

BBDBORDE100DES026 L JUN 73
ORDER DIVISION
DES MOINES PUB LIBRARY
100 LOCUST ST
DES MOINES IA 50309

DECEMBER 2, 1972 • \$1.25

A BILLBOARD PUBLICATION

SEVENTY-EIGHTH YEAR

The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 25

HOT 100 PAGE 70

TOP LP'S PAGES 72, 74

Billboard

U.K. Retail Sales Leap; 'Up' on Yule

By PAUL PHILLIPS
Staff Member, Music Week

LONDON—A better standard of record retailing; an upsurge in the number of nontraditional outlets; the best October sales for years and a "fantastic" Christmas to come: these were some of the reasons for a feeling of optimism within the record industry, according to a Music Week survey of the retail trade here.

And it is almost unanimously felt that the credit for the sales boom which started in early summer and has not let up since can be laid squarely at the new merchandising companies—K-Tel, Arcade and Ronco—which used television advertising to promote their product.

Pye director Colin Hadley commented: "It is definitely a repercussion of the TV campaigns. There is a new wave of record buyers who identify with acts such as the Jackson Five, Os-

'Tommy' LP Spurs Xmas

By NAT FREEDLAND

LOS ANGELES—Ode Records' new all-star version of the Who's "Tommy" was debuted Sunday (19) on some 35 major radio outlets cross-country. A station in each market premiered the 80-minute set in its entirety, with strong rivalries developing in many cities to determine which broadcaster would get the Sunday evening exclusive.

Coordination of the radio premiere was set by Marshall Blonstein, Ode sales-promotion vice president.

Major users contacted by Billboard already report great demand for the \$12.98-listed ultra-deluxe two-record box. Distributors likened the early impact of the album to that of "Concert for Bangla Desh" and "Jesus Christ, Superstar" in recent holiday seasons.

Ode creative services director John Beug stated that heavy national print and radio advertising buys have already been set. Also, strong reliance is being placed on widespread distribution of in-store display posters adapted from the graphics of the album's libretto booklet.

Billboards are currently up for "Tommy" in Hollywood and London, where the album was recorded by producer Lou Reizner with the London Symphony Orchestra and a stellar rock cast including Peter Townshend, Ringo
(Continued on page 65)

mond Brothers and David Cassidy. "But the sales boom is happening across the board and is obviously motivated by television. Once you have got the people into the shops they will start buying records."

One doubter on this point was Phonogram's marketing operations manager Nick Wright who felt that the case "was hard to prove one way or the other." He explained: We are not distributing any of these compilation albums and yet our sales have gone up. So it isn't just a question of dealers phoning through orders for K-Tel or the others and adding on
(Continued on page 57)

Dismiss DJ's Obscenity Suit

WASHINGTON — The Justice Department has "authorized" the U.S. attorney in Norfolk to dismiss the government prosecution of Frank Nesci, former deejay of WOWI-FM, who was indicted for alleged violation of federal obscenity law in the airing of a Country Joe recording last June.

Spokesmen at Justice Department's criminal division here gave as its reasons for advising an end to the case, the fact that management of the station was not in-
(Continued on page 18)

500 at Bustling Loyola Campus Radio Sessions

By EARL PAIGE

CHICAGO — Student response to the Loyola University Regional Fall Conference for College Radio, sponsored by that school's station, WLUC, was reflected in a strong turnout and animated participation by students and professionals attending.

Since its inception, the Loyola affair has grown steadily, with this year's event drawing nearly 500 students, many from campuses well beyond the Midwest area. Stations in New Mexico, New York, Pennsylvania and other relatively distant areas were represented, with many schools sending unusually large delegations to the event.

Record company representation was also heavy, reflecting the increased involvement of the professional music industry with college radio. Companies represented included A&M Records, Ardent Records, Atlantic Records, Avco Records, Capitol Records, Capricorn Records, Columbia Records, Delmart Records, Elektra Records, London Records, Motown Records, RCA Records, United Artists Records and Warner Bros. Records, while independent promotion man Paul Brown also attended.

Promotional activity at the conference ranged from distribution of albums and supportive promotional
(Continued on page 22)

Supreme Court Slates Antipiracy Review; Milestone Precedent

By MILDRED HALL

WASHINGTON — As the Supreme Court test of state antipiracy laws nears a hearing in the case of Goldstein vs. California, briefs have piled up from both sides at the court, and a new aspect of unauthorized duplication risk has been brought out by the Information Industry Association. In their friend-of-court filing, the association fears that a verdict against state laws protecting non-copyrighted musical recordings will leave non-copyrightable business information tapes wide open to unauthorized copying.

Decision in the historic case, to be argued before the Supreme Court in the week of Dec. 11, will affect the standing of antipiracy laws now in effect in ten states. The suit began when unlicensed duplicators Donald Goldstein and Ruth and Donald Koven, were found guilty of violating the California penal code Sec. 623, after a raid was made on their Mobile Stereo Operation. Los Angeles attorney Arthur Leeds, counsel and spokesman for unlicensed duplicators, after exhausting all lower court resources on behalf of his clients, applied for and won a Supreme Court review (Billboard, June 17 and Oct. 7, 1972).

Amicus briefs in support of the California law have been filed by

Record Industry Association of America (RIAA), the Harry Fox agency, American Federation of Television and Radio Artists (AFTRA), the American Federation of Musicians (AFM), and states attorneys of five states with laws banning duplication of recordings without permission of the original manufacturer.

Also, in pre-trial affidavits, Murray Gitlin of Warner Bros. Records cited the high costs of record production as against unauthorized tape duplicators' fast, cheap copying of hits. Costs of production, payment of artists and musicians ran to over \$171,000 on an "Association" album, during a six-month period, he testified. Atlantic Rec-
(Continued on page 65)

Chappell in Hot Streak

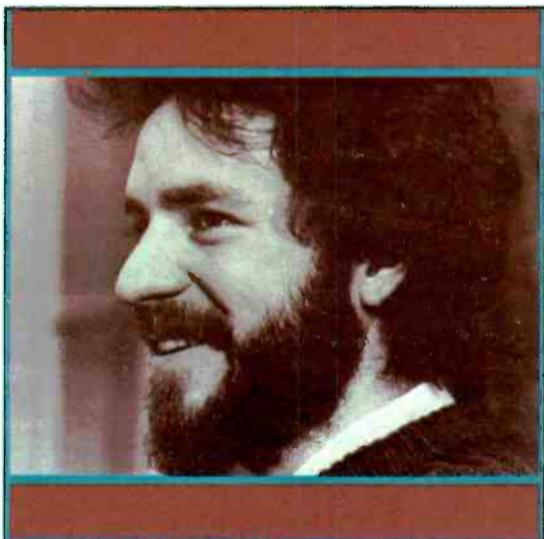
By PAUL ACKERMAN

NEW YORK—Chappell Music's development of writers and artists during the past several years is now paying off strongly—with the publishing firm's copyrights represented on virtually all charts, including singles and albums in pop, soul, middle of the road and country. Norman Weiser, vice-president and general manager, regards the chart activity as deriving from a publishing philosophy which stresses both the maintenance and replenishment of standard catalog and innovative work in grass roots and contemporary areas—such as the setting up of the Jerry Butler Chicago Writers Workshop in 1969, the acquisition of such contemporary writers as Rod Stewart, Looking Glass, Doug (Sir Douglas) Sahm, James Brown, Mandrill, Domenic Troiano (lead guitarist for the James Gang), Daryl Hall and John Oates (Whole Oats on Atlantic), Michel Legrand and others.

Buttressing the entire grass roots concept has also been the establishment of the Nashville office in 1969, which has experienced rapid growth, and the very recent creation of the New York Workshop, dedicated to the development of writers and artists and patterned after the Chicago operation.

Pop Chart

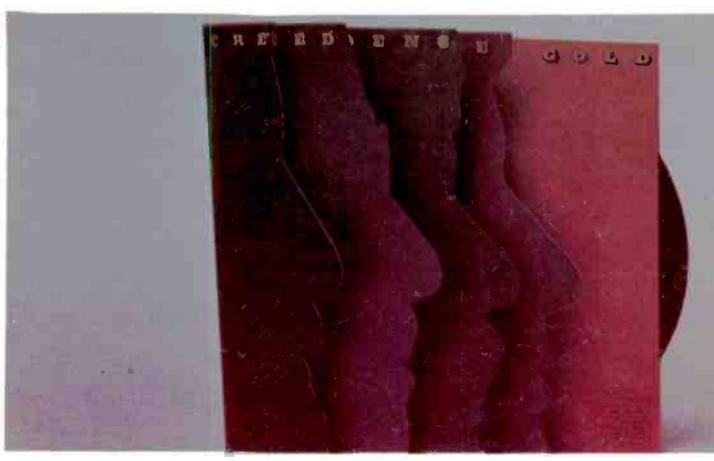
On last week's Billboard pop singles chart Chappell was represented.
(Continued on page 65)



Jesse Winchester's first album would be a prize plum in any record company's catalog. Two and a half years later it still sells steadily, and people still record its songs (Brewer & Shipley's "Yankee Lady" most recently). The second album on Bearsville Records (BR 2102), has been anxiously awaited those two and a half years. Now that it's here it's being hungrily snapped up.
(Advertisement)



Following their triumphant album debut, Jim and Kenny have their second hit record, "Loggins and Messina." After a year on the road of stompin' audiences, the album is racing up the charts. "Loggins and Messina" featuring their new hit single, "Your Mama Don't Dance," on Columbia Records. KC. 31748* 4-45719 *Also available on tape. (Advertisement)



CREEDENCE GOLD

Creedence Clearwater Revival.
The originals.
All Gold, all over 1 Million units in sales.

Proud Mary Down On The Corner Bad Moon Rising I Heard It Through The Grapevine
The Midnight Special Have You Ever Seen The Rain? Born On The Bayou Suzie Q

CREEDENCE GOLD (Fantasy 9418)
On Fantasy Records and Tapes
Tapes distributed by GRT



On the first three days of Christmas my true love gave to me:

**three French hens
two turtle doves
and**

115,000

copies of

“The Little Drummer Boy”

**By the Pipes and Drums and Military Band of
the Royal Scots Dragoons.**

And those 115,000 copies were
all sold within *three days* of “Little
Drummer Boy’s” release in England.

“Little Drummer Boy”⁽⁷⁴⁻⁰⁸⁶¹⁾.
From the same good people who
gave you “Amazing Grace.”

Imagine where the numbers will
be by the twelfth day of Christmas.

**The Pipes and Drums and Military Band of the Royal Scots Dragoons
are part of The RCA Experience.**

RCA
RECORDS
AND TAPES

UDC's Lipton Traces 600% Volume Hike First 2 Years

By NAT FREEDLAND

LOS ANGELES — In the first year since the Polydor label group joined UDC Distributing, the UDC grosses have tripled, said Mike Lipton, newly elevated to presidency of the United Artists distribution arm.

With another Polygram-owned record line, the MGM-Verve group, switching to UDC in August, all projections indicate another tripling of UDC revenues in the next 12 months, Lipton predicted.

The massive increase in volume has spurred expansion throughout the UDC operation since last October. "We have hired a traffic expert and an industrial engineer to study ways of streamlining the costs of our shipping and warehousing," said Lipton. "As much as possible, we are seeking to drop-ship orders to big accounts direct from the pressing plants."

UDC's conversion to data processing is in process with the Los Angeles branch scheduled for computerized record-keeping in February and the remaining five regional depots wiring into the system at 90-day intervals. The new 76,000-square-foot regional warehouse in North Hollywood was designed from the ground up for mechanized order-shipping, thus cutting shipping time by half, said Lipton.

Manufacturing Research

UDC is also currently hosting the German engineers and technicians who invented the Polymax pressing process for DGG. The team is inspecting UA pressing facilities and will develop methods for upgrading record manufacture in the USA.

As for immediate sales prospects, Lipton said that so far in the holiday season the street has been relatively soft. "However, wholesale ordering has been intensive in preparation for when the public goes into the stores to start their holiday shopping," Lipton said.

When the UDC data processing system is installed, it will produce daily sales reports, perpetual inventory control, tabulation of orders and invoices, control of return authorizations and instant checks of customer credit status.

Lipton reported satisfaction with UDC's training and incentives programs. All major staff openings have been filled from within since inception of Charles Bratnober's training program in January, said Lipton. He cited as an example, new Los Angeles branch manager Emil Petrone, who was a salesman 12 months ago.

The incentive program, also organized by training director Bratnober, involves quotas and a point system with awards of merchandise.

Junior Salesmen Plan

A new UDC experiment is the

(Continued on page 6)

Rack's Special Order Plans

LOS ANGELES—ABC Records & Tapes is continuing its strong push into the special order field, following up the unmanned departments in the Kress chain with a similar operation in more than 50 Grants outlets in California as well as continuing their manned departments in the Broadway department stores.

According to Irwin Garr of ABC Records & Tapes, the unmanned program is "working out very well." Under this system, a FIND (Full Inventory Dealer Service) catalog is hung from the wall or placed on a counter. The consumer chooses the record or tape he wants, fills out an order blank and gives it to a salesperson. The slip is then forwarded to ABC which sends it to the FIND ware-

house. When the product is received at ABC, they send it to the appropriate retailer.

"It's a time saver," Garr said, "in that it's all written out by the consumer. There aren't many mistakes made, because even if he gets the number wrong, the title is generally there and we can still handle it. The consumer also finds it easy because the catalog is generally by artist." The consumer usually pays in advance when he orders and the dealer notifies him when his record or tape has arrived.

The ABC salesman pick up the order forms weekly, and ABC sends orders to FIND three times a week.

"There is a dire need for improvement in the special order

(Continued on page 6)

Judge Asks B. J. Thomas & Band to Negotiate Fees

HOUSTON—Lawyers for singer B. J. Thomas and his former group, the Triumphs, were given 20 days by U.S. Dist. Judge Woodrow Seals to agree on a settlement, Thursday (9) or to ask for a master in chancery to conduct an accounting.

Last year, the Triumphs, based in Rosenberg (Tex.) sued Thomas for an accounting of record royalties, particularly those of the national hit, "I'm So Lonesome I Could Cry."

An August hearing on the issues in the case and briefs filed afterward resulted in Judge Seals' finding that a partnership did exist, that they had agreed on a nine way split of proceeds—one share to each member and one to the pot which covered expenses, and that the 14 records still being sold and for which royalties are sought were cut as a group.

Thomas sang with the Triumphs from late 1959 until November 1963, then returned in May 1964 until April 1966. The seven band members and Thomas recorded and performed live a number of local hits such as "Garner State Park," "Midnight Hour" and others but "I'm So Lonesome I Could Cry" went on to national sales and fame.

Introduced into the trial were records, tapes and cassettes still being sold as exhibits to show that royalties are still being produced by the recordings made in October, 1965.

Thomas, since leaving the Triumphs, won national fame in singing "Raindrops Keep Fallin' on My Head," in the movie "Butch Cassidy and the Sundance Kid" and then on record, with record sales reaching three million.

None of the records made by Thomas after he left the group are in question in the royalty issue.

No sum of money has been established in the matter of royalties owed the seven members of the Triumphs. If the parties cannot agree on a sum or a method of accounting, a special master in chancery will be named by Seals to find facts and report to the court.

Thomas had testified that the band merely accompanied him on records and he never intended to form a partnership with the group. The judge said that, despite the absence of a written document, a partnership existed because the group had an oral agreement to share profits or losses resulting from the recording sessions.

WB A&R Reverses Trend; House Producers Added

By NAT FREEDLAND

LOS ANGELES — Within the past 24 months, Warner Bros. Records has quietly but steadily moved toward a full staff roster of a&r producers. This is the antithesis of the general industry trend to rely heavily on independent producers hired for individual projects.

Under Warner artists & repertoire vice president Lenny Waronker, the label's Burbank headquarters has assembled five full-time staff producers: Ted Templeman, Andy Wickham, Russ Titleman, John Cale, and Waronker himself.

Mary Martin, former manager of Leonard Cohen and Van Mor-

ison, has just joined Warner to open a New York a&r office. She will audition eastern talent and supervise production in the region. New York independent producers John Simon and Erik Jacobsen are heavily involved in Warner product there.

Warner is also seeking to open an a&r office in Nashville. Wickham, noted country music aficionado, has been commuting to Nashville to work out details of the operation.

Templeman, who produces a range of WB artists including Van Morrison, the Doobie Brothers and Captain Beefheart, has recently been named executive producer under Waronker. "We find that the advantage of the staff producer system is the creative ferment you get when the right people are working closely together and feed ideas to each other," Templeman said.

1974 Office Plans

Going along with this principle, when the new Warner headquarters building here is completed in 1974, the a&r offices will be located right next to the studios. And the department will also include rehearsal rooms and songwriting rooms for artist use, each room equipped with

a tape recorder for making instant demos.

However, WB will keep its present two-studio building in North Hollywood where the bulk of Los Angeles staff production is recorded and mastered to disk. The North Hollywood studio is already equipped for quadrasonic and has been producing 4-channel tapes on request from the sales department. A 24-track computerized system is now being installed in the studio.

"We've gotten in the habit of making a 4-channel mix of at least a couple of songs from most new albums," said Templeman. "We keep it on file as a reference for the time when a total quadrasonic mix may be done. This makes the remixing a lot easier, if you've been away from the record for a while."

Not all Warner a&r executives are producers. Johnny Salstone, who, coincidentally, is the son of longtime distributor Milt Salstone, oversees the budgeting of the department and travels regularly on talent-spotting expeditions. The department is also about to hire a full-time talent scout. Roberta Peterson is the "first listener" to tapes submitted to the Burbank office.

Rose Chicago Stores Add 3—Plan Chain

By EARL PAIGE

CHICAGO—Rose Discount Records here is expanding for the first time in 17 years its retail operations with the first three of what will eventually be a chain of shops already opened, said Merrill Rose, co-founder of the firm along with his brother, Aaron. The Roses opened M&A Wholesale on W. Jackson two years ago.

The budding chain, called Sounds Good, is the idea of two sons of Merrill and Aaron's son, Jack, 30, and Charles, 28, son of Merrill, and James, 30, son of Aaron. All manage the operations

(Continued on page 65)

King Karol's Innovation

By BOB SOBEL

NEW YORK—King Karol will open its most ambitious and innovative store in the city on Dec. 1. The store, at 1500 Broadway, will carry 400,000 records and tapes, will be open every day including Sundays and holidays from 9 a.m. to 1 a.m., and will employ a staff of 20.

The store encompasses an area of 3,000 square feet, is designed with a self-contained record department and has 85 linear feet of window space facing Broadway, Ben Carol, part owner of the chain, said. A U-shaped counter of some 100 linear feet will display 1,500 tapes under a glass top. Behind the counter on shelves will be some 70,000 tapes, all visible to buyer.

(Continued on page 6)

CLASSICOMMENT

Orphic Egg Ascending

By IS HOROWITZ

The first eight albums under London Records' Orphic Egg label are at hand and moving through the distribution pipeline. They're aimed at a youth market only marginally exposed to classics, but highly susceptible to music stimuli. All the techniques of rock promotion will be used to put them across. The stress will be in the underground press, on college radio and in displays geared to the 18-24 market.

Especially interesting is the switch in emphasis between Orphic's Egg's approach and earlier attempts to penetrate the non-clas-

(Continued on page 24)

Lasker Eyes Wider ABC Product Lure

By BOB KIRSCH

LOS ANGELES—ABC/Dunhill Records has opened an Atlanta office to expand its activities in the r&b field. The office is fully staffed and headed by producer and A&R man David Crawford.

In talking about the thrust into the r&b field through the opening of the office, ABC president Jay Lasker said, "Distribution is the major problem in the record business today. We feel, as a company, that we have to open ourselves up to broader product and we are doing this in r&b as we did recently in country" (Billboard, Nov. 4).

"You can no longer sit still and make only one or two kinds of records," Lasker added. "This branch we are opening in the

South is one example of what I'm talking about. Atlanta is a prime location for this type of product and Crawford, who was with Atlantic and has produced Wilson Pickett and Sam and Dave, is an experienced man. We will be doing r&b in a number of places but Atlanta will be our creative headquarters."

Lasker also commented on the ways of presenting an artist to the public. "You shouldn't pigeonhole an artist anymore," he said. "Look at the artists on the charts now, like the Al Greens, the Bill Withers and the Four Tops. They cross into pop, easy listening, r&b and even country in some cases."

"What we are doing in Atlanta

(Continued on page 6)

NARAS Panelists Fail To Define R&B Category

By ELIOT TIEGEL

LOS ANGELES—The surface was just scratched during a two-hour attempt to analyze the anatomy of rhythm and blues by a NARAS panel last Monday evening.

The discussion was called by the local NARAS chapter to help members understand what r&b is as an aid in nominating the correct songs for Grammys (Billboard, Nov. 25).

The objective was worthwhile; the attempt failed. Harold Battiste, the producer/composer who put the program together, failed in his role as moderator to keep the participants on the right track. So that the over 100 persons on the A&M sound stage heard panel members and audience respondents emphasizes that the record business is racist, that radio dominates the sound of music and that pop music gets more money and thus more promotional attention than music recorded by black acts.

Several people also recalled their own professional frustrations in being categorized an r&b act or being black and not being cate-

gorized an r&b act by black radio stations.

Of the 12 panelists only a few related directly to the main discussion area of trying to come up with guidelines for determining what an r&b record is.

One who did was Mike Melvoin, the busy studio session pianist, who categorically emphasized that there were ways to determine an r&b record. "Rhythm and blues records have musical standards," he said, adding he's played in enough r&b rhythm sections to know of what he speaks. He mentioned several examples like r&b is "an acoustic, natural sound. It sounds the same live as on record. The horns are audible; the vocalist is mixed in front of the band. The music is more on top of the beat."

Moderator Battiste let Melvoin's comments slide by and he never

(Continued on page 65)

For More Late News
See Page 65

THE INQUIRER:

What's Your Pet Peeve?

(The above question was put to persons in various segments of record/tape retailing)

Andy Andersen, Record Center, Chicago: "Bad lines of communication between us and the manufacturer. We are usually the last to know about a new release. We usually hear it from a customer unfortunately. 'Sr. Mary Elephant,' a cut from the Cheech and Chong LP, was out two weeks as a single before we knew it and for two months before that, Wally Phillips, WGN, Chicago had been playing it and building a demand. The promotion man today gets it on the air before normal channels of distribution know about it."

Dot Morris, Flip Side, Columbus, Ga.: "I'm only in retail since March, but radio stations get releases two or three weeks ahead of us. It's mostly singles."

Cliff Green, Cliff's House of Hi-Fi, Boise, Idaho: "Supermarkets and retail stores that handle everything including records. As a retailer 20 years, I realize that we are fighting the greater volume and money of the rack jobber. But why don't manufacturers promote such specialized catalog as jazz and classics, which inventory these rack outlets never handle. I have 100 stores in my area now being racked."

Karen Burnett, The Music Inn, Evansville, Ind.: "Defectives seem to be increasing. In the two and a half years I've been at the store, we seem to be getting more labels off-center; wrong labels and LP jackets with the wrong records in them."

John Cohen, Disc Records chain, Cleveland, O.: "Failure of the record business to consider free-standing store chains as a new category in retailing. Manufacturers still consider us 'mama-and-papa' stores because we stock a full line inventory. We are new, too, in that we have as a partner the mall operator, who automatically takes out a percentage of our volume. We are different, too, in that we are stocking records and tape in places where customers are guaranteed to be."

Becky Denton, Jay's Stereo Inc., Lake Charles, La.: "Difficulty in getting new tapes. Customers come in two and three weeks before we even hear of they're being available and ask for them. We just keep back ordering from the distributor."

Joe Eosoty, Ride Record Shop, Parma, O.: "Record companies keep neglecting middle-of-the-road catalog. There's so much good product that the Pickwicks, the Camdens and the Harmonys don't release in their old catalogs. 'Candy Man' by Sammy Davis Jr. broke on two local MOR stations, WHK and WJW. It was tough getting the Top 40 stations on it. The young industry executives today have forgotten about this important kind of product."

Ruth Heidebrecht, Ruth and Ray's Records, Great Bend, Kan.: "Chain stores sell everything today. They buy in bigger lots so they get a better price. We can only fight them by handling things like oldies, which they won't stock."

Irma Leffel, Wallich's Music City chain, Los Angeles: "Radio stations playing records before we get them. Our only recourse is to call the distributor to find if they're available."

Jim Buckler, Record City, Tampa, Fla.: "Uniformity of price. At both the wholesale price we buy and the list price, there are differentials sometimes. Some of the labels today carry a coded price on the backbone of the LP. This helps some."

WB Pub Deal

NEW YORK — Warner Bros. Music Publishing recently concluded catalog representation deals with U.S. record producers Jimmy Bowen and Bones Howe. Warners has already secured many cover recordings from both catalogs.

Fantasy Adds Milestone Line

BERKELEY—In a joint announcement by Fantasy Records president Saul Zaentz and Herman Gimbel, president of Audiofidelity Records, it has been confirmed that Fantasy will take over production, packaging and distribution of the Milestone label in the United States and Canada, effective immediately. The sub-license agreement for the U.S. and Canadian rights to the Milestone catalog and current artist roster was negotiated by Fantasy with the British firm Locele.

In addition to new recordings by Milestone contract artists such as Sonny Rollins, McCoy Tyner, Joe Henderson, Johnny Lytle and Jim Hall, Fantasy will expand the catalog releases by reissuing the recently acquired Riverside masters on Milestone. It is expected that the Milestone product releases will come out as "Two-fers," which has proved so successful for Fantasy with the Prestige jazz releases.

Milestone Records was formed in 1966 by Orrin Keepnews and in 1970 became a division of Audiofidelity Enterprises, with Keepnews remaining as head of the label. A few weeks ago Keepnews joined Fantasy/Prestige as jazz a&r chief. He will be directly responsible for all Riverside and Milestone product released by Fantasy under the sub-licensing agreements for both labels.

The combined catalogs of Fantasy, Prestige and now Milestone make the locally based manufacturer the front-runner in jazz repertoire domestically.

Uttal Deal With Garrett

NEW YORK — Bell Records president Larry Uttal has signed a long-term production deal with veteran producer Snuff Garrett.

The agreement calls for Garrett to produce on behalf of Garrett Music Enterprises all the new artists they find and develop. His product will be released on Bell and will include a special Snuff Garrett logo. The first single on Bell, "The Night the Lights Went Out in Georgia," by Vicki Lawrence, will be released immediately.

Ecology Spec Stars Denver

NEW YORK — RCA's John Denver will be featured in a TV special entitled "Big Horn," scheduled for airing in mid-January. The program is an ecology documentary tracing the demise of the big horn ram in America and Canada. It will be shown nationally on the Hughes TV network and locally on Metromedia's Channel 5.

Fleurette Formed

NEW YORK — Fleurette Records has been formed. The label's president, Al Czarenko, said that the company's first LP product, "Neo-Nostalgic Mood," by Dick Durham, will be released by the end of November. The label is located in Claymont, Del.

Executive Turntable

Warner Bros. Records has appointed nine regional marketing managers who will coordinate sales and promotion services on the regional and branch level. The managers are: **Al Frontera**, Cleveland, **Ray Milanese**, Philadelphia, **Worthy Patterson**, New York, **Jim Saltzman**, Boston, **Eddie Gilreath**, Atlanta, **Roy Chiovari**, Chicago, **Don McGregor**, Dallas, **Gary Davis**, San Francisco, and **Alan Mink**, Los Angeles. They report to **Ed Rosenblatt**, vice president and director of national sales.

★ ★ ★

Bob Regehr has been promoted to the new post of director of artist relations and development for Warner Bros. He will be in charge of a department expanded from his previous artist relations assignment. **Ron Needham** has been upped from WEA salesman to Southern district supervisor for the new department. **Tom Parent**, formerly with WEA in Chicago, is Midwest supervisor. **Peter Turner** has been named to assist **Alan Rosenberg** in the Eastern department branch. **Sherry Reed** will assist **Russ Shaw** in the West Coast branch and **Shelley Cooper** has been promoted to national artist relations coordinator, assisted by **Carl Scott**.



FINE



SILER

Jerry Fine has been named vice president in charge of national promotion at Chelsea Records. Director of national promotion for the label since the beginning of the year, Fine joined Chelsea after leaving the same position at Sunflower Records. . . . **John Rosica** is leaving Bell Records, Los Angeles, where he was West Coast administrator. He joins Creed Taylor Records. . . . **Robert C. Butler** has been elected vice president, financial analysis, for RCA Records. He will be responsible for profit performance analysis, capital planning and staff budgeting activities. . . . **Bob Galliani**, veteran independent promotion man, who has been with Mercury Records, moves to Warner Bros. He replaces **Pete Moreno**, who is going into special projects for Warner. . . . **Mike Alhadeff**, Seattle promotion man, moves from Mercury Records to ABC/Dunhill. **Mel Thompson** has returned to Mercury Records as Denver promotion man. Thompson, a former branch manager for Mercury in Denver, most recently was a manager for Skaggs Drug in Colorado. . . . **Dan Bottstein**, having recently exited the editorial department at Billboard, has been freelancing. . . . **Sandy Siler** has been named to the East Coast regional promotion staff at Bell Records. Prior to joining Bell's N.Y. offices, she promoted the label in San Francisco through H. R. Basford.



SCHMIDT



GRESKY



BURLEIGH

John Beard Jr. has joined Columbia Pictures Cassettes as vice president of marketing. Prior to his joining the company, Beard was vice president and general manager of Future Resources and Development, Inc. . . . **Clarence B. Flinn** has been appointed general sales manager, consumer products division, Motorola, Inc. He will be responsible for all domestic sales. . . . **Simon Schmidt** has been appointed director, eastern Mediterranean operations, for CBS Records International. Schmidt, currently managing director of CBS Israel, will continue to operate in Tel Aviv. . . . **Saul Gresky** has been appointed merchandise manager and district manager for Allied Radio Stores. Operating out of Fort Worth, Tex., he will supervise the activities of seventeen stores. . . . **Joseph H. Burleigh** has been named central region franchise manager for Radio Shack Franchise International.

Robbery, Fire Leaves 5 Dead In Chi. Store

CHICAGO — Investigators are trying to determine if robbery was the only motive in an apparent holdup of a southside one-stop here last week, resulting in the deaths of five people, after the robbers apparently set fire to the store.

Seven people were locked in the rear washroom of Sanders One-Stop Record Dist. by two young men. The store is owned by Runa Sanders.

Sanders is vice-president of Consolidated One-Stop, a local cooperative group formed recently (Billboard, Aug. 12).

In This Issue

CAMPUS	22
CLASSICAL	24
COUNTRY	49
GOSPEL	53
INTERNATIONAL	57
JUKEBOX PROGRAMMING	54
MARKETPLACE	56
RADIO	18
SOUL	23
TALENT	12
TAPE/AUDIO/VIDEO	25
FEATURES	
Stock Market Quotations	10
Vox Jox	20
CHARTS	
Action Records	64
Best-Selling Soul Albums	23
Best-Selling Soul Singles	23
Classical	24
FM Action	20
Hits of the World	63
Hot Country Albums	52
Hot Country Singles	50
Hot 100	70
Top 40 Easy Listening	28
TOP LP's	72, 74
RECORD REVIEWS	
Album Reviews	64, 69
Pick Singles & Radio Action	68



ISAAC HAYES receives the top award at the BMI R&B presentations in Memphis. Left to right are Mrs. Frances Preston, vice president of BMI; BMI president Edward Cramer; Hayes, and president Jim Stewart of Stax Records.



AT THE BMI awards dinner in Memphis, Nick Pesce, left, joins Al Jackson Jr., and Willie Mitchell in accepting an award from president Ed Cramer.



DOUBLE AWARD winners Thomas Bell, left and Linda Creed, center.



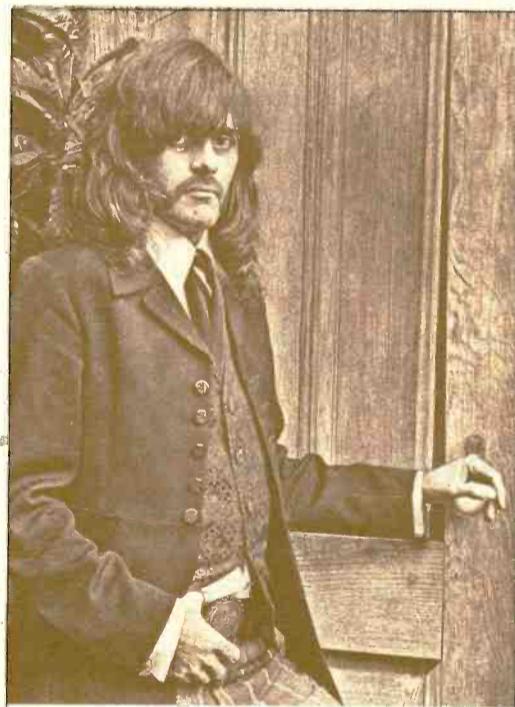
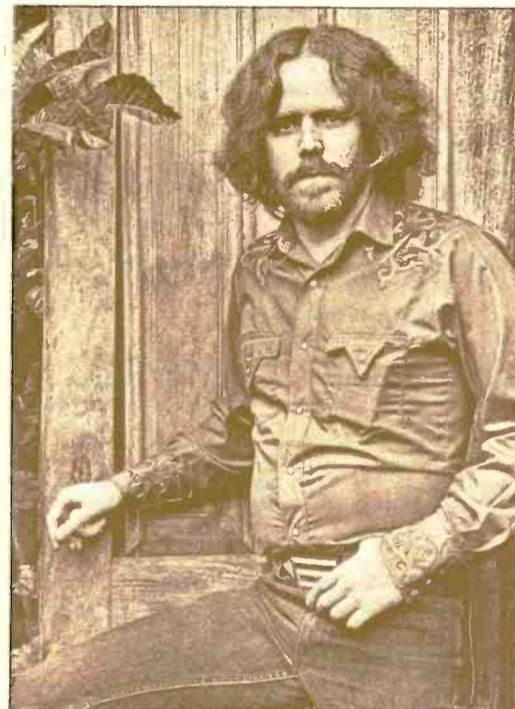
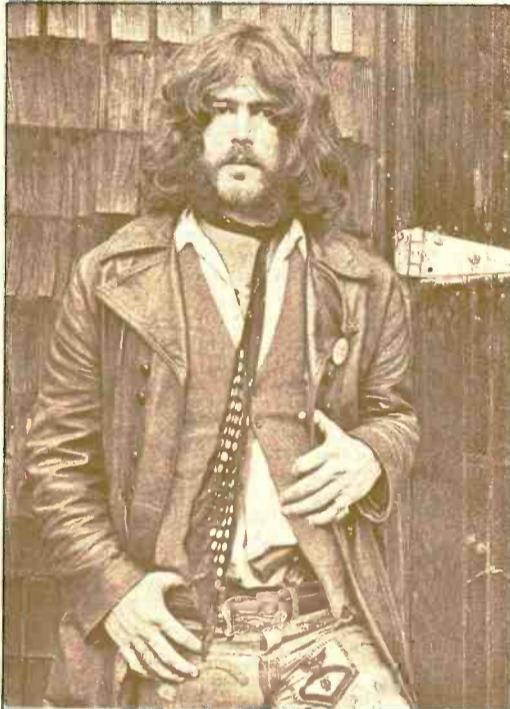
RICK LANDY of BMI, Leonard Caston, and Frank E. Wilson, the latter of whom won four awards, at the Memphis function.



GENERAL JOHNSON, who won 7 awards; Angelo Bond, winner of 4; Jeffery Bown, Ed Cramer, and Greg Perry, who won 6 BMI Awards at Memphis.

WANTED

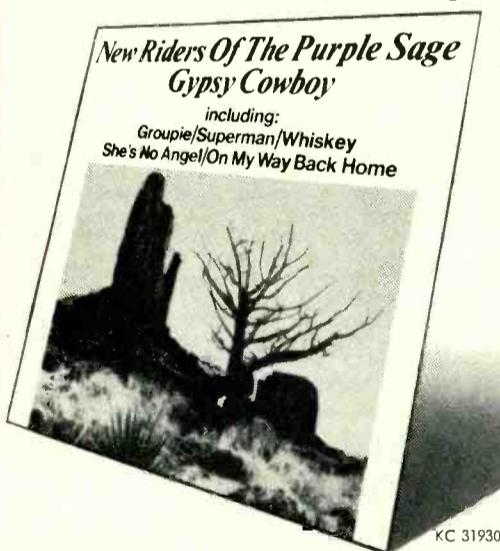
GYPSY COWBOY



After their first two hit albums and their incredible national and international tours, the New Riders of the Purple Sage are at it again. With "Gypsy Cowboy."

The notorious, rocking-new, New Riders album: wanted by hundreds of thousands of NRPS fans.

On Columbia Records and Tapes



TOUR ITINERARY

November 26, 1972—Sunday
Newark State College, Union, New Jersey

December 1, 1972—Friday
Capitol Theatre, Passaic, New Jersey

December 2, 1972—Saturday
State University of New York,
Binghamton, New York

December 3, 1972—Sunday
University of Rhode Island,
Kingston, Rhode Island

December 5, 1972—Tuesday
Boston Music Hall, Boston, Mass.

December 7, 1972—Thursday
Quinnipiac College, Hamden, Conn.

December 8, 1972—Friday
Smith College (J. N. Green Hall),
Northampton, Mass.

December 11, 1972—Monday
Princeton Univ. (Alexander Hall),
Princeton, New Jersey

December 15, 1972—Friday
Ohio Theatre, Columbus, Ohio

December 16, 1972—Saturday
Auditorium Theatre, Chicago, Ill.

December 19, 1972—Tuesday
Ottumwa Coliseum, Ottumwa, Iowa

December 20, 1972—Wednesday
Fox Theatre, St. Louis, Missouri

December 21, 1972—Thursday
HOME

Billboard

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069

Area Code 213, 273-7040 Cable: Billboard LA
N.Y. Telex-Billboy 620523

Publisher: HAL B. COOK

Associate Publisher: LEE ZHITO



EDITORIAL

EDITOR IN CHIEF: Lee Zhito (L.A.) EXECUTIVE EDITOR: Paul Ackerman (N.Y.)
ASSOCIATE NEWS EDITOR: Claude Hall NEWS EDITOR: John Sippel (L.A.)

DEPARTMENT EDITORS

MUSIC EDITOR: Paul Ackerman (N.Y.) CLASSICAL MUSIC: Robert Sobel (N.Y.)
RADIO & TV: Claude R. Hall (L.A.) COUNTRY MUSIC: Bill Williams (Nash.)
TAPE/AUDIO/VIDEO: Earl Paige (Chi.) GOSPEL MUSIC: Bill Williams (Nash.)
JUKEBOX PROGRAMMING: Earl Paige (Chi.) SOUL MUSIC: Julian Coleman (L.A.)
CAMPUS: Sam Sutherland (N.Y.)

INTERNATIONAL NEWS EDITOR: Ian Dove (N.Y.)

SPECIAL ISSUES EDITOR: Eliot Tiegel (L.A.)

ASSISTANT SPECIAL ISSUES EDITOR: Ian Dove (N.Y.)

TAPE/AUDIO/VIDEO EASTERN EDITOR: Radcliffe Joe (N.Y.)

TAPE/AUDIO/VIDEO WESTERN EDITOR: Bob Kirsch (L.A.)

COPY EDITOR: Robert Sobel (N.Y.)

CHARTS and REVIEWS: Director, Don Owens (L.A.); Manager: Tony Lanzetta (L.A.)

EDITORIAL NEWS BUREAUS

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818
Bureau Chief, Earl Paige

LONDON: 7 Carnaby St., London W.1. Phone: 437-8090
Cable: Billboard London, Bureau Chief, Mike Hennessey

MILAN: Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158., Bureau Chief, Germano Ruscitto.
Cable: Billboard Milan.

NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925
Bureau Chief, Bill Williams

NEW YORK, N.Y. 10036, 165 W. 46th St. Area Code 212, PL 7-2800

SAN FRANCISCO, Calif. 94127, 316 Juanita Way, Area Code 415, 564-1681. Bureau Chief,
Paul Jaulus

TOKYO: Comfy Homes 6-6-28, Akasaka, Minato-ku. 107 Tel: 03-586-0261. Bureau Chief,
Hideo Eguchi

WASHINGTON, D.C. 20005, 733 15th St., N.W. Woodward Bldg., Rm. 533.
Area Code 202, 393-2580. Bureau Chief, Mildred Hall

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires.

AUSTRALIA: Jan Murray, 145 Marshall St., Ivanhoe, Victoria 3079, Australia.

AUSTRIA: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43.30.974.

BELGIUM: Al de Boeck, Co-operator BRT, Zandstraat 14, 2410 Herentals, Belgium. Tel:
014-23848.

BRAZIL: Henry T. Johnston, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977.

CANADA: Ritchie Yorke, 15 Austin Crescent, Toronto 4, Ontario.

CZECHOSLOVAKIA: Dr. Lubomir Doruzka, 14, Zeleny pruh, Prague 4 Branik. Tel: 22.09.57.

DENMARK: Knud Orsted, 32 Solhojvaenge, 2750 Copenhagen, Ballerup, Denmark. Tel: (01)
97 71 10.

EIRE: Ken Stewart, Flat 5, 141, Rathgar Road, Dublin 6, Eire. Tel: 97.14.72.

FINLAND: Kari Helopallio, Perttula, Finland. Tel: 27.18.36.

FRANCE: Michael Way, 41, rue des Favorites, Paris 15. Tel: 532.81.23.

GREECE: Lefty Kongalides, Hellinikos Vorras, Thessaloniki. Tel: 48.000 and 43.329.

HOLLAND: Bas Hageman, Hymnestraat 9, Apeldoorn, Holland. Tel: 62735.

HUNGARY: Paul Gyongy, Derek Ulca 6, Budapest, Hungary. Tel: 35-88.90.

ISRAEL: Avner Rosenblum, 8 Gezzer St., Tel Aviv, Israel. Tel: 23.92.97.

MEXICO: Enrique Ortiz, Nuevo Radio Mil, Insurgentes Sur 1870, Mexico 20, D.F.

NEW ZEALAND: J. P. Monaghan, c/o Box 79, Wellington.

PHILIPPINES: Oskar Salazar, 1032 Matimyas St., Sampaloc, Manila.

POLAND: Roman Waschko, Warszawa 45, Magiera 9 m 37, Poland. Tel: 34.36.04.

PORTUGAL: Jose Manuel Nunes, Radio Renascenca, LDA, Rua Capelo, 5-2º LISBON. Tel: 3 01 72.

PUERTO RICO: Antonio Contreras, 26 Gertrudis St., Santurce.

NORWAY: Espen Eriksen, Bestumveien 21d, Oslo, Norway. Tel: 55.71.30.

SPAIN: Maria Dolores Aracil, Andres Mellado, 22, Madrid. Tel: 449.14.68.

SWEDEN: Kjell Jernberg, P.O. Box 84, 137 01 Vasterhaninge, Stockholm. Tel: 075022465.

SWITZERLAND: Bernie Sigg, Im Sonnenhof, 8371 Oberwangen Switzerland. Tel: 073 41 11 72.

REPUBLIC OF S. AFRICA: Peter Feldman, 51 van Riebeeck Ave., Alberton, Transvaal.

URUGUAY: Carlos A. Martins, CX8 Radio Sarandi, Montevideo.

U.S.S.R.: Vadim D. Yurchenkov, 14 Rubinstein St., Apt. 15 Leningrad, 191025. Tel: 15-33-41.

WEST GERMANY: Jurgen Saueremann, 8 Munchen 2, Jungfernturmstrasse 2. Tel: 29 50 91.

YUGOSLAVIA: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia.

SALES

DIRECTOR OF SALES: Peter Heine (L.A.)

ASSISTANT SALES DIRECTOR: Marty Feely (L.A.)

EASTERN SALES MANAGER: Mike Eisenkraft (N.Y.)

NATIONAL TALENT COORDINATOR: Bill Moran (L.A.)

CONSUMER ELECTRONICS SALES: Ron Willman, Mgr. (N.Y.)

PROMOTION DIRECTOR: Jeff Bates (L.A.)

PRODUCTION MANAGER: John F. Halloran (L.A.)

CLASSIFIED ADVERTISING MANAGER: Murray Dorf (N.Y.)

CIRCULATION MANAGER: Terry Sanders (N.Y.)

PRODUCTION COORDINATORS: Ward Mechlin, Val Karches (Cincy)

REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr. Area Code 312, CE 6-9818

Steve Lappin
JAPAN Comfy Homes 6-6-28, Akasaka, Minato-Ku. 107 Tel: 03-586-0261. Bureau Chief,
Henry Drennan.

LONDON: 7 Carnaby St., London W.1., Phone: 437-8090

Andre de Vekey, Regional Publishing Director

LOS ANGELES, Calif. 90069, 9000 Sunset Blvd. Area Code 213, 273-7040

Bill Moran, National Talent Coordinator

NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925

John McCartney

NEW YORK, N.Y. 10036, 165 W. 46th St. Area Code 212, PL 7-2800

Ron Willman, Manager of Consumer Electronics Sales

INTERNATIONAL SALES

United Kingdom: Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.

Phone: 437-8090, Cable Billboard, London

Italy: Germano Ruscitto, Billboard Gruppo sri., Piazzale Loreto 9, Milan. Tel: 28.29.158

Spain: Rafael Revert, S.E.R. Ave. Jose Antonio 32, 2nd floor, Madrid 13. Tel: 23.28.000

Benelux, Czechoslovakia, Hungary, Poland, Scandinavia, West Germany:

Johan Hoogenhout, Smirnofstrat 40, s-Hertogenbosch, Holland. Tel: 47688

France: Olivier Zameczkowski, 14 Rue Singer, Paris 16

Mexico: Enrique Ortiz, Nuevo Radio Mil, Insurgentes Sur 1870, Mexico, 20, D.F.

Puerto Rico: Antonio Contreras, 26 Gertrudis St., Santurce, Puerto Rico.

Venezuela: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal,
Caracas, Venezuela

Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521
W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374

Subscription rates payable in advance. One year, \$40, two years, \$70, three years,
\$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in
other foreign countries on request. Subscribers when requesting change of address should
give old as well as new address. Published weekly. Second-class postage paid at New York,
N.Y., and at additional mailing offices. Copyright 1972 by Billboard Publications, Inc. The
company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware
Reporter, Merchandising Week, Record Mirror,
Music Week, Vend, World Radio Television
Handbook, American Artist, High Fidelity,
Modern Photography, Photo Weekly. Post-
master, please send Form 3579 to Billboard
Publications, Inc., 2160 Patterson St., Cincin-
nati, Ohio 45214. Area Code 513, 381-6450.



Vol. 84 No. 49

General News

Cash Moves to Syndicated TV

NASHVILLE — Johnny Cash, whose network television show was under control of "others," will start a syndicated TV series "under his own control."

The show, 30 minutes in color, will allow Cash to have the guests he wants. He made this clear in indicating that his own people (i.e. the Carters, Carl Perkins, the Statlers) would be an integral part of it.

The program is sold to a sponsor, and will be placed in selected markets.

Add Mercury Promo Staff; Intl Talent Tie

CHICAGO — Mercury Records has expanded its national promotion department to what is now a five-man team and acquired for U.S. release four acts from Europe following the recent trip by Irwin Steinberg, president, to the Phonogram International Advisory Council meeting in Vienna.

Steinberg said the presentation of talent from countries where Phonogram is located is an increasingly important part of these bi-annual corporate meetings. At Vienna were Steve Gottlieb, president, Phonogram-England, Louis Hazen, general manager, Phonogram-France, Oskar Drechsler, managing director, Phonogram-Germany, and representatives from Italy, Switzerland and Austria.

Jack Ashton, formerly regional promotion manager in Detroit, is now national promotion manager for albums. The other four, all of which report to national promotion director Stan Bly, are Long John Silver, singles; Andre Hontell, r&b and Frank Hull, country.

L.A. Racker

Continued from page 3
"business," Garr added, "and we've found that FIND is helping to meet the need. Even in the un-manned outlets, the catalog acts as a self-advertiser. The consumer recognizes he may be able to find what he needs in such a catalog. I don't care how big a record department you have, you can't have everything. So the catalog has proved invaluable. We've been getting delivery within two weeks, and that is a satisfactory time." Garr also pointed out that not all consumers are ordering a special order piece of merchandise because it's something brand new for them. Many, he said, are replacing items that are favorable in their collection but have worn out or otherwise need replacement.

"We've been with FIND pretty much from the beginning," Garr added, "and it's filling an important void." FIND is a subsidiary of Billboard.

FEDL. HONORS TO AL BELL

MEMPHIS—Al Bell, chairman of the board of the Stax Organization, has been awarded a National Pacesetter citation. The award is sponsored by the U.S. Dept. of Commerce and Office of Minority Business Enterprises, and honors the accomplishments of minority group members who have established successful business enterprises.

Bell, 32, was appointed executive vice president of Stax Records, Inc. in 1967. The organization is now a multi-million-dollar complex that includes Volt, Enterprise, Respect, Gospel Truth and Partee Records. It also has distribution rights to product from the KOKO, We Produce and Ardent labels.

Writs Issued in Oregon, Utah in Two Piracy Cases

NEW YORK—In two separate court cases, injunctions have been issued against defendants accused of the unauthorized sale and duplicating of tapes.

In Portland, Ore., a permanent injunction was issued against O'Dell Stereo Center, Inc. and Howard and Hazel Harrison, doing business as the Spirit of 82nd and the Spirit of 17th, barring the concerned from the manufacturing or sale of unauthorized duplications of sound recordings. The injunction, resulting from a class-action suit by Warner Bros. Records and A&M Records, was signed by Judge William M. Dale of the Oregon State Circuit Court for the County of Multnomah. He also denied a motion to dismiss a temporary restraining order against A. E. Stone and Jerry O. Stone, doing business as Stone Electronics.

In Salt Lake City, Utah, a preliminary injunction was issued against R. A. Ridges Distributing Co., Inc., Tape Head Company, Inc., Solo Music Corp., Music City and a number of individuals, also barring them from the manufacturing, advertising and selling of unauthorized duplications of tape recordings. The individuals named in the injunction were Rick Goel-

ler, doing business as The Sound Track, Daniel L. Murphy, doing business as The 8 Track Stereo Systems, and Richard A. Ridges.

The order, resulting from a civil suit by Warner Bros. Records, United Artists Records, Mercury Record Productions, A&M Records, Atlantic Records, Buddah/Kama Sutra Records, GRT Corporation, Bell Records, Famous Music Corporation, Polydor Records and MCA Records, was signed by Judge Gordon R. Hall of the Salt Lake County District Court.

Pride Sought For Movie Role

NASHVILLE — RCA's Charley Pride is being sought to do a straight dramatic role in a movie to be produced by All Media Productions, the firm which did "Superfly."

It was learned that the firm has signed Diana Ross, and has been seeking to negotiate a deal with Pride through his manager, Jack Johnson.

Thus far, nothing has been finalized.

Lipton Traces Volume Hike

Continued from page 3

establishment of junior salesman positions. The trainees spend most of their time taking retailer inventories, thus freeing regular salesmen for order-taking duties plus giving the juniors experience towards attaining a full sales position. To date there are six junior salesmen added to the force of 53 UDC salesmen.

Lipton reported that sales have almost doubled in the U.S. for Polygram's DGG classical line since UDC took over its distribution last October. Aside from holding orientation lectures to make sure UDC salesmen were aware of basic classical music categories, UDC also has one full-time classical sales representative assigned to each region.

Lipton explained, "The classical representative goes out with the regular route salesman and performs an educational function in helping retailers to utilize their classical marketing more effectively."

Despite the expansion of UDC activity along all fronts, the distributorship is not seeking additional labels to represent. "UA's

Midney Set; Singles Out

NEW YORK—Midney Record Co. has been formed and has released the singles "Something to Do With Music," by the Winds and "You're Shy," by the Makers, according to Bill Ring, the label's production and promotion manager.

The label, based in Princeton, N.J. in association with the Midney Recording Studio, will "be open" in terms of product direction, said Ring. Boris Midney, president of the company, is arranging for independent distribution of the label's product.

King Karol

Continued from page 3

Two to four clerks will handle the counter sales.

The albums themselves will also be in full view, according to Carol, with the shelves designed for full cover display of the LP's. Carol said that the store as packaged lends itself to a minimum of pilferage, with "no blind spots." The store's fixture cost was put at \$150,000. Inventory will consist of 60 percent in records, 40 percent in tapes. The store is the seventh in the chain.

Lasker Eyes Lure

Continued from page 3

basically is opening up another way to establish a new artist to various areas and to develop and interest the Top 40 stations and the average record buyer. The R&B field is a way to break new artists to the overall market, artists who unfortunately might not be recognized as overall talents at first."

Classical Outlook

Lasker cited the Westminster budget classical line, the Impulse jazz line and the new country label as other ways to attract broad spectrums of buyers.

"We've acquired some masters from the Russians to produce on Westminster and we feel this will build traffic. In addition, we feel that Impulse has a class image and this may help young people become more interested in jazz."

The Atlanta office will be staffed by promotion men Bill Atkins and Scott Jackson in the R&B field as well as other promotion men to handle the regular line of ABC product. Writers will also be signed along with several new artists. Recording will be done in Atlanta, Muscle Shoals and Philadelphia. Marv Helfer, vice president of artist relations, oversees the office.

Harmony Hut In Lancaster

NEW YORK—Schwartz Brothers, Inc., retailer, distributor and rackjobber, has opened its fourth Harmony Hut retail outlet in four months. The store, encompassing 4,500 square feet of space, is located in the Park City Mall, Lancaster, Pa.

James Schwartz, president of the firm, said that the company also plans to open at least three additional Harmony Huts during 1973, including 6,000-square-foot units in the Security Square Mall, Baltimore, Md. and the Springfield Mall, Springfield, Va.

The firm recently reported sales of \$13,590,493 for the nine months ended Sept. 30, 1972, as compared with \$13,467,794 for the same period in 1971.

His performance.

THE NEW YORK TIMES

NEWMAN CONCERT A GLORIOUS EVENT

By DON HECKMAN

It was the best of times at Philharmonic Hall Friday night, possibly the very best evening thus far in what is shaping up as a musically fascinating season. Randy Newman was the performer, and the funny thing was that he didn't even show up with any new songs. He did, however, bring out a 50-piece orchestra and proceeded to demonstrate that he is every bit as gifted an orchestrator as he is a songwriter.

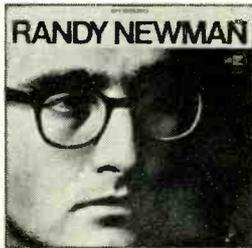
Although the orchestral backings were essentially similar to those used on Mr. Newman's first and third record albums, it is the first opportunity we have had to hear them "live." And the clarity of detail, the

obvious mastery of texture and density revealed in songs like "Davy the Fat Boy" and "I Think It's Going to Rain Today" suggest that none of the numerous superlatives applied to Mr. Newman's talents has been exaggerated.

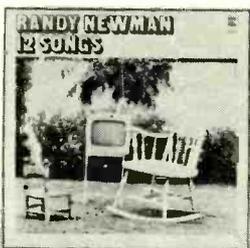
His gifts have been compared by some reviewers (this one included) to those of Cole Porter, but I suspect that George Gershwin might provide a more accurate parallel. Like Gershwin, Mr. Newman has a mastery of the entire sweep of musical invention and architecture that is rare, almost to the point of nonexistence, in today's pop music world. And, taking it one step past Gershwin, Mr. Newman is also a brilliant lyricist.

Enough said. It was a glorious evening and a rare one. It was the kind of event that confirms even in these earth-bound times that there are spirits among us who soar freely.

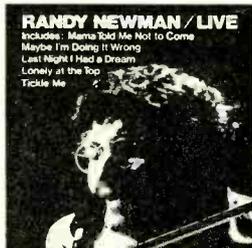
His albums.



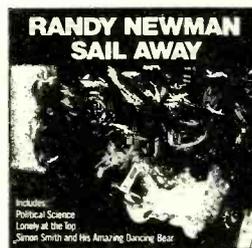
6286



6373



6459



2064

Hear Randy Newman any time on Reprise Records and Tapes.

Motown presents the winners: 1972 Image Awards



"Lady Sings The Blues"—Best Picture
Diana Ross—Best Actress
Billy Dee Williams—Best Actor
Stevie Wonder—Record Producer of The Year
Nick Ashford & Valerie Simpson—Best Songwriter/Composer
The Supremes—Best Female Vocal Group of The Year
The Jackson 5—Best Male Vocal Group of The Year
The Temptations, "All Directions"—Best Album of The Year
Wallace Terry, "Guess Who's Coming Home"—Best Spoken Word Album of The Year

Listen to what's happening at Motown.
You'll hear the times change.



©1972 MOTOWN RECORD CORPORATION

Motown presents the winners: The best from the best.



Wallace Terry, "Guess Who's Coming Home"—A masterpiece of record documentary. Listen, and you'll understand.

The Temptations, "All Directions"—What can you say about the Best Album of The Year? Except that it contains their million-selling single, "Papa Was a Rolling Stone".

"Lady Sings The Blues"—Original Motion Picture Soundtrack Album. Great dramatic moments from Diana Ross' award-winning performance, as well as her long-awaited vocal interpretations of many Billie Holiday classics. A beautiful two-record set, including a full-color eight page souvenir booklet.

The Jackson 5, "Lookin' Through The Window"—Their latest and best. Also, listen to their newest single, "Corner of The Sky", from "Pippin".

Valerie Simpson, "Valerie Simpson"—The award-winning songs of Nick Ashford and Valerie Simpson, sung as only Valerie can sing them.

The Supremes, "The Supremes, Arranged and Produced by Jimmy Webb"—The best are, as always, Supreme in their newest album, which includes their exciting new single, "I Guess I'll Miss The Man", from the hit Broadway musical, "Pippin".

Stevie Wonder, "Talking Book"—Stevie Wonder's award-winning production is only part of this unique package. Listen to "Superstition", his chart-climbing single.



**Listen to what's happening at Motown.
You'll hear the times change.**



©1972 MOTOWN RECORD CORP.

150th SPENCER STORE OPENS

NEW YORK—Spencer Gifts Retail Stores, Inc. opened its 150th store last week in the Smith Haven Mall, Lake Grove, Long Island. The national gift store chain, which began nine years ago, has opened a total of 50 new stores in the past 15 months. About 25 additional stores are scheduled for 1973. Spencer Gifts is a wholly owned subsidiary of MCA Inc.

Earnings Reports

SAM GOODY INC.

9 mo. to Sept. 30	1972	1971
Net sales	\$ 19,362,571	\$17,864,129
Net income (loss)	(93,455)	253,509
Per share		.37

INTEGRITY ENTERTAINMENT CORP.

1st qtr. to Sept. 30	1972	1971
Gross sales	\$ 2,358,246	\$ 1,210,055
Net income (loss)	(28,284)	40,385
Per share (loss)	(.02)	.03

MEMOREX

3rd qtr. to Sept. 30	1972	1971
Net sales	\$ 36,438,000	\$29,037,000
Net income (loss)	248,000	(1,465,000)
Per share (loss)	.06	(.37)
nine-month		
Net sales	\$105,979,000	80,627,000
Net income (loss)	582,000	(5,276,000)
Per share (loss)	.15	(1.35)

a—Indicated figures. Company reports on cumulative basis. Third quarter arrived at by deducting previously reported half-year total from nine-month report.
b—Excluding revenues \$28.7 million billed to ILC in 1972.

Market Quotations

As of closing, Thursday, Nov. 16, 1972

NAME	1972 High	1972 Low	Week's Vol. in 100's	Week's High	Week's Low	-Week's Close	Net Change
Admiral	27	13 3/8	1185	18 1/2	17 3/8	18	+ 3/4
ABC	81 1/2	51 1/4	852	76 1/4	73 3/4	75	+ 3/4
AAV Corp.	15 3/8	9	110	13 3/8	10 3/4	12	+ 1
Ampex	15 1/8	5	699	7	6 1/8	6 3/8	- 3/8
Automatic Radio	8 7/8	5	64	5 1/4	5	5 1/8	- 1/8
Avco Corp.	20 7/8	13 7/8	795	17 1/8	16	16 7/8	+ 7/8
Avnet	15 1/4	10 5/8	1586	13 3/8	12 1/8	13 1/4	+ 7/8
Bell & Howell	73 3/8	51 5/8	949	60 1/2	51 3/8	51 7/8	- 8 1/4
Capitol Ind.	14 3/4	6 1/4	117	7 1/4	6 5/8	7 1/8	+ 1/2
CBS	63	45 1/2	2493	53 1/2	51 3/4	52 3/4	+ 3/8
Columbia Pictures	14 7/8	9 1/8	800	11 1/4	9 1/2	10 3/4	+ 3/4
Craig Corp.	8 3/8	3 3/8	219	5 3/8	4 3/8	5 1/8	+ 1/8
Creative Management	15 1/2	8 1/2	66	10	9 1/2	9 3/4	+ 1/8
Disney, Walt	201 3/4	132 3/4	657	194 1/4	183 1/4	194 1/4	+ 9 1/4
EMI	6	4	208	4 3/8	4	4 1/8	+ 1/8
General Electric	70 3/8	58 1/4	3082	67 3/8	64 1/4	67 3/8	+ 2 3/8
Gulf + Western	44 3/4	28	1150	38 1/2	37 1/4	37 3/4	- 1/4
Hammond Corp.	16 5/8	8 5/8	501	16 3/4	15 3/4	15 3/4	- 1/2
Handleman	42 1/8	10 1/2	364	12 1/4	11 3/4	12	+ 1/8
Harvey Group	7	3 3/4	60	5 1/4	4 3/8	5 1/8	+ 1/2
Instruments Systems	7 7/8	3 3/8	366	3 1/2	3 1/8	3 1/4	- 1/4
ITT	64 1/2	48 1/4	11019	59 3/8	56 7/8	59 3/4	+ 3 1/8
Lafayette Radio Electronics	40 1/2	29	484	33 1/4	29 3/4	33 1/4	+ 4 1/8
Matsushita Electric Ind.	28 5/8	18 1/8	1270	24 7/8	23 1/4	24 1/8	+ 3/8
Mattel Inc.	34 3/4	10 5/8	1529	13	11 1/4	11 3/8	- 1 3/8
MCA	35 7/8	23 1/8	279	29 3/8	26	29 3/8	+ 2
Memorex	38 1/2	16	1861	18 1/4	14 7/8	17 3/4	- 1/8
MGM	22 3/4	16 3/4	561	27 1/2	23	26	+ 3 1/4
Metromedia	39	27 1/4	690	32 1/2	30 1/2	31 1/8	- 1 1/8
3M	86 3/8	64 5/8	1885	83 3/8	81 1/4	81 5/8	- 3/8
Motorola	129 7/8	80	1560	122 7/8	113 1/4	121 1/2	+ 2 3/4
No. American Philips	39 3/4	26 3/8	309	37 1/2	35	37 1/2	+ 2 3/8
Pickwick International	51 1/2	39 3/4	1483	43 3/4	41 1/2	42 1/2	- 1/4
Playboy Enterprises	25 1/8	14 3/8	267	18 1/4	17	18 1/4	+ 3/4
RCA	45	32 1/8	2618	39 7/8	37 3/8	38 5/8	+ 1 1/8
Sony Corp.	48 3/8	21 1/4	2219	47 3/4	45 1/8	45 1/4	- 1 3/8
Superscope	19 1/4	11 1/8	289	15 1/8	14 1/8	14 1/4	Unch.
Tandy Corp.	49	32	293	40 1/4	39	39 1/2	+ 1/4
Telex	14 7/8	6 1/8	1172	6 1/2	5 1/2	5 1/2	- 7/8
Tenna Corp.	10 7/8	5	391	5 7/8	5	5 3/8	- 1/8
Transamerica	23 1/2	16 1/4	3731	19 3/4	18 1/8	19 1/2	+ 1 3/8
Triangle	20	14 3/8	91	15	14 1/8	14 1/4	- 1/2
20th Century-Fox	17	8 5/8	762	10 3/8	9 3/8	10 3/8	+ 1
Viewlex	12 7/8	4 3/8	188	5 1/8	4 3/4	4 3/4	- 3/8
Warner Communications	50 1/4	31 1/4	1050	40 3/4	39 1/8	39 1/4	- 1
Wurlitzer	20 1/4	14 3/8	119	18 5/8	18	18 1/2	Unch.
Zenith	50 1/2	39 3/4	2124	51	49 1/2	49 7/8	+ 1/8

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

Court in Wait-and-See Plan on Scott Petition

NEW YORK—The Federal Referees Court of Boston, Mass. plans no immediate hearing on the Chapter XI petition filed in Boston Federal Court last week, (Billboard 11-25) by the Hi-Fi components firm of H.H. Scott.

According to Referee Thomas Lawless, presiding over the case, the court is biding its time and waiting to see if the prospective purchase of the company actually materializes.

Scott had literally been forced to file the Chapter XI petition after a number of its major creditors had filed an involuntary bankruptcy action against the troubled company.

Lawless said that Referees Court will go forward with the case as a Chapter XI, as this petition takes precedence over the involuntary bankruptcy action. "However," he added, "if I decide that Scott will not be able to put through a

successful reorganization plan, then we'll have to process the case as a straight bankruptcy.

In the balance sheet submitted to the Referees Court by Scott, the firm lists its assets at \$4.1 million, with liabilities of \$5.76 million, including \$2.5 million each owed to suppliers and banks.

Most of the firm's assets are pledged to cover bank loans and credit guarantees from Eastern Air Devices which holds options to purchase the company.

