

Billboard

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HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

Dozen Songs Entered In Rio Festival Finals

By HENRY JOHNSTON

RIO DE JANEIRO—Twelve songs from nine countries entered the finals of a better organized, more businesslike Rio de Janeiro annual popular song festival. Qualifiers included two songs each from the U.S., Argentina, West Germany, and one each from Italy, Spain, Greece, Australia, Japan, France. A total of 28 entries completed Saturday and Sunday nights at the Maracanzinho stadium.

Two Brazilian entries will be chosen next Saturday with the international finals set for Sunday. Thirteen judges were headed by Billboard's Lee Zito. The finalists include U.S.: "It Pays," music and words and performed by Walter

Premium Users Favoring Tape

By EARL PAIGE

CHICAGO—Prerecorded tape is for the first time challenging the disk in the last bastion of the LP, the premium field, according to exhibitors at last week's National Premium Show (NPS) here. Also unprecedented is the push behind 4-channel tapes and disks, with Columbia and Capitol both touting quadrasonic to premium buyers.

In fact, Capitol's special markets division, which handles premium business, has taken the initiative in 4-channel disks via the SQ matrix format and has even recorded packages explicitly for quadrasonic, even though the label's commercial division has not yet committed to a 4-channel format, said personnel at Capitol's exhibit.

Yet another dramatic influence in the premium field is the success of over a dozen firms promoting special packages via late-night television. Labels here classify this segment of the premium business as "broadcast packaging" and banners in booths were keyed to the themes developed by such TV promoters as K-Tel, Tampa Marketing & Brookville, Ronco, Dynamic House div. Continental Dynamics, Inc., Plantation, Cimco, Quality Mail Order, Crystal Corp., Corner, Concert Classics and Blaine House.

In ticking off many of the TV promotion firms' names, S. Gordon Strenger, vice president, premium and special sales, Pickwick International, acknowledged that these firms have a vast influence
(Continued on page 39)

Hawkins, and "Nobody Calls Me Prophet," music by David Clayton
(Continued on page 48)

Col Works To Keep LA Studio Open

By ROBERT SOBEL

NEW YORK—Columbia Records will keep open its Los Angeles studio complex pending the outcome of new attempts made by the company to renegotiate its pact with the International Brotherhood of Electrical Workers (IBEW), according to a highly placed Columbia source.

It had been learned that Columbia planned to close the Los Angeles facility on Sept. 30 (Billboard, Sept. 23). The source said that the studio would remain open to allow time for new talks to be held with the union. "We will attempt to stay open, hoping the union will talk with us—something we feel they've been avoiding for a long time," he said.

This new move by Columbia marks the second time in six months that it kept a studio open during a union stalemate, despite economic pressures. This occurred in Nashville.

Briefs Prime Top Court for 'Piracy' Case

By JOHN SIPPEL

LOS ANGELES—The precedential impact of the ruling that comes from the Supreme Court sometime between November and next February when they review the local Superior Court case of Donald Goldstein and Ruth and Donald Koven vs. California is reflected in the petitions already filed by amici curiae (friends of the court).

On the side of the state of California, which charged the three local people with illegally duplicating and selling tapes, a violation of 653h of the California penal code, which made such action a crime, are petitions from the attorneys general of Florida, Texas, New York and California. These parties argue basically that the federal law does not cover unlicensed duplicating and therefore such state law is valid.

The California petition carries such information as tape now being 25 percent of all recorded music volume and that pirated tape gross is \$100,000,000 nationally. They estimate the number of pirates in southern California at possibly 20,000. The Texas petition points out that "artists of old whose talents have faded would find their property and money from royalties ravaged by the pirates."

(Continued on page 6)

RCA Raises Its Price to Racks

By PAUL ACKERMAN

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

The new rate schedule, one leading rackjobber pointed out, means

a raise in \$5.98 product from \$2.63 to \$2.71. This figure, he said, is still below that of many other labels, such as Columbia, Warner-Elektra-Atlantic, Capitol, etc. MCA, on the other hand, has a rackjobber price lower than RCA, he stated.

Price increases have been a consistent source of irritation to rackjobbers during the past five months. These large users maintain that their profit structure has been so badly slashed that, despite 1972 volume increases, profits are below 1971.

Rackers maintain that they cannot raise their price to mass merchandising customers, thus price hikes cut deeply into their profits.

Presley's Grand Hostelry Switch

By ELIOT TIEGEL

LOS ANGELES—MGM's Grand Hotel, currently under construction in Las Vegas, will present Elvis Presley there next year. Since 1969, Presley has been appearing regularly at the Las Vegas Hilton, formerly the International.

Kirk Kerkorian, who built the International, sold out to the Hilton chain and is now involved with the Grand, is responsible for bringing Presley to Las Vegas. He is also responsible for luring Presley away from the Hilton for a reported \$200,000 a week.

Presley's salary, like that of other superstars playing Las Vegas, has never been disclosed, but it has been reported around \$125,000 a week.

An interesting angle to Presley's move to the Grand (which has not yet been publicly announced), is that the contract associating Pres-

(Continued on page 66)

FCC Stereo Edict Protest

By MILDRED HALL

WASHINGTON—A proposed Federal Communications Commission rule to make stereo FM broadcasters switch off the stereo subcarrier channel on all monophonic broadcasting periods more than five minutes long, has brought a deluge of protest to the commission. The FM broadcasters pointed out that the proposed rule may seem to be merely a matter of station engineering—but actually would have a bad effect on both music and news programming, and also do a disservice to the listening public.

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

CBS, the National Association of Broadcasters and individual licensees pointed out that thousands of stereo FM receivers now in use will silence a station when the pilot subcarrier for stereo is turned off. Listeners simply move to a competing stereo station when this happens, rather than go over to the mono-mode. The radio programmers, under the rule, would tend to limit non-music items (news and public service) to five minutes or less to avoid having to switch off the stereo subcarrier.

(Continued on page 66)



"Hearing them may prompt you to move the Stones back a notch or two." (Bud Scoppa in the September 14 issue of ROLLING STONE). Foghat (BR 2077) including the single, "I Just Want to Make Love to You" (BSV 0008) on Bearsville Records and Tapes. Distributed by Warner Bros. Records Inc. Aw g'wan, Foghat. (Advertisement)



"I have never kissed a car before, it's like a door..." From The Slider, the single (REP 1122) and the album (MS 2095) Marc Bolan and T. Rex on Reprise records and tapes. They do things you didn't know existed in your toybox. (Advertisement)

(Advertisement)

George Carlin Class CLOWN → on Little David Records

Warning: This Record Contains "Seven Words You Can Never Say On Television." Hearing It Could Infect Your Mind, Curve Your Spine And Lose The War For The Allies.

In Ancient times there was a country whose harvest came in and it was poisonous. Those who ate of it became insane. "There is but one thing to do," said the king, "We must eat the grain to survive, but there must be those among us who will remember that we are insane."



Harry strikes again.

RCA
RECORDS
AND TAPES

Alshire's 16 'Q' Packages

LOS ANGELES—Alshire recordings in Burbank here celebrates its first anniversary in 4-channel with a release of 16 matrix QS Sansui LP's and 8-track discrete tapes, making it one of the largest early quadrasonic releasers. Al Sherman, president of the firm, had previously released four albums on the Audio Spectrum label, the firm's 4-channel label.

To afford adequate radio promotion, Sherman is offering the 20-record prepack to stations at \$30. The firm is supplying 4,000 four-color moving counter displays to participate retailers. A 10 percent advertising allowance is offered on representative orders.

Twelve of the new 'Q' albums are by the 101 Strings Orchestra, doing titles such as "Soul of Spain—Vol. 3," "Soul of Israel," "Fiddler on the Roof," and albums conducted by Nelson Riddle and Les Baxter. The four other packages include a rocker by the Poppy Pickers; Multiple Guitars; "Music From 'Cabaret'" by the Cinema Orchestra and a Bob Jackson sax LP.

Sherman said international licensees early response has been very encouraging.

Dais Guests At Davis Fete

NEW YORK—The testimonial dinner honoring Clive Davis, President of Columbia Records, being held Friday (6) in the Grand Ballroom of the Waldorf-Astoria, will include on the dais: Stanley Adams, Al Aronowitz, Michael Burke, Ornette Coleman, Ed Cramer, Miles Davis, Ahmet Ertegun, Stanley Gortikov, David Kapp, Don Kirshner, Allen Klein, Rocco Laginestra, Cy Leslie, Morris Levy, Goddard Lieberson, Paul Simon, Fred Springer and Arthur Taylor.

The principal tribute to Davis will be made by Cy Leslie, president of Pickwick International. Proceeds of the dinner benefit the American Parkinson Disease Association, sponsors of the annual event.

Viewlex Adds Boxing Wing

NEW YORK—Barry G. Charlston, corporate vice president in charge of the Viewlex Custom Services Division, has formed Viewlex Packaging, Inc. as a recent addition to its facilities to fully integrate its nationwide printing and packaging operations.

"We will now be producing solid board set-up boxes for records, cartridges, cassettes and reel-to-reel tapes. We now offer total packaging," Charlston said.

Earlier this year, Viewlex embarked on a program aimed at organizing all of the company's custom services plants into a single operating division.

Beverly Hills Launches Jazz

LOS ANGELES—Beverly Hills Records last week launched a jazz series.

First release, according to president Morris Diamond, will be an album produced by television host Steve Allen featuring Chet Baker. The album releases the end of October. Next venture, according to Diamond will be to get involved in the progressive rock field with an album by the Lite Storm called "Warning."

G. GERSHWIN MEMORATE

LOS ANGELES—The first personage in the entire music industry to be honored with the issuance of a postage stamp will be the late George Gershwin. President Stanley Adams of ASCAP told a membership meeting here that the composer's commemorative will be issued in January or February, with first covers here.

Ampex Sues Butler Firm

CHICAGO—Ampex Corp. has charged in a two-count \$100,000 complaint against Jerry Butler and the Memphis Corp. here that it was delivered only one master recording when a 1970 agreement, including a \$50,000 advance payment, called for eight. This agreement was later modified to six and another advance of \$25,000 was paid, the complaint states.

The second count charges that Plaintiff agreed under the '71 modification to deliver six and pay \$5,000 each for any not delivered, but then delivered only one. Count one seeks \$75,000 and count two \$25,000 in damages, plus interest, attorneys fees and costs. The suit was filed in the U.S. District Court here.

Gillett & Nelki Launching Oval Reissue Label

NEW YORK—Writer-broadcaster Charles Gillett, author of "The Sound of the City," a rock history, and fellow director Gordon Nelki, have formed Oval Records.

They will reissue material of any type, from New Orleans jazz to out-and-out pop. Gillett and Nelki will be in the U.S. Oct. 17-Nov. 11, to lease masters.

Both Gillett and Nelki feel they have the advantage of securing many past American successes not previously available in the U.K.

"The oldies album phenomenon is not nearly as strong in Britain as it is in the States, partly because a lot of stuff is tied with U.K. licensees who are not interested and partly because the vocal group sound never registered here. So we have the advantage that there are still a lot of great records, many of them are big American hits, which have not been available in Britain for 10 years," said Gillett.

MCA E. Coast Studio Indie Operation

NEW YORK—MCA's East Coast recording studios, one of the city's longest operating major label studios, is now being independently operated as Soundtek, Inc. Formed by Wallace Barneke, president, and Edward Remusat, vice president, the firm's organization follows MCA's decision to discontinue company-owned recording operations in the East.

Barneke and Remusat, both veteran engineers for MCA, have continued extensive use of the facilities without interruption. Recent sessions have included work for McKendree Spring, Jerry Jeff Walker and Burl Ives, among others.

The 16-track studio also offers tape duplication facilities.

802, B'way New Pact

NEW YORK—A New York theatrical strike, that would have resulted in the shutdown of seven current Broadway musicals and 11 additional musicals set to open here, was averted Monday (25) when union musicians reached agreement with the League of New York Theaters on a new three-year contract.

The new contract affects 35 legitimate theaters represented by the league and raises the minimum wage for 900 musicians represented by Local 802 of the American Federation of Musicians in three yearly steps from the present \$240 to \$290 a week. It also retains the 26 musicians, including the conductor, employed in 12 midtown theaters.

If a show is scored for fewer than the minimum players required by the size of the house, the producer must complete the minimum complement "by employing for musical plays persons, who are capable of understanding the parts for which the show is scored," the contract stated.

Briefcase Film Units Audition Col's Talent

By CLAUDE HALL

LOS ANGELES—Trying to crack the tight playlist barrier at most radio stations, Columbia Records last week provided all six regional promotion directors and about 25 of their sales branches with briefcase cartridge film units featuring movies of their acts performing new releases.

Three different films, each on

UDC Nabs Brown Bag Distribution

LOS ANGELES—Terry Knight's new label, Brown Bag, will be manufactured by United Artists Records and distributed by UA's distribution arm, UDC. First releases are set for this month, a "Mom's Apple Pie" album, "Windmill in a Jet Filled Sky" by John Hambrick of Nashville, and a single by Wild Cherry, "Show Me Your Badge."

Knight, former Grand Funk Railroad manager, said he explored the custom label with one other major manufacturer-distributor before choosing UA-UDC. The Brown Bag deal is a three-year renewable contract with built-in monetary guarantees which both parties declined to enumerate.

Brown Bag will headquarter in UA's New York facility. Knight will also maintain offices in Los Angeles and Nashville, where his national promotional director will be based in order to be centrally located for fast air travel to either coast.

"I have hired national sales, promotion, and publicity directors presently with major companies, and we will announce their names as soon as they have given proper notice to their present employers," said Knight.

He will not manage or produce any of the acts on Brown Bag. "I feel that it's impossible to properly administer a record company if you're getting bogged down in other areas," Knight said.

UA president Mike Stewart and Knight both expressed extreme satisfaction with their new alliance. "I have felt the utmost respect for Terry's know-how," said Stewart. "I feel that he is a man who could create hits under almost any conditions."

