equipment maintenance, simple and advanced automation operations and maintenance. 1st Class License. Supervisory positions in Radio-TV, and recording. ALL replies considered. Will relocate nationally or internationally—immediately—for creative, stable position. Salary negotiable. Avail. because of upcoming cutback. Details and resume, Write or call: D. Crafton, 1165 Church St. #6, San Francisco, Cal. 94114, or phone: 415-648-5123. 10/7

PROGRAM - DIRECTOR - LOOKING: THAT IS: 100% competent, married, neat, experienced and up coming, business minded, efficient, has management background, college, a 1st phone, great sound to offer, etc. Contact me immediately. P.O. Box 942, Clarksville, Tenn. 37040. 10/7

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ATTENTION MOR, ROCK AND COUNTRY PERSONALITIES drive time personality needed by top 50 market station with top ratings and excellent area coverage. We're part of a young growing chain with potential for advancement, all in major markets. We're looking for a very special guy—versatile, bright, entertaining, with wit and has the ability to talk to his audience. NO time and temp jocks, please! We'll pay for the right guy. Send air check and resume to Box 532, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 9/30

MOVE UP TO TOP 50 MARKET—can you communicate on a one to one basis? Got some humor? Can you interest people in you and what you have to say? We're interested in how good you are, not your experience. Don't underrate yourself if you're from a small to medium market. Your personality can earn good pay and advancement in a people oriented group operation. Send resume and air check to Box 533, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 9/30

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RADIO ACTION AND PICK SINGLES

Director—DON OVENS

Hot Chart Action

BURNING LOVE—Elvis Presley (RCA) (*9 from 18) . . . Elvis is back in the top 10 this week. Disc riding 19 of the 21 markets of top 40 radio checked: 1 in Indianapolis & Memphis/Nashville, top 10 in Philly, Dallas, Milwaukee, Seattle, Atlanta, Houston, Oklahoma City, Denver, Charlotte and Omaha. Recent additions include N.Y. (WOR-FM); L.A. (KHJ); Pittsburgh, Providence, Portland and San Diego with WABC (N.Y.) N.O. and Miami the only missing markets. Top 15 dealer sales mentions in all but 3 of the 21 markets polled. Heavy

sales action in N.Y. Chicago, L.A., Philly, Boston, Baltimore, D.C., Dallas, Milwaukee, Seattle, Memphis and Houston.

MY DING-A-LING—Chuck Berry (Chess) (*13 from 20) . . . talk about chart returns! Like Elvis, Berry returns with impact into the 20 with heavy sales action reflected in all 21 markets, top mentions noted in 17 of those markets with top 40 radio way behind. It's 1 in Detroit, S.F., Cleveland and San Diego, top 10 in Syracuse, Phoenix and Denver, top 20 in Chicago, L.A., Philly, Hartford with play in Seattle, Milwaukee and Charlotte as well. 26 of the 40 markets still missing. Broke into the soul chart this week.

NUMBER OF SINGLES REVIEWED
THIS WEEK
79
LAST WEEK
90

Breaking

I CAN SEE CLEARLY NOW—Johnny Nash (Epic) (*43 from 64) . . . proving to be his biggest since his #5 chart winner of 1968 "Hold Me Tight," Nash moved close to the top 40 this week as well as into the top 20 of the Easy Listening chart. Top 40 radio additions noted in Detroit, Milwaukee, Minneapolis, Oklahoma City, Miami, Indianapolis, Cincy, Charlotte, Syracuse and Fargo. These are added to N.Y. (WOR-FM), L.A. (KHJ), Philly, Boston (top 20), S.F. (top 20), Cleveland, Baltimore, Dallas, Seattle (top 10), Memphis (top

10), Atlanta, Houston (top 10), Providence, Portland and Birmingham. Fourteen of the 40 markets missing. Dealer sales response heavy in S.F., L.A., Seattle, Atlanta with N.Y., Boston, Cleveland, D.C. and Minneapolis picking up.

I'D LOVE YOU TO WANT ME—Lobo (Big Tree) (*60 from 83) . . . disc moving rapidly with 24 of the 40 markets of top 40 radio on it as it is added in N.Y. (WOR-FM), Chicago, L.A. (KHJ), Philly, Boston, Baltimore, D.C., Milwaukee, Seattle, Minneapolis, Memphis, Atlanta, Indianapolis, Phoenix, Denver, Charlotte, Buffalo, Syracuse, and Fargo together with the numbers already listed in Cleve-

land, Dallas, and Houston. At this early stage, sales activity reflected in 16 of the 21 markets with Cleveland in the lead followed by Baltimore and D.C. Breaks into the Easy Listening chart at 36 for first week with MOR listings and sales action.

AMERICAN CITY SUITE—Cashman & West (Dunhill) (*63 from 80) . . . their first as a duo took a hefty chart move on the Hot 100 with N.Y. (WOR-FM); Philly, Boston, Milwaukee, Atlanta, Houston and Hartford in top 40 radio now on it. Dealer sales activity reflected in all but 6 of 21 markets checked. Despite the length of the record, it shows powerful chart potential at this early stage.

Pop

ALICE COOPER—ELECTED (3:40)

(prod: Bob Erzin) (writers: Cooper-Bruce-Buxton-Dunaway-Smith) (Ezra, BMI) Flip: No info available. WARNER BROS. 7631

ISAAC HAYES—THEME FROM "THE MEN" (4:00)

(prod: Isaac Hayes & Onzie Horne) (writer: Hayes) (East/Memphis/Vincense, BMI) Theme of the new dramatic TV series is a potent dance instrumental with traces of the "Shaft" magic. Flip: "Type Thang" (3:54) (East/Memphis, BMI) ENTERPRISE 9058 (Stax-Volt)

JIM CROCE—OPERATOR (That's Not the Way It Feels) (3:45)

(prod: Terry Cashman & Tommy West) (writer: Croce) (Blendingwell/Wingate, ASCAP) Flip: No info available. ABC/Dunhill 11335

STORIES—TOP OF THE CITY (2:58)

(prod: Stories) (writers: Brown-Lloyd) (Buddah/Minuet, ASCAP) Their "I'm Coming Home" took them into the 40's of the Hot 100. Follow up has more of that rocking top 40 appeal. Flip: No info available. BUDDAH 558

REDBONE—FAIS DO (2:36)

(prod: Lolly Vegas/Pat Vegas/Alex Kazanegras) (writers: Vegas-Vegas) (Blackwood/Novalene, BMI) Driving Top 40 rocker is the closest they've come to their winner "Witch Queen of New Orleans" earlier this year. Flip: No info available. EPIC 5-10910 (CBS)

LETTERMEN—SPIN AWAY (2:57)

(prod: Lettermen & Ed Cobb) (writer: O'Day) (Morris/Zapata, ASCAP) Commercial top 40 ballad as well as potent MOR item with a super vocal performance. Flip: No info available. CAPITOL 3449

TERRY WILLIAMS—MELANIE MAKES ME SMILE (2:52)

(prod: Danny Janssen) (writer: Macaulay-Mason) (January, BMI) The First Edition group member solos for his debut on the label with a heavy top 40 updating of the 1970 Tony Burrows chart rhythm ballad. Flip: No info available. VERVE

ALBERT HAMMOND—IT NEVER RAINS IN SOUTHERN CALIFORNIA (3:12)

(prod: D. Allfeld & A. Hammond) (writers: Hammand-Hazelwood) (Landers/Roberts, ASCAP) Follow up to "Down by the River," is a strong folk rock ballad loaded with top 40 potential. Flip: No info available. MUMS 76011 (CBS)

STARSHIP—JOHNNY B. GOODE (2:52)

(prod: Michael Lloyd) (writer: Berry) (Arc, BMI) With the phenomenal chart return of Chuck Berry his material is experiencing a resurgence as well. This 1958 winner is given a wild reading by the label's new group which includes Mickey Dolenz (Monkees) and Osmond producer Michael Lloyd. Flip: No info available. LION 132 (MGM)

JOE SOUTH—COMING DOWN ALL ALONE (3:33)

(prod: Jefferson Lee) (writer: South) (Lowery, BMI) Composer-performer has it here to make it back to the charts with this meaningful rock ballad that should be heard. Much top 40 and FM appeal. Flip: No info available. CAPITOL 3450

Also Recommended

KINKS—Supersonic Rocket Ship (3:27) (prod: Raymond Douglas Davies) (writer: Davies) (Davray, PRS) RCA 74-0807

DANYEL GERARD—Elie Sabacthani (3:28) (prod: Danyel Gerard & Don Costa) (writers: Gerard-Berget-Barnes-Hemric) (Chrysalis S.A./Atmosphere, BMI) VERVE 10685 (MGM)

JIMI HENDRIX EXPERIENCE—The Wind Cries Mary (3:21) (prod: Yameta Prod.) (writer: Hendrix) (Sea Lark, BMI) REPRISE 1118

DONNY HATHAWAY—I Love You More Than You'll Ever Know (4:34) (prod: Jerry Wexler & Arif Mardin) (writers: Kooper) (Sea Lark, BMI) ATCO 6903

MICHAEL NESMITH—Roll With the Flow (2:56) (prod: Michael Nesmith) (writer: Nesmith) (Screen Gems-Columbia, BMI) RCA 74-0804

ROY ORBISON—Memphis, Tennessee (2:42) (prod: Joe Melson & Roy Orbison) (writer: Berry) (Arc, BMI) MGM 14441

BUDDY GUY WITH DR. JOHN AND ERIC CLAPTON—A Man of Many Words (2:37) (prod: Edie Clapton, Armet Erlegun, Tom Dowd & Michael Cuscuna) (Olwen, BMI) ATCO 6890

BROTHERHOOD OF MAN—Say a Prayer (3:08) (prod: Tony Hiller) (writers: Hiller-Simons) (Belwin-Mills, ASCAP) DERAM 45-85081 (London)

BTH DAY—I Gotta Get Home (3:05) (prod: Holland-Dozier-Holland) (writers: Holland-Dozier-Holland) (Gold Forever, BMI) INVICTUS 9124 (Capitol)

CATS—Let's Dance (3:30) (prod: Klaas-Leyen) (Jobete, ASCAP) FANTASY 685

JAMES GANG—Had Enough (2:58) (prod: James Gang/Keith Olsen) (writers: Kenner-Troiano) (Pamco/Straight, BMI) ABC 11336

JUBAL—Morning of My Life (2:23) (prod: Bob Beckman) (writer: Galbraith) (Music City, ASCAP) ELEKTRA 45808

FERRANTE & TEICHER—Everything You Always Wanted to Know About Sex But Were Afraid to Ask (2:44) (prod: George Butler) (writer: Lowe) (United Artists, ASCAP) UNITED ARTISTS 50963

FAT CITY—Hey Loretta! (Sweet Suburban Queen) (writer: Danoff) (prod: Milton Okun) (Cherry Lane, ASCAP) PARAMOUNT 0176