Scott's failure to pact a possible merger with EAD, plus its inability to raise a Federally guaranteed \$2.8 million loan, led to the filing of the Chapter XI petition.

Top Court Upholds Col

NEW YORK—The U.S. Supreme Court has refused to review a South Carolina Supreme Court decision involving Columbia Records and Custom Recording Co.

The decision in the case, granted Columbia a preliminary injunction against Custom for the unauthorized duplication of Columbia product. By its refusal to review the case, the U.S. Supreme Court upheld the South Carolina decision.

BELL PUSH ON HORIZON

NEW YORK—Bell Records is launching a massive exploitation program behind the film soundtrack of Ross Hunter's musical production "Lost Horizon" for Columbia Pictures. The four-phase, advertising, publicity and promotion campaign is now being put together and will continue throughout the movie's opening and nationwide distribution.

Off The Ticker

Magtec, North Hollywood, Calif., reported an increase in sales of 63 percent for the quarter ended Sept. 23 and a 49 percent sales gain for the year to date over the comparable period last year. The company attributed its gains to improved product agreements—RCA being the latest record company to assign its open reel tape rights to Magtec's Stereotape division—and plus performances in the duplicating and production divisions. S. Gerald Stone, chairman and president, said the company recovered its six-month loss in the third quarter and, although still showing a slight loss, expects to be in a profitable position by year end. "We're pleased with sales in our duplicating division, and the third quarter results of the Stereotape division indicates a strong market for open reel prerecorded product," Stone stated. . . . NMC's Jesse Selter, president, said he expects record sales and profits for the fiscal year ended July 31. "Results for the year would have been substantially higher had it not been for a disappointing fourth quarter," he said. Selter attributed the poor quarter to "losses incurred by a discontinued subsidiary and a softening of the consumer market." The company is reviewing its customer list "with an eye toward replacing outlets which have only marginally contributed to operating results," Selter said. . . . Advent Corp.'s initial public offering of 155,000 common shares (\$1,743,750) rose to a premium of about \$1 a share after reaching the market at a price of \$11.25 apiece. The company will use the proceeds for new product development and other purposes. . . . Paramount's Famous Music (publishing) posted its highest gross in its 43-year history and increases in gross and pretax operating profits for 1972 are expected for the music division. . . . New music company incorporations in California: Gemini Artists, Ember Enterprises, Steely Dan Inc., Taifa Enterprises Inc., Sohr Corp. Inc., Jo-Denco Enterprises Inc. and Sight & Sound Enterprises Inc., all in Los Angeles.

moving?

Please let us know 5 weeks in advance before changing your address.

To expedite service, place magazine address label here and print your new address below.

Place your old mailing label here.

name _____
address _____
city _____
state _____ zip 4344

Mail to: Billboard, Subscriber Service, 2160 Patterson Street, Cincinnati, Ohio 45214

Who is Needom Carroll Grantham?

The Phil Spector Christmas Album is coming soon

Album Reviews

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

In Billboard. Get into It!



Billboard • 2160 Patterson Street • Cincinnati, Ohio 45214
Please fill me in on your exclusive Album Reviews and authoritative coverage of all phases of the international music industry first thing, every Monday.

- 1 year \$40 3 years \$90 new renewal
 payment enclosed
 bill me later

above subscription rates for Continental U.S. & Canada

Please check nature of business

- | | |
|--|--|
| <input type="checkbox"/> 1. Retailers of Records, Tapes, Playback Equipment | <input type="checkbox"/> 6. Schools, Colleges, Libraries, Audiophiles |
| <input type="checkbox"/> 2. Distributors, Operators, One-Stops, Rack Jobbers | <input type="checkbox"/> 8. Music Publisher, Songwriter, Unions |
| <input type="checkbox"/> 3. Radio/TV Management & Broadcasters | <input type="checkbox"/> 9. Writers, Reviewers, Newspapers & Magazines |
| <input type="checkbox"/> 4. Mfrs./Producers of Records, Tapes, Equipment | |
| <input type="checkbox"/> 5. Talent-Artists, Performers, Agents, Managers | Other _____ (please specify) |

Name _____
Company _____ Address _____
City _____ State & Zip _____
Type of Business _____ Title _____ #6199

TAKE A BREAK, NEIL.

We figured you deserved a little rest after your record-breaking performance at the Winter Garden and all the hard work you've been doing lately. And, too, we wanted to give you a little token of our appreciation for all the fine albums you've made for us.

WE THOUGHT DECEMBER MIGHT BE A NICE PRESENT.

Therefore, we've declared December NEIL DIAMOND MONTH, and you go right ahead and relax while we celebrate — with posters, give-away catalogs, and your brand new HOT AUGUST NIGHT album.

LP: 93084,
Cartridge 3-93084
Cassette 2-93084

LP: 93071,
Cartridge 8-93071,
Cassette 2-93071

LP: 93092,
Cartridge 8-93092,
Cassette 2-93092

LP: 93106,
Cartridge 8-93106,
Cassette 2-93106

UNI 93136,
Cartridge 8-93136,
Cassette 2-93136

LP: 93030,
Cartridge 8-93030,
Cassette 2-93030

LP: 93047,
Cartridge 8-93047,
Cassette 2-93047

MCA2-8000,
Cartridge MCAT 2-8000,
Cassette MCAC 2-8000

And have a Happy Christmas, too.

NEIL DIAMOND. ON UNI RECORDS, and now on MCA RECORDS AND TAPE.

MCA RECORDS

Talent

Nederlander Has Healthy Gross and Attendance

NEW YORK—The Nederlander theater operation, encompassing some 15 theaters over five states, has registered "very healthy" gross and attendance figures for the past season, according to Elizabeth McCann, managing director of booking activities.

McCann said that the bookings

Jukin' Bone In 30-City Tour

NEW YORK — RCA's Jukin' Bone have embarked on a 30-city tour of secondary markets, towns with populations of about 100,000. The tour dates are Duluth, Minn. (Nov. 23); Sheboygan, Wis. (24); Madison, Wis. (25); Minneapolis-St. Paul, Minn. (26); Des Moines, Iowa (28); Memphis, Tenn. (29-Dec. 1); Columbia, Mo. (2); Fort Smith, Ark. (3); Huntsville, Ala. (6); Montgomery, Ala. (7); Asheville, N.C. (8); Monroe, La. (9); Shreveport, La. (10); Houston, Tex. (12, 13); Harlingen, Tex. (14); San Angelo, Tex. (15); Odessa, Tex. (16); Austin, Tex. (17); Waco, Tex. (19); Dallas, Tex. (20-22); and Wichita, Kan. (23).

throughout the operation were shared by pop, r&b, jazz, rock and classical artists and that the resulting grosses were \$1.2 million for the Pine Knob Pavilion, Clarkston, Mich., \$329,786 for the Fisher Theater in Detroit, \$420,245 for the Merriweather Post Pavilion, Columbia, Md., and \$1.2 million for the Garden State Arts Center in New Jersey.

Also included in the season were sellout performances for Jose Feliciano, Neal Diamond and George Carland at the Palace Theater in New York.

Other theaters in the chain include the Brooks Atkinson and Uris in New York, the Vest Pocket in Detroit, the Studebaker, McVickers and the Civic in Chicago, the Morris Mechanic and National in the Baltimore/Washington area, and the Palace West in Phoenix, Ariz. McCann added that following Alice Cooper's two week performance at the Palace, N.Y. in early 1973, the theater will open with a Broadway musical.

Signings

Waylon Jennings has renewed his RCA contract, a long-term, exclusive pact. The label is currently coordinating a promotion campaign to coincide with Jennings' upcoming personal appearance tour. . . . The **New Seekers**, formerly with Elektra, have signed with MGM/Verve Records. . . . **Creative Source**, a soul quintet, has signed with Sussex Records. They have also signed with CMA for booking representation. . . . **Jimmy Webb**, writer of "Up, Up and Away" and "MacArthur Park" has left Warner Bros. He now joins Asylum Records.

Mercury Records president **Irwin Steinberg** signed four acts during a trip to Europe. **Mort Schuman**, a French Phonogram artist, will have an English version of his number one French LP released Dec. 11. **Sally Angie**, a Phonogram-International artist managed by **Billy Goff**, will have a single released in 30 days. Mercury is rush-releasing a single by **Michael Redway** and releasing shortly an LP by Jefferson.

Talent In Action

MURRAY McLAUCHLAN

Riverboat Coffeehouse, Toronto

McLauchlan has been quite a while coming. He's been appearing around Ontario for the past three years gradually building a name for himself. The release of his second Epic album (produced by Ed "American Pie" Freeman) will undoubtedly fling him into the international spotlight.

McLauchlan is a folk singer with funk. He supports himself on guitar and piano and carries a bass player (name of Dennis Pendrith) and together they lay down a melodic throughway for his poignant, emotional lyrics.

He sings of poverty and war derelicts and city life and love. He dedicates "Honky Red" to "the man who drank my shaving lotion in the Vancouver Salvation Army home." He's been there.

He's only a young man but his compassion for the aged and afflicted is remarkable. He writes of growing old as though he'd done it several times over. Maybe he has.

One of the few non-originals in his set is "Carmelita" which he picked up from piano player Warren Zevon on recent dates with the Everly Brothers.

RITCHIE YORKE

FRANK ZAPPA and the MOTHERS OF INVENTION

TIM BUCKLEY

Capitol Theatre, Passaic, N.J.

The spirit of Halloween pervaded the Capitol Theatre as the night's patrons filed through the lobbies, garbed in a wild array of grotesque outfit aptly befitting the occasion. WPLJ's resident Transylvania, John Zacherle, appeared quite at home in this setting while greeting the arriving throngs, collecting tickets and later in the show, conducting a comical Halloween costume contest.

The evening's performances, however, were a trick or treat, depending on what one expected from a "Halloween Show," as it was billed. Straight Records artist Tim Buckley proved pretentious and overbearing in his set of self-indulgent wailings.

Frank Zappa and his Mothers of Inventions must have been masquerading as Stan Kenton and his big band. With lead sheets posed on their monogrammed music stands, the 10-piece unit, conducted by a baton-waving Zappa, appeared too heavy on brass and too light on funk. The group meandered through an interminable set of jazz-rock orchestrations which left the puzzled audience wondering—whatever happened to the Mothers' former brand of satiric way-out rock? It was obvious after a while, this was no holiday spoof. Frank Zappa has indeed gone straight.

Occasionally, the main Mother would reveal flashes of guitar wizardry as well as break out in a deft talking-blues number. Still, these were but promises of things to come, that never came. Perhaps with the original Mothers gone, Zappa and his new band are looking for a new direction and new audience. The "silent majority" should love them.

PHIL GELORMINE

ANDY WILLIAMS

LENNON SISTERS

Caesars Palace, Las Vegas

Andy Williams has the best show on the Strip. A transparent stool on which rests a mike is spotlighted while the Nat Brandwynne Orchestra plays the overture.

Williams comes on wearing a blue business suit and does 12 minutes of "Moon River," "Can't Live Without You" and "Speak Softly Love."

The Lennon Sisters enter singing "Love Is a Good Foundation."

Although their segment looks like it was choreographed by a high school gym teacher, the girls appear in their strongest Strip stand. A highlight is a movie depicting the Lennon's growing up as the four sing "Where or When."

Utilizing a set composed of white ceiling beams and blue lights, Williams returns wearing a white western outfit with silver studs. He uses his vocal equipment well with several spine-chilling segments. The boy next door also throws in some precise four-letter words while talking to the crowd. After "Song Sung Blue," he is joined by the Lennon Sisters and he uses them to his and their best advantage.

It is a solid strong show. Williams shows he is very much aware of top chart songs, yet throws in a reasonable number of old tunes. A peak point was "MacArthur Park." He does a dramatic walk off giving emphasis to the middle orchestration. He comes back on to a dramatic, crescendo finish.

LAURI DENI

POCO

BATDORF & RODNEY MANNA

Felt Forum, New York

Tight and well-versed technically, Manna, on Columbia, opened the show with some "Good Old Rock and Roll." Although more rock oriented than the rest of the evening's bill, they did an adequate job of warming-up the audience. Their instrumentation surpassed their vocalist; and were they not so self-conscious, they would be a quite entertaining act.

They were followed by Batdorf & Rodney, a twosome on acoustics, backed by bass and percussion, who recently released a second album on Asylum Records. Batdorf sings melodies while Rodney does harmonies in an easy-flowing and finely balanced style. Both are highly talented, and Batdorf's blending is especially commendable. They performed noteworthy cuts from their new LP including "Home Again" and "Oh, Can You Tell Me."

Poco, presented by Epic as the main feature of the evening, is still picking and still grinning as enthusiastically as ever. Richie Furay's voice never weavers, nor do his fingers, and it is his spirit which both binds and highlights the group effort. While Poco's members may have changed, their style has not, and although their familiar repertoire was well-performed, it was barely augmented by any new material. In a sense this is an asset; their audience knew what they came to hear, and were amply satisfied. Alternatively, one would expect more growth and evolution than has been achieved by such accomplished musicians.

ABIGAIL LEWIS

(Continued on page 16)

From The Music Capitals of the World

DOMESTIC

NEW YORK

The **Downtown Ballet Co.** will premiere its new ballet, "Satchmo," at the Schimmel Arts Center of Pace College. The dance, treated as a tribute to **Louis Armstrong**, will be performed for the benefit of the New York Jazz Museum.

Bread, in the midst of a fall tour, will be appearing at LSU, Baton Rouge, La. Friday (1), Hampton Roads, Va. Saturday (2) and Constitution Hall, Washington, D.C. (3). . . . Folk singer **Judy Collins** will perform at the Orchestra Hall, Chicago, Ill. Dec. 8, Kleinhan's Music Hall, Buffalo, N.Y. (9), Masonic Auditorium, Detroit, Mich. (10), Ellis Auditorium, Memphis, Tenn. (15), Municipal Auditorium, Oklahoma City, Okla. (17) and Carnegie Hall, N.Y. (22-23). . . . **Bill Quateman** was featured at a Columbia party at the label's 30th Street studios Nov. 21. . . . **Tir Na Nog** is scheduled for Max's Kansas City Dec. 23.

Ruth Brisbane will be at St. Peter's Church through Dec. 8. She is part of the Theater at Noon program, presented daily at the church. . . . **Tony Williams** and the **Platters** celebrated their 20th anniversary as a recording group with a week's performance at the Carnegie Hall Cinema, Nov. 21-26. . . . **Five Dollar Shoes** appeared at the Mercer Arts Center Saturday (25). . . . Miami's Deauville Hotel will feature **Woody Allen** and **Roberta Flack** Dec. 25-31, **Sheiky Greene** and **Shirley Bassey** Jan. 18-27 and **Liberace** Feb. 2-11. . . . **Ben Vereen**, of the play "Pippin," will be seen on upcoming Tonight, Mike Douglas and Joyce Brothers shows. He will also be seen, live, as part of the Sickle Cell Anemia Telethon, from the Palace Theater Dec. 9. . . . **Bobby Scott's** "He Ain't Heavy, He's My Brother" is at the New York City Center through Dec. 3. . . . The 39th Variety Merchandise Show, set for the Coliseum Feb. 18-21, reports that all display space has been assigned, as over 700 suppliers are set to exhibit their products. . . . Atco Records is backing **Jonathan Edwards'** new LP, "Honky-Tonk Stardust Cowboy," with heavy trade and consumer advertising, radio spots and in-store displays. Edwards is scheduled to perform at the Bitter End Dec. 13-18. . . . **Sandy Baron** will be at the Downstairs at the Upstairs through Tuesday (2). . . . Cellist

James Kreger and pianist **Garrick Ohlsson** appeared in a joint concert at Alice Tully Hall Saturday (25). . . . Roulette Records has released **Alice Swoboda's** new single "I Think It's Time." All donations to the **Jim Koulovvaris** scholarship fund should be addressed to the N.Y. chapter of NARAS. **JIM MELANSON**

MEMPHIS

Singer **B.J. Thomas** will topline a variety show heavy with Memphis music in a salute to the Liberty Bowl Dec. 15, eve of the Liberty Bowl game. Memphis Music, Inc., the organization formed recently to promote Memphis music, is co-operating with Memphis Music Concerts, Inc., in the Liberty Bowl salute. . . . **Jim Stewart**, president of Stax Records, has been named chairman of the Miss Social Belle Ball, scheduled for Dec. 8. Ball is sponsored by NAACP and will feature the **Staple Singers** and the **Soul Children**. . . . **Danny Thomas** was scheduled to be in Memphis Nov. 16 to talk with **Fred Gattas** about St. Jude (hospital) Shower of Stars, scheduled for May 14 as part of the Danny Thomas Memphis Classic. **Wayne Newton** is expected to return for the event, and **Ella Fitzgerald** is being considered. . . . **Marguerite Piazza** will be guest star of the Memphis Symphony Orchestra pops concert next Feb. 24.

Jesse Winchester, the Memphis country-rock singer-composer who migrated to Montreal to escape the draft, has a new LP for Bears-ville label, titled "Third Down, 110 to Go." . . . More than 300 attended the MGM-Sounds of Memphis Night of Entertainment, despite enough rain to wash out a football game. Representing MGM was **Eddie Ray**. For Sounds of Memphis, president **Paul Bomarito**, vice president **Gene Lucchesi**, **Dan Greer** and **Willie Bean** did the honors. Performing were the **Ovations**, **Deborah Barber**, **Lou Roberts**, **The Jacksonians** and **Jimmi Hill**. Hill is a 10-year-old singer who has a single coming out in January, produced by **Dan Greer**.

Wishbone Ash, a group recently featured on one of WMC-FM's live stereo rock concerts, has a new Decca album out which was recorded during the concert. . . . Columbia Records has concluded a deal with Stax to distribute the

(Continued on page 16)

C & W
ARTIST
IN CONCERT
10,022
Single Performance
Attendance
GROSS
\$60,500
JACKSONVILLE'S
Coliseum
Means Business!
FOR DATES CALL
Dick
McMeekin 904-354-2041
OR WRITE
300 W. WATER ST. JACKSONVILLE, FLA. 32202

Unsurpassed in Quality
GLOSSY
PHOTOS
1000 POSTCARDS \$5500
100 8x10 \$1395
CUSTOM COLOR PRINTS \$85 per 100
COLOR LITHO \$175 per 1000
COLOR POSTCARDS \$120 per 3000
MOUNTED ENLARGEMENTS 20"X30" 30"X40" \$7.50 \$10.50
COPYART
Photographers
A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 10036
(212) PL 7-0233

MANAGERS TO AID ACTS

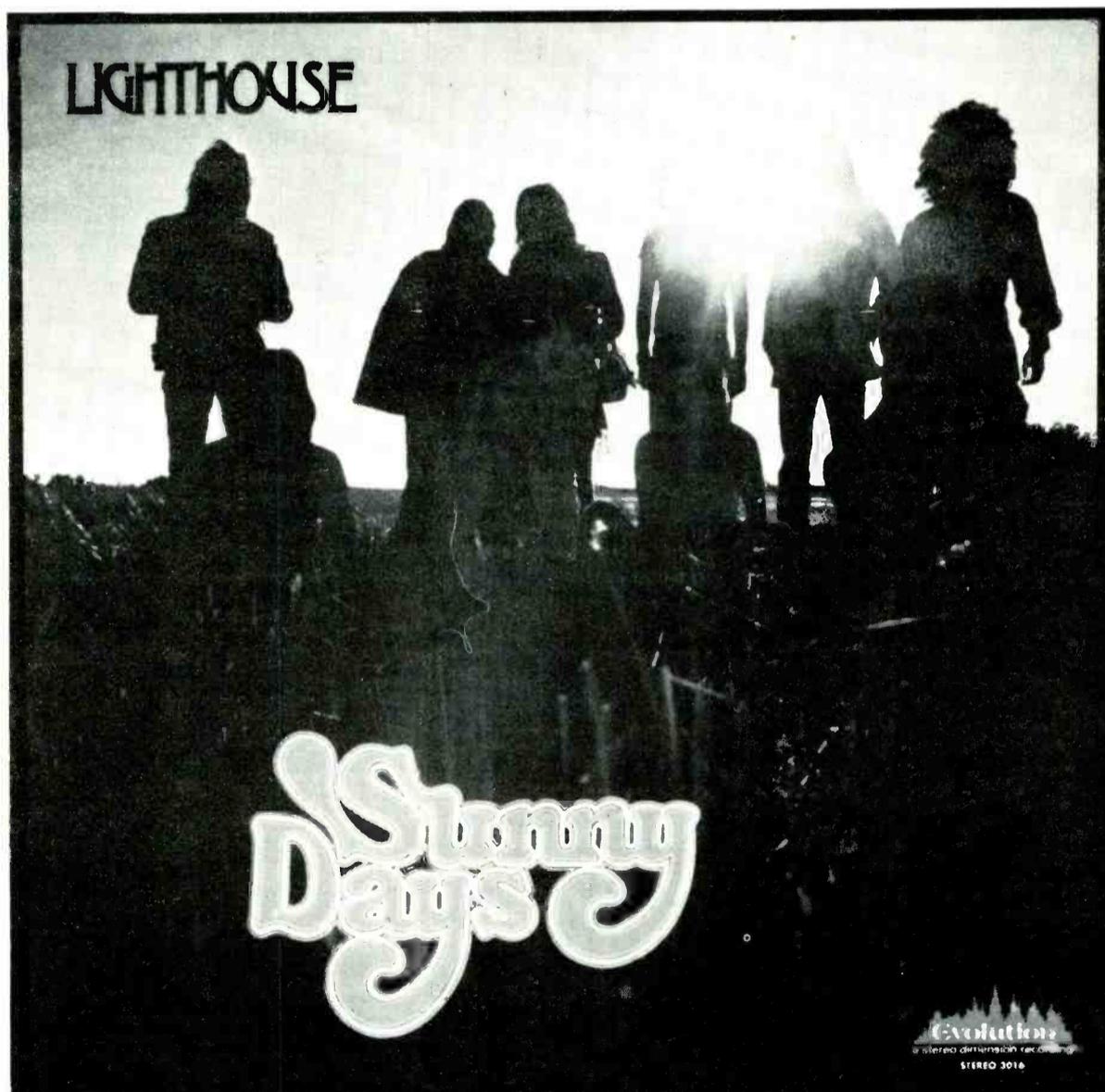
NEW YORK—The Conference of Business Managers, in an attempt to better protect young artists, pledged its assistance to the AFM, Local 47, the American Guild of Authors and Composers, ASCAP and BMI, according to Lee Winkler, founder of the conference and president of Global Business Management, Inc.

Winkler called for unification among business managers, and, along those lines, has set up a steering committee to consider the pooling of resources to handle insurance matters, investment ideas, pensions, tax rulings and to hold quarterly seminars related to their mutual interests.

now available!

LIGHTHOUSE *Sunny Days*

THEIR HIT SINGLE...NOW
THEIR GREATEST ALBUM EVER!



EVOLUTION #3016

Produced by Jimmy Ienner


We think BIGGER because
We're BIGGER than you think.

STEREO DIMENSION
a Westinghouse Company

Tapes: **GRT**

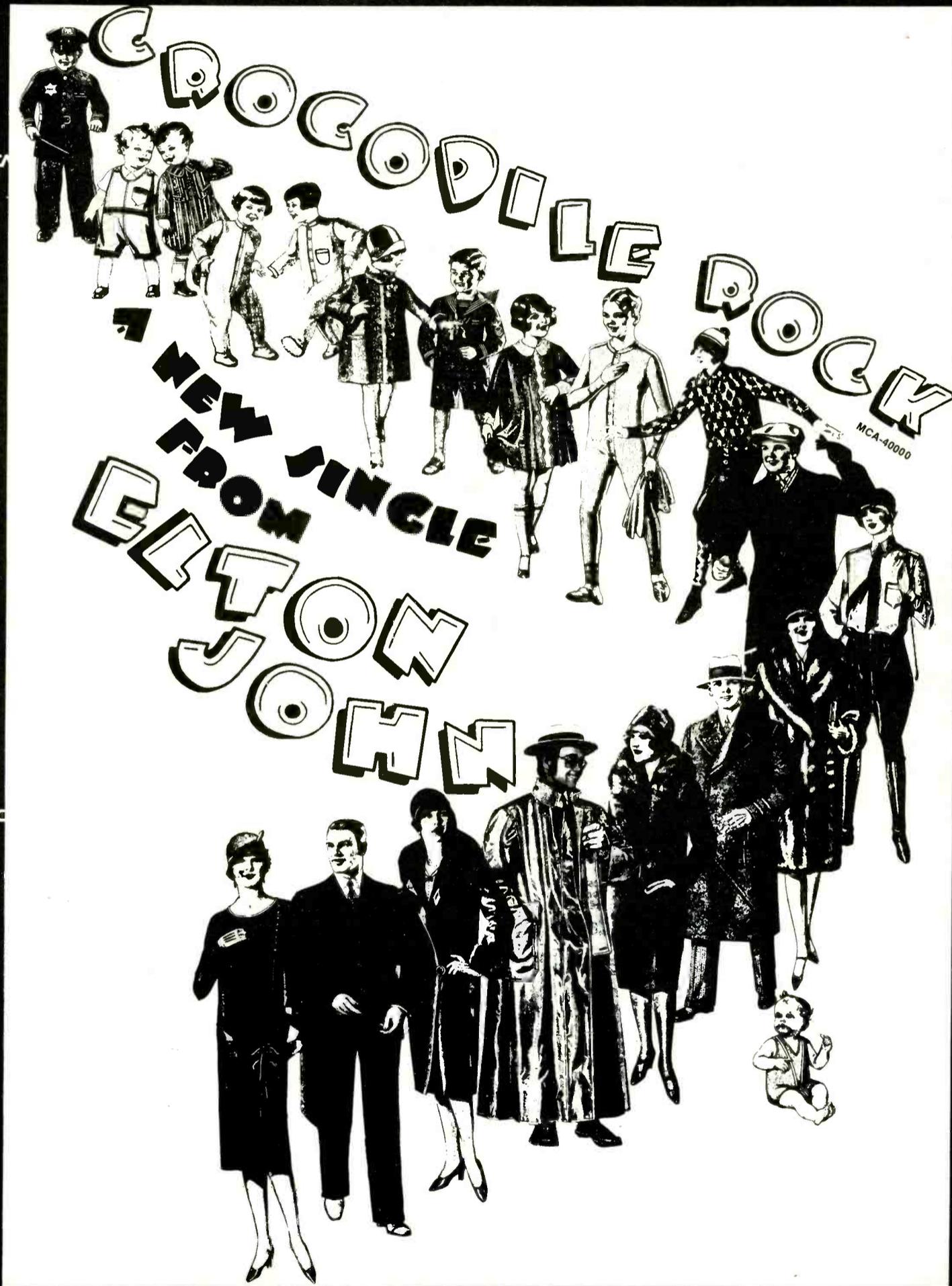
In Canada: **GRT** OF CANADA, LTD.



MCA RECORDS

MCA Records, Inc. announces
MCA Records. A new label
from the end of the rainbow.
MCA Records. An old name
for the best in entertainment.
A new name for a label with
the best. MCA Records.
A premium label. A *gold* label.
MCA Records. With Decca,
Uni, and Kapp. New gold.
Where the rainbow ends.

ELTON JOHN



MCA Records presents its first single:
Elton John's "Crocodile Rock". He intro-
duced it on his recent concert tour, and
now it's a smashing new single. Good as
gold from the end of the rainbow.

MCA RECORDS
MCA-40000

From The Music Capitals of the World

• Continued from page 12

Memphis company's product nationwide. Columbia will obtain pressing rights for Stax's single records, with merchandise to be pressed on an independent pressing plant basic. . . . **Dannie Brooks** of Bell Records has been at **Sam Philips Studios** recording a session for Bell with **Mike Post** producing and **Knox Philips** the engineer. . . . also at Phillips, **Dave Crawford** is producing a session for **Betty Davette** on Atlantic label.

A big Christmas package is what Stax is calling its lineup of available LP's for tree-time buying. Artists with new albums out in time for the holiday season will

be the **Bar-Kays**, **Mel and Tim, Albert King** and Vol. 1 of the big **Wattstax '72 Concert**. Singles will be out by the **Emotions, Soul Children** and **Little Milton**.

JAMES CORTESI

SAN FRANCISCO

Orrin Tucker and His Orchestra at The Penthouse atop the Hotel St. Francis opened for a four-month stay. . . . **KSAN-FM** presented a San Francisco Music Spectacular (10-13), a weekend devoted solely to S.F. music and artists. . . . **West, Bruce & Laing** the Winterland attraction on Wednesday (22) followed by **Sha Na Na, Stoneground** and **Persuasion** (24-25). . . . **Grand Funk Railroad** and **Freddie King** at the Oakland Coliseum on Dec. 3. . . . The **Earl Scruggs Revue** at The Boarding House (21-26).

Rare Earth with special guests **War and Earth, Wind & Fire** appeared at the Oakland Coliseum for one show. . . . A Big Band Cavalcade starring **Frankie Carle, Bob Crosby, Freddy Martin** and **Margaret Whiting** at S.F.'s Civic Aud. for a concert and dance on Friday, Dec. 8. . . . **Elvis Presley's** Oakland Coliseum concert sold out with the first announcement of ticket sales. . . . **John Fogerty's** first single as **The Blue Ridge Rangers**, now that **Creedence** has disbanded as a group, is "Jambalaya/Workin' on a Building" on Fantasy. The single, out this week, precedes the album. . . . **Prestige's Bayete** will link with U.A.'s **War** for concerts at the Santa Clara Fairgrounds, San Jose, (11) and in Stockton (18). **PAUL JAULUS**

REDWING IN FOREIGN TOUR

NEW YORK — Redwing, Fantasy Records group, left San Francisco on Nov. 19 for a two-week tour of Holland and Belgium. The tour so far has included appearances in Leiden (Nov. 22), Nijmegen (24), Venlo (25), Leeuwarden (26), and takes them to Hoogeveen (27), Rotterdam (28), Zutphen (30), Amsterdam (Dec. 1), Groningen (2) and Arnhem (3).

Cheetah to Stage Dance

NEW YORK—The Cheetah, on Tuesday (3), will be the scene of a special benefit dance for the hospitalized **Ralph Levitt** and two deceased band members of **La Selecta**.

Sponsored by **Borinquen Records**, the benefit will help pay the hospital costs of **Levitt** and to assist the families of the deceased who, with **Levitt**, were involved in an accident in Puerto Rico.

Scheduled to begin at 3 p.m. and to run for 12 hours, the benefit will feature such artists as **Tito Puentes, Ray Barretto, Caridido, Willie Colon, Capri, Joe Cuba, La Flamboyant, Ismael Miranda, La Protesta, Eddie Palmieri, Tipica '73, El Gran Combo, La Diferente, Ismael Rivera, Johnny Pacheco** and **La Conspiracion**. Local radio personalities **Joe Canes** and **Pacquito Navarro** will share the emcee duties.

Talent In Action

• Continued from page 12

THE FIFTH DIMENSION PAUL WILLIAMS

Carnegie Hall, N.Y.

The Fifth Dimension—Bell Records—is celebrating its sixth anniversary as a recording team, and to commemorate the occasion the group took its Carnegie Hall audience—Nov. 18—on a musical trip down memory lane to its small beginnings as the **Versatiles** and the fans loved it.

The group still full of gratitude to the people who helped make its climb to popularity possible, paid tribute in song to such writers and artists as **Laura Nyro (Stoned Soul People and Redding Bag Blues), Jimmy Webb (McArthur Park), Mac Davis (In the Ghetto) Bacharach/David (One Less Man to Pick Up After) and Rado, Ragui and McDermott (Age of Aquarius and Let the Sunshine In)**.

Six years of working together has streamlined this quintet of players to a professional peak that is not often encountered. Each member is a polished performer, as solo numbers dramatically demonstrated, and this dynamic line-up of talent, plus its visually appealing quality, has resulted in an act that is so vital and musically potent, that were labels the order of the day it could easily be labeled "superbad."

Sharing the stage with the Fifth Dimension was an equally fine talent, **Paul Williams**, A&M recording artist. Williams is better known for his songwriting talents. has put together a heavy five-piece orchestra for his tour with the Fifth Dimension, and is winning a whole set of new admirers for his

inimitable interpretations of his chart riding heavies such as, "Old Fashioned Love Song," "We've Only Just Begun," "Life Goes On," and "The Lady Is Waiting."
RADCLIFFE JOE

Glencoe to Start 30-Day U.S. Tour

NEW YORK—The English rock group **Glencoe** started on a 30-day U.S. tour, Thursday (23). Cities on the tour include **Chicago, Cleveland, Columbus, Nashville, St. Louis, Tampa, Miami** and **St. Petersburg**.

The group, managed by **Pytheon Productions** and booked by **Associated Booking Corp.**, is also promoting their debut LP on the **Great Western Gramophone** label, distributed by **Columbia**.

TALENT WANTED!

1. SINGERS
2. SONGWRITERS & Lyric Writers (50/50 Collaboration)
3. GROUPS (Rock, Soul, Pop, C&W, Etc.)

We will audition new talent and material for recording and national promotion. We handle the whole production, publishing and distribution through "Major Labels." Send us your name, address, and phone number. Tell us what you do—DON'T SEND MATERIAL.

OMEGA SOUND INC.

1831 Chestnut Street
Philadelphia, Pa. 19103
215-561-1636
(Collect Person to Person
Calls to Mr. Saff)

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
500--\$22.85 1000--\$35.00

COLOR PRINTS
1000--\$200.00

SEND FOR SAMPLES AND PRICES



ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

IN A HURRY?
NEED GOOD SERVICE?
CALL US...



West Coast Music Sales

The Record One-stop

(213)
735-1565

for guaranteed same day service

on all orders received before
7:00 PM EST or 4:00 PM PST,
Monday through Saturday.
Orders taken Sunday 9:00 AM-2:00 PM

UPS — AIR FREIGHT
PARCEL POST & TRUCK DELIVERIES

© West Coast Music Sales
2833 West Pico Boulevard
Los Angeles, California 90006

Finest selections:
Classical LP's, Current LP's
Catalog LP's Singles.

Competitive prices.
Open 7 days a week
through Christmas

**The most performed
rhythm and blues songs
in BMI repertoire for the period
from July 1, 1970 to March 31, 1972:**

Ain't it a shame
Dave Bartholomew,
Antoine (Fats) Domino
Travis Music Co.

Ain't no sunshine
Bill Withers
Interior Music

Baby I need your loving
Eddie Holland, Lamont Dozier,
Brian Holland
Stone Agate Music Division

Baby I'm yours
Van McCoy
Blackwood Music, Inc.

**Ball of confusion (that's what
the world is today)**
Norman Whitfield,
Barrett Strong
Stone Agate Music Division

Band of gold
Ronald Dunbar, Edythe Wayne
Gold Forever Music, Inc.

Be my baby
Phil Spector, Ellie Greenwich,
Jeff Barry
Hudson Bay Music Publishers
Mother Bertha Music, Inc.

Betcha by golly wow
Thomas Bell, Linda Creed
Assorted Music
Bell Boy Music

A brand new me
Kenneth Gamble, Theresa Bell,
Jerry Butler
Parabut Music Corp.
Assorted Music

Bright lights, big city
Jimmy Reed
Conrad Music

Bring the boys home
Angelo Bond, Greg S. Perry,
General Johnson
Gold Forever Music, Inc.

Can I get a witness
Eddie Holland, Brian Holland,
Lamont Dozier
Stone Agate Music Division

Clean up woman
Clarence Reid, Willie Clarke
Sherlyn Publishing Co.

Deeper and deeper
Ronald Dunbar, Edythe Wayne,
Norma Toney
Gold Forever Music, Inc.

Do right woman, do right man
Dan Penn, Chips Moman
Press Music Co., Inc.

(Sittin' on) the dock of the bay
Otis Redding, Steve Cropper
East/Memphis Music Corp.
Time Music Co., Inc.

Don't knock my love
Wilson Pickett, Brad Shapiro
Erva Music Publishing Co., Inc.

**Don't let the green grass
fool you**
Jerry Akines, Johnnie Bellmon,
Victor Drayton,
Reginald Turner
Assorted Music

Don't play that song (you lied)
Ahmet Ertegun, Betty Nelson
Hill and Range Songs, Inc.

Double lovin'
George H. Jackson,
Charles M. Buckins
Fame Publishing Co.

Drowning in the sea of love
Kenneth Gamble, Leon Huff
Assorted Music

Empty arms
Ivory Joe Hunter
Unart Music Corp.

Endlessly
Clyde Otis, Brook Benton
Vogue Music, Inc.

Everybody's everything
Gregg Rolie, Carlos Santana,
Tyrone Moss,
Milton S. Brown, Jr.,
Michael Shrieve
Dandelion Music Co.
Petra Music

**Everybody's got the right
to love**
Lou Stallman
Think Stallman Productions, Ltd.

Everything is good about you
James Dean, Eddie Holland
Stone Agate Music Division

Evil ways
Clarence A. Henry

Family affair
Sly Stewart
Stone Flower Music

**5-10-15-20-25-30 years
of love**
Walter Boyd, Archie Powell
Van McCoy Music
Interior Music

Funky nassau
Raphael Munnings,
Tyrone Fitzgerald
Sherlyn Publishing Co.
Funky Nassau Publishing Co.

Grandma's hands
Bill Withers
Interior Music

Groove me
King Floyd III
Roffignac Music Co.
Malaco Music Co.

Groovy situation
Herman Davis, Russell Lewis
Cachand Music, Inc.
Patchal Music

Guess who
Jesse Belvin, Jo Ann Belvin
Michele Publishing Co.

Gypsy woman
Curtis Mayfield
Curton Publishing Co., Inc.

Have you seen her
Eugene Record, Barbara Acklin
Julio-Brian Music, Inc.

I gotcha
Joe Tex
Tree Publishing Co., Inc.

I hear you knocking
Dave Bartholomew, Pearl King
Travis Music Co.

**I heard it through the
grapevine**
Barrett Strong,
Norman Whitfield
Stone Agate Music Division

I love you for all seasons
Sheila Young
Ferncliff Music
Jamf Music

(I know) I'm losing you
Cornelius Grant,
Norman Whitfield,
Eddie Holland
Stone Agate Music Division

It's a shame
Lee Garrett, Syrita Wright,
Stevie Wonder
Stone Agate Music Division

I've found someone of my own
Frank Robinson
Run-A-Muck Music

**Just my imagination (running
away with me)**
Barrett Strong,
Norman Whitfield
Stone Agate Music Division

Let's stay together
Willie Mitchell, Al Green,
Al Jackson, Jr.
JEC Publishing Corp.

Loveland
Don Trotter, Charles W. Wright,
James Lee, Barney Williams
Wright-Gerstl Productions
Warner-Tamerlane
Publishing Corp.

Mr. big stuff
Joseph Broussard,
Ralph Williams,
Carrol Washington
Malaco Music Co.
Caraljo Music Co.

My cherie amour
Sylvia Moy, Henry Cosby,
Stevie Wonder
Stone Agate Music Division

Nathan Jones
Kathy Wakefield,
Leonard Caston
Stone Agate Music Division

Never can say goodbye
Clifton Davis
Portable Music Co., Inc.

**One bad apple don't spoil
the whole bunch**
George H. Jackson
Fame Publishing Co.

**One monkey don't stop
no show**
General Johnson, Greg S. Perry
Gold Forever Music, Inc.

Ooh child
Stan Vincent
Kama Sutra Music, Inc.
Sleeping Sun

Patches (I'm depending on you)
General Johnson,
Ronald Dunbar
Gold Forever Music, Inc.

Pay to the piper
General Johnson,
Greg S. Perry,
Ronald Dunbar, Angelo Bond
Gold Forever Music, Inc.

The promised land
Chuck Berry
Arc Music Corp.

A rainy night in Georgia
Tony Joe White
Combine Music Corp.

Reach out I'll be there
Brian Holland, Eddie Holland,
Lamont Dozier
Stone Agate Music Division

Respect yourself
Mack Rice, Luther Ingram
East/Memphis Music Corp.
Klondike Enterprises, Ltd.

River deep—mountain high
Phil Spector, Jeff Barry,
Ellie Greenwich
Mother Bertha Music, Inc.
Hudson Bay Music Publishers

Rock steady
Aretha Franklin
Pundit Music, Inc.

Rockin' robin
Jimmie Thomas
Recordo Music Publishers

Runnin' away
Sly Stewart
Stone Flower Music

She's all I got
Jerry Williams, Jr., Gary Bonds
Jerry Williams Music
Excellorec Music Co., Inc.

She's not just another woman
Ronald Dunbar,
Clyde D. Wilson
Gold Forever Music, Inc.

Smiling faces sometimes
Norman Whitfield,
Barrett Strong
Stone Agate Music Division

Somebody's been sleeping
General Johnson,
Greg S. Perry, Angelo Bond
Gold Forever Music, Inc.

Somebody's watching you
Sly Stewart
Daly City Music

Someday we'll be together
Harvey Fuqua, Jockey Beavers,
Johnny Bristol
Stone Agate Music Division

Soulful strut
Eugene Record,
William Sanders
Dakar Productions, Inc.
BRC Music Corp.

Spanish Harlem
Jerry Leiber, Phil Spector
Hill and Range Songs, Inc.
Hudson Bay Music Publishers

Stagger Lee
Harold Logan, Lloyd Price
Travis Music Co.

Stand by your man
Tammy Wynette, Billy Sherrill
Al Gallico Music Corp.

Stick-up
General Johnson, Angelo Bond,
Greg S. Perry
Gold Forever Music, Inc.

Still water (love)
William Robinson,
Frank E. Wilson
Stone Agate Music Division

Stoned love
Frank E. Wilson,
Yennik Samoht
Stone Agate Music Division

Sunny
Bobby Hebb
MRC Music Corp.
Portable Music Co., Inc.

**Superstar (remember how
you got where you are)**
Norman Whitfield,
Barrett Strong
Stone Agate Music Division

Theme from Shaft
Isaac Hayes
East/Memphis Music Corp.

Tired of being alone
Al Green
JEC Publishing Corp.

**Trapped by a thing
called love**
Denise LaSalle
Ordona Music Co.
Bridgeport Music, Inc.

Treat her like a lady
Eddie Lee Cornileus, Jr.
Stage Door Music Publishing
Unart-Music Corp.

Treat her right
Roy Head
Don Music Co.

Up on the roof
Gerry Goffin, Carole King
Screen Gems-Columbia
Music, Inc.

Up the ladder to the roof
Vincent Dimirco,
Frank E. Wilson
Stone Agate Music Division

Want ads
General Johnson,
Barney Perkins,
Greg S. Perry
Gold Forever Music, Inc.

War
Norman Whitfield,
Barrett Strong
Stone Agate Music Division

What's going on
Renaldo Benson, Al Cleveland,
Marvin Gaye
Stone Agate Music Division

Whatcha see is whatcha get
Tony Hester
Groovesville Music

Where did our love go
Eddie Holland, Lamont Dozier,
Brian Holland
Stone Agate Music Division

You are everything
Thomas Bell, Linda Creed
Assorted Music
Bell Boy Music

You've lost that lovin' feelin'
Barry Mann, Cynthia Weil,
Phil Spector
Screen Gems-Columbia
Music, Inc.

You've made me so very happy
Berry Gordy, Jr.,
Frank E. Wilson,
Brenda Holloway,
Patrice Holloway
Stone Agate Music Division



**Congratulations
to the winners of
this year's BMI
RHYTHM & BLUES
achievement awards**

Radio-TV programming

INTERVIEW

Blore's 'Fascinating' and Cliche-Less Format

EDITOR'S NOTE: This is the fourth installment of an in-depth interview with one of the greatest "creators" in radio . . . a man who frequently was referred to as a god in radio and who freely admits he enjoyed that myth that built up around him even though "I was a much bigger man in radio after I got out of it than I was while in it." All this reputation, he laid on the line when he took over KIIS-AM in Los Angeles recently as a programming consultant, but he did it to try to establish a unique format that he describes both as "very fragile" and "the most interesting" format in radio. While devoting considerable time to KIIS-AM, Blore continues to head up one of the most successful commercials firms in the world, Chuck Blore Creative Services, Los Angeles. This interview was conducted by Claude Hall, Billboard Radio-TV editor.

HALL: How come program directors have never really capitalized on the medium of radio . . . how come they've never used the medium to its full potential?

BLORE: I think it's kind of like the question: Why haven't we been to space before? We just never got that far. We were just unaware of the possibilities. For example, in the old days of radio when they talked of the "theater of the mind," well, take "The Shadow" . . . scary as hell . . . but they told you every single thing they were doing on the show . . . the characters. The creators of the show weren't doing what I'm talking about right now. If they said: "Stop the car, Cato," then you heard the car brakes squeak . . . then you heard Cato say: "I'll open the door" and you

heard the door noises, then you heard him say: "Now I'll close the door" and a *chucking* sound. Then, "Now I'll walk" . . . and you heard the footsteps . . . "up to this house and knock on the door" and you heard a knocking sound. They explained everything they were doing while the sounds were being heard. And so, even then they weren't using the media as we now know it could be used . . . because they were afraid to let it happen. I don't think that people in radio had ever thought really about the medium . . . because once you start thinking about the possibilities of radio, it opens door after door after door in your mind. I was telling an air personality here yesterday . . . well, he said it was difficult to tell something fascinating every few seconds . . . and I said: "Well, you're trodding down this long hallway marked DJs Of America right, where a lot of talented people have walked before and a lot more will tread the same direction . . . and the only way you can become significant among all of those going down that hallway is to open some of the doors along the way that are marked No Admittance. Go in there . . . in those rooms . . . and have a peek around. So, what we're trying to do with the air personalities . . . what we're trying to get them to do . . . well, we've made up a list of cliches which every deejay in the world leans on and they're absolutely forbidden . . . whenever a guy catches himself saying one of those things . . . you know, he's suddenly aware: My god! I'm a cliche!"

HALL: How many of them that are taboo?

BLORE: There are 50 million of them and to start naming them . . . Jesus!

HALL: You mean the "Hey, dig this, baby" sort of thing?

BLORE: Not so much the jargonistic things as: "The time right now is . . ." sort of thing.

HALL: I heard, on a major station in Los Angeles: "And now we'll play some Hank Mancini to lead us up to the news." KMPC-AM.

BLORE: Here's the biggest cliche of all: "Hello. My name is so-and-so and I'll be here until six o'clock." Who cares that he'll be there until six?

SONNY MELENDREZ: At six, Jerry Butler!

BLORE: If you sat down, you could think of hundreds of them. And we're just trying to get rid of the cliches. And the jock says: "What can I put in its place"? They feel that those cliches were born because they had to get from here to here in their show. Again, as you heard, Claude, in the prototype tape, we don't care about

transitions anymore . . . not on this station. And, by leaving out those transitions, the station takes on a new energy . . . a pace that goes bang-bang-bang. And then I could tell you about another area we're into at KIIS-AM, which is the psychology of juxtaposition, but that would take a year. Yet, it's a very important part of our programming.

HALL: Putting things together that belong together?

BLORE: Or those that don't belong together depending on . . . well, on the prototype tape you heard Jack Angel referring to a record about hurting each other "and it's a shame people do that." And the next thing you heard on the tape was something that had nothing to do with the statement . . . it was a little girl and boy talking about Santa Claus . . . the little girl saying that Santa Claus doesn't exist. And, just because Angel said "hurting each other," the concept is that the little girl is trying to hurt the little boy, telling him that there is no Santa Claus . . . that Santa Claus doesn't exist. That thought would never have entered your mind if it hadn't been juxtaposed against Angel saying that people try to hurt each other. If you'd heard anything else prior to the little girl and boy, it would have changed the whole meaning. That's what I mean by the psychology of juxtaposition. We have, for example, coming out of the news, this fellow shouting: "Damn everything but the circus!" Thus, he's referring to all of the things you just heard in the newscast. Right? But if you'd come out just previously and said: "That was so-and-so and the story of a broken-hearted love affair" then the statement about the circus refers to the broken heart and the guy saying: Screw everything.

HALL: On the tape I heard earlier, I heard a word like "damn." That's no longer a taboo in radio, is it?

BLORE: I don't think so. But it wasn't used just for the sake of saying damn. It was used for the sake of honesty. If we came on the air and said: "Damn everything but the circus!" or: "To heck with everything but the circus!" it wouldn't be saying the same thing. There's nothing wrong with damn in the right context. We're trying to be more adult in everything we do. I didn't mean . . . well, this has nothing to do with sex. When I say adult, I'm talking about sophistication. I'm talking about us treating our listeners as though they were thinking human beings.

HALL: Now that you brought it up, I did notice that the prototype tape was . . . sexy.

BLORE: Yeah, but that was only because we were doing a report on: Sex isn't funny. If . . . well we had all of the teasers in and so forth. If we were doing a report on . . .

HALL: So, those are the "elements" that surround the report?

BLORE: Yeah, and if the report was on the polls as prostitutes, then you'd think we were a very political station. Because we'd be promoting our feature with items of similar nature. And if the feature was on bio-feedback, you'd say: "Wow, they're into all of these physiological things." Whatever report we're featuring during the week, the station takes on that particular image so we can get people interested in that report . . . when it gets there on Thursday or Friday or whenever it is. We spent several days building up to the report. When we do the research on a report, we obviously can't put all of the information into the report itself. There's just too much information. So all of this information is filtered down to the writers and the air personalities and thus a lot of their "fascination" items . . . a lot of their programming elements . . . take on that particular flavor . . . so the whole station, for example, might be pushing toward bio-feedback.

HALL: This report comes once a week?

BLORE: That all depends. They could come more often . . . or less often. Here's a critical thing about this format: We are not dictated by the clock. We dictate to the clock I mean that if a report is ready to go on the air Thursday . . . and by ready, I mean everything is ready . . . then it goes on the air. But if it's not perfect, we don't put it on the air merely because the clock says it's time to go. We can put it on the air a week from Thursday. It doesn't make any difference. We don't say how many records we're going to play an hour . . . that, too, makes no difference. Because we use records to fill up the areas where we don't have any fascination. If we have a particularly fascinating hour, we might play only three records. But if we have an hour with nothing in it, we might play 15 records.

HALL: In other words, you're not going to have an air personality saying: "Here's Glenn Miller leading up to the news"?

BLORE: Right. The most important aspect is that we don't have to have any particular thing on the air . . . so much of this and so much of that . . . because if we did the quality of what we're trying to accomplish would suffer.

HALL: A lot of program directors are worried about where the next single is coming from, what album cuts to play and how many . . . all of that doesn't concern you at all, does it?

BLORE: No. Again, we are not after the record-buying audience. This doesn't mean that our audience doesn't buy records . . . buying records is a vital part of life today. But the people who're listening to us are not primarily interested in hearing hit records. The

people who'll be listening to us will primarily be those who respond to our way of life. Or, we respond to their way of life . . . that's a better way of putting it.

HALL: To me, well, from what you've said of this format, it's very complex.

BLORE: It's incredibly complex . . . it's immense. And that's why, well when I would sit for hours and hours and hours dreaming up a little thing to put on KFWB-AM in the old days . . . and then put it on the air and the next day it would be all over the nation, I'd be really irritated that other program directors weren't thinking for themselves. But I'm not too concerned about that here with KIIS-AM. They might be able to copy the surface of it, but if they only copy the surface, then their radio station is going to be saccharine and it's going to be in a lot of trouble. So, there won't be many successful KIIS-AM formats, though they'll all try it. For a while. Like KABL-AM when it went on the air. We had a KABL-AM in every city; they all tried it until they went broke. Now those stations are back rocking or they're all-news. Only KABL-AM and a few others, like the one in Dallas that I think KABL-AM was patterned after . . . it's been there forever and is really a good radio station . . . has been successful.

HALL: That's where Gordon McLendon got the idea then, that Dallas station?

BLORE: Gordon McLendon has enough ideas of his own . . . he doesn't get them from anybody. But . . . if there really is a god in this industry, it's him. He's the one, boy . . . he did it.

HALL: You once worked for McLendon, didn't you?

BLORE: Yes.

HALL: Did you build KELP-AM in El Paso?

BLORE: Yeah.

HALL: Did you work for Todd Storz, too?

BLORE: No. I just knew him . . . and respected him . . . back in those days everybody knew everybody. Because there were only 10 guys in the business. I mean, about 10 guys in radio who were doing things. And when you had a chance to talk to one of them, that was super. Wow. And when Todd Storz put on his deejay conventions, that was the most miraculous thing that happened in the industry. The deejays and the record companies screwed it up for people, but the idea was a super one in the first place. And that first one in Kansas City . . . remember that? Were any of you guys around then? (Both KIIS-AM program director Sonny Melendrez and MGM Records promotional executive Ernie Farrell were in the room during the interview.) The first Todd Storz meeting was in Kansas City. We were snowed-

(Continued on page 21)

**Who is
Needom
Carroll
Grantham?**

GUESS WHO'S COMING BAWK?

TO FIND OUT, CALL, WRITE OR WIRE

CHICKENMAN CENTRAL

THE CHICAGO RADIO SYNDICATE, INC.

25 EAST CHESTNUT STREET

CHICAGO, ILLINOIS 60611

(312) 944-7724

Obscenity Rap Against DJ Dismissed

• Continued from page 1

involved, and that Nesci had since left WOWI-FM. It was further implied that the government might be making better use of its time than to pursue this particular case.

Conviction of a radio personality of obscenity simply for playing a recording, rather than for anything he himself uttered, would have set a demoralizing precedent of censorship for both record producers and broadcasters. Although the Country Joe Woodstock album (Vanguard) contained a four-letter word in fairly common use outside the broadcast media, Nesci defense held that the obscenity charge was a "discriminatory" use of the statute. The charge was in reality being used to punish Nesci for his antiwar programming, and

the broadcast of license numbers of unmarked radar police cars in the Norfolk area, defense held.

Formal dismissal of the case in Norfolk awaits only the technical requirement that the U.S. assistant attorney make the motion in open court, which should occur in the fairly near future. Justice spokesmen have already notified Nesci's defense counsel, Tracy Westen and Sam Buffone of the Stern Community Law firm here of the termination of the government prosecution.

Progressive rock announcer Nesci's legal counsel, which included Norfolk Civil Liberties attorney Seymour Dubow, had attacked the federal obscenity code section 1464 itself, as unconstitutional. In a motion for dismissal, defending attorneys docu-

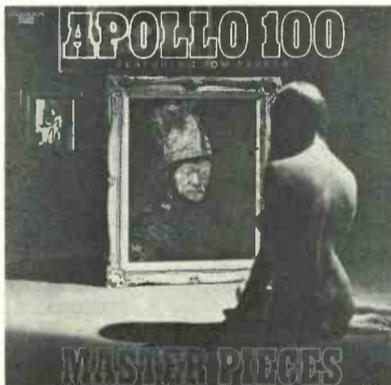
mented the fact that the particular section 1464 which bans any "obscene, indecent or profane language by radio communication," has rarely been invoked by Justice Department. It has never been used in recent years against the playing of a record over the air (Billboard, Nov. 18, 1972).

Justice Department has generally followed a "liberal, no-prosecution policy" in these cases, defense pointed out, even on cases sent over to it from the Federal Communications Commission. FCC commissioners had testified in congressional hearings that the Department had refused to prosecute the alleged broadcast obscenities under Sec. 1464 because "they will fall under the Supreme Court standards, and they could not sustain a conviction."

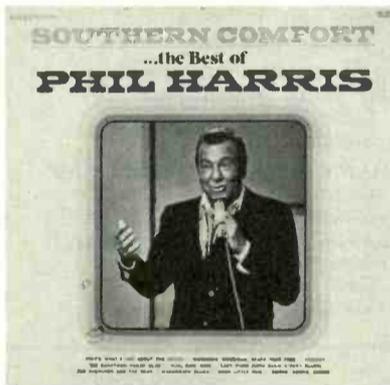
MEGA HAS BUSTED ITS



...TO BRING YOU THESE FINE YEAR-END RELEASES!



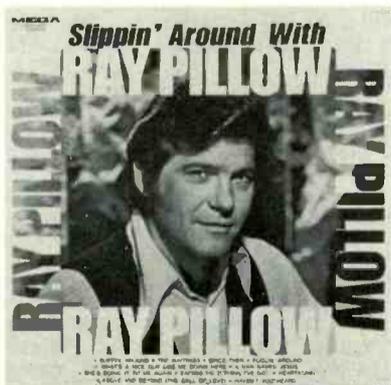
M51-5005 "MASTER PIECES" APOLLO 100 (M81-5005 8-Track, M41-5005 Cassette) More instrumental goodies from the JOY-makers. Includes: *Amazing Grace*; *Beethoven 9*; *Telstar*; *Nutrocker*; *Popcorn*; *Tristesse*; others.



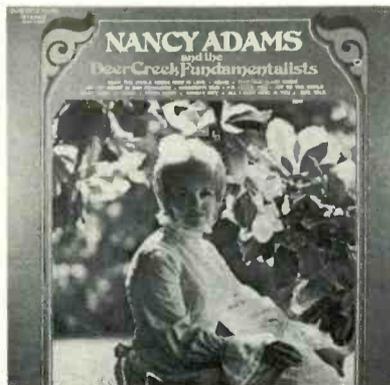
M51-5006 "SOUTHERN COMFORT . . . THE BEST OF PHIL HARRIS" (M81-5006 8-Track, M41-5006 Cassette) New recordings of this entertainer's greatest hits. Includes: *The Dark Town Poker Club*; *That's What I Like About the South*; *Nobody*; *Some Little Bug*; others.



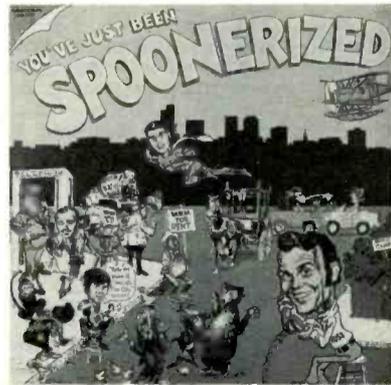
M31-1019 "THE BEST OF SAMMI SMITH" (M81-1019 8-Track, M41-1019 Cassette) *Help Me Make It Through the Night*; *For the Kids*; *Then You Walk In*; *Here Comes the Rain, Baby*; *When Michael Calls*; *Saunders' Ferry Lane*; *Girl in New Orleans*; others.



M31-1017 "SLIPPIN' AROUND WITH RAY PILLOW" (M81-1017 8-Track, M41-1017 Cassette) Excellent fare by one of country music's top performers. Includes: *A Man Named Jesus*; *Haven't You Heard*; *Slippin' Around*; *Since Then*; *She's Doing It To Me Again*; others.



M31-1018 NANCY ADAMS and the Deer Creek Fundamentalists (M81-1018 8-Track) Unique debut album by an exceptionally talented young singer, musician and vocal arranger. Includes: *Moon River*; *What the World Needs Now is Love*; *Again*; *Girl Talk*; *Kansas City*; others.



M51-5007 "YOU'VE JUST BEEN SPOONERIZED!" (M81-5007 8-Track) Hilarious on-the-air conversations (actually put-ons) between D. J. Russ Spooner and unsuspecting listeners, including Bobby Goldsboro. Eighteen tracks in all.

MEGA
RECORDS & TAPES, INC.
NASHVILLE, TENNESSEE

P.S.: Best wishes for a "Merry" and a "Happy" to all!

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.

BUFFALO: WPHD-FM, Jim Sotet
CLEVELAND: WNCR-FM, Norman Moore
COLUMBUS: WCOL-FM, Jim Roach
DALLAS: KRLD-FM, Lee Gibson
DENVER: KFML-FM, Tom Trunnell
DETROIT: WRIF-FM, Lee Abrams

HOUSTON: KLOL-FM, Tony Raven
LONG BEACH: KNAC-FM, Ron McCoy
PITTSBURGH: WAMO-FM, Ken Reith
PORTLAND: KINK-FM, Bruce Funkhouser
RACINE: WRKR-FM, Joey Sands

ROCHESTER: WCMF-FM, Bernie Kimball
SEATTLE: KOL-FM, John Kertzer
ST. LOUIS: KSHE-FM, Shelly Grafman
TORONTO: CHUM-FM, Benjy Karch
TUCSON: KWFM-FM, Allan Browning
VALDOSTA: WVVS-FM, Bill Tullis

Hot Action Albums

AMERICA, "Homecoming," Warner Bros.
 Cuts: All.
 Stations: KINK-FM, KWFM-FM, WRKR-FM, KSHE-FM, KRLD-FM

CARLEY SIMON, "No Secrets," Elektra
 Cuts: All.
 Stations: KINK-FM, KOL-FM, WRKR-FM, KRLD-FM, KNAC-FM

JONI MITCHELL, "For the Roses," Asylum
 Cuts: All.
 Stations: KNAC-FM, KSHE-FM, KINK-FM, WNCR-FM, KWFM-FM, KOL-FM, WCMF-FM, KLOL-FM, CHUM-FM, KFML-FM, WPHD-FM, KRLD-FM

JAMES TAYLOR, "One Man Dog," Warner Bros.
 Cuts: All.
 Stations: KINK-FM, WNCR-FM, WRKR-FM, KLOL-FM, CHUM-FM

Also Recommended

DUANE ALLMAN, "An Anthology," Capricorn
 Cuts: All.
 Stations: KWFM-FM, KRLD-FM

ARTHUR GEE-WHIZ BAND, "City Cowboy," Tumbleweed
 Cuts: All.
 Stations: WVVS-FM, WCMF-FM

BATDORF AND RODNEY, "Batdorf and Rodney," Asylum
 Cuts: All.
 Station: WCOL-FM

BLACK SABBATH, "Volume IV," Warner Bros.
 Cuts: All.
 Station: WCOL-FM

DAVID BOWIE, "The Jean Genie," RCA (Single)
 Station: WRKR-FM

DAVID BROMBERG, "Demon in Disguise," Columbia
 Cuts: All.
 Stations: KINK-FM, KWFM-FM, WCOL-FM

CAPTAIN BEEFHEART, "Clear Spot," Reprise
 Cuts: All.
 Stations: KOL-FM, KLOL-FM, WCOL-FM

JOE COCKER, "Joe Cocker," A&M
 Cuts: All.
 Stations: WNCR-FM, KWFM-FM, KRLD-FM

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

EARTH, WIND AND FIRE, "Last Days and Time," Columbia
 Cuts: All.
 Station: WAMO-FM

MARSHALL EFRON, "Nutrino News Network," Polydor
 Cuts: All.
 Station: WCMF-FM

JOHN ENTWHISTLE, "The Whistle Rhymes," Decca
 Cuts: All.
 Station: WCOL-FM

FLASH CADILLAC, "Flash Cadillac and the Continental Kids," Epic
 Cuts: All.
 Station: KFML-FM

FLASH, "In the Can," EMI
 Cuts: "Lifetime," "There No More."
 Station: WVVS-FM

FOCUS, "Moving Waves," Blue Horizon (Import)
 Cuts: All.
 Station: WCMF-FM

DAN FOGELBERG, "Home Free," Columbia
 Cuts: All.
 Station: KOL-FM

GENESIS, "Fox Trot," Charisma
 Cuts: All.
 Station: WPHD-FM

GENTLE GIANT, "Octopus," Vertigo (Import)
 Cuts: All.
 Station: WVVS-FM

GRATEFUL DEAD, "Europe '72," Warner Bros.
 Cuts: All.
 Stations: KINK-FM, WNCR-FM, WCOL-FM, CHUM-FM

GROUNDHOGS, "Hogwash," United Artists (Import)
 Cuts: All.
 Station: WVVS-FM

JIMI HENDRIX, "War Heroes," Reprise
 Cuts: All.
 Station: KOL-FM

JADE WARRIOR, "Last Autumn's Dream," Vertigo
 Cuts: All.
 Station: KLOL-FM

JEREMY SPENCER AND THE CHILDREN, "Jeremy Spencer"
 Cuts: "War Horse," "Beauty for Ashes," "The Prophet."
 Stations: WVVS-FM, KFML-FM

JUKIN' BONE, "Way Down East," RCA
 Cuts: All.
 Station: WRKR-FM

AL KOOPER, "Naked Songs," Columbia
 Cuts: "As the Years Go Passing By," "Where Were You," "Soundstone."
 Stations: WVVS-FM, WCOL-FM

KRIS KRISTOFFERSON, "Jesus Was a Capricorn," Monument
 Cuts: All.
 Stations: KINK-FM, CHUM-FM

LOGGINS AND MESSINA, "Loggins and Messina," Columbia
 Cuts: All.
 Station: KRLD-FM

McKENDREE SPRING, "Tracks," Decca
 Cuts: All.
 Stations: CHUM-FM, KNAC-FM

STEVE MILLER, "Anthology," Capitol
 Cuts: All.
 Station: CHUM-FM

MOODY BLUES, "Seventh Sojourn," Threshold
 Cuts: All.
 Station: WNCR-FM

NITTY GRITTY DIRT BAND, "Will the Circle Be Unbroken," United Artists
 Cuts: All.
 Station: KOL-FM

BILLY PAUL, "360 Degrees of Billy Paul," Philadelphia Intl.
 Cuts: All.
 Station: WAMO-FM

SHAWN PHILLIPS, "Faces," A&M
 Cuts: All.
 Stations: KLOL-FM, CHUM-FM

PLAINSONG, "Amelia Earhart," Elektra
 Cuts: All.
 Station: WNCR-FM

POCO, "Good Feelin' to Know," Epic
 Cuts: All.
 Stations: CHUM-FM, WCOL-FM

PORTLAND, "Portland," Elektra
 Cuts: All.
 Station: KINK-FM

TOM RAPP, "Star Dancer," Blue Thumb
 Cuts: All.
 Stations: WVVS-FM, KOL-FM, WCMF-FM, KNAC-FM

RARE EARTH, "Willie Remembers," Rare Earth
 Cuts: All.
 Station: WRKR-FM

RATCHELL, "Ratchell Two," Decca
 Cuts: All.
 Station: KNAC-FM

LOU REED, "Transformer," RCA
 Cuts: All.
 Stations: KOL-FM, KNAC-FM

RICK ROBERTS, "Windmills," A&M
 Cuts: All.
 Station: KINK-FM

JACK ROLAND, "Here We Go Again," GWS (Single)
 Cuts: All.
 Station: WVVS-FM

ROLLING STONES, "Rock and Rolling Stones," Decca
 Cuts: All.
 Station: WVVS-FM

JACK SCHECHTMAN, "Jack Schechtman," Columbia
 Cuts: All.
 Station: KFML-FM

STEELEYE SPAN, "Individually and Collectively," Chrysalis (Import)
 Cuts: All.
 Stations: WVVS-FM, WCMF-FM

STONE THE CROWS, "Continuous Performance," Polydor
 Cuts: "On the Highway," "One More Chance."
 Station: KWFM-FM

B. W. STEVENSON, "Lead Free," RCA
 Cuts: "Like What You Do," "Peaceful Feeling," "Gypsies."
 Station: KWFM-FM

CHIP TAYLOR, "Gasoline," Bud-dah
 Cuts: All.
 Station: KSHE-FM

TRANQUILITY, "Silver," Epic
 Cuts: All.
 Station: WPHD-FM

URIAH HEPP, "Magician's Birthday," Mercury
 Cuts: All.
 Station: WRKR-FM

VARIOUS ARTISTS, "Newport in New York, Volume 6," Cobblestone
 Cuts: All.
 Stations: KOL-FM, KWFM-FM, WPHD-FM

VARIOUS ARTISTS, "Tommy," Ode
 Cuts: All.
 Stations: WCMF-FM, WPHD-FM, KNAC-FM

THE WACKERS, "Shredder," Elektra
 Cuts: All.
 Station: CHUM-FM

EDGAR WINTER, "They Only Come Out at Night," Epic
 Cuts: All.
 Stations: KFML-FM, KNAC-FM

STEVIE WONDER, "Talking Book," Tamla
 Cuts: All.
 Stations: WNCR-FM, WPHD-FM, CHUM-FM

THE WHO, "The Track Relay," (Single)
 Cuts: All.
 Station: KSHE-FM

NEIL YOUNG, "Journey Through the Past," Reprise
 Cuts: All.
 Stations: WRKR-FM, WCOL-FM, CHUM-FM

YOUNGBLOODS, "High On a Ridgetop," Raccoon
 Cuts: All.
 Station: CHUM-FM

FRANK ZAPPA AND THE MOTHERS, "The Grand Wazoo," Bizarre
 Cuts: All.
 Stations: KWFM-FM, WCOL-FM

Vox Jox

By **CLAUDE HALL**
 Radio-TV Editor

As usual, the radio industry had a lot of turnovers last week and some of these were not exactly appetizing. For example, **Jim Edwards**, KGAL-AM in Lebanon, Ore., reports that he got fired while in the hospital. That's a pretty shabby way of treating a human being. At the moment, I certainly can't recommend anyone going to work for KGAL-AM. . . . **Ted Marvelle** has left WSGW-AM, Saginaw, Mich., and is looking for either an air personality or newsman position. You can call him at 517-684-3865. . . . **Tom Dooley**, a veteran of WFIL-AM, Philadelphia and some other good stations, is now looking. He was at WAYS-AM in Charlotte. You can reach Dooley at 704-537-9720. . . . **Ron Jacobs**, program director of KGB-AM-FM, San Diego, held a rock concert that drew more than 52,000 fans to the San Diego Stadium Sunday (12); biggest ever for the city and the first real rock event in the stadium. Funds went to the United Crusade for

San Diego. . . . KFAC-AM-FM, classical station in Los Angeles, has bowed to listener demands and will cease repeating product so regularly. The station had been trying a more-or-less Top 40ish approach to classical programming, repeating stuff sometimes every three or four days but will now space selections more than seven days. ★ ★ ★

A note from **Larry Greene**, president of Larry Greene Productions, Los Angeles: "Enclosed is a copy of a letter written by **Bob Purcell**, who was vice president and general manager of KFWB-AM when the station reached prominence under **Chuck Blore's** program direction. For years I have been aware that Chuck has attempted to take credit for the creation and production of the original KFWB-AM jingles; and until now, have found it amusing. Seeing his fantasy in print, however, along with the added delusion that the concept of the melodic logo was

his as well, is just too much for me to ignore. I think it's time to set the record straight. I own the copyrights to the KFWB-AM logo, as well as all of the material produced for them. On each copyright, it clearly states that the music and the lyrics were written by **Larry Greene** and **Bob Sande**." ★ ★ ★

Joe Finan, general manager of KTLK-AM in Denver, is taking over a training project for the radio chain that entails helping convicts get into radio; thus the station last week was seeking a new manager. This in no way affects the consulting deal of **John Rock**; Finan, who'll be vice president in charge of special projects for Welcome Radio, says that "Rock has done a hell of a job. While our ratings aren't magnificent, the station is selling well on a local level and making money.