2 Music City Mergers

By BILL WILLIAMS

NASHVILLE—Two important mergers involving a series of companies occurred here last week.

One conglomerate, including National Sound Studio, Candy Records, Canary Music (BMI) and Candle Music (ASCAP), merged with Music City Recorders. The merger was announced jointly by Will Runyan, president of the conglomerate, and by Scott Moore, engineering head of Music City Recorders.

Runyan also announced a distribution package for his operation with Record Sales Corp. of Memphis, which will handle 45 states, and D.&H. Company of Delaware, which will distribute in Pennsylvania, Virginia, Delaware, New Jersey and Washington, D.C. Bud Logan, leader of the original Blue Boys band of the late Jim Reeves, has signed a contract with Candy.

Chart & Bill Walker

The other merger involved Chart Records, owned by Slim Williamson, and Bill Walker Enterprises. Walker is a publisher-writer-arranger, whose credits include mu-

sical direction of the Johnny Cash TV show and many movie scores. Walker will take over the functions of A&R director for Chart, among other things.

In the case of Runyan's operation, both studios now will be used for custom work as well as that of the existing label.

24 R&B Talents Draw 750,000 To PUSH Expo

CHICAGO—Over 24 recording acts, Motown Records' expenditure of \$60,000 for a dance stage and a major promotion of gospel music highlights PUSH Expo, the black and minority business and cultural exposition at the amphitheater here. PUSH: People United to Save Humanity, is spearheaded by Rev. Jesse Jackson.

A total of seven music concerts were scheduled for the five-day event expected to draw over 750,000 people. Bell Records, Stax, Sussex and Motown were among over 500 business exhibitors. The Expo theme was "Save the Children."

Among major label involvements were the keynote address by Berry Gordy, Motown president, Sussex's promotion of its "Phonetic Rock" reading instruction series, filmed sequences of Motown's daily dance contest and the recording of the

(Continued on page 66)

Elektra Tees Off A/V Dept.

LOS ANGELES—Elektra has formed an audio/visual department associating William Harvey, its executive vice president and director of creative services and freelance photographer Frank Bez.

The department is currently working on the development of a hardware system which can play film and slide presentations and enhance them with stereo sound, Harvey said.

Henry plans moving here within the week so that he can work closely with Bez. They will contract out for film editors, cutters and other technical people.

Initially, the department will work on the company's January sales convention presentation.

Bez created Elektra's multi-slide show presentation last January.

In moving to California, Henry will take over the label's West Coast general managership, replacing Mickey Kapp, who is opening a premium-budget record division. Although the concept for a premium department is Elektra's, according to Henry, Kapp will also develop WEA label product.

Magtec Sets 'Q' Reel Tapes

LOS ANGELES—Magtec's Stereotape Div. has set mid-November as the target date for its first release of 4-channel reel-to-reel tapes.

The initial release will cover 10 LP's, with projected sets including Jimi Hendrix, the Beach Boys, Jethro Tull, Frank Sinatra and several as yet undetermined classical items. Suggested list prices will be \$9.95 for pop titles and \$10.95 for classical music.

For More Late News See Page 66

ASCAP Zeroes In On Educational Revenue

LOS ANGELES — ASCAP is out to obtain revenue from previously noncommercial sources, such as educational facilities, ranging from radio and TV networks to schools, Stanley Adams told a large gathering of publishers and writers Wednesday (27) at the Beverly Hilton Hotel here.

Adams, who was extremely positive in his 12-minute talk, consistently outlined increased revenue possibilities for the society. Pending, he said, are new radio local and network pacts and a background music blanket contract. He hinted that the controversial CBS TV pact is a long way away, but indicated that the network is paying \$4,320,000 annually during the negotiation. He was optimistic about the House of Representatives beginning discussion of the two-year extension of copyrights Monday (3). This is the final hurdle, for the Senate and House judiciary committee have already approved (Billboard, Sept. 30).

Adams pointed to the recent rash of successful teachers unions' struggles to gain higher wages as an indication that education can pay music royalties if the negotiation is carried on. ASCAP begins a negotiation with the Corporation for Public Broadcasting: the Public Broadcasting TV network; the Public Radio network and station WNET, New York, Oct. 25. He cited 221 universities and colleges which had ASCAP agreements. An ASCAP member, who said he had done summer instruction at the University of Southern California here, told of the large amount of sheet music copying done in that school's music department, as an example of the evasion being carried on.

\$2 Million Increase

The treasurer's report, given by Arthur Hamilton, showed revenue for the first eight months of 1972 up over last year by approximately \$2 million, at \$42,391,000. After deducting operating costs for the home office and 17 branches of \$9,235,000, \$33,156,000 was left for distribution. This represents about \$1,200,000 more than was available in 1971.

Adams pointed out that the 100 top-grossing writers in ASCAP,

who for more than a decade have voluntarily agreed to a flow down of their royalties to the remainder of the writers, will during the next three years receive increases. The first year will see a 50 percent increase, while the second and third years will be a 25 percent hike. ASCAP distributed \$10,421,000 in the first quarter and \$4,900,000 in the second. By July 28, \$4,281,000 of that money went to foreign sources.

Ned Washington of ASCAP's executive committee disclosed that Merle Flood, an independent consultant, was studying further survey methods for the distribution of royalties. He also said ASCAP was near agreement on special royalty pacts with certain children's TV shows.

ASCAP membership during the first eight months added 733 writers for a total of 15,138 and 362 publishers for a total of 5,303.

Nashboro Meet For Fall LP's

NASHVILLE — An extensive sales symposium by Nashboro Records, this area's largest manufacturer of R&B & Gospel product, brought in National distributors from throughout the United States and music officials from foreign industry figures.

With banquets and parties at the local Sheraton, the actual symposium was held at the Woodland Sound Studio buildings which houses Nashboro Records and Excellorac Publishing. Culmination of the program was a show featuring artists Freddie North, Whispering Smith, Lightnin' Slim, Jimmy Dawkins and the Rev. Cleophus Robinson, one hour of which was broadcast live on WLAC Radio. Co-hosts were John Richeobak and Hose Allen.

There were side trips to the Country Music Hall of Fame and Opryland.

13-LP Release

Nashboro is releasing 13 albums. Bud Howell, president of the firms, said Nashboro doubled its business in the fiscal year recently ended, and the new releases will continue the momentum. Two of the LP's are of the story line variety, one including portions of 32 songs which appeared on the Excello label through the years. The

(Continued on page 8)

Chelsea Sets 1st LP Drive

LOS ANGELES—Chelsea Records will issue four LP's this month, the first multiple product release since the label was formed earlier this year. The firm is using "Chelsea has sales power" as a theme.

According to president Wes Farrell and executive vice president Bus Wilburn, who spoke at the firm's sales conference in Hollywood last week, the releases will be: "Can't You Hear the Song" from Wayne Newton; "Cymbal and Clinger" with Johnny Cymbal and Peggy Clinger; "Austin Roberts" by Austin Roberts; and "Marjoe" by that artist.

RCA manufactures and distributes Chelsea product.

Harms Has Theme

LOS ANGELES—T. B. Harms has acquired English speaking country rights to the theme from the film "The Deadly Trap." Gilbert Beaud wrote the music with lyrics by Larry Kusik, who wrote the lyrics for the "Speak Softly Love" from the "Godfather."

EMA Suisse is the original publisher of the film music. The film debuts via National General in November. T. B. Harms is owned by Lawrence Welk.

Atlantic Buys 'Dinero' Master

NEW YORK—Atlantic Records has purchased the master of "No Tengo Dinero" by the group Coronado from Falcon Records of McAllen, Texas.

The deal was made by Atlantic vice president Jerry Wexler after the master was brought to his attention by Doug Sahn. Sahn recently signed with Atlantic as artist and producer. He co-produced with Wexler a single, "El Paso" by Louie and the Lovers, who signed with Atlantic last week. An album is set for November release.

London Bows 37 New LP's

NEW YORK—London Records unveiled 37 new albums, including two new LP series, during a sales convention and product presentation held at the Warwick Hotel Sept. 25-26. The large fall release was presented under the theme, "Product, Promotion, Sales."

Attending the meetings were D. H. Teller Bond, London Records president, and his staff, along with London's home office key executives and top staff members from the company's branches in New York, Atlanta, Boston, Chicago, Cleveland, Los Angeles and San Francisco.

Herb Goldfarb, marketing and sales vice president, opened the meetings, and underscored the sales potential of the new product by projecting "the biggest London dollar volume quarter ever."

Walt Maguire, vice president and head of pop a&r, introduced new releases by Savoy Brown, Al Green, Otis Clay, Jonathan King, Erroll Garner and Trapese, and Gilbert O'Sullivan.

(Continued on page 66)

Avco Concludes Its Fall Meets

NEW YORK—Avco Records concluded its two-week cross-country unveiling of its fall production Sept. 20 here. In charge of the presentations were Hugo & Luigi, Vice Presidents and Chief Operating Officers for the company and Bud Katznel, the label's general manager.

Highlights of the fall lineup included a new Stylistics album, "Round 2," and the original soundtrack recording of the Avco Embassy film, "The Ruling Class," starring Peter O'Toole. Katznel announced that effective with the new album releases, all the label's product will now carry a \$5.98 suggested list price.

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Executive Turntable



SCH EIN



MONTEIRO



STEINMETZ

Harvey L. Schein has been elected president and chief executive officer of the Sony Corporation of America. He also has become a member of the board of directors. Schein comes to Sony after 14 years with the Columbia Broadcasting System, Inc., where he was president of the CBS/Columbia group and a vice president of the corporation. Schein is vice president and member of the board of directors of the International Federation of the Phonographic Industry, assistant secretary of the Franklin D. Roosevelt Foundation and a member of the Partners of the Americas Advisory Council. He succeeds Kazuo Iwama, who is now chairman of the board. . . . Fred Munso has been appointed general manager of the Larry Page Group of companies in the U.S. based in New York. Munso will act as liaison for Page artists with Mercury Records, as well as working with Bell Records and Capitol Records of Canada, as distributors of Penny Farthing Records in the U.S. and Canada, respectively. All activities of the publishing firm, Page Full of Hits, will be controlled by Munso. Before joining the Page organization, he was with HBS Management. . . . In a realignment at Elektra Records, Mel Posner has been named executive vice president and general manager of the West Coast offices. He will be responsible for the coordination and direction of the entire Elektra operation. Prior to his promotion, Posner was vice president in charge of marketing. . . . Bill Harvey, executive vice president and general manager, will be moving to Los Angeles, where he will establish Elektra's new audio-visual department. . . . George Steele III is moving from Los Angeles to New York, where he will replace Posner as vice president in charge of marketing. He had headed the sales promotion and advertising department on the West Coast. . . . Michael Kapp, formerly general manager of western operations at Elektra, will head the newly formed budget record unit.

★ ★ ★

Stan Monteiro has been appointed national promotion director for Epic/Columbia custom labels. National and regional promotion directors will report to Monteiro, while he will be responsible to Ron Alexenburg, vice president, for directing national, regional and field promotion managers. Prior to joining the label, Monteiro was national promotion director for Metro-media Records. . . . Eric Steinmetz has been appointed vice president, general administration, of the Buddah group. He will have direct supervision of all international record operations and domestic distributor accounts. Steinmetz joined Buddah three years ago, coming from Viewlex, Inc., the parent company. . . . Frank A. Barbera has been appointed director, auditing and financial analysis, at the Polygram Corp. He comes to Polygram after 16 years with S.D. Leidesdorf & Co., an international accounting firm. . . . William P. Kist has been named director of sales for the studio standard series at Fisher Radio. . . . Jack Ashton, formerly local Detroit promotion man, is the new regional promotion staffer for Mercury Records and will still base in Detroit. He was replaced by James Grogan. . . . Lindy Blaskey has joined ABC's music publishing division as professional manager. Blaskey, last with Playboy's music wing which he headed, was appointed by Eddie Lambert, ABC's general manager of publishing. . . . Mike Gould recently left ABC's music publishing division. . . . Bob Monaco has left Wooden Nickel Records' Los Angeles office, where he was a partner and producer-manager, to join ABC/Dunhill as a staff producer. . . . Appointments made at Vegas Music International include Vic Beri, chief of management and vice president; Eddie Peddie, vice president; Irving Deutsch, vice president and manager of music publishing, and Bob Reid, general manager. . . . Ed Crawley, veteran soul promotion executive, has departed Nashboro-Excello, where he was national promotion director.

★ ★ ★

Peter Glick has joined Sutton Artists Corp. to head the agency's contemporary music dept. In addition to booking and servicing the agency's contemporary artists, Tom Glick will serve as liaison between the agency, record and publishing companies. He will be working with Larry Bennett and Frank Modica Jr.

★ ★ ★

Allan Wallace has been appointed national sales manager of audio, stereo music systems and tape recorders for Sanyo Electric, Inc. Prior to joining Sanyo, he was regional sales manager in the New York area for Magnavox. . . . Bobbi Silver has been named national promotion director for Jamie/Guyden. . . . Steve Kosoff has been appointed East Coast professional manager of Dick James Music. . . . Jon Troy named national sales and promotion director, Rocky Roads Records, Los Angeles. He was formerly promotion director, Family Productions. . . . Bob Frost named Midwest promotion director, Chess/Janus Records. He was formerly musical director at WANT, Richmond, Va.

(Continued on page 66)

Having finished one monstrous tour and about to embark on another, the Mark-Almond band took time out to record their best album to date.



KC 31917

"Rising." Mark-Almond's first album on Columbia.

Jon Mark, Johnny Almond and their band have made a completely unique and exciting album.

The time for Mark-Almond is now.

"Rising" on Columbia Records and Tapes

Billboard[®]

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General News

Anderson to B. Brenner

NASHVILLE — Bobby Brenner of New York has assumed the managership of Decca artist Bill Anderson, and will guide his future career.