DAVID ACKLES—Oh, California (2:39) (prod: Bernie Taupin) (writer: Ackles) (Warner-Tamerlane, BMI) ELEKTRA 45810

PETER SARSTEDT—You're a Lady (3:13) (prod: Vic Smith, Clive Sarstedt, Peter Sarstedt) (writer: Sarstedt) (Unart, BMI) UNITED ARTISTS 50923

LEXIA—Good Morning to You (3:01) (prod: Lexia & Earl Green) (writers: Whiting-Lexia) (Lexia/Dotted Lion, ASCAP) VERVE 10679 (MGM)

MAGIC ORGAN—Tacky (2:08) (prod: Papa Joe Prod. (writer: Smith) (Papa Joe's Music House, ASCAP) RANWOOD 930

BOB SUMMERS—Don't Sing the Chorus (3:43) (prod: Bob Summers) (writer: Summers) (Exbrook/Lion Tracks, BMI) VERVE 10683 (MGM)

LANE CAUDELL—Let Our Love Ride (2:07) (prod: Startime Prod.) (writer: Caudell) (Startime, ASCAP) CAPITOL 3389

BENNY HESTER—We All Know He's Comin' (3:27) (prod: Brent Maher) (writer: Hester) (Spring Creek, ASCAP) VMI 10052 (Vegas Music Int'l)

FRANK POURCEL—Day by Day (2:40) (prod: Ettore Stratta & Robert Colby) (writer: Schwartz) (Valando/Cadenza, ASCAP) PARAMOUNT 0175 (Famous)

CARMEN McRAE—I'll Never Pass This Way Again (3:45) (writers: Friedman) (Vegas Int'l, BMI) TEMPONIC 101

Country

SONNY JAMES—WHITE SILVER SANDS (2:33)

(prod: George Richey) (writer: Matthews) (Sharina, BMI) Flip: No info available. COLUMBIA 4-45706

FREDDIE HART & the Heartbeats—GOT THE ALL OVERS FOR YOU (2:25)

(prod: Earl Ball) (writer: Hart) (Blue Book, BMI) Flip: "Just Another Girl" (2:00) (Blue Book, BMI) CAPITOL 3453
RADIO ACTION: WPNX (Columbus)

WAYLON JENNINGS—PRETEND I NEVER HAPPENED (2:59)

(prod: Ronny Light) (writer: Nelson) (Nelson, BMI) Flip: "Nothin' Worth Takin' Or Leavin'" (2:51) (Baron/Noma, BMI) RCA 74-0808

HAGERS—I JUST DON'T FEEL AT HOME (In Your Arms Anymore) (3:02)

(prod: Ken Mansfield) (writer: McBride) (Berwill/Kirkwood, BMI) Flip: No info available. BARNABY 5002 (MGM)

BOBBY AUSTIN—KNOXVILLE STATION (3:02)

(prod: Joe Melson) (writer: McBee) (Mamazon, ASCAP) Flip: No info available. ATLANTIC 2913
RADIO ACTION: WBAP (Ft. Worth); WKDA (Nashville); KFDI (Wichita); WVCL (Peoria)

DEL REEVES—BEFORE GOODBYE (2:16)

(prod: Scott Turner & Kelson Herston) (writer: Martin) (Tree, BMI) Flip: No info available. UNITED ARTISTS 50964

Also Recommended

There are no Country Also Recommended this week.

Soul

ISAAC HAYES—THEME FROM "THE MEN" (See Pop Pick)

DONNY HATHAWAY—I LOVE YOU MORE THAN YOU'LL EVER KNOW (See Pop Pick)

8th DAY—I GOTTA GET HOME (See Pop Pick)

Also Recommended

MONTCLAIRS—Beggin' Is Hard To Do (3:23) (prod: Slain-Frye) (writer: Perry) (Frye/Su-Ma, BMI) PAULA 375

MITTY COLLIER—I'd Like to Change Places With His Part Lover (2:31) (prod: Chips Moman) (writers: Spector-Collier) (Azrock, BMI) ENTRANCE 7512 (CBS)

KRYSTAL GENERATION—Ain't No Way to Live (2:58) (prod: Gene Chandler) (writers: Simmons-Pointer-Arnold) (DeFrantz/Monique/Simtec, ASCAP) MISTER CHAND 8012 (Mercury)

BILL BRANDON—I Am Free of Your Love (3:15) (prod: Sam Dees & Clinton Moon) (writers: Yelder-Dees) (Moonsong, BMI) MOONSONG 9004

When Albert King sings "I'll Play The Blues For You," no one gets left out.



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For Week Ending September 30, 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	1	BABY DON'T GET HOOKED ON ME • 14	Mac Davis (Rick Hall), Columbia 4-45618	34	44	THUNDER AND LIGHTNING 5	Chi Coltrane (Toxey French), Columbia 4-45640	68	77	WOMAN DON'T GO ASTRAY 3	King Floyd (Elijah Walker), Chimneyville 443
2	2	BLACK & WHITE 8	Three Dog Night (Richard Podolor), Dunhill 4317	35	43	WITCHY WOMAN 4	Eagles (Glyn Johns), Asylum 11008 (Atlantic)	69	82	ALL THE YOUNG DUDES 2	Mott the Hoople (David Bowie), Columbia 4-45659
3	3	SATURDAY IN THE PARK 9	Chicago (James William Guercio), Columbia 4-45657	36	25	THE GUITAR MAN 10	Bread (David Gates), Elektra 45803	70	71	SUMMER BREEZE 4	Seals & Crofts (Louie Shelton), Warner Bros. 7606
4	4	BACK STABBERS • 11	O'Jay's (Gamble-Huff Prod.), Philadelphia International 3517 (CBS)	37	47	IF I COULD REACH YOU 4	Fifth Dimension (Bones Howe), Bell 45-261	71	79	CARRY ME, CARRIE 4	Dr. Hook & the Medicine Show (Ron Haffkins), Columbia 4-45667
5	6	BEN 9	Michael Jackson (Corporation), Motown 1207	38	41	IF YOU LEAVE ME TONIGHT I'LL CRY 7	Jerry Wallace (Joe E. Johnson), Decca 32989 (MCA)	72	75	MONEY BACK GUARANTEE 4	Five Man Electrical Band (Dallas Smith), Lion 127 (MGM)
6	7	EVERYBODY PLAYS THE FOOL • 12	Main Ingredient (Sylvester & Simmons), RCA 74-0731	39	39	EASY LIVIN' 10	Uriah Heep (Gerry Bron), Mercury 73307	73	81	I'LL MAKE YOU MUSIC 3	Beverly Bremers (Steve Metz/David Lipton/Norman Bergin), Scepter 12363
7	9	GO ALL THE WAY 14	Raspberries (Jimmy Tenner), Capitol 3348	40	21	LONG COOL WOMAN • 15	Hollies (Ron Richard & the Hollies), Epic 5-10871 (CBS)	74	74	TOAST TO THE FOOL 5	Dramatics (Arthur Snyder), Volt 4082
8	13	USE ME 6	Bill Withers (Bill Withers & R. Jackson), Sussex 241 (Buddah)	41	46	I BELIEVE IN MUSIC 8	Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)	75	85	ROCK 'N ROLL SOUL 2	Grand Funk Railroad (Grand Funk Railroad), Capitol 3363
9	18	BURNING LOVE 7	Elvis Presley, RCA 74-0769	42	45	MY MAN IS A SWEET MAN 9	Millie Jackson (Raeford Gerald), Spring 127 (Polydor)	76	80	LET IT RAIN 2	Eric Clapton (Delaney Bramlett), Polydor 15049
10	14	POPCORN 13	Hot Butter (R. Talmadge, D. Jordan & Bill & Steve Jerome, M.T.L.), Musicor 01458	43	64	I CAN SEE CLEARLY NOW 4	Johnny Nash (Johnny Nash), Epic 5-0902 (CBS)	77	78	I'VE GOT TO HAVE YOU 6	Sammi Smith (Jim Malloy), Mega 615-0079
11	11	POWER OF LOVE • 13	Joe Simon (Staff), Spring 128 (Polydor)	44	51	MIDNIGHT RIDER 3	Joe Cocker & Christ Stainton Band (Denny Cordell & Nigel Thomas), A&M 1370	78	89	WE CAN MAKE IT TOGETHER 3	Steve and Eydie (Mike Curb & Don Costa), MGM 14383
12	12	PLAY ME 8	Neil Diamond (Tom Catalano & Neil Diamond), Uni 55346 (MCA)	45	53	FROM THE BEGINNING 6	Emerson, Lake & Palmer (Greg Lake), Cotillion 44158	79	86	COLORADO 4	Danny Holien (Bill Szymczyk), Tumbleweed 1004 (Famous)
13	20	MY DING-A-LING • 7	Chuck Berry (Esmond Edwards), Chess 2131	46	49	GERONIMO'S CADILLAC 9	Michael Murphey (Bob Johnston), A&M 1368	80	88	ONE MORE CHANCE 2	Ocean (Greg Brown), Kama Sutra 556 (Buddah)
14	17	NIGHTS IN WHITE SATIN 9	Moody Blues (Tony Clarke), Deram 85023 (London)	47	52	LOVING YOU JUST CROSSED MY MIND 5	Sam Neely (Rudy Durand), Capitol 3381	81	—	A LONELY MAN/MAN & THE WOMAN 1	Chi-lites (Eugene Record), Brunswick 55482
15	19	SPEAK TO THE SKY 9	Rick Springfield (Robie Porter), Capitol 3340	48	56	ROCK ME BABY 4	David Cassidy (Wes Farrell), Bell 45-260	82	84	LADY ELEANOR 5	Lindisfarne (John Anthony), Elektra 45799
16	16	RUN TO ME 10	Bee Gees (Bee Gees & Robert Stigwood), Atco 6896	49	68	SPACE MAN 3	Nilsen (Richard Perry), RCA 74-0788	83	—	GUILTY 1	Al Green (Palmer James/Curtis Rodgers), Bell 45-258
17	8	HONKY CAT 8	Elton John (Gus Dudgeon), Uni 55343 (MCA)	50	29	YOU'RE STILL A YOUNG MAN 12	Tower of Power (Ron Capone), Warner Bros. 7612	84	91	EVIL WAYS 4	Carlos Santana & Buddy Miles (Carlos Santana & Buddy Miles), Columbia 4-54666
18	5	ALONE AGAIN (Naturally) • 16	Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London)	51	59	I'LL BE AROUND 7	Spinners (Thom Bell), Atlantic 2904	85	93	BEST THING 3	Styx (Bill Traut & John Ryan), Wooden Nickel 73-0106 (RCA)
19	22	GARDEN PARTY 10	Rick Nelson (Rick Nelson), Decca 32980 (MCA)	52	57	DON'T HIDE YOUR LOVE 4	Cher (Sonny Bono & Snuff Garrett), Kapp 2184 (MCA)	86	—	IF YOU DON'T KNOW ME BY NOW 1	Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 3520 (CBS)
20	15	BEAUTIFUL SUNDAY 18	Daniel Boone (Larry Page), Mercury 73281	53	55	SWEET CAROLINE 6	Bobby Womack & Peace (Bobby Womack), United Artists 50946	87	—	MOSQUITO 1	Doors (Doors), Elektra 45807
21	27	YOU WEAR IT WELL 6	Rod Stewart (Rod Stewart), Mercury 73330	54	54	FOR EMILY, WHENEVER I MAY FIND HER 5	Simon & Garfunkel (Paul Simon, Art Garfunkel & Roy Halee), Columbia 4-45663	88	100	POOR BOY 2	Casey Kelly (Richard Sanford Orahoff), Elektra 45804
22	26	THE CITY OF NEW ORLEANS 10	Arlo Guthrie (Lenny Waronker & John Pilla), Reprise 1103	55	58	NATURE PLANNED IT 4	Four Tops (Frank Wilson), Motown 1210	89	99	DANCE DANCE DANCE 2	New Seekers (David Mackay), Elektra 45805
23	28	GOOD FOOT, Part 1 • 9	James Brown (James Brown), Polydor 14139	56	63	SLAUGHTER 4	Billy Preston (Billy Preston), A&M 1320	90	94	KEEP ON RUNNING 3	Stevie Wonder (Stevie Wonder), Tamla 54223 (Motown)
24	30	WHY/LONELY BOY 6	Donny Osmond (Mike Curb & Don Costa), MGM 14424	57	61	A PIECE OF PAPER 6	Gladstone (R.H.B. Prod.), ABC 11327	91	92	BUZZY BROWN 3	Tim Davis (Tim Davis), Metromedia 253
25	36	FREDDIE'S DEAD (Theme From "Superfly") 7	Curtis Mayfield (Curtis Mayfield), Curtom 1975 (Buddah)	58	65	I AM WOMAN 6	Helen Reddy (Jay Senter), Capitol 3350	92	97	MEAN LITTLE WOMAN, ROSALIE 2	Tommy Roe (Troupe One Prod.), MGM South 7001
26	34	TIGHT ROPE 6	Leon Russell (Denny Cordell & Leon Russell), Shelter 12352 (Capitol)	59	66	DON'T DO IT 3	The Band (The Band), Capitol 3433	93	—	IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair) 1	Laura Lee (Ronald Dunbar), Hot Wax 7207 (Buddah)
27	40	GOOD TIME CHARLIE'S GOT THE BLUES 5	Danny O'Keefe (Arif Marden), Signpost 70006 (Atlantic)	60	83	I'D LOVE YOU TO WANT ME 2	Lobo (Phil Gernhard), Big Tree 147 (Bell)	94	—	DINAH FLO 1	Boz Scaggs (Boz Scaggs), Columbia 4-45670
28	38	DON'T EVER BE LONELY (A Poor Little Fool Like Me) 5	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50954	61	69	I WILL NEVER PASS THIS WAY AGAIN 6	Glen Campbell (Jimmy Bowen), Capitol 3411	95	—	FUNNY FACE 1	Donna Fargo (Stan Silver), Dot 17429 (Famous)
29	32	STARTING ALL OVER AGAIN 13	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127	62	87	CAN'T YOU HEAR THE SONG 2	Wayne Newton (Wes Farrell), Chelsea 78-0105 (RCA)	96	98	WITH PEN IN HAND 3	Bobby Goldsboro (Bob Montgomery), United Artists 50938
30	10	ROCK AND ROLL, Part 2 11	Gary Glitter (Mike Leander), Bell 45-237	63	90	AMERICAN CITY SUITE 2	Cashman & West (Steve Barri), Dunhill 4324	97	—	TAKE ME BAK 'OME 1	Slade (Chas. Chandler), Polydor 16046
31	37	LISTEN TO THE MUSIC 5	Doobie Brothers (Ted Templeman), Warner Bros. 7619	64	73	THAT'S HOW LOVE GOES 3	Jermaine Jackson (Johnny Bristol), Motown 1201	98	—	WHY CAN'T WE BE LOVERS 1	Lamont Dozier (Holland Dozier-Holland), Invictus 9125 (Capitol)
32	24	POP THAT THANG 14	Isley Brothers (Isleys), T-Neck 935 (Buddah)	65	76	GUESS WHO 7	B.B. King (Joe Zagarino), ABC 11330	99	—	SING A SONG/MAKE YOUR OWN KIND OF MUSIC 1	Barbra Streisand (Richard Perry), Columbia 4-4586
33	23	BRANDY (You're A Fine Girl) • 16	Looking Glass (Mike Gershman-Bob Lipton-Looking Glass), Epic 5-10874 (CBS)	66	72	THINK (About It) 5	Lyn Collins (James Brown), People 608 (Polydor)	100	—	SO LONG DIXIE 1	Blood Sweat & Tears (Bobby Colomy), Columbia 4-45661