The format will continue in spite of the rumors being spread here by our competition." ★ ★ ★

Dick Starr says that his eight-hour special called "Opus '72," a countdown of the top records of the year, is already sold to 55 markets. It's being syndicated by PAMS in Dallas, WFIL-AM in Philadelphia, and KFJZ-AM in Fort Worth are among the stations who'll air this year-end epic. Starr expects that 100 stations will air the special. . . . **Larry Walton** has returned to WCBM-FM in Baltimore for a 6-9 p.m. show; he'd been most recently with WRC-AM in Washington. . . . **Rod Roddy** is back with KNUS-FM in Dallas. . . . **Larry James**, the program director at WTVY-FM in Dothan, Ala., has shifted to WUNI-AM, a country station in Mobile, Ala. **Jim Dooley** is the new program director of WTVY-FM and the station is sort of aiming its contemporary format toward adults these days.

Jim Horne, previously with KDKA-AM in Pittsburgh, is now with WPIX-FM in New York. He's doing the 3-7 p.m. show. . . . **J.J. Jordan** has resigned as national program director of the Star Stations to become program director of WGR-FM in Buffalo. The station has been featuring a solid gold automated format, but Jordan expects to turn the station into a tight rock format live operation before the first of the year. He will be at WGR-FM after Nov. 23 if you want to apply for a job. . . . **Dennis Hunt** is new production manager at Watermark Inc., the Los Angeles syndication firm. . . . **Chuck Cecil**, KFI-AM, Los Angeles, has been honored with the Friend of the Musicians Award of Musicians Union Local 47, AFM, Los Angeles. Cecil's show pays tribute to the top musicians in the country, many of whom are members of the local.

Blore's 'Fascinating' And Cliche-Less Format

• Continued from page 18

in . . . and there just wasn't the crap that went on in Miami the next year. Which really had to kill everything, you know. Anyway, it was a good idea. And Todd Storz was a brilliant man. I talked to him many times, but did never work for him.

HALL: Are you worried about this new format of yours at all?

BLORE: I'm scared to death. Not that it will work . . . it's just that it's so immense that . . . well, it's so fragile . . . because anytime you come out and say the things that we're going to say on this radio station . . . we have so much God, and love, and kindness, and goodness on here . . . that anytime you do that, you face the possibility of becoming a plastic greeting card. You know? And that's one thing we have to guard against. I'm fearful of that. But fear is good. It keeps your guard up. And, if we were all that confident about the format, then it would probably be dull.

HALL: Who were the best program directors you've ever known in your life?

BLORE: Other than me? Gordon McLendon, although he was never really a program director, he was the best. Don Keyes. Bill Stewart, although he was a bit of a dictator.

HALL: He was?

BLORE: Yeah. And is. Yeah, Bill Stewart was brilliant, but he was pretty dictatorial. Ask some of the people who worked for him. Ted Randal is a good program director. Let me see . . . now those were the older guys. Among the newer program directors that I've come to respect is Ron Jacobs . . . probably one of the best in the world. At least, while he was at KHJ-AM.

HALL: He's having a tough time right now.

BLORE: He's having a tough time because it's a totally new concept. And it doesn't make any difference with his concept whether he gets to be No. 1 or not. That's not what he's after. He's after . . . uh . . . well, he's doing something remarkable. Every other station in the nation is concerned right now about changing FM call letters to something other than their AM call letters so the FM station can have a dignity and an identity of their own. Ron is doing the opposite—he changed his FM *back*, as you know. So, his AM and FM stations are simulcasting and he's programming FM concepts on AM, which I think is kind of unusual. And a gutsy thing to do and if he believes in it that much it has to have quality because he has a quality brain. He's a good guy, a super brain. Tom Rounds is another good program director. That

fellow I don't know, but he programs the Drake station in San Francisco . . . what's his name?

MELENDREZ: Sebastian.

BLORE: Sebastian Stone. I understand . . . and from everything I heard about him . . . he's a brilliant guy.

HALL: You haven't heard his station?

BLORE: I don't think so . . . wait, didn't he do WOR-FM in New York? Then I've heard his work. Another young guy who's going to be a really strong part of this industry is Jack McCoy, program director of KCBO-AM in San Diego. Jack and Sonny Melendrez are the only two program directors I considered for KIIS-AM. And Gary Allen. Gary Allen, working with zero, has created the His and Hers and Ours formats. All by himself. There's one guy helping him. Then, of course, the best one of all is Sonny Melendrez.

HALL: What about air personalities you've heard or known over the years?

BLORE: The best one of all, and there's no question about it, was Don McKinnon.

HALL: It's weird, but a lot of people say that. Why?

BLORE: Because I trained him. Nah, I don't know why, unless because he was so perfect . . . everything he said was relevant. You never ever heard him say anything that didn't matter. And yet, he always said it in such a witty way. He had an incredible brain. He was very, very funny about things which *mattered*. And that's the thing . . . well, many deejays today can be funny, but so what . . . you've heard a joke. However, when you're funny about things that matter, wow! And that's what Don McKinnon was.

HALL: Have you heard Don Imus of WNBC-AM in New York?

BLORE: Yeah. I think he's certainly one of the top guys around today.

HALL: He doesn't crack jokes.

BLORE: Right. He and Robert W. Morgan, they don't use jokes, they use humor and today's the time for humor instead of jokes. A good example is Bob Hope, who could not sell a comedy album. And you love him. And he's funny. Hear him and you laugh, but you don't want to hear the jokes again. But as for George Carlin—not in his television appearances but in his album—you hear him and you say: Wow, that's humor. Or a Bob Newhart, where you want to hear the things over and over again. They're not jokes, they're humor. Listen, for example, to Don Imus on those telephone calls . . . you can hear them again and again and again. Because they're funny. And the reason you can listen to them again is that they're humor, not jokes. And the difference between jokes and humor is humanism. If it's human, then it's humor; if it doesn't have any human qualities, it's a joke.

HALL: How long do you expect to be actively engaged at KIIS-AM?

BLORE: As long as it takes. I should expect that it won't take more than a couple of more months. I'll be engaged actively after that in listening to it and being here . . . sometime during the week. But Sonny Melendrez is the program director.

HALL: Are you spending most of your time here now?

BLORE: I'm spending every afternoon here. But in the mornings I'm at my commercials company and in the evenings I'm at my commercials company. I spend, certainly, more time over there than I do here. But I have help here.

HALL: What would you say that the program directors of the nation need, at their radio stations to bring Top 40 back alive?

EDITOR'S NOTE: And Chuck Blore will get into creative aspects of Top 40 radio in the next installment.

Yesteryear's Hits

POP SINGLES—Five Years Ago December 2, 1967

1. Daydream Believer—Monkees (Colgems)
2. The Rain, the Park & Other Things—Cowsills (MGM)
3. Incense & Peppermints—Strawberry Alarm Clock (UNI)
4. To Sir, With Love—Lulu (Epic)
5. I Say a Little Prayer—Dionne Warwick (Scepter)
6. Please Love Me Forever—Bobby Vinton (Epic)
7. Soul Man—Sam & Dave (Stax)
8. I Heard It Through the Grapevine—Gladys Knight & the Pips (Soul)
9. I Can See for Miles—Who (Decca)
10. An Open Letter to My Teenage Son—Victor Lundberg (Liberty)

POP ALBUMS—Five Years Ago December 2, 1967

1. Monkees—Pices, Aquarius, Capricorn & Jones LTD (Colgems)
2. Diana Ross & The Supremes—Greatest Hits (Motown)
3. Doors—Strange Days (Elektra)
4. Sgt. Pepper's Lonely Heart Club Band—Beatles (Capitol)
5. Doors—(Elektra)
6. Vanilla Fudge—(Atco)
7. Bee Gees—First (Atco)
8. Dr. Zhivago—Soundtrack (MGM)
9. Four Tops—Greatest Hits (Motown)
10. Jimi Hendrix Experience—Are You Experienced (Reprise)

POP SINGLES—Ten Years Ago December 1, 1962

1. Big Girls Don't Cry—Four Seasons (Vee Jay)
2. Return to Sender—Elvis Presley (RCA Victor)
3. Bobby's Girl—Mercie Blane (Seville)
4. Limbo Rock—Chubby Checker (Parkway)
5. All Alone Am I—Brenda Lee (Decca)
6. Don't Hang Up—Orions (Cameo)
7. The Lonely Bull—Tijuana Brass (A&M)
8. Ride!—Dee Dee Sharp (Cameo)
9. He's a Rebel—Crystals (Philips)
10. Next Door to an Angel—Neil Sedaka (RCA Victor)

POP ALBUMS—Ten Years Ago December 1, 1962

1. My Son The Folk Singer—Alan Sherman (Warner Bros.)
2. Modern Sounds in Country & Western Music Vol. 2—Ray Charles (ABC Paramount)
3. Peter Paul & Mary—(Warner Bros.)
4. West Side Story—Soundtrack (Columbia)
5. Jazz Samba—Stan Getz & Charlie Byrd (Verve)
6. Sherry & All Others—Four Seasons (Vee Jay)
7. Ramblin' Rose—Nat King Cole (Capitol)
8. I Left My Heart in San Francisco—Tony Bennett (Columbia)
9. Modern Sounds in Country & Western Music—Ray Charles (ABC Paramount)
10. The Music Man—Soundtrack (Warner Bros.)

Clooney Signs With WKRC-TV

CINCINNATI—Nick Clooney, who in the past has fronted his own music-talk shows on WLW-TV and WCPO-TV, has signed a pact with Ro Grignon, WKRC-TV general manager, to present his own one-hour music-talk seg on that station for an indefinite period, effective Jan. 2. Clooney left WCPO-TV last Jan. 28 after two and a half years when the station elected to switch to a talk-show format. Clooney has been the morning drive-time voice on WCKY Radio since early in October.

Jerry Conrad's Rhythm and Brass, singer Len Mink, John Miller, Gordie Brisker, Paul Pillar, Jimmy Seward and Dave Engel and Tom York, who were with the Clooney show on WCPO-TV, will appear with him on the new WKRC-TV program.

Studio Track

By SAM SUTHERLAND

Proverbial hot flash: None other than everyone's dream date, Alice Cooper, has made good use of his overseas excursion to expose himself (musically) to English studios. During his recent visit to England, Cooper and producer Bob Ezrin visited Morgan Studios to do work on various tracks.

★ ★ ★

Many studios have become involved in FM broadcasting during the last year, finding those gigs to be a welcome assignment during slow periods and a good image-builder.

But one studio, Ultra-Sonic Recording, in Hempstead, has been somewhat more active than most. Ultra-Sonic and station WLIR-FM have been collaborating on weekly broadcasts for over a year.

The series' first anniversary has seen recent sessions including Bonnie Raitt and John Hammond, Five Dollar Shoes, Whole Oats and Peter Kaukonen, with Mike Colchamiro still directing the series.

★ ★ ★

At The Village Recorder in Los Angeles, Canada's GAS pop label has been working sessions recently, marking the first time that the company has recorded in Los Angeles. The sessions have launched a new affiliation between the Toronto-based company and the Village. Both GAS and parent company Avenue of America Recording, Ltd., are operated by Gary Salter, who chose Gordie Hermel's studio after a tour with Village general manager Dick Lapalm.

At least as exciting is news of recent sessions there with Sun Ra, now with Blue Thumb, produced by Fats Wess and engineered by Baker Bigsby. Joe Zagarino has also been in, mixing for Picasso, a new group with Jimmy Miller Productions. Finally, Robb Kunkel, Tumbleweed Records artist from Colorado, has been overdubbing there with Fats and Bigsby.

★ ★ ★

At Studio B in the Capitol Tower in L. A., Ben Sidran and Bruce Botnick have been producing Sylvester for Blue Thumb. No, that's not the cat from the cartoons, nor is it a stonier countenance, but he does get around.

★ ★ ★

From Laura Deni in Las Vegas comes a report of Chet Atkins' arrival there to produce Perry Como for RCA. Atkins was preparing for Como's December engagement at Harrah's Tahoe, after which the two will begin work in Los Angeles and Nashville, with strings and other charts handled in L. A. while Como warbles in Nashville.

★ ★ ★

Northern country might be the term applied to recent sessions at Sound 80 in Minneapolis, where a clutch of country singles were recently recorded. The artists included Sherwin Linton, now with Shelby Singleton's roster; The Sundowners, who cut two tunes; and Texas Bill Strength, who shared sessions with Mary Beth and Chil Hillman.

The sessions reflect the effort of Tom Jung, chief engineer, and Mike Wolsted, record production manager, who have been encouraging those artists to produce their work in Minneapolis and then bring the tapes to Nashville for possible pick-up by national labels.

Sound 80 has also seen the recent appointment of Gary Anderson as project engineer. Anderson, who'll be working with systems division manager Gary Erickson, will be working in an advisory and design capacity to help theater design and construction folk to create optimum sound systems for theatrical applications. Sound 80 has handled several such assignments, notably for the Tyrone Guthrie Theater in Minneapolis and for the Stratford Festival Theater, which is slated to receive a new sound control device designed by Anderson.

★ ★ ★

Shaggy Dog, Slight Return: Last week's column noted Gordon Rose's plans for an ambitious recording project involving the exploration of the Australian wilds. That plan is still very much alive, but Rose notes that, since first interviewed about that journey, he and his associates have altered their equipment requirement.

Now Shaggy Dog Studios of Stockbridge will work with another Massachusetts outfit, Aengus Recording, to complete their new remote console. A 16-track design, the new board will be an entirely self-contained recording and mixing unit that will "do everything but wash their dishes," according to one of Shaggy Dog's friends.

★ ★ ★

Finally, another veteran of New York's Latin music scene, producer Ralph Lew, reports that his current project, an LP for new artist Dorian, will be finished up at London's Olympic Studios. The album, "Silver Stringed Marionette," began at New York's AdVantage Sound, where none other than Todd Rundgren was reported to be at the board for several cuts.

its time for a
BUST!

16 Trk • 8 Trk • 4 Trk • Whatever
Ask About Our Track Record

- Jethro Tull
- Humble Pie
- Brooklyn Bridge
- 4 Seasons
- Barbara Jean English

Call Peggy . . . (201) 736-3087

Vantone Sound Studios
14 Northfield Avenue
West Orange, New Jersey
07052.
. . . . 20 Minutes from N.Y.C.

FM Competition Deadline Set

NEW YORK—Competition for the annual Armstrong Awards—the highest awards presented in FM radio, were announced last week by the Armstrong Awards Committee. The awards are named after the late Edwin H. Armstrong who invented FM. Awards will be presented in programming for music, news, community service, and education in each category of commercial and noncommercial radio. Deadline for entries is Jan. 31, 1973, and entry forms and details may be obtained by writing to Kenneth K. Goldstein, executive director of the Awards Program, Room 510, Modd Building, Columbia University, New York, N.Y. 10027. The awards are usually presented at the annual convention of the National Association of FM Broadcasters which will be held this year in Washington, March 22-25.

Any studio
can have
dbx noise
reduction
on modest
rental terms!
dbx incorporated / 296 newton street / waltham, mass. 02154

Loyola Confab Large, Spirited

• Continued from page 1

materials, to a variety of live talent. Students were invited Friday to hear A&M Records artist Shawn Phillips during his Quiet Knight engagement, or to hear a blues show courtesy of Delmark Records. Saturday night, Elektra Records new group, The Ship, performed in concert at Loyola, along with Delmark Records' Kalaparusha. A promotional film produced by A&M Records was also screened at the concert.

Student promotional activity was also unusually strong, with many stations using playlists and station programming guides to help other students examine their programming in detail.

Broadcaster Confab Argues Pro's Limits

By SAM SUTHERLAND

CHICAGO — Saturday afternoon's programming seminar, conducted by Bob Gelms, WKDI, WKDI-FM, Northern Illinois U., De Kalb, echoed the tension of the morning session at the Loyola Fall Regional Conference when participating delegates decided to divide the seminar into several smaller sections in an attempt to stimulate more direct communication between students.

That decision followed a confrontation between several local commercial air personalities, present for the seminar, and representatives of strictly non-commercial student stations. Stuart Goldberg of WCBN, U. of Michigan, Ann Arbor, summarized the non-commercial stance by emphasizing his freedom from the necessity for aiming programming toward the largest share of audience in a given time period.

Students then separated into commercial and non-commercial groups to discuss specific programming problems facing stations in each category. Still another group, composed of commercial stations who described themselves as indifferent to "numbers" pressure due to other sources of funding (generally, financial aid from their schools), began discussions in another corner of the room.

While commercial station personnel discussed the pressures of

Saturday morning's opening session built into a wide open rap on campus stations' role in responding to social responsibilities, highlighted by the warning that government control of programming would pose an increasing threat to the freedom of commercial radio. Moderator Sam Sutherland of Billboard was nearly shouted down when he suggested the session break for lunch as scheduled.

As the session moved away from music programming and focused on the importance of original news reportage and effective public affairs programming, Gerry Beane, WRHA, University of Akron, Ohio, warned delegates not to forget about music. "Rock music typifies an alternative life style that

never existed before. We can't say rock music doesn't count. If we do, we might end up broadcasting news 24 hours a day and find out that we have no listeners."

Beane's remarks followed a discussion focusing on programmer's needs to break away from pure music programming. When the session had been directed to a discussion of playlists, Hal Levin of the Pacifica Foundation asked, "What are you (broadcasters) doing about Third World people, women's liberation, gay people?"

Greg Gronm, WBUC-FM, Berea, O., typified many delegates' comments when he said it's difficult for campus stations to get away from adopting standards set by commercial outlets. Jack Allweis, WAYN, Detroit, had said college broadcasters need to be more responsible for their news product because "Commercial radio might not be here in two years, if you have been reading the reports that talk about a government takeover."

Mike Chalett, WBCR, Brooklyn, however, said his station has 40 people on its news staff and therefore goes far beyond "ripping and reading" wire copy.

Independent producer Pat West suggested that broadcasters were victims of a "media trick" during the recent elections and lulled into believing George McGovern had no chance to defeat President Nixon. He said campus broadcasters should be careful of ideas they bring to audiences.

Leo Knott of Southern Illinois Univ. argued for more programming directed at black audiences though he was strongly challenged by Tad Jones of WLDC, New Orleans, who said formats have to be balanced.

their format, the value of station experience for later career development in the broadcasting industry and the problems of reading their market, non-commercial representatives discussed the virtues and demands of block programming for maintaining diversity of station fare while retaining the continuity of schedule necessary for building audiences for each programming block.

While Saturday morning's opening session had questioned students' emphasis on music programming, the programming seminar pursued that problem further by examining alternative music programming and methods of integrating music with other kinds of programming.

Concurrent with the programming seminar, which remained divided until it broke, were seminars on sales, business and management, conducted by Jack Allweis of WAYN, Wayne State U., Detroit; news and public affairs, conducted by Allen V. Lentino of WLUC, and engineering.

The news seminar bore some fruit as many delegates attending began to examine anew the possibilities and problems facing student news networks. Several factions left that seminar with plans for regional news networks, with the possibility of eventual hook-up between such smaller affiliations under consideration.

Radio Professionals Spark Loyola Dialogue

By ANNE DUSTON

CHICAGO—Radio students were informed on such topics as making it as a deejay, unionism and automated radio at rap sessions with professional experts during the Regional Fall Conference for College Radio, Loyola University, Nov. 19.

The challenge of a deejay to create his own identity within strict format rules was stressed by John Landecker, WLS-AM deejay. "Sometimes you have to break the rules without aggravating manage-

ment, to avoid sounding stereotyped," Landecker told his group. He said the tightest formats exist on FM, especially ABC-FM.

Besides creating identity, he said the second biggest problem a deejay has is in editing himself.

He cited the audience psychology involved in programming—always naming call letters before a record, announcing the title before play, and so on—as "a lot of bull, but boy, it's everywhere." Stations can go overboard on personalities

to the detriment of format, he noted, citing WXYZ-FM in Detroit a dozen years ago as an example. "They had nothing but personalities and lost their audience. They had to revamp programming to get their audience back."

He blamed pirating by management for the flow of air personalities back and forth in Chicago, and said it's more than in any other city.

Landecker advised his audience to try to broaden their experience from a narrow rock or talk field in order to lengthen their radio careers.

On automation, Morgan Moore, general manager, WGLD-FM said: "It's a matter of economics. The initial cost is high, but once set, you don't require as much staff. It doesn't limit programming." He said it could mean the difference between \$100 per week or \$500 per week.

Moore, who once deliberately got drunk on 13 gin and tonics during a five-hour air time, saw FM as being much freer in what they do than AM. "Would AM have the leader of the American Nazi Party or the man who stole the Pentagon Papers on a talk show?" he asked.

Lee Davis, WMAQ program director, predicted other strikes following the CBS strike. He also predicted that the outcome of the strike will be that the unions would give up jurisdiction on specific actions while maintaining control of machinery.

While agreeing that a balance of power was necessary between labor and management, he forecast that management will try to reclaim some rights which they have let go. "Management has to think of cost first, and this can be

(Continued on page 65)

Campus Radio Aim—Better Lists, Promo

CHICAGO — During Saturday's music seminar it was revealed that campus radio music directors are adopting more sophisticated play lists and working more closely with local record-tape retailers. At the same time, many were urged at the Loyola conference to get more in-

involved in live concert broadcasts and interviews with artists.

Though there was less boasting about college radio being an "alternative media," many instances were cited to show how new artists do get initial exposure on campuses with several mentioning Columbia's Don Fogelberg.

Arnie Handwerker, Columbia, and one of a large contingent of label representatives here, said campus exposure was the deciding factor in bringing out "Choo Choo Mama" as a single from the Ten Years After LP.

Moderator Brad Simon, WRCT, Pittsburgh, had to keep urging the audience to get off the discussion of play lists. At one point, a poll was taken to find out how many delegates have top 40 styled formats.

Louis Lewow, WBRC, Brooklyn College, New York, also deplored the belaboring of play lists and said he found it "very offensive" that there were even the few present who confessed to a top 40 style formula. Later, he debated with Phil Sensenig, WRVA-FM, Nashville, who said his station at Vanderbilt was showing up respectably in ratings.

Lewow, 19, who stated he has been listening to radio since age 8, said: "I'm sorry to hear college stations are into ratings. When this happens you will be afraid to rock the boat. We will stay static, the music industry will not grow."

Lewow was applauded enthusiastically.

Sensenig, though, countered that ratings would be a concern only if WRVU-FM were a commercial station. "We're an educational outlet, and we are free form at night." He had said that initially WRVU's full-time free form had been an "utter failure" and the outlet went to a sophisticated structure with its list of 30 lettered (A—most played, B—next most played, C—brand new and J—progressive cuts).

Examples of more sophisticated approaches included Jeff Cherin's report on WHUR, Ypsilanti, Mich., who said the station surveys two stores, has its list virtually paid for with the stores' ads on the back and has an additional list of 85 to 110 LP's in a "deejay book" that is initialed to show that air personnel have studied it. WHUR also does remotes in the dorma-

tries to get a further feel of music tastes.

Yet another use for play lists was suggested by Earl Paige of Billboard who urged program directors to furnish them to campus jukebox programmers. Chuck Lackmer, KCLC, St. Charles, Mo., said he exchanged information with jukebox programmers and added that it helps spread the word on artists the station exposes.

As for play list structure, Handwerker urged they be limited to one page and include LP cuts. Gary Cohen, Record World, suggested three categories: most played, LP's received the last two weeks, product just received with picks noted. There was much discussion over why play lists are numbered.

In other areas, Bruce Ravid, WSRM, Madison, Wis., said his station surveys audiences. Wally Podrazik, WNUR, Evanston, Ill., was among those who said they were into live concert broadcasts, usually with new artists. Ted Cohen, Warner Bros., urged more interviews and special promotions with record-tape stores, which he said could be so impressive stations may be able to sell spots to labels.

What's Happening

By SAM SUTHERLAND

The Regional Fall Conference sponsored by WLUC at Loyola of Chicago pointed up both the increased energy and the persistent lack of solidarity that has characterized recent college radio conferences.

While students approached common problems with a more practical eye toward collective solutions, certain key issues remained unresolved, despite the efforts of LUC's staff and many attending delegates to bring the discussions into the vital area of social responsibility.

Saturday's sessions best reflected the dichotomy of improved communication and continuing misunderstanding. Seminars were divided into smaller groups, permitting a vastly more effective context for discussion. Yet the very issues which divided those groups, and which were central to a greater understanding of college radio's future development, often remained unexplored. Commercial and non-commercial programmers might have contributed significantly to one another's understanding of how radio can grow beyond the traditional boundaries of the broadcasting industry, had they pooled their findings.

Still, the LUC affair did represent progress, with the energy recently displayed at the WCBN-WCHP Conference in Mt. Pleasant, Mich., being revealed again in efforts by delegates to communicate more openly with other stations and to develop formalized methods of handling information and dealing with the broadcasting and music industries. Given the sheer size of the gathering, which grew mightily in the weeks following its first announcement, that energy is laudable indeed.

Equally telling was the intensity of record company participation, which formed a contrast to recent conferences. Many labels previously absent from the college arena were present, and both newcomers and veterans were represented by far larger staffs than has been usual at such events. While some label reps professed disappointment at the occasionally chaotic atmosphere of Saturday's meetings, most labels were obviously there to give serious consideration to the campus market.

Even more vital was the commitment of those students who managed to spend some time really opening up to other students and attending professionals. When, and if, that commitment is coupled with a more thorough, sustained exposure to all areas of broadcasting, and students are given the opportunity to develop practical agendas, with specific problems, well in advance of such affairs, college radio will make significant inroads toward earning support and respect outside the campus.

**Who is
Needom
Carroll
Grantham?**

Soul Sauce

By JULIAN COLEMAN

BITS 'N' PIECES

Songwriter Raymond Jackson, who co-wrote such hit tunes as Luther Ingram's "If Loving You Is Wrong" and Johnnie Taylor's "Who's Making Love," died Nov. 10 at Methodist Hospital, Memphis, Tenn., after suffering severe burns. Jackson, also an accomplished musician, was featured guitarist on the Staple Singers' "Respect Yourself" and "I'll Take You There" and had just completed a session with Stax executive vice president Al Bell on a forthcoming Staples album.

Aretha Franklin, Bill Withers, The Jackson 5, The Staple Singers, Stevie Wonder, The Temptations, The Supremes, and Quincy Jones were all winners in the recording industry category at the Sixth Annual NAACP Image Awards held Nov. 18th, in Hollywood.

Billy Preston and Bill Withers were among the acts appearing at the recently held Baton Rouge, La. State Fair. . . . Merry Clayton has signed as the only American singer to appear in the special charity performance of Peter Townshend's "Tommy" rock opera to take place at the Rainbow Theater in London on Dec. 9. . . . The Main Ingredient at the Apollo in New York thru Dec. 5. Also performing are Black Ivory, S.O.U.L. and the Persuaders. . . . Curtis "Super Fly" Mayfield concert trail headed for Philadelphia, Indianapolis, Ind., Columbus, Ohio, Buffalo and Pittsburgh. . . . Vibrations already felt with news of the teaming up of James Brown and Lynn Collins on a single disc. . . . It takes a lot to bring an instrumental record in the winner circle, but, nevertheless, Louie Newman keeps plugging away with the Crusaders' "So Far Away" on

Blue Thumb and getting results in San Francisco, (#23 KDIA), Cleveland, (#30 WJMD); and moving now in Los Angeles. . . . Al Green tied the all-time attendance and box office records at the Norfolk, Va. Scope Arena. . . . New Marc Copage (formerly co-star in the "Julia" TV series) on Marco Records called "Our Very First Romance" while Donny Mann's debut single on the Avalanche label is "No More Child's Play." . . . Temptations "Papa" tops the Hot 100 chart and to think they can't stay long with Billy Paul and "Mrs. Jones" moving in seeking a place in the same area. . . . Questions, Questions and more ??? Will NARAS get out of the hot water from last year's Grammy categorization of some acts and material? What's happening with Gladys Knight and the Pips? It's been sometime between Motown releases. . . . Breaking in North and South Carolina: "You're All I Need to Make It" by John-

son, Hawkins, Tatum & Durr. . . . Bobby Womack's "Harry Hippie" will grow and grow and then- . . . Record to watch: Garnet Mimms' "Somebody Somewhere" on GSF label.

NEW AND ACTIONS ALBUM:

War, "The World Is a Ghetto," (U.A.); James Brown, "Get on the Good Foot," (Polydor); Malo, "Dos," (Warner Bros.); Stevie Wonder, "Taking Book," (Tamla); Billy Paul, "360 Degrees of Billy Paul," (Phil. Int'l); Four Tops, "Keeper of the Castle," (ABC/Dunhill); Johnny Nash, "I Can See Clearly Now," (Epic); Stylistics, "Round 2," (Avco); Esther Phillips, "Alone Again, Naturally," (Kudu); Joe Cocker, (A&M); Raelettes, "Yesterday . . . Today . . . Tomorrow," (Tangerine); Rare Earth, "Willie Remembers," (Rare Earth); Earth, Wind & Fire, "Last Days & Time," (Columbia).

BEST NEW SINGLE OF THE WEEK:

"HARRY HIPPIE"
BOBBY WOMACK & PEACE
(UA)

BEST NEW ALBUM OF THE WEEK:

"BABY, WON'T YOU CHANGE YOUR MIND"
BLACK IVORY
(TODAY)

Billboard SPECIAL SURVEY for Week Ending 12/2/72

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	5
2	1	IF YOU DON'T KNOW ME BY NOW Harold Melvin & the Blue Notes, Phil. International 73520 (CBS) (Assorted, BMI)	8
3	8	ME & MRS. JONES Billy Paul, Philadelphia International 73517 (CBS) (Assorted, BMI)	6
4	5	I'M STONE IN LOVE WITH YOU Stylistics, Avco 4603 (Bellboy/Assorted, BMI)	8
5	3	ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King) (Fort Knox/Naffaham, BMI)	14
6	7	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	8
7	4	A MAN SIZED JOB Denise LaSalle, Westbound 206 (Chess/Janus) (Ordena/Bridgeport, BMI)	9
8	6	BABY SITTER Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	11
9	9	WHY CAN'T WE BE LOVERS Holland Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	13
10	15	TROUBLE IN MY HOME/ I FOUND MY DAD Joe Simon, Spring 130 (Polydor) (Assorted, BMI/Assorted, BMI)	4
11	14	WORK TO DO Isley Brothers, T-Neck 936 (Buddah) (Triple Three, BMI)	5
12	12	SLOW MOTION, Part 1 Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	13
13	13	STOP DOGGIN' ME Johnnie Taylor, Stax 0142 (Groovesville/East/Memphis/Conquistador, ASCAP)	11
14	16	CORNER OF THE SKY Jackson 5, Motown 1214 (Jobete/Belwin-Mills, ASCAP)	4
15	10	I'LL BE AROUND Spinners, Atlantic 2904 (Bellboy/Assorted, BMI)	16
16	17	MAMA TOLD ME NOT TO COME Wilson Pickett, Atlantic 2909 (January, BMI)	4
17	18	IF YOU LET ME Eddie Kendricks, Tamla 54222 (Motown) (Jobete/Stone Agate, BMI)	12
18	24	ONE NIGHT AFFAIR Jerry Butler, Mercury 73335 (Assorted, BMI)	4
19	20	THEME FROM "THE MEN" Isaac Hayes, Enterprise 905B (Stax/Volt) (East/Memphis/Incense, BMI)	8
20	27	KEEPER OF THE CASTLE Four Tops, Dunhill 4330 (Trousdale/Soldier, BMI)	3
21	21	I LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway, Atco 6903 (Sea Lark, BMI)	7
22	25	PEACE IN THE VALLEY Persuaders, Win or Lose 225 (Cotillion) (Cotillion, BMI)	8
23	28	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	2
24	11	FREDDIE'S DEAD (Theme From "Superfly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	17
25	26	TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay, Hi 2226 (London) (Happy Hooker, BMI)	5

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	29	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 1703 (Sherlyn, BMI)	4
27	19	WOMAN DON'T GO ASTRAY King Floyd, Chimneyville 443 (Cotillion) (Malaco/Roffignac, BMI)	15
28	33	992 ARGUMENTS O'Jays, Phil. Int'l. 73522 (CBS) (Assorted, BMI)	3
29	30	IF YOU HAD A CHANGE OF MIND Tyrone Davis, Dakar 4513 (Brunswick) (Julio-Brian, BMI)	6
30	36	I GOT A BAG OF MY OWN James Brown, Polydor 14153 (Dynatone/Belinda, BMI)	3
31	37	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Seboms, BMI)	6
32	39	SUPERFLY Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	2
33	—	I NEVER FOUND A MAN (To Love Me Like You Do) Esther Phillips, Kudu 910 (CTI) (East, BMI)	1
34	35	BEGGIN' IS HARD TO DO Montclairs, Paula 375 (Jewel) (Frye/Su-Ma, BMI)	6
35	38	JUST AS LONG AS WE'RE IN LOVE Dells, Cadet 5694 (Chess/Janus) (Chappell/Butler, ASCAP)	4
36	34	IT AIN'T NO USE Z.Z. Hill, Mankind 12015 (Nashboro) (Williams/Excelsior, BMI)	5
37	—	THE WORLD IS A GHETTO War, United Artists 50975 (Far Out, ASCAP)	1
38	—	I'LL BE YOUR SHELTER (In Time of Storm) Luther Ingram, Koko 2113 (Stax/Volt) (East/Memphis/Klondike, BMI)	1
39	41	TIME Jackie Moore, Atlantic 2830 (Walden, ASCAP)	5
40	43	IT'S TOO LATE Rueben Bell, Deluxe 140 (Starday/King) (Screen Gems-Columbia, BMI)	3
41	44	LOVIN' YOU, LOVIN' ME Candi Staton, Fame 91005 (United Artists) (Fame, BMI)	3
42	45	FEEL THE NEED IN ME Detroit Emeralds, Westbound 209 (Chess/Janus) (Bridgeport, BMI)	2
43	48	(I Got) SO MUCH TROUBLE IN MY MIND Joe Quarterman, GSF 6879 (Access/Avalanche, BMI)	2
44	49	FROM THE LOVE SIDE Hank Ballard, Polydor 14128 (Dynatone, BMI)	2
45	46	GIRL, YOU'RE ALRIGHT Undisputed Truth, Gordy 7122 (Motown) (Jobete, ASCAP)	2
46	47	ON AND OFF, Part 1 Anacostia, Columbia 4-45685 (McCoy, BMI)	5
47	50	YOU MADE A BRAND NEW WORLD We The People, Lion 122 (MGM) (Lan-Tastic, BMI)	2
48	40	MAY THE BEST MAN WIN Ollie Nightengale, Pride 1002 (MGM) (Butler/Chappell, ASCAP)	11
49	—	CALL IT TROUBLE Barbara Acklin, Brunswick 55486 (Julio-Brian, BMI)	1
50	—	MY THING Moments, Stang 5045 (Gambi, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 12/2/72

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	3	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	6
2	2	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	8
3	1	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	8
4	4	GREATEST HITS Chi-Lites, Brunswick BL 754184	7
5	7	ROUND 2 Stylistics, Avco AC 11006	5
6	5	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (CBS)	8
7	6	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko KOS 2202 (Stax/Volt)	8
8	9	BEN Michael Jackson, Motown M 755 L	8
9	8	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	8
10	11	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	8
11	10	BITTER SWEET Main Ingredient, RCA LSP 4677	8
12	13	I'LL PLAY THE BLUES FOR YOU Albert King, Stax STS 3009	8
13	24	CARAVANSERAI Santana, Columbia KC 31610	4
14	12	BACK STABBERS O'Jays, Philadelphia International KZ 31712 (CBS)	8
15	20	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (CBS)	8
16	14	NATURE PLANNED IT 4 Tops, Motown M 748 L	8
17	27	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	3
18	18	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TNS 3009 (Buddah)	8
19	17	UNDERSTANDING Bobby Womack, United Artists UAS 5577	8
20	16	JERMAINE Jermaine Jackson, Motown M 752 L	8
21	21	BUMP CITY Tower of Power, Warner Bros. BS 2616	8
22	19	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568	8
23	15	LONDON SESSIONS Chuck Berry, Chess CH 6002	8
24	33	THE WORLD IS A GHETTO War, United Artists UAS 5652	3
25	25	GUESS WHO B.B. King, ABC ABCX 759	8

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	30	HEADS Osibisa, Decca DL 7-5368 (MCA)	7
27	23	DONNY HATHAWAY LIVE Atco SD 33-386	5
28	22	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	8
29	43	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (CBS)	2
30	39	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	2
31	28	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	8
32	32	LOVEMEN Temprees, We Produce XPX 1901 (Stax/Volt)	8
33	35	SWEET AS FUNK CAN BE Dells, Cadet CA 50021 (Chess/Janus)	3
34	26	A LONELY MAN Chi-Lites, Brunswick BL 75479	8
35	29	FIRST TAKE Roberta Flack, Atlantic SD 8230	8
36	31	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	8
37	34	THE BEST OF OTIS REDDING Atco SD 2-801	8
38	36	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	8
39	37	MUSIC IS THE MESSAGE Kool & the Gang, De-Lite DE 2011	8
40	—	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	1
41	47	DOS Malo, Warner Bros. BS 2652	2
42	40	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	8
43	45	PEOPLE HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	6
44	42	THERE IT IS James Brown, Polydor PD 5028	8
45	41	ALL THE KINGS HORSES Grover Washington, Jr., Kudu KU 07 (CTI)	8
46	46	CHICAGO V Chicago, Columbia KC 31102	8
47	—	SUPREMES Supremes, Motown M 756 L	1
48	44	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	8
49	48	A MILLION TO ONE Manhattans, Deluxe 12004 (Starday-King)	4
50	50	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	8

Classical Music

London Pre-Releases S.F. Gala Pkg to Tie in With 50th Season

SAN FRANCISCO—As a natural merchandising direction, London Records has pre-released a four-record deluxe package "San Francisco Opera Gala" in this market to tie-in with the famed opera company's 50th season.

The deluxe package, conceived in cooperation with the San Fran-

cisco Opera, traces the history of the opera company and covers the years from 1937 through the present. The London four-record opera set includes such noted performers as Kirsten Flagstad, Jussi Bjoerling, Tebaldi, Siepi, Leontyne Price, Birgit Nilsson and Joan Sutherland, among others, many of whom made their debuts with the San Francisco Opera and are performing their original arias on the records.

London's Western Division district manager, John Harper, has been designated by the record company to coordinate and direct all West Coast activities for the release of the deluxe package. In addition to the traditional promotion and merchandising methods for product of this type, Harper has instituted a special and sus-

tained marketing and advertising program. What is considered a first, London Records has denoted a quantity of the albums to San Francisco's public broadcasting station KQED-TV to be given as a subscription bonus to anyone who pledges \$50 in support of the station.

Being retailed at a suggested list price of \$23.98 London Records projects sales of over fifteen thousand sets in this market by the end of the year. Initial shipments to San Francisco and the Bay Area was five thousand sets.

Based on the success of this London project with the San Francisco Opera package, the record company has plans to continue this with other noted opera companies, with the Chicago Lyric Opera now in the planning stage.

DGG's Henze Work in Bow

NEW YORK — Contemporary German composer Hans Werner Henze supervised the American premiere performance of his new work, "The Tedious Way to the Place of Natascha Ungeheuer," on Nov. 26 at Alice Tully Hall in Lincoln Center as the opening event of their New and Newer Music Series. It was the first time the work has been performed in English. Henze supervised the ensemble in his work, which was conducted by Dennis Russell Davies, who will also conduct works by Hindemith and Loren Rush.

The world premiere recording, recently released on Deutsche Grammophon, has already begun to show stimulating sales results, according to DGG.

Join to Seek More Funds

NEW YORK — The Associated Councils of the Arts (ACA) and The Partnership for the Arts will join forces to unify the effectiveness of a national drive aimed at securing meaningful government support for the arts. This merger, in which the Partnership for the Arts will become a division of ACA, was announced by Partnership chairman Amyas Ames, at a meeting of the National Association of Schools of Music, and John B. Hightower, president of ACA.

Ames will become a member of the board of ACA, heading a special Partnership committee known as the Partnership for the Arts (a division of ACA). The merger will take effect immediately.

Orphic Egg Ascending

• Continued from page 3

sical market with what used to be called the long-hair music. Except for a few isolated examples, prior efforts have largely been initiated by classical ad departments. Occasionally, promotional help from "contemporary" staffers was enlisted to dress up and push the product.

But Orphic Egg has turned this around 180 degrees. The entire concept is a creation of rock-based minds, London tells us, although the music is down-the-line, untempered-with classics. It's their baby, from the choice of repertoire to presentation, promotion and merchandising. And there's no reason to doubt London's statement, unless some defector later confesses the whole idea was a plot hatched deep in the most privy councils of London's classical wing.

Look at the covers of the first Orphic Egg release. Art and typography are in the mainstream of contemporary design. They're effective and should pique the curiosity of young record buyers.

Turn the albums over and we read liner notes that are certainly not in the classical tradition. For the most part bright and studded with erudite references, they are

phrased in the youth language of today and are well constructed for their intended audience. Authors are rock critics with an obvious classical bent.

Liner Note

A rubric on the liner tells us: "The Orphic Egg has cracked many times. Once when it cracked out sprang Beethoven's Head," for the album devoted to his music. Other heads covered in this first release are Bach, Mozart, Ravel, Prokofiev, Mahler and Stravinsky. Selected tracks from these seven albums make up the eighth—"The Musical Head."

All the music is taken from previously recorded classics in the extensive London catalog, a treasure trove that can support an almost endless stream of new Orphic Egg releases if the concept takes hold. Performers are top-drawer and include names such as Solti, Ansermet, Mehta, Monteux, Karajan, Katchen, Curzon, and others of equivalent stature.

Only a few overtures and shorter works are offered complete. For the most part, single movements of symphonies, sonatas, concertos, and ballets are programmed in seemingly random order.

Only a few overtures and shorter works are offered complete. For the most part, single movements of symphonies, sonatas, concertos, and ballets are programmed in seemingly random order.

"Beethoven's Head," for instance. On side one the Prometheus Overture is followed in turn by movements from the Seventh Symphony, the First Piano Concerto, the Eighth and Third Symphonies. That's all pretty darn good music. But it's hard to see why any of a score of other groupings might not work just as well. Orphic Egg's claim that "the selections used in each of the LP's best indicate the true spirit—or head—of each of the composers," is at least debatable.

But they do listen well. And Orphic Egg's audience, by and large, will be unincumbered by head blocks that symphonies are best heard complete, as the composer intended.

Merc Classical Peak for Month

NEW YORK—Mercury Records' October classical sales, more than doubling the figures for the same period in 1971, have set a record for classical volume in any one month at the label, according to Jules Abramson, Mercury's national sales manager.

Abramson attributed the increase in sales to the Colin Davis month sales program and the label's strong across-the-board catalog release.

Billboard SPECIAL SURVEY for Week Ending 12/2/72

BEST SELLING Classical LP's

This Month	TITLE, Artist, Label & Number
1	BERNSTEIN: MASS Columbia M2 31008
2	SONIC SEASONS Walter Carlos, Columbia KG 32134
3	HOLST: THE PLANETS Los Angeles Philharmonic (Mehta), London CS 6734
4	A CLOCKWORK ORANGE Soundtrack, Warner Bros. BS 2573
5	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
6	TRANS-ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
7	MAHLER: 8th SYMPHONY Chicago Symphony Orch. (Solti), London OSA 1295
8	HIGHLIGHTS FROM THE METROPOLITAN OPERA GALA HONORING SIR RUDOLPH BING, VOL. 1 Various Artists, DGG 2530-260 (Polydor)
9	TALES OF HOFFMAN Beverly Sills, Audio Treasury ATS 20014
10	A CLOCKWORK ORANGE Walter Carlos, Columbia KG 31480
11	VERDI: LA TRAVIATA Sills, Gedda/Panerai/John Alldis Choir (Ceccato), Angel SCLX 3780
12	WAGNER: RING OF THE NIBELONGEN Solti/Various Artists, London RING-S
13	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
14	MY FAVORITE DEBUSSY Van Cliburn, RCA LSP 3283
15	DONIZETTI: LUCIA DI LAMMERMOOR Joan Sutherland, London OSA 13103
16	THE CHOPIN I LOVE Artur Rubinstein, RCA Red Seal LSC 4000
17	HOROWITZ PLAYS CHOPIN Columbia M 30643
18	HEAVY ORGAN Virgil Fox, Decca DL 75323 (MCA)
19	HITS FROM THE HOLLYWOOD BOWL Los Angeles Philharmonic (Mehta), London XPS 613
20	TALES OF HOFFMAN Joan Sutherland, London 13106
21	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13
22	BEETHOVEN: SYMPHONY #9 London Symphony Orch. & Chorus (Stokowski), London SPC 21043
23	VERDI: I LOMBARDI Royal Philharmonic & Chorus (Gardelli), Philips 6703.032 (Mercury)
24	BEVERLY SILLS CONCERT Audio Treasury ATS 20011
25	TCHAIKOVSKY: 1812 OVERTURE New York Philharmonic (Bernstein), Columbia D3S818
26	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London CS 6609
27	BACH CANTATAS: VOL. 3 Concentus Musicus of Vienna (Harnoncourt), Telefunken SKW 3/1-2
28	BEETHOVEN'S 9th SYMPHONY NBC Symphony (Toscanini), Victrola 1607
29	BERLIOZ: BENvenuto CELLINI BBC Symphony Orch. (Colin Davis), Philips 6707019 (Mercury)
30	BEETHOVEN #9 Von Karajan, DGG 2720013 (Polydor)
31	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
32	GERSHWIN: RHAPSODY IN BLUE Columbia Symphony (Bernstein), Columbia MS 6091
33	PUCCINI: MANON LESCAUT New Philharmonic Orch. (Caballe), Angel 3782-BL
34	GROFE: GRAND CANYON SUITE Boston Pops (Fiedler), RCA LSP 2789
35	TCHAIKOVSKY'S GREATEST HITS Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia M 7503
36	TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY Various Artists/Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3204
37	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
38	PAGANINI: VIOLIN CONCERTO #3 Henry Szeryng, Phillips 6500.175 (Mercury)
39	JULIAN & JOHN Julian Bream & John Williams, RCA Red Seal LSC 3257
40	MOZART: THE GREATEST HITS ALBUM Various Artists, Columbia 31267



THE NOVEMBER release on Philips Imports heralds a new concept in packaging of opera cassettes which will benefit both the consumer and dealer in several ways. The initial two releases are the Colin Davis recordings of Berlioz's "Benvenuto Cellini" and Mozart's "Marriage of Figaro." The package is designed to contain the full libretto, thus eliminating the need for the consumer to write to the company for it. The complete opera on cassette takes up less space than the conventional LP but is larger than the normal cassette—thus reducing pilferage in the store. Mercury intends to keep a close watch on the consumer trends on the cassette packaging for re-evaluation in January.

Packard Bell— In Audio Too

By BOB KIRSCH

LOS ANGELES—Teledyne Packard Bell here has received a lot of publicity recently as a result of its involvement in Cartrivision, but the firm is just as heavily involved in audio components and has been busy offering and planning new training programs in both areas, including one that can be adapted for video or audio format, as well as helping dealers set up displays relating hardware to software.

Involvement in audio, particularly four-channel, is extremely strong for the firm, according to director of marketing services Fred Schenck.

"All of our equipment this year is two-channel four-channel compatible," said Schenck. "We're using all matrix disk systems and both discrete and matrix in tape. We didn't develop this strong situation in components ourselves," added Schenck. "It was there and that's why we went all the way with four-channel. Why creep in with two or three models?"

Packard Bell also makes available a number of displays and software demonstration material to its dealers, including a five SQ record set as well as a pack with five 8-track stereo tapes and five 8-track and four-channel tapes. A 10-disk stereo pack is also available.

"We're not in the software retail business," added Schenck, "and we're still trying to get our dealers strongly involved with the hardware end of four-channel. He may sell the consumer these sampler packs if he wishes. This material is rejuvenated every six months, but our first objective has been to solidify the hardware aspect. Now we're starting to mature in the area of using software."

Both Schenck and manager of promotional services Larry Beals are strongly involved in sales training for both Cartrivision and audio, and appear to have found a method to combine the two.

"We're just finishing up a tape now on Cartrivision training, a tape to be used through the Cartrivision system," said Beals. He added that the program should be available by the middle of the month, and said that another program dealing with audio should be set for spring use by distributors and dealers.

"On the recently finished Cartrivision tape," Beals said, "as the subjects got into position we would take a still shot. Now I can go back and master the actual photos and the line that was spoken at the time. I can also add additional information that was not contained in the tape. This will help give

(Continued on page 26)

Small Hi-Fi Shop Thrives Through Appeal to Youth

By RADCLIFFE JOE

NEW YORK—The concept of mama and papa shops—especially in major U.S. cities where economic and other competitive pressures exist—is slowly fading out of existence.

Those that have chosen to stay and compete against the conglomerates, with their virtually limitless advantages, have been forced to resort to unique creative marketing and merchandising concepts to stay alive.

Continental Sound, Inc., of Queens, N.Y. is one of those. Mordecai Schwartz, head of the company, has been striving against innumerable odds, to keep his shop alive over the past 14 years, and to the surprise of the skeptics and the chagrin of his competitors, is succeeding.

Schwartz' latest project gears itself to the youth market, and was developed after Schwartz, who had tried to compete with the competition on their level with full page

ads in major New York dailies, decided he could never muster the resources to sustain that sort of battle.

Consequently, Schwartz turned to the youth market with a massive thrust into area college campuses via full-page ads in college magazines and newspapers and regular spots on college radios.

Further, using the current interest in four-channel sound to his advantage, he sponsored several quadrasonic demonstrations at his shop, using equipment and software from all the majors in the four-channel business.

Many small operators would have been satisfied with this, but Schwartz went a step further. He hired the services of a public relations director who embarked on a massive direct mail campaign to tell people about the shop, the emphasis it placed on customer relations and service, and the fact that

(Continued on page 26)

'Q' Lags in Las Vegas as Retailers Push 2-Channel Car-Home Models

By LAURA DENI

LAS VEGAS—Quadrasonic equipment is catching on with dealers here but several report that more software needs to be available for 4-channel to really break loose. Meanwhile, this continues to be a strong 8-track market with equipment both for the auto and home promoted at nearly every price point.

"Quadrasonic is the coming thing," predicted Gary Van, son of the owner of Garwood Van's Musicland. The store sells quadrasonic tapes at \$7.97. A 4-channel 8-track and an 8-track slide-in-slide-out car unit "are really catching on." According to Van, the average age for a sale are "the kids 18-26 who spend an average of \$110 for a tape deck.

"Las Vegas is dead during the summer," said Van, referring to auto tape unit sales. "It's too hot to go any place. You stay inside or at the pool. In California, it's

a different story. It's mellow. The beach keeps everyone cool. Fall and Christmas are the best times for us when it comes to selling auto tape equipment."

With the high crime rate in the city, Van reports that the slide-in-slide-out brackets are becoming very popular. The price averages between \$90 to \$139. The home adapted unit with two speakers averages \$40 with the speakers extra. The store stocks Panasonic and Craig.

The biggest problem with 4-channel is lack of selection of tapes. "If we had as big a selection of 4-channel as we have of 8-track we could sell quadrasonic everyday," claimed Van, who feels that the companies are waiting a year or so before increasing their catalogs.

Cassette

"The auto manufacturers will start to set the pace in tape," said

Teledyne's TVC Push

NEW YORK—Teledyne Packard Bell has launched its Cartrivision CTV system on the New York, New Jersey, Pennsylvania markets with demonstrations of the system in such major chains as Macy's, Gimbels, Bambergers, Hess, Wanamaker, BB&D, Prince Range, Friendly Frost, Abraham & Straus, Gertz, and Ewing's in Trenton.

The demonstrations are being supported by full-page advertisements in major newspapers throughout the three-state area. Units are not available for sale on the spot, but all participating stores are accepting orders for delivery early in 1973.

In Ohio, Packard Teledyne Bell

(Continued on page 27)

TDK Expands— Blank Cassette Plant in Calif.

NEW YORK—TDK Electronics will open a new plant in southern California for the production of audio tape cassettes for the U.S. market.

The plant, scheduled for completion by April 1973, spans a 35,000-square-foot area, will employ about 60 people and will have a production capacity of about 1,000,000 cassettes a month.

According to the firm's officials, TDK California, Inc., is being built at the cost of about \$1,000,000, and is the first manufacturing facility to be established by a Japanese manufacturer ex-

(Continued on page 27)

Retailers Discuss Views on Car Cassette

By ANNE DUSTON

30, who already owns home recording equipment and/or a cheap portable cassette for voice record. He is interested in the cassette mainly for non-musical reasons, preferring to play his own tapes or listen to lectures or literature issued in cassette form. He looks for quality, service, brand name recognition, and features like automatic reverse and FM-multiplex. He is not overly concerned with price.

The record feature, primarily considered an important feature when car cassettes first came out, is now considered by dealers as superfluous. "It is the least desired

feature, makes the unit bulkier, and has no value in car operation. I see it being dropped by manufacturers as a feature," Green said. Weaver said the record feature's only advantage was in recording 8-track tapes onto cassettes at home, for use in the car. "It is not a mass market item," Schaar added. "Record feature is more of a gimmick, and has practical applications in a few specific instances. You can't record in stereo, for example. Of course, people buy gimmicks, noted Grove.

While improvements like Dolby, chromium dioxide and other more

(Continued on page 28)



LEAR JET treated lucky drawing winners at the Automotive Parts & Accessories Association show to an evening in Las Vegas. Shown entering the Casino de Paris (from left) George Russ, Lear Jet copilot; Pete Cockle, Lear Jet sales manager; Don Stromstad, Western Sound, Denver; Mr. and Mrs. Bob Gillis, Musicair, Palmdale, Calif.; Ray Wright, who piloted plane.

control, four amplifiers and four pre-amplifiers, air suspension speakers. They bill it as "The New Shape of Sound" and sell it for \$139.90.

They also sell Ross stereo 8-track for as low as \$54.97 and another model for \$59.97.

The store has a big selection of Panasonic equipment with the best selling being the contemporary modular 8-track tape player deck with pushbutton program changer, automatic eject, lighted program indicator which weighs eight pounds and sells for \$52.88. They also stock a more expensive \$114.95 model which has two VU meters, Pana-Ject, separate volume controls and an 8-track stereo cartridge record/play feature.

Montgomery Ward has knocked \$10 off, for Christmas, on their \$99.95 "Versatile FM/AM/FM stereo and 8-track player, which

(Continued on page 26)

Jewelry Store

Basco's discount jewelry store, with branches in New Jersey, Pennsylvania, Delaware, California and Nevada, is pushing the 8-track quadrasonic tape player from Electro-Phonic, with 200 watts, slide

Pioneer 'Q' Unit Versatile; Any Matrixes Plus Tapes

CARLSTADT, N.J.—The U.S. Pioneer Corp. has released its newest 4 channel component, model QC-800A, a single unit, four channel preamplifier with self-contained SQ decoder plus a regular matrix decoder for the creation of quad-rasonic sound.

According to Pioneer officials, the unit, while handling all types of matrixed four channel systems including tape, disks and FM broadcasts, will also reproduce discrete four channel sound from discrete tapes.

Pioneer spokesmen also claim that the regular matrix decoding circuit incorporated in the QC-800A, will supply realistic four channel sound reproduction from any four channel source. In addition the unit will also supply derived four channel sound from standard two-channel disks and tapes.

The Pioneer QC-800A further incorporates a three-stage direct-coupled inverse feedback circuit

using low-noise silicon transistors and emitter-to-emitter feedback. These features, the company claims, results in accurate equalizing characteristics and a wide dynamic range and stable performance.

The unit's tone-control amplifier uses a low-noise field-effect transistor (FET) in its first stage. Its high stable input impedance assures precise tone control at any setting. The tone controls are rotary switch types which regulate negative feedback, with each switching step having an effect of 3dbs.

In addition to a master volume control, the QC-800A features individual level controls on each of its four channels. This, explained Pioneer officials, permits total control over the entire sound field, and can be used to compensate for the use of different speakers for front and rear listening. The unit also has a pair of tape deck inputs, which facilitate tape-to-tape duplicating. The unit carries a price tag of \$269.95.

Also new from Pioneer is an SQ decoder, model QD-210, that translates SQ encoded sound into four channel stereo. The adaptor can be used with existing four channel amplifiers or receivers not

(Continued on page 27)

Westinghouse Canada TVC Dist. of RCA

NEW YORK — Westinghouse Canada Ltd. will market the RCA SelectaVision MagTape videocassette system in Canada, according to John D. Houlding, president, RCA Limited of Canada. The firm's commitment follows that of Bell & Howell and Magnavox which will market the system in this country.

RCA has recently been making overtures to prospective licensees through a spate of advertisements in trade and business newspapers, and it is felt that the Westinghouse decision was based partly on this emphasized commitment by RCA.

The RCA MagTape system is slated for delivery in the fall of 1973, with a sale projection of about 1,000 units by year's end.

Sources close to RCA predict that other major licensees will be announced in the very near future, and it is understood that Zenith is among those with whom negotiations are being held.

In anticipation of its thrust into the videocassette market with the MagTape unit, RCA is also beefing up its software division, and is in search of engineers to work in planning and development in that area.

500 at 1st Fine-Tone Show

NEW YORK—An estimated 500 people representing some 200 dealer organizations around the country, attended the first consumer electronics show sponsored by Fine-Tone Products Co., Inc., and held at the Travellers Hotel, La Guardia Airport.

The two-day event, one of the first of its kind held by a major distributor in this area, featured over 300 consumer electronics products from such manufacturers as Hitachi, Pioneer, Columbia Masterworks, Garrard, Ross and Jefferson.

The theme of the show was "Fine-Tone in '72" and emphasis was placed on the firm's policies

of total dealer protection on price, defectives and overstock. It also spotlighted its advantages of one-stop shopping, billing, one salesman and one delivery for all the electronics equipment a dealer needed.

Door prizes of Hitachi TV sets were won by Aims Photo of Baldwin, N.Y., and Tensors, Lakewood, N.J. While Tape Worm of Long Island, N.Y., was the recipient of a Pioneer mini automotive tape player and speakers.

According to Len Finkel, president of Fine-Tone, the show exceeded expectations, and paved the way for similar events by the company in future.

Small Hi-Fi Shop Thrives

Continued from page 25

prices were comparable to those of major retail chain and discount operations.

The plan worked, consumer interest peaked, and people began coming in . . . some for the quad-rasonic demonstrations, others to browse, and some purely out of curiosity. Once in the shop, Schwartz and his staff of youth-oriented sales people, worked at convincing the customers that they could put their money where their

ads were; and the browser, his curiosity satisfied, began to buy.

Continental Sound's unique customer approach has not gone unnoticed by equipment manufacturers, who are now going out of their way to give the firm every possible assistance in its promotion program.

Schwartz is also adding numerous little extras like offering to check, free of charge, things like needles and cartridges.

Schwartz' explanation for all the activity at Continental Sound is simple. "We are small," he said. "We are not in a high traffic area, and we do not have the competitive resources of the majors, so we must go out of our way to draw customers and hold them."

Continental Sound deals mainly in hi-fi components, having switched from consoles when that business began fading out.

Stores Push Units

Continued from page 25

plays indoors on house current, outdoors on eight "D" cell batteries or in the car from the lighter. The auto dealer is included in the purchase price. The 8-track player has automatic and manual track selector.

For Christmas, Sears is pushing a \$39.95 portable 8-track player, which includes an auto-boat adapter as well as six "D" size batteries. The machine plays all cartridges monaurally.

Packard Bell's TVC Audio Sales Training

Continued from page 25

the salesman a 'put yourself in the consumer's shoes' type of feeling."

Schenck added a few other things about the tape concerning Cartrivision training. "Our chief trainer, George O'Leary, has been sent into the field to set up seminars. He takes slides for his presentation as well as a unit, camera and software. He gives distributors and retailers a selling vernacular, but we want to make sure that the salesman is confident. The unit almost speaks for itself in operation."

Audio Training

Concerning sales training for audio, Schenck said, "We've been accelerating our entire training program. Larry Beals joined us four months ago, manager of communications services Joseph Sinsini joined a few weeks ago and we've hired a special consultant. The best way to magnify our training program is to get it into the field of tape."

"This is a twofold program," added Beals. "Next spring we will be producing tapes that go over our audio line and will be shown through the Cartrivision system. Many of our distributors and retailers are carrying the unit, so it shouldn't be a major problem. The advantage here is that they will not be able to see the audio unit we're talking about, see peo-

ple working with it, what plugs into where and what the unit can do. We will also be able to edit that particular tape and put it on an audio track, probably 8-track because all of our audio units contain 8-track. We'll be training for audio through Cartrivision.