It was reported earlier (Billboard, Sept. 30, 1972) that Bill Goodwin, former vice president of the Hubert Long Agency, and Brenner had formed their own firm and would represent him Anderson, Leroy Van Dyke and Roy Drusky.

Goodwin alone has established in Madison, a suburb of this city, and is known as the Bill Goodwin Agency. Brenner will not be a partner, but instead will concentrate on the management of Anderson as well as his other contracted artists.

Meanwhile, Isom Long, executor of the estate of the late Hubert Long, sought clarification on the sale of his brother's properties. As stated in Billboard, they include publishing, booking and management, and not the buildings owned by Long which will be retained by the estate.

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

Independent Distributors' Association Sets Meetings

CHICAGO—The new National Association of Independent Record Distributors (NAIRD) is now welcoming label members, according to Robert Koester, president, Delmark Records and Jazz Record Mart here, who is label liaison committee chairman for NAIRD.

The chief reason for allowing labels into the organization is that many of the distributor members own labels or subsidize them in one way or another, Koester indicated. NAIRD decided to meet next in Memphis in February and again next August in Denver. A regular newsletter will be financed by a \$25 per member fee but a more realistic dues structure will have to be worked out.

Top items for discussion at the recent Minneapolis meeting were discriminatory pricing, labels selling at a discount via mail orders and problems growing out of vertical operations. Of the lat-

ter, Koester said: "There seems to be a willingness to understand that those of us in vertical operations are after all able to realize the problems of the manufacturer, distributor and retailer."

New officers are co-chairmen Gene Rosenthal, Adelphi Dist., Washington, D.C. and Norman Pierce, Jack's Record Cellar, San Francisco, Hollie and Gary Seibert, Orwaka Dist., Portland, Ore., will handle the newsletter.

CBR Distrs.

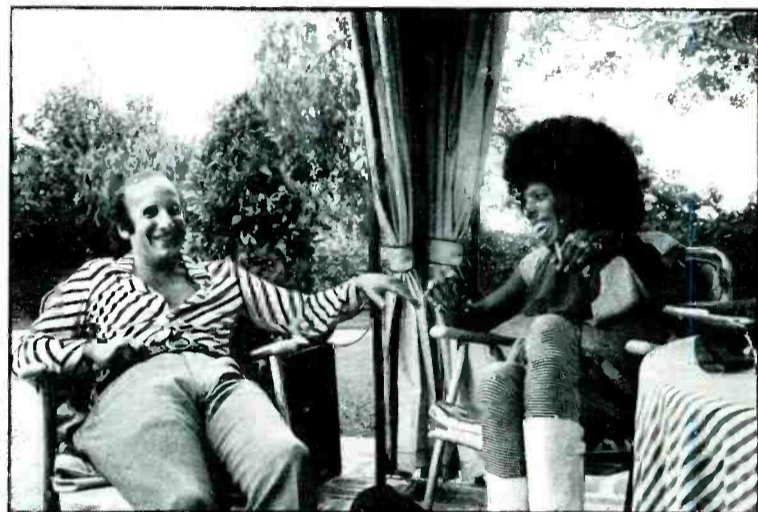
DENVER—Crested Butte Records, a new label recently launched by J. Carlos Schidowski here, has already lined up 26 independent distributors, including Southland, Atlanta, and Music Suppliers, Boston. First release of the new firm includes an album and a single by the Chirco Visitation.

Sue Singleton On 'Calley' Fee

MUSCLE SHOALS, Ala. — A suit by the writers of "Battle Hymn of Lt. Calley" seeking \$110,000 royalties allegedly unpaid by Shelby Singleton Music has been filed in Federal District Court here.

The suit charges that Singleton's Nashville-based publishing company hasn't paid any royalties to James M. Smith, W. E. Wilson and Quickit Publishing for "Lt. Calley," which was certified gold by the RIAA in April, 1971.

According to the suit, filed by attorney Michael Shapiro, the defendants charge that Shelby S. Singleton Jr. is responsible for the debts of his publishing and production companies because he "appropriated for his own personal use" funds of his corporations.



COLUMBIA RECORDS president Clive Davis left, with Sly Stone. Sly and the Family Stone have just re-signed with the Epic label. Sly first joined the CBS group five years ago.

Greene Mountain Eyes T-Shirt LP

LOS ANGELES—Greene Mountain Records will shrink-wrap a tee-shirt around at least one of its Christmas releases. The tee-shirts will be printed with the album's cover art and will be available in three colors.

"We feel that printed tee-shirts shouldn't be restricted to promotional distribution among the music business in-crowd," said label president Charles Greene. "We believe this can be an attractive sales tool as well as providing additional market exposure."

Briefs Prime Top Court

Continued from page 1

The Record Industry Association of America petition states that if the decision in the Superior Court case, which found the trio guilty, were reversed and piracy was allowed to flourish, "established recording companies might be forced to resort to piracy themselves in order to operate profitably and to avoid criticism from the shareholders and this would continue further to the elimination of the small companies." It further states that the production of expensive, specialized recordings, like the classics, would be sharply reduced because they could no longer be subsidized by exclusive recording and distribution of the more popular and broader-selling recordings.

The only petition filed on behalf of the "re-recording industry" is from Custom Recording Co., North Augusta, S.C.; Eastern Tape Corp., Charlotte; K-N Enterprises, Shreveport; and Omega Sales, At-

lanta. In it, the four firms state that they offer a "unique" 8-track only tape package, in that they collate various hits from various labels which are unavailable in this particular type of collation. They state they use a distinctive label and offer from 14 to 20 different songs per tape. The average licensed pop tape offers 11 songs.

The rare writ of certiorari was granted to the three defendants by the Supreme Court early this summer when their attorney, Arthur Leeds, petitioned the highest court for review of the local court's decision.

GSF License Pact

NEW YORK—GSF Records has signed a longterm licensing agreement with Empire International of the Philippines in which Empire will distribute GSF's singles, albums, 8-track and cassette cartridge tapes throughout the Philippines on the GSF label.



CHET ATKINS, left, his wife, Leona, and Rocco Laginestra, president of RCA Records, share the cake-cutting chores at a dinner given by RCA in Nashville honoring Chet's 25th anniversary as an RCA recording artist. RCA Records executives, right, wish Atkins the best on the occasion of a dinner honoring the event (from left) Herb Helman, director of Public Affairs; Frank Mancini, director of promotion; Mort Hoffman, division vice president, Commercial Operations; Chet; Laginestra, president; Don Burkholder, division vice president, artists and repertoire; Gene Settler, Division vice president, Marketing; and Mel Ilberman, Division vice president, Business and Talent Affairs.

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Wallichs Retail Chain Blueprints Revisions

LOS ANGELES—One thing can be said of Clyde O. Wallichs, president and chairman of Wallichs Music & Entertainment Company, Inc.

He tells it like it is.

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

Wallichs admits the biggest disappointment was in the company's profits and sales picture ("a sales decline hurt us as did phases I and II since we sell fair-traded merchandise"), and attributed the decline to "cautious consumer spending."

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

Since Wallichs became president in 1949, the company operated in the black every year through 1969 with the exception of two. In 1970, a merger was completed with the company's Phoenix franchise, then in a loss position. "This was the

primary contributor to losses in 1970," he said.

"Although the Phoenix operation was turned around in 1971, the depressed economy in Southern California slowed a return to profit. Even so," he said, "improvements have been substantial—from a loss of \$395,000 to a breakeven point in three years despite lower sales."

'73 Blueprint

Wallichs plans additional consolidations this year, like:

The company will sublease its Torrance headquarters and warehouse facility and move executive offices to its Hollywood store. Savings will average about \$100,000 a year.

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

A positive point, however, is the firm's image as a complete music store: records, tape, pianos, organs, accessories, instruments, etc.

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

But the company's electronics line (Magnavox, Panasonic, KLH, Sony, Craig, among others) offers the best opportunity for future sales, admits F. Harold Clark, vice president, merchandise manager.

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

"Records and tapes, particularly the hard rock top 100, is the most competitive product line. Only 22 percent of our record sales involve rock. About 10 percent are in the classical area and the remainder in albums and across-the-board popular music," Clark said.

Clark is taking several steps to increase sales, including:

"Electronic lines have been reduced and are under greater inventory control, and records and tapes are being purchased directly from distributors instead of relying on a rackjobber.

Hardware Up Front

"We've also reorganized stores. We have moved the audio parts and service department to the front of the store (from the rear) near TV and stereos and combined it with small electronics," Clark said.

"The commission on sales of small electronics items—less than \$100—is significant to the audio accessories salesman. We anticipate this will increase sales in this area by 30 to 40 percent.

Our tape departments have been opened up. Partitioned in the past, we believe they negatively affected customer attitudes," he said.

The company is planning to diversify its advertising program with greater emphasis in consumer print and in joint promotions with distributors. Wallichs will continue its program in radio.

Wallichs' annual advertising budget in 1970 was 2.46 percent of sales; in 1971, .99 percent; in 1972, 1.23 percent; and in 1973, up to 3 percent.

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

"Greater emphasis on ethnic sales is being made, such as the Mexican-American community through bi-lingual salesmen and ethnic recordings," Clark said. "A Mexican radio program now emanates from our Phoenix store.

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

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

(Continued on page 66)

Market Quotations

As of closing, Thursday, September 28, 1972

NAME	1972		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	27	8	484	165/8	153/4	165/8	+ 7/8
ABC	81 1/2	25	373	747/8	701/4	749/4	+ 35/8
AAZ Corp.	153/8	67/8	159	111 1/2	103/4	113/8	+ 1/2
Ampex	257/8	51/8	1360	53/4	51/8	51/2	+ 1/8
Automatic Radio	14 1/4	5	66	53/4	51/2	51/2	- 1/4
Avco Corp.	207/8	12 1/2	295	151/8	14 1/2	15	+ 3/8
Avnet	153/8	8 1/4	303	117/8	111/8	117/8	+ 3/8
Bell & Howell	733/8	321/8	568	597/8	561/2	591/8	+ 33/8
Capitol Ind.	217/8	6 1/4	185	8 1/2	7 3/4	8 3/8	+ 3/4
CBS	63	30 1/8	509	57 1/2	55	55 3/4	Unch.
Columbia Pictures	173/8	65/8	230	10	9 1/2	9 5/8	- 3/8
Craig Corp.	9	2 5/8	86	5	4 1/2	4 5/8	- 1/4
Creative Management	173/4	7 5/8	88	10 5/8	9 3/4	10	- 1/2
Disney, Walt	201 3/4	77	673	180 1/2	173 1/4	180 3/8	+ 17/8
EMI	6	3	123	4 1/4	4	4	- 1/4
General Electric	70 1/4	52 7/8	1614	66 1/2	63 3/4	66 3/8	+ 1 3/8
Gulf + Western	44 3/4	19	737	34 1/2	33	34 3/4	+ 1 3/8
Hammond Corp.	14	8 1/2	230	13 1/2	13	13 1/2	+ 1/8
Handelman	47	10 1/4	286	13 1/8	12 5/8	13 1/8	+ 3/8
Harvey Group	87/8	31/8	115	57/8	53/8	57/8	+ 1/2
Instruments Systems Corp.	12	3 3/4	251	4 1/4	3 3/4	4 1/8	+ 1/8
ITT	67 3/8	45 7/8	4414	53 1/8	50 1/4	53	+ 1 3/8
Lafayette Radio Electronics	40 1/2	31 3/4	130	35 3/4	24 1/4	35 3/8	+ 1 1/4
Matsushita Electric Ind.	28 5/8	16 1/4	708	24 3/8	23 5/8	24 3/8	+ 3/8
Mattel Inc.	52 1/4	12	1581	13 1/8	12	13 1/8	+ 3/4
MCA	35 3/4	17 3/4	440	26 1/4	24 7/8	26 1/8	+ 1 1/8
Memorex	79 1/2	16	1511	20 7/8	17 1/2	19 3/8	+ 1
MGM	26 7/8	15 1/2	271	22 1/8	21 1/2	21 1/2	- 1/4
Metromedia	39	17 3/4	121	35 3/8	34	35 1/8	+ 1/8
3M	85 3/4	74 3/4	911	79 7/8	75 1/2	79 3/4	+ 2 1/2
Morse Electro Products	40 5/8	32 1/2	209	35 7/8	34 5/8	35 1/2	+ 1/8
Motorola	129 7/8	51 1/2	771	120	115 1/4	120	+ 4 7/8
No. American Philips	39 3/4	21 7/8	147	36 1/8	35 1/4	36	+ 1/4
Pickwick International	51 1/2	32	367	47 1/4	45 3/4	46 3/4	+ 1/8
Playboy Enterprises	25 1/8	16 1/2	127	17 7/8	16 5/8	17 1/8	- 1/2
RCA	45	26	1751	34 3/4	33	34 5/8	+ 1 1/4
Sony Corp.	48 3/8	14 1/4	1120	48 3/8	43 1/2	47 3/4	+ 3 3/8
Superscope	32 5/8	9 1/8	96	13 1/4	12 1/2	13	Unch.
Tandy Corp.	49	30 3/8	732	36 3/8	34 1/4	36 3/8	+ 2 3/8
Telex	22 3/8	6 1/8	448	7 5/8	7	7 1/4	- 1/4
Tenna Corp.	11 1/2	4 1/4	136	6 7/8	6	6 3/8	- 1/4
Transamerica	22 1/2	13 7/8	1630	18 1/2	17 1/4	18 3/8	+ 1 1/8
Triangle	22 3/4	14 3/8	32	15 3/4	15	15 3/8	- 1/4
20th Century-Fox	17	7 5/8	343	10 5/8	10 1/8	10 1/8	- 3/8
Viewlex	127/8	5 5/8	138	6 7/8	6 1/2	6 5/8	+ 1/8
Warner Communications	50 1/4	25 7/8	974	40	37 3/4	39 1/2	+ 1 1/2
Wurlitzer	20 1/4	10 1/8	40	18	17 1/2	17 3/4	+ 1/8
Zenith	54 7/8	36 3/8	564	46 1/8	43 3/8	45 3/4	+ 2 3/8

As of closing, Thursday, September 28, 1972

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	5 1/4	4 3/4	5 1/4	Mills Music	12 1/2	12 1/4	12 1/4
Bally Mfg. Corp.	60 1/4	55	60 1/4	NMC	8 3/4	8 1/4	8 1/2
Cartridge TV	27 3/4	25	27 3/4	Recoton	3 5/8	3 3/8	3 3/8
Data Packaging	5 5/8	5 3/8	5 1/2	Schwartz Bros.	6 1/2	6 3/8	6 3/8
Gates Learjet	13 1/8	12 1/2	13	Telecor Inc.	20 3/4	18 3/4	19 3/4
Goody, Sam	6 3/8	6	6	Teletronics Int.	14 1/2	11	14 1/2
Integrity Entertain.	3	3	3	United Record & Tape	4	2 3/4	4
Koss Electronics	12 1/8	11 3/8	11 7/8				

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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Other

(please specify)

Name _____
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Nashboro Meet

Continued from page 4

other tells the story of gospel star Brother Joe May, who died recently.