HOT 100 A-Z - (Publisher - Licensee)

All The Young Dudes (Tifan/Chrysalis, ASCAP) 69	Can't You Hear The Song (James, BMI) 61	Evil Ways (Sah, BMI) 84	Guitar Man, The (Screen Gems-Columbia, BMI) 36	I'll Make You Music (Dramatis, BMI) 73	My Man Is A Sweet Man (Gaucho/Belinda, BMI) 42	Rock Me On The Water (Open Window, BMI) 67	That's How Love Goes (Jobete, ASCAP) 64
Alone Again (Naturally) (MAM, BMI) 68	Carry Me, Carrie (Evelyn, BMI) 71	Freddie's Dead (Theme From "Superfly") (Curtom, BMI) 25	Honky Cat (James, BMI) 17	Keep On Running (Stein & Van Stock/Blackbul, ASCAP) 58	Nature Planned It (Stone Agate, BMI/Jobete, ASCAP) 90	Rock 'N Roll Soul (Gram Renfrew, BMI) 75	Think About It (Dyanzone/Belinda, BMI) 66
American City Suite (Blendingwell, ASCAP) 63	City Of New Orleans, The (Kama Ripps/Turnpike Tom, ASCAP) 22	For Emily, Whenever I May Find Her (Charing Cross, BMI) 54	I Am Woman (Burgerlugs, BMI) 58	Lady Eleanor (R. & M., ASCAP) 82	Nights In White Satin (Essex, ASCAP) 14	So Long Dixie (Screen Gems-Columbia/Summerhill, BMI) 100	Thunder and Lightning (Chinick/Casseroles, BMI) 16
Baby Don't Get Hooked On Me (Screen Gems-Columbia, BMI) 1	Colorado (Fair Mama/Famous, ASCAP) 29	Funny Face (Prima Donna, BMI) 95	I Believe In Music (Screen Gems-Columbia/Songpainter, BMI) 41	Let It Rain (Cotillion/Delbon/Casseroles, BMI) 76	One More Chance (Coolaway, BMI) 14	Saturday In The Park (Big Elk, ASCAP) 3	Tightrope (Skyhill, BMI) 26
Back Stabbers (Assorted, BMI) 4	Dance Dance Dance (Cotillion/Broken Arrow, BMI) 89	Goodfoot, Part 1 (Dynatone/Belinda, BMI) 23	I Can See Clearly Now (Cayman, ASCAP) 43	Lonely Boy (Spanka, BMI) 30	Piece of Paper, A (Sunnybrook/Four Star, BMI) 57	Speak To The Sky (Porter, BMI) 10	Toast To The Fool (Conquistador, ASCAP) 74
Beautiful Sunday (Page Full of Hits, ASCAP) 20	Don't Do It (Jobete, BMI) 59	Good Time Charlie's Got The Blues (Gold Forever, BMI) 23	Let Me Hear (Globe, BMI) 44	Long Cool Woman (Yellow Dog, ASCAP) 77	Play Me (Prophet, ASCAP) 12	Summer Breeze (Down Breaker, BMI) 10	Use Me (Interior, BMI) 8
Best Thing (Harvey Wallinger, ASCAP) 85	Don't Ever Be Lonely (A Poor Little Fool Like Me) (Unart/Stage Door, BMI) 28	Good Time Charlie's Got The Blues (Cotillion/Road Canon, BMI) 23	Love You To Want Me (Kaiser/Famous, ASCAP) 60	Love You Just Crossed My Mind (Sven Iron, BMI) 47	Poor Boy (Portafino/Avoyelles, ASCAP) 10	Sweet Caroline (Stonbridge, ASCAP) 30	We Can Make It Together (Kolob, BMI) 78
Black & White (Templeton, ASCAP) 2	Don't Hide Your Love (Kirshner/ATV, BMI) 52	Guess Who (Michele, BMI) 65	I've Got To Have You (Buckhorn, BMI) 77	Man & The Woman (Julio-Brian, BMI) 81	Popcorn (Bourne, ASCAP) 10	Take Me Back 'ome (January, BMI) 97	Why Can't We Be Lovers (Gold Bench Mark, ASCAP) 35
Brandy (You're A Fine Girl) (Epic/Spruce Run/Chappel, ASCAP) 33	Easy Livin' (Bron, ASCAP) 39	I'll Be Around (Bellboy/Assorted, BMI) 51	If I Could Reach You (Hello There, ASCAP) 61	Mean Little Woman, Rosalie (Low-Wi, BMI) 92	Power of Love (Assorted/Gaucho/Belinda, BMI) 99	—	Why Can't We Be Lovers (Gold Bench Mark, ASCAP) 35
Burning Love (Columbia, BMI) 9	Everybody Plays The Fool (Giant Enterprise, BMI) 6	—	If You Can Beat Me Rockin' (You Can Have My Chair) (Gold Forever, BMI) 37	Rock & Roll, Part 2 (Leads, ASCAP) 72	Rock Me Baby (Packet Full of Tunes, BMI) (Every Little Tune, ASCAP) 48	—	Woman Don't Go Astray (Malco-Roffigne, BMI) 68
Buzzy Brown (Hilaria, ASCAP) 91	—	—	If You Leave Me Tonight I'll Cry (Leads, ASCAP) 38	—	—	—	—

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

RECORDS ARE MADE TO BE BROKEN!!!

WE'RE BREAKING A FEW!!!