"What we will do," Beals added, "is add some material on the audio tape and offer a pictorial guide to go with it featuring additional photos of people doing the proper things."

"What we're basically trying to do," added Schenck, "is develop complete audio training seminars. We want to set up a definite program and merchandising direction, emphasizing the features of each model and explaining even the simplest terms. Don't forget, this year has been our first real thrust into the audio field."

TVC

Schenck also spoke about Cartrivision in general. "This should evolve faster than color television did," he said. "For one thing, smaller screen sizes are certainly feasible in the near future, and this should bring the price down. But there are other factors. Today's young person grew up with tape and all of us are more aware of tape than at any other time. It's not a stranger and it's not a complicated thing, especially when you put it in a self-contained cartridge.

"Our view," he continued, "is to go to the consumer with Cartrivision before we go to education and industry. We feel that what he accepts, industry will. At the moment, we are moving it to the mass merchant and large department stores, but I certainly see it going to the audio specialist and the independent dealer in the future. So far, with the units we've delivered, there have been fewer service problems than might have been anticipated. And we do a followup to the consumer within 10 days after delivery."

Part of the success the firm has had with the units so far is due to the quality control programs of both Cartrivision and Packard Bell, according to Schenck.

"In this initial phase," he said, "you have an innovation and you want it to be right. In our QC program, every deck is checked out by Cartrivision in Palo Alto, checked again at our manufacturing level and then our chief quality control engineer will pull out random models for check runs. This is a 24-hour test run. We also have the standard color television test. In addition, some of our dis-

tributors have a test program. There is a one-year warranty on parts and labor, and we include the deck in that warranty."

Advertising manager Bill Reedy added a few remarks about the firm's audio training program. "We do send out brochures to our distributors and dealers, and we also ask that our distributors have a specialist in audio. The audio game is different than selling packaged goods and we want men who know this is a specialty operation and can go out into the stores and work with the salespeople."

"In both Cartrivision and audio," said Beals, "what we are trying to do is enhance the package to the consumer and the dealer, and we hope to continue this through our training, packaging and display programs."

BLANK CARTRIDGES

Best quality—lowest prices

- Lear 8-track cartridge, 26¢
- Lube tape 3600 ft., 6½¢ per 100
- Lear 8-track loaded, 75¢ up
- Ampex cassette, 71¢ up
- Head cleaners, 55¢

Write or call:

SG Cartridges

2709 Armory Road
Wichita Falls, Texas
(817) 767-1457

RECORDING TAPE RIOT!

FACTORY FRESH: CHOICE OF SCOTCH #150 OR #203, 1800 FOOT 1-MIL POLYESTER, 7" REELS; OR AMPEX #611, 1200 FT., 7" ACETATE

Quantity	1-11	12	48
#150	1.95	1.87	1.75
#203	2.65	2.55	2.45
#611	1.88	1.50	1.39

"SCOTCH" BRAND CASSETTES

SC-30	1.10	1.06	1.01
SC-30 High Energy	1.43	1.39	1.32
SC-60	1.30	1.26	1.18
SC-60 High Energy	1.62	1.58	1.49
SC-90	1.94	1.90	1.78
SC-90 High Energy	2.51	2.47	2.23
SC-120	2.52	2.48	2.39

"Certron" Cassettes Assembled With Screws (in Norelco-type Plastic Box)

C-30	.52	.48	.45
C-60	.82	.78	.75
C-90	.92	.88	.85
C-120	1.02	.98	.95

Add 10% to above prices for shipping —5% for orders over \$80.00

OPEN REEL STEREO TAPE BUYERS

At last! An open reel compilation, including titles, songs, etc., of 95 long play, 1½-3 hour albums by American Airlines, Continental Airlines, and Ampex 4 track stereo tapes (includes a group of "sound effects" tapes by Audio Fidelity). Send \$1.00—and we will also mail you a 140-page Harrison stereo tape catalog—so you'll get both for \$1.00—and this \$1.00 is refundable on your first \$10.00 purchase of open reel stereo tapes at our 30% discount!

SAXITONE TAPE SALES
1776 Columbia Rd., NW, Wash. D.C. 20009

BUY DIRECT AND SAVE \$\$\$



#54 8-Track CARRYING CASE Holds 24 8-Track Tapes QUANTITY BUYERS

ONLY \$2.50

25 to 50 \$3.25
50 to 100 \$3.00
100 and up \$2.50

Tractor Trailer Loads Approx. 3,000 pcs. Write For Pricing

Custom Case Mfg. Co., Inc.

Wanted: Distributors, State-wide master distributors and Reps.

6232 Bragg Blvd. P.O. Box 5625, Fayetteville, N.C. Phone: Area Code 919-867-6111

Private labeling done

DEALERS • RACK JOBBERS • INCREASE YOUR PROFITS

8 TRACK TAPE CENTER

(144 Capacity) **\$39.50**

Display case is manufactured from #1 White Pine Beautifully Stained Natural Grain and Finished in High Gloss, Durable Plastic Coat. Other sizes are Available. Can be shipped UPS, REA or Whatever Means Customer Chooses. Shipping Weight 33 Lbs.

Reach thru sliding theftproof plexi-glass front.

For Information Write or Call
MELODY RECORDING, INC. Box #523, W. Caldwell, N.J. (201) 575-9430

DISTRIBUTORS CLOSEOUT

From Major Manufacturers of Stereo Tape Cartridge

8 TRACK STEREO TAPE CARTRIDGES

A&M • ABC • ATLANTIC • VERVE • MGM • ROULETTE
BUDDAH • BELL and ETC.

99¢ Each

All by Original Artists
Thousands to Choose From
ALL TYPES OF MUSIC
Minimum Order—100 Pieces

Send For Free Catalog Today

TAPE ENTERPRISES
354 West 45th St. N.Y. 10036
(212) 489-7182
Open Mon. to Sat., 9-6 P.M.

Large Inventories Help Chain to Compete With Discount Stores

By ANNE DUSTON

JACKSON, Miss.—Capitol Music Co., Inc. here has opened a third record and tape store at the new Hilland Village Shopping Center, Highway I-55, North Jackson. Owner Grady Caughman credits the stores' success to the fact that

large inventories help Capitol Music combat competition from discount operations.

Caughman planned discount prices for the grand opening of \$2 off list on record albums and tapes, with single record give-aways. Spe-

cial sale prices were also offered at his downtown and West Jackson locations.

"Our downtown location is big on soul, and stocks 37,000 titles, including tape, and 7,000 singles; the West Jackson store, located near Jackson State College, caters to the college crowd, and carries 40,000 titles, with 3,000 singles. The new North Jackson store is in a suburban, affluent area, and carries 25,000 titles, with 2,000 singles," Caughman said.

Albums are arranged by label and number for greater inventory control. "Our biggest advantage over discount stores is that we can keep everything current through our inventory control system. The

discount stores never seem to have what you want," Caughman said. He offers customers one free album if the customer buys four albums.

The West Jackson store is open until 9 p.m. to accommodate students, with the other stores following a routine 10-6, 10-9 on Friday, schedule.

The inventory control system indicates that tapes and albums sell about the same volume-wise, but cassettes are not moving. "In one day, we sold three cassettes at one store, one at another, and none at the third," Caughman said.

Caughman, who started as manager of one store in 1953, and bought both stores in 1971 before opening a third, is experimenting

with car tape units. "I'm carrying six Craig models in a \$50-\$150 range in two stores, and have sold three units in the three weeks they've been available," he said.

Julius Karel Dies; IHE Co-Producer

MIAMI—Julius Karel, business show organizer and co-producer and founder of the Independent Home Entertainment Show in Chicago along with his son Larry, died recently here following a long illness. He was 69. Surviving are his wife, Gertrude, Larry and another son, Paul.

Car Tapes Adds Jensen

LOS ANGELES—The special marketing div. of Car Tapes, Inc. will now distribute the Jensen line of auto speakers exclusively to auto accessory aftermarket and recreational vehicle industry.

the electronics trade through their rep organization, to the auto aftermarket through Car Tapes and to the recreational vehicle industry through the marketing division of Car Tapes.

Both Car Tapes and Jensen are exhibiting at the Automotive Parts & Accessories Association.

TDK Expansion

clusively for the production of cassettes.

Meanwhile, Associated Testing Laboratories, Inc., of Clifton, N.J., has awarded its Seal of Quality Approval to the TDK Super Dynamic cassette.

According to David W. Hanright, director of marketing for Associated Testing, the Seal is issued, only to companies whose products comply, in all respects, and on a continuous basis, with strict quality standards.

Hanright added, "To earn the Seal, a product is subject to a continuing ATL quality audit." The Associated Testing executive said that random production samples are tested on a periodic basis to assure day-to-day and month-to-month compliance with the established standards.

The TDK SD cassettes were tested for frequency response characteristics, signal-to-noise ratio, maximum output level, uniformity, oxide shedding and head wear, freedom from jamming, fouling or stopping, durability and reliability of internal cassette mechanism; uniformity and precision of cassette housing; resistance to heat and vibration; and resistance to physical damage or dropping.

Associated Testing has been a foremost third party testing laboratory for the nation's aerospace programs since 1956. Three years ago it expanded its facilities to include a consumer protection program.

Teledyne's Push

is demonstrating its unit through Rike's department store. The demonstrations at Rike's, also supported by newspaper ads is attracting huge crowds.

Spokesmen for the shop claim that three sets were sold on the first day of the demonstrations, and orders for units are already beginning to mount.

Rike's claim that its major problem at this time is having an adequate number of sets for delivery to its customers. The store has ordered 25 sets, all of which have their owners waiting in the wings.

Meanwhile Teledyne has ordered an additional 2,500 units of the system from Cartridge Television, Inc., in an effort to keep its delivery commitments to its distributors.

Warwick Electronics, Inc., the TV manufacturing arm of the Sears, Roebuck Co., has also ordered an additional 3,000 Cartridge units for integration into its TV consoles.

'Q' Unit Versatile

equipped for SQ decoding, or with a hi-fi system that uses a pair of two channel stereo amplifiers.

The unit is all solid-state, and, using two FET's, features a low-noise, low distortion decoder circuit with a high signal-to-noise ratio of more than 90 db. Harmonic distortion is, according to Pioneer spokesmen, less than 0.3 percent and the frequency response ranges from 20Hz to 20,000Hz, plus-minus 2db.

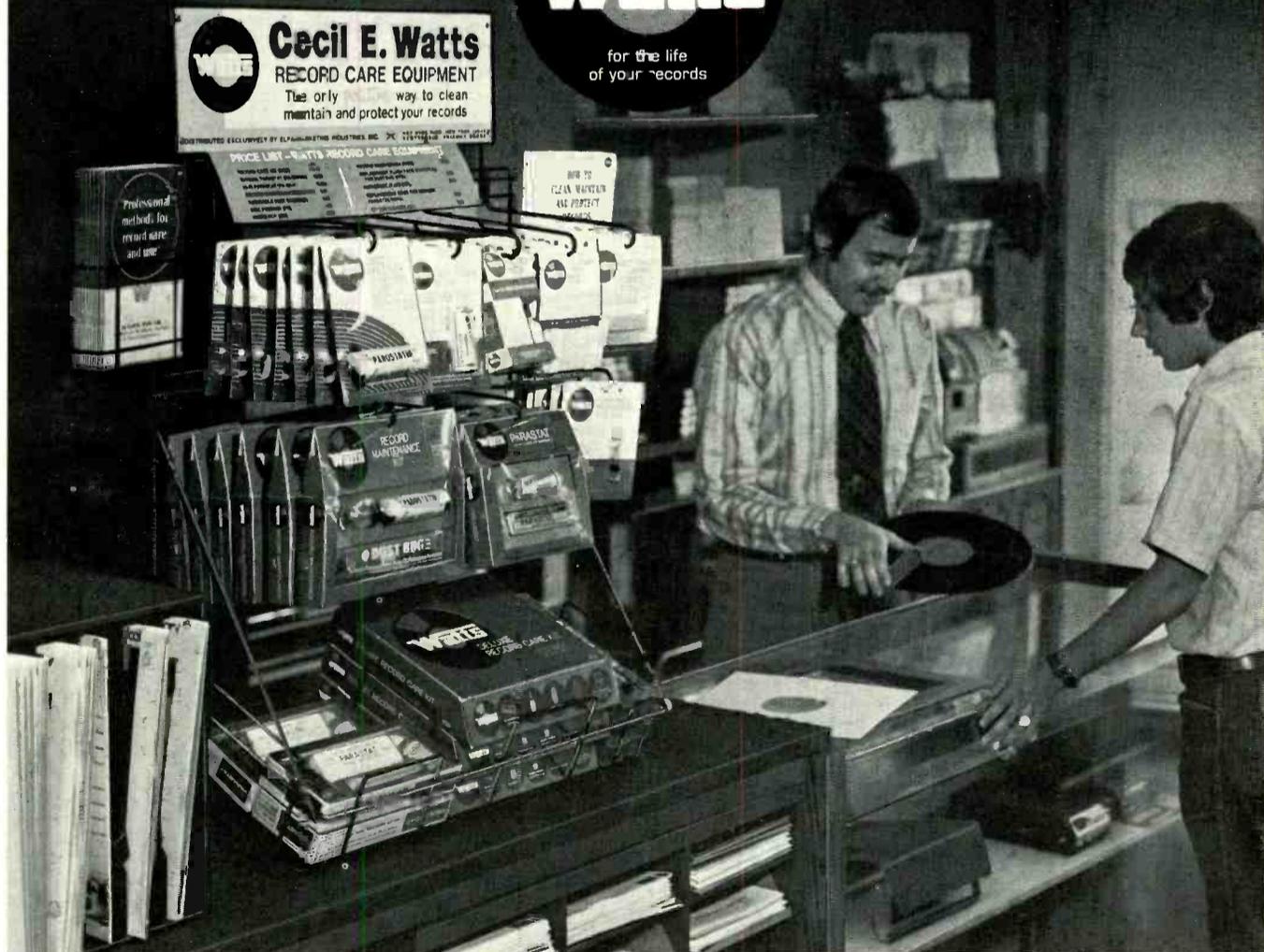
Watts Record Care. The industry's hottest line for '73!

In case you haven't noticed, record care has become a multi-million dollar business.

Remember when only the serious record collector used Watts record care equipment? That's all in the past. Today, Watts is being snatched up by the entire record buying public. Especially young people — both on and off the campus. Keener ears are aware of the better sound from records receiving the Watts treatment. And they've been making Watts' sales soar. We have created a Watts mer-

chandiser display rack in two sizes. Both are designed for a fast profit buck. They deliver: (1) rapid turnover; (2) high profit margin; (3) repeat business; (4) impulse sales... with a minimum of investment and care.

Find out how you can get your share of this mammoth market. Return the coupon today. Watts record care products are available through leading jobbers and distributors. Elpa Marketing Industries Inc., New Hyde Park, New York 11040.



Mr. Bud Childs, President
Elpa Marketing Industries, Inc.,
New Hyde Park, N. Y. 11040

Dear Bud:
I'd like to get started with Watts Record Care Equipment.

- Have a salesman visit me.
- Please telephone me at _____
- Send more details on Watts Record Care.

Company _____

Address _____

City/State _____ Zip _____

Authorized by _____

B-12-5

Spotlight on twenty years of Dureco

dureco®

Dureco Records, 45 Pampuslaan, Weesp, Holland
Telephone (0)2940 - 153 21 - Telex 14409 - Cable-address Recmus Weesp

Promothèque Dureco, 63 Slachthuisplein, Hilversum, Holland
Telephone (0)2150 - 5 76 45 - Telex 16619



Congratulations

DURECO

on your **20TH** *birthday*

**We are confident that you will
remain the leading Company
in Holland for the next
TWENTY YEARS**

your sister companies

**FONIOR BRUSSELS
SOFRASON PARIS**

Fonior

**26 28 Koolmijnenkaai
1080 Brussels**

(02) 254010 Telex 22922

Sofrason

**30 Rue Beaujon
Paris - 8**

(01) 924.19.01 Telex 28150

This is . . .



DURECO'S NEW premises at Pampuslaan, Weesp, Holland.

Part of Europe's biggest privately-owned independent record group

THE DUTCH record company Dureco is the Netherlands branch of a wholly independent Belgian-French-Dutch record group owned and presided over by E.W. Pelgrims de Bigard.

The group as a whole sells a total of 36 million records a year - 22 million in France through its Sofrason company, six million in Belgium through Fonior, and eight million in Holland through Dureco. The whole group is the biggest privately owned independent record organisation in Europe.

Managing director of Fonior and Dureco is Eddy Palmans and the commercial and artistic director of Dureco since 1968 is Robert A. Aardse, who joined the company as a junior representative in 1960. Aardse, 33, is one of the youngest of the Dutch industry leaders.

(Continued on page 33)

CONGRATULATIONS DURECO

FROM **ANDEANE** AND **MUNICH records**
B. MUNNIKENDAM N.V.
 Kromme Waal 18-19 Amsterdam - Telefoon 020 - 24 89 94

an **OSCAR** for **ROB AARDSE** and his dynamic **DURECO TEAM**

JOOP PORTINGEN
 repr.:
 WORLD MUSIC, KLUGER BROS., SONET, I.M.C., SPARTA, VENICE
 41, Nic. Maestraat, Amsterdam

CONGRATULATIONS DURECO
 The very best wishes for the next 20 years from
 ARIOLA-EURODISC BENELUX HOLLAND

Orfeo - Mayfly
Circus Kraaijeveld
Emiel den Tex
Debbie
Jan van Schalkwijk
 MANAGING DIRECTOR



DURECO
Holland

**CONGRATULATIONS
FOR THE 20th JUBILEE
OF DURECO
from**

- ☆ **Tommy Roland**
- ☆ **Soundation**
- ☆ **Hardy Cramer**
- ☆ **Michelangelo**
- ☆ **Finger Records GmbH**
Peter Peters
- ☆ **Finger Music 8031**
Rottach-Egern W. Germany

... and special thanks to **ROBBY**

FRANS PETERS

Producer of **THINK TANK**,
CHERRIE VANGELDER-SMITH,
DE SPECIALS and **ZINGARA**

CONGRATULATES

DURECO

ON ITS 20th ANNIVERSARY

FRANS PETERS STUDIOS
65 Slachthuisplein, Hilversum,
Holland 02150 - 50085

**HAPPY
BIRTHDAY**

To a swinging twin named

DURECO

**We are proud to be associated
with you and look forward to
many more successful returns**

**HANSA RECORDS
BERLIN, Germany**



**Thanks DURECO
and best wishes
from all your artists
in the**

VADER ABRAHAM SHOW

(currently the most successful show
in Holland and Belgium)

**BEN CRAMER
CORY & SOLO-SEPTET
KERMISKLANTEN
MAURICE DELMONTE
VADER ABRAHAM SHOW ORKEST
MAKKERS JACQUES HERB
HANNY EN DE REKELS
WILMA VADER ABRAHAM EN
ZIJN GOEDE ZONEN**

Exclusively represented by Vabram Productions
P.O. Box 2011 — Brèda — Holland
(0) 1600 — 49695/73946



This is Dureco

• Continued from page 31

Financial manager of the company is Ger H. Varenhorst and in charge of the newly-built pressing plant at Weesp is Mr Ridderinkhof, who was formerly with Bovema. The plant uses Fabel presses which are manufactured by a sister company of Fonior.

Today Dureco employs about 100 people and the average age is under 30. In addition to the headquarters at Weesp, (Pampuslaan 45) Dureco has a special promotion office at Hilversum called the Dureco Promotheque and located at Slachthuisplein 63. Five people work in this office and their principal activity is the promotion of Dureco product at the Hilversum radio and TV stations.

The Dureco administration is computerized and the company has achieved full vertical integration with wholly-owned studios, pressing plant (scheduled to produce eight

million units next year), production, promotion and distribution. The company has no obligations to any foreign investor or overseas record company and the \$1.5 million put into the construction of the pressing plant was completely an auto-financing investment.

The Weesp premises also house the Bospel Music Publishing Company, headed by Marc de Raaff and in this same location early in 1973, Dureco will open its new recording studios equipped with a 16-track Cadac mixing console, cables and echo equipment supplied by Heynen, Genep, Holland, and 16-track tape recorder from 3M Minnesota in Leyden. Other suppliers are Servo-Sound, Rotterdam (studio construction, sound insulation etc.), AEG Amsterdam (microphones), and Lockwood Ltd., of Harrow, England (monitor system).

The company is planning to add



Eddy Palmans

a mixing and montage room to the studio complex and will also have facilities for quadrasonic recordings.

Studio manager is Dick Bakker, formerly with the Soundpush Studio, who was responsible for the Shocking Blue recordings and many TV productions.

Dureco has its own cutting room, with Neumann equipment and a built-in computer system, plus a Telefunken MK 10 unit for playback.



E. W. Pelgrims de Bigard



Congratulations to Our Partners in Holland

DURECO

On their 20th anniversary

from all the artistes on the Kingdom-Pink Elephant label

CARAVAN

KHAN

MOJO HANNAH

MOTHER NATURE

NICHOLAS GREENWOOD

(COLD CUTS)

WAYNE GIBSON



Kingdom Records

Arlette House 143 Wardour Street

London W.1 tel; 01930-1771

Dureco: a really Dutch company

WHILE IT was distributing Johnny Hoes' product, Dureco established a reputation of being a primary source of Dutch recordings, and in 1970, when Pierre Kartner joined the firm, Dureco developed this part of its business by creating a new label for its home repertoire - 11 Provincien (11 provinces - into which Holland is officially divided). The label has the Dutch red, white and blue colors, and features Dutch names, Dutch compositions, Dutch lyrics. In short, it is the label catering for the musical tastes of 18 million Dutch-speaking people in Holland and Belgium.

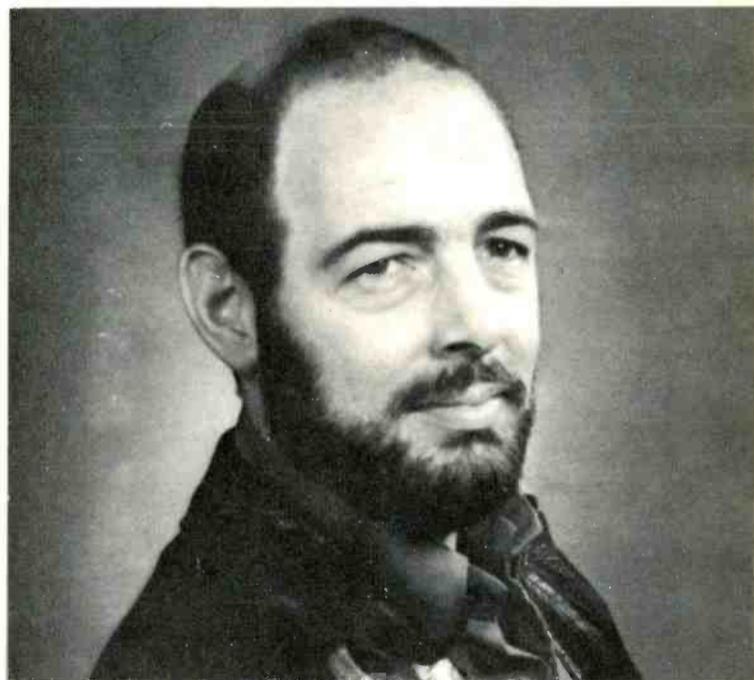
In 1970, Dureco scored 29 hits and though 16 of these had English titles, half of those "English" songs were of Dutch origin. One hit came from France and one from Italy, and there were 12 which were purely Dutch.

The figures for 1971 were 27 Dutch, 18 English, two Spanish and one German.

And up to the end of October 1972, Dureco had scored 18 Dutch hits, 14 English, one Spanish, one Italian and two French.

These singles hits naturally generated sales of albums, especially of compilation "Hitpourri" albums featuring a selection of hits and sold at budget price. The seventh album in this "Hitpourri" series sold more than 280,000 copies.

Dureco says that around 85 per cent of its sales come from Dutch product - which means that in 1971, Dutch repertoire sold to Dutch-speaking people in Holland and Belgium accounted for \$3.5 million in sales... which shows how



Robert Aardse

important home-produced repertoire is.

Says Robert Aardse: "Commercially speaking local repertoire has a greater potential than all other repertoire. If one compares Dutch sales of the Beatles' albums and the Rolling Stones' repertoire with, for instance, sales of de Rekels and John Woodhouse, the local artists come out on top.

"In my opinion it makes good commercial sense to find out just what is the musical taste of the public and then make your first responsibility the job of catering for

this taste. At the same time you can sell repertoire of external origin as and when you can. I believe the collective promotion for records carried out in Holland has been wrongly based. Radio, television, newspapers and weekly magazines have all paid far too much attention to imported musical material. This naturally has created a demand and boosted turnover; but it has also created the inconvenience of importing or pressing a large number of titles and selling relatively few

(Continued on page 35)

Many Happy Returns to
Dureco,
and thanks for many happy returns.
Looking forward to the next
twenty years!



Polydor International



Dutch industry salutes Dureco

INELCO managing director *Wim Brandsteder* regards the achievements of Dureco in 20 years as "highly impressive." He thinks the company shows itself to be an extremely active firm with good, experienced management. "The success of Dureco with its Dutch repertoire is an illustration," he says, "of just what can be achieved by skill, hard work and creativity."

Brandsteder and his brother both worked for Dureco in the early years and can even claim to have helped decide the name of the company.

Johnny Hoes acknowledges a

debt to Dureco in that the firm gave him a break when he first decided to become an independent producer after ten years with Philips. Dureco handled sales of Hoes' product at first.

"When I started my own sales organization in 1968, it must have been a big disappointment to Dureco," says Hoes, "but they were able to make up for this by discovering new talent and using some of my techniques to develop a successful repertoire. And as both of our companies are primarily active in the field of Dutch talent, I am glad to see Dureco joining us in

helping to advance the cause of Dutch artists."

That Dureco left the CCGC — the Dutch record industry promotion organisation — is something Hoes well understands. "I sometimes have the feeling," he says, "that a prophet is never honored in his own country."

Henri Miltenberg, director of Conamus, the committee for Dutch light music and a branch of BUMA, is also full of admiration for the success of Dureco. He is also hopeful that the Conamus idea of presenting at MIDEM each year albums of Dutch repertoire may have stimulated the interest of music industry men from abroad in the creative output of the Netherlands.

Ben van den Berg, Bovema/EMI managing director whose firm is also very active in the field of Dutch repertoire and talent on its Imperial label, says that the success of Dureco has acted as a stimulus to the market for home-produced material. "The Dureco team are excellent businessmen," he says.

Robbie Dale produces for Dureco

FORMER RADIO Caroline disk jockey Robbie Dale who has been living for some years now in Amsterdam, is one of Dureco's independent producers. Via his Admiral One label he introduced his Dutch group, O.P.M.C., to the Dutch market with "Apartment One" and "Serpentine".

Almost all of Dale's productions have been released in other markets (UK, USA, Italy, France, and Belgium).

Dale was responsible for the deal between Steve Rowland (Family Dog) and Dureco, which was recently concluded. The first single "Sweet America" was recently released in Holland and was hit-tipped by Radio Veronica.

Robbie Dale also has his own weekly program on local TROS-radio via the Hilversum 3 station.

Dureco: a really Dutch Company

• Continued from page 33
copies of each title.

"The great mass of the public with disposable income available for record buying will not be reached by Tony Bennett, Frank Sinatra, Brahms and Beethoven. This public wants to listen to songs in its mother tongue, with straight-to-the-heart melodies and lyrics.

"It is this vast section of the public that Dureco has catered to and — at the same time — the company has also been able, strangely enough, to open up the market for certain kinds of product from abroad."



SOME OF the gold and silver disks awarded to Dureco are displayed on the wall at the Weesp headquarters.

CONGRATULATIONS
TO
DURECO

SHOCKING BLUE

20 YEARS

LUCTOR AND EMERGO

We wish you many
more bullets to come

RED BULLET PRODUCTIONS
DAYGLOW MUSIC

Alexanderlaan 2 - Hilversum - Holland
02150-57841

congratulations DURECO and good luck

Peter Hoand

John de Mul

Wim de Groot

Tony Beck.

Nico Seeburger

Hans ten Hoop

Gerard Smit.

Stijn Mees

Alfred Gerdie



radio northsea international AM-FM



Dureco and the CCGC

Piet Beishuizen offers warm congratulations

THE CCGC is the Dutch record industry's promotion organization which is financed by its member record companies and which initiates collective campaigns to stimulate record sales.

Dureco, however, has left the CCGC, claiming that it did not give sufficient promotion to local product.

Says Dureco's commercial director Robert Aardse: "Roughly 50 per cent of the total turnover of the Dutch record industry comes from local productions and since the CCGC draws its finance from the record companies on the basis of their respective turnover figures, it seems right that it should devote 50 per cent of its budget to promoting local productions. Instead, it uses most of its money to promote foreign artists and, indirectly, to

finance foreign copyright owners.

"That would be acceptable if Dutch artists received reciprocal support in other countries - but, that's just the problem. They don't. I know only too well what a hell of a job it was to get promotion for Shocking Blue abroad. This is primarily because the record industries in the UK, USA, France and even Germany are principally interested in domestic product.

"For this reason I cannot agree that our money should be used to pave a way for a one-way traffic of artists from abroad to get promotion in Holland while Dutch artists get none overseas. The CCGC's Grand Galas each year have always been showcases for foreign talent. They are excellent events in themselves and represent good

promotion for certain artists; but they definitely do not support and promote Dutch talent and Dutch music.

"I think the CCGC is doing a good job - but it would be doing a far better job if it supported and promoted Dutch artists and stimulated the production of compilation albums which are real best-sellers."

CCGC director Piet Beishuizen is aware of the point of view of Dureco and Robert Aardse and regrets Dureco's decision to leave the organization - particularly because Aardse is a highly professional record man and Dureco has a fine record of success.

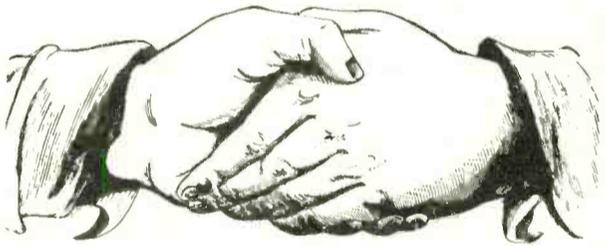
Says Beishuizen: "We congratulate Dureco and Aardse warmly on this milestone in the company's history. We admire the intelligent way in which Dureco product is marketed and we very much hope that our differences can one day be resolved.



STAFF AT work in the Dureco pressing plant at Weesp which uses presses manufactured by sister company, Fabeldis.

CONGRATULATIONS

DURECO



FROM

CTI & KUDU RECORDS



CTI Records, A Division of Creed Taylor Inc.
One Rockefeller Plaza, New York, N.Y. 10020

Oscar Harris and the Twinkle Stars



Oscar Harris

OSCAR HARRIS and the Twinkle Stars are a ten-strong vocal and instrumental group from Surinam in the West Indies. They settled in Amsterdam several years ago and in 1968 they joined the Dureco label and made their debut with the single "Clap Hands For Baby" which achieved good sales.

The sound of the group is based upon a soft ballad style with South American and West Indian influences and additional western European beat rhythms.

After their initial success they recorded many more songs, most of them written by Oscar Harris and Frank Smith - Smith being the musical leader of the group. Among their biggest hits was "Try A Little Love".

Many of the group's recordings have been released outside Holland in such territories as France, Italy, Spain, South Africa, Venezuela, Brazil, West Indies, Germany, Belgium, Switzerland and the UK.

The group makes an annual tour of South America and also plays regularly in European countries like Switzerland, Italy, Germany and Belgium. Their total record sales are about half a million units.

Singles:
"Try A Little Love"
"Soldier's Prayer"
"Mr Astronaut"
"Mary"
"A Wat I Never Wanted"

Albums:
Four - all entitled, "Oscar Harris & The Twinkle Stars".

GPO ● GREETINGS TELEGRAM

N03 1320.

11561TE ASD NL LGS 2438

GLG045 117 HILVERSUM 15 3 1246

GREETINGS BILLBOARD LONDONXW1 =

CONGRATULATIONS AND THE BEST WISHES FOR THE FUTURE =

TOP TAPE RIODEJANEIRO BRASIL +





COMPANIA FONOGRAFICA ESPAÑOLA

CFE

CFE CFE

CFE CFE

CONGRATULATIONS ON YOUR 20TH ANNIVERSARY

dureco dureco

dureco dureco

dureco

'New records for old' scheme is a winner

IN ADDITION to the highly successful hit compilation albums which Dureco puts out at the rate of six a year, the company has also pioneered sampler albums for record dealers. Dealers can play these albums in their shops to attract customers.

Another bright idea from Dureco has been the exchange deal whereby customers can bring in any old record - LP, 45 or 78 rpm - and get a brand new compilation album at a very reduced price. This special promotion album includes a list of 50 album releases covering a whole range of repertoire and price category.

Initial pressing of 100,000 of these albums proved way below the demand and sales eventually topped 300,000. Sales of the 50 listed records also got a boost from the promotion, some selling upwards of 10,000.

Through the exchange deal, Dutch record dealers received thousands of old recordings, many of them of considerable value because of their rarity. Some dealers gave these records away to their regular clients, others put them on display in the shop where they attracted a great deal of attention.

Through such energetic sales campaigns, Dureco has built up its business until it now has a 10 per cent share of the Dutch record market - an increase of almost



PART OF the Dureco store

800 percent on the figure four years ago.

Robert Aardse, Dureco's commercial director, expects to see that share increase still further notwithstanding the rather pessimistic economic prognostications for 1973 and he has great faith in the development of easy listening repertoire, both in records and tapes.

Aardse sees a big future for 8-track sales in Holland and a further expansion of rack jobbing in which Dureco has a 15 per cent

share. He feels the record market would benefit immensely from the compilation of specialist charts - such as those produced for the American market by Billboard. This he believes would help develop sales of repertoire outside the Top 40 list.

Aardse made this point in a letter to members of the record manufacturers' and record dealers organizations, and while not all of his colleagues in the business agree with his views, many record dealers in Holland are giving considerable thought to the suggestion.

Dureco,

*Lets walk again hand in hand
another 20 years through Music-land*

Your sisters in law:

Ed. Grande Avenue - Jacques Barouh - 49, Avenue Hoche - Paris-8 - France.

Ed. Fonion S.A. - George Delfosse - 26/28, Quai des Charbonnages - 1080 Brussels - Belgium.

Bospel Music Sprl - Janine Bosmans - 90, Rue Gallait - Brussels-3 - Belgium.

Bospel Music B.V. - Marc de Raaff - Pampuslaan 45 - Weesp - Holland.



DURECO'S TOP 40 HITS

1970

- *1 HUILEN IS VOOR JOU TE LAAT - Corry en de Rekels
- *2 NEVER MARRY A RAILROAD MAN - Shocking Blue
- *3 EEN SUIKERSPIN - Wilma
- *4 TRY A LITTLE LOVE - Oscar Harris and the Twinkle Stars
- *5 AGATA - Ben Cramer
- 6 SOUL CALYPSO - Merryman (Mata Hari)
- 7 THREE O'CLOCK FLAMINGO STREET - David McWilliams (Major Minor)
- *8 OH HAD IK HET VAAR GEWETEN - Anja (Monopole)
- *9 NIEMAND KAN ONS TOCH SCHEIDEN - Duo X
- 10 NEMEN EN GEVEN - Anja (Monopole)
- 11 TOUT EST ROSE - Eric Charden (Sofrason)
- *12 WIENTIE GROOVE PART I - Oscar Harris and the Twinkle Stars
- *13 SPAANSE VLIEGENIER - Specials
- *14 FEIJENOORD - Eerste Elftal Van Feijenoord
- *15 MOEDER DAAR ZIT EEN MUIS IN CE HOEK - Willemien
- 16 NOBODY'S CHILD - Karen Young (Major Minor)
- *17 MIGHTY JOE - Shocking Blue
- *18 MIJN STIL VERDRIET - Corry En De Rekels
- *19 CLAP HANDS FOR BABY - Oscar Harris and the Twinkle Stars
- *20 VENUS - Shocking Blue
- 21 LIVE FOR TOMORROW HARRY JONES - Barrie Webb (Admiral One)
- 22 IF I COULD DO IT ALL OVER AGAIN - Caravan (Terry King)
- 23 FLASH - Duke of Burlington (Saar, Italy)
- *24 KIJK IN VIJN OGEN - Duo X
- 25 GIRL I'VE FOT NEWS FOR YOU - Mardi Gras (Disc'AZ)
- 26 GROOVI KIND OF LOVE - Elki and Owen and the Rimram Band (Revolution)

- *27 HELLO CARKNESS - Shocking Blue
 - *28 DE TOREADOR - Jacques Herb
 - *29 LADY OF THE NIGHT - Ben Cramer
- English lyrics - 16; Dutch lyrics - 12; French lyrics - 1.

1971

- *1 HELLO DARKNESS - Shocking Blue
 - *2 HUILEN IS VOOR JOU TE LAAT - Corry en de Rekels
 - *3 VOOR EEN POP BEN IK TE FROOT - Wilma
 - 4 NU DANS JE NOOIT MEER MET MIJ - Anja (Monopole)
 - 5 DO IT - Neil Diamond (Bang)
 - 6 SHE'S COMING BACK - Alfie Kahn (Hansa)
 - *7 ROZEN DIE BLOEIEN - Corry en de Rekels
 - *8 HEB JE NOG EEN BLOMMETJE - Toon en Herman
 - *9 VADER ABRAHAM HAD ZEVEN ZONEN - Vader Abraham En Zijn Zeven Zonen
 - *10 HEYA ARD SCHENK - De Specials
 - *11 SHOCKING YOU - Shocking Blue
 - 12 SPANISH ROSE - Van Morrison (Bang)
 - 13 JAREN KOMEN JAREN GAAN - Anja en Johnny (Monopole)
 - *14 SOLDIERS PRAYER - Oscar Harris and the Twinkle Stars
 - 15 LOOP DI LOVE - J. Bastos (Bellaphon)
 - *16 KLEINE LIEFDESMELODIE - Kermisklanten
 - *17 POOTJE BAAIE - Vader Abraham en Zijn Goede Zonen
 - 18 I'M A BUM - Gloomys (Hansa)
 - 19 POETAS ANDALUCES - Aguaviva (Accion)
 - 20 SING SING BARBARA - Laurent with the Mardi Gras (Disc'AZ)
 - *21 MIDDERNACHT - Gebroeders Brouwer
 - *22 AJAX WINT DE WERELDCUP - Specials
 - *23 ZOU HET ERG ZIJN LIEVE OPA - Wilma Met Vader Abraham
 - 24 IK LAAT JE NIET GAAN - Anja (Monopole)
 - *25 KLEINE SONJA - De Makkers
 - *26 MANUELA - Jacques Herb En De Riwi's
 - *27 ZIGEUNERTANGO - Kermisklanten
 - 28 I'M A BELIEVER - Neil Diamond (Bang)
 - *29 SPEESIE TREESIE - Wim Schel
 - *30 DE CLOWN - Ben Cramer
 - 31 BECAUSE I LOVE - Majority One (Sofrason)
 - *32 MR ASTRONAUT - Oscar Harris and the Twinkle Stars
 - 33 LISTENING TO MOZART - Walter Scott (RKM)
 - *34 BLOSSOM LADY - Shocking Blue
 - 35 WAAROM KWAM JIJ TOCH IN MIJN LEVEN - Anja en Johnny (Monopole)
 - *36 ZONDER HET TE WETEN - Corry en de Rekels
 - 37 MAMY BLUE - Poptops (Alain Milhaud)
 - 38 LA MUERTA ME QUENDA LA PALABRA - Aguaviva (Accion)
 - 39 GIRL YOU'LL BE A WOMAN SOON - Neil Diamond (Bang)
 - *40 JIJ EN IK BLIJVEN BESTAAN - Vader Abraham En Zijn Goede Zonen
 - 41 DU BIST MEINE LIEBE - Michelangelo (Peter Peters-Bellaphon)
 - *42 ODE AAN MANUELA - Kermisklanten
 - 43 GOODBYE FOREVER - Soundation (Peter Peters-Bellaphon)
 - *44 BLIJ ALS EEN KIND - Makkers
 - *45 IK HEB EEN VRAAG - Wilma
 - *46 OUT F MIND OUT OF SIGHT - Shocking Blue
 - *47 VREDE - Ben Cramer
 - *48 HOOG DAAR AAN CE HEMEL STAAT - Corry en de Rekels
- English lyrics - 18; Dutch - 27; Spanish - 2; German - 1.

Source of hits

OF THE Top 40 hits listed by Radio Veronica during 1971, Dureco released 12 per cent. And up to mid-October this year, Dureco could claim 13 per cent of the Top 40 listings. And this is an even more significant improvement when it is remembered that there have been fewer top 40 hits this year to date in Holland than there were last year - 202 new titles as opposed to 271 in 1971.

1970	1971	1972
Own productions	18	24
Mata Hari	1	1
Major Minor (London)	2	1
Monopole (Belgium)	2	1
Kingdom (Terry King)	1	1
Sofrason (Paris)	1	1
Saar (Italy)	1	1
Disc'AZ (Paris)	1	1
Revolution (London)	1	1
Robbie Dale	1	1
Productions	1	1
Total = 29	Total = 48	Total = 35

Though Road Air Holland has nothing to do with music, our name in airfreight-business sounds very melodious.

Be on the record with Road Air



Head Office Amsterdam Airport Schiphol Amsterdam-Holland

Luchthaven Zestienhoven | Boxtel | Augustinusga
Luchthaven Zuid Limburg - Beek | Enschede

1972 (up to mid-October)

- *1 OUT OF SIGHT OUT OF MIND - Shocking Blue
 - *2 HOOG DAAR AAN DE HEMEL - Corry En de Rekels
 - *3 VREDE - Ben Cramer
 - *4 IK HEB EEN VRAAG - Wilma
 - *5 HOW WILL YOU KNOW - Oscar Harris and the Twinkle Stars
 - *6 ROSALINA - Gebroeders Brouwer
 - 7 L'AVVENTURA - Stone et Eric Charden (AME Paris)
 - *8 OLLEKE BOLLEKE - Vader Abraham en Zijn Goede Zonen
 - 9 SLEEPY SHORES - Johnny Pearson (Penny Farthing)
 - *10 IGOROWITSCHJ - Corry en de Rekels
 - *11 EEN VAN MAG NIET HUILEN - Jacques Herb
 - 12 JOY - Apollo 300 (Youngblood)
 - *13 INKPOT - Shocking Blue
 - *14 TOGETHER - Think Tank
 - 15 SAMSON AND DELILAH - Big Secret (Roba Music)
 - *16 HONEY CONNY - Oscar Harris and the Twinkle Stars
 - 17 SUZANNE - Pop Tops (Alain Milhaud)
 - 18 COPACABANA - Two Man Sound (RKM)
 - 19 HOLY GOLY GIRL - J. Bastos (Bellaphon)
 - *20 HOORT MIJ AAN PESSIMISTEN - Ben Cramer
 - *21 DAGEN EN NACHTEN - Corry en de Rekels
 - *22 AJAX LEVE AJAX - Vader Abraham en Zijn Goede Zonen
 - 23 TAKA TAKATA - Paco Paco (Biram)
 - *24 ZOMERZON - De Makkers
 - *25 WERKELOOS - Jacques Herb
 - *26 MARIO - Hanny En de Rekels
 - *27 JIJ HEBT MIJ BEDROGEN - Corry
 - 28 DANCE CLEOPATRA DANCE - Prince Buster (Melodisc)
 - *29 ROCK IN THE SEA - Shocking Blue
 - 30 POPCORN - Anarchic system (Disc'AZ)
 - 31 ROBERTA - Peppino Di Capri (Carish)
 - *32 MARY - Oscar Harris and the Twinkle Stars
 - *33 VERONICA 538 - Vader Abraham, Zijn Goede Zonen, Makkers en Jacques Herb
 - *34 ZO IS HET LEVEN - Vader Abraham
 - 35 DE NOZEM EN DE NON - Cornelis Vreeswijk (Metronome)
 - *36 IS JACQUES HERB MIJN ECHTE NAAM - Jacques Herb
- English lyrics - 14; Dutch - 17; Others - 5.
* indicates DURECO PRODUCTION

Shocking Blue: huge success around world



TOP DURECO group Shocking Blue was the first Dutch act to reach the No. 1 spot on Billboard's Hot 100. They did it with their world-wide hit "Venus" which sold a total of 7.5 million records.

Shocking Blue are still making hit records and they were recently the subject of a feature film made during a visit to Japan. The group - three boys and a girl - was formed in 1968 and they made their recording debut with Dureco. The company created a special label for them - Pink Elephant - which was exclusively reserved for pop repertoire.

The group's first single, "Lucy Brown Is Back In Town" sold pretty well - about 20,000 copies - and convinced the company that Shocking Blue had big hit potential.

The next single, "Long And Lonesome Road" was as successful as the first; but it was in the summer of 1969 that things really took off when

the group released "Venus" and took the airwaves by storm.

Dureco released the record simultaneously in Belgium, France and Germany and it quickly made the No. 1 spot in all three countries. Curiously, it only got to No. 3 in Holland - but it stayed in the charts for more than 30 weeks and sold well over 100,000 copies!

Jerry Ross picked up the record while on a visit to Europe and he set up a special company to sell the disk in the USA. It was released in America in December 1969 and by next month it had rocketed to the No. 1 spot in the Billboard Hot 100.

The success in the States reactivated the single in Europe and created a surge of interest in other world markets. The record climbed back up to No. 3 in the Dutch chart - and by this time the group's follow-up single, "Mighty Joe", was already at No. 1.

"Venus" also made the Top 20 in the UK - quite an achievement considering how difficult it is for a continental group to break in Britain.

Shocking Blue's first album, "At Home" - released in the States as "Venus" - sold more than 50,000 copies in Holland.

The next landmark in the group's career was a six-week tour of South and North America which started in Venezuela after Dureco had resolved working permit problems by establishing that the group were entertainers of international repute. In the States Shocking Blue appeared on a number of top television programmes and then came a series of European tours, all of which were crowned with success.

On these tours the group were accompanied by their sound engineer, Dick Bakker, who went to great pains to achieve the best possible sound balance.

Next came a tour of Japan,

initiated by Polydor Japan, and once again Shocking Blue scored a resounding success.

The group has now sold a total of 13½ million records world-wide and the film they made during their trip to Japan - via Athens and Hong Kong - is likely to be sold to many TV stations all over the world. The film was made by Cinefoon of Hilversum and it faithfully portrays the great enthusiasm generated by the group in Athens - where they played to an audience of 60,000 - and in Tokyo, Osaka and Nagoya.

Robbie van Leeuwen, musical leader of the group, was presented with the Conamus Silver Award in 1970 in honor of the world-wide success of "Venus" and all four members of the group have become citizens of honor of the Hague, the city from which they come.

The remarkable international success of Shocking Blue has paved the way to international success for

many other Dutch groups like Tee-Set, George Baker, and several others, and has drawn the world's attention to the high artistic potential of Dutch talent in the world of musical entertainment.

DISCOGRAPHY

Singles:

- "Lucy Brown Is Back In Town"
- "Long And Lonesome Road"
- "Venus"
- "Mighty Joe"
- "Never Marry A Railroad Man"
- "Out Of Sight, Out Of Mind"
- "Inkpot"
- "Rock In The Sea"

Albums:

- "At Home"
- "Shocking Blue"
- "Shocking Blue 3"
- "Shocking Blue Live In Japan"
- "Inkpot"
- "Shocking Blue Hits"
- "Shocking Blue Special" (Budget)



**Many congratulations
to Dureco
Special to
Mr. Robert A. Aardse**

**LAST YEAR WE PRINTED MORE THAN
5 MILLION SLEEVES AND LABELS FOR
DURECO.....
WE HOPE TO DOUBLE IT IN THE FUTURE**



PRINTING-OFFICE ARNO VAN ORSOUW

OOSTENBURGERVOORSTRAAT 71-73 - AMSTERDAM - HOLLAND - PHONE: 020 - 22 28 98
for your sleeves • labels • music-cassettes and eight-track leaflets • sheet-music • lithos



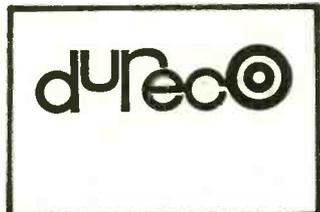
THE DURECO group Think Tank – pictured right – consists of four young singers and musicians who produce a soft, close-harmony sound. The production is in hands of Frans Peters – who also produces Cherrie Vangelder-Smith, the Specials and Zingara. Records by the group have been sold up to now in the USA, Scandinavia and Japan.

The international set-up of Think Tank has been backed by Frans Peters, Jacques Heisen (manager of the group), Veronica Music (Charles Ritton), the Paul Acket Organization and Dureco.

Χρόνια Πολλά

in Greek means

Many Happy Returns of the day



it's a pleasure to do business with you
MINOS MATSAS & SON Co LTD.,
 5, HAR. TRICOUPI ST., ATHENS - GREECE

祝

OMEDETO!

FOR THE 20TH ANNIVERSARY OF
DURECO CO., HOLLAND

- K.Morita, President
- M.Tachikawa, Managing Dir.
- Dr.T.Yanagimoto, Managing Dir.
- S.Koh, Managing. Dir.



8-4, 1-c home, Ohashi, Meguroku, Tokyo, Japan.



High speed promo

DURECO'S PROMOTION department is based in Hilversum, about 14 miles from its Weesp headquarters, because it is in Hilversum that the radio and television companies have their headquarters.

Situated above the modern studios of Frans Peters at 63, Slachthuisplein, the "Promotheque Dureco" is purpose-built as a promotion center with accommodation and facilities for the press service, radio and TV promotion and artist liaison work.

There is a telex installed for easy contact with Dureco's business partners in Holland and abroad and there is even a soft drinks bar.

Staffing the Promotheque are Hans Wilbrink, Marjan de Raaff, Joke de Groot, Els le Febre and Dolf van Nijnatten.

Through this operation Dureco is able to deliver its new product with maximum rapidity to the desks of pressmen, producers and disk jockeys.

Dureco champions home-grown product

WHEN DURECO first started operations in November 1952, it was a time when records were spinning at 78 rpm and the people in Holland weren't buying too many of them. Industry turnover in those days was between four and five million dollars a year.

Now, 20 years later, Dureco really has cause to celebrate, not only because it has won many a tough fight to stay in business at certain stages of its history, but also because it has evolved with such vigor and vitality that it now has a ten percent share of the total Dutch market. And that total market today is running at between \$50 million and \$60 million – an impressive figure for a country of 13 million people.

Over the years Dureco has been responsible for handling such important labels as RCA and Barclay – this at a time when being in the record business in Holland meant, principally, promoting and distributing foreign product.

But increasingly Dureco began developing local talent and began more and more to concentrate its activities on producing and promoting national artists and repertoire. And the company discovered that Dutch people were extremely enthusiastic about Dutch material.

Despite this deep and extensive appreciation of home-grown product, Dureco feels that the Dutch record industry and radio and television services tend to de-emphasize domestic recordings in favor of imported material. The Dutch public has a vast catalog of imported product available to it and it is probably the most catholic record-buying public in Europe.

One of the key men in Dureco's

policy of developing local talent has been producer Johnny Hoes who joined the company in 1964. He produced a string of hit records for the firm before leaving to set up his own company at the end of 1967. Hoes really understood the home market and his departure was quite a blow to Dureco... in fact the company's turnover slumped dramatically.

But things began to pick up again with the creation of the home-produced gospel label, Te Deum – the Merrymen with "Big Bamboo" had a huge hit on this label – and in the growing popularity of young singer Ben Cramer. And of course the crowning success story was that of Shocking Blue with their world hit "Venus".

By 1970, when "Venus" had gone round the world, Dureco had

established its right to be up there with its bigger brothers in the record industry, demonstrating a perceptive facility for seizing opportunities often overlooked by the majors.

It was in 1970 that Dureco moved from its small offices in Beursstraat in the heart of old Amsterdam to bigger premises in the city. Within two years, however, it had outgrown this location and this year it moved again to its present headquarters in Weesp, near Amsterdam, where it employs around 100 people.

Among those people is a very talented producer, Pierre Kartner, who has proved a highly effective successor to Johnny Hoes because of his clear understanding of the taste of the Dutch public as far as Dutch product is concerned. His talent is helping keep Dureco in the forefront as a producer of Dutch material.

we wish to have the same good cooperation with dureco in the next 20 years.

POP-TELESCOOP

the only weekly magazine in benelux with all the local and international charts.

POP-TELESCOOP
 P.O. Box 2100
 AMSTERDAM

Phone: 02968/4682
 Telex: 13 44 2 NL.



Ben Cramer and Wilma

The Pierre Kartner story

IN THE last two years Dureco has chalked up 112 hit records – and more than 40 of these have been produced by 38-year-old Pierre Kartner, the man who discovered such top acts as Corry, Hanny & de Rekels, the Brouwer Brothers, Jacques Herb and DeMakkers, and who writes material for them.

Kartner is an immensely hard worker and a perfectionist who is never satisfied with anything less than the best. He has a finely developed feeling for the musical susceptibilities of the Dutch public and is adept at producing melodies and lyrics which find an immediate acceptance among Dutch lovers of easy-to-listen-to sentimental music.

With his roster of Dutch talent, Kartner has created the highly successful television productions called the Vader Abraham Shows. The shows, named after a Kartner hit song, "Vader Abraham Had Seven Sons", are presented in large halls before audiences of 2,000 or more people, and they feature mainly Dureco artists.

To produce the two-hour shows, Kartner set up Vabram Productions Ltd managed by Hans Lauwer and Bram Stukje. So far, shows have been held in the Rotterdam Concert Hall, the Hague Congress Centre, the Rotterdam Ahoy Hall, the Martini Hall in Groningen, the Annual Fair Hall in Utrecht, the Rhine Hall in Arnhem and the Town Theater in Maastricht, with tickets selling at an

average of \$1.50, and all the shows have been sell-outs.

Recently Kartner made a special programme for TROS-TV featuring songs written and performed by himself which will be transmitted next April and for August he plans a special fun movie in which he will feature many of his successful songs in a satirical way. He has also signed a contract with TROS-TV to produce a special carnival programme next year.

Because of his efforts on behalf of Dutch repertoire, and his record as the most successful Dutch composer of the year, with "Olleke Bolleke", Kartner was presented on



Pierre Kartner

November 13th with the special CONAMUS Gold Award.

Kartner has received gold and platinum disks for almost all of the records he has produced and total sales of his productions now exceed 2.5 million.

CONGRATULATIONS ON YOUR 20th ANNIVERSARY

OSCAR HARRIS
BILLY JONES
FREE WHEEL
OLD SHATTERHAND
THE TWINKLE STARS

exclusively represented by International promotion
— and booking-office PALOELOE B.V.
Overschiestraat 24 — Amsterdam
Telephone (0)20-173193/172930

ROBA MUSIC

HAMBURG — Germany Am Knill 93 d

Congratulations on the occasion of your 20th Anniversary

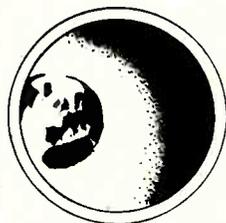
It's a pleasure to work with DURECO

*Congratulations to the DUTch REcord COmpany
that after 20yrs deserves to be on top.
We hope your success continues with your new
r elase from us with*

Beethoven's 9

by

Apollo 100



Young Blood International

138 New Bond St., London W1 Y9FB

Tel 01- 493 9681/2/3

Dureco around the world

DURECO HAS an impressive number of contacts and contracts with overseas companies and there is no doubt that what really put the company on the international map was the fantastic world-wide success of Shocking Blue's "Venus".

Here is a round-up of Dureco activity world-wide:

WEST INDIES - BARBADOS

The Merrymen from the Caribbean territory of Barbados are extremely well-known in their own country and have also made a big impact in Holland and Canada. Their records are released by Dureco on the Mata Hari label which is owned by Mrs. Bolland. Dureco has issued about ten albums by the group in the Dutch market and has world rights to the group's product with the exception of the Canadian and Caribbean territories.

Conversely, the Merrymen have the exclusive rights for the Caribbean market to the Oscar Harris repertoire and "Soldier's Prayer" was No. 1 in Barbados, Trinidad and Jamaica.

BELGIUM

Dureco product is handled in

Belgium by Fonior, the sister company. Belgian labels represented in Holland by Dureco include Up, and RKM from the Roland Kluger organization (with such artists as the Chakachas); Start (Paul Severs); Monopole (Anja); Eurovox (Louis van Rijmenant); Hebra; Apollo Music (Jody Purpora); Basart (Samantha) and Bobbejaan Schoepen.

BRAZIL

Top Tape Music in Rio has acquired the rights of the Think Tank catalog, Oscar Harris and the Twinkle Stars and the Dutch group Zingara.

CANADA

Polydor Canada plans to release Think Tank material and is also issuing the Wilma repertoire which is popular with the Dutch immigrant population.

COLOMBIA

In Colombia the Discos Chaves company of Pasto represents the Dureco label.

SCANDINAVIA

Jorgen Ingmann is still "in" in Denmark and his recordings for Metronome are released in Holland by Dureco.

Dureco also represents the Sonet and Storyville labels in Holland. Also from Sonet Dureco handles the Specialty recordings of such U.S. talents as Little Richard, and releases Sonet's Bill Haley recordings on its Pink Elephant label.

UNITED KINGDOM

Dureco does business with many companies in Britain. Among product of UK origin which is handled by

(Continued on page 45)

Congratulations

DURECO

on your

20th. Anniversary



VERONICA MUSIC EDITIONS C.V.

utrechtseweg 16 - postbus 218 - hilversum-holland telefoon (02150) 5 10 45



CORRY, one of the many artists appearing in Dureco's special TV spectacular - see story below.

Star-studded birthday show

HIGHLIGHT OF Dureco's 20th birthday celebrations will be a 100-minute color TV spectacular featuring a big line-up of Dureco artists. The show, will be transmitted Nov. 30, having been recorded five days before in the 1,200-seater Annual Fair Hall of the Utrecht Congress Center.

Hilversum disk jockey and television compere Eddie Becker will introduce Ben Cramer, Jacques Herb, Hanny & de Rekels, Wilma, Vader Abraham and his Seven Sons, The Brouwer Brothers, De Makkers, Corry, Roel Slofstra, Anja and Johnny, De Kermisklanten, Oscar Harris and his Twinkle Stars, Nico Gomez, Sonora Paramarera (from Surinam), the Silvertone Steel Band, Think Tank, Shocking Blue, Cherrie Vangelder-Smith and the world-famous Utrecht Byzantine choir.

This programme represents a tremendous achievement for Dureco since as little as four or five years ago very few radio or TV stations were prepared to give much exposure to Dutch talent. If the climate is far more favourable today, then much of the credit for this change of heart among the broadcasting companies must go to Dureco and its constant efforts on behalf of local artists.

Two years ago Johnny Hoes arranged with local KRO radio to present a weekly two-hour program of Dutch repertoire on Hilversum 3. The programme was an overwhelming success and since then many other stations have followed suit by featuring more and more Dutch repertoire in their programmes. Later, the television programmes followed up with Dutch specials like "Met Een Lach En Een Traan", "Op Losse Groeven", "Eddy Ready Go", and "The Vader Abraham Show".

Is 't allemaal "Double Dutch" to you?

"... zij drukken
"... they print

verschrikkelijk snel.
terribly fast.

Gelof me,
Believe me,

100.000 lp-hoezen per dag
one hundred thousand lp-sleeves a day

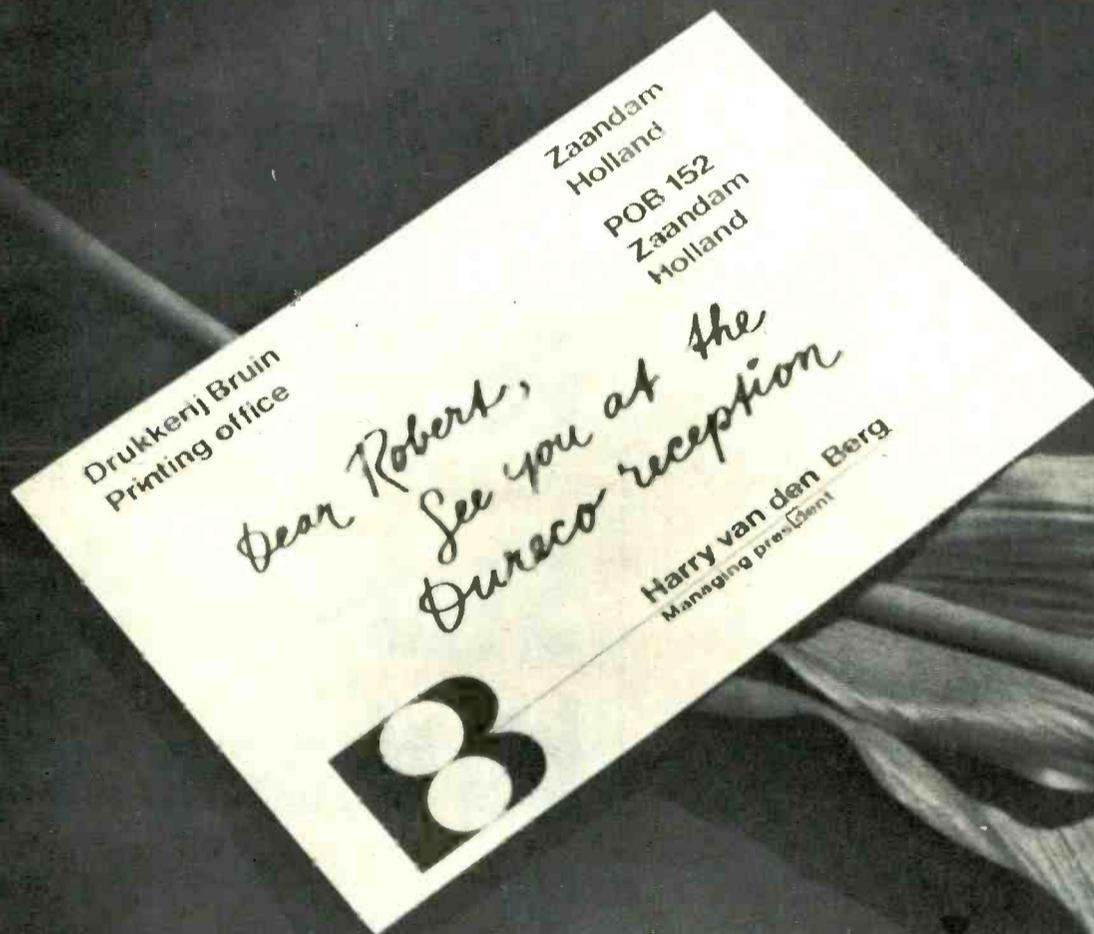
is geen probleem!"
is no problem!"

This is a quotation from Robert A. Aardse, Commercial-Artistic Director of the Dureco Record Company in Holland (now celebrating its 20th anniversary). Nice fellow. Nice compliment to the busy boys at Bruin Printing Company. Who are they? Dutch specialists for all graphic support to the international record trade. Producers of inner sleeves (plain or imprinted) and sleeves. For singles and eps. At least "100.000 per dag".

It's true. Bruin prints "verschrikkelijk snel". They can consequently, handle large orders - with sure timing. Typesetting lithography - even a design studio - are part of their organization.

Would you like a transparency, shot in a Paris studio? Bruin has them in stock. Are you in a hurry? Bruin is service minded. For extra quick service let them have your label information on Monday morning. Friday they'll have 25.000 sleeves ready.

Have you ever heard of a Dutch Record Company boss having lies printed in BILLBOARD? For further information contact Mr. Robert A. Aardse of Dureco or the company that paid for this space:



Dutch growers send flowers all over the world - Brussels, London, Berlin - everywhere is within easy reach. That goes for printers, too. We'll gladly send you our printing schedule on request.

Dureco around the world

• Continued from page 43

Dureco in Holland are releases from Alaska Records, Heavy Dog Productions, Red Bus (exclusively for Yellowstone & Voice and Geordie), Shel Talmy Productions (Smiley), Tony Atkins (Grox), Firewater, Orange (John Miles, Crazy Mabel), Zack Laurence, President (which is releasing Merryman product in the UK), Reflection (Andwella), Ampex (contract for musicassettes and 8-track cartridges and many top artists like Creedence Clearwater Revival), Ad Rhythm (complete organ series and material from Keith Beekingham), Decca (bought from Dureco via Robbie Dale many productions like Barry Webb and Apartment One), Kingdom (exclusive contract with Dureco for the Kingdom label, with such artists as Caravan and Khan; Terry King of Kingdom, in turn, has UK rights of Oscar Harris and the Twinkle Stars, Mickey Key and Cherrie Vangelder-Smith); Page Full of Hits from Larry Page (Dureco recently signed an exclusive contract with Page for Dutch representation of the Penny Farthing label, and Johnny Pearson has had a Dutch hit through Dureco with "Sleepy Shores" and has had a number of albums released); Belsize (including Doggie of Candlewick Green).

FRANCE

Dureco has contracts with Gerard Tournier (for Stone and Eric Charden), Jean-Pierre Rawson (via

Sofrason for Majority One and the hit "Because I Love You"); Disc'AZ (exclusive representation with additional material like Mardi Gras from the USA); Sofrason (the French sister company of Dureco); Biram (exclusive contract with Jean Kluger); Carabine Music (including the records of Gipsy Queen); Technisonor (which handles material by Robbie Dale in the French market); Lido (Barbara Baker has acquired rights for Oscar Harris and the Twinkle Stars and Think Tank).