Another LP is a "live" black gospel album cut at the Montreux Blues Festival on the Abet label. Howell said the company would return to Montreux for other such albums "if we are invited."

Distributors in attendance were: Record Service, Houston; Southland, Atlanta; All South, New Orleans; Music City, Nashville; Mangold-Bertos, Charlotte; Big State, Dallas; Sam & Dave's, Los Angeles; Music Merchants, Boston; Universal, Philadelphia; Schwartz Brothers, Cleveland; General, Baltimore; Malverne, New York; Tone, Miami; Hot Line, Memphis; Stan's, Shreveport; Summit, Cincinnati-Chicago; Essex, Newark; Record Dist., Detroit; and Best, Buffalo.

Also in attendance were Mike Winterfeldt, Philips-Polygram; Todashi Hino, Polydor, Japan; and Horst Hohenbooke, Polydor, West Germany.

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Talent

Concert Starts Strong In N.Y. 'Suburbs'

By JIM MELANSON

NEW YORK—The development of strong, separate concert markets in Northern New Jersey and Long Island, which are both self-sustaining and productive, has been noted by John Scher of Monarch Entertainment Corp. in East Orange, N.J. and Frank LaCalbo, director of advertising and promo-

tion for the Nassau Coliseum on Long Island.

Scher, partner with Al Hayward at Monarch, said that, "we are dealing with an entirely separate music market in the Garden State which amounts to better than three percent of the total national market," he continued, "that is really separate from the New York booking scene, especially so when you consider how nationally known acts don't hesitate to play the area, either prior to or preceding a concert date in the city." He added that the attendance figures of Monarch's activities with additional college dates and with a greater utilization of the Capitol, which was recently purchased by Monarch. Scher stated that the purchase of the Capitol is part of Monarch's "total involvement" in the market. This involvement is often reflected in the policy of giveaway tickets to local youth organizations and community boards and the close "working" relationships in terms of tie-in promotions, with many of the local radio stations and retailers.

With nearly 26 productions under their belt at the Capitol, Scher and Hayward stated that the overall attendance has run over 80 percent, with many of the concerts bringing in sellout crowds. The price range at the Capitol runs from \$4.00 to \$6.00. Scher also cited attendance figures for the Chicago, Grateful Dead and Alice Cooper concerts, held at

(Continued on page 14)

BS&T, Groups For TV Special

NEW YORK—Blood, Sweat and Tears, Seals and Crofts plus McKendree Spring are taping a television special at Pennsylvania locations. The hour show, "Genesis . . . Just the Beginning," is being syndicated by Don Stump and Alan Niederman's Genesis Enterprises. Carol Budrow is producer and Rueben Shapiro directs. Niederman was formerly Dick James Organization management director for the U.S. and Stump is general manager of the Sohigian Advertising Agency.

FM, Best Prod Give N.J. Show

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

FM Productions is one of several production and promotion operations that have become involved with concerts at Roosevelt Stadium. Billboard had previously reported that one agency retained exclusivity in bookings and production for the site.

From The Music Capitals of the World

DOMESTIC

NEW YORK

Phil Ochs and Doc Watson will appear on Friday (6) at Lincoln Center's Philharmonic Hall. . . . Jean Shepherd will appear at Carnegie Hall for one performance only on Oct. 17. . . . The Brooklyn Academy of Music will present the first of a series of concerts of "Black People's Music" on Friday (6). Featured artists include the Max Roach Quintet, the J.C. White Singers, Leon Thomas and Dane Belany. . . . The original TV cast album of "The Muppet Musicians of Bremen," produced and directed by Muppet creator Jim Henson, is now in release by Columbia Records. . . . RCA's Julie Budd opens at the Westside Room of the Century Plaza Hotel in Los Angeles for three weeks beginning Oct. 10. . . . Warner Bros. Records closed out its regular softball season on Sept. 22 with a 15-13 victory over ABC-Dunhill. . . . Jerry Alters is writing nightclub acts for Tony Award nominee Bonnie Franklin and Jill Corey.

Composer-arranger John Murtaugh has composed, arranged and performed on the Moog for

opening music for the 1972-73 "NFL Game of the Week" series. . . . "From Israel With Love," opens Tuesday (3) at the Palace Theatre. . . . Electra artists Harry Chapin and Aztec Two-Step performed last week at the Bitter End. . . . Paddy Noonan, Noel Kingston and the Evergreens are entertaining at Paul Revere's Tavern. . . . Sparks and Bob Gibson headline the bill Wednesday through Sunday (8) at Max's Kansas City. . . . Howard Sponseller, director of the "Godspell" touring company, is heard on the motion picture soundtrack album of "Godspell" as a singer. . . . Jethro Tull, which plays Madison Square Garden Nov. 13, has added another Garden date to its schedule, on Dec. 4. This will be the final U.S. concert for the group this year. . . . Screen Gems will publish a folio of songs as sung by Beverly Bremers in her Scepter album, "I'll Make You Music." PHIL GELORMINE

LOS ANGELES

Bobby Sherman and Wolfman Jack get it together on the board of Gary Berwin's Artists and Models Ball Foundation. Costume ball is Oct. 27 at the Beverly Hilton. . . . Metromedia's If postponed U.S. tour due to illness. . . . Larry Rivers, famed painter, designed his first album cover for Clean Records' Delbert & Glen LP. . . . Love Unlimited, new Uni act, named favorite group of Venezuela disk jockeys for "Walking in the Rain With the One I Love."

Happy End, top Japanese group, recording at Sunset Sound for Shinko Music. . . . United Artists Records has special 5-foot rack for its Legendary Masters series, featuring a '58 Chevy atop the display.

Martin Hull couldn't bring nitery audiences into his living room, so he's bringing his living room on-stage complete with sofa, lamps, rug and coffee table. . . . Black

(Continued on page 14)

Talent In Action

LOU RAWLS

Valley Music Theater, Woodland Hills, Calif.

The reopening of this theater in the round Sept. 21, after several seasons of darkness, placed Rawls before an audience primarily there to see insult comic Don Rickles. To his credit Rawls won the primarily over 35 crowd of listeners who generally are not tuned to soul music.

The singer, resplendent in a wine velvet suit, worked as hard for one hour for this audience as he would if he were playing before a younger crowd of more musically aware people.

He drove home his ability to do two things: croon delicately and softly ballads and also get deeply funky. The theater's sound system played havoc with the large band so that there were definite time delays heard. Rawls' repertoire consisted of his favorites ("Tobacco Road," "Love Is a Hurtin' Thing," "Stormy Monday," "Goin' to Chicago," "Natural Man" and "Dead End Street") plus such challenging ballads as "Love Song," and "Something."

Rawls' monologues, expanded and more humorous, tied tunes together. His ability to play to a 360 degree audience emphasized his total professionalism, his walk slow, his gait controlled, his voice the main instrument at all times, even when he sang very softly or when he touched base with bass notes. ELIOT TIEGEL

PINK FLOYD

Hollywood Bowl

Surrounded by walls of white light, pinwheels, blazing gongs and sound effect tapes, Britain's Pink Floyd brought their electronic experimental sounds to Hollywood for one of the most visually spectacular and musically entertaining shows of the season.

One of the first groups to rely almost entirely on purely electronic rock and still probably the most successful, Pink Floyd depended primarily on their music mixed with various tapes of airplanes and madcap laughter to get them through a non stop 50 minute opening set which included some of their better known tunes, including "Echoes."

It was the second set, however, that opened the crowd up completely. Without warning, a wall of white flames shot up from the pond which separates the stage from the audience, followed by a massive display of fireworks from all parts of the Bowl. Through it all, the group never missed a note, playing almost without error below an arcade of lights that rose and fell periodically. For many, the second encore of the Harvest Records' group classic, "Set the Controls for the Heart of the Sun," with a firey gong and bassist's

(Continued on page 14)

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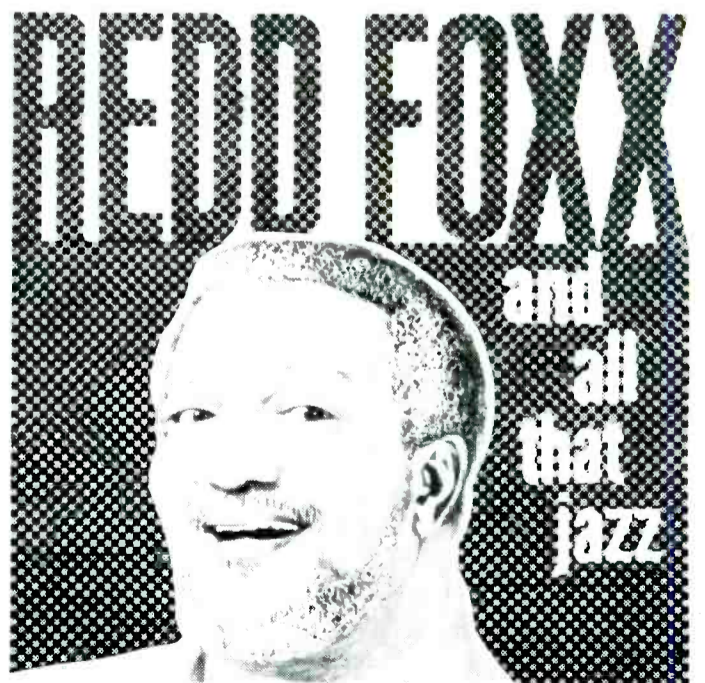
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Rowan Brothers

Q. What new things have you heard, other groups, other sounds?

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

-Jerry Garcia, Rolling Stone



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Studio Track

By SAM SUTHERLAND

From Fantasy's Berkeley studios, news of recent sessions include **John Fogerty**, producing an album for the **Blue Ridge Rangers** with **Russ Gary** engineering. Those tracks will go to Fantasy. . . . **Brother Tom Fogerty** is working on his second solo album, helped along by **Jerry Garcia's** guitars, **Merl Saunders'** keyboards. **John Kahn's** bass and **Bill Vitt's** drums. Fogerty is producing. . . . **Sonny Stitt** has been in working on his next sessions for Prestige with pianist **Hampton Hawes**. **Ray Shanklin** is producing. . . . Engineer **Russ Gary** has been handling production work as well, with his latest project, an album by **Alice Stuart and Snake**, now finished mastering for Fantasy.

From **Wally Heider Recording** in Hollywood, **Roy Trowbridge** has described some of the excitement of **Roger McGuinn's** sessions for his long-awaited solo album. **David Crosby** helped out, and Trowbridge noted that McGuinn's vocals sounded stronger than ever. McGuinn produced the sessions for Columbia with engineer **Chris Hinshaw**. . . . War was also in, produced by Far Out Productions, while the Heider Remote forces caught **Joe Cocker's** performances at the **Long Beach Arena** and the **Hollywood Bowl**. **Denny Cordell** again produced while **Ray Thompson** was set for the engineering duties.

As for Heider's remote work, that facility is building a veritable fleet of remote recording outfits: with three fully operative vans and a fourth system ready for truck or trunk, a new 24-track remote van will soon be added. Tape machines are 3M, while the console will have 32 in and 24 out.

Bringing It All Back Home to **Bell Sound** in New York a tasty bit of session work found **Bob Dylan** handling piano for **Steve Goodman** during Goodman's sessions for his next Buddah tracks. Goodman produced, while **Harry Yarmark** engineered, and Bell's **Dave Teig** noted that the track in question was strong indeed. . . . Also at Bell, Buddah's Anglicized yankees, **Stories**, have been finishing up sessions there. . . . **Roulette's Three Degrees** were also in, produced by **Richie Barrett**. Their overdubs, for tapes originally recorded at **A&R Recording Studios**, were engineered by **Malcolm Addy**.

Teig reports that Bell's new quadrasonic mixing theater, Studio "D," has been working out nicely, with a steady chain of sessions since its opening three months ago. **Edison Youngblood**, New Orleans native, has been dominating the proceedings as chief mixer for the sessions, which have included quadrasonic mixing for one company's entire catalog.

Jack Clement Recording Studios in Nashville has noted recent sessions at that facility. Among the active has been **Tracy Nelson**, handling sessions for her next out-

ing on Columbia Records. If the label's changed the producer hasn't: **Travis Rivers** will take care of business once again. . . . Lesser known but similarly soulful is **Dianne Davidson**, whom Ms. Nelson has assisted in the past. The next Davidson work in Janus Records was self-produced at Clement. . . . Also in was **Townes Van Zandt**, whose Poppy Records' sessions were produced by **Clement** himself. . . . **Happy Trails** also led to Clement, with **Roy Rogers** and **Dale Evans** working on tracks for World Records with producer **Curt Kaiser**. . . . **Donna Fargo** was in for Dot Records with **Stan Filber** producing.