CAPITOL RECORDS



	Billboard	Cash Box	Record World
Go All The Way Raspberries-3348	7★	7●	8
Speak To The Sky Rick Springfield 3340	15★	19●	18●
Tightrope Leon Russell-7325	26★	32●	33●
Lovin' You Sam Neely-3381	47★	53●	53●
I Am Woman Helen Reddy-3350	58★	64●	63●
Don't Do It The Band-3433	59★	60●	66●
I'll Never Pass This Way Again Glen Campbell 3411	61	68	78
Rock N' Roll Soul Grand Funk-3363	75★	79●	88●
Why Can't We Be Lovers Holland/Dozier 9125	98	97	111●



Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. NA Indicates not available	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	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).	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
1	1	10	★	•			37	34	21	•			73	60	28	•			NA	
2	3	14		•		NA	38	38	29	•			74	63	31	•			NA	
3	2	8		•			47	8	8	•		NA	74	79	14	•			NA	
4	4	12		•		NA	52	3	3	•		NA	76	70	21	•				
5	6	10		•			41	41	8	•			77	77	9	•			NA	
6	7	10		•			42	45	6	•			78	76	44	•				
7	5	12		•			43	44	10	•			79	82	15	•			NA	
8	8	16		•			44	21	12	•		NA	80	87	26	•				
9	10	8		•		NA	45	42	16	•			81	95	52	•				
10	9	13		•			46	50	7	•			82	97	35	•				
11	11	11		•			47	37	20	•		NA	83	83	23	•				
12	12	11		•			69	3	3	•			84	78	14	•			NA	
13	13	13		•			49	49	19	•		NA	85	80	33	•			NA	
14	17	17	★	•		NA	50	51	15	•			86	—	1	•			NA	
15	15	9		•			51	48	33	•			87	85	23	•				
16	20	6	★	•		NA	52	46	25	•			88	—	1	•			NA	
17	14	14		•			53	56	31	•			89	86	27	•			NA	
18	18	20		•		NA	54	54	12	•		NA	90	99	5	•				
19	16	13		•			55	55	56	•			91	73	19	•			NA	
20	22	7		•			56	59	7	•		NA	92	92	16	•			NA	
21	26	4	★	•			57	58	51	•		NA	93	93	16	•			NA	
22	29	43	★	•			58	36	21	•			94	90	32	•				
23	23	14		•		NA	59	62	20	•		NA	95	100	4	•			NA	
24	30	7	★	•		NA	74	4	4	•		NA	96	88	10	•				
25	17	14		•			61	61	13	•			97	101	13	•				
26	39	6	★	•		NA	62	53	16	•			98	119	6	•				
27	27	16		•		NA	63	64	23	•			99	84	21	•				
28	28	18		•		NA	64	67	17	•			100	102	33	•				
29	40	8	★	•		NA	65	57	34	•			101	89	46	•				
30	31	14		•		NA	66	65	12	•		NA	102	98	22	•			NA	
31	25	16		•		NA	81	3	3	•		NA	103	91	14	•			NA	
32	32	14		•		NA	68	68	9	•			104	109	4	•			NA	
33	24	17		•			69	72	5	•			105	112	54	•				
34	33	20		•			70	66	15	•			106	94	18	•			NA	
35	35	39		•			71	71	78	•			107	107	21	•				
36	43	10	★	•			72	75	7	•		NA				•				

Billboard Album Reviews

SEPTEMBER 30, 1972



POP
CHER—
United Artists UXS-94

Label proved successful with their last two record set of past Cher material and will undoubtedly prove equally as strong in sales with this second two record set. Some of the highlights include her strong readings of "Ol Man River," "Our Day Will Come," "Don't Think Twice," "Impossible Dream," and "Twelfth of Never."



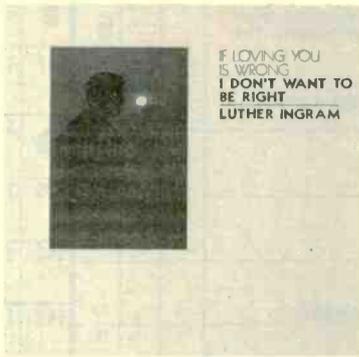
POP
DANIEL BOONE—
Mercury SRM 1-649

British Producer Larry Page truly has a fine discovery in Boone who has proven a hit around the world with his "Beautiful Sunday," which climbed into the teens on the chart here. Debut package offers other strong cuts such as "Annabelle," "In Ohio," "Taste the Wine," and "Crying."



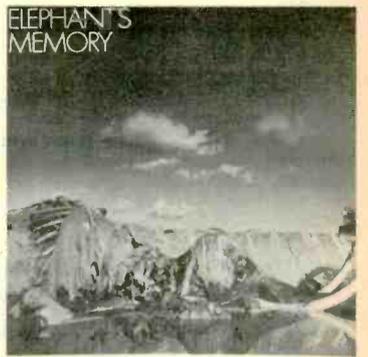
POP
HOT BUTTER—
Popcorn.
Musicor MS 3242

Title tune has fast become one of the biggest novelty instrumentals of the year, and this delightful package offers still more strong programming and sales appeal. Along with the hit, the group turns in some infectious renditions of "Teletar," "Day By Day," "Tristana," and "Song of the Narobi Trio."



POP
LUTHER INGRAM—
If Loving You Is Wrong I Don't Want to Be Right.
KOKO KOS-2202

The hit single is but one of the many splendid cuts in this strong package. Ingram is not only an excellent singer but one of the mainstays of Memphis' Stax writing stable. His latest single "I'll Be Your Shelter (In Time of Storm)" is in the Bill Withers "Lean on Me" manner. Other standouts included are "I Can't Stop," "Help Me Love" and "Always."



POP
ELEPHANT'S MEMORY—
Apple SMAS 3389

Long a fixture on the New York rock scene, the group attracted national exposure last year through their association with John Lennon. Now, on their initial Apple release, they prove just as strong on their own with a selection of good, strong unpretentious rock. Highlights include "Chuck 'N Bo," "Cryin' Blacksheep Blues" and "Gypsy Wolf."



POP
STRANGE AFFAIR—
Help Yourself.
United Artists UAS 5591

Fine set from a British group that manages to integrate electric and acoustic rock almost perfectly. Led by writer/singer/keyboard man Malcolm Morley, the band manages to be commercial without sacrificing quality, and should rank as a set with strong airplay potential. Highlights include "The All Electric Fur Trapper," "Movie Star" and the title cut.



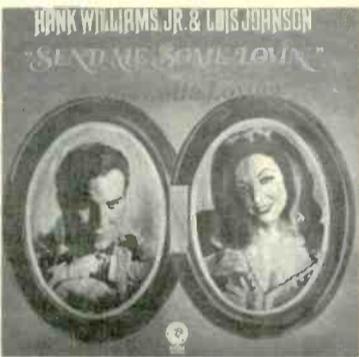
COUNTRY
MERLE HAGGARD—
The Best of the Best Of.
Capitol ST-11082

Merle Haggard is a legend and although this LP doesn't exactly have the best of his best, it does feature "Okie From Muskogee," "Daddy Frank," and "The Fightin' Side of Me" and those are powerful drawing cards to reap dealers enormous sales.



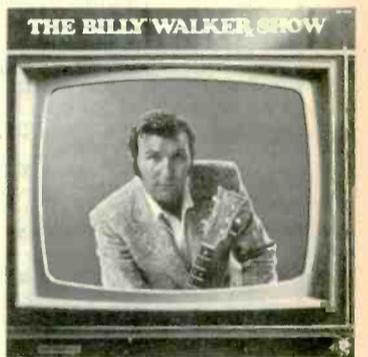
COUNTRY
BUCK OWENS—
"Live" at the White House.
Capitol ST-11105

Dealers have an automatic seller here. Not only has the label added Buck Owens' current hit single, but the rest of the LP is devoted to a live performance in 1968 by Buck and his group at the White House. Buddy Alan and Don Rich are also featured.



COUNTRY
HANK WILLIAMS, JR. & LOIS JOHNSON—
Send Me Some Lovin' and Whole Lotta Loving.
MGM SE-4857

Dynamite package kicks off with their hit duo, "Send Me Some Lovin'," and moves on to some potent ballad performances such as "Together Again," "Then You Can Tell Me Goodbye," as well as some strong rhythm items such as their new release, "Whole Lotta Loving." Package will prove a top sales winner.



COUNTRY
THE BILLY WALKER SHOW—
MGM SE-4863

Powerful new Walker package combines his new single, "Sing Me a Love Song to Baby," with his recent chart winner, "Gone (Our Endless Love)," and other highlight cuts, "I'm On My Way to Good Ol' San Antonio," "When You Fall as Hard as I Did," and "If Loving You Means Anything." Heavy assist here from the Mike Curo Congregation.



COUNTRY
SUSAN RAYE—
Wheel of Fortune.
Capitol ST-11106

In addition to her new hit, "Wheel of Fortune" Susan Raye also has a tune here that's excellent for country station programming—"Across This Town and Gone." It's melodic and the lyric is excellent. Other winners include "Happy You, Happy Me" and "Hide and Watch Me Go."



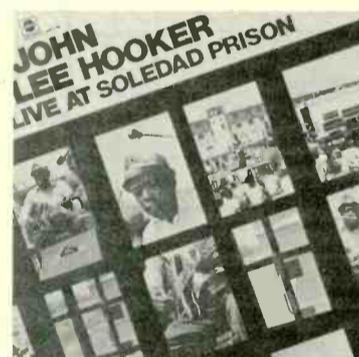
COUNTRY
JIM ED BROWN—
Brown Is Blue.
RCA LSP 4755

Jim Ed Brown is one of the most-polished voices in country music and his smooth versions of "Goin' Away Party," which is excellent; "Why Can't I Take You Home," and "I Guess I Had Too Much to Dream Last Night" are standouts. This LP will sell well.



COUNTRY
GEORGE HAMILTON IV—
Travelin' Light.
RCA LSP 4772

"Travelin' Light" is the title tune, but one can always be assured that George Hamilton IV has lots of entertainment in his albums and here you'll find "It Was Time for Me to Move on Anyway," "Don't It Seem to Rain a Lot," and "The Call." Another excellent Hamilton LP.



BLUES
JOHN LEE HOOKER—
Live at Soledad Prison.
ABC ABCX 76K

John Lee Hooker, kicking out with some heavy blues in a live LP before a more-than-enthusiastic audience. "Serve Me Right to Suffer," "Superlover," and "Bang Bang Bang Bang" are offered. A big LP for the blues field.



CLASSICAL
HANDEL: SUITES FOR HARPSICHORD NOS. 1-4—
Glen Gould.
Columbia M 31512

Billed as Glenn Gould's first harpsichord recording, these Handel suites are not the most demanding material he could have chosen, but they make a pleasantly off-beat and elegant display setting. Gould's stupendous technique is almost too much for the harpsichord, his razor-sharp phrasing and theatrical flourishes are captured only in riveting outline without the added responsiveness of the piano.



CLASSICAL
SONGS BY STEPHEN FOSTER
Nonesuch H-71268

Having resurrected the dormant reputation of ragtime composer Scott Joplin on a pair of brilliant LPs, Nonesuch now turns to an even earlier and more misunderstood American melodist. The minstrel-tune Stephen Foster we think of today represents only part of his massive output. Foster was basically a genteel balladeer and this collection performed on historic instruments re-creates what his tunes must have sounded like in 19th-Century living room jams.



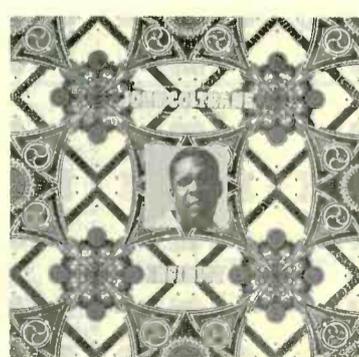
CLASSICAL
ARTHUR FIEDLER BOSTON POPS—
The World's Favorite Gershwin.
RCA Red Seal LSC-3319

This packaging of Gershwin's "Rhapsody in Blue" and "An American in Paris" by Arthur Fiedler and the Boston Pops is a natural. Part of the basic classical library series of RCA, key sales will be built-in. And, of course, the LP stands on its own as a major classical LP.