GERMANY

Stereoton in Munich has sold Dutch rights for Teddy Parker material to Dureco.

From Hans Sikorski Dureco has acquired "Najatata" by the Royal Brewery; and from Hansa Dureco has "She's Coming Back" by Alfie Kahn which is still used as a theme for the Eddie Becker TV programme in Holland, "Eddy Ready Go".



(Continued on page 46) HANNY and de Rekels.

From
ZAFIRO Records
SPAIN

To
DURECO

**Best
congratulations
on your
20th
Anniversary**



to be released soon

Shocking Blue

a film by

Ab Jansen

a Multifilm - Cinecentrum
production

in co-production with

Dayglow Music

Dureco Records

Paul Acket

Organisation



We're delighted
the punch
in your promotion
division is
making the
hits for us

DURECO

You're unbelievable !!



International
Division
AD-RHYTHM
RECORDS

13 Denham Way,
Rickmansworth 72351
Cables: Jacmusic Rickmanswoth



Dureco around the world

• Continued from page 45

Other German companies with whom Dureco has agreements are Aronda; AME Musikverlag (which has released the Brouwer Brothers records in Germany); Finger (which has acquired German rights to Think Tank); Metronome, whose repertoire is represented in Holland by Dureco and which has released records in Germany by Ben Cramer, De Makkers, Hanny and de Rekels and Corry. The latter three acts have recorded German versions of their songs with lyrics by Rolf Baierle.

Contracts

Dureco also has contracts with Roba, Bellaphon, and Polydor Hamburg (for the Shocking Blue catalog). Polydor, in fact, has world rights for Shocking Blue material outside the USA, Holland and some other European countries.

GREECE

Shocking Blue is represented in Greece by Minos Matsas which is also distributing Oscar Harris product.

ITALY

Saar has the rights in Italy to Think Tank, and Shocking Blue product. And Saar's recording of "Flash" by the Duke of Burlington was a hit in Holland when released by Dureco.

Dureco has acquired Dutch rights of the Joker label and also had a hit from Carisch of Milan with Peppino dit Capri.

JAMAICA

Dureco is handling material from Woodwater (Ted Powder) in Jamaica and among the successful artists is Ken Lazarus. Powder in turn has acquired for Jamaica the recordings

(Continued on page 47)



Jaques Herb

CRUQUIUS n.v.

the
biggest
independant
pressing plant
in Holland
congratulates
DURECO
on its
20TH
anniversary!

RIEN DUISTERHOF
managing director "Cruquius"
Blekersvaartweg 45
Heemstede, Holland
Telephone 282512
Telex 41392

CONGRATULATIONS!

DURECO 20 YEARS OLD?

HOW COME ROBERT

STILL LOOKS SO

YOUNG?



MICHELANGELOSTR 79
AMSTERDAM 9



Wilma.

CONGRATULATIONS

ROBERT A. AARDSE
and
DURECO



SIRE RECORDS
INTER-REP
BANG RECORDS
(Benelux)

THE ADMIRAL
ROBBIE DALE

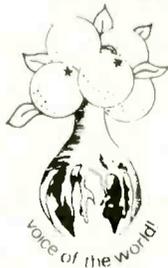
ADMIRAL ONE PRODUCTIONS

WISHES
MANY
MORE
HAPPY
DAYS

TO

DURECO

ORANGE



CONGRATULATIONS
to Dureco
for their fine contribution
to the Record Industry.

3 & 4 NEW COMPTON STREET
LONDON WC2H 8DD
Telephones: 01-836 7811-2-3
01-836 0385
01-240 3159
Telex: 23197



AND IN HOLLAND
WE ARE HAPPY TO
BE ASSOCIATED WITH

DURECO

Dansk Grammofonpladeforlag
Copenhagen
Sonet Grammofon AB
Stockholm
Sonet Productions Ltd.
London



HANNY, minus de Rekels.



Dureco around the world

• Continued from page 46
of the Surinam group Sonora Paramarera.

JAPAN
Polydor Japan is not only handling the recordings of Shocking Blue, the Brouwer Brothers and Think Tank but also promoted a tour of Japan by Shocking Blue last year. Ben Cramer took part in the Tokyo Song Festival on November 13 and Dureco is having talks with Japanese companies regarding representation of the Ben Cramer repertoire in Japan.

MEXICO
Polydor in Mexico acquired rights to the Shocking Blue material as well as product by Think Tank and Oscar Harris.

NEW ZEALAND
From Viking Records Dureco has acquired for the Dutch market an album by Richard Bonsal. Viking, in turn, will be launching Ben Cramer in Australia and New Zealand.

PORTUGAL
Vadeca in Porto has the rights for Shocking Blue and Think Tank material.



De Makers

SINGAPORE
Via Balram, the October Cherries came to Holland to promote "All Things Work Together" which is released by Dureco on Pink Elephant.

SOUTH AFRICA
Gallo releases material from Dureco on the South African market including recordings by Wilma. The company also had a hit with "Huilen Is Voor Jou Te Laat" by Corry & de Rekefs.

SPAIN
There is extensive co-operation between Dureco and the Spanish record industry. Many Dutch groups have had hits in Spain and, conversely, several Spanish singles have reached the Dutch Top 40.

Dureco has a contract with the Compania Fonografica Espanola from Alain Milhaud and it was through this deal that "Mamy Blue" by the Pop Tops became a big hit in Holland - one of the first countries to break the record. The Milhaud contract also covers material by Thomas Hock. Milhaud, in turn, has Spanish rights to Shocking Blue and Think Tank.

Dureco represents the Zafiro label in Holland, including the records of Maria Dolores Pradera, and under a deal with Accion, Dureco releases Aquaviva in Holland. The group had

a Dutch hit with "Poetas Andalucius".

TURKEY
Melodi Records in Turkey represents Shocking Blue and Oscar Harris.

USA
Dureco has contracts in the USA with Audio-Fidelity, Mainstream, Milestone, King & Mandala (including artists like Don Van Lorusso and Robert John Callo) via the Louis Lofredo Corp. in Kingspark. MGM acquired rights for Shocking Blue and Think Tank and via Velvet, Dureco acquired Dutch rights to Johnny El Bravo. Velvet, in turn, has the U.S. rights for the Oscar Harris catalog.

Dureco represents the CTI label in Holland and the Bang label via Sire. The company also has contracts with PIP, and Jamie/Guyden.

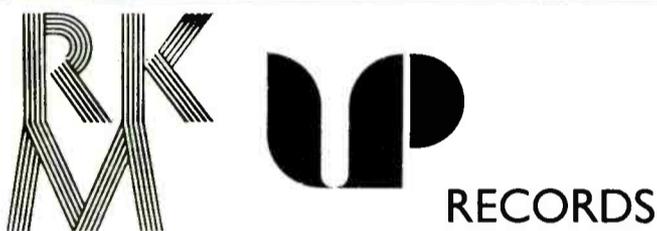
VENEZUELA
Velvet in Venezuela has the rights of the Shocking Blue and Oscar Harris material.

Although Dureco believes very strongly in home grown talent, it also puts a great deal of effort into promoting the product of foreign companies which it represents in Holland. It is not Dureco's way to pay massive advances for catalogs; instead it tries to do reciprocal deals with companies who will give the

same promotion to Dureco product in their territories as Dureco gives to the foreign product it represents in Holland.

HAPPY ANNIVERSARY

BIRAM RECORDS



CONGRATULATES
DURECO

ON ITS
TWENTIETH ANNIVERSARY

rue fernand neuray, 8-1060 bruxelles — tel: 02.44.48.40

The promotion department of Dureco
thanks

ROBERT A. AARDSE

for his great leadership

Marjan de Raaff
Joke de Groot
Els le Fèbre
Dolf van Nijnatten
Hans Wilbrink

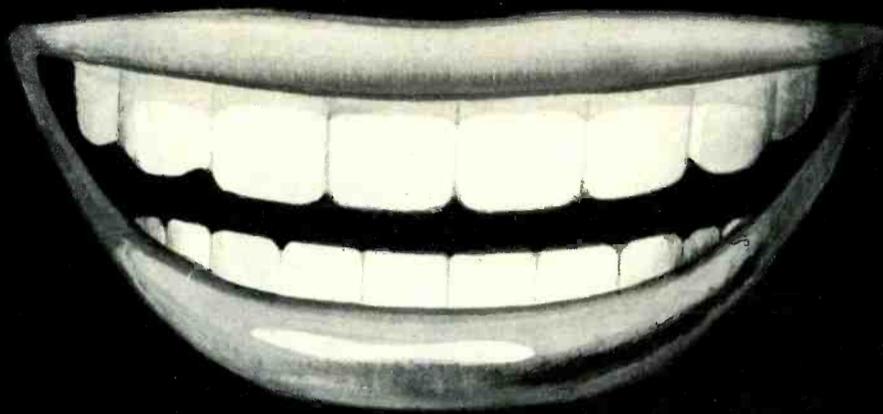
Promotheque Dureco, Slachthuisplein 63,
Hilversum Tel: 02150-57645 Telex: 16619



Cherrie Vangelder-Smith

metronome
metronome records gmbh
2000 Hamburg 1 Hammerbrookstraße 73
GERMANY

Congratulations
& many thanks



Cheese

Windmills, wooden shoes?
We still have them for you
(when you visit us as a tourist)

But how about your share in Holland's \$ 70 million
record business today?

Still disappointed? Why don't you join us

Dureco, already for the last 20 years trendsetting
in the Dutch market

dureco®

Dureco Records, 45 Pampuslaan, Weesp, Holland
Telephone (0)2940 - 153 21 - Telex 14409 - Cable-address Recmus Weesp

Promotheque Dureco, 63 Slachthuisplein, Hilversum, Holland
Telephone (0)2150 - 5 76 45 - Telex 16619



Country Music

Country Christmas Releases In Slow Seasonal Activity

NASHVILLE—A smattering of new country Christmas product this year is being released, but still no great resurgence of the past.

One "collector's item" Christmas single also is being distributed on a limited basis.

Columbia, borrowing the Statler Brothers from Mercury and Tommy Cash from Epic, has released an album of the Johnny Cash Family. Another first-time album release by the label, "We Wish You a Merry Christmas," includes songs by Lynn Anderson and Marty Robbins. Miss Anderson's "Frosty the Snowman" single also has been re-released. Epic is re-releasing the Tammy Wynette LP, "Christmas With Tammy."

Enterprise (Stax) is releasing a first-time single titled "It's Country Time," by Louis Paul.

Decca is releasing nothing new, but is reissuing Christmas albums by Loretta Lynn, Ernest Tubb, Bill Anderson.

Mercury is releasing a new Dave Dudley Christmas single.

Willex, the new Omaha-based country music firm, has released an album and a single by Alex Houston, the country ventriloquist, featuring his dummy, Elmer, singing Christmas songs. The single from the album is "Here Comes Peter Cotton Claus," which also is the album title. Willex, a massive manufacturing complex, plans to follow up next year with various product for marketing built around the character in the song.

A newly formed Nashville company, Corey International Enterprises, has produced a single on Corey Records with two Christmas-

oriented sides, one geared for children, the other for adults.

RCA has released a Danny Davis single of "Winter Wonderland" and "White Christmas." It also has reissued a Charley Pride gold standard and a single by Jim Reeves. In addition, it has an LP titled "Wishing You a Merry Christmas," featuring Danny Davis, Dottie West, Chet Atkins, Willy Nelson, Hank Snow, Floyd Cramer, Skeeter Davis, Charley Pride and George Hamilton IV.

The most unusual release is that by Bill Anderson, a single he wrote and recorded strictly for his fan club members. It will have no general distribution, and will not be pressed for air play. Instead, the 2,500 copies are being sent only to members of his club. Titled "Across the Miles at Christmas," it includes the voices of his band, the Po' Boys, and his fan club president in Denver.

Although there is some pickup in Christmas releases this year, company spokesmen say the exposure time for Christmas songs still is much too short, which precludes a great many releases.

Capitol's Joe Allison said he would not release anything at Christmas until that "great song" came along. So far, he said, it hasn't.

Rivermont to Lease Masters

MEMPHIS—Rivermont Music Productions, Inc., run by country oriented management, has been established here on Elvis Presley Blvd.

Headed by Bobby Burns and Carl Friend, the company will produce masters to lease to major recording labels and operate two music publishing companies.

Friend has a catalog of 294 songs, and some have been recorded by Hank Williams Jr., Jimmy Dean, Billie Jo Spears, Jerry Wallace, Lorne Greene, Ray Charles, David Houston, Linda Ronstadt and the Friends of Distinction.

He will head Burns and Friend Music Publishing, Inc., (ASCAP).

Scholarship To Girl Scout

NASHVILLE—A scholarship grant to the Girl Scouts of America has been made here by the Communication Arts Council, an organization which includes the music community.

The scholarship money will be utilized to allow a girl scout to attend a week-long music seminar to be held next year for girls from throughout the United States interested in music activity.

About 150 girls will come here at that time to study all facets of music as part of senior scout activity. Through the auspices of the NARAS Institute and Billboard, they will be exposed to production, writing, arranging, studio techniques and the like.

The Communication Arts Council, an outgrowth of the Middle Tennessee Radio and Television Council, was formed a year ago to develop a close relationship between the music industry, radio and television, and the social and civic organizations of the city. Mrs. Allen Eskind is president of the organization.

Using the music theme, the local Girl Scout council was able to bring the 1973 national meeting here.

Management Trend Seen in Expansion

NASHVILLE—Noting a long-overdue need for proper management in the country music field, several artists in recent months have turned to managers from other areas of the country.

One of the areas sadly lacking in country music has been that of personal management. Those who have managers have been unusually successful, but the vast majority has been lax in this field.

Bill Anderson, who was managed by the late Hubert Long, has turned his destinies over to Bobby Brenner of New York, Long one of the most successful managers in all areas of the business. Buddy Lee has had great results in his management of Hank Williams Junior, while Bob Neal, particularly with Sonny James, has done a phenomenal job. Jack Johnson also has taken Charley Pride to the top through management.

Past history has shown the relationship between management and success in this area. Nashville Colonel Tom Parker took Elvis Presley to the top, while New York manager Gerard Purcell did likewise with Eddy Arnold.

Johnny Cash has had a long relationship with Saul Holiff of Toronto, and it has paid dividends. Now brother Tommy Cash is managed by Frank Campana of New York, another manager with strong contacts. Campana also manages Lynn Anderson, and has opened new avenues for the Columbia artist.

Bert Block of New York is the manager of Kris Kristofferson, and is giving his career a new lift.

Jim Halsey, in Tulsa, has taken over the management of Roy Clark, Hank Thompson, the Compton Brothers, Grandpa Jones, Minnie Pearl and Ray Sanders. Clark and Thompson now are involved in everything from land development to other industrial growth in that city.

Marty Robbins long has been managed by Marty Landau. Ray Brown of Memphis for a number of years has handled Jerry Lee Lewis. Tillman Frank of Shreveport has worked with David Houston. Kathleen Jackson, one of the rare female managers in the business, works in that capacity with David Rogers. Wesley Rose (always without fee) has managed many artists over the years, and still manages Roy Orbison and Don Gibson.

Jack McFadden has been the personal manager of Buck Owens and others, while Mrs. Earl Scruggs acts as manager of the Earl Scruggs Revue. Cliff Stone has just moved into the field of management.

Yet there are more than 200 artists in this city alone with no sort of top management. Many have individual auditors and attorneys, but have not made the move into the total concept of personal managership.

Faron Young has moved back up to the top with the managerial help of Billy Deaton. But the numbers remain small.

Country to St. Louis in Decentralization Move

ST. LOUIS—This city is making its first serious bid as a country music center with the establishment of a firm which will specialize in that field.

Ken Keene, owner of Sea Cruise Productions, has moved his base of operations here, which he feels will strengthen his position in the country field. One of his first moves was to move a leading pop act over into country.

Frankie Ford, one of the leading rock singers of the 1950's, has recorded his first country record, and it has been released on Cinnamon Records.

Country Collage of Nashville will handle national promotion on

the record, while personal promotion for Ford will be handled through Sea Cruise. Keene also is utilizing the vocal talents of Apocalypse as backup vocal group on all country sessions.

In the publishing area, Briar-meade Music Unlimited (ASCAP) is building several writers. Already under contract are writers who have had material recorded by Loretta Lynn, Johnnie & Jonie Mosby, Dale Fox, Narvel Felts, Robert Parker, Rod Bernard, Jim Ed Brown and others.

Both Sea Cruise and Briar-meade, as well as other divisions, are under the arm of Ken Keene Music Enterprises.

Corey Sets Label With Five Music Divisions

NASHVILLE—Corey International Enterprises, Inc., an umbrella music firm with five divisions, has entered the recording business here, geared primarily for country.

The five divisions are Corey Records, Corey International Publications (BMI), DalCor Music (ASCAP), Enterprise Productions and Enterprise Promotions.

Dallas Corey, former Central Songs writer, is president of the firm. He also is the company's first writer and recording artist.

Earlier this year Corey recorded an album for Chart Records titled "The History of the American Revolution," which won him the

U.S. Bicentennial Award. He also is nominated for the Freedom Foundation Award.

The company's initial release is a Christmas single. A country release is scheduled for January.

According to Jerry Martz, promotion manager of the new company, emphasis will be on promoting new talent rather than working with established artists.

Corey also is forming a road show, to be showcased in March. He said it would include such artists as Bobbie Roy, the II Generation and the Downings.

"The History of the American Revolution" also is going to be re-cut for release on the Corey label.

Broadcasters to Prepare Seminar Agenda in '73

NASHVILLE—The next Country Radio Seminar is scheduled for here March 16-17 at the King of the Road Motor Inn, with broadcasters themselves determining the agenda.

Tom McEntee, founder of the event, noted that the seminar was organized four years ago for the purpose of "sharing practical knowledge and exploiting problematic areas in broadcasting." Now the agenda will be drawn from the "expertise of individuals involved in the broadcast industry."

McEntee, who recently moved from MGM to ABC-Dunhill here, said his executive committee consists of Biff Collie, UA; Charlie Monk, ASCAP; Elroy Kahanek, RCA; and Barbara Starling, Royal American. Miss Starling will be assisted by Bobbye Byrd of the

Shelby Singleton Corp., Mac Allen of Acuff-Rose, and Betty Hofer of the Open Door Agency.

All workers are volunteer, and the seminar is a nonprofit function.

Serving as chairman of the agenda committee will be Dave Donahue of WITL, Lansing, Mich. Broadcasters who will assist him include Tom Allen, WIL, St. Louis; Don Day, WBAY, Ft. Worth; Rick Libby, KENR, Houston; Mike Jackson, KVOO, Tulsa; Art Wander, WMPS, Memphis; Carson Schreiber, KLAC, Los Angeles; Don Nelson and Bill Robinson, WIRE, Indianapolis; Jay Hoffer, KRAK, Sacramento; and Lee Ranson, WXCL, Peoria.

Donahue has encouraged all broadcasters to submit topics. They may be sent to any member of the Agenda committee.



WESLEY ROSE, president of NARAS, joins Nashville chapter President Frank Jones and executive director Emily Bradshaw in presenting to Bill Ivey, executive director of the Country Music Hall of Fame and Country Music Foundation, an actual Grammy. This, with other NARAS material, will be preserved and cataloged for scholarly research. Left to right, Ivy, Jones, Rose and Mrs. Bradshaw.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .	
"IT'S GONNA BE A MIXED UP CHRISTMAS" Dallas Corey—(Corey)	
Brite Star's Pick Hits	"WE COULD"—Jimmy Jenson—(Jay)
	"FROSTY THE SNOWMAN"—Lynn Anderson—(Columbia)
	"HOUSE WITHOUT A DADDY"—Janett Howell—(Lucky Eleven)
	"LET THEM TALK"—Ray Pennington—(Monument)
	"I JUST CAN'T FORGET YOU"—Gene Mooney—(Merit)
	"ALL HEAVEN BREAKS LOOSE"—David Rogers—(Columbia)
	"LONELY PLACE TO BE"—Johnny Robbins—(Twila)
	"HAPPY, HAPPY BIRTHDAY BABY"—Sandy Posey—(Columbia)
	"UNTIL THEN"—Winston Crutchley—(Sounds)
	"YOU CRY NOT ALONE"—Jo and Loyal—(Loyal)
"SOMEWHERE MY LOVE"—Bill Cunningham—(Cunningham)	
"CALL OF THE WINE"—Johnny Dollar—(Gemini)	
ALBUM OF THE WEEK THE VERSATILE JIMMY JENSON—(Jay)	
<small>For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.</small>	
Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .	

Two in the Top 10 and one on the way.

"Fool Me"
Lynn Anderson (Columbia 4-45692)
**"Lonely Women
Make Good Lovers"**
Bob Luman (Epic 5-10905)
**"She Loves Me
(Right Out of
My Mind)"**
Freddy Weller (Columbia 4-45723)

On Columbia and Epic Records

II
IT
The
Lowery
Group
of Music Publishing
Companies

Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 12/2/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	SHE'S TOO GOOD TO BE TRUE Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	9	38	43	HAPPY, HAPPY BIRTHDAY BABY Sandy Posey, Columbia 4-45703 (Arc, BMI)	6
2	2	DON'T SHE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	13	39	44	LOVE'S THE ANSWER/ JAMESTOWN FERRY Tanya Tucker, Columbia 4-45721 (Algee, BMI/Tree, BMI)	3
3	4	GOT THE ALL OVERS FOR YOU Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	8	40	45	SHE LOVES ME (Right Out of My Mind) Freddy Weller, Columbia 4-45723 (Young World/Centec Star, BMI)	3
4	5	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	14	41	41	I WONDER HOW JOHN FELT (When He Baptized Jesus) David Houston, Epic 5-10911 (CBS) (Algee, BMI)	8
5	7	SING ME A LOVE SONG TO BABY Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	9	42	47	RHYTHM OF THE RAIN Pat Roberts, Dot 17434 (Famous) (Warner-Tamerlane, BMI)	7
6	3	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr., MGM 14421 (Passkey, BMI)	12	43	48	ALL HEAVEN BREAKS LOOSE David Rogers, Columbia 4-45714 (Unichappell/Chappell, ASCAP)	4
7	9	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	11	44	46	KNOXVILLE STATION Bobby Austin, Atlantic 2913 (Mamazon, ASCAP)	4
8	10	FOOL ME Lynn Anderson, Columbia 4-45692 (Lowery, BMI)	8	45	36	IT'S A MATTER OF TIME Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	13
9	11	WHITE SILVER SANDS Sonny James, Columbia 4-45706 (Sharina, BMI)	7	46	53	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC 11342 (Little David, BMI)	3
10	6	TAKE IT ON HOME Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	15	47	54	SHE'S MY ROCK Stoney Edwards, Capitol 3462 (Ironside, ASCAP)	4
11	20	PRETEND I NEVER HAPPENED Waylon Jennings, RCA 74-0808 (Nelson, BMI)	7	48	52	IT TAKES A LOT OF TENDERNESS Arlene Harden, Columbia 4-45708 (United Artists, ASCAP)	5
12	12	THIS MUCH A MAN Marty Robbins, Decca 33006 (MCA) (Mariposa, BMI)	11	49	51	BEFORE GOODBYE Del Reeves, United Artists 50964 (Free, BMI)	4
13	13	YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	12	50	60	HE AIN'T COUNTRY Claude King, Columbia 4-45704 (Belldale/Armstead, BMI)	5
14	15	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis, Mercury 73328 (Blue Echo, ASCAP)	9	51	—	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)	1
15	18	A PICTURE OF ME (Without You) George Jones, Epic 5-10917 (CBS) (Gallico/Algee, BMI)	6	52	—	OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall, Mercury 73346 (Hallnote, BMI)	1
16	16	WHEEL OF FORTUNE Susan Raye, Capitol 3438 (Valando, ASCAP)	10	53	56	A SWEETER LOVE (I'll Never Know) Barbara Fairchild, Columbia 4-45690 (Duchess, BMI)	8
17	17	LONESOME 7-7203 Tony Booth, Capitol 3441 (Cedarwood, BMI)	10	54	59	EVERYBODY NEEDS LOVIN' Norro Wilson, RCA 74-0824 (Gallico/Algee, BMI)	3
18	21	SHE'S GOT TO BE A SAINT Ray Price, Columbia 4-45724 (Galileo/Norlou, ASCAP)	5	55	61	PASS ME BY Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)	4
19	8	MY MAN Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	12	56	55	MISS PAULINE Billy Bob Bowman, United Artists 50957 (Great World of Music/Spiral Staircase, BMI)	5
20	23	IS THIS THE BEST I'M GONNA FEEL Don Gibson, Hickory 1651 (Acuff-Rose, BMI)	7	57	71	SOMEWHERE MY LOVE Red Steagall, Capitol 3461 (Central Songs, BMI)	2
21	25	LOVIN' ON BACK STREETS Mel Street, Metromedia Country 901 (Contention, SESAC)	5	58	57	ONE NIGHT Jeannie C. Riley, MGM 14427 (Presley, BMI)	6
22	22	SOMEBODY LOVES ME Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	9	59	62	DON'T LET THE GREEN GRASS FOOL YOU O.B. McClinton, Enterprise 9059 (Stax/Volt) (Assorted, BMI)	5
23	14	ONEY Johnny Cash, Columbia 4-45660 (Passkey, BMI)	15	60	67	I FORGOT MORE THAN YOU'LL EVER KNOW (About Him) Jeanne Pruitt, Decca 33013 (MCA) (Travis, BMI)	5
24	19	IT'S NOT LOVE BUT IT'S NOT BAD Merle Haggard, Capitol 3419 (Tree, BMI)	14	61	58	IT'S NO (Sin) Slim Whitman, United Artists 50952 (Robert Mellin, BMI)	7
25	30	SOUL SONG Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	4	62	68	PAINT ME A RAINBOW Wynn Stewart, RCA 74-0819 (Window/Empire, BMI)	4
26	29	TO KNOW HIM IS TO LOVE HIM Jody Miller, Epic 5-10916 (CBS) (Vogue, BMI)	5	63	64	TOSSIN' AND TURNIN' Ronnie Sessions, MGM 14445 (Harvard/Viva, BMI)	3
27	24	A PERFECT MATCH David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	12	64	75	OLD-FASHIONED SINGING George Jones & Tammy Wynette, Epic 5-10923 (CBS) (Altam, BMI)	2
28	34	KATY DID Porter Wagoner & Dolly Parton, RCA 74-0820 (Owens, BMI)	4	65	69	MY HEART CRIES FOR YOU Doyle Holly, Barnaby 5004 (MGM) (Anne Rachel/Gladys/Massey, ASCAP)	3
29	37	I REALLY DON'T WANT TO KNOW Charlie McCoy, Monument 8554 (CBS) (Hill & Range, BMI)	5	66	68	BEHIND BLUE EYES Mundo Earwood, Royal American 65 (Ray Mooney, BMI)	7
30	32	LISTEN Tommy Cash, Epic 5-10915 (CBS) (Moss/Rose, BMI)	6	67	72	SHE CALLED ME BABY Dick Curless, Capitol 3470 (Central Songs, BMI)	2
31	31	BABY, BYE BYE Dickey Lee, RCA 74-0781 (Jack, BMI)	9	68	74	PROUD MARY Brush Arbor, Capitol 3468 (Jondora, BMI)	2
32	38	HOLDIN' ON TO THE LOVE I GOT Barbara Mandrell, Columbia 4-45702 (Algee/Altam, BMI)	5	69	70	COMIN' AFTER JINNY Tex Ritter, Capitol 3457 (Evil Eye, BMI)	3
33	33	BOWLING GREEN Hank Capps, Capitol 3416 (Bowling Green, BMI)	12	70	—	IF IT'S ALL RIGHT WITH YOU Dottie West, RCA 74-0828 (House of Gold, BMI)	1
34	27	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	14	71	63	GOODTIME CHARLEY'S GOT THE BLUES Danny O'Keefe, Signpost 70006 (Atlantic) (Cotillion/Road Canan, BMI)	6
35	26	MORE ABOUT JOHN HENRY Tom T. Hall, Mercury 73327 (Hallnote, BMI)	9	72	73	CANDY AND ROSES Sue Thompson, Hickory 1652 (Milene, ASCAP)	3
36	42	CATFISH JOHN Johnny Russell, RCA 74-0810 (Jack, BMI)	4	73	—	DOWNFALL OF ME Sonny James, Capitol 3475 (Marson, BMI)	1
37	49	WHOLE LOTTA LOVING Hank Williams & Lois Johnson, MGM 14443 (Travis, BMI)	3	74	—	IT RAINS JUST THE SAME IN MISSOURI Ray Griff, Dot 17440 (Famous) (Blue Echo, ASCAP)	1
				75	—	THANKS TO YOU FOR LOVING ME Jerry Wallace, United Artists 50964 (Tree, BMI)	1

**NO DOUBT ABOUT IT, IT'S A WHOLE LOTTA SONG BY A WHOLE
LOTTA DUET, AND IT'S CLIMBING A WHOLE LOTTA CHARTS!**

'Whole Lotta Loving'

MGM #K14443



HANK WILLIAMS, JR. & LOIS JOHNSON

Latest Album:
"SEND ME
SOME LOVIN' "
MGM #SE-4857
EXCLUSIVELY ON
MGM RECORDS



Nashville Scene

Country music now is fully integrated. The latest to join the swing is a group called the **Ortiz Brothers**, formerly known as **The Indians**, who are full-breed red brothers from New Mexico. The self-contained group is now doing a speculative session under the direction of **Irving Spice** in New York. They are managed by **Frank Campana**. . . . Studio manager **Charlie Tallent** of the **Jack Clement** recording studio has announced the appointment of **Jim Williamson** to work with him at that complex. . . . The **Crist Sisters** have outdone themselves with their

new custom bus. Each room is painted a different color, and there is plush carpeting throughout. It's home for the girls, their parents, and their younger brother.

Brite Star comes through again. The promotion firm once more handed out turkeys to needy families on the edge of Music Row. This is the fifth year for doing this. . . . **Danny Davis** went from the White House to the **Mike Douglas Show** in Florida, co-hosting with **Jackie Gleason**. . . . **Dan Penn** of Memphis has written the new **Patsy Slegg** release, "I Hate You." Patsy does a duet with **Tam-**

my Wynette on an upcoming "Hee Haw." . . . **Bobby Lewis**, **Cal Smith**, **Ernest Tubbs** and **Leona Williams** work together on about 20 dates in December. . . . The **Dick Shuey Show**, featuring **Jeff Knight** and the **Nashville Rebels**, made a special appearance at the Central Prison in Raleigh, N.C. The show was sponsored by **WQSM Radio** of Fayetteville. **Goldie Winn** also appeared on the show. Shuey then left on a southern tour.

The **Kenny Brent Show**, with **Donna Harris**, played to a standing room crowd at the Texas Cow Palace in Lubbock. . . . The **Bill Goodwin** agency continues to grow. In addition to **Bill Anderson**, **Goodwin** now has **Glenn Barber**, **Roy Drusky**, **LeRoy Van Dyke**, **Freddie Baker**, **Susan Haney**, **Frank Hobson**, **Beck Durning**, **Pat Nunley**, **Clyde Owens**, **Jeanne Pruett**, **Warren Robb**, **Willis Wade** and **Wyatt Webb**. . . . Parades were big things for country artists over the Thanksgiving holiday. **Tommy Cash** headed up Macy's Parade, while **Archie Campbell** did the same for the Gimbels parade in Philadelphia. . . . Some new features are being added to "Hee Haw," including an "Ask Buck" series involving Capitol's biggie.

Commander Cody and the **Lost Planet Airmen** introduced their new Paramount single at the Dot show here in October. Now it's moving up everywhere. It got great acceptance from the jocks. . . . **Diana Trask** continues to come on strong at military clubs. . . . A group called the **Northwest Steel Guitar Society** has held elections in Tacoma, Washington. They elected **Lary DeRocher** president. **Wally Giffin** is vice-president and **Paula Wolfe** is secretary-treasurer.

"JERRY McCLENDON"
ON
"RAVEN RECORDS"
"DADDY DON'T YOU WALK SO FAST"
B/W
"WALK IN SUNSHINE"

JERRY IS #46 ON PLAY LIST OF K.R.A.K. RADIO, SACRAMENTO, CA. GETTING ACTION ACROSS COUNTRY ON VARIOUS PLAY LISTS U.S. & SOME PICK HITS.

AVAILABLE FOR BOOKINGS
THANK YOU DJ'S
FOR, "PROMOTION COPIES"

"RAVEN RECORDS"
P.O. BOX 20037
SACRAMENTO, CALIF. 95820
PHONE 916-422-5828



THE TRUTH ABOUT WHO ZERO JONES SLEEPS WITH!

Zero Jones

"A LETTER TO LORETTA"

CUTLASS 8144

produced by
LORETTA LYNN
and **TOMMY ALSUP**

EXCLUSIVELY ON CUTLASS RECORDS

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 12/2/72

★ 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	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	9
2	2	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	16
3	3	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	10
4	4	MAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	21
5	11	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	6
6	5	J CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	11
7	7	COUNTRY MUSIC THEN & NOW Statler Brothers, Mercury SR 61367	13
8	8	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG Johnny Cash, Columbia KC 31645	14
9	9	ALL THE GREATEST HITS Ray Price, Columbia G 31364	13
10	15	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	5
11	13	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	9
12	14	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	8
13	6	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	14
14	10	"LIVE" AT THE WHITE HOUSE Buck Owens, Capitol ST 11105	8
15	19	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	4
16	12	MISSING YOU Jim Reeves, RCA LSP 4749	13
17	18	IF YOU TOUCH ME (You've Got to Love Me) Joe Stampley, Dot DOS 26002 (Famous)	8
18	25	MY MAN Tammy Wynette, Epic KE 31717 (CBS)	3
19	16	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	23
20	17	THE STORYTELLER Tom T. Hall, Mercury ST 61367	12
21	22	TRACES Sonny James, Capitol ST 11108	9
22	30	CHARLIE McCOY Monument KZ 31910 (CBS)	3
23	24	SOMEBODY LOVES ME Johnny Paycheck, Epic KE 31707 (CBS)	7
24	21	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	37
25	20	TOM T. HALL'S GREATEST HITS Mercury SR 61369	10
26	33	BURNING LOVE (And Hits From His Movies) Elvis Presley, RCA Camden CAS 2595	4
27	26	BLESS YOUR HEART Freddie Hart, Capitol ST 111073	23
28	29	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia KC 31770	9
29	23	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	15
30	37	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic KE 31746 (CBS)	2
31	28	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	3
32	32	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	19
33	27	ME & THE FIRST LADY George Jones and Tammy Wynette, Epic KE31554 (CBS)	16
34	34	DELTA DAWN Tanya Tucker, Columbia KC 31742	7
35	38	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	4
36	—	GLEN TRAVIS CAMPBELL Capitol SW 11117	1
37	43	SINGS "MY FAVORITE SONGWRITER, PORTER WAGONER" Dolly Parton, RCA LSP 4752	3
38	—	TURN ON SOME HAPPY Danny Davis & Nashville Brass, RCA LSP 4803	1
39	42	THE ROADMASTER Freddy Weller, Columbia KC 31769	5
40	45	EXPERIENCE Porter Wagoner, RCA LSP 4810	2
41	39	FOR THE GOOD TIMES Ray Price, Columbia K 30105	118
42	44	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot DOS 26003 (Famous)	2
43	40	NOW & THEN Chet Atkins, RCA VPSX 6079	3
44	—	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (CBS)	1
45	—	BEST OF BAKERSFIELD Various Artists, Capitol ST 11111	1

Gospel Music

Oak Ridge Boys' LP Success

NASHVILLE — Success of the Oak Ridge Boys with their LP "Light" has opened new doors, and even brought about the need for an expanded hall in at least one case.

The Oaks evolved with a much expanded sound expressed in their album. Produced by Bob MacKenzie at Whitney Recording Studios in Glendale, Calif., the LP landed them three Doves at the recent Gospel Music Association's awards presentation.

The Oak Ridge Boys themselves won a Dove as Best Gospel Group of the Year, and their piano player, Tony Brown, was named Best Instrumentalist.

This seemed to spur the personal appearance tour. They first

went on an 18-day swing of Illinois, Pennsylvania, Michigan, Oregon, Washington, Idaho, Wyoming, Kansas, Oklahoma and Texas. Incredibly, each city appearance brought about a record.

In Edmonton, Alberta, Canada, the Oaks were welcomed by a capacity crowd of more than 3,000 in the plush Jubilee Auditorium, playing to the largest gospel audience ever in that city's history.

That same night, they broke sales records, moving 1,563 albums to the audience. Most of those sold were the award winner, "Light."

Vancouver, B.C., had greater surprises. Originally booked for a Thursday night, the show was sold out to such a degree that they had to be brought back for a second

appearance on the following Sunday in order to accommodate all ticket buyers.

Boise, Idaho, initially booked them at an auditorium which had a capacity of 1,800. Reportedly, no other gospel group playing there had ever drawn more than 300. Oversold by more than a thousand, they were forced to move to larger quarters. The Oaks then performed to a crowd of more than 2,500, and again set a record.

In Seattle, the Oaks were back for their third consecutive time, and the show was a sell-out prior to their arrival. In Portland, another full house. West Coast promoter Polly Grimes said "a lot of them were people who had never attended any gospel shows before.

"The Oaks have created a certain charisma that's intriguing to people in all walks of life, as well as to all age groups," Miss Grimes said. "We saw several new faces in Portland who were there simply out of curiosity for the group, not because of any dedication to gospel music itself.

"It serves as a good indication that the Oaks are arousing audience interest among people who've never accepted it before, which is good for the entire industry."

The Oaks are scheduled to return to the West Coast again in March, where they'll perform at the Long Beach Municipal Auditorium in California, and at the Oakland Civic Auditorium. Then they'll make a return appearance at Portland and Seattle.

Shaped Notes

Ron Blackwood, president of the Tom Drake Agency, says that Hazel and Tom Drake have just returned from Canada, and have received the exclusive contract to handle talent for all of the Western Canadian Fairs on the "B" Circuit. This will include six solid weeks of fairs, headlined by the Prophets and the Henneberrys Family, with a supporting cast. Mrs. Drake will produce the show, a full production with lighting and all. The circuit previously was made by the Blackwood Singers.

Barbara Hodge will join the Blackwood Singers, a mixed gospel group. The group records for Heart Warming, and co-hosts a syndicated television show.

The Brooks Singers from Chattanooga are making final preparations for a trip to Europe next spring. R.E. Blazier, manager of the group, made the announcement with Jerry Webb, vice president of the Timothy Agency of Nashville. The tour will be made in cooperation with the federal government. Plans are being worked out to take the singers to Yugoslavia as well. . . . Gospel artist London Parris has been discharged from a Memphis hospital and is back on the concert route. He had undergone treatment for a blood clot. While hospitalized, his group, The Apostles, maintained a heavy road schedule. They made it together to the South Dakota Fair Convention.

Calvin Runion and the Diplo-

mats have recorded a single of the country hit, "I Wonder How John Felt When He Baptized Jesus." . . . The Florida Boys come in to Nashville to record right after Christmas, with sessions set for Dec. 27-28-29. . . . The Lewis Family records next week, also in Nashville. . . . The Oak Ridge Boys, plus Wendy Bagwell and the Sunliters, perform for the Pennsylvania Fair Association meeting in Pittsburgh Jan. 11. . . . The Gospel Singing Jubilee is set for Nashville taping Jan. 8-9-10.

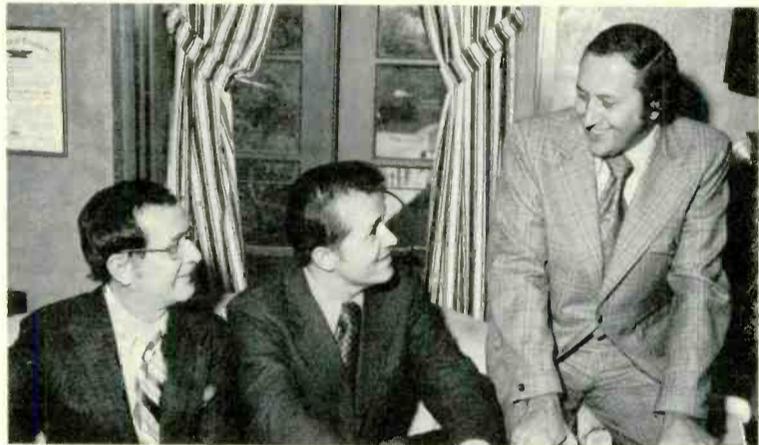
Ozark Drama Most Popular

BRANSON, Mo.—The Missouri Ozarks' classical re-enactment of Harold Bell Wright's "The Shepherd of the Hills" is now the nation's most attended historical outdoor drama.

The information comes from the Institute of Outdoor Drama at Chapel Hill, N.C.

A total of 140,738 people came to the Shepherd of the Hills farm near here this past season to see this adaptation from Harold Bell Wright's religious novel, first published in 1907. The book, still in print, sells some 25,000 hard-back copies annually.

The show here has a cast of 78, and features outstanding gospel singing.



DECCA ARTIST-WRITER Bill Anderson goes over details of the administration of his publishing firm, Stallion, with Tree International officials. At left, Tree president Jack Stapp, and at right, Buddy Killen.

74-0824

Norro Wilson's number is already climbing all three charts.

And what's in the number is in the name:

Norro Wilson's "Everybody Needs Lovin'"

#74-0824 is part of the RCA Experience

RCA
RECORDS
AND TAPES



Jukebox programming

Country, Soul Crowd Christmas List

NEWARK, N.J.—Country and soul Christmas releases are challenging the old standbys according to Dick Steinberg, Sterling Title Strip Co. here, which just mailed its tip sheet of 39 top holiday items based on 1971 sales of strips.

Tabulations of print orders revealed that Charley Pride's "Christmas in My Home Town" climbed into No. 5 spot and the Drifter's "White Christmas" ranked 10. Others: Bing Crosby, "White Christmas" (1); Guy Lombardo, "Auld Lang Syne" (2); Bobby

Helms, "Jingle Bell Rock" (3); Nat King Cole, "Christmas Song" (4); Harry Simeone Chorale, "Little Drummer Boy" (6); Crosby's "Silent Night" (7); Brenda Lee, "Rockin' Around the Christmas Tree" (8); Elvis Presley, "Blue Christmas" (9).

Of the 39 listed below (not in order of strip sales) country artists Buck Owens, Glen Campbell, Jim Reeves and Pride all have entries. Soul artists showing prominently include King Curtis, Isaac Hayes, Jackson 5, Stevie Wonder and the Drifters.

Carpenters, Merry Christmas Darling/Mr. Guder, A&M 1236
Lennon & Ono, Happy Christmas/Listen to the Snow, Apple
King Curtis, The Christmas Song/What Are You Doing... Atco 6630
Olds Ridding, White Christmas/Merry Christmas Baby, Atco 6631
Donny Hathaway, This Christmas/Be There, Atco 6799
Drifters, White Christmas/The Bells of St. Mary, Atlantic 1048
Chuck Berry, Merry Christmas, Baby/Run Rudolph Run, Chess 1714
Low Ravelis, Little Drummer Boy/A Child With a Toy, Capitol 2026
Glen Campbell, There's No Place.../Christmas Is for Children, Capitol 2336
Nat King Cole, The Christmas Song/Little Boy... Capitol 3561
Nancy Wilson, That's All I Want.../What Are You Doing... Capitol 5084
Al Martino, You're All I Want.../Silver Bells, Capitol 5311
Buck Owens, Santa Looked a Lot Like Daddy/All I Want... Capitol 5537
Gene Autry, Rudolph/Here Comes Santa, Columbia 33165
Bing Crosby, Silent Night/Adesite Fideles, Decca 23777
Bing Crosby, White Christmas/God Rest Ye... Decca 23778
Bing Crosby, Silver Bells/That Christmas-Feeling, Decca 27229
Russ Morgan, The Mistletoe Kiss/Blue Christmas, Decca 24766
Earl Grant, Silver Bells/Jingle Bells, Decca 25703

Guy Lombardo, Auld Lang Syne/Hot Time... Decca 28905
Bobby Helms, Jingle Bell Rock/Captain Santa Claus, Decca 30513
Brenda Lee, Rockin' Around the Christmas Tree/Papa Noel, Decca 30776
Brenda Lee, Jingle Bell Rock/Winter Wonderland, Decca 31687
Sister Thorpe, Silent Night/White Christmas, Decca 48119
Isaac Hayes, The Mistletoe & Me/Winter Snow, Enterprise 9006
Orlores, Lonely Christmas/What Are You Doing... Jubilee 5017
Harry Simeone, The Little Drummer Boy/O' Bambino, Kapp 86
Charles Brown, Come Home for Christmas/Christmas Comes... King 3405
Royal Guardsmen, Snoopy's Christmas/It Kinda Looks... Laurie 3416
Little Jimmy Osmond, If Santa Were My Daddy/Silent Night, MGM 14328
Jackson 5, Santa Claus Is Coming.../Christmas... Motown 1174
Singing Dogs, Jingle Bells/Oh! Susanna, RCA 1020
Elvis Presley, Merry Christmas/Baby, O Come... RCA 0572
Elvis Presley, Blue Christmas/Santa Claus... RCA 0811
Perry Como, I'll Be Home.../Christmas Feeling, RCA 0811
Jim Reeves, Snow Flake/Take My Hand... RCA 0885
Charley Pride, Christmas in My Home Town/Santa... RCA 9933
Stevie Wonder, Little Christmas Means to Me/Bedtime... Tamla 54214
Harry Simeone, The Little Drummer Boy/Oh Holy Night, 20th Fox 429

One-Stops Rip Christmas Lag

By ANNE DUSTON

CHICAGO—Longer air exposure is necessary for Christmas singles to spark jukebox action, claimed one-stop managers in a spot survey.

The lackadaisical attitude of record companies in promoting new Christmas records is hurting box play, they said. As a result, most operators depend on old standards for their Christmas season, unless "something jumps out of the woodwork," according to Sid Williams, Williams One-Stop, in Philadelphia. Williams has had some calls for the new Jethro Tull "Christmas Song" on Chrysalis.

"The top 40 stations are not as Christmas music oriented, which is a necessity in developing new records," remarked Tosh Hori, Tosh Hori One-Stop, Seattle. "The record companies get their product to the stations late, and one-stops are not prepared with the product when customers begin calling."

"If operators call 10 days before Christmas, it's too late," Mike Mowers, Radio Doctors, Milwaukee, affirmed. Mowers sees a local product, "Send Me a Bit of Home for Christmas," by Albert the Alleycat (a local television character), as his best new Christmas single.

Some saw the problem as a matter of economics. Retail emphasis has gradually shifted to albums, with singles taking less space on racks. "With the limited space, only proven sales items are used," Hori stated. One-stop owners claimed that they haven't seen anything now that might be developed, but they have to wait until the season goes into full swing after Thanksgiving.

"If record companies had more faith in their product, they would carry out a more active promotion, but they don't want to bother for a one-week selling period," Mowers concluded.

MOA Jukebox Assn. PR Kit

By EDWARD MORRIS

CHARLESTON, W. Va.—Music Operators of America (MOA) will produce a special public relations kit in 1973 as part of its 25th anniversary activities that will aid state organizations of jukebox people to publicize the industry at the local level. The announcement was made here at the recent meeting of the West Virginia Music & Vending Association where incoming president James Stevens said his group will launch a recruitment drive.

Wingrave told Billboard that the most effective recruiting device is the concerted efforts of two or three determined operators within a locality who interest and organize chiefly by word-of-mouth. He also said that conventions such as this one are helpful in gaining membership and increasing solidarity.

"A lot of people won't come clear across the state to talk about their jukeboxes," he said, "but they will come if there's a party involved. And when they come, they learn something about the value of working together."

Too often, he added, it takes a

"catastrophe" such as adverse legislation to get operators working together. This was one of the strong points MOA director Fred Granger made last month to the Music Operators of Virginia convention—they need to keep the group strong even when it seems to have little to do for its members. (Billboard, Nov. 18.)

New officers of the WVMVA are James Stevens, president; Edward M. Oliver, first vice president; Ronald DeHaven, second vice president; Leoma W. Ballard, treasurer; Chris Ballard, sergeant-at-arms; and Marie A. Coffman, secretary.

Directors are J.C. Hunt, W.T. Cruze, James H. Kiser, Joe Dobkin, James K. Hutzler, Shelton Price, James Orum, Lee Hayhurst, Pat Sagace, Harry Miller, William N. Anderson, Andrew C. Kniska, Jerry Derrick, Eugene R. Wallace, Willard, Alford Broom, and Richard Paxton.

Operators from Virginia, Kentucky, Ohio, South Carolina, and North Carolina attended the convention. Next year's meeting will be held here too.

TOUCHY HIT

CHARLESTON—"My Ding-a-Ling" still rings the cash register for one-stopper M.Z. "Red" Elkins, but it gave him a programming problem unique in his 28 years of selling records to jukebox operators.

Because of the suggestive lyrics of this chart-buster and its implicit invitation to "sing along," Elkins found himself acting as a cross between a fortune teller and a diplomat.

"I had been in the business long enough," he says, "to know what the locations were like and the tastes of the people who ran them. Some wouldn't complain if they heard the song from the first, even if they didn't approve of it personally. Some wouldn't let it stay on the box, no matter what. And some would tell operators in advance that they wanted no part of it."

In most cases, Elkins let the operators be their own poll-takers and programmers on this one. He had some returns from the operators who misread the market, but all-in-all the song continues to be a healthy seller.

If other such numbers begin making the charts, Elkins may find himself acting as the conscience of more operators.

MINN. SEMINAR

Assn. Rips Disk Quality, Length; Debates 7-in. LP, Color Strips

By IRENE & LORI CLEPPER

MINNEAPOLIS—The increasing poor quality of records, disks that are too long, problems stemming from increased requests and the pros and cons of jukebox albums and colored title strips were topics of discussion during the Music Operators of Minnesota (MOM) meeting here, which included a special session on jukebox programming.

"Record manufacturers are showing a growing indifference toward 45's," charged Dick Brown, of Brown Bros. One-Stop here. "We're having more and more problems with quality, availability and the length of records." He said the quality problem has reached a point where "it's 50 percent in the case of some releases." Brown added that some operators won't buy certain brands of records because of poor starting grooves and other defects.

Operator Clayton Norberg, Mankato, Minn., chairman of the panel, said one-stops are the greatest avenue of communication and pointed out that the area here has four "excellent one-stops to help us."

Mrs. Belle Stansfield, wife of Jim Stansfield, Wis. operator association president, said the problem of requests has been heightened by the wave of nostalgia sweeping the country as well as by the widespread play of LP cuts by stations. She programs three routes, has special location cards for requests and said the return is about 50 cards per route each check cycle. Larry Ruegemer, Acme one-stop here, said his company has one employee working six hours a day just on special requests.

Several urged that operators save hits they feel may be used again and file them by artist and title. One operator said he has a jukebox programmed exclusively with hits of the '50's, which he rents out almost every week for parties.

Brown added that while programmers are getting 10 to 20 times the number of requests as in former years, it is not profitable to spend two or three hours a day looking up requests, nor is it profitable to supply locations with a big bunch of requests at one time.

One operator suggested that a sales approach must be used in which the location is placated to some extent and told that the operator has selected certain (new) records especially for the spot. "Accommodate them with a request, but sell the money-makers."

Kip Parker of Acme said there is "something wrong" with programmers when requests turn up for highly popular numbers. He said consultation with one-stops and use of Billboard allows programmers to anticipate big hits in advance.

Debate LP's

Both Parker and Ruegemer spoke favorably about jukebox LP's, though they noted very little jazz was available and that often producers can't select the cuts they want. "They may select six from a 12-in. album and two may be hits and four may be garbage," said Ruegemer.

Ruegemer polled the members as to whether super hits should be included on jukebox LP's and a consensus showed that patrons would probably be irritated if at least one big hit were not included on the 7-in. LP. Also, the super hit on an album increases its value for later on, they said.

"The cheapest records on the phonograph are albums," said Norman Pink, MOM president and manager of Advance Music here. Norberg said jukebox LP's have helped in the switch to two for a quarter play and will help as the industry thinks more about quarter play.

But Irv Gorsen, Dart Records one-stop here, pointed out that jukebox LP's cannot be returned for credit as singles can. He said he thought the jukebox manufacturers "created a monster (with albums). I think we'd be better off without them."

Norberg defended Little LP's because they provided the first truly stereo product and Al Eggermont, Marshall, Minn. operator, said they will pave the way to quarter pricing.

Eggermont cited the need for more demographic studies in locations, saying that he analyzes such items as the personnel, interior decor, entertainment, menus, drinks and so on and finds that jukebox play corresponds to the atmosphere. He claimed that a patron going from one location to another will change his play habits according to the location atmosphere.

Rip Strips

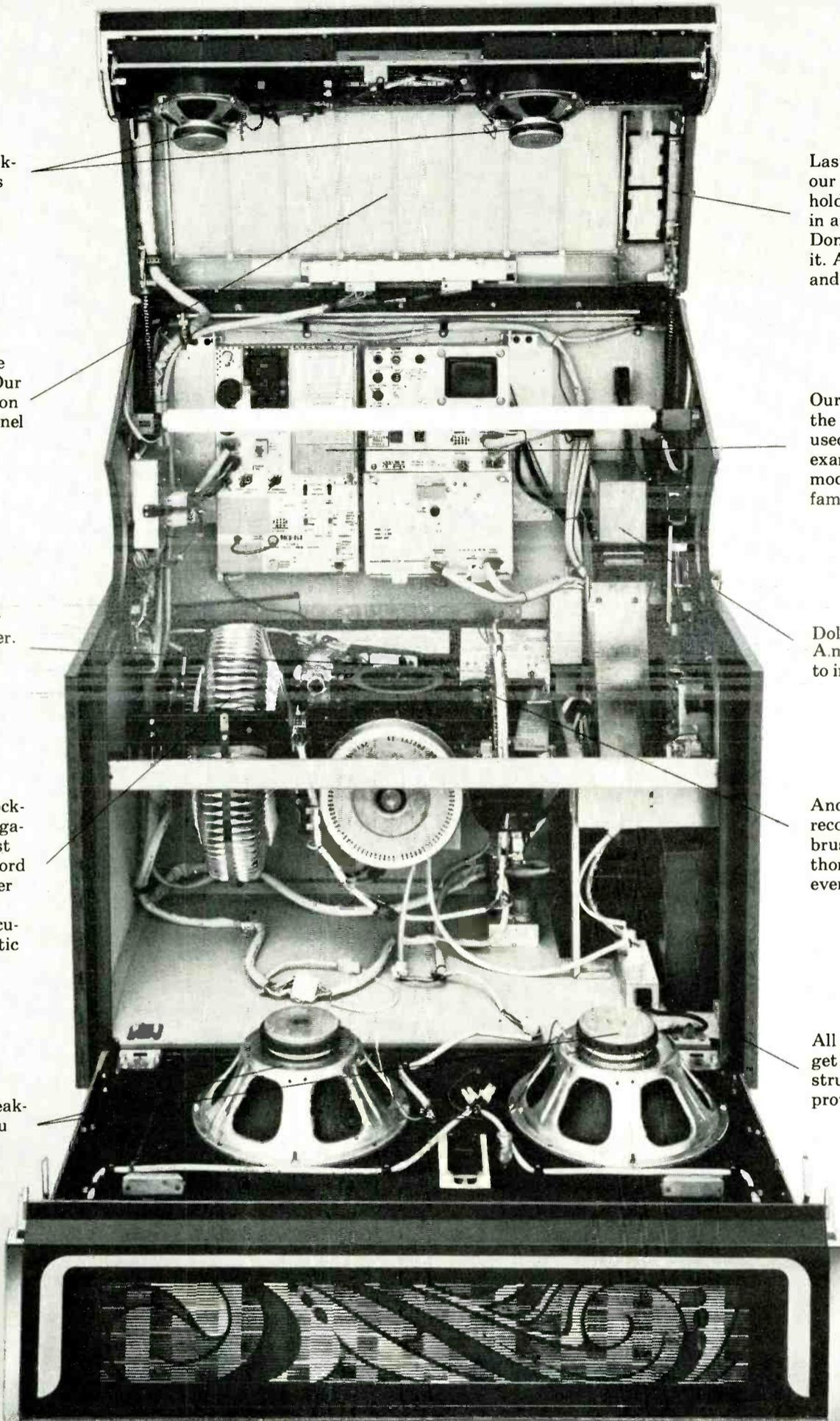
Eggermont was among those opposing use of color-coded title strips. He said the newer jukeboxes do not afford sufficient illumination. Amber is usable but blue and green strips are hard to read, he said.

Brown said his strip orders are usually 100 color-coded to 200 white. Pink objected to the complete use of color too, which he said was originally intended to denote new releases. He said too much color creates a "rainbow effect that is not neat."

Gorsen concluded the panel with a plea for more location promotion. "You can have all the hit records, the best-looking and most efficient-working jukebox in the world, and sometimes people won't know there is a jukebox in the location or won't play it."

(Next, report on operator problems in Minnesota and remarks here of Music Operators of America executive vice president Fred Granger.)

The Works.



Two 6-inch full range speakers sing out the high notes with true high fidelity.

Last year we invented the "sightline" program deck. This year we moved all the patron controls upstairs! Our ten-numbers-in-line selection system, the instruction panel and the Compute-A-Flash "record playing" indicator are right at hand.

You'll be glad we kept our electrical total play counter. It never needs mechanical adjustment.

Here's the heart of The Works: our dependable Rock-Ola Revolving Record Magazine. It has a precision-cast slotted hub for perfect record indexing. It works together with our famous Mech-O-Matic record changer, Accu-Trac tone arm and magnetic cartridge with diamond needle.

Two 12-inch full range speakers lay down the lows. You can feel the beat beat on.

Last year you depended on our swing-down program holder assembly to get you in and out of a location fast. Don't fret. We didn't change it. And the dome still opens and locks with a single key.

Our special pre-amp/amp is the same reliable unit you're used to. It's just one more example of the easy-to-service modular design Rock-Ola is famous for.

Dollar Bill Acceptor. A money making option to increase the take.

And this year, we've added a record-saving swinging needle brush that cleans the needle thoroughly before and after every play.

All around The Works, you get Rock-Ola's rugged construction, loaded with spill-protection features.

We're letting you in on a trade secret. The new 160-selection Rock-Ola 450 jukebox is all new on the outside. But underneath it all, the works are virtually unchanged from last year. Because our policy is "If it can't be improved, leave it alone." So basically, you have a brand new Rock-Ola for your locations. And a familiar, dependable Rock-Ola to service.



Here's what's new. A red hot color scheme executed in lenticular glass that shimmers before your eyes as you approach. We call it Animation.[®] And our digital selection panel has moved upstairs to the sightline program deck. Now everything's together for the easiest selection ever. You've got The Works. See it now at your Rock-Ola Distributor.

ROCK-OLA 
THE SOUND ONE

CHECK TYPE OF AD YOU WANT:

Check heading under which ad is to appear

(Tape & Cartridge category classified ad not accepted.)

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. 4-times \$22.50; 26-times \$21.25; 52-times 18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

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

CASH WITH ORDER, Classified Adv. Dept., Billboard.

Enclosed is \$ _____ Check Money Order.
PAYMENT MUST ACCOMPANY ORDER

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TELEPHONE # _____

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept., 513/381-6450. (New York: 212/757-2800.)

MISCELLANEOUS

BILLBOARD IS ON MICROFILM:

Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1970.

Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.

For prices on additional copies and for further information contact:

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

8 TRACK TAPE RACKS BEAUTIFULLY DESIGNED AND WELL CONSTRUCTED TAPE DISPLAY RACKS

Various sizes holding from 40 to 300 Tapes.

AS LOW AS \$15.95

Call collect (305) 735-9600 or write:

BESTAPE

N.W. 53rd St. & 22nd Ave.,
Tamarac, Florida 33309 tfn

BILLBOARD

Group Subscription Discounts
Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

BOX 6019
c/o Billboard, 165 W. 46th St.
New York, N.Y. 10036 tfn

FOR SALE

One used model 86TO Pony Label-Dri Machine complete with attachments.

2 years old, like new.

Contact:

S. T. Michalof
McCullagh Leasing
(313) 294-7800 de2

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474. H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

FASTEST SELLING INCENSE, STICKS and Cones. Spiritual Sky & Topanga Sun; full lines available. For free information write D & D Distributors, P.O. Box 544, Butler, Ala. 36904; or call: (205) 459-3466 de23

PROMOTIONAL SERVICES

EFFECTIVE PROMOTIONS FOR RADIO stations. We have unique ideas for you. Send now for free details. Reasonable rates, major market quality. Contact: Art Vuolo, Jr., Logos, Unlimited, 2335 Twin Lakes Dr., Suite B, Ypsilanti, Mich. 48197. de9

FOR SALE

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

FOR SALE: 100 ASS'T C&W 45'S \$6.00—1000 or over \$5.00 per 100. Labels such as RCA, Decca, Monument, etc. B.B. Records, 257 Bayard Rd., Upper Darby, Pa. 19082. (215) LE2-4473. (We Export). tfn

100 ASSORTED FACTORY FRESH 45's \$6.66! Many top labels and artists! Sample dozen, \$1.00! J.A.S., P.O. Box 403, Middle Village, N.Y. 11379. de2

HELP WANTED

EXPERIENCED MAN WANTED, AGE 25-45. Able to read schematics. Late equipment, Juke Boxes, Shuffle Alleys, etc. Roney Music, 528 North Carver, Greensburg, Ind. 47240. de2

WANTED — AMATEUR MUSICIANS, also restaurant people, help establish recreation center, truck stop; live there. Write: Leta L. Wade, Box 88, Coffey, Mo. 64636. de2

DISTRIBUTING SERVICES

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

RECORD PRESSING

DISC COMMUNICATIONS, LTD.

743 5th Ave., New York, N.Y. 10022
Custom record pressing and packaging
7" and 12" Complete Studio and Mastering Facilities.
Flexible promotional records available as discs or book inserts.
(212) 371-0390 de9

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING SPECIALS

Qty.	7" 45rpm	12" 33 1/2 rpm
100	\$ 80.00	\$115.00
500	150.00	235.00
1000	195.00	375.00

Write for information for quantities of over 1000, custom jackets, stereo, promotion & national distribution. Orders shipped in ten days if accompanied by certified check or money order. TERMS: 50% deposit. Balance COD.

Oneida Video-Audio Tape Cassette Corp., 760 Blandina St., Utica, N.Y. 13501 de23

SHRINK WRAP RECORDS AND TAPES professionally. "L" sealer, shrink gun, \$235 and film available. M. Latter Mfg., 5050 Venice Boulevard, Los Angeles, California 90019. (213) 939-2371. eow

DISTRIBUTORS

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW items. House of Rippis, 38 N. Mac Queenen Parkway, Mt. Vernon, New York 10550. de30

WANTED TO BUY

BANKRUPTCY—DISTRESS

Closeout Merchandise
8-track tape, cassettes & accessories
No purchase is too large or too small
(701) 258-3334 de9

OVERSTOCKS — CUT OUTS — DELETIONS, etc.—all types of music—required by UK mail order dealer. Lists and details please. Box 623, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. de2

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL

The Service of the Stars for over 30 Years!

"THE COMEDIAN"
Monthly service: \$45 yr.; 2 issues \$8—3 \$11.50.
35 "FUN-MASTER" gag files, \$45.
"Anniversary Issue," \$30—"How to Master the Ceremonies," \$5—No C.O.D.'s!
Remit to: BILLY GLASON
200 W. 54th St., 10019 tfn

DJ LINES — NOT STANDUP COMIC'S Lines. Weekly Service, Dennis Pipes, 7874 Oak Creek Drive, Pleasanton, Calif. 94566. de2

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

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

SCHOOLS & INSTRUCTIONS

FCC FIRST PHONE IN (5) WEEKS. Training guaranteed. Call 1-800-237-2251 toll free for brochure. Write: R.E. P.O. Box 806, Sarasota, Fla. 33578. tfn

What's Playing?

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

ATLANTA, GA.: HIGH SCHOOL LOCATIONS

Lela Gripado
Star Music Co.

New Purchases: "Rockin' Pneumonia-The Boogie Woogie Flu," Johnny Rivers; "Me and Mrs. Jones," Billy Paul, Philadelphia Intl. 73521; "Don't Change Me Now," Mavis Staples, Stax 0152.

BOSTON, MASS.: YOUNG ADULT/ CAMPUS LOCATIONS



Vincent DeMattia
Sagittarius Vending, Inc.

New Purchases: "I Can See Clearly Now," Johnny Nash; "Operator," Jim Croce; "Ben," Michael Jackson; "I Believe in Music," Gal- lery; "Elected," Alice Cooper; "Rock in a Hot Soul," Grand Funk, Capitol 3363; "Midi- Rider," Joe Cocker; "Papa Was a Rolling Stone," Temptations; "Pipeline Sequence," Chicago, Columbia 45713; "All the Young Dudes," Mott the Hoople, Columbia 45673; "Starting All Over Again," Mel & Tim; "Living in the Past," Jethro Tull, Chrysalis 2006; "Turn Me On, I'm a Radio," Joni Mitchell, Asylum 1110; "Convention '72," Delegates; "Something's Wrong With Me," Austin Roberts; "Ventura Highway," America; "Baby Don't You Do It," The Band; "You Ought to Be With Me," Al Green.