Sound 80 in Minneapolis has seen the return of **Leo Kottke**, who recorded his last Capitol album there. . . . Also in was **Peter Yarrow** for Warner Bros., and **Bob Burns** for A&M.

Rolling back to the West Coast, **Kendun Recorders** in Burbank have been handling a variety of projects: **Rod McKuen** has been working on "Odyssey," his next Warner Bros. album, produced by **Wade Alexander** and engineered by **Drew Bennett** and **Russ Viot**. . . . **Ted Neeley**, of the L.A. cast of "Superstar," and formerly with "Tommy," has been producing his own album there with engineer **Carl Yanchar**. . . . Meanwhile, the new 24-track facility is picking up mastering duties for **Charles Wright** and the **Watts 103rd Street Band**. **Danny Cox**, **Emitt Rhodes**, and **Shirley Bassey** in "Showboat." **Kent Duncan**, **Kendun's** kahuna, engineered.

Sam Duncan of **Muscle Shoals Sound Studios**, **Sheffield, Ala.** has given a preview of work at that studio during September. Labor Day was aptly named for the champion bottleneck and rock'n'-roll mandolin, **Ry Cooder**. To no one's surprise, **Lenny Waronker** again produced. Cooder was then followed by **Garnet Mims**, recording for GSF Records, and **Lorrie Jacobs**, produced for Capitol Records by **Peter Tevis**. Also in were **Brad Shapiro** and **Dave Crawford**, producing **Bob Segar**, while Muscle Shoals' own **Jimmy Johnson**, president of the studio, and **Roger Hawkins**, vice president, were in with **Barry Beckett**, president of Muscle Shoals Sound Productions, producing some in-house acts.

Due in, among others, is **Bobby Womack**, producing his own material for United Artists, and, it would seem, getting very involved with the Southern recording scene.

From the **Record Plants**: In New York, **Ed Freeman**, having recently finished sessions with Canadian writer **Murray McLauchlan** for Epic of Canada, is back in, producing **Don McLean** for United Artists with **Tom Flye** engineering. Also in is **Alice Cooper**, produced once again by **Bob Ezrin** for Warner Bros., with **Shelly Yakus** again engineering for the band. **Bob Shad** of **Mainstream** is producing **Mel Dancy** there, and **Roy Cicala** is engineering those sessions, while **Carmine Rubino** is engineering Shad's sessions with **Reggie Moore**.

The New York-based **Record Plant** remote van has also been busy: having caught the **Rolling Stones** at two concerts on the Southern leg of their tour, the truck recorded **Aretha Franklin's** performance at the National Association of Television and Radio Announcers Convention in Philadelphia. Followed, in short order, by **Phil Spector's** production of **John Lennon** and **Yoko Ono** during their benefit performance at Madison Square Garden for the children of Willowbrook.

Meanwhile, at the West Coast **Record Plant**, **Aretha Franklin** has been doing sessions with producer **Quincy Jones**, engineered by **Phil Schier**, also engineered **Little Richard's** sessions for Warner Bros.

Talent

Congregation Supports MGM Acts

LOS ANGELES—MGM Records acts are being supported on disk and in person by the company's newly emerging house choral group, the **Mike Curb Congregation**. The act has also become MGM's "calling card."

The 20-member group has just recorded on **Tony Bennett's** debut **MGM/Verve** single, "Living Together, Working Together" and in recent months has done the following record projects:

Supported **Sammy Davis** on his number one single, "Candy Man"; supported **Hank Williams Jr.** on his number one country single, "All for the Love of Sunshine"; supported **Steve and Eydie** on their "World Of . . ." LP from which their current hit single, "We Can Make It Together" was culled, and supported **Jimmy Osmond** on his debut solo single, "Long Haired Lover From Liverpool."

The group has additionally recorded several albums with **Williams** in Nashville as well as cutting its own products in Los Angeles.

In the personal appearance field, the act has:

Appeared with **Steve and Eydie** at **Caesars Palace** in Las Vegas (with a second billing slated for December), will shortly appear with **Sammy Davis Jr.** for three weeks in **Lake Tahoe** and will go with **Petula Clark** on a tour of **Japan** in the fall.

It is only being booked on bills with **MGM** acts. It recently appeared at two special concerts **MGM Records** produced for the **Republican Party** during its **Miami Convention**, and is scheduled to appear at three October concerts for the **Young Voters** for the **President organization** in **Chicago**, Oct. 20; **Anaheim, Calif.**, Oct. 24 and **Washington, D.C.** at a date to be finalized.

The **Congregation** has become an informal calling card for **MGM** by appearing at radio-station promotional events.

It will do production numbers at **KMPC's** Oct. 8 "Show of the World" at the **Inglewood, Calif., Forum**, assisting station personality **Gary Owens** and others. The act does several radio shows a month.

Part of its value is its production capabilities for other **MGM** acts on stage. When they appeared with **Steve and Eydie** last Spring in **Las Vegas**, they worked as an integrated unit with the husband and wife in two numbers.

They were working with **Sammy Davis Jr.** when **President Nixon** made an unscheduled appearance at one of the **Miami** concerts which went out over national television in August.

Their physical presence helps turn the headlining act's presentation in a club into a form of special like those seen on TV.

The act will shortly appear with 10 of **MGM's** top attractions on a radio special developed by the label which will be given away free to middle of the road stations. Appearing on the special are **Tony Bennett**, **Brook Benton**, **Lou Rawls**, **Petula Clark**, **Steve and Eydie**, **Kenny Rogers** and the **First Edition**, **Joey Heatherton**, **Sammy Davis Jr.**, **Donny Osmond** and **Paul Mauriat**.

Radio programmers looking

UK Agency to US

LOS ANGELES—**Gem-Toby**, a British management agency, has opened an office here headed by **David Joseph**. The agency's clients include the **New Seekers**, the **Springfield Revival**, **Mike Hug**, **John Pantry**, **Darryl Cotton** and the **Sarstedt Brothers**. **Lawrence Myers** handles the English operation.

closely at **MGM** products will notice the often small type credit given to the **Congregation**. **Sammy Davis' "Candy Man"** single, however, had the group credited in the same type size.



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

NEW YORK—RCA group Jukin' Bone, "realizing the extremely competitive nature of the r&r market and the personal stinging of having to continually play the bottom of the bill, within the major markets," is planning a self-booked, national tour of cities with populations of less than

250,000, according to the group's spokesman and manager, Tim Kelleher.

Kelleher said that the results from the group's booking of itself into Fort Smith, Arkansas, prompted the national tour. Contacting KWIN, a local radio station in Fort Smith, they worked out tie-in radio promotion for the concert and generated a local interest in the product that was immediately reflected by the sales action of local retailers and distributors, as well as concert ticket sales. Kelleher stated that it's "a two-way street—small locales which promoters write off in favor of the more profitable markets are able to hear a national group and to develop wider ranges of interest and we're able to perform as headliners, in terms of booking companies and in the actual performance."

He also tied the tour into the fact that many of the r&r halls throughout the nation have closed their doors, thus limiting those remaining to the "big name groups."

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



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Talent

Talent In Action

• Continued from page 10

Roger Water's mad vocals was the highlight of the evening.

While Waters, David Gilmour, Nick Mason and Richard Wright rely upon gimmickery to a large extent, they remain one of the more innovative and musically precise groups on the scene today, offering a perfect mix of music and special effects.

Mark/Almond has signed with Columbia, in a longterm contract described by the English rock-jazz group's management as a million dollar pact with a \$500,000 guarantee in front. Mark/Almond's dispute over contract status with their last label, Blue Thumb, is still pending court action.

BOB KIRSCH

COUNTRY GAZETTE GARY WHITE

*McCabe's Guitar Shop,
Los Angeles*

A guitar dealer located in Santa Monica has found a perfect method of building consumer rapport—a small theater that features weekend night concerts. The Country Gazette, who have just had an album released on United Artists Records, weaved bluegrass and humor into a delightful show, with all of the youth-oriented group performing on acoustic instruments. Bobby Kimmel, who manages the 150-seat theater, had Gary White, a songwriter-performer as lead on the bill. White, former bass player for Jerry Jeff Walker, was excellent on "Long, Long Time" and a country-sounding tune called "Let's See Who Holds Out Longest and Plays Like They Got Hurt." His tunes ranged from whimsical lyrics to solid songs and he accompanied himself on guitar.

The Country Gazette is a poised and professional country bluegrass group and they revealed extraordinary fidelity to the great standards such as "Uncle Ben," but also musical innovative powers such as double mandolin treatment of "No Matter How Fast a Fish Swims, He Never Sweats." The fiddle playing was outstanding on "Runaway Country," which one of the members wrote with Doug Dillard for the movie "Vanishing Point." The best effort of the night, though, was an instrumental called "Aggravation," which is also a standout on their album. **CLAUDE HALL**

TOMMY MAKEM DORIS ABRAHAMS

Kenny's Castaways, New York

Tommy Makem, banjo in hand and standing above Pat Kenny in the art of story telling, rousing treated the house to an evening of Irish folk music, ranging from the wistfulness of the "Irish Rover" to the melancholy of "Four Green Fields."

Spinning a web of Irish folk tales throughout the set, Makem equaled the vitality and richness of his singing with his dramatic use of the spoken word with bits of lore and as introductions to songs.

Recording domestically for Bard, Makem sang selections from his latest L.P., including "That Land I Love So Well," "Come By The Hills" and "The Cobbler Song." Balancing the set with standards like "Rodney McCorley," Makem was delightful throughout, utilizing the strong resonance of his voice and his imaginative approach to the material. Special mention for Oliver Egan, filling in as Makem's guitar accompaniment.

Doris Abraham completed the program. Her material often clashed with her vocal strong points. **JIM MELANSON**

From The Music Capitals of the World

DOMESTIC

• Continued from page 11

Oak Arkansas is deeding one-inch squares of their Ozark homestead to any fan on request.

Paul Williams on his first extended tour, packaged with the **5th Dimension**. . . . All U.S. Olympic winners invited to the **Osmonds** opening at Caesar's Palace. . . . **Flash Cadillac & Continental Kids** perform in "American Graffiti" film as "Herbie and the Heartbeats."

Perry Botkin Jr. scores "They Only Kill Their Masters." . . . **Peter Matz** arranges and conducts the new Sarah Vaughan album. . . . **Irwin Kostal** orchestrates "Canterville Ghost" TV special.

Grand Funk Railroad at the Forum Nov. 30 halfway through their 38-city tour. . . . **Rouyaun** at Chaffey High School in Ontario with the **West End Symphony**. . . . Funky Quarters presenting **Miles Davis** at the San Diego Civic. . . . **Wishbone Ash** starting a new U.S. tour. . . . **Supremes** rejoining the **Temptations** on tour. . . . **Lily Tomlin** booked for New Year's Eve at the San Carlos Circle Star Theater. **NAT FREEDLAND**

LAS VEGAS

Mac Davis who played the Sahara is turning down all nightclub, concert and theater in the round offers. He says he'll only play Nevada nightclubs.

Billy Preston, the first American artist to work with the Beatles performed a concert of rock music at the University of Nevada, Las Vegas. . . . **Margaret Harris** stopped in Las Vegas for **Tony**

Bennett's Hilton opening. Miss Harris was on her way to Los Angeles where she is casting 25 people for the national company of **Two Gentlemen of Verona**. The show will have a year's tour ending in Chicago Jan. '74.

Local song writer **Mike Corda** will make his debut as a leader of a trio in Jan. at the top of the **Dunes**. . . . Riviera star **The Carpenters** taking off four and a half months the first of the year to record in Los Angeles for A&M. . . . VMI's **Benny Bester** on whirlwind cross-country tour to promote VMI album "Benny." . . . VMI's **Danny Costello** who appeared at the Frontier is slated to open a one-week gig at the Adolphus Hotel in Dallas, followed closely by a one-weeker at the Shamrock in Houston. From there it's off to Africa with **Harry James** for a fortnight of pre-sold stadium concerts in Johannesburg, Cape-town.

Sergio Franchi starring at the Flamingo became an American citizen. . . . **Mitch DeWood** now entertainment director for the Aladdin. . . . **The Osmond Brothers**, **Alan** 22; **Wayne** 20; **Merrill**, 19; **Jay** 17, and **Donny** 14 are currently midway in their first headline engagement at Caesar's Palace. In less than one year they have had 10 albums and singles become Gold Records. Two of their singles have been certified Platinum. This is their seventh Caesar's Palace appearance. Little brother **Jimmy** 9 frequently makes a guest appearance during the Osmond stage outings. **Harry Belafonte** follows Oct. 12-Nov. 1. **LAURA DENI**

N.Y. Concert Strong

• Continued from page 10

Roosevelt Stadium, in the 16,000 to 17,000 range, with grosses exceeding \$80,000.

Scher expressing "no desire to promote in New York," said that the Capitol will be booked throughout the fall, presenting two shows nightly on a once a week basis. Included in the fall schedule are: the Incredible String Band Oct. 7, Hot Tuna and Commander Cody (13), John Mayall (21), Jeff Beck (27), Frank Zappa and the Mothers of Inventions (31), the Kinks Nov. 3, the Beach Boys (19) and the New Riders of the Purple Sage, Dec. 1.

While having somewhat closer ties to the city concert market and dealing with a variety of independent promoters, the Nassau Coliseum, according to LaCalbo, is also reflecting the strength of the concert market outside of the city environs.

LaCalbo stated that the bookings, from April 29 through Sept. 23, totalling 14 concerts, have grossed some 1.4 million and a 90 percent sellout average. He noted that the Leon Russell concert held Sept. 23 grossed over

\$103,000, and the combined dates of May 13-14, with Jethro Tull, produced a gross of \$193,597.