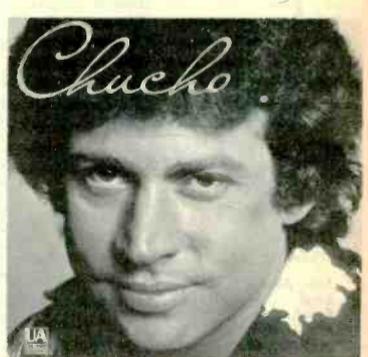
GOSPEL
BLACKWOOD BROTHERS QUARTET—
This Could Be the Dawning.
RCA LSP 4764

"This Could Be the Dawning," a shaking "Heaven," an inspiring "Redemption Draweth Nigh" and other entrancing tunes mark this latest album by the Blackwood Brothers. And Danny Davis has produced an excellent LP.



JAZZ
JOHN COLTRANE—
Infinity.
Impulse AS 9225

This group of previously unreleased takes from the late jazz genius, with strings added recently by Alice Coltrane, only serves to reinforce Coltrane's standing of one of jazz's all time greats. "Peace on Earth" and "Leo" are standouts particularly the latter with assistance from Pharoah Sanders. A must for the jazz collector.



INTERNATIONAL
CHUCHO AVELLANET—
Superpak.
U.A. Latino L 61906

Chucho Avellanet is one of the most exciting singers in the world and this collection of his best efforts is a sure sales item. "Se Acabo" is here, along with a Spanish version of "Raindrops Keep Fallin' on My Head" and "Cancion Para Vivir and enough other tunes to please any Latin Music fan.

TOP LP's & TAPE

POSITION
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			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
108	96	16	TOWER OF POWER Bump City Warner Bros. BS 2616				137	131	44	NILSSON Nilsson Schmilsson RCA LSP 4515			NA
109	136	3	OTIS REDDING Greatest Hits Atco SD 2-801			NA	138	160	3	BEVERLY BREMERS I'll Make You Music Scepter SPS 5102			NA
110	110	6	TOWER OF POWER East Bay Grease San Francisco SD 204 (Atlantic)				139	142	29	CABARET Soundtrack ABC ABCD 752			
111	103	17	GEORGE CARLIN FM-AM Little David LD 7214 (Atlantic)			NA	140	122	26	ANDY WILLIAMS Love Theme From "The Godfather" Columbia KC 31303			
112	117	10	ROY CLARK Country! Dot DOS 25997 (Famous)			NA	141	123	39	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385			NA
113	104	19	JUDY COLLINS Colors of the Day/The Best of Elektra EKS 74030				142	134	45	ELTON JOHN Madman Across the Water Uni 93120 (MCA)			
114	115	14	LOOKING GLASS Epic KE 31320 (CBS)			NA	143	137	23	DR. HOOK & THE MEDICINE SHOW Columbia C 30898			
115	118	7	CHARLEY PRIDE A Sunshiny Day RCA LSP 4742			NA	144	149	7	CAPTAIN BEYOND Capricorn CP 0105 (Warner Bros.)			
116	116	25	DEEP PURPLE Machine Head Warner Bros. MS 2607				145	146	10	RAY PRICE Lonesome Lonesome Columbia KCP 31546			NA
117	111	16	JOHN MAYALL Jazz Fusion Blues Polydor PD 5027			NA	146	—	1	HUMBLE PIE Lost & Found A&M SP 3513			NA
118	105	18	BEACH BOYS Pet Sounds/Carl & the Passions— So Tough Reprise 2MS 2083				147	129	34	PAUL SIMON Columbia KC 30750			
119	125	6	SHAFT'S BIG SCORE Soundtrack MGM 1SE 36 ST				148	155	4	GROVER WASHINGTON, JR. All the King's Horses Kudu KU-07 (CTI)			NA
120	147	2	KINKS Everybody's in Show Biz RCA VPS 6065				149	132	52	ROBERTA FLACK Quiet Flack Atlantic SD 5194			NA
121	126	4	VIKKI CARR En Espanol Columbia KC 31470			NA	150	163	11	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
122	150	2	RICHIE HAVENS On Stage Stormy Forest 2SFS6012 (MGM)				151	140	47	DON McLEAN American Pie United Artists UAS 5535			
123	113	24	GRAHAM NASH/DAVID CROSBY Atlantic SD 7220			NA	152	145	23	MANDRILL Mandrill Is Polydor PD 5025			NA
124	114	14	MOUTH & MacNEAL How Do You Do Philips PHS 790-000 (Mercury)			NA	153	158	4	FRANK ZAPPA Waka/Jawaka—Hot Rats Reprise MS 2094			NA
125	127	6	RORY GALLAGHER Live Polydor PD 5513			NA	154	159	5	NATIONAL LAMPOON Radio Dinner Banana/Blue Thumb BTS 38 (Famous)			NA
126	130	3	JOHN DENVER Rocky Mountain High RCA LSP 4731			NA	155	164	2	BOZ SCAGGS My Time Columbia KC 31384			
127	106	17	DILLARDS Roots & Branches Anthem ANS 5901 (United Artists)				156	148	23	CREEDENCE CLEARWATER REVIVAL Mardi Gras Fantasy 9404			
128	124	13	ELVIS PRESLEY Sings Hits From His Movies RCA Camden CAS 2567				157	152	14	STAN KENTON Today Phase 4 B 44179-80 (London)			NA
129	168	5	DANNY O'KEEFE Signpost SP 8404 (Atlantic)			NA	158	165	44	LED ZEPPELIN Atlantic SD 7208			
130	138	4	ROY BUCHANAN Polydor PD 5033			NA	159	144	12	JERRY REED The Best of RCA LSP 4729			NA
131	—	1	LUTHER INGRAM (If Loving You Is Wrong) I Don't Want to Be Right KoKo KOS 2202 (Stax)			NA	160	160	4	LYNN ANDERSON Listen to a Country Song Columbia KC 31647			NA
132	128	49	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900				161	133	17	FRANK SINATRA Greatest Hits, Vol. 2 Reprise FS 1034			
133	139	4	SONNY & CHER The Two of Us Atco SD 2-804			NA	162	189	9	FOGHAT Bearsville BR 2077 (Warner Bros.)			
134	120	37	YES Fragile Atlantic SD 7211				163	143	16	JAMES BROWN Soul Classics Polydor SC 5401			NA
135	108	15	THE PIPES & DRUMS & MILITARY BAND OF THE ROYAL SCOTS DRAGOON GUARDS Amazing Grace RCA LSP 4744			NA	164	161	43	CAROLE KING Music Ode SP 77-13 (A&M)			NA
136	121	16	DAVID BOWIE Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702				165	167	40	JACKSON 5 Greatest Hits Motown M 741 L			NA
							166	166	16	RANDY NEWMAN Sail Away Reprise MS 2064			
							167	162	6	VALERIE SIMPSON Tamlia T 317 L (Motown)			NA
							168	190	3	AL GREEN Bell 6076			NA

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

David Ackles	173	Cher	43	Four Tops	67	Stan Kenton	157	Original Cast		Soundtracks	
Nat Aschberry	75	Chicago	1	Aretha Franklin	45	B.B. King	95	Godspell	57	Cabaret	139
Alice Cooper	25, 78	Chi-Lites	63	Rory Gallagher	125	Carole King	71, 164	Donny Osmond	11, 49	Fiddler on the Roof	132
Allman Brothers	38	Roy Clark	52	Gallery	77	Kinks	120	Osmonds	31	Godfather	80
America	100	Roy Clark	112	Grand Funk Railroad	107	Led Zeppelin	158	Partridge Family	48	Shaft's Big Score	186
Lynn Anderson	160	Judy Collins	113	Al Green	65, 168	Ramsey Lewis	79	Pink Floyd	84	Superfly	119
Argent	23	Chi Coltrane	194	Guess Who	46	Looking Glass	114	Elvis Presley	13, 128	Come Back Charleston Blue	198
Joan Baez	91	Commander Cody	104	Arlo Guthrie	64	Charlie McCoy	102	Billy Preston	85	Rick Springfield	39
Band	21	Bill Cosby	199	George Harrison & Friends	141	Don McLean	151	Ray Price	145, 169	Staple Singers	94
Beach Boys	118	Cornelius Brothers & Sister Rose	36	Freddie Hart	177	Main Ingredient	150	Charley Pride	115	Cat Stevens	81
Jeff Beck Group	99	Creedence Clearwater Revival	156	Donny Hathaway	74	Henry Mancini	150	Pracol Harum	58	Rod Stewart	3
Tony Bennett	187	Jim Croce	30	Mac Davis	40	Mandrill	196	Ramatam	184	Stephen Stills	83
Marc Benno	181	Sammy Davis Jr.	87	Richie Havens	122	Johnny Mathis	183	Kenny Rankin	190	Syreeta	185
Chuck Berry	14	Deep Purple	116	Jimi Hendrix	90	John Mayall	117	Raspberries	59	Temptations	24
Black Oak Arkansas	97	John Denver	126	Hollies	44	John Mayall	117	Thelma Houston	109	THEM featuring Van Morrison	170
Bloodrock	18, 106	Derek & the Dominos	55	Honey Cone	192	Harold Melvin & the Blue Notes	172	Raspberries	159	Three Dog Night	6
David Bowie	136	Neil Diamond	7	Humble Pie	146, 89	Liza Minnelli	86	Otis Redding	159	Tower of Power	108, 110
Bread	82	Dillards	127	Engelbert Humperdinck	72	Van Morrison	15	Jerry Reed	159	T. Rex	42
Beverly Bremers	138	Dr. Hook & the Medicine Show	143	Luther Ingram	131	Moody Blues	22	Charley Pride	115	Uriah Heep	27
James Brown	61, 163	Doobie Brothers	98	Isley Brothers	32	Mouth & MacNeal	124	Pracol Harum	58	Bobby Vinton	96
Roy Buchanan	130	Doors	68	Jermaine Jackson	29	Michael Murphy	178	Ramatam	184	War	101
Jerry Butler	92	Eagles	70	Michael Jackson	26	Graham Nash & David Crosby	123	Kenny Rankin	190	Grover Washington	148
Captain Beyond	144	Emerson, Lake & Palmer	5	Millie Jackson	182	National Lampoon	154	Raspberries	59	Andy Williams	200, 140
George Carlin	111	Percy Faith	197	Jackson 5	28, 165	Sam Neely	175	Sha Na Na	193	Bill Withers	18
Carpenters	19	Donna Fargo	54	Sonny James	191	Randy Newman	166	Bob Seger	189	Bobby Womack	50
Vikki Carr	121	Fifth Dimension	88, 171	Jesus Christ Superstar	179	Wayne Newton	62	Paul Simon	147	Stevie Wonder	73
Johnny Cash	180	Fillmore: The Last Days	66	Jethro Tull	34	Nilsson	12, 137	Simon & Garfunkel	17	Yes	134
Jimmy Castor Bunch	195	Roberta Flack	51, 149	John & Yokoyama	103	Nitzinger	174	Valerie Simpson	167	Neil Young	53
Cheech & Chong	2, 105	Roberta Flack & Donny Hathaway	37	Elton John	8, 142	O'Jays	60	Frank Sinatra	161	Frank Zappa	153
		Flash	47	Tom Jones	93	Danny O'Keefe	129	Small Faces	176		
		Foghat	162	Janis Joplin	76	Gilbert O'Sullivan	9	Sonny & Cher	133		

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There Are No National Breakouts This Week.