CADILLAC, MICH.: COUNTRY LOCATIONS



Bill Bryan
Bryan Bros. Music Co.

New Purchases: "I Really Don't Want to Know," Charlie McCoy, Monument Z87-8554; "Sing Me a Love Song to Baby," Billy Walker, MGM 14422; "She's Got to Be a Saint," Ray Price, Columbia 45724; "Pride, Not Hard to Swallow," Hank Williams, Jr.; "Wheel of Fortune," Susan Raye; "She's Too Good to Be True," Charley Pride.

PROGRAMMER'S POTPOURRI

Xmas, Polka

Charles Brown, "Please Come Home for Christmas/Merry Christmas Baby," Ace 775; "Merry Christmas Baby/Three O'Clock Blues," Kent 501; Santa's Gnomes, "Santa's Land/Christmas Magic," Santa's Land 104; Leon Russell, "Slipping Into Christmas/Christmas in Chicago," Shelter 7328; Marv Herzog (polka), "Silver Bells/Round and Round the Christmas Tree," Sound 291; Little Kids, "Santa Claus Is Stuck in the Chimney/Tambourine Jingle," Tower 298; Jimmy Jenson (polka), "Yo Ho Hilda's Christmas/Pussycat," Jay 45011; Ben Arrigo, "Christmas Time Is Here/An Old Fashioned Christmas," GP 527; Heaven & Earth, "Home for Christmas/Country Women," Ovation 103C.

Tardy Releases

Continued from page 54

on our routes. They only mean something in the locations catering to people in their 40's and 50's. In the younger spots, the customers couldn't care less about holiday music on the jukeboxes.



JUKEBOX business people attending the West Virginia Music & Vending Association convention presented Monument recording artist Charlie McCoy with a "Native Son" award (left). Music Operators of America (MOA) executive vice president Fred Granger presented outgoing W. Va. group president James Kiser with a state-shaped plaque. At right is MOA president Harlan Wingrave (left), Kiser and new president James Stevens.

DELPHI, IND.: EASY LISTENING LOCATIONS

Marjorie Sales
Reid Sales Music Co. Inc.

New Purchases: "999 Arguments," O'Jays, Philadelphia Intl. 3522; "Loving You Just Crossed My Mind," Sam Neely, Capitol 3381; "Alive," The Bee Gees, Atco 6909; "Walk on Water," Neil Diamond, Uni 53532; "I Never Said Goodbye," Engelbert Humperdinck, Parrot 40072; "Clair," Gilbert O'Sullivan; "It Never Rains in Southern California," Albert Hammond; "Sweet Surrender," Bread, Elektra 45818.

HILO, HAWAII: CAMPUS/YOUNG ADULT LOCATIONS

Sherman Dudoit
Happy Hawaiian Amusements

New Purchases: "I Can See Clearly Now," Johnny Nash; "Clair," Gilbert O'Sullivan; "Papa Was a Rolling Stone," Temptations; Spinning Meters; "Pipeline Sequence," Honk, 20th Century 2007; "Whitey Woman," Eagles, Oldies; "Colour My World," Chicago; "Long Cool Woman," Hollies.

HILO, HAWAII: COUNTRY LOCATIONS

Sherman Dudoit
Happy Hawaiian Amusements

New Purchases: "Sensuous Woman," Don Gibson; "Funny Face," Donna Fargo; "Lonely Women Make Good Lovers," Bob Luman, Gower; "Garden Party," Rick Nelson, Spinning Meters; "I Can't Stop Loving You," Conway Twitty; "Baby Don't Get Hooked on Me," Mac Davis, Oldies; "Made in Japan," Buck Owens; "If You Leave Me Tonight," Jerry Wallace.

LOS ANGELES: EASY LISTENING



Helen Teasek
20th Century Vendors-
Superior-Matic

New Purchases: "Always on My Mind," Elvis Presley, RCA 0815; "Take Me Back," Al Martino, Capitol 3444; "A Donut and a Dream," Mills Bros., Paramount 0108; "Lady Sings the Blues," Roger Williams, Kapp 2189.

MANCHESTER, N. H.: HIGH SCHOOL LOCATIONS

Norma Renie
Manchester Music Co.

New Purchases: "Been to Canaan," Carole King, Ode 66031; "Don't Let Me Be Lonely Tonight," James Taylor, Warner Bros. 7655; "Top of the World," Carpenters, A&M 1391; Meter spinners: "Clair," Gilbert O'Sullivan; "I'd Love You to Want Me," Lobo; "Hey You Love," Mouth & Macneil; Phillips 40717; Oldies: "Joy to the World," Three Dog Night; "American Pie," Don McLean.

MILWAUKEE, WIS.: CAMPUS/ YOUNG ADULT LOCATIONS



Jerry Koth
Wisconsin Novelty Co.

New Purchases: "Blue Notes," Harold Melvin, Sounds of Philadelphia Intl. 3520; "Papa Was a Rolling Stone," Temptations; "I'm Stone in Love With You," Stylistics; Oldies: "Colour My World," Chicago, Columbia.

RICHMOND, VA.: SOUL LOCATIONS

E. G. Hillicke
O'Connor Dist.

New Purchases: "Me & Mrs. Jones," Billy Paul, Philadelphia Intl. 73521; "922 Arguments," O'Jays, Philadelphia Intl. 73522; "I Got a Bag of My Own," James Brown, Polydor 14153; "One Night Affair," Jerry Butler, Mercury 73335; Oldies: "Misty Blue," Joe Simon, Sound Stage 1508; "Use Me," Bill Withers, Sussex 241.



International News Reports

U.K. Retail Sales Spurt; 'Up' on Yule

• Continued from page 1

a couple of Phonogram records for good measure.

"All one can say definitely is that the two—K-Tel's launch and the sales boom—started at the same time."

Jack Florey at CBS said he felt there was no question that the TV campaigns were responsible for the currently buoyant state of the market. "If you look back at the Beatles' hey-day it was the same sort of effect. The release of an album by them meant benefit to everyone in the business."

Dealers too are enjoying this upward trend although they are not quite so unreserved in their enthusiasm as some of the record companies. David Wilde, manager of the HMV retail chain, stated: "It's marvelous, there has been no let-up since summer. The lousy weather we had this year had its effect, of course, but TV has played a big part."

But Wilde, like Joan Utterson, who is just about to open her seventh shop in the Newcastle area, was not entirely happy with the service from record companies and was skeptical at suggestions that larger outlets might receive preferential treatment over small dealers.

Joan Utterson commented: "Although sales are so good, at the moment there are a lot of things which could be better. Companies seem to be constantly letting us down, although I know it's not always their fault. One problem

seems to be with the carrier companies.

"Now I'm thinking about using this new cash-and-carry service where I understand I can get albums cheaper than from the companies."

Despite the fact that the number of conventional record outlets has gone down considerably over the past two years, both Mrs. Utterson and David Wilde report expansion programs.

27 Shops

HMV, which consists of 27 shops at the moment, will have opened three more by the end of the year. Policy is now to open five or six new outlets a year although Wilde emphasized that none of the HMV branches were designed to tread on the toes of established dealers.

The general picture, however, is of fewer dealers but greater efficiency. Polydor's Eddie Webster told Billboard: "When I first came to Polydor we had a mailing list of about 7,000 for Polydor and Phonogram which I have cut down to about 4,750. Of these, dealers account for 4,000.

"Other than that, if you take the dealers who go out of business or whose accounts have been canceled against those with whom we open new accounts, then that figure remains pretty steady."

One point which Webster raised, however, which he felt was damaging the business, was the ease with which new accounts were opened. "Too many dealers who

are appointed come in on a shoe-string and without prior experience because the record business has glamor.

"We have got to be more selective and more searching in our investigations. Companies should be interested more in the long-term prospect than filling a shop with product when the dealer may not be capable of moving it."

Jack Florey said that he thought restrictions would be difficult to impose. "We can't directly refuse to service a shop although we do manage to talk many people out of opening up record outlets.

"But if someone sends us a check for an initial supply of product and is opening his shop next week, then there is little time to do anything about it." There were a lot of dealers, he said, who used records as traffic builders for other merchandise. They put in a small record bar at the back of their shop in the hope that customers would come in and see some other article they wanted to buy.

More Work

"These people soon find, however, that there is a lot more work involved in running a record shop than meets the eye and eventually they find they can't compete. This accounts for some of the closures."

RCA's Brian Hall disagreed that companies were restricted in choosing who they dealt with. "Anyone could send us a check for £200 for his first order and then go broke for £2,000 at the end of the month. I don't think any court of law would uphold a case against a company which was merely trying to protect itself against this sort of situation.

"RCA has very strict credit control and no account is opened until references have been cleared. If someone sent us a check without any prior arrangement being made we would merely hold on to it until all the necessary points had been cleared up."

Most companies reported a steady number of conventional outlets around the 4,000 figure although Phonogram's Nick Wright was more concerned with the number of top dealers, which he put at around 2,500.

The biggest increases are, of course, in the nontraditional outlets and also in the tape markets which particularly Phonogram and Polydor saw as the main area of expansion.

McCartney, Martin Tie

LONDON — Paul McCartney, who is now in the process of writing the score for the new James Bond film, "Live and Let Die," starring Roger Moore, has become increasingly involved in recent months with former Beatles producer George Martin.

No official statement has been made, but George Martin confirmed last week that he has agreed to help McCartney on certain projects. He has already been associated with several tracks McCartney has recorded at the AIR London studios.

Martin, however, was not involved in McCartney's new single with Wings, Hi Hi Hi and C. Moon (Apple), scheduled for release next week. Martin has worked spasmodically with McCartney since the break-up of the Beatles and was responsible for some of the tracks on McCartney's "Ram" album. Martin's last sessions with the Beatles were for the "Abbey Road" album.

Another former Beatle, Ringo Starr, is scheduled to record in the AIR London studios this week.

From The Music Capitals of the World

LONDON

First prosecution for alleged bootlegging under the revised Performers Protection Act will take place in Wolverhampton on Dec. 11. The prosecution follows investigations carried out by the BPI and the defendant, a local man, who is alleged to have made tape recordings of acts appearing in concert in Wolverhampton and then to have sold them through his own mail-order business. He will be accused of illegally recording, duplicating and selling the finished product. In its amended form, the Performers Protection Act allows for a maximum penalty of £960.0 for a first offense.

Ember boss Jeff Kruger has renegotiated his option agreement with Capitol whereby he has the rights to release product from the label which EMI declines to issue in the U.K. He first acquired rights under a three-year deal in 1969 and last year he came to a financial arrangement with EMI to relinquish rights to new Glen Campbell product. However under the terms of the deal, Ember kept six albums by the singer. EMI has asked Kruger for enough tracks to issue a Campbell album on Music for Pleasure (the EMI-owned budget record company). In turn, EMI has given Kruger the right to repackage his early Glen Campbell material on a new album. . . . RSO—the label offshoot of the Robert Stigwood Organisation—will be launched in January through Polydor distribution. Atlantic will handle the label's product in America. The label will be launched with albums by Derek and the Dominos, the Bee Gees and the London cast album of the Tim Rice and Andrew Lloyd Webber musical, "Joseph and the Amazing Technicolor Dreamcoat." David English, Decca press officer for the past one and a half years joins RSO on Dec. 11 as label manager. . . . Spencer and Jack Pearce of the Cyril Spencer distribution, who partner Chris Arnold, Dave Martin and Geoff Morrow in the new Samantha label are planning to import albums from America which will be advertised on television. Cyril Spencer has acquired rights from Avenue of America to release their box sets of cover versions of hit songs in the U.K. and Europe. The TV campaign will be centered around two slots a night for two weeks on Midlands TV.

First single on Bell by former president singer Dorothy Squires called "If I Could Go Back" has been issued in the U.K. The singer was originally signed to Bell for the American market but the contract has been extended to cover all world territories. . . . ABC-Dunhill president Jay Lasker is scheduled to come to London soon to discuss the future activities of the company in the U.K. and Europe. ABC-Dunhill which operates here as Probe Records is handled by EMI under a licensing deal which still has a number of years to run. It is understood that ABC-Dunhill may be seeking to renegotiate the contract to a distribution deal.

The JSD Band have been signed by Warner-Reprise president Joe Smith to a five-year deal for America and Canada. Deal was concluded in London between Smith and Essex Music executive Olav Wyper. . . . Jackson Heights have been signed to MGM for America and Canada under a five-year deal set by manager John Toogood and MGM president Mike Curb. The deal calls for two albums a year and the group's current album on Vertigo, "Ragamuffin's Fool," will be issued in January to coincide with the group's tour with Richie Havens.

Music Sales general manager Peter Foss has been made a director of the company. Foss who has been with the company since its formation has been responsible for the sales expansion of the company. PHILIP PALMER

DUBLIN

John MacHale, director of the Castlebar International Song Contest, will be one of the adjudicators at this year's Gibraltar Song Festival on Dec. 2. Ireland will be represented by an Andy Galligan song sung by Tina of the Real McCoy. Tina is best-known for her No. 1 with "I Don't Know How to Love Him," while Galligan is a former Castlebar winner with "One and One are Two," recorded by Patricia Cahill on Rex. . . . Another Irish singer who will appear at the Gibraltar Song Festival is Helen Jorden, who sang one of the winners at Castlebar this year. In Gibraltar, she will perform a number by Sheila Roberts, of Middlesex, England, who took the first prize of \$1,000 at Castlebar in Oct. . . . Elmer Fudd, the Dublin group who settled in England last July, will return home for a Christmas tour, including a date at the city's Mansion House. And Thin Lizzy, whose new Decca single is "Whisky in the Jar," begin their next Irish tour at the National Stadium on Jan. 2. . . . Australian group the Mixtures appeared in cabaret at the Palm Beach Country Club in Portlarnock. . . . Dickie Roc's new single with the Miami is "Lollipops, Lace and Lipstick." The Dublin singer, who began making records in 1963 and is one of the country's biggest attractions, will join the Arrows as lead singer shortly. It will then be known as Dickie's Band.

Chips will give a two-hour, non-stop concert highlighting the changes in their act at the McMordie Hall of Queen's University, Belfast, on Dec. 7. The Belfast group will feature a Moog, pre-recorded tapes and a special light show. . . . Big Dan and the Farmers claim a world record for non-stop singing and playing. On a recent weekend they appeared for 34 hours and seven minutes at Galway's Shopping Centre, which they claim is seven minutes more than the previous record, set up in England at Brighton Polytechnic in March, 1971. . . . The first album by Philomena Begley and the Country Flavour, for release this month, will be "Truck Driving Woman." The band was in America last February and will play more U.S. dates next May. . . . "Country Coll," by Brian Coll, is the first double album by an Irish singer and has 20 tracks. Coll appeared on Margo's RTE Television show (21). . . . Frank Ifield was in for a week's cabaret at the Drake Inn. . . . Joe Dolan's new Pye single will be a maxi, for Irish release only, and featuring "Here We Go Again," a return to the country ballad style that gave him several big hits here. . . . Kelly and the Nevada's latest 45 is "How Great Thou Art." . . . The latest single from Planxty is "The Cliffs of Doonee" and "Yarmouth Town." The folk group's first Polydor album will be issued towards the end of Jan. During that month Planxty (the name means a lively air) will tour various major venues in the U.K. as part of a Polydor package tour. They play the National Stadium (29), with Nick Jones supporting. Albums of seasonal interest from Music for Pleasure and Classics for Pleasure include "Christmas Carols from Wells Cathedral," "Christmas Carols from Guildford Cathedral," "A Ceremony of Carols" (Continued on page 60)

Joint Group of CISAC, BIEM Set

LONDON—A joint committee of CISAC, and BIEM, was set up at the 28th CISAC conference held in Mexico in October. Representing the CISAC side are representatives from the PRS, the Austrian AKM society, BUMA (of Holland), ARTISJUS of Hungary, SUISA (Switzerland) and it is understood that the BIEM representatives will be made up by mechanical rights societies in France (SECAM/SDRM), Germany ((GEMA), Italy (SIAE), Czechoslovakia (OSA) and the Scandinavian countries (NCB).

At the same time provision was made for the statutes of CISAC to be automatically amended to incorporate the present functions of BIEM within the CISAC framework. The anticipated advantages of the merger will mainly be on the administration and financial side.

The World Intellectual Property Organization (WIPO) responsible for administering the Berne Copyright Convention and UNESCO, responsible for the Universal Copyright Convention, were heavily criticised for producing new draft model copyright laws for developing countries without any prior consultation with the various organisations. The WIPO and UNESCO representatives attending the conference defended themselves by saying the drafts were only preliminary and would be submitted to interested organizations before being finalized.

Dissatisfaction with WIPO was intensified when it became known that, whereas no representatives of authors' organizations had been invited to collaborate in preparing these "preliminary" drafts, a well-known representative of a broadcasting union had been invited to participate, and furthermore it was learned after the Congress that one of these texts had already been released to a meeting of African countries held the same week in Nairobi.

This move is bound to intensify the feeling of resentment on the part of authors, composers and publishers, who have regarded

WIPO (formerly BIRPI) with distrust ever since its notorious "Protocol in Favour of Developing Countries" adopted at the Stockholm Revision of the Berne Convention in 1966.

Neighboring Rights

Other matters discussed at the conference included the problems posed for collecting societies by the move in some countries to extend "neighboring" rights (for performers, record producers and broadcasting organizations) and the effect of anti-trust legislation on copyright protection in Europe and America.

It was also decided to set up a permanent commission under the auspices of CISAC's Pan-American council to try to improve standards of collection and distribution of performing and mechanical right royalties in the Latin American countries which, with some exceptions (notably Argentina, Brazil and Mexico) have been rudimentary or non-existent.

It was agreed to try to set up a Pan-African council to promote respect for copyright in the developing African countries and form effective licensing bodies in those countries.

Collecting societies already exist in a number of these countries, including Egypt, Tunisia, Morocco, Zaire and Ghana. In many other territories rights are still being administered by the U.K. and French societies.

In the elections for the 20-nation administration council for the next two years, the rolls were topped by SACEM, PRS, ASCAP, while SADAIC (Argentine), SACM (Mexico) and ZAIKS (Poland) gained representatives for the first time. The PRS representatives on the council are Laurence Swinyard and Michael Freegard, who was elected president of CISAC's executive bureau, succeeding ASCAP's Herman Finkelstein. PRS legal advisor Denis de Freitas was re-elected to the legal and legislation committee and is widely expected to be made its president when it meets next year.

EDDIE BARCLAY SAYS

*Another major
have selected*

The latest of these is Paris-based Barclay Records*—one of the largest and most important record producers in France. Kicking off the new quad releases to come from the City of Light is "Le Grand Orchestre Symphonique" with Eddie Barclay and his orchestra doing classics in a popularized format.

Any kind of music is enhanced by Sansui QS Regular Matrix encoding. Both Rock and Popular music producers have found that the Sansui matrix is clearly superior—both for the record producer and for the record-buying public.

No other encoding system gives the producer so much freedom, flexibility and ability to locate his artists and musicians wherever they're needed; their locations are never dictated by the encoding system.

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: "Regular Matrix," which is based on Sansui's QS Regular Matrix, is now an industry standard in Japan and 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 where 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.

Barclay



QS
REGULAR MATRIX

"OUI" TO SANSUI

**record label and another country
the Sansui QS Regular Matrix.**

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 a correct and balanced stereo program. The rear-channel sounds are spread outside the two stereo speakers to give an additional depth and realism. This means that it is no longer necessary to produce separate two- and four-channel pressings — one disc does it all.

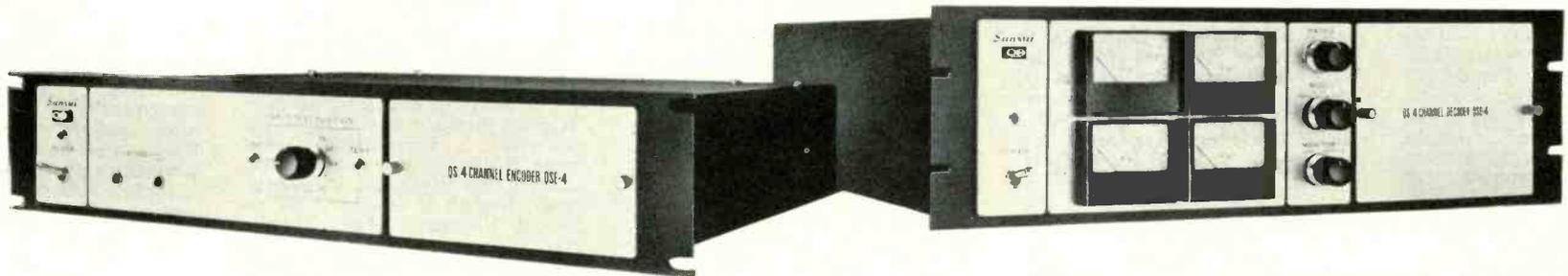
READY-MADE AUDIENCE: There's no need to wait for special decoders to hit the market. There are already tens of thousands of QS regular matrix decoders in use in the U.S. and the matrix is compatible with other types of decoders, which will produce a fully acceptable sound field from Sansui-encoded material. The total of such encoders 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.

In the U.S. alone, more than 70 records have already been produced using QS Regular Matrix, including such labels as ABC, Project 3, Ovation, Black Jazz, Impulse, A&M, Quad Spectrum (Audio Spectrum), Ode, Audio Treasury/ABC and Command/ABC. Worldwide, more than 300 titles have already come off the stamping presses, including records from one of Britain's foremost record companies, Pye.

No wonder Eddie Barclay — one of Europe's renowned musician/producers — has chosen the Sansui way.

**Barclay Records are also distributors for these and other major American record labels: Vanguard, Buddah/Kama Sutra, MCA, Brunswick.*



THE SANSUI QSE-4 ENCODER

THE SANSUI QSD-4 DECODER



For full details,
contact your nearest Sansui office now.

SANSUI ELECTRONICS CORP.

Sansui Electronics Corp.

New York

55-11 Queens Blvd., Woodside, N.Y. 11377. Tel.: (212) 779-5300. Cable: SANSUILEC NEW YORK
Telex: 422633 SEC UI.

Sansui Electric Co., Ltd.

Los Angeles
Tokyo

333 West Alondra Blvd. Gardena, Calif. 90247. Tel.: (213) 532-7670.
14-1, 2-chome, Izumi Suginami-ku, Tokyo 168, Japan. Tel.: (03) 323-111. Cable: SANSUIELEC.
Telex: 232-2076.

Sansui Audio Europe S.A.

Belgium

Diacem Building Vestingstraat 53-55. 2000 Antwerp. Tel.: 315663-5. Cable: SANSUIEURO ANTWERP.
Telex: ANTWERP 33538.

Germany, W.

6 Frankfurt am Main, Reuterweg 93. Tel.: 33538.

From The Music Capitals of the World

• Continued on page 57

and other Christmas Songs" (The Australian Boys Choir), "White Christmas" (Nat King Cole and Dean Martin), "Christmas with Love" (The Geoff Love Orchestra) and "Handel's Messiah Highlights" (The Huddersfield Choral Society and the Royal Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent). . . . Ian Whitcomb, in Ireland to promote his book, "After the Ball," and his first album for United Artists, guested on RTE Television's "Late, Late Show." The English singer had several hits in 1965 while he was a student at Trinity College, Dublin, notably "You Turn Me On," which was a top 10 hit on the U.S. Hot 100. Whitcomb is also the producer of the new Mae West album on MGM.

Kilkenny band Tweed recently released their first disk on Play label. "Six Days"—the band is signed to Jim Doherty's Tophline Promotions. . . . Chips will issue a four-track single shortly—with "Eleanor Rigby" and "2001: A Space Odyssey" together with two originals by the group's Robin Irvine and Robin Lavery. . . . Irish group Thin Lizzy, touring the U.K. with Slade, will return to Ireland on Dec. 19 for a three-week visit. The group's manager Ted Carroll was in Dublin recently for a brief promotional trip to launch their new Decca single, a revival of the traditional Irish song "Whisky in the Jar." . . . Rory Gallagher will also be home in December. He will give two concerts at the National Stadium on Dec. 27. . . . Value Added Tax, introduced in Ireland on Nov. 1, will make no difference to record prices during the immediate future—but prices of tapes will rise by about two and a half percent. . . . Disks by the Irish Rovers will be handled by Polydor in the future. Polydor is now distributing the group's Potato label.

Frank Ifield plays the Drake Inn, Finglas, for a week from Nov. 19. . . . Julie Felix, the Wolfe Tones and the Peelers will appear at the National Stadium on Nov. 25. . . . String Driven Thing played in Dublin with Osibisa recently. . . . EMI's Christmas release schedule includes the first release on the new full-priced Tralee label, "Let Me Bring Love," which is Philip Green's Mass of St. Francis, performed earlier this year at the Cork Film Festival. . . . EMI has released a budget-priced Talisman label's "Irish Hit Parade 72" which follows a similar compilation last year. Among the tracks are "The Entertainer" by the Times, "O Holy Night" by Tommy Drennan and his chart-topper "The Promise and the Dream" (a Tom T. Hall song, with lyrics rewritten to tie in with the present Irish situation), Family Pride's "Give Me Your Hand," Gene Stuart's "Kiss An Angel Good Morning" and Dermot Henry's "The Gypsy" and "Daddy What If." . . . Another Talisman album is Michael O'Dwyer singing traditional Irish songs such as "Danny Boy," "Galway Bay" and "The Old Rustic Bridge"—O'Dwyer is the owner of the Candlelight Inn in County Waterford. . . . EMI's new singles include "County Leitrim Queen" by a new folk group, Thatch, "Suffer Little Children" by the Cork Children's Choir, "Let There Be Peace" from the United Choirs and "Darling" by Pat Lynch.

KEN STEWART

TOKYO

Tom Jones will sing in Japan for the first time mid-February 1973, said Ko Kagao, president of KN Enterprise in Tokyo. Under a contract signed Oct. 17 in Zurich, Switzerland, between the London recording artist and the Japanese booking agency, he will be accompanied by the three-member Rock Flowers and 24 other artists, plus

managing director Gordon Mills and 11 other staffers, for 11 days of performances including two in Tokyo, one in Osaka and another in Nagoya, plus a dinner show at the Hotel Okura and a 90-minute videotaped program on the TBS color TV network. Admission fees for the first four shows are expected to hit a Japan record high of \$20 per person; but all tickets, scheduled for sale from Nov. 20, are more than likely to be bought up. Jones is said to have been guaranteed \$100,000 a performance.

Alko Mikage is considered to be Japan's top Latin singer, although she is not as famous as Sumiko Sakamoto in this country, so her first "one-man show" was scheduled Nov. 19 at the intimate little Music Salon in the Shinjuku entertainment center despite big competition from the "Third World Popular Song Festival in Tokyo '72."

Fubuki Koshiji (Toshiba) will be appearing Dec. 23-24 in dinner shows at Tokyo's famous Imperial Hotel. The veteran Japanese chanteuse will be accompanied by her own eight-piece combo led by Tsunemi Naito, her pianist-arranger hubby. HIDEO EGUCHI

BELGRADE

Jugoton's popular Indeks group celebrate 10 years together this month. They organized a two-day festival in the Skenderija Hall, Sarajevo. 12,000 people attended and saw, among other top Yugoslav acts, Jutro, Time and Ambasadori. . . . Winners of the Skopje 72 song contest were "Uspavanka O Reci" ("River Lullaby") written by D. Masevski and sung by Senka Veletanlic and "Odlazi" ("Go Away") by Dj. Kacinari and sung by Dr. Dragan Mijalkovski. . . . Jazz artists who played at the recent four-day festival in Belgrade's Dom Sindikata Hall included Cannonball Adderley, Dave Brubeck, Gerry Mulligan, Paul Desmond, Charles Mingus, Jimmy Smith, Clark Terry, Roy Haynes, Kenny Burrell, Art Farmer, Elvin Jones, Giants of Jazz with Art Blakey, Thelonious Monk, Dizzy Gillespie, Sonny Stitt and Kai Winding and the Yugoslav All-Stars Band containing the cream of Yugoslav jazz musicians. . . . Jugoton is planning to release an album by Arsen Dedic and Kornelije Kovac who is a member of the Kornj group. Also from Jugoton is an album by Djordje Marjanovic who was recently honored with a special state medal for 15 years service in show business. BORJAN KOSTIC

MANILA

Victor Music signed Romeo Miranda into an exclusive four-year management contract. He will record in both English and vernacular. . . . Villar Records released four albums in the vernacular by Ric Manrique, Jr., Kayumanggi Trio, Tres Rosas and Dos Por Dos. . . . Two English LPs issued by Villar Records are on the RCA Victor International label are "I Need You" and "Odds & Ends" both by the Odds & Ends. . . . Babsie, Chit & Louie, female trio, make their album debut this month on Vicor. The LP is "Chicks" and it will be in English. . . . The Music Bank, operator of the first music-record-tape club in the Philippines and engaged in mail order business, will be converted from a single proprietorship into a corporation. It will branch out to a one-stop exporting of Philippine-produced records and tapes.

Alpha Recording System will be releasing the debut album of Darius Razon, "Debonair Darius." . . . Pioneer Record Sales will distribute the double-jacket LP of Merci Molina, "The Most Merci." The LP is produced by Molina. . . . Besides the Christmas albums

of Pilita Corrales, Florence Aguilar and Ato & His Piano, Vicor Music has scheduled the releases of all other albums up to December. The bulk will include product by Ato & His Piano, Aida Bernardino, Tirso Cruz III, Neddie Decena, by Babsie, Chit & Louie, Ambivalent Crowd, Walter Navarro and Edgar Mortiz. Two other LPs, one in English and the other in Tagalog, will be by Victor Wood.

Victor artist Pilita Corrales will be the headliner in a homecoming concert tentatively named "Filipiniana Special." The show is scheduled for December at the Cultural Center of the Philippines. . . . The newly opened Manila Royal Hotel in the heart of the city is staging a weekend "Vicor Revue." Each weekend, two artists from Vicor Music are featured. Some 53 artists of Vicor are being rotated.

Three LP productions for free-lance Justo C. Justo on three different labels have been shelved as a result of a spontaneous drive to withdraw smutty comedy recordings in the market. Recordings for the Ermar Duet, Boy Sullivan and other comedians have been also withdrawn. OSKAR SALAZAR

TORONTO

Quality Records' Lynda Lane is now working in Arizona and California—she returns home next month to cut a new single. . . . Our apologies to Lee Di Carlo, who was the co-producer of Atkinson Danko and Ford with Brockie and Hilton, with John Williams.

Whiskey Howl, the Toronto blues group, are now being managed by Can-Lan Productions, whose principles are Mark Robbins, Michael Lyons and Ed Glinnert. . . . CTL has released an album "Reggae Magic" by Jackie Mittoo. . . . Boot Records has acquired master distribution rights to product by Saskatoon's Gordon Pendleton—first single is "So Glad You Came Around." . . . Crowbar have added a three-man horn section for their current U.K. tour. Manager Martin Onrot flies over to join the band in London this week. . . . The Toronto Symphony has teamed up with Metro Cable TV to produce thirteen 30-minute programs entitled "A Classical Gas." . . . Ampex ships its first Cancon album, "Business" by Young this week. . . . Columbia has re-serviced the Mott the Hoople single, "All the Young Dudes" due to defective first copies. . . . Rick Deagan's guest on "Outa Space" this week was Murray McLauchlan, whose second album has just been issued by True North.

Paul Anka at the Royal York Imperial Room this week, drawing large crowds. . . . Saskatoon group, Humphrey and the Dumptrucks, are now making their home in Toronto and looking for a recording deal. . . . CITY TV has launched a weekly series "At the Pub" featuring London Bobby. . . . WEA Music of Canada enjoying its largest sales period ever—the company has five of the top 15 albums here at present. . . . Snap Crackle and Pop at El Mocambo this week. RITCHIE YORKE

MOSCOW

An agreement has been signed by La Scala and the Bolshoi theaters about the appearing of the respective opera companies in Milan and Moscow during the 1972/73 season on the exchange basis. The first exchange of this kind was in the fall of 1964. . . . Melodiya has released "The Ukrainian Souvenir," a monaural two-record set presenting Ukrainian folk songs and music and contemporary pop songs. "Music of Azerbaijan" and "Musical Armenia" are two current releases by Melodiya of this year's "Art of the Peoples of the USSR" line, which includes 33 albums. The line is dedicated to the 50th anniversary of the Soviet Union foundation. . . . Portuguese pianist Sekeira Costa made concert appearances in Moscow. . . . Melodiya's classical catalog for the recent two months included A. Dvorak's Concerto for Cello and Orchestra interpreted by Mstislav Rostropovitch and Berliner Philharmonisches Orchester under Karajan; Vladimir Goroviz in Cle-

menti and Chopin programs; album featuring pieces from Verdi's "Un Ballo in Maschera," a Metropolitan's production is the third Melodiya's reprint from foreign label's issues. . . . Amsterdam Philharmonisch Orkest (the Netherlands) made appearances in Leningrad, Minsk, Vilnius and Moscow, while the New York City ballet was featured in Leningrad and Kiev.

Polish national artistic/booking agency, among numerous Soviet acts signed to appear in Poland during the 1972/73 season would be the Urals Chorus, Uzbek and Georgian folklore ensembles. . . . Rumania's Synchron rock group gave concerts in several cities, and Rumanian vocalists Marilena Marinescu and Niku Urzichanu were featured in several operatic productions in Erevan, Armenia. . . . Moscow Radio and Television jazz band under Vadim Liudvikovski has just released a 10 mono LP on Melodiya. . . . "Lieutenant Schmidt," the new opera by Leningrad composer Boris Kravtchenko was staged in Odessa Opera Theater. . . . Organist Johannes Kestner gave concerts in Vilnius, Kaunas, Riga and Moscow. . . . "Kalinka Singing" was the title of a new TV-special featuring Leningrad folk/rock Kalinka group led by Sergei Lavrovski. The group made its debut in 1971 and since then has attained wide popularity all over the country. . . . Riga-II6 compact piano and Perle-3 electrical harmonica are new products presented by the Riga musical instruments factory at the national market.

Valentin Baglaenko, a gypsy singer featured in the Leningrad Music Hall shows, who participated in KIDEM 71, will release his third album for Melodiya. . . . The Moscow Variety Theater has opened its current season by a big gala show titled "New Friends of Yours" featuring many of national younger talents, among them Chervona Ruta rock group, Yavir and Podsolnukh vocal groups, Vitali Kleinfot's jazz/rock group (winner of this year's Amber Trumpet rock festival in Kaunas). The show was staged and is directed by Alexander Konnikov.

Traditional festival of organ music was held in Vilnius in October. Organists from France, Russia and East Germany were featured in programs of Lithuanian, Latvian, Russian and Armenian music. . . . Jaak Joals, 22, Estonia's top pop singer will be signed by Melodiya to record his first album, with the Vadim Liudvikovski band (Moscow Radio & TV) participating. The repertoire will include Estonian, Russian, Finnish and English material. . . . Leningrad Philharmonic under Yevgeni Mravinski is currently on a 29-city tour of West Germany, Austria and Italy, giving over 30 concerts there. The second orchestra of the Leningrad State Philharmonic is scheduled to tour Belgium, Holland and Scandinavia this year. . . . French singer/actor Serge Regiani is now on his first concert tour of Russia. . . . Art/music festival is scheduled to be run in Leningrad Nov. 25-Dec. 10. . . . Soviet violinist Liana Isakadze giving concerts in Sweden. . . . Special concert series to celebrate the Rakhmaninov centennial and Aram Khachaturian's 70th birthday anniversary will be held in 1973 in several cities in the USSR. . . . Czech label Supraphon released a stereo album of Soviet jazz/pop singer Ghyulli Tchokhelli, backed by the Gustav Brom jazz orchestra. VADIM YURCHENKOV

PRAGUE

Czech export company Artia recently shipped out more than 120,000 records, one of their biggest ever orders, to Poland. Karel Gott product featured heavily among the records. . . . Following the Sopot Song Contest, Marta and Tena (Panton) and Miluska Vobornikova (Supraphon) are to make concert and TV appearances in Poland. . . . Comedian-drummer Frantisek Ringo Cech, has first and second places in the current Czech hit parade. His next release will be a cover version of Ringo Starr's "Back Off Boogaloo." Cech recently toured East Germany with his group where the Amiga record

company showed interest in recording an album. . . . Panton artist Joseph Laufer, recently recovered from a car accident, made his comeback in two highly successful concerts in Prague at the Lucerna Hall and in Warsaw at the Congress Hall. He has now left for a tour of Rumania and is preparing an album for Panton. . . . Eva Pilarova (Supraphon) recently began a long-term tour of Cuba. . . . Supraphon has acquired the rights to Hot Butter's Pop Corn on a licence deal and will also put a local cover version on the market by Jiri Korn. LUBOMIR DORUZKA

RIO DE JANEIRO

Egberto Gismontix has recorded 13 of his own compositions for Odeon, titled "Agua e Vinho" (Water and Wine). . . . With Humberto Teixeira, RCA recording artists Rildo Hora is preparing the music for a Mexican TV soap opera. . . . Philips Phonogram has released "A Partridge Family Christmas Card." . . . Odeon will release "Rolling Stones No. 2" for Christmas sale. . . . Brazilian industrialist Alberto Pittigliani is reported to be planning to build a tape plant in Manaus, on the Amazon river. . . . French film actress Jeanne Moreau will record material by Brazilian composer Antonio Carlos Jobim. She made a recent visit to Brazil. . . . Husband and wife team Nelson Angelo and Joyce have recorded an LP for Odeon. HENRY JOHNSTON

SYDNEY

M7 Records has recorded organist Eric Smith at Sydney Town Hall for an album titled "The Beautiful Music of Rodgers and Hammerstein." . . . John Eggington's Breakfast Music has signed Barrie Dargie. Dargie's group toured Europe in the late 1950's. . . . The Cleveland Orchestra will tour Australia and New Zealand in 1973 and take part in the opening ceremonies of the Sydney Opera House later that year. . . . Bootleg albums of both the Cat Stevens and Jethro Tull Australian tours are on sale in Sydney. . . . Buffy Sainte-Marie (Astor Records here) is touring Australia for the Paul Daintie Organization. She opened in Perth. . . . Simon Heath has his first EMI single released, his own composition, "Lady Love." Astor Records held special receptions to launch the Australian cast version of "Jesus Christ Superstar" in Sydney and Melbourne. (Continued on page 62)

Onda Nueva, Fania Tie

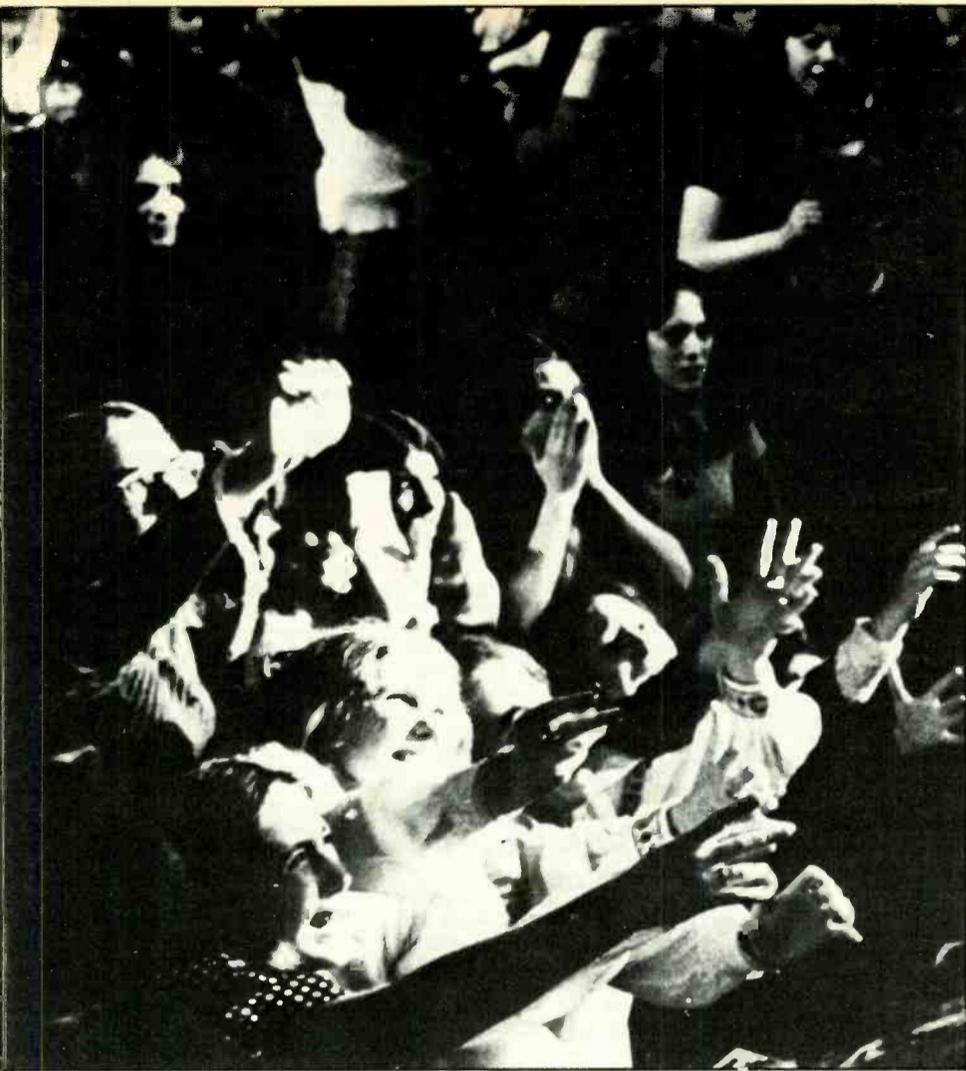
NEW YORK—Fania Records has signed a three-year licensing agreement with Onda Nueva Records, whereby Onda Nueva will handle the Fania/Vaya catalog in Costa Rica and Honduras. . . . Jorge Beillard, director of promotion and publicity at Fania, said that Fania and Vaya artists will be scheduled for personal appearance tours in Central America to back the promotion of product by Onda Nueva. He added that negotiations for Onda Nueva to handle the catalog in Guatemala, El Salvador and Nicaragua are also in progress.

The initial agreement was signed by Carlos Delso, managing director of Onda Nueva, and Beillard.

Seminar Set In Uruguay

NEW YORK—The Second Latin American Contemporary Music Seminar will be held at Cerro del Torro in Montevideo, Uruguay, Dec. 7-21.

The seminar will consider the directions and techniques of Latin music in the Americas and, according to Corium Aharonian, secretary of the Uruguayan Society of Contemporary Music, will include composers, performers, educators, musicologists and consumers. Simultaneous translations in Spanish, English and French will be used during the seminar.



With compliments

OSMOND BROTHER'S
(YOUNG POP SINGERS I BELIEVE)
ARE NOW LEAVING FOR GERMANY
ON MONDAY (THANK GOODNESS)
NOT FRIDAY.

Singles

Donny Osmond/Too Young
No. 28 - Music Week Top 50

Donny Osmond/Why
No. 6 - Music Week Top 50

The Osmonds/Crazy Horses
No. 7 - Music Week Top 50

Jimmy Osmond/Long Haired Lover from Liverpool

Albums

The Osmonds/Phase III

The Osmonds/Live
No. 43 - Music Week Top Albums

The Osmonds/Crazy Horses

Donny Osmond/Portrait of Donny
No. 14 - Music Week Top Albums

Donny Osmond/The Donny Osmond Album

All chart positions - Music Week Nov. 18



MGM

MARKETED BY POLYDOR



Love and respite to the staff of the British
Airport Authority from the Press & Promotion team
in Polydor London who put the whole
show together

Black Music on Its Own in U.K.

By **ROB PARTRIDGE**
Staff Member, Music Week

LONDON — Black Music in Britain has tended, until recently, to be dominated by trends in America. Throughout the 1960s, black musicians played the latest soul styles in imitation of their American counterparts. But there was little originality and nothing emerged of any lasting consequence.

But by the end of the decade an embryonic new music was developing, a music which has now established a whole new rock style, Afro-rock. The music is perhaps the first original contribution initiated by Britain's African and West Indian population—with few influences derived from American soul/R&B or West Indian reggae. Afro-rock instead, is a blend of Western rock and African rhythms.

It is difficult to establish just when Afro-rock started to develop. It emerged as very much an underground music, with reputations spreading through word-of-mouth rather than by vast marketing campaigns. The first "Afro-beat" concert—as it was billed—happened however, at London's Africa Center in November 1969. The concert featured a band called Cat's Paw, Britain's first Afro-rock band.

But the beginnings of the musical style stretch back to the early sixties. Remi Salko, for instance, one of today's principal promoters of African music, had come to Britain from Nigeria in 1960 to study law, but four years later he had become involved in the growing music scene.

He opened a small London club, the Sun Tan in 1964 to cater to the city's African and West Indian population. The club had a resident band called—what else—the Sun Tanners which included the African musician Gasper Lawal who was later to play with Ginger Baker's Air Force.

African and West Indian musicians of course, played a significant part in the British rock explo-

sion of the sixties, but it wasn't until the latter part of the decade that they asserted their cultural heritage.

"Toward the end of 1968 it occurred to me that none of the African musicians in Britain were playing African music. I became obsessed with the idea of an African band playing African sounds—not soul music," comments Salako.

"At the time we had a band called Cat's Paw which I took to Tunisia for three months to rehearse and by the time they came back they were an African band." That led to the first Afro-rock concert in 1969. But the record industry however, was not interested.

Cat's Paw

Tony Cole, pianist with the Afro-rock band Noir, which has broken up, explains: "For some reason the record companies didn't seem to think black bands could make it; it was all too new for them at that time."

Dave Watson, a young South African, had tried for three years to interest record companies in African musicians. "I came into the music business a few years ago and coming from Africa myself I attempted to get people interested in African music—without any luck," he says.

Watson was also involved with Cat's Paw in 1969. "Cat's Paw was playing with Remi Kabaka—who later went on to join the Air Force—and they were potentially a very good band. But as I couldn't get any backing at that time I dug into my own pocket and paid for a demo session, which I then took around to the record companies.

"The reaction however, was 'No.' The strange thing is that the companies who were later to start bidding large sums of money for African bands could have picked them up for virtually nothing."

By the beginning of 1971 how-

ever, the record companies were interested. The primary Afro-rock band was Osibisa, which had a considerable following built up through a number of live dates. The band was formed in 1970 from members of Cat's Paw and after a year of live dates, six companies started to bid for them. MCA was successful and the band has subsequently become one of the company's major British bands.

The name "Osibisa" incidentally, comes from the Nigerian name for African high-life music—which is similar in rhythm to the West Indian calypso beat. The Nigerian term for high-life is "Osibi" and the local word for "man" is "sa." The name therefore, literally means high-life man.

The door for Afro-rock bands was probably opened by Santana, which had proved the market acceptability of Latin-American rhythms, derived of course, from Africa.

Cat's Paw was the training ground for African musicians. From that original band developed Osibisa, now on the verge of releasing its third album, Noir and Assagai. Noir has now broken up through difficulties within the group, but, together with another black band, Demon Fuzz, they were signed by Pye's progressive label Dawn in 1971. Assagai however, has recently released its second album on Phonogram's Vertigo label.

Ginger Baker

There are, of course, differences between Afro-rock styles. Osibisa is heavily rhythm influenced, while Assagai has produced a jazz-flavored variation on the basic rhythms. The band includes three musicians who are equally at home in either a jazz or a rock environment—Dudu Pukwana, who recently recorded "Home Is Where the Music Is" with Hugh Masekela for the Blue Thumb label, Louis Moholo and Mongezi Feza.

But perhaps the best is yet to come—from Africa itself. Ginger Baker for instance, is one of the growing number of rock musicians in Britain taking a vital interest in the development of African music. After the demise of Blind Faith, Baker, whose original influences had been in the jazz field, decided to look for the roots of contemporary music. He formed Air Force, which included Nigerian drummer Remi Kabaka fresh from Cat's Paw, and more recently he appeared on an album with Fela Ransome-Kuti and Africa 70.

Today, however, Baker has formed a new band, Salt, formed from the cream of Nigerian musicians. The new band, which debuted at the Munich Olympic Games, is soon to tour the United States. Baker is also building an 8-track studio in Nigeria.

Salako too, has been active in promoting African music. African musicians in Britain of course, were ideally placed for a fusion between rock and African rhythms, and Salako is anxious to continue this process with African musicians. His company, Baba Artistes, is currently involved in searching out African talent in Nigeria with a view to bringing bands to Britain. "I went back to Nigeria last year and saw the developing potential so I decided to start operating in both countries," he comments. "It will be interesting to bring African bands to Europe to give them experience—to give them the opportunity of expressing themselves outside of Africa."

Once Salako has established an interchange of bands between Africa and Europe, he plans to take African bands to the United States—an obvious move considering the American interest in Osibisa. "The band to take to America will probably have to be based around someone like Gasper Lawal, who is in a position—as he's based in London—to write material suitable for the American market," Salako speculates.

Afro-rock it seems, is waiting to be heard.

Value Added Tax in Eire Hikes Tape \$, Not Disks

DUBLIN—Value Added Tax, introduced in Ireland on Nov. 1, will make no difference to the price of records—but will raise the price of tapes by approximately 2½ percent.

VAT represents exactly the same total tax levy as the previous combination of wholesale tax and turnover tax, but percentages are expressed differently.

Pre-VAT records were subject to a 20 percent wholesale tax and a 5 percent turnover tax. The total VAT payment amounts to 30.26 percent.

The apparently unwieldy figure was reached as follows:

Under the old arrangements, a dealer buying a 100p record paid a 20p wholesale tax to the Reve-

nue Commissioners. This left the after-tax price of the record as 80p. However, with the removal of the wholesale tax, the old amount of 20p becomes the equivalent of 25 percent of the dealer price. Under previous arrangements, the actual amount of turnover tax was 5.26 percent, the .26 percent being levied as reimbursement for collection. Added together, the new total equals 30.26 percent.

However, in the case of imported records, wholesalers pay the tax at the point of importation, and according to Michael Geoghegan of Irish Record Factors, "The stock on dealers' shelves will bear a large tax ingredient and some are bound to become obsolete. As yet, it hasn't been explained if tax will be redeemable on obsolete stock, or what the position will be."

On the subject of tapes, he added, "There's an increase because they come in for a 16.37 percent tax ingredient. All items in this particular section of the rates of tax will come in for an increase. It will add about two and one-half of the retail price."

Polydor chief John Woods, who is also chairman of the Record Manufacturers of Ireland, said he had found the early reaction among retailers to be one of acceptance. He was awaiting the public reaction to the increase in the price of tapes which had not previously been "subject to anything like the new tax."

For the first time, RMI has written to retailers as a body and has mailed a four-page brochure, introducing the organization and outlining VAT procedures together with examples of implementation. **KEN STEWART**

Bootleg Case In U.K. Dec. 11

LONDON—Prosecution for alleged bootlegging under revised Performers Protection Act will take place in Wolverhampton, England on Dec. 11.

The prosecution follows investigations carried out by the BPI. The defendant, a local man, is alleged to have made tape recordings of acts appearing in concert in Wolverhampton and then to have sold them through his own mail order business.

He will be accused of illegally recording, duplicating and selling the finished product. In its amended form, the Performers Protection Act allows for a maximum penalty of \$1,000 for a first offense.

From The Music Capitals of the World

• Continued from page 60

Musician **John Capak** left Australia to work in Canada on an album by **Karl Erikson**. Capak will arrange and perform on the album through a deal worked out by Castle Music of Australia. **JOHN MOFFATT**

MEXICO CITY

The Mexican Assn. of Phonograph Producers (AMPROFON) held its annual party, hosted by **Luis Baston**, president, **Luis Gil**, vice president, **Rafael Farfas**, secretary, **Heinz Klincwort**, treasurer and **John Bush**, press. . . . Singer **Nino Bravo** from Spain is working in Mexico doing television and night clubs. . . . **Julio Iglesias** has a major hit with "Rio Rebelde" (Rebel) and is performing throughout Mexico. . . . The song chosen to represent Mexico in the Organization of Iberoamerican Television (OIT) Festival in Spain has been changed. The original choice "Yo No Voy A La Guerre" (I'm Not Going to War) was not accepted because the song was previously published. While the matter is still under investigation, the second choice, "Amiga Tristeza" (Sadness Friend) will probably represent Mexico. . . . U.S. singer **Morgana King** appeared in Mexico City for the first time, working at Cardini's Place. . . . Also expected: **Vikki Carr**. . . . **Alberto Cortez** is performing at the El Patio night club. **Los Babys** returned for a U.S. tour. . . . **Victor Yturbe** flew to Puerto Rico to enter the Latin American Music Festival there. **Juan Gabriel** is headlining the show at the Carpa Mixico. **ENRIQUE ORTIZ**

MONTEVIDEO

Prodisa released the first album by Brazilian guitarist **Paulinho Do Pinho** who will also work at the

La Fusa Club, Punta Del Este.

Argentinian singer-composer **Maria Elena Walsh** visited Montevideo appearing at the Nueva Stella Theater and the Cafe Concert Oh Sara with her new show. Sonder released through CBS her latest album "El Sol No Tiene Bolsillos" (The Sun Has No Pockets). . . . Clave have released on London albums by **Tom Jones** (Close Up) and **Engelbert Humperdinck** ("In Time"). . . . Edisa will represent locally the Argentinian Microfon label. Apart from Argentinian talent such as **Ginamaria Hidalgo** and **Los Del Suque** Microfon has just signed Uruguayan artists **Los Olimarenos** and **Alfredo Zitarrosa**. Edisa will release all Olimarenos product as part of the deal with the folk duo's Uruguayan label, Orfeo. The Zitarrosa material is available locally under his label, Cantares Del Mundo. . . . Brazilian poet-singer **Vinicius De Moraes** visited Montevideo with guitarist **Toquinho** and singer **Marilia Medalha**. They appeared at Teatro Golfo and Cafe Concert Oh Sara, the latter being videotaped for showing on TV Channel 12. Edisa released, from the Brazilian EGE catalog, a Toquinho album. **CARLOS ALBERTO MARTINS**

Brockway To Munich

NEW YORK—Robert E. Brockway, president, Polygram Corporation, flies to Munich, Germany for forthcoming Polygram Group shareholders meeting.

Polygram Group consists of Polydor International, Phonogram International, Polytel International, Polymediz and other entertainment oriented businesses including Chappell Inc./Ltd. and Intersong Music Publishing.

Scotland, Australia Win Lisbon Fest

LISBON—The second Song Festival of the Two Worlds was won jointly by Scotland and Australia, with Australia also taking second place, and Italy finishing third.

Christine Thornton represented Scotland with "When the World Is Free," and Wilma Reading sang Australia's two songs into joint first and second places with "Welcome People" and "After Tomorrow," respectively. Italy's third placing was scored by Paolo del Ponte with "Happening."

The festival was a major triumph for English composer-arranger-musical director John Hawkins, who wrote "When the World Is Free" and "After Tomorrow" and also acted as musical director for both Christine Thornton and Wilma Reading. Hawkins, in fact, was conductor for no less than seven of the final 10 songs in the contest.

International song festivals are frequently noted for their lack of organization, but this Lisbon occasion was an incredible experience in chaos, frayed tempers and rapidly dwindling financial resources. The festival director, Fulvio Vergari, was left to mount the whole three days virtually single-handed when he lost support from his English partners and two Portuguese sponsors withdrew almost at the 11th hour, and he also had to contend with a hostile Left Wing press vendetta apparently inspired by the lack of entrants from Communist countries.

Vergari told Music Week at the end of the contest that he is suing Radio Renascenca, a Portuguese church broadcasting station, and the Francisco de Castro advertising agency, alleging failure to meet financial guarantees in connection with the festival.

Contestants from the 24 countries participating in the festival were harassed by a lack of adequate rehearsal time, an appalling sound system, heavy and unexpected financial outlay caused by the distance between the Hotel Roma, another sponsor, and the eventual venue at the Teatro San Luis, and Portuguese orchestra, whose ill-favored temperament was only matched by its total mediocrity. Not even the presence of a highly competent and hard-working English rhythm section and lead trumpet and the excellent three-girl Sunbeams singing team could raise the accompanying standards above the ordinary.

The two girls were worthy winners amid the constant pandemonium. Christine Thornton sings clearly and convincingly from the heart with no emotional inhibitions or coldness and "When the World Is Free" is a big-sounding ballad with a valid message in its lyrics as well as melodic strength. Wilma Reading is an artist par excellence in the Nancy Wilson mould, and her joint winner "Welcome People" with its Tamla feel and another big-sounding Hawkins ballad in "After Tomorrow" demonstrated her scope and versatility well. Paolo del Ponte's "Happening" at third place is another ballad with instant melodic appeal and a bright future if it gets the right kind of English lyrics.

Jeff Collins was guest star at the festival, featuring "Only You" which entered the British top 50 while he was in Lisbon. The international jury was chaired by French maestro Caravelli, who also conducted some guest spots with the orchestra. Dutch star Andeane received the radio and TV award at the end of the contest.

HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy of Escalera A La Fama)
*Denotes local origin

SINGLES

This Week	Last Week	Title	Artist
1	1	ALONE AGAIN (Naturally)	Gilbert O'Sullivan (Odeon); Teddy Brando (M. Hall)—Korn
2	2	YO TE QUIERO NOS QUEREMOS	Juan Marcelo (RCA)—Relay
3	3	ESTRECHANDOME	Rabito (Odeon)
4	4	AMAR AMANDO	Ginamaria Hidalgo (Microfon); Horacio Guarany (Philips); Elio Roca (Polydor); Trent Tapia (CBS)—Korn
5	5	POR QUE TE QUIERO TANTO	Laureano Briuela (CBS); Manolo Galvin (RCA)—Melograf
6	6	TU DIA FELIZ	Robert Liva (RCA)—Korn
7	7	MENDIGO DE AMOR	Camilo Sesto (RCA)—Relay
8	8	RUN TO ME	Bee Gees (Polydor)
9	9	PENSIERO	I Pooh (CBS)
10	10	L'AVVENTURA	Jose Maria y Elena (RCA); Stone & Erich (M. Hall)/Fania—Milton
11	11	EL AMOR COMO EL VIENTO UN DIA SE VA	(The Cards)—Tony Ronald (M. Hall)
12	12	SHYBIRD	Mardi Gras (Finia/M. Hall)

LP's

This Week	Last Week	Title	Artist
1	1	MUSICA PODEROSA	Various Artists (Odeon)
2	2	PRIMAVERA ES ALTA TENSION	Various Artists (RCA)
3	3	CONCIERTO PARA UNA VOZ	Ginamaria Hidalgo (Microfon)
4	4	14 VOLTOPS	Various Artists (CBS)
5	5	EL PADRINO ES	Alain Debray (RCA)

BELGIUM

(Courtesy of French Telemoustique)
*Denotes local origin

SINGLES

This Week	Last Week	Title	Artist
1	1	SUGAR ME	Linsey de Paul
2	2	I'LL NEVER DRINK AGAIN	Alexander Curly
3	3	VAYA CON DIOS	The Cats
4	4	MEXICO	Les Humphries Singers
5	5	WIG WAG BAM	The Sweet
6	6	CLAIR	Gilbert O'Sullivan
7	7	BOTTOMS UP	Middle of the Road
8	8	EEN KLEINE FOTO	Willy Sommers
9	9	I THINK I LOVE YOU	Partridge Family
10	10	I PUT A SPELL ON YOU	C.C. Revival
11	11	ICH HAB DIE LIEBE	GESEHN—Vicky Leandros
12	12	SWIMMING INTO DEEP WATER	Don Rosenbaum
13	13	THE GODFATHER	Andy Williams
14	14	ZOMERSPROETJES	Rocco Granata
15	15	I'M ON MY WAY	Georges Baker Selection
16	16	IK HEB ROZEN VOOR JE MEE	Paul Severs
17	17	YOU'RE A LADY	Peter Skellern
18	18	UN CANTO A GALICIA	Julio Iglesias
19	19	MAMA WEER ALL CRAZEE NOW	Slade
20	20	VERONIKA 538	Vader Abraham
21	21	MIJN HART IS EEN TUIN	Ingrid
22	22	WOMAN IS THE NIGGER OF THE WORLD	J. Lennon
23	23	ENSEMBLE	Art Sullivan
24	24	UBERALL AUF DER WELT	Freddy Breck
25	25	TOO YOUNG	Donny Osmond
26	26	UNCHAINED MELODY	Blue Haze
27	27	MANDOLINEN IN NICOSIA	Zangeres zonder Naam
28	28	SLOW LOVE	The Lovelets
29	29	TKOP BELLE POUR RESTER SEULE	Ringo
30	30	BURNING LOVE	Elvis Presley

LP's

This Week	Last Week	Title	Artist
1	1	SAPPIGE ZOMERSONGS	Diverse Uitvoerders
2	2	GOUDEN HITPOURI	Diverse Uitvoerders
3	3	MOOD	Neil Diamond
4	4	SLADE ALIVE	Slade
5	5	TOP OF THE POP	Diverse Uitvoerders

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MY DING-A-LING	Chuck Berry, Chess (Carlin)
2	2	CRAZY HORSES	Osmonds, MGM (Kolob) M. Lloyd/A. Osmond
3	3	CLAIR	Gilbert O'Sullivan (MAM) (MAM) Gordon Mills (Robert Mellin)
4	4	WHY	Donny Osmond, MGM (Debmarr) Mike Curb/Don Costa
5	5	CROCODILE ROCK	Elton John, DJM (DJM) Gus Dudgeon
6	6	LEADER OF THE PACK	Shangri-Las, Kama Sutra (Robert Mellin)
7	7	LOOP DI LOVE	Shag, U.K. (Jano) Jonathan King
8	8	GUDDY T. JANE	Slade, Polydor (Barn) Chas. Chandler

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)
*Denotes Local Origin

SINGLES

This Week	Last Week	Title	Artist
1	1	C'EST MA PRIERE	Mike Brant (CBS)
2	2	MY REASON	Demis Roussos (Phonogram)
3	3	L'ASSISSE ALLER LA MUSIQUE	Stone & Eric Charden (Anti/Dis-codis)
4	4	LE PARRAIN (The Godfather)	Dalida (Sonopresse)
5	5	UNE BELLE HISTOIRE	Michel Fugain (CBS)
6	6	POPCORN	Hot Butter (Barclay)
7	7	COMME ILS DISENT	Charles Aznavour (Barclay)
8	8	UN JOUR SANS TOI	Crazy Horse (Disc'AZ)
9	9	THE GODFATHER	Soundtrack version (Paramount/Pathe-Marconi)
10	10	ROCK & ROLL	Gary Glitter (Polydor)
11	11	ON IRA TOUS AU PARADIS	Michel Polnareff (Disc'AZ)
12	12	ENSEMBLE	A. Sullivan (Carrere)
13	13	LES MATINS D'HIVER	Gerard Lenorman (CBS)
14	14	FAN DE TOI	Michel Delpech (Barclay)
15	15	BLEAU, BLANC, ROUGE, ET DES FRITES	Marcel Amont (CBS)
16	16	LAISSER MOI VIVRE MA VIE	F. Francois (Vogue)
17	17	MAIN DANS LA MAIN	Christophe (Discodis)
18	18	LE PETIT PRINCE	Gerard Lenorman (CBS)
19	19	MAMA WEER ALL CRAZEE NOW	Slade (Polydor)
20	20	SANS TOI JE SUIS SEUL	Christian Delagrangue (Rivera)
21	21	LE PARRAIN (The Godfather)	Tino Rossi (Pathe-Marconi)
22	22	SOLEIL, SOLEIL	Nana Mouskouri (Fontana)
23	23	IL NE FAUT PENSER QU'A CA	Mathias (Carrere)
24	24	ALONE AGAIN (Naturally)	Gilbert O'Sullivan (Decca)
25	25	LA MUSICA	P. Juvet (Barclay)
10	10	I'M STONE IN LOVE WITH YOU	Stylists, Avco (Gamble-Huff/Carlin) Thom Bell
10	10	ANGEL/WHAT MADE MILWAUKEE FAMOUS	Rod Stewart, Mercury (KPM/Schroder) Rod Stewart
11	11	LET'S DANCE	Chris Montez, London (E.H. Morris)
12	12	MOULDY OLD DOUGH	Lieutenant Pigeon, Decca (Campbell/Connelly) Stavelly Makepeace Prod.
13	13	LOOKIN' THROUGH THE WINDOW	Jackson 5, Tamla Motown (Jobete/Carlin) Hal Davis/Corporation
14	14	HERE I GO AGAIN	Archie Bell & the Drells, Atlantic (Gamble-Huff/Carlin) Gamble-Huff Prod.
15	15	GOODBYE TO LOVE	Carpenters, A&M (Rondor) Richard Carpenter
16	16	DONNA	U.K. (St. Annes) Strawberry Prod.
17	17	ELECTED	Alice Cooper, Warner Bros. (Carlin) Bob Ezrin
18	18	HALLELUJAH FREEDOM	Junior Campbell, Deram (Came) Junior Campbell
19	19	III HO SILVER LINING	Jeff Beck, RAK Replay (Contemporary) Mickie Most
20	20	LAY DOWN	Strawbs, A&M (Summerland) Strawbs
21	21	BIG SIX	Judge Dread, Big Shot (B&C/Mooncrest) Bush Prod.
22	22	OH CAROL/BREAKING UP IS HARD TO DO/LITTLE DEVIL	Neil Sedaka, RCA (Screen Gems-Columbia)
23	23	YOU'LL ALWAYS BE A FRIEND	Hot Chocolate, RAK (RAK) T. Wilson/E. Brown
24	24	IN A BROKEN DREAM	Python Lee Jackson, Youngblood (Youngblood) Miki Dallon
25	25	BEN	Michael Jackson, Tamla Motown (Jobete/Carlin) Corporation
26	26	BURLESQUE	Family, Reprise (United Artists) Family/George Chikiantz
27	27	THERE ARE MORE QUESTIONS THAN ANSWERS	Johnny Nash, CBS (Rondor) Johnny Nash
28	28	ROCK ME BABY	David Cassidy, Bell (Carlin) Wes Farrell
29	29	BABY DON'T GET HOOKED ON ME	Mac Davis, CBS (Screen Gems-Columbia) Rick Hall
30	30	KEEPER OF THE CASTLE	Four Tops, Probe (KPM) S. Barri/D. Lampert/B. Potter
31	31	STAY WITH ME	Blue Mink, Regal Zonophone (Cauliflow-er/Cookaway) Blue Mink
32	32	NEW ORLEANS	Harley Quinze, Bell (Domintion)
33	33	I DON'T BELIEVE IN MIRACLES	Colin Blunstone, Epic (Verulam) C. White/R. Argent
34	34	I DIDN'T KNOW I LOVED YOU	Till I Saw You Rock (Roll)—Gary Glitter, Bell (Leeds) Mike Leander
35	35	BURNING LOVE	Elvis Presley, RCA (KPM)
36	36	WHY CAN'T WE BE LOVERS	Holland & Dozier, Invictus (KPM) Holland, Dozier, Holland
37	37	TOO YOUNG	Donny Osmond, MGM (Sun) Mike Curb/Don Costa
38	38	WIG-WAM BAM	Sweet, RCA (Chinnichap/RAK) P. Wainman
39	39	HELP ME MAKE IT THROUGH THE NIGHT	Gladys Knight & the Pips, Tamla Motown (KPM) J. Bristol
40	40	IT'S FOUR IN THE MORNING	Faron Young, Mercury (Burlington) Jerry Kennedy
41	41	BORSALENO	Bobby Crush Philips (Famous/Chappell) Norman Newell
42	42	SHOTGUN WEDDING	Roy C. UK (Sparta Florida)
43	43	YOU'RE A LADY	Peter Skellern, Decca (Pendulum/Warner Bros.) Peter Sames
44	44	ONLY YOU	Jeff Collins, Polydor (Sherwin) D. Arthey
45	45	EYE LEVEL	Simon Park Orchestra, Columbia (De Wolfe)
46	46	GUITAR MAN	Bread, Elektra (Screen Gems-Columbia) David Gates
47	47	JUST OUT OF REACH	My Two Empty Arms—Ken Dodd, Columbia (Francis, Day & Hunter) John Burgess
48	48	VENTURA HIGHWAY	America, Warner Bros. (Warner Bros.) America
49	49	LONG HAIREED LOVER FROM LIVERPOOL	Little Jimmy Osmond, MGM (KPM) M. Curb/P. Botkin
50	50	HOW CAN I BE SURE	David Cassidy, Bell (Sparta Florida) Wes Farrell

LP's

This Week	Last Week	Title	Artist
1	1	C'EST MA PRIERE	Mike Brant (CBS)
2	2	MY REASON	Demis Roussos (Phonogram)
3	3	L'ASSISSE ALLER LA MUSIQUE	Stone & Eric Charden (Anti/Dis-codis)

HONG KONG

(Courtesy of Radio Hong Kong)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LE LAC MAJEUR	Mort Shuman (Phonogram)
2	2	IDIOTE JE T'AIME	Charles Aznavour (Barclay)
3	3	DISQUE D'OR	Julien Clerc (Pathe-Marconi)
4	4	MACHINE HEAD	Deep Purple (Pathe-Marconi)
5	5	OBSCURED BY CLOUDS	Pink Floyd (Pathe-Marconi)
6	6	A. STIVELL AT OLYMPIA	A. Stivell (Fontana)
7	7	FERRAT CHANTE ARAGON	Jean Ferrat (Barclay)
8	8	A MOI L'AFRIQUE	Jean Ferrat (Barclay)
9	9	THE GODFATHER	Soundtrack (Pathe-Marconi)
10	10	JUSQU'A LE CEINTURE	Graeme Allwright (Mercury)

LP's

This Week	Last Week	Title	Artist
1	1	LE LAC MAJEUR	Mort Shuman (Phonogram)
2	2	IDIOTE JE T'AIME	Charles Aznavour (Barclay)
3	3	DISQUE D'OR	Julien Clerc (Pathe-Marconi)
4	4	MACHINE HEAD	Deep Purple (Pathe-Marconi)
5	5	OBSCURED BY CLOUDS	Pink Floyd (Pathe-Marconi)
6	6	A. STIVELL AT OLYMPIA	A. Stivell (Fontana)
7	7	FERRAT CHANTE ARAGON	Jean Ferrat (Barclay)
8	8	A MOI L'AFRIQUE	Jean Ferrat (Barclay)
9	9	THE GODFATHER	Soundtrack (Pathe-Marconi)
10	10	JUSQU'A LE CEINTURE	Graeme Allwright (Mercury)

JAPAN

(Courtesy Music Labo, Inc.)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	I BELIEVE IN MUSIC	Gallery (Sussex)
2	2	NIGHTS IN WHITE SATIN	The Moody Blues (Deram)
3	3	RUN TO ME	The Bee Gees (Polydor)
4	4	BEN	Michael Jackson (Motown)
5	5	YOU WEAR IT WELL	Rod Stewart (Mercury)
6	6	BURNING LOVE	Elvis Presley (RCA)
7	7	WHY	Donny Osmond (MGM)
8	8	ROCK ME BABY	David Cassidy (Bell)
9	9	OOH-WAKKA-DOO-WAKKA-DAY	Gilbert O'Sullivan (MAM)
10	10	IF I COULD REACH YOU	The 5th Dimension (Bell)
11	11	BLACK AND WHITE	Three Dog Night (Dunhill)
12	12	SPEAK TO THE SKY	Rick Springfield (Capitol)
13	13	LIVING IN HARMONY	Cliff Richard (Columbia)
14	14	SPACE MAN	Nilsoson (RCA)
15	15	PLAY ME	Neil Diamond (Uni)
16	16	GO ALL THE WAY	Raspberries (Capitol)
17	17	SATURDAY IN THE PARK	Chicago (CBS/Sony)
18	18	HONKY CAT	Elton John (DJM)
19	19	GOODBYE TO LOVE	Carpenters (A&M)
20	20	THE ROAD	Teddy Robin (Philips)

ITALY

(Courtesy Discografia Internazionale)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	IL PADRINO	Santo & Johnny (Produttori Associati—Recordi)—Chappel
2	2	IL GABBIANO INFELICE	Il guardiano del faro (Ricordi)—Iller/Puccio
3	3	DONNA SOLA	Mia Martini (Ricordi) Come Il Vento/Pegaso
4	4	RUN TO ME	Bee Gees (Polydor-Phonogram) Abigail Music & Robin Gibb
5	5	ROCKET MAN	Elton John (Ricordi Int.) Dick James Music
6	6	ALONE AGAIN	Gilbert O'Sullivan (MAM-Decca) Sugarmusic
7	7	GIOCO DI BIMBA	Le Orme (Philips-Phonogram) Esedra
8	8	VIENI VIA CON ME	(Taratapunzi-c)—Loretta Goggi (Durium) Bixio/Sam
9	9	POPCORN	La Strana Societa (Font-Cetra) Gallazzi
10	10	II. PADRINO	Johnny Dorelli (CGD-Messaggerie Musicali) Chappel
11	11	VOGLIO STARE CON TE	Wess & Dori Ghezzi (Durium) Belwin Mills Italiana
12	12	POPCORN	Pop Corn Makers (Riviera-Ricordi) Gallazzi
13	13	UN ALBERO DI TRENTA PIANI	Adriano Celentano (Clan-Mess. Mus.) Margherita
14	14	SEGUI LUI	Adriano Pappalardo (Numero Uno-RCA) Acqua Az-zurra
15	15	WOMAN IS THE NIGGER OF THE WORLD	John Lennon and the Plastic Ono Band (Apple-EMI) Aromando

JAPAN

(Courtesy Music Labo, Inc.)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	GOTCHA	Joe Tex (Mercury-Phonogram) Union Music
2	2	POP CORN	Mister K. (Durium) Gallazzi
3	3	ANCHE UN FIORE LO SA	I Gens (Philips-Phonogram) Esedra
4	4	MARCIA DA ARANCIA MECCANICA	Walter Carlos (CBS-Mess. Mus.) Tempi Music
5	5	MARCIA DA ARANCIA MECCANICA	Walter Carlos (WB-Ricordi) Tempimusic
6	6	MY REASON	Demis (Philips-Phonogram) Allo Music
7	7	TI RUBEREL	Massimo Ranieri (CGD-Messaggerie Musicali) Suvini Zerboni
8	8	NOI DUE NEL MONDO E NELL'ANIMA	Pooh (CBS-Mess. Musicali) April Music
9	9	ROCK AND ROLL	Gary Glitter (Bell-Phonogram) Pickwick
10	10	OH BABE, WHAT WOULD YOU SAY	Hurricane Smith (Columbia-EMI) Chappel

LP's

This Week	Last Week	Title	Artist
1	1	UMANAMENTE UOMO: IL SOGNO	Lucio Battisti (Numero Uno-RCA)
2	2	CINQUEMILAQUARANTATRE	Mina (PDU-EMI)
3	3	UOMO DI PEZZA	Le Orme (Philips-Phonogram)
4	4	TRIOLOGY	Emerson, Lake & Palmer (Island-Ricordi)
5	5	COLONNA SONORA ORIGINALE DAL FILM ARANCIA MECCANICA	Walter Carlos e altri (WB-Ricordi)
6	6	IL PADRINO E ALTRI FAMOSI TEMI DA FILMS	Santo & Johnny (Produttori Associati-Ricordi)
7	7	FOXTROT	Genesis (Charisma-Phonogram)
8	8	CATCH BULL AT FOUR	Cat Stevens (Island-Ricordi)
9	9	TO WHOM IT MAY CONCERN	Bee Gees (Polydor-Phonogram)
10	10	COLONNA SONORA DAL FIL	



Dear FIND Dealers:

What are dealers saying about FIND? "We're pleased with the way it's working out and we use it frequently," says Jim Buckler of Record City in Tampa. "The fill has been between 90 and 95 percent on both records and tapes, a significant jump from a year ago. We've advertised our special orders on the radio last year and we plan to do it again for this Christmas season. We tell the listeners that Record City is a FIND store and if you can't get the service you're looking for, come in here. Delivery has been good, too, averaging about seven days for most of the year and about ten days during the holiday season."

Buckler also tells his in-store customers that he can get things they can't get anywhere else, and says it's the simplest method for special orders he's found yet. "We began with FIND when we opened 13 months ago," he says, "and the service has been improving steadily."

The new FIND catalog was mailed November 17th. Featured in the new edition is a 16-page Christmas supplement including items recently added to the FIND inventory. Check this issue for the new release section for FIND product.

The "Christmas Gift service is still getting good response from dealers, saving them time when it comes to gift wrapping and out-of-town mailing. FIND will wrap the requested product, enclose the appropriate card and send to the recipient of the gift. Or, dealers may order a record or tape gift wrapped for in-store display to further let consumers know about this service.

UPS is still providing the fastest way to receive product as a result of the usual holiday rush at the post office. Remember to specify UPS on your orders. Be sure and check the new catalog completely. It contains many new classical, jazz and easy listening material as well as pop.

Candy Tusken

FIND Service International
Box 755

Terre Haute, Indiana 47808
A.C. (812) 466-1282
Bill Wardlow, President
and

FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
A.C. (213) 273-7040
Candy Tusken



SPECIAL MERIT PICKS

POP

BETTE MIDLER—The Divine Miss M. Atlantic SD 7238

Backed by a heavy label promotion campaign the performer of TV and clubs turns vocal here for her disc debut with a de-emphasis on her unique humor. Driving Barry Manilow arrangements lend strong support to her rocking revival of "Leader of the Pack," or her sensitive treatments of "Superstar" and John Prine's moving "Hello In There."

ROGER WILLIAMS—Play Me. Kapp (MCA) KS 3671

As always Roger Williams has put together a strong, well-done MOR LP with many of today's popular songs. Produced by Stan Farber, selections include "The World Is A Circle" (from the forthcoming "Lost Horizon"), "Ben," the title tune, "Play Me," and "Black & White." Standout cut is "Love Theme From 'Lady Sings the Blues.'" Sure to prove a hit with programmers hence motivating heavy sales.

BOOTS RANDOLPH—Plays the Great Hits of Today. Monument (CBS) KZ 31908

The legendary Boots Randolph again lends his own special sax style to today's hit tunes. Listening to him on cuts like "Baby, I'm-A Want You," "Without You," "Snowbird" and "Summer of '42" makes it only too evident why he is the outstanding pop/MOR saxophone player today. Naturally, top production work from Fred Foster.

TYRONE DAVIS—Greatest Hits. Dakar (Brunswick) DK 76902

For the pop and soul markets, this dynamic package that includes all of Davis' hits should prove a heavy at the dealer counter. Highlights include "Turn Back the Hands of Time," "You Keep Me Holding On," "Can I Change My Mind" and "Come Get This Ring."

MUSIC FROM THE SOUNDTRACKS—10th Anniversary. James Bond Album Superpak United Artists (2 LPs) UXS 91

Label has had much sales success with their superpak line of two record sets such as that of Cher and now ties in with the 10th anniversary of the Bond films with this strong package. The themes and hit songs that stem from the films are also included such as the main "Bond Theme" and "From Russia With Love" with a Matt Munro vocal, Shirley Bassey's "Goldfinger" and "Diamonds Are Forever." Superb scores by John Barry, Anthony Newley and Leslie Bricusse.

JOHN BRYANT—Polydor PD 5520

Top set from this young singer-songwriter, featuring a strong country flavor. The LP is also characterized by a good mix of electric and acoustic guitar work, with top cuts including "Daybreak," "Lights of Town," "The Way You Are" and the bluesy "Milkman." With almost every cut on the set a possibility for AM or FM play, Bryant shows himself as an artist who should be around for some time to come. Fine production on the album by Wayne Bickerton.

STATON BROTHERS—Epic (CBS) KE 31797

New group with a strong acoustic base and top notch harmony singing. Unlike many other country-folk acoustic acts, they successfully avoid sounding like a replica of Crosby, Stills, Nash & Young except for "Four Days Gone," the one Stills song they do. Michael and Jeff Staton share or solo most of the vocals and are effective either way. Top cuts include "Mother Nature's Son," "S.F. to L.A.," "No One Listens" and "One Man Woman." Also fine bass work from Donny Mederra and drums from Nat Atkinson. A strong group to watch.

★★★★
4 STAR
★★★★

POPULAR ★★★★★

CATERINA VALENTE/WERNER MULLER and his Orch.—Love. (London) Phase 4 SP 44181

VARIOUS ARTISTS—Decade of Gold (1955-1965). Era E 602

VARIOUS ARTISTS—The Age of Television. Warner Bros. BS 2670

JACK WHITING & JESSIE MATTHEWS—Mouth Evergreen MES 7049

COUNTRY ★★★★★

THE BEST OF SAMMI SMITH—Mega M31-1019

CURLY FOX—Champion Fiddler, Vol. 2. Rural Rhythm TTF 252

HERBIE MANN—Brazil Blues. United Artists UAS 5636

BLUES ★★★★★

RALPH STANLEY and the CLINCH MOUNTAIN BOYS—Play Requests. Rebel SLP 1514

PONY EXPRESS—Rebel SLP 1513

RELIGIOUS ★★★★★

REBA RAMBO—Resurrection. Impact R3167

CLASSICAL ★★★★★

MOZART IN CHELSEA—Academy of St. Martin-in-the-Fields/Neville Marriner. Philips 6500 367

VARIOUS ARTISTS—The Royal Family of Opera Sings Ensembles. London OS 26258

CHRISTMAS ★★★★★

VARIOUS ARTISTS—We Wish You A Merry Christmas. Harmony KH 31536

MEDICAL MISSION SISTERS AND FRIENDS—Gold, Incense and Myrrh. Avant Garde AVS 136

ED AMES—Songs From "Lost Horizon" And Themes From Other Movies. RCA LSP 4808
Bacharach-David's "Lost Horizon" will surely be one of the most popular sources of material for the year to come but Ed Ames is one of the first to record some of the very potent score; "Reflections," "Living Together, Growing Together," "The World Is A Circle." Done to perfection in the manner of Ames, well produced by Joe Reisman, this LP also includes "Butterflies Are Free," "Summer of '42" and even more. One of the most commercial entries in some time, sure to receive much airplay and sales.

JAZZ

BEST OF PHAROAH SANDERS—Impulse (ABC) (2 LPs) AS 9229 2

Tenor and soprano saxophonist Sanders lives up to his reputation on this double set of some of his best works, including "Upper Egypt," "Colors," "Let Us Go Into the House of the Lord" and "The Creator has a Master Plan" (Parts 1 and 2). His sax sparkles throughout, as does the work of sidemen Leon Thomas and Cecil McBee. Thomas is especially effective with vocals on certain cuts. Sanders strength as a composer also shines. He's somewhat of a cult figure and maybe this set will provide a bit more exposure for him.

JOHN COLTRANE—His Greatest Years, Vol. 2. Impulse (ABC) (2 LPs) AS-9223-2

The late John Coltrane is one of the few artists who justifiably deserves a greatest hits volume two. This star studded set, featuring Eric Dolphy, Pharoah Sanders, Alice Coltrane, Duke Ellington and Archie Shepp, among others, is indeed a fitting tribute to the great saxophonist. Covering the 1961 to 1967 period, highlights include the traditional "Greensleeves," Coltrane's "India" and "Ogunde," and the traditional "Chim Chim Cheree." Coltrane was indeed a genius, and sets such as this help to keep that genius alive.

ALICE COLTRANE—Lord of Lords. Impulse (ABC) AS 9224

The multi-talented Alice Coltrane, pianist, organist, harpist, percussionist, shines beautifully on this set. From the opening "Andromeda's Suffering" to excerpts from Stravinsky's "The Firebird" to the title cut, the LP is a masterful example of musicianship, production and arrangement. The string orchestra backup comes off perfectly, blending in yet not overwhelming. A top LP from one of the top talents in the world of jazz.

DIANGO REINHARDT—Swing It Lightly. Columbia KC 31479

Interesting LP idea, with Guitars Unlimited taking old tracks from Reinhardt, the great three fingered jazz guitarist and adding their own music to them, includes fine treatment of standards such as "Night and Day" and "September Song," along with other highlights including "Brazil" and Reinhardt's own "Blues for Ike." The group has added some fine material of their own, without taking anything away from the Reinhardt excellence. Compliments must also go to producer Gerard Leveque. A top addition to any jazz fan's collection.

GOSPEL

JIMMIE DAVIS—Memories Coming Home. Decca (MCA) DL 7-5387

As well as having been governor of his state twice, Davis has long been recognized as a top country singer and writer, and now he demonstrates an equal capacity in the gospel field. Highlights in this set include "Let's All Sing," "If Heaven's a Dream (Let Me Dream On)," "Jesus Is A Soul Saving Man" and "I Feel Like Traveling On." A sure hit for gospel and country fans alike and for radio plays on both types of stations.

CHRISTMAS

JIM NABORS—Merry Christmas. Columbia KC 31630

Nobody thinks of Jim Nabors as Gomer Pyle anymore, and this set of Christmas favorites simply reinforces his stature as a singer of the highest caliber. Such traditional seasonal favorites as "The First Noel," "The Christmas Song," "Joy to the World" and "Silver Bells" may be found here as well as less familiar tunes including "Give Me Your Love for Christmas." It's hard to believe it's that season again already, but it is and dealers who stock this set won't go wrong.

THE NEW MESSIAH—Revelation Philharmonic Orch./One Experience Choir. Columbia KC 31713

A contemporary version of the Handel masterpiece, featuring a heavy rock sound as well as the traditional classical sound. Singers include veteran session stars such as Clyde King and Vanetta Fields and a top array of musicians also add to the package. The lyrics work beautifully and Andy Belling has done a masterful job arranging and conducting the work. Highlights include "Unto Us a Child is Born," "Hallelujah," "All We Like Sheep" and "The Trumpet Shall Sound."

COUNTRY

RAY PILLOW—Slippin' Around. Mega M31-1017

Strong programming and sales package of some new material and some revivals from Pillow here. Top performances include the opener "A Man Named Jesus," Buck Owens' "Excuse Me (I Think I've Got Heartache)," "Above And Beyond the Call of Love" and Tillman's classic "Slippin' Around."

ACTION Records

NATIONAL BREAKOUTS

SINGLES

DON'T LET ME BE LONELY TONIGHT James Taylor, Warner Bros. 7655
(Country Road/Blackwood, BMI)

ALBUMS

JOE COCKER A&M SP 4368
GRATEFUL DEAD Europe '72, Warner Bros. 3WX 2668

REGIONAL BREAKOUTS

SINGLES

BECAUSE OF YOU (The Sun Don't Set) Kracker, ABC/Dunhill 4329 (Sweet Nana, ASCAP) (PHILADELPHIA)

LAST SONG Edward Bear, Capitol 3452 (Reyor, CAPAC) (DETROIT)

SILLY, WASN'T I Valerie Simpson, Tamla 54224 (Motown) (Coitillion, ASCAP) (DETROIT)

ALBUMS

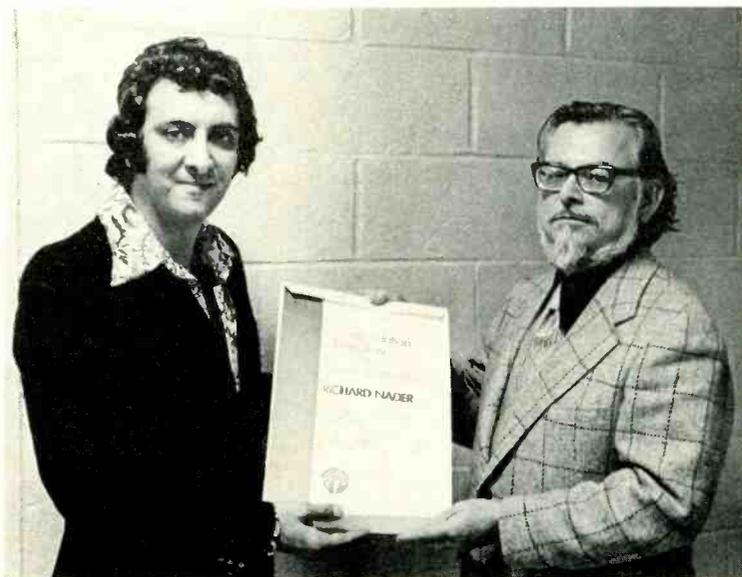
DON ELLIS Connection, Columbia 31766 (SAN FRANCISCO)

Bubbling Under The HOT 100

101. DO YA Move, United Artists 50928
102. THAT SAME OLD OBSESSION Gordon Lightfoot, Reprise 1128
103. LATIN BUGALOO Malo, Warner Bros. 7677
104. BECAUSE OF YOU (The Sun Don't Set) Kracker, ABC-Dunhill 4329
105. KNOCK KNOCK WHO'S THERE Mary Hopkin, Apple 1855
106. I MISS YOU BABY Millie Jackson, Spring 131 (Polydor)
107. GIRL YOU'RE ALRIGHT Undisputed Truth, Gordy 7122 (Motown)
108. LADY PLAY YOUR SYMPHONY Kenny Rogers & the First Edition, Jolly Rogers 1001 (MGM)
109. LO & BEHOLD Marjoe, Chelsea 78-0170 (RCA)
110. DON'T MISUNDERSTAND O.C. Smith, Columbia 4-45655
111. LET US LOVE Bill Withers, Sussex 241 (Buddah)
112. ALL TOGETHER Rowan Brothers, Columbia 4-45728

Bubbling Under The TOP LP'S

201. BYRDS Best of the Byrds, Vol. II, Columbia KC 31795
202. MARY HOPKIN Those Were the Days, Apple SW 3395
203. LANI HALL Sunrise Lady, A&M SP 4359
204. JACK BRUCE Best of, Polydor PD 3505
205. GINGER BAKER'S BEST Polydor PD 3504
206. YOUNGBLOODS High On a Ridge Top, Warner Bros. BS 2653
207. ELVIN BISHOP BAND Rock My Soul, Epic KE 31563 (CBS)
208. MOM'S APPLE PIE Brown Bag, BB 14200 (United Artists)
209. TIM HARDIN Painted Head, Columbia KC 31764
210. TONY BENNETT The Good Things in Life, MGM/Verve MV 5088
211. JESSE WINCHESTER Third Down, 110 to Go, Bearsville BR 2102 (Warner Bros.)
212. LARRY CORYELL Offering, Vanguard 79319



RUSS SANJEK, vice president of public relations for Broadcast Music Inc., right, presents a commendation of excellence to Richard Nader for "long and outstanding contribution to the world of rock and roll." This marked one of the few times a non-composer was presented with a BMI award. Nader celebrated the third anniversary of his Original 1950's Rock and Roll Revival at Madison Square Garden Oct. 13.

DECEMBER 2, 1972, BILLBOARD

Highest Court Antipiracy Review Set

• Continued from page 1

ords' Melvin Lewinter gave costs of a top-selling Crosby, Stills and Nash album at \$80,000 for recording, \$20,000 to \$30,000 for promotion and advertising, and costs of manufacturing discs and tapes over \$600,000. Lewinter said publishers and writers got \$250,000 and performing artists grossed over \$500,000 on gross sales of over one million discs and 100,000 licensed tapes.

On the duplicators' side, amicus petitions for the right to re-record non-copyrighted records came from four firms: Custom Recording, N. Augusta, S.C.; Eastern Tape Corp. of Charlotte, N.C.; K-N Enterprises, Shreveport La., and Omega Sales, Atlanta, Ga.

The unlicensed duplicators argue that non-copyrighted records, made before the Feb. 15, 1972 effective date of the new federal record copyright protection, are in public domain and can be legally copied when notice and royalty requirements of the federal statute are met. (Under federal statute, compulsory licensing permits anyone to record a copyrighted musical work after a first recording, by giving notice and mechanical royalties of up to 2 cents per song.)

They claim that state antipiracy laws confer "perpetual copyright" on public domain recordings. They hold state antipiracy laws are in direct conflict with Article 1 of the constitution and with the implementing, pre-emptive federal copyright laws. Federal law grants only limited terms of copyright, in the public interest, duplicators argue.

The amicus brief of the Information Industry Association challenges that argument. IIA says the

state laws are not copyright laws, but are "misappropriation" laws against unfair business practices. Such laws would only be invalidated by the "supremacy" clause of the constitution if they were in conflict with "congressional policy and intent." Since congress gave no copyright to the pre-Feb. 15, 1972 recordings, the brief holds that there was no federal statute for the state laws to conflict with, and there is no "constitutional" issue involved.

Layton Decision

Against this argument, duplicator counsel Leeds' brief quotes Florida Federal District Court Judge Layton, who flayed the state laws as violating not only the old copyright law but also the new record copyright granted in the federal antipiracy law. Judge Layton held that only the federal government can confer copyright, and it does so for limited periods, as against the "perpetual" copyright conveyed in the state protection. Judge Layton also held that the state had no right to claim a "common-law" basis because in this protective right was lost to the recordings once they were sold and distributed publicly.

When attorneys stand up to argue their case before the Supreme Court, in mid-December, there will be a good deal said about the famous Sears and Comco cases. Supreme Court decisions in these cases held that when an article is unprotected by patent or copyright, state law may not forbid others to copy that article. Duplicators' counsel will cite these decisions, but defendants of state antipiracy laws will argue that the mere "copying" of pole-lamp designs in those cases has no bearing on exact duplication.

Defense briefs point to more recent decisions that find the Sears and Comco copying cases inapplicable to the "identical" reproductions made by tape rerecorders, as they are presently calling themselves. Also recent decisions have rejected the claim of the unauthorized duplicators that mere compliance with compulsory licensing requirements entitles them to duplicate the recordings. Congress intended diverse versions of the copyrighted music to result from compulsory licensing—not mere copying of another's work, it has been pointed out.

Among the decisions favorable to defenders of record protection by state law are the Duchess Music suit brought by the Fox agency on behalf of 59 of the thousands of music publishers and authors for which it collects mechanical royalties; Tape Head vs. RCA, in which a federal court dismissed duplicators' attempt to legalize copying of the non-copyrighted recordings; TIAA (a tape duplicators' association) against California states attorney Younger, in which the state's antipiracy statute was upheld, and others.

The unlicensed duplicators' briefs, as always, go beyond the matter of their right to copy the older records, and work up a case for compulsory licensing of new recordings to be required when congress sets the final terms in the upcoming copyright revision. Duplicators say only compulsory licensing can prevent monopoly by the record manufacturers, and give the public the kind of tape with many hits from different labels available only from the rerecorders, and at lower prices. Giving unlimited, exclusive copyright to record manufacturers will end all chances of competition and promote manufacturer monopoly, their argument holds.

They also claim that state laws are thwarting congressional intent, because Congress put a 3-year limit on its antipiracy law (which expires Dec. 31, 1974), in order to observe the way the record copyright worked out, before finalizing terms in the overall revision. Duplicators say that if state laws protect non-copyrighted recordings, there is no basis for comparison of market conditions and service to the public before and after the Feb. 15, 1972 date.

In opposing briefs, FIAA and others point out that both House and Senate copyrights subcommittee reports totally rejected the idea of compulsory licensing of recordings, as productive only of raw copying, at the expense of the original creative recordings. RIAA says a dearth of new recordings would result from such copying. Freedom to copy would kill, not promote, competition said RIAA, when record companies would be driven by market conditions to copy each others' recordings, and thus "having to become pirates themselves." and further eliminating small or new recording companies.

States with antipiracy laws are: California, New York, Tennessee, Florida, Texas, Mississippi, Arkansas, Pennsylvania, Virginia and Washington.

Chappell's \$\$\$\$ Formulae

• Continued from page 1

resented by James Brown's "I Got a Bag of My Own" on Polydor, Millie Jackson's "I Miss You Baby" on Polydor and "Oh Babe, What Would You Say" by Hurricane Smith on Capitol.

Soul Chart

On the soul singles chart the firm is represented by Ollie Nightengale's "May the Best Man Win" on Pride, The Dells' "Just as Long as We're in Love" on Cadet, Brown's "I Got a Bag of My Own" on Polydor, and Hank Ballard's "From the Love Side" on Polydor.

On the middle of the road chart the firm is represented by "Golden Rainbow" by Looking Glass on Epic (the act's followup to their No. 1 hit, "Brandy," and "Oh Babe").

In the country field, Chappell was represented by David Rogers' "All Heaven Breaks Loose" on Columbia.

LP Chart Action

In last week's LP chart, Chappell had most of the material in Rod Stewart's "Never a Dull Moment" on Mercury; James Brown's "Good Foot" and "There It Is" on Polydor; Jerry Butler's "Spice of Life" on Mercury and The Dells' "Sweet as Funk Can Be" on Cadet. Chappell also has material in cuts of such albums as: Three Dog Night's "Seven Separate Fools" on ABC, "Barbra Streisand, Live" on Columbia, Chuck Berry's "St. Louis to Frisco to Memphis" on Mercury and many more.

Other recent contemporary hits with Chappell material, include "Just as You Need Me" by The Independents, "Ain't Understanding Mellow" by Jerry Butler and Jerry Lee Eager, "Jungle Fever" by Chakachos, "The Way of Love" by Cher, "Maggie May" by Rod Stewart, "Till" by Tom Jones, "Hot Pants" by James Brown, and others.

The Chicago Workshop, now in its third year, has gradually increased its roster with the majority of writers emerging as artists as well. These include Billy Butler and the Infinity (MGM/Pride), Terry Callier (Cadet) and Marvin Yancy and Chuck Jackson of The Independents (Sceptre). The Work-

Rose Chicago

• Continued from page 3

which also involve Keith Eckerling, Aaron's nephew.

Two of the shops are on the near north side and one is on N. Central. All were former record stores. Max Merrill, who claims the store on Madison here to be the "largest record shop in the world," said the last expansion was the opening of the Wabash store in 1955. "The new stores are strictly the boys' idea," he said. All three of the Rose sons earned college degrees and decided to make the record business their careers, said Rose.

The Madison store opened in 1937 and dated from the old Rose Radio operation opened in 1930 here.

shop recently received two gold records for "Ain't Understanding Mellow" and "Just as Long as You Need Me" and such hits as the Dells' "The Love We Had."

Meanwhile, Chappell has managed to strengthen standard catalog via promotional campaigns such as the Cole Porter 80th anniversary years and other projects.

Too, in addition to the standard material from such writers as Jule Styne, Burton Lane and many others, Chappell has signed Galt McDermott, Peter Link, Al Carmine and others. It has such hit shows as "Two Gentlemen of Verona," "Sugar," "Much Ado About Nothing," "Oh Coward." Forthcoming are such shows as the Gretchen Cryer-Nancy Ford "Shelter" and others.

Chappell's operation in printed music has also grown rapidly—with no type of music untouched by this program. In addition to its country music material (the combine agreement gives the firm access to such songs as "Sunday Mornin' Coming Down," "Rainy Night in Georgia," "Me and Bobby McGee," it has agreements with Sceptre Records, UNICEF, James Brown, Mandrill, Looking Glass, Whole Oats, Rod Stewart and many more.

Loyola Dialogue

• Continued from page 22

detrimental to the public," he warned.

He also suggested that union rules make for inflexibility. "Small stations in the middle of nowhere are great training grounds because you can do everything, without running into union problems.

Lack of support by record companies of FM stations was explained by an Avco representative. "FM stations demanded advertising in return for playing promotional records," she told John Platt, WXRT-FM programmer.

The rap sessions were considered the most successful part of the two-day conference by Walter Paas, former chairman of the last three conferences, who now works for United Artists.

Tony Sposito, WLC-AM deejay, felt he was able to solve his particular programming and news problems by attending the rap sessions. "I learned you don't take news secondhand. We had a problem programming our 11 a.m.-1 p.m. time slot with an 18-65 audience. I learned that we could down tempo each successive three-record set to the middle of the time slot, then begin to up tempo."

'Tommy' LP

• Continued from page 1

Starr, Roger Daltrey, Rod Stewart, Richard Harris, Richie Havens, Sandy Denny, John Entwistle and Merry Clayton.

Next Saturday (9), the original cast of the recording will perform "Tommy" live at London's Rainbow Theater. Arrangements are being explored to film or videotape the event for future theatrical release.

NARAS Fails to Define

• Continued from page 3

got arranger H.B. Barnum to comment on those factors.

Barnum showed concern for having the right qualifications spelled out for a Grammy nomination, but he did not offer his own thoughts on what they should be. Instead he offered the evening's best example of the frustration which black musicians feel: "I've got an overdub session to go to in a few minutes," he said. "I'm recording Don Ho. That will be classified a pop record. If I take the same background singers, charts and musicians and put them behind Lou Rawls, it'll be called an r&b record." And with that he left, leaving people chuckling.

Fanny Young, promotion director for XPRS, Los Angeles, suggested that NARAS members stop worrying about radio and themselves listen hard to records. If a white artist, and she mentioned Pat Boone and Tom Jones, meets the criterion of a black singer he's trying to copy, then that performance and record should qualify as r&b. But she never mentioned what criteria should be used in determining if a black artist has qualified for r&b classification.

Producer Mike Post suggested that the "creative people" and not

the record companies set the standards for nominating r&b music.

Freelance public relations man Warren Lanier said money determines music's categories. A lot of promotional money makes the record pop and r&b is never given a lot of money by the labels.

Ron Granger, ABC-Dunhill's national promotion director, called radio the "culprit" in labeling records. "Music should never be classified by the artist's color," he said—a comment which was reinforced during the evening.

Ernie Freeman, the arranger, offered the basic definition that r&b music is indigenous to black people.

Several people feared that if the r&b category were dropped, that action would hurt black people, but Battiste explained that the objective was not to eliminate r&b, only to categorize the music in terms which could help people select the proper tunes for voting.

On his own, Battiste plans a study to come up with these concrete definitions. "There are certain musical grounds on which it can be based," he said. "sounds and rhythms that seem to point a record in one direction." The panel discussion would have been a perfect place for Battiste to start laying out his definitions.

BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LP's to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's reported in this special chart—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. This chart is running as a special buying and stocking guide.

NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

CHRISTMAS LP's

Pos. Title—Artist, Label & Number

1. ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS—
Elvis Presley, RCA LSP 4579

2. MERRY CHRISTMAS—Bing Crosby, Decca DL 78128 (MCA)
3. GIVE ME YOUR LOVE FOR CHRISTMAS—
Johnny Mathis, Columbia CS 9923
4. CHRISTMAS ALBUM—Jackson 5, Motown MS 713
5. JIM NABORS' CHRISTMAS ALBUM—Columbia CS 9531
6. HANDEL: MESSIAH—Mormon Tabernacle Choir (Condie)/
Philadelphia Orch. (Ormandy), Columbia MS 6058
7. CHRISTMAS SONG—Nat King Cole, Capitol SW 1967

POPULAR ARTISTS

AMAZING SPIDER MAN
From Beyond the Grave
(LP) Buddah
BDS 5119.....12-412-0171-5..\$5.98

ANDERSON, LYNN
Greatest Hits
(LP) Columbia
KC31641.....12-100-2956-1..\$5.98

BAEZ, JOAN
Songbook
(LP) Vanguard VSD41142

BAILEY, JIM
Bailey, Jim
(LP) UA UAS5642..12-407-0486-0..\$5.98

BASSEY, SHIRLEY
And I Love You So
(LP) UA UAS5643..12-407-0483-6..\$5.98

BEE GEES
To Whom It May Concern
(LP) Atco SD7012..12-403-0174-X..\$5.98

BERRY, CHUCK
Golden Decade
(LP) Chess
2CH1514.....12-435-0150-2..\$6.94

St. Louis to Frisco to Memphis
(LP) Merc
SRM26501 (2).....12-427-0478-7..\$6.98

BT MCTB-26501.....96-427-0478-1..\$9.95

BOWIE, DAVID
Man Who Sold the World
(LP) Victor
LSP4816.....12-160-2585-1..\$5.98

BT P8S2103.....96-160-2585-6..\$6.95

CA PK2103.....92-160-2585-9..\$6.95

Space Oddity
(LP) Victor
LSP4813.....12-160-2584-3..\$5.98

BT P8S2101.....96-160-2584-8..\$6.98

CA PK2101.....92-160-2584-0..\$6.95

BRAMLETT, DELANEY
Some Things Coming
(LP) Columbia
KC31631.....12-100-2958-8..\$5.98

CAMPBELL, GLEN
Campbell, Glen Travis
(LP) Capitol
SW11117.....12-150-1313-2..\$5.98

CANNON, ACE
Ace's Back to Back
(LP) Hi
BP32072/3 (2).....12-704-7061-2..\$7.98

CASSIDY, DAVID
Rock Me Baby
(LP) Bell 1109.....12-445-0066-6..\$5.98

CHAKACHAS
Chakachas
(LP) Avco 11005..12-718-7005-3..\$4.98

CLARKE, ALLAN
My Real Name Is 'Aroid
(LP) Epic
KE31757.....12-400-0370-6..\$5.98

BT EA31757.....96-400-0370-0..\$6.98

CA ET31757.....92-400-0370-3..\$6.98

COLE, TONY
If the Music Stops
(LP) 20th Century
T403.....12-800-5610-X..\$5.98

COOLIDGE, RITA
Lady's Not for Sale
(LP) A&M
SP4370.....12-418-0291-2..\$5.98

CYMBAL & CLINGER
Cymbal & Clinger
(LP) Chelsea
CHE1002.....12-718-0003-9..\$5.98

BT PBCE1002.....96-718-0003-3..\$6.95

CA PKCE100.....92-718-0003-6..\$6.95

DAVIS, DANNY, & THE NASHVILLE BRASS
Turn on Some Happy!
(LP) Victor
LSP4803.....12-160-2591-6..\$5.98

BT P8S2090.....96-160-2591-0..\$6.95

CA PK2090.....92-160-2591-3..\$6.95

QB PQ8-2090.....95-160-2591-9..\$7.95

DION
Suite for Late Summer
(LP) Warner Bros.
BS2642.....12-414-0354-6..\$5.98

DODDICH, RONNIE
One More Round
(LP) Sound Stereo 1038

EARTH, WIND & FIRE
Last Days & Time
(LP) Columbia
KC31702.....12-100-2973-1..\$5.98

EDWARDS, JONATHAN
Honky-Tonk Stardust Cowboy
(LP) Atco
SD7015.....12-403-0175-8..\$5.98

FERRANTE & TEICHER
Salute to Nashville
(LP) UA UAS 5645..12-407-0481-X\$5.98

FOUR TOPS
Keeper of the Castle
(LP) Dunhill
DSX50129.....12-417-0138-5..\$5.98

GERDES, GEORGE
Son of Obituary
(LP) UA UAS5593..12-407-0471-2..\$5.98

GLASS HOUSE
Thanks I Needed That
(LP) Invictus
ST9810.....12-703-8016-8..\$5.98

GOODTHUNDER
Goodthunder
(LP) Elektra
75041.....12-405-0333-4..\$5.98

GYPSY
Antithesis
(LP) Victor
LSP4775.....12-160-2576-2..\$5.98

BT P8S2048.....96-160-2576-7..\$6.95

CA PK2048.....92-160-2576-X..\$6.95

HALL, DARYL
Whole Oats w. John Oats
(LP) Atlantic
SD7242.....12-140-0514-4..\$5.98

HAMBRICK, JOHN
Windmill in a Jet Filled Sky
(LP) Brown Bag
BB14201.....12-720-9002-7..\$5.98

HARDING, ELLERINE
Harding, Ellierine
(LP) Mainstream MRL377

HART, FREDDIE
Got the All Overs for You
(LP) Capitol
ST11107.....12-150-1297-7..\$5.98

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The Music Industry Code (MIC) number, a universal numbering system, appears in bold face type following the manufacturer's number. The following configuration abbreviations are used in the listings: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 3/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; QB—quadrasonic 8-track cartridge.

HECKSTALL-SMITH, DICK
Story Ended
(LP) Warner Bros.
BS2650.....12-414-0349-X..\$5.98

INCREDIBLE STRING BAND
Earthspan
(LP) Reprise
MS2122.....12-415-0406-7..\$5.98

IT'S A BEAUTIFUL DAY
At Carnegie Hall
(LP) Columbia
KC31338.....12-100-2960-X..\$5.98

JADE WARRIOR
Last Autumn's Dream
(LP) Vertigo
VEL 1012.....12-800-3514-5..\$5.98

JONES, GEORGE
Four-O-Thirty Three
(LP) Victor
LSP4785.....12-160-2577-0..\$5.98

BT P8S2065.....96-160-2577-5..\$6.95

Tender Years
(LP) Victor
LSP4786.....12-160-2590-8..\$5.98

BT P8S2066.....96-160-2590-2..\$6.95

Wrapped Around Her Finger
(LP) Victor
LSP4801.....12-160-2602-5..\$5.98

BT P8S2086.....96-160-2602-X..\$6.95

CA PK2086.....92-160-2602-2..\$6.95

KASANDRA, JOHN
True Genius
(LP) Respect
TAS2604.....12-800-6404-8..\$5.98

KENNEDY, HARRISON
Hypnotic Music
(LP) Invictus
ST9806.....12-703-8017-6..\$5.98

LAURA
Comin' Apart
(LP) Ovation
OVQD14-27.....12-711-4087-X..\$5.98

LEAVE, RONAL
Leave Ronal
(LP) Atlantic
SD7221.....12-140-0516-0..\$5.98

LEE, DICKEY
Baby, Bye Bye
(LP) Victor
LSP4791.....12-160-2579-7..\$5.98

BT P8S2069.....96-160-2579-9..\$6.95

LIGHTFOOT, GORDON
Old Dan's Records
(LP) Reprise
MS2116.....12-415-0408-3..\$5.98

LIMOUSINE
Limousine
(LP) GSF S1002

LOCKLIN, HANK
Mayor of McClellan, Florida
(LP) Victor
LSP4800.....12-160-2601-7..\$5.98

BT P8S2085.....96-160-2601-1..\$6.95

LOESEL, HANK
Herzog, Marv, Presents Hank Loesel
(LP) Sound Stereo 1034

LOGGINS & MESSINA
Loggins & Messina
(LP) Columbia
KC 31748.....12-100-2961-8..\$5.98

LOUISIANA RED
Sings the Blues
(LP) Atco
SD33-389.....12-403-0176-6..\$5.98

LOUVIN, CHARLIE
Best Of
(LP) Capitol
ST11112.....12-150-1302-7..\$5.98

LUMAN, BOB
Lone'y Women Make Good Lovers
(LP) Epic KE31746..12-400-0373-0..\$5.98

MARTIN, BOB
Midwest Farm Disaster
(LP) Victor
LSP4770.....12-160-2575-4..\$5.98

MASON PROFFIT
Rockfish Crossing
(LP) Warner Bros.
BS2657.....12-414-0351-1..\$5.98

McCLURE, MARC
Songs for Old Ladies & Babys
(LP) Capitol
ST11113.....12-150-1304-3..\$5.98

McLAUCHLAN, MURRAY
McLauchlan, Murray
(LP) Epic
KE31902.....12-400-0371-4..\$5.98

McPARTLAND, MARIAN
Elegant Piano, w. Teddy Wilson
(LP) Halcyon 106

MELANIE
Stoneground Words
(LP) Neighborhood
NRS47005.....12-801-7504-4..\$5.98

MERRILL, BUDDY
Country Capers at the Steel Guitar
(LP) Ranwood
R8099.....12-711-3110-2..\$4.98

MINNESOTA
Minnesota
(LP) Capitol
ST11102.....12-150-1301-9..\$5.98

MILLER, STEVE, BAND
Anthology
(LP) Capitol
SVBB11114 (2).....12-150-1312-4..\$6.98

MOM'S APPLE PIE
Mom's Apple Pie
(LP) Brown Bag
BB14200.....12-720-9001-9..\$5.98

MONTENEGRO, HUGO
Montenegro
(LP) ORC 0028

MOODY BLUES
Seventh Sojourn
(LP) Threshold
THS7.....12-704-8007-3..\$5.98

MOTHER'S FINEST
Mother's Finest
(LP) Victor
LSP4790.....12-160-2578-9..\$5.98

BT P8S2069.....96-160-2578-6..\$6.95

MOTT THE HOOPLE
All the Young Dudes
(LP) Columbia
KC31750.....12-100-2951-0..\$5.98

MYLON
Over the Influence
(LP) Columbia
KC31472.....12-100-2957-X..\$5.98

BT CA31472.....96-100-2957-4..\$6.98

CA CT31472.....92-100-2957-7..\$6.98

NEWTON, WAYNE
Can't You Hear the Song?
(LP) Chelsea
CHE1003.....12-718-0004-7..\$5.98

BT PBCE1003.....96-718-0004-1..\$6.95

CA PKCE1003.....92-718-0004-4..\$6.95

DATES, JOHN
Whole Oats, w. Daryl Hall
(LP) Atlantic
SD7242.....12-140-0514-4..\$5.98

O'JAYS
Greatest Hits
(LP) UA
UAS5655.....12-407-0473-9..\$5.98

OVATIONS
Hooked on a Feeling
(LP) Sounds of Memphis
SOM7001.....12-802-5401-7..\$5.98

PETERS, JERRY
Blueprint for Discovery
(LP) Merc
SRM1-642.....12-427-0463-9..\$5.98

PLAINSONG
Plainsong
(LP) Elektra
EKS75044.....12-405-0335-0..\$5.98

POLYPHONY
Without Introduction
(LP) Eleventh Hour EH 10035

POWER, DUFFY
Power, Duffy
(LP) GSF S1005

RENAISSANCE
Prologue
(LP) Sovereign
SMAS1116.....12-802-5301-0..\$5.98

RICHMAN, HARRY
His Broadway & Hers, w. Sophie Tucker
(LP) Mon-Ev
MES7048.....12-712-1055-X..\$5.98

ROMERO, RUDY
To the World
(LP) Tumbleweed
TWS108.....12-716-9005-5..\$5.98

ROXY MUSIC
Roxy Music
(LP) Reprise
MS2144.....12-415-0407-5..\$5.98

SANTANA
Caravanserai
(LP) Columbia
KC31610.....12-100-2962-X..\$5.98

SAVOY BROWN
Lion's Share
(LP) Parrot
XPAS71057.....12-429-0051-9..\$5.98

SEDAKA, NEIL
Solitaire
(LP) Kirshner
KES117.....12-701-7012-0..\$5.98

SHIP
Contemporary Folk Music Journey
(LP) Elektra
75036.....12-405-0332-5..\$5.98

SIMON, JOHN
Journey
(LP) Warner Bros.
BS2663.....12-414-0353-8..\$5.98

SNOW, HANK
Best Of, v. 2
(LP) Victor
LSP4798.....12-160-2600-9..\$5.98

BT P8S2081.....96-160-2600-3..\$6.95

SPAN, STEELEYE
Below the Salt
(LP) Chrysalis
CHR1008.....12-721-0002-2..\$5.98

STONEGROUND
Stoneground 3
(LP) Warner Bros.
BS2645.....12-414-0348-1..\$5.98

STREET, MEL
Borrowed Angel
(LP) Metromedia MCS5001

STYLISTICS
Round 2
(LP) Avco
AV11006.....12-718-7006-1..\$4.98

SWEET SALVATION
Sweet Salvation
(LP) Elektra
EKS75045.....12-405-0337-7..\$5.98

THOMAS, B.J.
Country
(LP) Scepter
SPS5108.....12-710-3064-0..\$5.98

TIR NA NOG
Tear & a Smile
(LP) Chrysalis
CHR1006.....12-721-0001-4..\$5.98

TRACKS
Tracks
(LP) Capitol
ST11118.....12-150-1296-9..\$5.98

TUCKER, SOPHIE
His Broadway & Hers, w. Harry Richman
(LP) Mon-Ev
MES7048.....12-712-1055-X..\$5.98

TURKEY
Wild Turkey
(LP) Chrysalis
CHR1010.....12-721-0003-0..\$5.98

VALE, JERRY
Alone Again (Naturally)
(LP) Columbia
KC31716.....12-100-2966-2..\$5.98

VAN DER BERG BROS.
Nostalgia
(LP) IRM 509

VAUGHAN, TOMMY
For the Last Time
(LP) Ranger RLP5409

VELLINE, ROBERT THOMAS
Nothin' Like a Sunny Day
(LP) UA
UAS5656.....12-407-0475-5..\$5.98

VENTURES
Rock & Roll Forever
(LP) UA
UAS5649.....12-407-0476-3..\$5.98

WAGONER, PORTER
Experience
(LP) Victor
LSP4810.....12-160-2604-1..\$5.98

BT P8S2097.....96-160-2604-7..\$6.95

CA PK2097.....92-160-2604-6..\$6.95

WALLACE, JERRY
Superpak
(LP) UA
UXS95 (2).....12-407-0482-8..\$5.98

WAR
World Is a Ghetto
(LP) UA
UAS5625.....12-407-0484-4..\$5.98

WELK, LAWRENCE
Reminiscing
(LP) Ranwood
RS001 (2).....12-711-3111-0..\$5.98

WEST, BRUCE & LAING
Why Doncha
(LP) Columbia
KC31929.....12-100-2963-4..\$5.98

POPULAR COLLECTIONS

BEST OF BAKERSFIELD
(LP) Capitol
ST11111.....12-1300-0..\$5.98

BRASS WITH THE MIDAS TOUCH
(LP) Sound Stereo 1035

COLLECTOR'S RECORDS OF THE '50S & '60S
(LP) Laurie SLP2501

COUNTRY HITS OF THE '40S
(LP) Capitol
ST884.....12-150-1299-3..\$5.98

COUNTRY HITS OF THE '50S
(LP) Capitol
ST885.....12-150-1298-5..\$5.98

COUNTRY HITS OF THE '60S
(LP) Capitol
ST886.....12-150-1303-5..\$5.98

FIVE KINGS OF THE COUNTRY WORLD
(LP) Harmony
KH31561.....12-401-0451-0..\$2.98

FIVE QUEENS OF THE COUNTRY WORLD
(LP) Harmony
KH31535.....12-401-0454-5..\$2.98

NOSTALGIA
Volume 1
(LP) Big Tree
BTS2011.....12-802-5003-8..\$4.98

NUGGETS: ORIGINAL ARTIFACTS FROM THE FIRST PSYCHEDELIC ERA
(LP) Elektra
7E2006.....12-405-0334-2..\$6.98

SOUL TRAIN
(LP) Avco
AV11007.....12-718-7007-X..\$4.98

STRAWBERRY HILL INVITATIONAL BLUEGRASS FESTIVAL
(LP) Eleventh Hour EH1004

WILL THE CIRCLE BE UNBROKEN
(LP) UA
UAS9801 (3).....12-407-0487-9..\$11.98

INTERNATIONAL ARTISTS

FELICIANO, CHEO
Voz Sensual De Cheo, La
(LP) Vaya VS12

GERMAN AMERICANS
Just for the Fun of It
(LP) IRM 508

HAPPY CANADIANS
Polka Music Is Alive & Well
(LP) IRM 510

MARQUEZ
Marquez
(LP) UA
Lat L31123.....12-703-6108-2..\$3.98

MICHIGAN POLKA-TELS
Yours Today, Tomorrow & Forever
(LP) Sound Stereo 1039

VAL, RAFI
Sociedad, La, Y La Diferente
(LP) Vaya VS7

REDER, TOMMY, & THE POLKA TOWNERS
Struck on Bedposts
(LP) Sound Stereo 1037

RELIGIOUS & GOSPEL COLLECTIONS

CLARK, PAUL
Songs From the Saviour, v. 1
(LP) Cr Sound
CSS1568.....12-711-0052-5..\$4.98

FORERUNNERS
Genuine Imitation Life
(LP) Cr Sound
CSS1564.....12-711-0057-6..\$4.98

FRANKLIN, ERNEST
Close to Thee
(LP) Jewel LPS0063

GOOD OLD COUNTRY GOSPEL
(LP) Victor
LSP4778.....12-160-2594-0..\$5.98

BT P8S2047.....96-160-2594-5..\$6.95

GREAT COMMISSION COMPANY
He Is Forever
(LP) Medallion
MM5525.....12-802-5501-3..\$4.98

JOHNSON, MIKE
Last Battle
(LP) Cr Sound
CSS1567.....12-711-0051-7..\$4.98

JONES, GEORGE, & TAMMY WYNETTE
We Love to Sing About Jesus
(LP) Epic
KE31719.....12-400-0368-4..\$5.98

NEWBURY PARK
Taste of New Wine
(LP) Cr Sound
CSS1566.....12-711-0055-X..\$4.98

NEW NEIGHBORHOOD
New Neighborhood
(LP) Cr Sound
CSS1569.....12-711-0058-4..\$4.98

MONTGOMERY, REV. J.D., & THE MT. CARMEL CHOIR
God's Newspaper
(LP) Gospel Truth
GTS2705.....12-720-3008-3..\$4.98

MYSTERY REVEALED
Mystery Revealed
(LP) Cr Sound
CSS666/777 (2).....12-711-0053-3..\$5.98

PETERS, DAVE
Heritage
(LP) Medallion
MS7301.....12-802-5502-1..\$4.98

RAMBO, REBA
Resurrection
(LP) Impact
R3167.....12-704-3100-3..\$4.95

REGENERATION
Believe
(LP) Impact
R3192.....12-704-3098-X..\$4.95

What Price Freedom
(LP) Impact
R3157.....12-704-3099-8..\$4.95

SOUND OF PURPOSE
Sound of Purpose
(LP) Cr Sound
CRS1565.....12-711-0056-8..\$4.98

THULE, ULTIMA
Thule, Ultima
(LP) Cr Sound
CSS1570.....12-711-0054-1..\$4.98

THEATRE/FILMS/TV (MUSICAL)

BLACULA
Soundtrack
(LP) Victor
LSP4806.....12-160-2583-5..\$5.98

EVENING WITH RICHARD NIXON BY GORE VIDAL
Original Cast
(LP) Ode '70
SP77015.....12-703-7069-3..\$5.98

GREAT WALTZ
Soundtrack
(LP) MGM
1SE39ST.....12-449-0395-7..\$6.98

MARJOE
Soundtrack
(LP) Warner Bros.
BS2667.....12-414-0350-3..\$5.98

OF THEE I SING
O'Connor, Carroll, & Original TV Cast
(LP) Columbia
S31763.....12-100-2971-5..\$5.98

YOUNG WINSTON
Soundtrack
(LP) Angel
SFO36901.....12-419-0857-5..\$5.98

JAZZ ARTISTS

ADDERLEY, CANNONBALL
Happy People
(LP) Capitol
ST11101.....12-150-1295-0..\$5.98

BT 4XT11101.....96-150-1295-8..\$6.98

CA BXT11101.....92-150-1295-5..\$6.98

ALEXANDER, MONTY
We've Only Just Begun
(LP) BASF
25103.....12-802-4324-4..\$5.98

ART ENSEMBLE OF CHICAGO
Art Ensemble of Chicago, w. Fontella Bass
(LP) Prestige PR10049

BLAKEY, ART
Three Blind Mice
(LP) UA
UAS5633.....12-407-0478-X..\$5.98

BROOKMEYER, BOB
Terry, Clark, & Bob Brookmeyer Quintet
(LP) Mainstream MRL373

COLTRANE, JOHN
Coltrane Time
(LP) UA
UAS5638.....12-407-0477-2..\$5.98

DAVIS, MILES
On the Corner
(LP) Columbia
KC31906.....12-100-2967-7..\$5.98

ELLIS, DON
Connection
(LP) Columbia
KC31766.....12-100-2959-6..\$5.98

FERGUSON, MAYNARD
Six by Six
(LP) Mainstream MRL372

GARNER, ERROLL
Gemini
(LP) London
XPS617.....12-170-1262-1..\$5.98

GRAPPELLI, STEPHANE
Afternoon in Paris
(LP) MPS 20876

HANNA, ROLAND
Child of Gemini
(LP) MPS 20875

HARRIS, EDDIE
Sings the Blues
(LP) Atlantic
SD1625.....12-140-00513-6..\$5.98

HARRIS, GENE
Of the Three Sounds
(LP) Blue Note
BST84423 12-408-0366-4 .. \$5.98

HAWES, HAMPTON
Universe
(LP) Prestige PR10046

HOLIDAY, BILLIE
Lady Love
(LP) UA
UAS5635 12-407-0474-7 .. \$5.98

HUMPHREY, BOBBI
Dig This
(LP) Blue Note
BST84421 12-408-0367-2 .. \$5.98

LAWS, HUBERT
Wild Flower
(LP) Atlantic
SD1624 12-140-0515-2 .. \$5.98

MANGIONE, CHUCK
Alive
(LP) Merc
SRM1-650 12-427-0477-9 .. \$5.98

MANNE, SHELLY
Mannekind
(LP) Mainstream MRL375

McGRIFF, JIMMY
Fly Dude
(LP) Groove Merchant GM509

MITCHELL, BLUE
Blues' Blues
(LP) Mainstream MRL374

PETERSON, OSCAR
Tristeza on Piano
(LP) BASF
20734 12-802-4325-2 .. \$5.98

PIZZARELLI, BUCKY
Green Guitar Blues
(LP) Mon-Ev
MES7047 12-712-1054-1 .. \$5.98

PLEASURE, KING
Moody's Mood for Love
(LP) UA
UAS5634 12-407-0472-0 .. \$5.98

PONTY, JEAN-LUC
Sunday Walk
(LP) BASF
20645 12-802-4328-7 .. \$5.98

REINHARDT, DJANGO
Swing It Lightly
(LP) Columbia
KC31479 12-100-2972-5 .. \$5.98

RICH, BUDDY
Stick It
(LP) Victor
LSP4802 12-160-2589-4 .. \$5.98
BT P8S2089 96-106-2589-9 .. \$6.95
CA PK2089 92-160-2589-1 .. \$6.95

SHAW, MARLENA
Marlena
(LP) Blue Note
BST84422 12-408-0368-0 .. \$5.98

SHEPP, ARCHIE
Life at the Donaueschingen Music Festival
(LP) BASF
20651 12-802-4326-0 .. \$5.98

SMITH, STUFF
Black Violin
(LP) BASF
20650 12-802-4331-7 .. \$5.98

SUN RA & HIS INTERGALACTIC RESEARCH ARKESTRA
It's After the End of the World
(LP) MPS 20748

Quartets for Strings
Quartetto Italiano
(LP) Phil
6500.180 12-428-0583-4 .. \$6.98

Symphonies Nos. 5 & 8
Philadelphia Orch.; Ormandy, Eugene
(LP) Columbia
M31634 12-100-2964-2 .. \$5.98

BERLIOZ, HECTOR
Benvenuto Cellini
Davis, Colin
(LP) Phil
6707.019 (4) 12-428-0588-5 .. \$27.92

BRUCKNER, ANTON
Symphony No. 5
(LP) Phil
6700.055 (2) 12-428-0586-9 .. \$13.96

DVORAK, ANTONIN
Trio for Piano in f, Op. 65
Beaux Arts Trio
(LP) Phil
802.917 12-428-0584-5 .. \$6.98

HANDEL, GEORGE FREDERICK
Royal Fireworks Music
English Chamber Orch.; Leppard, Raymond
(LP) Phil
6500.369 12-428-0580-X .. \$6.98

OFFENBACH, JACQUES
Tales of Hoffmann
Sills; Treigle; Burrows; Castel; Rudel
(LP) Aud Treas
ATS20014/3 (3) 12-416-0215-8 .. \$17.94

Sutherland; Domingo; Bacquier; Bonyng
(LP) London
OSA13106 (3) 12-170-1260-5 .. \$17.94

LISZT, FRANZ
Symphonic Poems
Haitink, Bernard
(LP) Phil
6709.005 (5) 12-428-0587-7 .. \$34.90

MOZART, WOLFGANG AMADEUS
Music (Selections)
Academy of St. Martin-in-the-Fields; Mar-
riner, Neville (Mozart in Chelsea)
(LP) Phil
6500.367 12-428-0581-8 .. \$6.98

PAGANINI, NICCOLO
Concertos for Violin Nos. 1 & 4
Grumiaux, Arthur; Paris National Opera
Orch.
(LP) Phil
6500.411 12-428-0582-6 .. \$6.98

SHOSTAKOVICH, DMITRI
Symphony No. 15
Moscow Radio Sym. Orch.; Shostakovich,
Maksim
(LP) Mel/Ang
SR40213 12-420-0187-5 .. \$5.98

CLASSICAL COLLECTIONS

ORMANDY, EUGENE, & THE PHILADELPHIA ORCH.
Quiet Night
(LP) Columbia
M31633 12-100-2965-0 .. \$5.98

This Edition of the

FIND Catalog

plus special

CHRISTMAS RECORDINGS Supplement

\$5.00 each set
(\$7.00 Airmail)

FULL-YEAR SUBSCRIPTION
(2 Full Catalogs . . . plus 4 New-Release Supplements . . . plus special Christmas Recordings Supplement)

\$14.00 per subscription
(\$20.00 Airmail)

GIFT SERVICE
FIND will gift-wrap and send directly to recipients, copies of this catalog, or full subscriptions, which you may wish to give as gifts. With a donor card containing your name. Same prices as noted above.

PAYMENT MUST ACCOMPANY ALL ORDERS

CHILDREN'S

ELECTRIC COMPANY
Original TV Cast
(LP) Warner Bros.
BS2636 12-414-0352-X .. \$5.98

PETER & THE WOLF
Reiner, Rob
(LP) UA
UAS5464 12-407-0485-2 .. \$5.98

JAZZ COLLECTIONS

COLORADO JAZZ PARTY
Various Artists
(LP) BASF
25099 12-802-4332-5 .. \$5.98

GIANTS OF JAZZ
A. Blakey, D. Gillespie, T. Monk, etc.
(LP) Atlantic
SD2905 (2) 12-140-0520-9 .. \$9.96

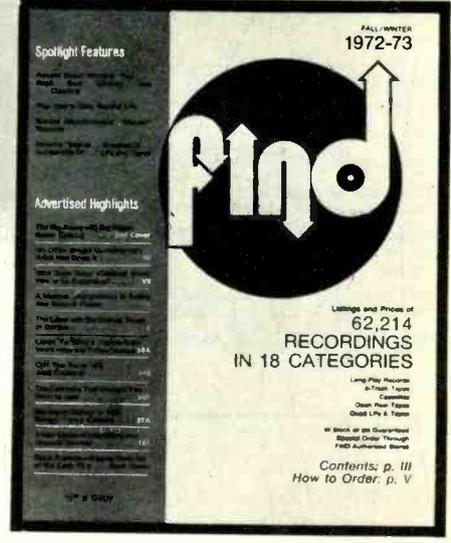
MONEY JUNGLE
D. Ellington, C. Mingus, M. Roach
(LP) UA
UAS5632 12-407-0479-8 .. \$5.98

CLASSICAL

BEETHOVEN, LUDWIG VAN
Concerto for Piano No. 3/Pathetique Sonata
Bishop, Stephen; Davis, Colin
(LP) Phil
6500.315 12-428-0585-0 .. \$6.98

The charts tell the story —
Billboard
has THE CHARTS

FIND'S 62,000-plus recordings isn't everything that's available. Only those active records which the FIND Service carries in its own warehouse. It's about 85% to 90% of everything sold in the U.S. And it's more—much more—than you'll see in any one-edition catalog. No cross-referencing, either. All essential information about each recording is all in one place, in any of the 18 different categories of recordings. This Fall/Winter 1972-73 catalog will remain in use for approximately six months. The next one is due out in March of 1973. So this will serve you for quite some time . . . a good five dollars worth of use and worth much more. In between semi-annual editions of the full catalog, FIND publishes two new-release supplements. These keep readers up-to-date on new releases which become available. There's even a special Christmas Recordings supplement (5½ x 8½) which is issued in November of each year.