Like the Jersey market, Long Island audiences are basically automobile oriented and the Coliseum has the capacity to park nearly 6,000 cars. The parking fee is \$1.00. LaCalbo, while not expressing the self sufficiency stated by Scher in New Jersey stated that between New York and Long Island, "there is more than enough to go around," especially with the population growth on the island.

He said that Ticketron sales from the city have accounted for a good percentage of sales, but that the overall volume of sales is generated at the Coliseum's box office and ticket outlets throughout the island. According to LaCalbo, most concerts are soldout within three to four weeks of the performance.

While having to limit the concert schedule during the fall and winter months, due to sporting events scheduled, he said that the Coliseum will continue to act as a major hall for concert productions throughout the year. Upcoming productions include **Sonny & Cher** Sunday (8) and **Elton Johns** Sunday (9).

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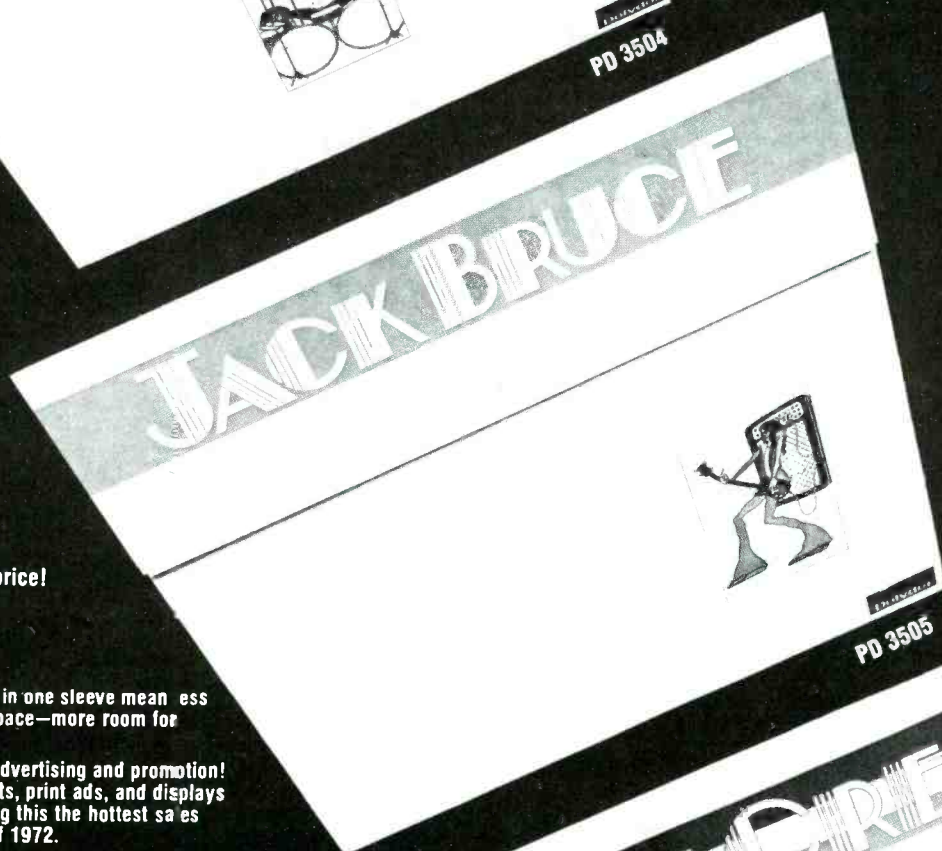
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Radio-TV programming

INTERVIEW:

Imus vs. Morgan, Round 1: a Draw

EDITOR'S NOTE: This is a rather zany interview. In fact, it's difficult to tell who interviewed who. The participants are Robert W. Morgan, morning air personality at KHJ in Los Angeles; Don Imus, morning air personality at WNBC in New York; and Claude Hall, radio-TV editor of the *Billboard*. The occasion was a damp lunch.

IMUS: You want something to eat, Claude?

HALL: Not really. Just beer. And that's going to blow my diet all to hell.

MORGAN: What are you on—carbohydrates or calories.

HALL: High protein.

MORGAN: Then drink scotch. There's no carbohydrates in scotch.

IMUS: Scotch would blow his whole image.

HALL: When did you start in radio, Robert?

IMUS: When did you start in radio?

HALL: You want to do this interview? Then I could just sit here and drink my beer.

MORGAN: Yeah. That would be heavy. An interview of Morgan by Imus.

IMUS: Didn't you start in radio on weekends in the army up in Oregon?

MORGAN: My first radio job was at KHJ. I was working for the railroad in Palmdale, Calif. Jack Thayer saw me and said: "Come here, boy. Gonna put you on da radio and make yuh a star." Right on, right on.

KBAT Goes Full Country

SAN ANTONIO—Radio station KBAT, which has been featuring easy listening adult music, has switch musical format and station call letters. New call letters of the 50,000-watt station are now KKYX and the station is featuring country music.

Max Gardner, formerly on another local country station, has joined KKYX as the station's only authentic country disk jockey. He takes over the all night shift. San Antonio now has six outlets programming country music, including two AM daytimers. KBAT is the only full-time AM station.

New TV Firm

LOS ANGELES—Just For You Productions, a television production firm, has been launched here by Jim Koehler and Ginny Woodward. First project will be an hour TV special aimed at the 12-20 age group and the theme song will be recorded by the Heywoods. John Taylor will be associate producer.

To: ALL PERSONALITY DJs . . .

In the 3rd Annual *Billboard* DJ Competition, TOP DJ-MOR-MAJOR MARKET wound up in a tie with 3 DJs tied for #1 in the WORLD. TWO of those 3 use the ELECTRIC WEENIE . . . GARY OWENS, LA; TOM ADAMS, MIAMI. The Weenie, ALSO #1 with DJs the world over, is the TOP DJ Joke Sheet. For your copy . . .

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IMUS: You worked in . . . I can't think of the name of the place, man. But be serious. Don't BS around.

MORGAN: Wooster, Ohio.

IMUS: While going to college. But it wasn't serious with you?

MORGAN: No.

IMUS: You never got serious until you went in the army?

MORGAN: (PAUSE) I've never been serious in my life. About anything.

IMUS: I know . . . but for some reason you worked in radio on weekends in the army. And Pete Gross was your program director.

MORGAN: No. He never was. That's his fantasy.

IMUS: Did you give him the name Tony King? Why did you do that to that guy?

MORGAN: Anything is better than Pete Gross.

IMUS: He had that cross to bear for a long time . . . Tony King.

MORGAN: . . . from Studio K.

IMUS: Then, after you got out of the army, you did this serious radio thing? Then you really went and got a job? I mean, you did that stuff in the army and then . . . Morgan, you ain't had all that much press. I mean the Real Don Steele has got the stuff, man. I read Steele's article and . . .

HALL: Did you? I've never written an article on Steele.

IMUS: There're other things around besides *Billboard*, Claude. I don't want to break you up on your first beer, but . . . Hell, anyway, Morgan, all of that stuff about how you got to Los Angeles is not important. The fact is you got to Los Angeles when you were how old?

MORGAN: I don't remember.

IMUS: But where did you first meet Bill Drake?

MORGAN: In the Blue Fox in Tijuana.

HALL: I thought you put Ron Jacobs and Bill Drake together the first time and thus lined up the job at KHJ for Jacobs, in effect.

IMUS: That's one of the industry rumors, Morgan.

MORGAN: That's not really true. Jacobs and Drake had programmed against each other in Fresno, one of the classic radio battles of all time.

HALL: Bill told me once, I think, that the air personality lineup was already set at KHJ and then you suggested he get in touch with Ron Jacobs as possible program director for the station.

MORGAN: Ron had come to town. He and I were old friends and he was about to get a radio network together. I didn't actually call Bill Drake and say: "Hire Ron Jacobs." Ron and I talked it out and then I drove him down to some ripoff restaurant on La Cienega in my Volkswagen and sat outside for three hours in the car parked in emergency area because I didn't have enough gas to drive around the block. Jacobs walked in the restaurant my friend and came out my boss.

HALL: Do you remember the restaurant?

MORGAN: No.

IMUS: Come on, Morgan. This is history.

HALL: When you guys went on the air at KHJ, well, let's face it, the station was a dog in the market even though Drake must have realized the potential of the signal. But did you guys think you were going to be as big as you became?

MORGAN: It was kind of hard to comprehend . . . I mean, I don't know what was going through his mind, but to guys like Steele and I . . . the reason I mention Steele is that he and I had been friends for years and worked together and we came down together to KHJ, and it was kind of hard to conceive of going up against these guys in Los Angeles that we'd

idolized for years. And it was kind of scary to come down here. If you recall, KFWB and KRLA were then rock 'n' roll. Emperor Bob Hudson had a 28 Pulse in the morning. Dave Hull in the afternoon had a 30-something.

IMUS: Is it true that you met Hudson in a bar and handed him a road map of different stops in Omaha to work at?

MORGAN: To finish my answer to Claude's question: We were awed about going up against the other stations in Los Angeles, but there was never any doubt. You can't have any doubt about something like that or you're never going to do it. We were Cassius Clay all the way. I sat in Martoni's a week after we broke format and KHJ had a 1 and Hudson had a 28 and I had sent away for a street map of Omaha and had put asterisks where all of the radio stations were and had been carrying this map around just hoping to run into him and I give it to him, saying: "You going to need this in six months," and he did.

IMUS: During that time, I was working at a gas station in Los Angeles and had no idea I was going to get into radio. You can't imagine the excitement, even down to the level of gas station attendants, when KHJ went on the air.

HALL: Was the format perfect from day one, or did you guys continue to make adjustments to it?

MORGAN: Well, from the first day, it was better than the other stations, but it kept being refined. You see, we were kind of forced into . . . well, we had to break the format earlier than we wanted to. Word got out to Don French, who, I think, was the program director at KFWB. I believe he's

(Continued on page 20)

Seagraves, Drew Guide KAKC in New Direction

TULSA—Scott (Scooter) Seagraves is back in Tulsa as program director of the formerly Drake-Chenault consulted KAKC. Seagraves is taking over in hopes of boosting KAKC's ratings with the aid of consultant Paul Drew.

His first step is meeting with Drew and starting a market survey to decide what Tulsa wants in the way of music and disk jockeys.

"I have the greatest respect for the Drake thing but it had become too California" with the attitude that what was good for KHJ was good for the nation," Seagraves said.

Seagraves was the first Drake program director at KAKC and recalls that at that time the consultant service gave the city its first clean radio sound. It is his opinion that the station's chief competition, KELI, is doing the same programming it has done for five years.

KELI will be the primary target of Seagraves' drive because an attempt to sway country or middle of the road audiences will not increase listenership substantially, according to the new p.d.

However, he did leave the door open for increased modern country play depending on the research results.

He claims the station, which had recently had less than desirable ratings, had become "too hung up on Los Angeles."

WPDQ-FM Switch

JACKSONVILLE, Fla. — WPDQ-FM, programmed by non-political George McGovern, began live rock programming on Sept. 25 6-midnight.

The station had been featuring the "Solid Gold" syndicated service of Drake-Chenault Enterprises and will continue with the package the rest of the day.



KSFY-FM PROGRAM DIRECTOR TOM KRIMSIER gives samples of the progressive station's current promotion campaign in San Francisco regarding top record acts to Steve Feldman, center, of A&M Records and John Carter, right, of the Kinny labels group.

WGN's Roy Leonard Seeks Age Bridges

By ANNE DUSTON

CHICAGO — Roy Leonard, WGN radio and television personality, believes "It is limitless what you can do with music when you're not stuck in a format," and he proves it on his 10-12 and 1-2 p.m. daily shows.

Leonard and his young producer, Pete Marino, develop a theme for each show, with the primary purpose of bridging the generation gap, exposing the over-30 group to what is going on in the contemporary music scene ranging from reading popular lyrics, to

two-hour in-depth personality and music analyses.

For example, to show that the problems of old people are a concern of today's young artists, Leonard prepared a show that included the Beatles' "When I'm 64, Will You Still Love Me?," a reading of the lyrics of the top hit "Alone Again (Naturally)," the song "I'd Rather Be Dead," recorded by a group of old people in England on Nilsson's album "Son of Schmilsson," Simon & Garfunkel's "Old Friends" from their "Bookends" album, and "Hello in There" from the John Pine album.

He also believes that music can be a basis for learning. A recent program was a two-hour special, showing the influence on our culture and life style by Mexican, Spanish, Latin, and Puerto Rican groups.

A recent program featured Stan Kenton and members of the Blood, Sweat & Tears rock group, in a discussion of jazz styles of different eras.

Along the same idea, Leonard did a program with the theme of lyrics based on poetry, which included Mary Travers' "Conscien-

(Continued on page 22)

KIDDER SEES MORE INFORMATIVE SHOWS

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

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

The show is tailored in five price categories, depending on the market size and already three stations have signed long-term contracts while a total of 50 have shown initial interest.

Kidder, a former air personality who worked at KYOU in Greeley and KTER in Denver, when it was a rock station under programming consultant Mike Joseph, started his production firm in 1969, first being involved in film production. He got into radio syndication with a similar three-hour weekly show that was in 68 markets a year ago. The current LaBarbera show, which focuses on oldies and interviews with artists, is produced in the Audicom Studios here. Kidder has six other shows in the planning stages and two already in the production stage—a country show and a rock history documentary that will be aired on a half-hour daily basis over two years.