ALBUMS

LIZA MINNELLI . . . Liza With A "Z", Columbia KC 31762
FIFTH DIMENSION . . . Greatest Hits On Earth, Bell 1106

REGIONAL BREAKOUTS

SINGLES

BANG! . . . Washrag, TMI 75-0107 (RCA) (MEMPHIS)

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

101. IF YOU LET ME . . . Eddie Kendricks, Tamla 54222 (Motown)
102. TROUBLE . . . Frederick Knight, Stax 0139
103. ONEY . . . Johnny Cash, Columbia 4-45660
104. DEDICATED TO THE ONE I LOVE . . . Temprees, We Produce 1808 (Stax)
105. HAPPIER THAN THE MORNING SUN . . . B.J. Thomas, Scepter 12364
106. STOP DOGGIN' ME . . . Johnnie Taylor, Stax 0142
107. ITCH & SCRATCH . . . Rufus Thomas, Stax 0140
108. I JUST WANT TO MAKE LOVE TO YOU . . . Foghat, Bearsville 0008 (Warner Bros.)
109. MAN SIZED JOB . . . Denise LaSalle, Westbound 206 (Janus)
110. HARD LIFE, HARD TIMES . . . John Denver, RCA 74-0801
111. ROCKIN' PNEUMONIA, BOOGIE WOOGIE FLU . . . Johnny Rivers, United Artists 50960
112. WEDDING SONG . . . Petula Clark, MGM 14431
113. SPECIAL SOMEONE . . . Heywoods, Family Prod. 0911 (Famous)
114. I AIN'T NEVER SEEN A WHITE MAN . . . Wolfman Jack, Wooden Nickel 73-0108 (RCA)
115. SUNNY DAYS . . . Lighthouse, Evolution 1069 (Stereo Dimension)

Bubbling Under The TOP LP'S

201. GINGER BAKER . . . Stratavarious, Atco SD 7013
202. TERRY KNIGHT & THE PACK . . . Mark, Don & Terry 1966-67, Abco 4217
203. GLASS HARP . . . It Makes Me Glad, Decca DL 7-5358 (MCA)
204. JOHNNY NASH . . . I Can See Clearly Now, Epic KE 31607 (CBS)
205. BONNIE KOLOC . . . Hold On To Me, Ovation OVOD 14-26
206. CASHMAN & WEST . . . A Song Or Two, Dunhill DSX 50126
207. RAY CONNIFF & THE SINGERS . . . Alone Again (Naturally), Columbia KC 31629
208. JOHN DAVID SOUTHER . . . Asylum SD 5055 (Atlantic)
209. ROAD . . . Natural Resources, NR 105 L (Motown)
210. GLADSTONE . . . ABC ABCX 751
211. JAMES GANG . . . Passin' Thru, ABC ABCX 760
212. MERLE HAGGARD . . . Best Of The Best Of Haggard, Capitol ST 11082
213. BROWNSVILLE STATION . . . A Night On The Town, Big Tree BTS 2010 (Bell)
214. BIRTHA . . . Dunhill DSX 50127

Soul Sauce

• Continued from page 22

Wonder, Cornelius Brothers and Sister Rose, Merry Clayton and Edwin Birdson. . . New Harold Malvin & The Blue Notes "If You Don't Know Me By Now" will not only be a big soul disc but has the feeling of a top 20 pop record. . . Shades of gold can be seen in the Honey Cone's "Innocent Til Proven Guilty" the single from their "Love Peace & Soul" LP. . . What a switch Chuck Berry's "My Ding-A-Ling" already a top 20 pop record just beginning to pick major soul play. . . ABC Record artist Ray Charles is currently on a tour of 20 cities in 10 European countries. Appearing with Charles are The Raeletts and The Ray Charles Orchestra.

SOUL SAUCE PICKS & PLAYS:

Curtis Mayfield, "Freddie's Dead," (Curton); B.B. King, "Guess Who," (ABC); Mark IV, "Honey I Still Love You," (Mercury); Bill Wither, "Use Me," (Sussex) King Floyd, "Woman Don't Go Astray," (Chimneyville), Manhattans, "One Life To Live," (Deluxe); Chi-Lites, "A Lonely Man," (Brunswick); Spoonbread, "How Can You Mend A Broken Heart," (Stang); Billy Preston, "Slaughter," (A&M); Temprees, "Dedicated To The One I Love," (We Produce); Eddie Holman, "My Mind Keeps Telling Me," (GSF); Jermaine Jackson, "That's How Love Goes," (Motown); Spinners, "I'll Be Around," (Atlantic); and Lamont Dozier, "Why Can't We Be Lovers," (Invictus).

The Four Tops, recently signed by ABC/Dunhill, start a two-month extensive tour of the United Kingdom and the Continent, starting Oct. 6 at the Rainbow Theater, London. The act works through the British Isles in October, moving to Germany, Holland and the Belgium in November.

SEPTEMBER 30, 1972, BILLBOARD

SPECIAL MERIT PICKS

POPULAR

QUIVER—Gone In the Morning. Warner Bros. BS2630
"She's a Lady" is the best effort on this LP and at higher volume comes across extremely well. But the group also scores with "I Might Stumble" and "Gone in the Morning," all of which warrants progressive rock and college station airplay. With proper exposure and promotion, sales could be quite good on this LP.

MANCHILD 1—Capitol ST-1104
Unusual but interesting mixture of gospel and rock from this new group. Top harmony singing and fine acoustic instrumentals highlight much of the album, particularly in "Dancing People." Other standouts include "Landlady," "City Lights" and "Daddy."

PURE PRAIRIE LEAGUE—Bustin' Out. RCA LSP-4768
"Early Morning Riser" and "Angel #9" are two musical endeavors that stand out on this LP but a group that continues to process in thematic explorations. Another tune called "Angel" is also noteworthy. The group is a very interesting rock group and could become even more prominent in the future.

IT'S FORD—Tennessee Ernie Ford. Capitol ST-11092
Ever-lovable Tennessee Ernie Ford continues to deliver. "The Pea-Pickin' Cook," a cute upbeat tune, warrants heavy country music airplay. "I Don't Know" is good. "Song (Mama's Song)" also has merit. His fans will love this package.

MISS ABRAMS AND THE STRAWBERRY POINT 4th GRADE CLASS—Reprise MS 2098
There's something so vastly fresh and clean about this LP that it has extraordinary appeal. "Mill Valley," of course, gained worldwide fame as a single, but "Floating Away" and "Buildin' a Heaven on Earth" are also very pleasant listening. This is a delightful album.

CARAVELLI—Plays Simon & Garfunkel's Greatest Hits. Columbia KC 31467
Aggressive, bright instrumental versions of some of the key Simon & Garfunkel hits and the best on this LP are "El Condor Pasa," "Bridge Over Troubled Water," and "Cecilia."

CLASSICAL

VAN CLIBURN/REINER/CHICAGO SYMPHONY/PHILADELPHIA ORCH.—The World's Favorite Concertos. RCA Red Seal LSC-3318
Two of the most deservedly popular classical record performances of the past decade are brought into RCA's basic library series, as Van Cliburn rolls flamboyantly through the Rachmaninoff and Liszt showpieces.

ARTUR RUBINSTEIN—The World's Favorite Chopin. RCA Red Seal LSC-3322
Rubinstein, the premier Chopin piano interpreter, and the most familiar Chopin keyboard works of all, make a stunning addition to the RCA basic music library series.

ANTONIN DVORAK/CZECH PHILHARMONIC ORCH./VACLAV NUEMANN, Conductor—Symphonic Variations, PO.78/Scherzo Capriccioso, OP.66/Nocturno, OP.40. Nonesuch H-71271
The lesser-known works of Dvorak are

winning deserved new releases on several labels. These translucent orchestral pieces are a welcome addition to the roster.

HAYDN: SYMPHONIES B2/92—Dorati with the Philharmonia Hungarica. London STS 15229/34
The fifth box set of London's series of complete Haydn symphonies (There are over 100 large-scale orchestral works) continues in brisk, rollicking style as Dorati and the Hungarian expatriate orchestra romp through the fruits of Haydn's French period.

ROMANTIC SONGS—Various Artists. London STS 15164
The giants of Italian opera such as Bellini and Donizetti also wrote many concert songs which are fascinating experiences in their own right and grandly sampled here.

MOZART SERENADES VOL. #3—Vienna Mozart Ensemble with Willi Boskovsky. London STS 15171
One of the most cloud-like and ethereal "Eine Kleine Nachtmusik" versions available is the feature on this series release.

JOHANN WILHELM HERTEL/LEOPOLD MOZART/JOHANN NEPOMUK HUMMEL—Trumpet Concertos. Nonesuch H-71270
Charming and delightful rarities come to life in a lovely trumpet solo album with crisp string accompaniments.

EDGAR VARESE—Offrandes / Integrales / Octandre/Ecuatorial. The Contemporary Chamber Ensemble, Arthur Weisberg, Conductor. Nonesuch H-71269
Varese is a pioneer modernist more influential than listened to, a condition which could be helped greatly by this sterling Nonesuch sampling. Varese clearly has all it takes for a Satie-like revival. Listen particularly to the Ondes Martenot, an early synthesizer, on Ecuatorial.

CHAVEZ: SOLI I, II & IV—Carlos Chavez Conducting. Odyssey Y 31534
Three excellent suites composed by Carlos Chavez and recorded over the past several years. Particularly enjoyable is "Soli IV," a trio for French horn, trumpet and trombone, with standout trumpet efforts from Felipe Leon. Perfect for the classical enthusiast as well as the listener who simply enjoys good music.

COUNTRY

COUNTRY GAZETTE—A Traitor In Our Midst. United Artists UAS 5596
Country is making strong in-roads into the youth and pop fields and this LP is strong proof. Best tunes are "Sounds of Goodbye," "Anna," and "Aggravation" and the motif of the LP is bluegrass but with touches of progressive licks. A very excellent group that you should hear a lot of in time to come.