The FIND Catalog has many uses
... offering all of the advantages of a one-edition reference volume comprised of recordings in all configurations.

But it's greatest value
... may well be in the basic concept on which the FIND Service was established a little more than a year ago: to make it easy to special order the recordings which record outlets do not carry in their basic store stock.

- It's as simple as this:**
- (1) Spot the recordings in the catalog which you would like to order;
 - (2) Check for the record store in your area which displays the FIND emblem seen on this page;
 - (3) Place your order through that store (FIND services record buyers only through FIND-authorized stores);
 - (4) You'll be sure of fulfillment of your special orders because every recording in the FIND Catalog is on the shelves of FIND's warehouse.

Send to:
FIND Service International
P.O. Box 775, Terre Haute, Indiana 47808
Attn: Dean White

Enclosed is a check for \$5.00. Please send me FIND'S "Recordings in Release" by regular mail.

Name _____

Station _____

Address _____

City _____ State _____ ZIP _____

BB 111872

RADIO ACTION AND PICK SINGLES

DIRECTOR—DON OVENS

NUMBER OF SINGLES REVIEWED THIS WEEK

80

LAST WEEK

67

Hot Chart Action

IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (MUMS) (*8 from 14) . . . moving into the top 10, Hammond now re-

flected in all 40 markets of top 40 radio and at #1 in Seattle and Salt Lake City; top 10 in Boston, D.C., N.O., Dallas, Milwaukee, Minneapolis, Memphis, Atlanta, Houston, Providence, Phoenix, Denver, Buffalo, Birmingham, Albany, Fargo, Des Moines and Omaha. Dealer sales action in all 21 markets with all markets reflecting top 15 mentions.

Breaking

DON'T LET ME BE LONELY TONIGHT—James Taylor (Warner Bros.) (*60 new) . . . Taylor jumps in as a national breakout with top 40 radio listings in Birmingham, Hartford, Detroit, Buffalo, N.O., Boston, Atlanta, Memphis, Philly, Houston, Seattle and Milwaukee with dealer sales reports reflected in all but 3 of the 21 markets checked . . . off to a fast start!

RADIO HAPPENINGS . . .

Edward Bear's "Last Song" (Capitol), a regional breakout in Detroit as is Valerie Simpson's "Silly Wasn't I" (Tamla), the Doobie Brothers "Jesus Is Just Alright," a pick here and likewise at WRKO, Boston; Bill Withers' "Let Us Love," starting at KNUZ (Houston) and WTIJ (N.O.); Malo's "Latin Boogaloo" (W.B.) climbing at KYA (S.F.); "Wonder Girl" by the Sparks strong at KCPX (Salt Lake City), WPOP (Hartford); KIOA (Des Moines),

WAKY (Louisville); WIFE (Indianapolis), KOIL (Omaha); KFJZ (Dallas) and KDWB (Minneapolis); the Rowan Brothers' "All Together" (Columbia) showing at WKBW (Buffalo) and KILT (Houston)

Album Correction:

In the review of the James Taylor album it was erroneously mentioned that Carole Kings was the wife of Leland Sklar and we all know Ma. King is happily married to Charles Larkey. Our apologies to all parties!

Pop

ELTON JOHN—CROCODILE ROCK (3:56)

(prod: Gus Dudgeon) (writers: John-Taupin) (James, BMI) Followup to his top 10 winner "Honky Cat" is a clever easy beat rocker with a sound and flavor of the 50's hits. First on the label change from Uni to MCA. Flip: "Elderberry Wine" (3:34) (James, BMI) MCA 40000

WHO—THE RELAY (3:52)

(prod: Glyn Johns and the Who) (writer: Townshend) (Track, BMI) Flip: "Wasp Man" (3:05) (Track, BMI) TRACK 33041 (MCA)

DOOBIE BROTHERS—JESUS IS JUST ALRIGHT (3:50)

(prod: Ted Templeman) (writer: Reynolds) (York/Alexis, ASCAP) Their "Listen to the Music" took them close to the top 10; followup is a strong redoing of the rhythm item penned by Allen Reynolds and the arrangements by the Byrds. Flip: "Rockin' Down the Highway" (3:19) (Warner-Tamerlane, BMI) WARNER BROS. 7661

NILSSON—REMEMBER (CHRISTMAS) (3:56)

(prod: Richard Perry) (writer: Nilsson) (Blackwood, BMI) Flip: No info available. RCA 74-0855

BAND—(I Don't Want To) HANG UP MY ROCK AND ROLL SHOES (3:15)

(prod: The Band) (writer: Willis) (Tideland, BMI) Flip: "Caledonia Mission" (3:11) (Dwarf, ASCAP) CAPITOL 3500

NEW SEEKERS Featuring Marty Kristian—COME SOFTLY TO ME (2:15)

(prod: Michael Lloyd) (writers: Troxel-Ellis-Christopher) (Cornerstone, BMI) For their move to the label, group spotlights member Marty Kristian in a super top 40 and MOR of the Fleetwoods' No. 1 hit of 1959. Flip: No info available. MGM/VERVE 10698

PREE SISTERS—LET'S GET TOGETHER (3:10)

(prod: Clayton Ivey & Terry Woodford) (writers: Ivey-Woodford) (Muscle Shoals Sound, BMI) Strong debut is this smooth, bluesy rhythm item for top 40 and Soul. Flip: No info available. CAPITOL 3472

Also Recommended

FLASH—Lifetime (2:58) (prod: Derek Lawrence) (writer: Carter) (Colgems/Blackclaw, ASCAP) SOVEREIGN 3496 (Capitol)

DOORS—The Piano Bird (3:31) (prod: Doors) (writers: Densmore-Conrad) (Alchemical/Almo, ASCAP) ELEKTRA 45825

HOLLAND-DOZIER featuring Brian Holland—Don't Leave Me Starvin' for Your Love (Part 1) (3:23) (Staff) (Gold Forever, BMI) INVICTUS 9133 (Capitol)

JERRY REED—You Took All the Ramblin' Out of Me (2:13) (prod: Chet Atkins & Jerry Reed) (Vector BMI) RCA 74-0857

JOAN BAEZ—Tumbleweed (3:32) (prod: Joan Baez/Morbert) (Denny, ASCAP) A&M 1393

HONEY CONE—Ace in the Hole (2:55) (prod: Greg Perry, General Johnson) (writers: Johnson-Perry-Bond-Jackson) (Gold Forever, BMI) HOT WAX 7212 (Buddah)

KINKS—Celluloid Heroes (4:39) (prod: Raymond Douglas Davies) (writer: Davies) (Davray, PRS) RCA 74-0852

J. GEILS BAND—Hard Drivin' Man (3:25) (prod: Geoffrey Haslam & J. Geils Band) (writers: Wolf-Geils) (Walden/Juke Joint, ASCAP) ATLANTIC 2929

EDGAR WINTER GROUP—Round & Round (3:35) (prod: Rick Derringer) (writer: Winter) EPIC 5-10922 (CBS)

JOE SOUTH—I'm a Star (3:05) (prod: Jefferson Lee) (writer: South) (Lowery, BMI) CAPITOL 3497

TEEGARDEN & VAN WINKLE With Bruce—Carry On (With You) (2:51) (prod: Jim Cassily & Skip Knape) (writers: Knape-Shider) (Bridgeport, BMI) WESTBOUND 210 (Chess/Janus)

MEADOW—Here I Am (3:30) (prod: Lou Hemsey) (writer: Daniels) (Gil, BMI) PARAMOUNT 0187

HARRY HALL AND SON (Who Would Ever Think That Would Marry Margaret) (2:28) (prod: R. Talmadge & S. Kuby) (writers: Dino/Sembello) (Hudson Bay, BMI) MUSICOR 1464

WHOLE OATS—Goodnight and Good Morning (3:15) (prod: Arif Mardin) (writers: Hall-Oats) (Young Ideas/Chappell, ASCAP) ATLANTIC 2922

AZITO—Sing Jambalaya Sing (2:57) (prod: Mike Appel & Jim Cretecos) (writers: Appel/Cretecos) (Laurel Canyon/Every Little Tune, ASCAP) EPIC 5-10929 (CBS)

LEE HOLDRIDGE—Love Theme From "Lady Sings the Blues" (3:55) (prod: Milt Okun) (writer: Legrand) (Jobete, ASCAP) PARAMOUNT 0184

DAX XENOS—Spread Your Love On Me (2:45) (prod: Jimmy Wisner) (writer: Davis) (Screen Gems-Columbia/Songpainter, BMI) MR. G 100

MARC COPAGE—Our Very First Romance Part 1 (2:18) (prod: John Copage) (writer: Willis) (Diego, ASCAP) MARCO 100

Country

LORETTA LYNN—RATED "X" (2:37)

(writer: Lynn) (Sure-Fire, BMI) More clever rhythm ballad material penned by the consistent top 10 winner. Flip: "Till the Pain Outwears the Shame" (2:40) (writer: Smith) (Coal Miners, BMI) DECCA 33039 (MCA)

JERRY REED—YOU TOOK ALL THE RAMBLIN' OUT OF ME (See Pop Pick)

EDDY ARNOLD—SO MANY WAYS (2:48)

(prod: Mike Curb/Don Costa) (writer: Stevenson) (Eden, BMI) Arnold moves to the label with a fine revival of the ballad beauty that went top 10 in 1959 via Brook Benton. Has it to put Arnold back at the top of the country chart and move right over to the Hot 100 and E.L. charts with impact. Flip: "Once in a While" (2:50) MGM 14478

SUSAN RAYE—LOVE SURE FEELS GOOD IN MY HEART (2:51)

(writer: Alan) (Blue Book, BMI) Her "Wheel of Fortune" took her into the top 20 and this fine rhythm ballad penned by Buddy Alan has all that chart potential and more. Flip: "I've Got You On My Mind Again" (2:37) (Blue Book, BMI) CAPITOL 3499

Also Recommended

BILLY EDD WHEELER—Gabriel's Horn (3:16) (prod: Bob Ferguson) (writer: Wheeler) (Family of Man, ASCAP) RCA 74-0832

DON CHERRY—Wonder Where They're Going (3:46) (prod: Fred Foster) (writer: Walker) (Combine, BMI) MONUMENT 8557 (CBS)

GARY BUCK—If I'm a Fool for Leaving (2:37) (prod: Jerry Bradley) (writers: Graves-Dickens) (Cedarwood, BMI) RCA 74-0826

BOBBY WAYNE of the Strangers—You Made Me Whatever I Am (3:39) (prod: Merle Haggard) (writer: Haggard) (Blue Book, BMI) CAPITOL 3471

Soul

HOLLAND-DOZIER featuring Brian Holland—DON'T LEAVE ME STARVIN' FOR YOUR LOVE (Part 1) (See Pop Pick)

THREE DEGREES—I WON'T LET YOU GO (2:59)

(prod: Richard Barrett) (writers: McDonald-Salter) (Antisia, ASCAP) Flip: No info available. ROULETTE 7137

SYL JOHNSON—WE DID IT (2:47)

(prod: Willie Mitchell) (writer: Moore) (Jec, BMI) Flip: "Any Way the Wind Blows" (8:00) (Jec, BMI) HI 2229 (London)

Also Recommended

PREE SISTERS—Let's Get Together (See Pop Pick)

HONEY CONE—Ace in the Hole (See Pop Pick)

TOMMY TATE—More Power to You (3:33) (prod: Johnny Baylor) (writers: Tate-Baylor) (Klondike, BMI) KOKO 2114 (Stax/Volt)

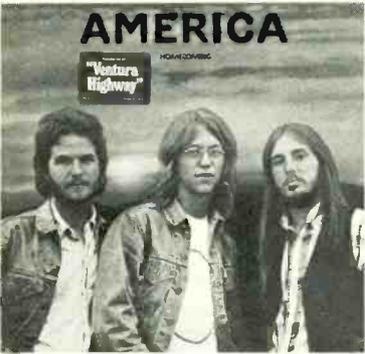
BRENTON WOOD—Sticky Boom Boom Too Cold—Part 1 (2:10) (prod: Brenton Wood/Semper, Wood & McKay) (writers: Smith-McKay) (I'm Hip/Steel Crest Forever, ASCAP) PROPHECY 3002 (CBS)

FUTURES—Love Is Here (3:32) (prod: Gamble-Huff) (writers: Gamble-Huff) (Assorted, BMI) GAMBLE 2502 (CBS)

PAT DENNIS—Romance Without Finance (2:42) (prod: Patrick Adams, David Jordan) (writers: Jordan-Adams) (Bradley, BMI) PERCEPTION 517

Billboard Album Reviews

DECEMBER 2, 1972



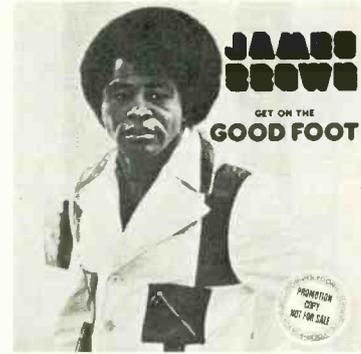
POP
AMERICA—
Homecoming.
Warner Bros. BS 2655

For their second album, America has again produced a collection of first-rate material. Their vocal and instrumental talents are lavishly displayed. Highlights include their current hit single "Ventura Highway" as well as "Till the Sun Comes Up Again," "Don't Cross the River" and "Cornwall Blank." "Only in Your Heart" and "California Revisited" are good single candidates.



POP
CREEDENCE CLEARWATER REVIVAL—
Revival—
Creedence Gold.
Fantasy 9418

Perfect timing for holiday buying or any other time is this dynamite package containing all of the Clearwater smash hit singles! They're all here from "Proud Mary" to "Bad Moon Rising," "Down on the Corner," "Suzie Q," "Midnight Special," and "Have You Ever Seen the Rain." Giant sales package.



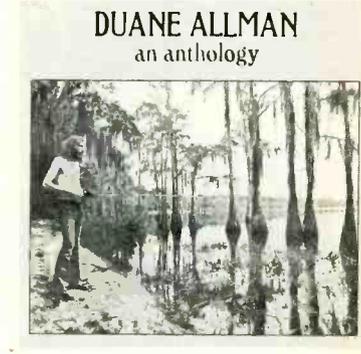
POP
JAMES BROWN—
Good Foot.
Polydor (2 LP's) PD 2-3004

There are times when names such as Mr. Dynamite or Mr. Soul seem inadequate for James Brown. This package, blending the feel of the band with their own high versatile musicianship with Brown's strong vocal power is one of his best to date. Other than the million selling single "Good Foot" entry includes "The World Needs Liberation," "Nothing Beats a Try But a Fail" and "Your Love Was Good for Me." His latest single, "I Got a Bag of My Own" is also included.



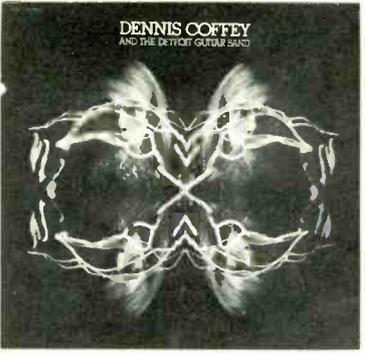
POP
JONI MITCHELL—
For the Roses.
Asylum (Atlantic) SD 5057

Her many fans have been waiting for a new LP from Ms. Mitchell for quite some time and this, her first for Asylum, will make them very, very happy. A beautiful package, filled with only original material, songs like "Let the Wind Carry Me," "Woman of Heart & Mind," "Banquet" and the title tune. This one will prove a smash sales item putting Ms. Mitchell back at the top of the charts very quickly. Also includes her singles "Turn Me On, I'm a Radio."



POP
DUANE ALLMAN—
An Anthology.
Capricorn (WB) (2 LP's) 2CL 0108

Every man leaves his mark on this earth, some just make bigger circles in the water. Duane Allman bequeathed us a most generous legacy, five years of, if not always magnificent, always sincere music. The expected ("Layla," "Statesboro Blues," etc.) abounds with the pleasant intrusion of some surprises (a B.B. King medley from the Hourglass and "Mean Old World" a heretofore unreleased track made with Eric Clapton).



POP
DENNIS COFFEY—
Electric Coffey.
Sussex (Buddah) SXBS 7021

Coffey who's earned the title as one of the funkier guitarists around and his Detroit Guitar Band swings into a groovy soul-rock bag on this album with some great instruments in the "Scorpio" vein. "Capricorn's Thing," "Lonely Moon Child" and "Son of Scorpio" are all strong cuts. "Virgo's Song" offers best single possibilities.



POP
POCO—
A Good Feelin' to Know.
Epic (CBS) KE 31601

They have managed to retain a vibrant aliveness, a quality of freshness that is invigorating just to listen to. Indeed isn't this the year for the national enshrinement of country-folk rockers, seemingly dozens of groups are making it with a sound that Poco played such a large part in developing. The celestial worshipfulness of "Sweet Love" is alone worth the price of admission, add to this "Go and Say Goodbye," "Early Times" and "Rides the Country."



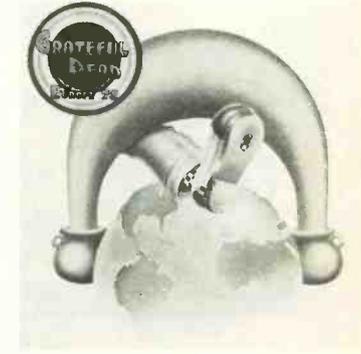
POP
RAY CHARLES—
Through the Eyes of Love.
ABC ABCX 765

Charles offers one of his strongest packages of new material as well as a superb updating of "Someone to Watch Over Me." The new material such as Paul Williams' moving ballad "A Perfect Love" and Kin Vassay's "My First Night Alone Without You." Wild change of pace in the mood package is an exceptional Charles' reading of Delaney Bramlett's "Never Ending Song of Love" and an equally top job on Tony Joe White's "Rainy Night in Georgia."



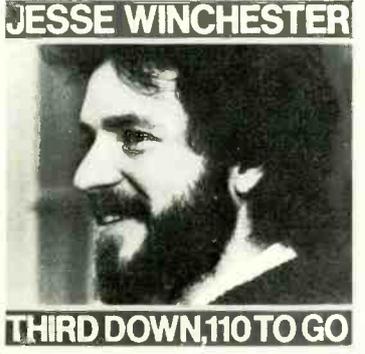
POP
LETTERMEN—
Spin Away.
Capitol ST 11124

The Lettermen prove once again why they are consistent chart winners with this superb program of "today" pop ballad material. They add their own tasty flavor to "Words," "Precious and Few," "Summer Knows," and "Everything That Touches You." Highlights also include their recent single, "Spin Away," and a Nilsson medley that combines "Don't Leave Me," with "Without Her." Exceptional mood package.



POP
GRATEFUL DEAD—
Europe '72.
Warner Bros. 3WX 2668

It boggles the mind to think that the Dead have been together for nearly eight years, all that time being the greatest "head" band the world has ever known. Their summer tour of Europe was carried on in the magnificent scale of all their endeavors, they conquered the continent leaving a trail of tie dyes and good vibes in their wake. Long-time favorites as "One More Saturday Night," "Sugar Magnolia" and "Truckin'" (nearly fourteen minutes worth).



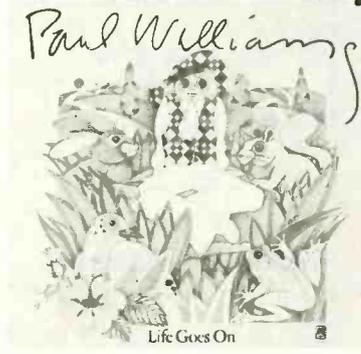
POP
JESSE WINCHESTER—
Third Down, 110 To Go.
Bearsville (Warner Bros.) BR 2102

Out of the woodwork of Canada after two-plus years, comes a new album by Jesse Winchester and, while it doesn't pack the enormous power of his first effort, its merit lies in softer and more subtle musical and lyrical values. Todd Rundgren produced some of the cuts and dealers might note this in in-store promotions. Best cuts: "Lullaby for the First Born," "Glory to the Day," and "Silly Heart." "God's Own Jukebox" has an infectious beat.



POP
SHAWN PHILLIPS—
Faces.
A&M SP 4363

Shawn Phillips has worn the cloak of the wandering troubadour for much of his recording career. He is a nomadic personality, fulfilling extensions of his creative energies in various forms. His songs are always telescopic voyages inward, his soul laid bare for the public to glance at. A mild mannered anthology has been compiled here, various sides of the same face tilting at different angles. Contrast 1969's "Parisien Plight II" with 1972's "L'Ballade."



POP
PAUL WILLIAMS—
Life Goes On.
A&M SP 4367

Very strong LP from the lovable songwriter turned performer. Filled with original, dynamite material, this album has great potential for the charts, capturing attention through heavy airplay and TV and concert exposure. "That Lucky Old Sun," "Out in the Country," "Where Do I Go From Here" are all standout cuts. "I Won't Last a Day Without You" has much potential for a hit single. Time has come for Williams to come to the forefront as a performer.



SOUNDTRACK
Man of La Mancha
United Artists UAS 9906

The long awaited screen version of the very popular stage musical, "Man of La Mancha" is finally arriving in the theatres. With Peter O'Toole, Sophia Loren and James Coco in the lead roles, the music has all the excitement, warmth and beauty of the stage production. All the cuts are standouts but to name a few "Dulcinea," "I, Don Quixote," "The Dubbing" and "I'm Only Thinking of Him," and of course, the already classic "Impossible Dream."



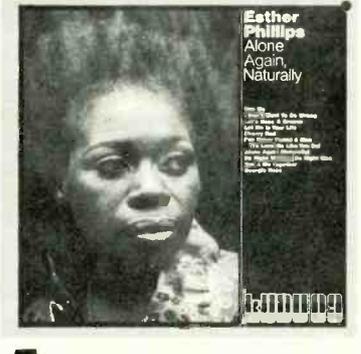
SOUNDTRACK
1776
Columbia S 31741

The sensational stage musical "1776" has been successfully and beautifully translated to the screen and this soundtrack LP will be as powerful a sales item as the movie will be at the box office. Highlights include "Momma Look Sharp," "Is Anybody There?," "The Lees of Old Virginia." Spotlight number is "Sit Down, John." A very fine score featuring stars William Daniels, Howard Da Silva, Ken Howard & Donald Madden.



COMEDY
FIRESIGN THEATRE—
Not Insane Or Anything You Want To
Columbia KC 31585

The comic genius of this dynamite group is successfully captured on this super LP. Each side is an entire cut (although there is a possibility for cutting down for airplay) allowing the Theatre to develop its train of thought and insanity. A must for their many fans and a treat for those who have not yet heard their madness.



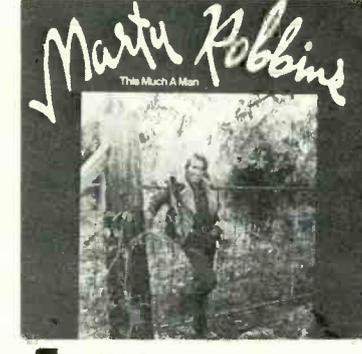
SOUL
ESTHER PHILLIPS—
Alone Again, Naturally
Kudu (CTI) KU 09

With Gilbert O'Sullivan's smash hit "Alone Again Naturally" as the spotlight item in this collection couple with Miss Phillips' powerhouse vocal performances this entry is sure to be a winner. She offers her own special interpretation of Bill Withers' "Use Me" and Aretha Franklin's "Do Right Woman, Do Right Man." Her latest single "I've Never Found a Man (To Love Me Like You Do)" is already showing good action. One for the charts.



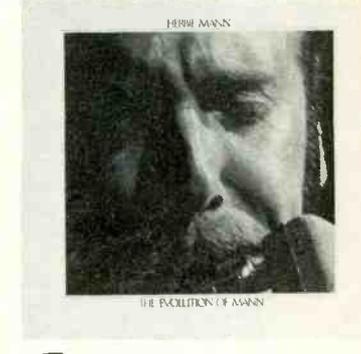
COUNTRY
MERLE HAGGARD—
It's Not Love (But It's Not Bad)
Capitol ST 11127

Haggard comes up with another powerful program of top performances, loaded with top of the chart sales potency. Standout cuts include his recent smash single, "It's Not Love," as well as fine readings of Tommy Collins' "Goodbye Comes Hard for Me," Hank Cochran's "I'd Never Told On You," and his own "A Shoulder to Cry On."



COUNTRY
MARTY ROBBINS—
This Much a Man
Decca (MCA) DL 7-5389

Robbins first LP for Decca proves the winner everyone who knows him expected it to be. For 20 years, he has been one of the world's premier country talents and this set shows his facets as singer, writer and producer. Standouts include the title cut, Donna Fargo's "Funny Face," "Franklin, Tennessee," "It's Not Love (But It's Not Bad)" and "Eyes." Robbins has enjoyed both country and pop success in the past, and continues to enjoy that dual success.



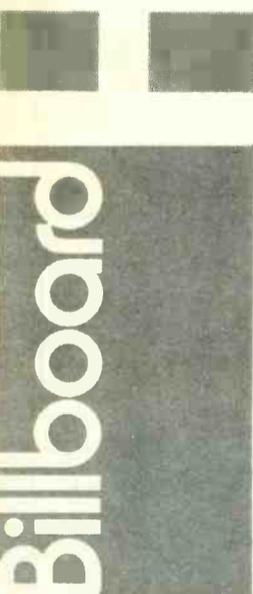
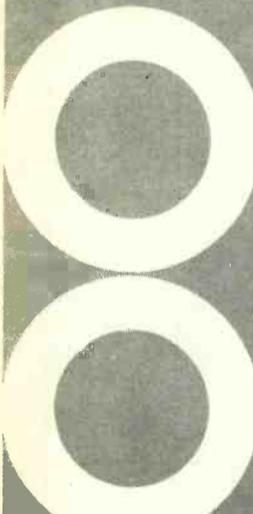
JAZZ
HERBIE MANN
The Evolution of Mann
Atlantic (2 LP's) SD 2-300

What a great artist! And this package, a collection of his material over the years, spells the greatness of Herbie Mann out musically and pleasantly. Cuts were compiled from several LPs; dates and times and LP numbers are listed for collectors. Best cuts: "Consolation," "Incense," and "Turkish Coffee," with "New Orleans" and "Why Don't You Do Right" not far behind.

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending Dec. 2, 1972



Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	5	PAPA WAS A ROLLIN' STONE	8 Temptations (Norman Whitfield), Gordy 7121 (Motown)	33	45	LONG DARK ROAD	5 Hollies (Ron Richards & the Hollies), Epic 5-10920 (CBS)	67	73	DOWN TO THE NIGHTCLUB	7 Tower of Power (Ron Capone & Tower of Power), Warner Bros. 7635
2	4	I AM WOMAN	15 Helen Reddy (Jay Senter), Capitol 3350	34	55	YOUR MAMA DON'T DANCE	4 Ken Loggins with Jim Messina (Jim Messina), Columbia 4-45719	68	72	GOOD TIME SALLY	5 Rare Earth (Tom Baird & Joe Porter), Rare Earth 5048 (Motown)
3	1	I CAN SEE CLEARLY NOW	13 Johnny Nash (Johnny Nash), Epic 5-10902 (CBS)	35	51	SITTING	3 Cat Stevens (Paul Samwell-Smith), A&M 1396	69	76	DAY AND NIGHT	3 Wackers (Mark Abramson), Elektra 45816
4	2	I'D LOVE YOU TO WANT ME	11 Lobo (Phil Gernhard), Big Tree 147 (Bell)	36	38	SUNNY DAYS	9 Lighthouse (Jimmy Lenner), Evolution 1069 (Stereo Dimension)	70	63	WOMAN DON'T GO ASTRAY	12 King Floyd (Elijah Walker), Chimneyville 443 (Cotillion)
5	7	IF YOU DON'T KNOW ME BY NOW	10 Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73520 (CBS)	37	54	ALIVE	3 Bee Gees (Bee Gees & Robert Stigwood), Atco 6909	71	—	SEPARATE WAYS	1 Elvis Presley, RCA 74-0815
6	6	SUMMER BREEZE	13 Seals & Crofts (Louie Shelton), Warner Bros. 7606	38	47	I DIDN'T KNOW I LOVED YOU (Till I Saw You Rock and Roll)	5 Gary Glitter (Mike Leander), Bell 45-276	72	81	ROCKY MOUNTAIN HIGH	2 John Denver (Milton Okun), RCA 74-0829
7	8	YOU OUGHT TO BE WITH ME	7 Al Green (Willie Mitchell), Hi 2227 (London)	39	43	THEME FROM "THE MEN"	7 Isaac Hayes (Isaac Hayes & Onzie Horne), Enterprise 9058 (Stax/Volt)	73	83	EVERYBODY LOVES A LOVE SONG	2 Mac Davis (Rick Hall) Columbia 4-45727
8	14	IT NEVER RAINS IN SOUTHERN CALIFORNIA	7 Albert Hammond (Don Altfeld & Albert Hammond), Mums 76011 (CBS)	40	39	AMERICAN CITY SUITE	11 Cashman & West (Steve Barri), Dunhill 4324	74	—	OH BABE, WHAT WOULD YOU SAY	1 Hurricane Smith (Norman Smith) Capitol 3383
9	3	I'LL BE AROUND	16 Spinners (Thom Bell), Atlantic 2904	41	52	WHAT AM I CRYING FOR	7 Dennis Yost & the Classics IV (Buddy Buie), MGM South 7002	75	57	WHY CAN'T WE BE LOVERS	10 Holland-Dozier (Holland-Dozier-Holland), Invictus 9125 (Capitol)
10	13	VENTURA HIGHWAY	7 America (America), Warner Bros. 7641	42	46	LIES	5 J. J. Cale (Audie Ashworth), Shelter 7326 (Capitol)	76	—	WE NEED ORDER	1 Chi-Lites (Eugene Record) Brunswick 55489
11	15	I'M STONE IN LOVE WITH YOU	8 Stylistics (Thom Bell), Avco 4603	43	71	SUPERSTITION	3 Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown)	77	89	WHAT WOULD THE CHILDREN THINK	2 Rick Springfield (Robie Porter), Capitol 3466
12	17	CLAIR	6 Gilbert O'Sullivan (Gordon Mills), Mam 3626 (London)	44	44	SO LONG DIXIE	10 Blood, Sweat & Tears (Bobby Colomby), Columbia 4-45661	78	—	JAMBALAYA (On the Bayou)	1 Blue Ridge Rangers (John Fogerty), Fantasy 689
13	23	ME AND MRS. JONES	5 Billy Paul (Gamble-Huff), Philadelphia International 73521 (CBS)	45	77	I WANNA BE WITH YOU	2 Raspberries (Jimmy Lenner), Capitol 3473	79	87	DO IT AGAIN	3 Steely Dan (Gary Katz), ABC 11338
14	10	IF I COULD REACH YOU	13 Fifth Dimension (Bones Howe), Bell 45-261	46	50	BABY SITTER	8 Betty Wright (Willie Clark & Clarence Reid for Marlin Prod.), Alston 4614 (Atlantic)	80	90	JEAN GENIE	2 David Bowie (David Bowie), RCA 74-0838
15	19	CRAZY HORSES	7 Osmonds (Michael Lloyd & Alan Osmond), MGM 14450	47	66	PIECES OF APRIL	3 Three Dog Night (Richard Podolor), Dunhill 4331	81	92	THE WORLD IS A GHETTO	3 War (Jerry Goldstein, in association with Lonnie Jordan & Howard Scott/Far Out Prod.), United Artists 50975
16	18	SOMETHING'S WRONG WITH ME	8 Austin Roberts (Danny Janssen, Bobby Hart & Austin Roberts), Chelsea 78-0101 (RCA)	48	49	LET IT RAIN	11 Eric Clapton (Delaney Bramlett), Polydor 15049	82	94	WHY CAN'T WE LIVE TOGETHER	2 Timmy Thomas (Steve Alaimo for T.K. Prod.), Glades 1703
17	9	NIGHTS IN WHITE SATIN	18 Moody Blues (Tony Clarke), Deram 85023 (London)	49	68	I GOT A BAG OF MY OWN	3 James Brown (James Brown), Polydor 14153	83	84	LOVIN' YOU, LOVIN' ME	5 Candi Staton (Rick Hall), Fame 91005 (United Artists)
18	20	OPERATOR (That's Not the Way It Feels)	8 Jim Croce (Terry Cashman & Tommy West), ABC/Dunhill 11335	50	88	BEEN TO CANAAN	2 Carole King (Lou Adler), Ode 66031 (A&M)	84	—	I'LL BE YOUR SHELTER (In Time of Storm)	1 Luther Ingram (Johnny Baylor), Koko 2113 (Stax/Volt)
19	26	ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU	9 Johnny Rivers (Johnny Rivers), United Artists 50960	51	62	IN HEAVEN THERE IS NO BEER	5 Clean Living (Maynard Solomon), Vanguard 35162	85	85	I GUESS I'LL MISS THE MAN	7 Supremes (Sherlie Matthews & Deke Richards), Motown 1213
20	21	FUNNY FACE	10 Donna Fargo (Stan Silver), Dot 17429 (Famous)	52	42	ALL THE YOUNG DUDES	11 Mott the Hoople (David Bowie), Columbia 4-45673	86	86	ANNABELLE	4 Daniel Boone (Larry Page), Mercury 73339
21	11	CONVENTION '72	7 Delegates (N. Cenci & N. Kousaleous for Nik-Nik Productions), Mainstream 5525	53	60	ONE NIGHT AFFAIR	5 Jerry Butler (Jerry Butler/Sam Brown III), Mercury 73335	87	95	MAMA WEER ALL CRAZEE NOW	3 Slade (Chas. Chandler for Barn Prod.), Polydor 15053
22	27	CORNER OF THE SKY	6 Jackson 5 (Shirley Matthews & Deke Richards), Motown 1214	54	58	AND YOU AND I (Part 1)	4 Yes (Yes & Eddie Offord), Atlantic 2920	88	96	YOU'RE A LADY	2 Peter Skellern (Peter Sanes) London 20075
23	12	FREDDIE'S DEAD (Theme From "Superfly")	16 Curtis Mayfield (Curtis Mayfield), Curtom 1975 (Buddah)	55	59	WORK TO DO	6 Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 936 (Buddah)	89	98	YOU'RE A LADY	2 Dawn (Hank Medress, Dave Appell, & the Tokens), Bell 45-258
24	30	SWEET SURRENDER	4 Bread (David Gates), Elektra 45818	56	75	ANGEL	3 Rod Stewart (Rod Stewart), Mercury 73344	90	—	REELIN' AND ROCKIN'	1 Chuck Berry (Esmond Edwards), Chess 2136
25	16	WITCHY WOMAN	13 Eagles (Glyn Johns), Asylum 11008 (Atlantic)	57	61	NO	8 Bulldog (Gene Cornish & Dino Danelli), Decca 32996 (MCA)	91	91	I JUST WANT TO MAKE LOVE TO YOU	4 Foghat (Dave Edmunds), Bearsville 0008 (Warner Bros.)
26	28	DIALOGUE	6 Chicago (James William Guercio), Columbia 4-45717	58	64	992 ARGUMENTS	4 O'Jays (Gamble & Huff), Philadelphia International 73522 (CBS)	92	—	ONE WAY OUT	1 Allman Brothers (Tom Dowd), Capricorn 10094 (Warner Bros.)
27	34	WALK ON WATER	4 Neil Diamond (Tom Catalano & Neil Diamond), Uni 55352 (MCA)	59	70	YOU TURN ME ON, I'M A RADIO	4 Joni Mitchell, Asylum 11010 (Atlantic)	93	—	I RECEIVED A LETTER	1 Delbert & Glen (Daniel J. Moore & J. Henry Burnett), Clean 600003 (Atlantic)
28	24	GARDEN PARTY	19 Rick Nelson & The Stone Canyon Band (Rick Nelson), Decca 32980 (MCA)	60	—	DON'T LET ME BE LONELY TONIGHT	1 James Taylor (Peter Asher) Warner Bros. 7655	94	—	ME AND MY BABY GOT OUR OWN THING GOING	1 Lyn Collins (James Brown), People 615 (Polydor)
29	29	ROCK 'N ROLL SOUL	11 Grand Funk Railroad (Grand Funk Railroad), Capitol 3363	61	65	WEDDING SONG (There Is Love)	9 Petula Clark, (Mike Curb & Don Costa), MGM 14431	95	—	WOMAN TO WOMAN	1 Joe Cocker (Denny Cordell & Nigel Thomas), A&M 1370
30	36	LIVING IN THE PAST	5 Jethro Tull (Terry Ellis & Ian Anderson), Chrysalis 2006 (Warner-Bros.)	62	56	A MAN SIZED JOB	9 Denise LaSalle (Crajon), Westbound 260 (Chess/Janus)	96	99	YOU COULD DO MAGIC	3 Limmie & Family Cooking (Sandy Linzer & Steve Metz), Avco 4602
31	40	SUPERFLY	3 Curtis Mayfield (Curtis Mayfield), Curtom 1978 (Buddah)	63	67	DANCING IN THE MOONLIGHT	6 King Harvest (Berjot-Robinson), Perception 515	97	97	AMERICA	2 Simon & Garfunkel (P. Simon, A. Garfunkel & R. Halee) Columbia 4-45663
32	41	KEEPER OF THE CASTLE	4 Four Tops (Steve Barri/Dennis Lambert/Brian Potter), Dunhill 4330	64	69	SPECIAL SOMEONE	6 Heywoods (John Madara), Family Prod. 0911 (Famous)	98	100	I'M SORRY	2 Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14434
				65	78	TROUBLE IN MY HOME/I FOUND MY DAD	5 Joe Simon (Staff for Gamble-Huff Prod.), Spring 130 (Polydor)	99	—	YOU'RE SO VAIN	1 Carly Simon (Richard Perry), Elektra 45824
				66	82	SMOKE GETS IN YOUR EYES	4 Blue Haze (Phillip Swern & Johnny Arthey), A&M 1357	100	—	THE COVER OF ROLLING STONE	1 Dr. Hook & the Medicine Show (Ron Haffkine), Columbia 4-45732

HOT 100 A-Z—(Publisher-Licensed)

Alive (R.S.O., ASCAP)..... 37	Crazy Horses (Kolob, BMI)..... 15	Garden Party (Matragun, BMI)..... 28	I'm Sorry (Champion, BMI)..... 98	Lies (Audiogram, BMI)..... 42	Operator (That's Not the Way It Feels) (Blendingwell/Wingate, ASCAP)..... 16	Summer Breeze (Dawn Breaker, BMI)..... 16	Why Can't We Live Together (Sherlin, BMI)..... 82
All the Young Dudes (Moth, BMI)..... 52	Dancing in the Moonlight (Unari, BMI/St. Nathanson, ASCAP)..... 69	Good Time Sally (Stein & Van Stock, ASCAP)..... 68	I'm Stone in Love With You (Bellboy/Assorted, BMI)..... 11	Living in the Past (Chrysalis, ASCAP)..... 30	Papa Was a Rollin' Stone (Stone Diamond, BMI)..... 33	Sunny Days (C.A.M.-U.S.A., BMI)..... 36	Why Can't We Be Lovers (Gold Forever, BMI)..... 75
A Man Sized Job (Ordonez/Bridgeport, BMI)..... 62	Day and Night (Warner-Tamerlane/Happleday, BMI)..... 63	If I Could Reach You (Hello There, ASCAP)..... 14	In Heaven There Is No Beer (Beechwood, BMI)..... 51	Long Dark Road (Xanadu Xongs, ASCAP)..... 33	Pieces of April (Antique/Leeds, ASCAP)..... 83	Superfly (Curtom, BMI)..... 31	Witchy Woman (Kicking Bars/Bench Mark, BMI)..... 25
America (Charing Cross, BMI)..... 62	Down to the Nightclub (Kupfello, ASCAP)..... 79	Guess I'll Miss the Man (Jobete/Belwin-Mills, ASCAP)..... 85	I'll Be Around (Bellboy/Assorted, BMI)..... 9	Lovin' You Lovin' Me (Fame, BMI)..... 83	Reelin' and Rockin' (Arc, BMI)..... 90	Sweet Surrender (Screen Gems-Columbia, BMI)..... 47	Woman Don't Go Astray (Malaco-Roffignac, BMI)..... 70
Anabelle (Page Full of Hits, ASCAP)..... 86	Don't Let Me Be Lonely Tonight (Country Road/Blackwood, BMI)..... 60	I Am Woman (Buggleruss, BMI)..... 2	I'll Be Your Shelter (In Time of Storm) (East/Memphis/Klonkide, BMI)..... 84	Mama Weer All Crazee Now (January, BMI)..... 87	Rockin' Pneumonia & Boogie Woogie Flu (Ace, BMI)..... 19	Theme from "The Man" (East/Memphis, BMI)..... 39	Woman to Woman (Essex, ASCAP)..... 95
And You & I (Tessongs, ASCAP)..... 54	I Found My Dad (Assorted, BMI)..... 65	I Can See Clearly Now (Cayman, ASCAP)..... 3	It Never Rains in Southern California (April/Landers-Roberts, ASCAP)..... 38	Me and My Baby Got Our Own Thing Going (Dyanote/Belinda, BMI)..... 94	Rock & Roll Soul (Cram Renaff, BMI)..... 29	Trouble in My Home (Assorted, BMI)..... 65	Work to Do (Triple Three, BMI)..... 55
Angel (Arch, ASCAP)..... 56	I'd Love You to Want Me (Kaiser/Famous, ASCAP)..... 4	I Didn't Know I Loved You (Til I Saw You Rock & Roll) (Leeds, ASCAP)..... 38	I'll Be Around (Bellboy/Assorted, BMI)..... 9	Me & Mrs. Jones (Assorted, BMI)..... 13	Rocky Mountain High (Cherry Lane, ASCAP)..... 72	The World Is a Ghetto (Far Out, ASCAP)..... 72	You Could Do Magic (Kama Sutra/Five Arts, BMI)..... 96
Baby Sitter (Sherlyn, BMI)..... 46	I'd Love You to Want Me (Kaiser/Famous, ASCAP)..... 4	I Found My Dad (Assorted, BMI)..... 65	Mama Weer All Crazee Now (January, BMI)..... 87	Nights in White Satin (Essex, ASCAP)..... 17	Separate Ways (Press, BMI)..... 71	Ventura Highway (WB, ASCAP)..... 81	You Ought to Be With Me (Jec/Green, BMI)..... 7
Been to Canaan (Colgems, ASCAP)..... 50	I Just Want to Make Love to You (Arc, BMI)..... 91	I Found My Dad (Assorted, BMI)..... 65	Mama Weer All Crazee Now (January, BMI)..... 87	992 Arguments (Assorted, BMI)..... 58	Sitting (Acker, ASCAP)..... 35	We Need Order (Julio-Brian, BMI)..... 61	You're a Lady (WB, ASCAP)..... 89
Clair (Mam, ASCAP)..... 12	I Just Want to Make Love to You (Arc, BMI)..... 91	I Found My Dad (Assorted, BMI)..... 65	Mama Weer All Crazee Now (January, BMI)..... 87	No (Dirtfarm, ASCAP)..... 57	Smoke Gets in Your Eyes (T.B. Harms, ASCAP)..... 66	Wedding Song (PD)..... 61	You're So Vain (Quackenbush, BMI)..... 99
Convention '72 (Nik-Nik, ASCAP)..... 21	I Received a Letter (Amnesty/Soldier, BMI)..... 93	I Found My Dad (Assorted, BMI)..... 65	Mama Weer All Crazee Now (January, BMI)..... 87	Oh Babe, What Would You Say (Chappell, ASCAP)..... 74	So Long Dixie (Screen Gems-Columbia/Summerhill, BMI)..... 44	What Am I Crying For (Lo-Sai, BMI)..... 41	Your Mama Don't Dance (Wingate/Jasperella, ASCAP)..... 34
Corner of the Sky (Jobete/Belwin-Mills, ASCAP)..... 22	I Received a Letter (Amnesty/Soldier, BMI)..... 93	I Found My Dad (Assorted, BMI)..... 65	Mama Weer All Crazee Now (January, BMI)..... 87	One Night Affair (Assorted, BMI)..... 53	Something's Wrong With Me (Pocketful of Tunes, BMI)..... 16	What Would the Children Think (Porter/Binder, ASCAP)..... 77	Your Mama Don't Dance (Wingate/Jasperella, ASCAP)..... 34
The Cover of Rolling Stone (Evil Eye, BMI)..... 100	I Received a Letter (Amnesty/Soldier, BMI)..... 93	I Found My Dad (Assorted, BMI)..... 65	Mama Weer All Crazee Now (January, BMI)..... 87	One Way Out (Rine/Lander, BMI)..... 92			

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

WILLIE REMEMBERS..

& you'll never forget



RARE EARTH

WILLIE REMEMBERS..

A New
Album From
**RARE
EARTH**

on RARE EARTH Records & Tapes

R543L



© 1972 Motown
Record Corporation.

Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	★ ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
1	1	8	CAT STEVENS Catch Bull at Four A&M SP 4365				36	38	5	BLOOD, SWEAT & TEARS New Blood Columbia KC 31780			NA	71	65	13	B.B. KING Guess Who ABC ABX 759			NA
2	3	16	★ TEMPTATIONS All Directions Gordy G 962 L (Motown)			NA	37	35	19	★ THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118				72	73	9	JAMES GANG Passin' Thru ABC ABCX 760			
3	4	9	★ YES Close to the Edge Atlantic SD 7244				38	34	29	★ BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)			NA	73	66	20	NILSSON Son of Schmilsson RCA LSP 4717			
★	6	5	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)			NA	39	37	10	HUMBLE PIE Lost & Found A&M SP 3513			NA	★	100	4	★ FOUR TOPS Keeper of the Castle Dunhill DSX 50129			NA
★	12	3	★ MOODY BLUES Seventh Sojourn Threshold THS 7 (London)				40	36	23	★ SIMON & GARFUNKEL Greatest Hits Columbia KC 31350				★	115	4	★ LOGGINS & MESSINA Columbia KC 31748			
6	2	15	CURTIS MAYFIELD/SOUNDTRACK Superfly Curtom CRS 8014 ST (Buddah)			NA	41	41	17	GILBERT O'SULLIVAN Himself MAM 4 (London)			NA	76	76	16	GUESS WHO Live at the Paramount RCA LSP 4779			
7	8	8	★ GRAND FUNK RAILROAD Phoenix Capitol SMAS 11099				42	44	5	★ WEST, BRUCE & LAING Why Dontcha Columbia/Windfall KC 31929			NA	77	69	21	★ FOUR TOPS Nature Planned It Motown M 748 L			NA
8	9	5	★ SANTANA Caravanserai Columbia KC 31610				43	43	23	★ ISLEY BROTHERS Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	78	79	7	★ CHUCK BERRY Golden Decade Chess 2CH-1514			NA
9	5	15	★ MICHAEL JACKSON Ben Motown M 755 L			NA	44	45	24	★ BOBBY WOMACK Understanding United Artists UAS 5577				79	82	4	★ MELANIE Stoneground Words Neighborhood NRS 47005 (Famous)			NA
10	7	13	★ THE BAND Rock of Ages Capitol SABB 11045				45	49	10	★ LUTHER INGRAM (If Loving You Is Wrong) I Don't Want to Be Right Koko KOS 2202 (Stax/Volt)			NA	★	90	3	★ WAR The World Is a Ghetto United Artists UAS 5652			
11	11	12	★ MAC DAVIS Baby Don't Get Hooked on Me Columbia KC 31770			NA	★	59	4	★ DAVID CASSIDY Rock Me Baby Bell 1109			NA	81	72	19	★ CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568			
12	13	7	★ AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)				47	46	17	★ JERMAINE JACKSON Jermaine Motown M 752 L			NA	82	77	11	★ KINKS Everybody's in Show Biz RCA VPS 6065			
13	15	14	★ SEALS & CROFTS Summer Breeze Warner Bros. BS 2629				48	42	18	★ VAN MORRISON Saint Dominic's Preview Warner Bros. BS 2633				83	78	23	★ ALICE COOPER School's Out Warner Bros. BS 2623			
14	10	17	★ ROD STEWART Never a Dull Moment Mercury SR 1646				49	47	16	★ JEFFERSON AIRPLANE Long John Silver Grunt FTR 1007 (RCA)				84	85	87	★ CAROLE KING Tapestry Ode SP 77009 (A&M)			
15	14	52	★ MOODY BLUES Days of Future Passed Deram DES 18012 (London)				50	54	8	★ TEN YEARS AFTER Rock & Roll Music to the World Columbia KC 31779				85	88	7	★ JOHNNY MATHIS Song Sung Blue Columbia KC 31626			NA
★	24	4	★ JETHRO TULL Living in the Past Chrysalis 2CH 2106 (Warner Bros.)				51	40	23	★ CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)			NA	86	89	10	★ ANDY WILLIAMS Alone Again (Naturally) Columbia KC 31625			NA
17	18	7	★ BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602				52	52	22	★ CARPENTERS A Song for You A&M SP 3511				87	93	8	★ ERIC CLAPTON The Best of Polydor PD 3503			
★	21	8	★ OSMONDS Crazy Horses MGM SE 4851				★	62	4	★ BEE GEES To Whom It May Concern Atco SD 7012				88	84	20	★ MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
19	19	10	★ LIZA MINNELLI Liza With a "Z" Columbia KC 31762			NA	54	57	7	★ J. GEILS BAND "Live"—Full House Atlantic SD 7421			NA	★	101	4	★ RITA COOLIDGE The Lady's Not for Sale A&M SP 4370			NA
20	17	10	★ FIFTH DIMENSION Greatest Hits on Earth Bell 1106			NA	55	55	11	★ RICHIE HAVENS On Stage Stormy Forest 2SF5 6012 (MGM)				90	94	25	★ DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			
21	22	15	★ DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634				★	75	3	★ BARBRA STREISAND Live in Concert at the Forum Columbia KC 31760				★	190	2	★ DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D			NA
22	23	8	★ GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)				57	58	7	★ DEEP PURPLE Purple Passages Warner Bros. 2LS 2644				92	92	24	★ EAGLES Asylum SD 5054 (Atlantic)			
★	29	12	★ JOHN DENVER Rocky Mountain High RCA LSP 4731			NA	58	60	7	★ CHI-LITES Their Greatest Hits Brunswick BL 754184			NA	93	83	26	★ ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060			
24	25	21	★ NEIL DIAMOND Moods Uni 93136 (MCA)				★	71	8	★ LOBO Of a Simple Man Big Tree 2013 (Bell)			NA	★	—	1	★ JOE COCKER A&M SP 4368			NA
25	27	9	★ JOHNNY NASH I Can See Clearly Now Epic KE 31607 (CBS)				60	51	20	★ DONNY OSMOND Too Young MGM SE 4854				95	86	26	★ ROLLING STONES Exile on Main Street Rolling Stones COC 2-2900 (Atlantic)			
26	16	26	★ CHUCK BERRY London Sessions Chess CH 60020			NA	61	53	22	★ CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308				★	128	2	★ JAMES TAYLOR One Man Dog Warner Bros. BS 2660			
27	20	19	★ CHICAGO V Columbia KC 31102			NA	62	56	29	★ JETHRO TULL Thick as a Brick Reprise MS 2072				97	95	38	★ ALLMAN BROTHERS Eat a Peach Capricorn 2CP 0102 (Warner Bros.)			
28	26	13	★ O'JAYS Back Stabbers Philadelphia International KZ 31712 (CBS)			NA	63	61	23	★ JIM CROCE You Don't Mess Around With Jim ABC ABCX 756			NA	★	113	3	★ PETER DINKEL Who Came First Decca DL 7-9187 (MCA)			
29	28	15	★ T. REX The Slider Reprise MS 2095				64	67	14	★ HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (CBS)			NA	100	107	3	★ GORDON LIGHTFOOT Old Dan's Records Reprise MS 2116			
★	39	4	★ ELVIS PRESLEY Burning Love & Hits From His Movies RCA Camden CAS 2595				65	63	22	★ ELVIS PRESLEY Elvis Live at Madison Square Garden RCA LSP 4776				101	87	14	★ DANNY O'KEEFE Signpost SP 8408 (Atlantic)			NA
31	31	12	★ PARTRIDGE FAMILY At Home With Their Greatest Hits Bell 1107				66	70	4	★ MALO Dos Warner Bros. BS 2652				102	96	43	★ AL GREEN Let's Stay Together Hi SHL 32070 (London)			
32	30	21	★ LEON RUSSELL Carney Shelter SW 8911 (Capitol)			NA	67	48	25	★ URIAH HEEP Demons & Wizards Mercury SRM 1-630			NA	103	103	34	★ HISTORY OF ERIC CLAPTON Atco SD 2-803			
33	33	19	★ EMERSON, LAKE & PALMER Trilogy Cotillion SD 9902				68	68	30	★ ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216				104	104	10	★ BLOODROCK Bloodrock Passage Capitol SW 11109			NA
★	50	3	★ BREAD Guitar Man Elektra EKS 75047				★	80	4	★ STYLISTICS Round 2 Avco AC 11006			NA	105	99	61	★ CAT STEVENS Teaser & the Firecat A&M SP 4313			
35	32	25	★ ELTON JOHN Honky Chateau Uni 93135 (MCA)				70	64	48	★ ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7				106	110	113	★ VIKKI CARR En Espanol Columbia KC 31470			NA

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA Indicates not available

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot).



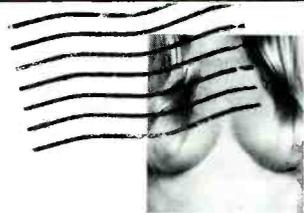
Flash

IN THE CAN

SMAS-11115

*A new album from the
English group that's as good
as their cover.*

**Look for FLASH—on tour in the U.S.
Now through January.**



Complemented
with a tasty
single called
"Lifetime"
#3496

Sovereign



TOP LP's & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
			ARTIST Title, Label, Number (Dist. Label)			
107	169	3	★			NA
108	105	42				
109	97	32				
110	117	7				
111	81	12				NA
112	91	27				NA
114	108	44				NA
116	116	9				
117	120	6				NA
118	118	21				NA
119	126	2				
121	102	29				NA
122	106	29				NA
124	111	28				NA
125	112	25				
126	109	15				
127	127	19				
130	124	60				NA
131	98	19				
132	119	17				
133	125	6				NA
135	139	4				NA
136	136	6				NA
137	141	8				

THIS WEEK	LAST WEEK	Weeks on Chart	★	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
			ARTIST Title, Label, Number (Dist. Label)			
138	155	2	★			NA
139	194	2	★			
141	122	40				
142	114	15				NA
143	145	7				
144	149	4				NA
146	123	21				NA
147	135	23				NA
148	156	10				NA
149	150	6				NA
151	154	5				
152	137	7				
153	148	63				NA
154	132	13				NA
156	144	9	★			NA
157	161	3				NA
158	160	7				NA
160	143	53	★			NA
161	140	13				NA
162	162	7				NA
163	170	3				
164	164	6				
166	153	65	★			NA
167	158	9				
168	166	53				

THIS WEEK	LAST WEEK	Weeks on Chart	★	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
			ARTIST Title, Label, Number (Dist. Label)			
169	142	9				
170	167	58				
171	138	9				
172	175	3				NA
173	175	5				
174	178	3				
175	168	8				
177	133	35	★			NA
178	183	2				
181	181	7	★			NA
182	185	7				NA
183	188	2				NA
184	192	2				NA
185	186	6				NA
186	187	6				NA
187	189	5				NA
188	193	3				
189	196	2				NA
190	198	2				NA
191	180	38				
192	—	1				
193	—	1				NA
194	200	2				NA
195	195	3				NA
196	199	2				NA
197	—	1				NA
198	—	1				
199	—	1				
200	—	1				

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA indicates not available

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot) Ⓢ

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Alice Cooper	83, 160	Donna Fargo	118	Carole King	4, 84	Donny Osmond	60, 124	Shafts Big Score	126
Allman Brothers	97	Fifth Dimension	20	Kinks	82	Little Jimmy Osmond	176	Superfly	6
America	128	Firesign Theatre	120	Kris Kristofferson	119	Osmonds	18, 125	Rick Springfield	132
Lynn Anderson	146	Roberta Flack	108	Led Zeppelin	168	Partridge Family	31	Steeley Dan	197
Argent	147	Roberta Flack & Donny Hathaway	68	Gordon Lightfoot	100	Billy Paul	159	Cat Stevens	1, 105
Band	147	Flash	122	Lobo	59	Persuasions	195	Rod Stewart	14
Shirley Bassey	178	Foghat	127	Loggins & Messina	75	Shawn Phillips	179	Barbra Streisand	56
Bardorf & Rodney	185	Fourtops	74, 77	Charlie McCoy	129	Poco	165	Supremes	155
Bee Gees	53	Rory Gallagher	142	Main Ingredient	88	Elvis Presley	30, 65	Stylistics	69
Tony Bennett	181	J. Geils Band	54	Malo	66	John Prine	149	James Taylor	96
Chuck Berry	26, 78, 187	Grand Funk Railroad	186	Mark-Almond	110	The Miracles	99	Temptations	2
Black Sabbath	17	Grateful Dead	115	Groucho Marx	183	Rolling Stones	70, 95	Ten Years After	50
Bloodrock	104	Al Green	12, 102	Johnny Mathis	85	Diana Ross	91	Three Dog Night	37
Blood, Sweat & Tears	36	Guess Who	76	John Mayall	117	Leon Russell	32	Peter Townshend	98
Daniel Boone	169	Arlo Guthrie	93	Melanie	79	Joe Walsh	162	T. Rex	29, 116
David Bowie	90, 113, 138	Merle Haggard	156	Harold Melvin & The Blue Notes	64	War	80	Uriah Heep	67, 140
Bread	34, 114	Richie Havens	55	Steve Miller	150	Wayne Newton	174	Bobby Vinton	189
Bulldog	188	Joey Heatherton	158	Liza Minnelli	19	Nilsson	73	Joe Young	139, 141
Glen Campbell	184	Hollies	146	Joni Mitchell	134	O'Jays	28		
George Carlin	22	Hot Butter	152	Moody Blues	5, 15	Danny O'Keefe	101		
Carpenters	52	Humble Pie	39	Mott The Hoople	135	Gilbert O'Sullivan	41		
Vikki Carr	106	Luther Ingram	45	Johnny Nash	25	Original Cast (Godspell)	130		
Cashman & West	175	Isley Brothers	43	Wayne Newton	174	Osibisa	133		
David Cassidy	46	It's A Beautiful Day	144	Moody Blues	5, 15				
Harry Chapin	164	Jermaine Jackson	47	Partridge Family	31				
Ray Charles	190	Michael Jackson	9	Billy Paul	159				
Cheech & Chong	51, 153	Jackson 5	112	Persuasions	195				
Cher	131, 171	James Gang	72	Shawn Phillips	179				
Chicago	27	Jefferson Airplane	49	Poco	165				
		Jethro Tull	16, 62	Elvis Presley	30, 65				
		Elton John	35	John Prine	149				
		Eddie Kendricks	148	The Miracles	99				
		B.B. King	71	Rolling Stones	70, 95				
				Diana Ross	91				
				Leon Russell	32				
				Joe Walsh	162				
				War	80				
				Wayne Newton	174				
				Nilsson	73				
				O'Jays	28				
				Danny O'Keefe	101				
				Gilbert O'Sullivan	41				
				Original Cast (Godspell)	130				
				Osibisa	133				

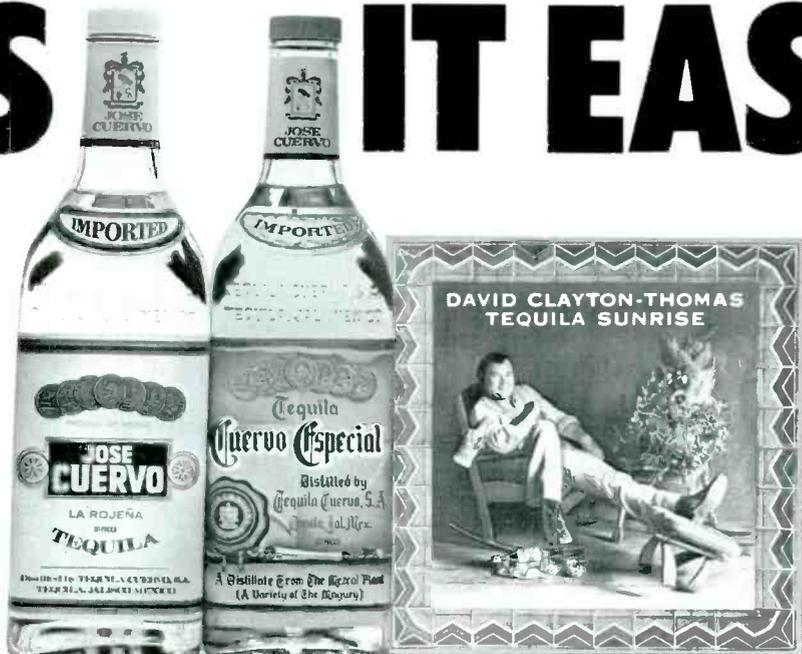


DAVID CLAYTON-THOMAS TAKES IT EASY.

And here's how. Lick salt off your hand. Drink the Cuervo Tequila straight. Then bite into a fresh lime.

Jose Cuervo is derived straight from the Mexican maguey plant. They don't ruin it with a lot of blending and tampering. It's straight, natural Tequila.

Sometimes for the sake of variety, I take my Jose Cuervo in a Tequila Sunrise. That's



tequila and orange juice with a dash of grenadine. A great drink. In fact, I like it so much I named my album Tequila Sunrise.

But most of the time I just like to take it easy. With Jose Cuervo.

Try the Tequila Sunrise. Record or drink.

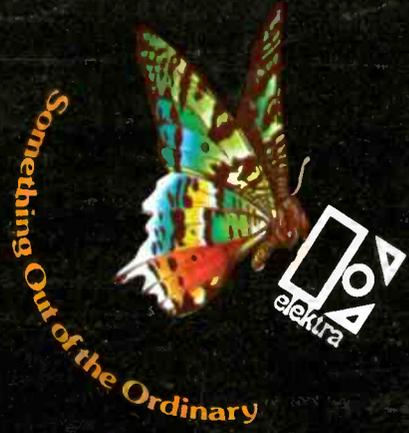
80 PROOF. JOSE CUERVO® TEQUILA. IMPORTED AND BOTTLED BY ©1972 HEUBLEIN, INC., HARTFORD, CONN.

DAVID CLAYTON-THOMAS
EXCLUSIVELY REPRESENTED BY
LAWRENCE W. GOLDBLATT & COS., LTD.,
1033 GAYLEY AVE., LOS ANGELES, CALIF. 90024.

Casey Kelly

"YOU
CAN'T
GET
THERE
FROM
HERE"

The
new
single
from
Casey
Kelly's
debut
album



EKS-75040

RAVE REVIEWS THAT CASEY'S GATHERED ALONG THE WAY

"A fine collection of wandering-country-boy-who-falls-in-love-a-lot songs written with love and humor, sung with unaffected warmth. He knows how to write a wide variety of songs shot with humorous perspective . . . Kelly's good, he'll get even better, so watch for him and his album."

—TRENTON SUNDAY TIMES

"A diverse blend of intriguing talent . . . Kelly is so laid back, up there with just a guitar in front of him, that he can make all those minor-key dilemmas worth getting involved with."

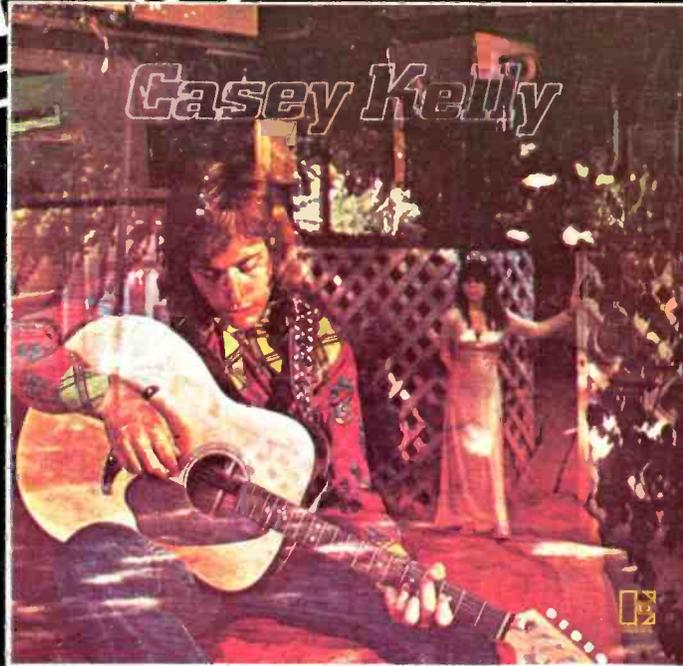
—CHICAGO TRIBUNE

"Whether you came to grin or just lay back and listen, Casey Kelly is a first-rate artist with a first-rate first album. Pick up on it, you may end up as pleased as I did."

—ACTION WORLD/GOOD TIMES

"If you are looking around for something mellow, something that has the lightness of John Sebastian with the lyrical depth of Van Morrison or James Taylor, look up a new Elektra artist named Casey Kelly."

—HONOLULU STAR BULLETIN



Produced & Engineered by Richard Sanford Orshoff