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

BALTIMORE: WKTK-FM, Pete Larkin
 CLEVELAND: WMMS-FM, Tree
 DAYTON: WVUD-FM, Jeff Silberman
 HARTFORD: WHCN-FM, Ron Berger
 ITHACA, N.Y.: WVBR-FM, Chris Lucas
 KANSAS CITY: KUDL-FM, Larry Miller
 MEMPHIS: WMC-FM, Ron Michaels

MIAMI BEACH: WBUS-FM, Sandy Thompson
 NEW ORLEANS: WRRO-FM, Hugh Dillard
 PHILADELPHIA: WMMR-FM, Carol Miller
 PITTSBURGH: WAMO-FM, Ken Keith
 PROVIDENCE: WBRU-FM, Jon Rodman
 SACRAMENTO: KZAP-FM, Robert Williams

SAN ANTONIO: KEEZ-FM, Ted Stecker
 SEATTLE: KOLM-FM, John Kertzer
 ST. LOUIS: KSHE-FM, Shelly Grafman
 TORONTO: CHUM-FM, Benjy Karch
 TUCSON: KWFM-FM, Allan Browning
 VALDOSTA: WVVS-FM, Bill Tullis
 WASHINGTON, D.C.: WHUR-FM, Andre Perry

Also Recommended

JOHN McLAUGHLIN, "Extrapolation," Polydor
 Cuts: "Peace Piece," "Extrapolation," "This Is for Us to Share."
 Stations: WKTK-FM, KRMH-FM, WBRU-FM, WMMS-FM

NINA SIMONE, "Emergency Ward," RCA
 Cuts: All.
 Station: KZAP-FM

STYX, "Styx," Wooden Nickel
 Cuts: All.
 Stations: WVBR-FM, KUDL-FM

SWEET PIES, "Pleasure Pudding," Rig-ESP
 Cuts: "This Bitter Earth," "Jump Boogie & Fade Blues."
 Station: WHCN-FM

TEMPTATIONS, "All Directions," Gordy
 Cuts: All.
 Stations: WHCN-FM, WMMS-FM

CAL TJADER, "Live At Funky Quarters," Fantasy
 Cuts: All.
 Station: WMMS-FM

JOE WALSH, "Barnstorm," Dunhill
 Cuts: "Midnight Visitor," "Comin' Down," "Here We Go."
 Stations: WKTK-FM, WVVS-FM, WBUS-FM, WMC-FM

URSA MAJOR, "Ursa Major," RCA
 Cuts: All.
 Stations: KUDL-FM, WVBR-FM, WRNO-FM

BOBBY WHITLOCK, "Raw Velvet," ABC/Dunhill
 Cuts: All.
 Stations: WMC-FM, WVVS-FM, WMC-FM, KEEZ-FM

WHO, "Let's See Action," Track (Single)
 Stations: WMC-FM, WBUS-FM, YES, "Closer to the Edge," Atlantic
 Cuts: All.
 Stations: WVVS-FM, CHUM-FM, WRNO-FM, WVUD-FM

MAN CHILD, "1" Capitol
 Cuts: "City Lights," "One Fine Morning."
 Station: WHCN-FM

MANFRED MANN'S EARTH BAND, "Magnified Glorified," Polydor
 Cuts: All.
 Station: WBUS-FM

MANNA, "Manna," Columbia
 Cuts: "Good Old Rock and Roll," "Tell Me Why," "Save The Country."
 Stations: WVVS-FM, KEEZ-FM

PHIL OCHS, "Kansas City Bomber," A&M (Single)
 Stations: WMMR-FM, KUDL-FM

PATTO, "Roll Em Smoke Em and Put Out Another Line," Island
 Cuts: All.
 Station: WBUS-FM

PERSUASIONS, "Spread The Word," Capitol
 Cuts: All.
 Stations: KZAP-FM, KOL-FM

PURE PRAIRIE LEAGUE, "Bustin' Out," RCA
 Cuts: All.
 Stations: WMC-FM, WMMS-FM

BOZ SCAGGS, "My Time," Columbia
 Cuts: All.
 Stations: WBUS-FM, WVUD-FM, WRNO-FM

BEN SIDRAN, "I Lead a Life," Blue Thumb
 Cuts: "When A Woman Say She Ready," "Chances Are," "I Lead a Life," "Back Down on State Street."
 Stations: WKTK-FM, KWFM-FM, WHCN-FM

STEELY DAN, "Can't Buy A Thrill," ABC
 Cuts: "Do It Again," "Dirty Work," "Change Of The Guard."
 Stations: WVVS-FM, WMMS-FM, KZAP-FM, WMC-FM

VARIOUS ARTISTS, "Lights Out: San Francisco," Blue Thumb
 Cuts: All.
 Stations: KZAP-FM, KWFM-FM, KOL-FM

TIM WEISBERG, "Hurtwood Edge," A&M
 Cuts: All.
 Stations: KRMH-FM, WRRN-FM, KEEZ-FM

BATDORF AND RODNEY, "Batdorf and Rodney," Asylum
 Cuts: All.
 Stations: WMMS-FM, WVBR-FM, WVUD-FM

BLOOD ROCK, "Passage," Capitol
 Cuts: All.
 Stations: CHUM-FM

DAVID BOWIE, "John, I'm Only Dancing," RCA (Import)
 Stations: WMC-FM

ROY BUCHANAN, "Roy Buchanan," Polydor
 Cuts: All.
 Stations: CHUM-FM

BUDGIE, "Squawk," Kapp
 Cuts: All.
 Station: KSH-FM

TERRY CALLER, "What Color is Love," Cadet
 Cuts: "Dancing Girl," "I'd Rather Be With You."
 Station: WHUR-FM

GEORGE CARLIN, "Class Clown," Little David
 Cuts: All.
 Stations: CHUM-FM, KOL-FM

LYN COLLINS, "Think About It," Polydor
 Cuts: All.
 Station: WAMO-FM

ART FARMER, "Gentle Eyes," Mainstream
 Cuts: "Soul Slides," "Gentle Eyes."
 Station: WHUR-FM

STEVE GOODMAN, "Election Year Rag," Buddah (single)
 Station: WSHE-FM

RITCHIE HAVENS, "On Stage," Mom
 Cuts: All.
 Station: CHUM-FM

IF, "Waterfall," Metromedia
 Cuts: "Waterfall".
 Station: KSHE-FM

LUTHER INGRAM, "Loving You Is Wrong," Koko
 Cuts: All.
 Station: WAMO-FM

JAMES GANG, "Passin' Through," ABC
 Cuts: All.
 Station: WMMS-FM

KEITH JARRETT, "Expectations," Columbia
 Cuts: All.
 Stations: KOLM-FM, WBRU-FM

RUSS MCGANN, "Talk to the People," Atlantic
 Cuts: All.
 Station: WAMO-FM

JIMMY McGRUFF, "Fly Dude," Groove Merchant
 Cuts: All.
 Station: WHUR-FM

NATHAN DAVIS, "The Sixth Sense in the 11th House," Seque
 Cuts: All.
 Station: WHUR-FM

OSIBISA, "Heads," Decca
 Cuts: All.
 Stations: WMC-FM, KOL-FM

JOHN PRINE, "Diamond in the Rough," Atlantic
 Cuts: All.
 Stations: CHUM-FM, KOL-FM

BONNIE RAITT, "Give It Up," Warner Bros.
 Cuts: All.
 Stations: CHUM-FM, WVUD-FM

JOHNNY RIVERS, "L.A. Reggae," United Artists
 Cuts: "Come Home America," "Rocking Pneumonia."
 Station: KEEZ-FM

KAKC in New Direction

• Continued from page 18

He also notes that he feels the audience is tired of the same mechanical presentation over and over.

The research Seagraves refers to will include visiting with record buyers in the stores to find out why people are buying particular records and why they are listening to various album cuts and what they expect from radio stations.

That portion of the research will be carried out by Seagraves and music director Don Bishop.

The next rating period for Tulsa begins in October which is far enough away to allow for the im-

plementation of ideas and provide some results.

He does not plan personnel changes at this time noting that too many changes have taken place at KAKC in the last year.

The most recent exit was that of Steve Hatley who joined the staff of WHBQ which is still programmed by Drake.

Johnnie Lane, former program director, is leaving KAKC for another station which will be disclosed at a later date.

The present lineup includes: 6-9 Simon Train, 9-12 Mike Kennedy, 12-4 Gary Stevens, 4-7 Seagraves, 7-12 Jerome Cannon. The all-night slot was still in the air as of this writing.

Imus vs. Morgan, Round 1: a Draw

• Continued from page 18

selling insurance now. He got the word that we were going to do Boss radio and so he started doing it on KFWB and we decided we'd better not wait any longer and we put it on KHJ right away. So, we didn't have time to get it as together as we would have liked to. So, it was an on-air experiment that got refined and refined and became the machine that it was.

HALL: Steele, Tuna, you—all turned out to be personalities. Yet, the typical concept of KHJ elsewhere around the country was that of a non-personality operation.

MORGAN: Let's go back to what you said. Tuna and I were considered to be personalities?

HALL: Tuna, you, and Steele.

MORGAN: Steele and I, yes.

IMUS: Tuna ain't . . . when are you going to wise up, Claude? Morgan, who did you pattern yourself after . . . who did you think was damned good? I mean, you didn't pattern yourself after anybody, but . . .

MORGAN: Disk jockeys? My biggest influence was Don McKinnon.

HALL: He was supposed to be great.

MORGAN: He was a dynamite guy. I used to get up two hours early every morning when I was in the army at Fort Ord just to listen to him.

HALL: His brother was trying to get a job a couple of years ago, but I never heard if he did or where he did.

MORGAN: San Diego, I think.

IMUS: I couldn't go on the air IMUS: I remember when Don McKinnon got killed. He was on KFWB.

MORGAN: I couldn't go on the air the next day. I just couldn't do it.

HALL: What made him so great?

MORGAN: Talent: He was an incredible guy.

HALL: Like Peter Potter and those guys?

MORGAN: There was no comparison. Totally different situations.

IMUS: McKinnon was a super-fant personality.

MORGAN: What makes really great jocks is a . . . unique approach. A new kind of humor or a sense of humor. Anybody can do those Don Rickles put-down lines. Anybody can Henry Youngman or Bob Orbin stuff. But it's the guys who're really unique and have something different to offer and are good at it that make the all-time good jocks.

HALL: I'm curious. Did you have to get permission before putting Imus on the air on your show for an hour the other day?

MORGAN: No.

HALL: Imus, you liar. You told me you'd got permission from somebody.

IMUS: I was just covering Morgan.

HALL: Well, the show was pretty much of a surprise to everyone I've talked to. It created talk in the industry all over this town. What about that Safeway advertisement . . . did you guys work that out in advance?

MORGAN: Total ad-lib.

HALL: It was too good to be ad-lib.

IMUS: Don't you think I have any talent . . . or what?

HALL: You don't want an answer, do you?

(Continued in a future issue.)

Thomas H. McMurray

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October 21 / Rochester, N.Y., War Memorial
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October 27 / San Antonio, Hemisphere Arena
October 28 / Dallas, Dallas Memorial Auditorium
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November 4 / St. Louis, Mo., Kiel Auditorium
November 5 / Indianapolis, Fairgrounds Coliseum
November 10 / Miami, Jai Alai
November 11 / St. Petersburg, Bay Front Center
November 12 / Jacksonville, Veterans Memorial
Coliseum
November 17 / Tulsa, Okla., Tulsa Assembly Center
November 18 / Kansas City, Mo., Municipal
Auditorium
November 19 / Chicago, Amphitheatre
November 24 / Pittsburgh, Civic Arena
November 26 / Philadelphia, Spectrum
November 30 / Los Angeles, Forum

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

Vox Jox



THE ENTIRE LINEUP OF KROQ, new Los Angeles rocker, turned out for the Awards Luncheon at the fifth annual Billboard Radio Programming Forum. Going around the table, from left: Gary Bookasta, who organized the station purchase and the format change; general manager Gary Price, sales manager Lee Larson, morning personality Charlie Tuna, music director Jay Stevens, air personalities Jim Wood, Steve Lundy, and program director Johnny Darin.

By **CLAUDE HALL**
Radio-TV Editor

Tom McMurray, very successful as program director of WBT, Charlotte, has launched a new programming consulting firm called Thomas McMurray Ideas. His firm has been retained by WBT on a two-days-a-week basis. Moving into WBT as program director is **Jack**



McMurray **Petry**, who has been an air personality at the station since 1969 and assistant program manager since 1971. McMurray's new firm will also be involved in radio syndication, but I don't know any more details at the moment. If you'd like to talk to him, you can reach him at 704-364-4798. . . . **Doyle Cunningham**, WHIC, Hardinsburg, Ky., joins the competition for the longest air shift (winner gets the annual Hoarse Voice Award). "For the past several weeks, I have been averaging ten-and-a-half-hours a day because we're understaffed. Eight hours? That's nothing. I don't lose my voice until after about the ninth hour."

★ ★ ★
Bill Cummons, WEXY, Cape Kennedy, Fla., is looking for an older air personality who would like to work on the MOR station. . . . **Jay Mitchell**, program director of WGLI, Babylon, L.I., N.Y., is seeking young first ticket air personalities to work weekends on the Top 40 station. Also says: "From our standpoint, as well as many others I am sure, the so-called 'relaxation' of Federal Communications Commission license regulations have made absolutely no difference to our operation regarding the necessity of needing a first ticket. I'd welcome comments from program directors who have taken advantages of the new rules."

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Roy Leonard Seeks Bridges

• Continued from page 18

tious Objector," from an Edna St. Vincent Millet poem written after World War I, and Pete Seeger's "A Time To Live," with words from Ecclesiastes.

While he is "not in the business of selling records, but in the business of entertaining," Leonard has unintentionally broken records, such as "Morning Is Broken," by Cat Stevens, when he read the lyrics to his audience because he liked it.

Leonard began his own show in July, 1967, after sitting in for vacationing Wally Phillips, top national deejay, and proving extremely popular with the audience. At the time, he was morning man for WNAC in Boston.

His two-hour morning show, and one-hour afternoon interview show (1-2) are broken by an hour of farm news at noon, and stock quotes on the half hour. Leonard finds this a help to break the shows into segments, except for the two-hour in-depth specials.

These specials have been on such artists as the Beatles, Bob Dylan, Simon and Garfunkel, Elvis Presley and Frank Sinatra. They take a tremendous amount of editing and research by Marino and Rose Lietza, his secretary.