JAZZ

AHMAD JAMAL—Overtimeinnerspace. Impulse AS 9226
Recorded at the Montreux Jazz Festival in 1971, this set adds to the already strong track record of Jamal as one of jazz's premier pianists. Consisting of two selections, "Bogota" and the original "Extensions," the latter showcases all of the group, with strong performances from bassist Jamil Suleiman and drummer Frank Gant.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

WIND HARP—Song From the Hill. United Artists UAS 9963
JULIE ROGERS—With Feeling. Mega M31-1013
RUSS SPOONER—You've Just Been Spoonerized. Hot Dog RSLP 1000

COUNTRY ★★★★★

GRANDFA JONES LIVES—Harmony H 31396

GOSPEL ★★★★★

FREE SPIRIT—They'll Know We Are Christians By Our Love. Impact R 3184

CLASSICAL ★★★★★

TCHAIKOVSKY: SLEEPING BEAUTY HIGHLIGHTS—Pierre Monteaux with London Symphony Orch. London STS 15179

RACHMANINOV: SYMPHONY NO. 3/RIMSKY-KORSAKOV: RUSSIAN EASTER OVERTURE—London Philharmonic Orch. (Sir Adrian Boult). London STS 15177

FINLANDIA: THE MUSIC OF SIBELIUS AND GRIEG—Charles Mackerras with the London Symphony Orchestra. London STS 15159

What's Happening

• Continued from page 16

Gentle Giant, Columbia; "Give It Up," (LP), **Bonnie Raitt**, Warner Bros.; "Extrapolation," (LP), **John McLaughlin**, Polydor. . . . WRCU-FM, Colgate U., Hamilton, Richard Ferdinand reporting: "Everybody's in Show Biz," (LP), **The Kinks**, RCA. . . . Connecticut —WSHU-FM, Sacred Heart U., Bridgeport, Ron Cap reporting: "Clotho's Web," (LP), **Julie Felix**, RAK; "Spread the Word," (LP), **The Persuasions**, Capitol; "Why," **Macondo**, Atlantic. . . . WHUS, WHUS-FM, U. of Conn., Storrs, Les Morrell reporting: "I'd Love You to Want Me," **Lobo**, Big Tree; "Soft Machine 5," (LP), **Soft Machine**, Columbia; "If Loving You Is Wrong," **Luther Ingram**, Koko

★ ★ ★

WEST—KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance reporting: "Solomon's Seal," (LP), **The Pentangle**, Reprise; "Lord of Lords," (LP), **Alice Coltrane**, Impulse; "So Long Dixie," **Blood, Sweat & Tears**, Columbia. . . . KDVS, U. of California, Davis, Don Tyer reporting: "Vinegar Joe," (LP), **Vinegar Joe**, Atco; "Martin Mull," (LP), **Martin Mull**, Capricorn; "Living Time," (LP), **Bill Evans**, Columbia.



Dear FIND Dealers:

We are all starting into our busiest season—those 2 months before Christmas. FIND had a great week and it looks like the record and tape industry is already starting to feel the impact of those early Christmas shoppers.

The new FIND Catalog will be mailed November 4th which will be the perfect time for all of us to present this added attraction to our customers. Remember that FIND offers a gift wrapping and direct mailing service to gift recipients which is ideal for those out of town families and friends Christmas presents.

This catalog will contain the pocket in the back for extra order forms to be placed in and will also have a hole punched in the upper left hand corner for those who wish to hang it in a likely eye-level spot.

One of our FIND Dealers in Fayetteville, North Carolina, by the name of Parker's House of Music has been doing a landslide business with FIND in the tape department. In talking with one of the principals, a Mr. D.J. Solomon regarding his success, he reported that "FIND is a perfect need for any retail store." He further said that he was very happy and pleased with the results that FIND has given him and evidently he knows what he's doing as his dealings with FIND came to over \$600.00 in one month alone! They have 2 outlets in Fayetteville and spiced with their enthusiasm and good old Southern hospitality, we can understand why they are so successful.

FIND will really come into its own during this Yuletide season for that good customer of yours who is looking for an old Guy Lombardo record for his maiden Aunt, who danced to his big band sound in her youth. NO PROBLEM—FIND has 24 of Lombardo's albums for your customer to choose from. This is the season when all the old and odd requests really come into being as we all know from past Christmas experience, and FIND is the answer to this recurring problem. So to boost your Christmas business, boost FIND to your customers!

Bice Wanslow

FIND Service International
P.O. Box 775
Terre Haute, Indiana 47808
AC (812) 466-1282

and
FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
AC (213) 273-7040
Candy Tusken

news

sen has
operations at
Kronfeld, vice president

Caedmon Expansion Plan

• Continued from page 1

speare Recording Society, will now be known as the Caedmon Society and will not only include Caedmon's spoken word catalog but also varied select selections of musical recordings.

Heretofore, the record club featured only plays and other spoken word material. Now, however, club product will also feature a children's line, black studies LP's and general over-all items not previously available by the Society, according to Mrs. Barbara Holdridge, president of Caedmon, and Marianne Mantell, chairman of the Caedmon Records board.

The music line represents a new departure by the label, previously known as a spoken word line only. Carrying of the music lines which include the Brahms four Symphonies (a four-record set), conducted by Steinberg, Stokowski, Boult and Rollreiser by the Society was arranged through a leasing agreement with Everest Records. Another leasing arrangement has been made with Columbia in which the Caedmon Society will offer a cast album of Cole Porter's "Roberta." Other arrangements are being eyed with other companies as well.

"This represents for us a new direction in our diversification program, giving the public prod-

uct through the society which they could not get through normal channels. Recently, as another example of our expansion program, we produced and released a comedy album, "W. C. Fields for President," by Rich Little. And we are also getting ready to release a Burl Ives Yule album, still another departure from our norm." Mrs. Holdridge said. Caedmon also recently set up a separate division devoted to the educational market, with Carol Haubert as head.

The society will also incorporate books. These offerings include The Elements of Style by William Strunk Jr., and The New Encyclopedia of the Opera by David Ewen. A two-page advertisement in the New York Times book review and in Time magazine is helping to back the club.

On the distribution end, Leonard Salidor, newly appointed director of marketing and promotion, has been visiting present outlets in key markets throughout the country and is looking for additional distributors. "Dallas, San Francisco and Phoenix are samples of areas where we feel markets exist for availability of our type of product. We are also investigating different areas of advertising, and merchandising special type of records and tapes we produce. The main thrust of these efforts will be geared to reaching a broader consumer market," Salidor said.

publishing firms. Anderson, owner of Stallion Music which was administered by Long, will take his company with him.

Veteran Agent
Brenner, for years affiliated with the Ed Sullivan TV show, has been involved in other enterprises in recent years. His last venture in Nashville involved an overseas tour of country artists under the auspices of the United Nations and the Country Music Association. The tour, worked through UNICEF, benefitted the children of Bangladesh.

ALICE COOPER FOR PALACE

NEW YORK — The Palace Theater will continue its policy of giving the stage to rock artists, with an Alice Cooper rock production, scheduled for Feb. 20 through Feb. 25, 1973.

The show will be produced by Howard Stein, who along with Shep Gordon and Joe Greenberg of Alive Enterprises, is making special arrangements with Broadway directors for the coupling of Cooper's act with the Palace environs. A Hollywood stylish premiere is scheduled for the opening.

GOP Concerts

• Continued from page 1

shows. Although they are not fund-raising events, the shows have partisan political overtones and are aimed at attracting persons under 30.

The Young Voters for the President organization will distribute tickets to the three shows, explains Ken Reitz, its president. They will range from \$2 to \$4.

The concerts are scheduled for McCormick Place, Oct. 20; Anaheim, Calif., Convention Center, Oct. 24 and a Washington, D.C. location at a date to be determined.

Each show will have a different headliner and include such acts as the Mike Curb Congregation, Climax, Solomon Burke and Tommy Roe, among others.

Curb and Viner were asked by officials at the White House to develop the three concerts. Included on their committee are the Carpenters, Alan Osmond, Bobby Goldsboro, Sammy Davis Jr., Tommy Roe and Solomon Burke plus several film personalities.

The White House had originally called upon the two MGM Records officials to develop the two shows for Young Voters for the President members attending the Convention. Appearing at those shows were Sammy Davis Jr., the Congregation, Goldsboro, Burke, Patricia Caulfield, Frijid Pink, and Jesse James and the River City Boys.

The opening Miami show at the outdoor Marine Stadium drew an unannounced visit from President Nixon and he was shown on network television toasting Sammy Davis and thanking the young musicians for their participation in the political process.

On the Democratic side, Sen. McGovern's forces started out with a series of fund-raising pop music concerts which drew capacity crowds, but those activities have diminished.

With election day seven weeks away, the Republicans show an inclination to zero in on new, young voters by providing them with their kind of music as an enticement to vote for Nixon.

Casadesus Dies At Age of 73

NEW YORK—Robert Casadesus, French pianist, composer and Columbia recording artist, died in a Paris hospital on Sept. 19, after undergoing an operation for cancer. He was 73.

Casadesus led an active 55-year career which saw him become one of the most popular concert artists in the world. Casadesus is survived by his wife, Gaby, a son, Guy of Paris, and a daughter, Mrs. David Rawson of Berwyn. Jean Casadesus, another son and pianist, died in an auto accident in January.

Sullivan Bows Firm

NASHVILLE — Good Vibrations, a new independent promotion firm, has been launched here by Joe Sullivan and David Collew. Sullivan, once program director of WMAK here, is head of Sound Seventy Productions, a concert promotion firm. Good Vibrations will be a subsidiary of the concert firm.

Axelrod Finds Country Goes Well With Jazz

LOS ANGELES—Arranger/producer Dave Axelrod is expanding into the pop/country field. He has just arranged five songs for Joe South's next album and also led the studio orchestra during the session for Capitol.

Axelrod, a freelance producer, formerly worked for Capitol as a staff a&r man and produced dates by a wide variety of artists. But he has never gotten into the country field.

As an adjunct to this new assignment, he has additionally just completed two albums with Julian (Cannonball) Adderley. Adderley is Capitol's lone jazz artist and the relationship spans more than five years with the label.

Adderley is currently represented with a double pocket LP "Soul Zodiac," featuring dialog by KBCA disk jockey Rick Holmes. One of new LP's is a "Zodiac" followup. The second LP is Adderley's group in a new Brazilian setting.

As an artist, Axelrod's new work "The Auction" has just been released on Decca. The composition was begun in 1968, the author notes. "I started writing little sketches and just put them away." The LP traces the struggle of the black man in America and Decca produced a 34 minute filmstrip to showcase the LP which was shown at the recent NATRA convention.

Impulse Goes 4-Channel

• Continued from page 1

and hasn't raised the price above the previous \$5.98 list. The only actual indication that buyers are getting a stereo-compatible quadraphonic disk is in the technical fine print on the back of the albums.

Artists currently available on Sansui 4-channel disks are Pharoah Sanders, Alice Coltrane, John Coltrane, Ornette Coleman, John Klemmer, Michael White and, on ABC, bluesmen B.B. King and John Lee Hooker.

"I can't believe it adds more than a penny per unit to issue records in compatible 4-channel," says Michel. "It's ridiculous for some labels to make a big fanfare about special packaging and raise their prices a dollar for quadraphonic disks. As soon as more people find out how easy it is to mix four channels, and how good it sounds, every serious producer will get into it."

Michel does most of his studio work at Village Recorders and said he has cut down a lot of the time required to remix 2-channel to 4-channel as he gains more practice in technique. "I make discrete and encoded 4-channel mixes simultaneously," he explained. "The master tape is heard through four corner speakers and fed into both quadraphonic recording systems at the same time. That way I can assure that the matrix coding compares in quality to the discrete sound."

Impulse issues quadraphonic tapes in response to requests from its two tape licensees, GRT and

Musicor Latin

• Continued from page 1

Talmadge stated that, "the sale was prompted by the realization at Musicor of the specialization, in terms of sales and marketing, needed to carry a Latin catalog, as well as the label's direction of concentration in the contemporary fields of pop and rock."

The sale, running into five figures, will bring to Artol product by artists such as Tito Rodriguez, Bobby Capo, Los Hispanos Quartet, Kako, Bobby Marin, Orquesta Broadway, Willie Rosario, Mark Weinstein, and the La Playa Sextet. Pancho Christal, secretary/treasurer at Artol, said that the sale is the first major acquisition by the label and that the catalog will be backed by major promotion and marketing campaigns throughout the Spanish market. He added that although the catalog is some seven years old, the product is "fresh" and that quite often, within the Latin market, material considered as standards outsells current product. Distribution arrangements for the catalog will be revealed in the near future.

The sale was negotiated by Talmadge, Christal and Pedro Sestero, president of Artol.

Musicor will retain the international licensing rights until the various contracts expire.

Ampex. "Just about the only new product I haven't been mixing into 4-channel disks are live concert recordings," said Michel. "With the new record mastering lathes, there's no problem getting quality compatible stereo and 4-channel on your lacquers either."

The experimental ABC quadraphonic releases haven't resulted in any sweeping changes in sales patterns. However, Michel said that reaction has been exuberant from sales, promotion and radio personnel exposed to the product on 4-channel equipment. "This fall I hope to get to five or six of the most important Impulse markets and hold demonstration sessions of our quadraphonic product," Michel said.

Atl Meet to Key 16 LP's

NEW YORK—Atlantic Records will showcase 16 new albums at sales meetings to be held throughout the country this week. Product will be presented to WEA branches in eight cities.

Dave Glew, vice president of marketing at Atlantic Records, along with Sal Ulterano, album sales chief, will chair sales meetings in Philadelphia (25), Atlanta (26), Dallas (27) and Los Angeles (28). Merchandising chief Rick Willard and vice president of tape sales Bob Kornheiser will chair meetings in Boston (25), Cleveland (26), Chicago (27) and New York (28).

The new albums to be unveiled cover the pop, rock, jazz and blues fields. A multimedia slide show created for the meetings by Ron Naar, who created Atlantic's August and September slide presentations, will be utilized for the presentations. Theme will be football.

Also presented will be point-of-purchase material, displays, new catalogs and other dealer-sales aids. Advertising, promotion and publicity campaigns supporting the albums will also be outlined.

Franchisor Starts Label

HOUSTON — Cleve Howard, founder-president of Budget Records and Tapes, the first national retail record shop franchising operation began 18 months ago here, has started his own record label, Cleve records.

Howard's first LP release is a John Lee Hooker master, purchased from Bob Yorey Enterprises, New York. The LP was produced in England with the Groundhogs backing Hooker. Howard is distributing the \$5.98 list LP through the four Ramada warehouses in Houston, Atlanta, Cleveland and Denver.

Long Revampment

• Continued from page 1

him artist-writer Bill Anderson, along with Roy Drusky and Leroy Van Dyke.

In recent weeks, however, Blake has added to his talent agency such names as Ray Price and Ferlin Huskey. Both were formerly associated with the Long agency; Price in his early days and Huskey in more recent years both for booking and publishing.

The Long estate includes the heavily important Moss-Rose Publishing Co., and portions of other

Executive Turntable

• Continued from page 4

Sekuler. . . . **Bob Chorush** and **Cathy Brown** have joined ABC/Dunhill's publicity department, now headed by **Sue Clark**. **Cyndi Gillespie** has left the ABC press wing.

Judd Siegal has been appointed Midwest regional sales representatives and **Dick Fitzsimmons** as eastern regional sales representative for Bell Records. . . . **Charles P. Garberson**, former special agent for the intelligence division of the Internal Revenue Service, has joined the RIAA office in Los Angeles as a special agent, concentrating on anti-piracy efforts in the western states. He was with the IRS nine years and a federal narcotics agent for 12 years. . . . **Stan Byrd** has been named sales manager of the WEA distributing satellite office in Detroit. . . . **Harold I. Fox** has sold his interest in the two Fox Music House retail stores and one-stop in Charleston, S.C. to his brother Maurice. Fox is considering opening another retail operation. . . . **Tony Ricco** has formed a new management office in Hollywood, Sound Advice. He plans a national promotion and sales staff to coordinate artist needs. . . . **Al Dinoble**, for the past five years in various sales and promotion posts for the Gordy labels, has been appointed to the newly-created post of national promotion director. The appointment was made by **E.G. Abner III**, marketing vice president. . . . **Rosalind Ross**, formerly with the William Morris Agency and **Dick Clark Productions**, has joined the concert department of Creative Management Associates. . . . **Lou Werth**, budget recording veteran, has left Alshire International and is now representing Promo Record Distributing, a promotional records firm. . . . **Dennis Turner** and **Richard Bloom** have joined the Reznick-Bernstein Agency as full agents. . . . **Jerry Plano**, former staff producer with RCA and Columbia, is now owner-operator of radio station WEMJ in Laconia, New Hampshire. . . . **Ronald Townson** of the 5th Dimension has a management-production firm in Hollywood, Professional International Productions. **Ted Baker** is director and the first management clients are **Creative Source** and **Bull**. . . . **Jerrold H. Bailenson** has been named to head Magnetic Video Corporation's new sales office in Chicago. He will market the firm's complete range of video and audio cassette duplicating services. . . . **Charles Peter-** . . . has been named manufacturing manager for magnetic head . . . Nortronics Company. He will report to **Alan** . . . and director of magnetic head operations.

PUSH EXPO

Black & Minorities
Business & Cultural
Trade Exhibition

72

September 27 through October 1, 1972
International Amphitheatre, Chicago, Illinois

HARAMBEE SAVE THE CHILDREN

The overall plan for PUSH EXPO is to reveal Black business and to express Black culture. But much more important is its specific purposes as expressed in the following 10-point list of objectives:

1. To achieve self-determination and attain justice through democracy
2. To centralize Black strength
3. To communicate Black production
4. To create Black awareness, self-awareness and collective appreciation
5. To interchange information (we must define the goals of Black people, systematize and synchronize them.)
6. To connect Black heads, Black bodies and Black souls
7. Nationalize our particular concerns for the good of the commonwealth (the ability to move simultaneously and collectively is vital.)
8. To honor and create Black giants
9. To finance the Black movement
10. Develop an international consciousness (for if we see ourselves apart from the world, we are in trouble)

ACTIVITIES:

International: PUSH African/Afro-American Day will see African and Afro-American brothers in discussions and dialogs about "International Apartheid: The Price of Being Black."

Cultural: "Man, Woman, and Child" is the theme of the pictorial essay exhibit of PUSH EXPO/72. Works by Africans and Afro-Americans — contemporary and ancient — will be on display . . . paintings, sculpture, photographs, and all manner of creative expression will be here.

Economic: Black economic development is a major thrust of PUSH Expo '72. More than 500 Black businesses from around the country will exhibit their manufactures and services. And EXPO will open with a National Businessmen's breakfast during which participants, white and black, will address themselves to ways and means of alleviating Black business development problems.

Political: Elected and appointed Black officials from both political parties and from across the nation will gather to discuss our common agenda.

Jail EXPO: Running concurrently with PUSH Expo, Jail EXPO will see entertainers performing for our locked-up brothers and sisters, and their art and artifacts will be for sale at PUSH Expo.

Education: A group of prominent Black educators from across the nation will come together to discuss how to make the American educational system more effective for training Black children.

Rev. Jesse L. Jackson, president
Thomas N. Todd, executive vice president



Rev. Jesse Jackson calms Expo '71 audience whose overwhelming reception brought Flip Wilson to tears.



Quincy Jones



Roberta Flack

Jackson Five



Bill Withers



Sammy Davis, Jr.



Nancy Wilson



Isaac Hayes



Ozzie Davis and Ruby Dee, recipients of the 1972 Dr. Martin Luther King, Jr. Award.



ENTERTAINMENT SCHEDULE

Wednesday, September 27 7:30 P.M.

DR. MARTIN LUTHER KING JR. AWARDS NIGHT

Ozzie Davis, Ruby Dee
Roberta Flack, Donny Hathaway,
Quincy Jones, Cannonball Adderley,
George Kirby
Newark Boys Choir

Thursday, September 28 10:00 A.M.
SESAME STREET

Thursday, September 28 12:30 P.M.
SESAME STREET

Thursday, September 28 7:30 P.M.
Sammy Davis, Jr.
Chi-Lites, Staple Singers
Gladys Knight and The Pips,
The Independents

Friday, September 29 10:00 A.M.
SESAME STREET

Friday, September 29 12:30 P.M.
SESAME STREET

Friday, September 29 7:30 P.M.
Smokey Robinson, The Supremes,
The Temptations, Thelma Houston

Saturday, September 30 2:00 P.M.
Jackson Five Review

Saturday, September 30 8:00 P.M.
Bill Withers, Jerry Butler,
Ramsey Lewis, Redd Foxx, Zulema

Sunday, October 1 2:00 P.M.

GOSPEL SHOW

Albertina Walker, Rev. Clay Evans,
Rev. T. L. Barrett, Jackie Verdell,
Jimmy Jones, Marion Williams
Peoples Choir of Operation PUSH
Mount Zion Baptist Church Choir
Fellowship Baptist Church Choir
Thompson Community Singers
Vernon Park Church of God
Cosmopolitan Community Church
Fountain of Life Baptist Church
Choir Conducted by: Rev. James Cleveland
Assisted by: Rev. Billy Jones
Rev. Milton Brunson
Orchestra Conducted by: Quincy Jones
Assisted by: Gene Barge

GUEST ARTISTS:

Roberta Flack, Johnny Taylor,
Soul Stirrers

Sunday, October 1 7:30 P.M.

Isaac Hayes, Nancy Wilson,
Luther Ingram, The Independents

Monday, October 2 7:00 P.M.

"Don't Bother Me, I Can't Cope,"
A New Musical Entertainment by Micki Gr
at Dr. King's Workshop, 50th & Drexel

Dr. King's Workshop, Operation P.U.S.H. national headquarters, Chicago, Illinois. Scene of weekly meetings where thousands gather proclaiming, "Nation Time . . . I Am Somebody!"

White Witch Is a Witch



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