Besides an analysis of the music and lyrics, the programs include short taped interviews of people who know or have worked with the star, a personality overview, and, as with Elvis, an edited review of 10 hits in three minutes of air time.

Leonard attempts to showcase young talent on his 9:30-10 a.m. television show. He has had performances by artists like Charlie Byrd, George Shearing, and young Chicago talent, Bonnie Koloc and John Prine. "I try to get interesting people with something to say, rather than something to sell."

The TV show also provides material for the radio show. One radio show with the theme "And Then I Wrote . . ." was from taped television interviews of how a song got written, including the artist singing his song. Included were Buffy Sainte-Marie's "Universal Soldier," Peter Yarrow's "Puff the Magic Dragon," Paul Williams' "We've Only Just Begun" and John Denver's "Leaving on a Jet Plane." Carly Simon, Don MacLean, Donovan, Harry Chapin and Chicago were similarly featured.

As a father of six sons, from ages 17 to 6, Leonard understands the need for the generations to be able to understand and communicate with each other. Audience involvement schemes are calculated to encourage this. One gimmick is to take a new song, like "A Sunday Kind of Love," by Lenny Welch, and the old, original recording (Fran Warren, with the Claude Thornhill orchestra), play the first half of one with the last half of the other, and invite the audience to guess both artists. "The parents might recognize one, and the kids might know the other, but they have to get together on it to win," Leonard explained.

WJBY Updates MOR Format

GADSDEN, Ala. — WJBY, on the air here since 1926, has shifted into an uptempo MOR format based on the Billboard's Top 40 Easy Listening Chart, according to new program director Bob Mayben. Charlie Boman is president of the 1,000-watt daytime station. Former program director Rich Hester has become assistant manager of the station.

Mayben said that several country records with MOR sounds will be weaved into the format, "plus a big slice of oldies." A feature album will be highlighted each hour. Mayben began his career with WJBY while still in high school.

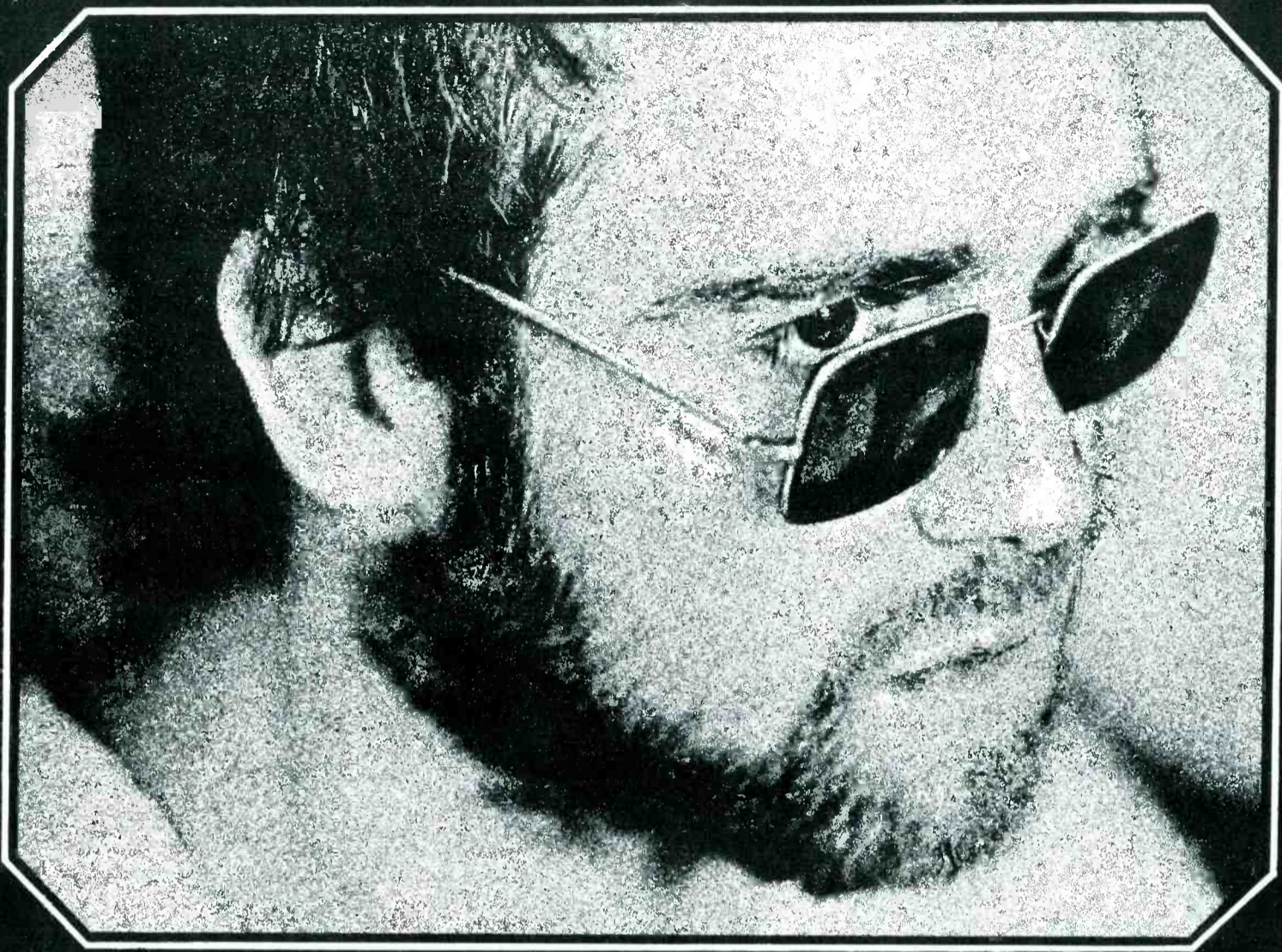
Billboard TOP 40 Easy Listening

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

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	2	2	10	BLACK & WHITE Three Dog Night, Dunhill 4317 (Templeton, ASCAP)	8
2	1	1	1	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	16
3	5	5	6	GARDEN PARTY Rick Nelson & The Stone Canyon Band, Decca 32980 (MCA) (Matragun, BMI)	9
4	7	7	8	CITY OF NEW ORLEANS Arlo Guthrie, Reprise 1103 (Kama Rippa/Turnpike Tom, ASCAP)	9
5	8	15	19	BEN Michael Jackson, Motown 1207 (Jobete, ASCAP)	6
6	6	18	21	HONKY CAT Elton John, Uni 55343 (MCA) (James, BMI)	7
7	10	16	22	IF I COULD REACH YOU 5th Dimension, Bell 45-261 (Hello There!, ASCAP)	6
8	11	12	13	SATURDAY IN THE PARK Chicago, Columbia 4-45657 (Big Elk, ASCAP)	8
9	9	10	11	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	9
10	12	13	16	WE CAN MAKE IT TOGETHER Steve & Eydie, MGM 14383 (Kolob, BMI)	7
11	3	3	5	PLAY ME Neil Diamond, Uni 55346 (MCA) (Prophet, ASCAP)	9
12	16	24	26	GOODTIME CHARLIE'S GOT THE BLUES Danny O'Keefe, Signpost 70006 (Atlantic) (Cotillion/Road Canon, BMI)	6
13	13	14	17	I BELIEVE IN MUSIC Gallery, Sussex 239 (Buddah) (Screen Gems-Columbia/Songpainter, BMI)	8
14	15	19	24	IT'S A MATTER OF TIME/BURNING LOVE Elvis Presley, RCA 74-0769 (Gladys, ASCAP/Combine, BMI)	7
15	17	22	25	I CAN SEE CLEARLY NOW Johnny Nash, Epic 45-10902 (CBS) (Cayman, ASCAP)	5
16	4	4	4	POPCORN Hot Butter, Musicor 1458 (Bourne, ASCAP)	15
17	14	17	18	I'LL NEVER PASS THIS WAY AGAIN Glen Campbell, Capitol 3411 (Vegas Music Int'l., BMI)	7
18	18	20	23	SPEAK TO THE SKY Rick Springfield, Capitol 3340 (Binder/Porter, ASCAP)	6
19	20	25	27	DON'T HIDE YOUR LOVE Cher, Kapp 2184 (MCA) (Kirshner/ATV, BMI)	4
20	25	34	—	CAN'T YOU HEAR THE SONG Wayne Newton, Chelsea 78-0105 (RCA) (James, BMI)	3
21	23	28	33	USE ME Bill Withers, Sussex 241 (Buddah) (Interior, BMI)	5
22	24	29	30	I'LL MAKE YOU MUSIC Beverly Bremers, Scepter 12363 (Dramatis, BMI)	4
23	36	—	—	I'D LOVE YOU TO WANT ME Lobo, Big Tree 147 (Bell) (Kaiser/Famous, ASCAP)	2
24	34	38	—	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	3
25	26	32	34	APRES TOI (Come What May) Paul Mauriat, Verve 10682 (MGM) (Intersong U.S.A./Chappell, ASCAP)	4
26	30	39	—	WHY Donny Osmond, MGM 14424 (Debmars, ASCAP)	3
27	29	33	36	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	4
28	28	30	31	WITH PEN IN HAND Bobby Goldsboro, United Artists 50938 (Detail, BMI)	4
29	40	—	—	WEDDING SONG (There Is Love) Petula Clark, MGM 14431 (P.D.)	2
30	31	31	32	ONE MORE CHANCE Ocean, Kama Sutra 556 (Buddah) (Cookaway, ASCAP)	5
31	35	40	—	LOVING YOU JUST CROSSED MY MIND Sam Neeley, Capitol 3381 (Seven Iron, BMI)	3
32	33	36	—	DON'T EVER BE LONELY (A Poor Little Fool Like Me) Cornelius Brothers & Sister Rose, United Artists 50954 (Unart/Stage Door, BMI)	3
33	27	37	28	FOR EMILY, WHENEVER I MAY FIND HER Simon & Garfunkel, Columbia 4-45663 (Charing Cross, BMI)	4
34	38	—	—	DANCE, DANCE, DANCE New Seekers, Elektra 45806 (Cotillion/Broken Arrow, BMI)	2
35	—	—	—	SING A SONG/MAKE YOUR OWN KIND OF MUSIC Barbra Streisand, Columbia 4-45686 (Jonico/Screen Gems-Columbia, BMI)	1
36	37	—	—	HAPPIER THAN THE MORNING SUN B.J. Thomas, Scepter 12364 (Black Bull/Stein & Van Stock, ASCAP)	2
37	—	—	—	LOVE SONG Peggy Lee, Capitol 3439 (Blue Seas/Jac, ASCAP)	1
38	39	—	—	PARADISE Jackie DeShannon, Atlantic 2895 (Cotillion/Sour Grapes, BMI)	2
39	—	—	—	CANTA LIBRE Al Martino, Capitol 3444 (Prophet, ASCAP)	1
40	—	—	—	THEME FROM THE MANCINI GENERATION Henry Mancini, RCA 74-0756 (Southdale, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 10/7/72

ELTON JOHN



**IN CONCERT
WITH**

NIGEL OLSSON

DEE MURRAY

DAVEY JOHNSTONE

SEPTEMBER

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

OCTOBER

- 1st Memorial Auditorium, Rochester, N.Y.
- 2nd Forum, Montreal, Canada
- 5th Maple Leaf Garden, Toronto, Canada
- 6th Cobo Hall, Detroit, Michigan
- 7th Memorial Auditorium, Buffalo, N.Y.
- 9th Nassau Coliseum, Long Island, N.Y.
- 11th Illinois State University, Normal, Ill.
- 12th Civic Center, Wichita, Kansas
- 13th University of Kansas, Lawrence, Kansas
- 14th Iowa State University, Ames, Iowa
- 15th Auditorium, Denver, Colorado
- 18th HIC Arena, Honolulu, Hawaii
- 20th Seattle Arena, Seattle, Washington
- 21st Berkeley Community Theatre, Berkeley, Calif.
- 22nd Anaheim Convention Center, Anaheim, Calif.
- 23rd The Forum, Los Angeles, California
- 25th Berkeley Community Theatre, Berkeley, Calif.

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

NOVEMBER

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



Classical Music

DGG Takes 2 of 3 Montreux Awards

NEW YORK—The fifth annual High Fidelity Magazine/Montreux International Records Awards were won this year by DGG and Argo. DGG won two of the three first prizes, both for albums of string quartets. This marks the first time that chamber music recordings have taken a prize at Montreux. One award went for the recording by the Tokyo String Quartet of Brahms' "A minor Quartet" and Haydn's "Quartet Op. 76, No. 1"; the other was taken by a U.S. quartet, the LaSalle String Quartet, for its album of music by Schoenberg, Berg, and Webern.

Argo captured its prize for "La

Calisto," a baroque opera by Cavalli in the Glyndebourne performance conducted by Raymond Leppard.

This year's diplôme d'honneur, for long-time recorded achievements, was given to violinist Josef Szigeti. The international jury voted to award next year's honor to pianist Artur Schnabel as well as to two recording engineers, Horst Redlich and Arthur Haddy, both of the Decca/London staff.

The 1972 jury consisted of Leonard Marcus of High Fidelity and James Lyons of the American Record Guide; from England, Edward Greenfield of the Guardian and Felix Aprahamian of the London Sunday Times, both also of the Gramophone; from France, Edith Walter of Harmonie; from Germany, Karl Breh of HiFi Stereophonic and Felix Schmidt of Der Spiegel; from Italy, Laura Padellaro of RAI; from Holland, G.H.J. Verlinden of Elsevier; from Sweden, Carl-Gunnar Ahlen of Svenska Dagbladet; and from Switzerland, Gerold Fierz of Neue Zürcher Zeitung.

Gottschalk On Chappell

NEW YORK—A resurgence of interest in the works of American composer/pianist Louis Moreau Gottschalk has resulted in a collection of some important works of the 19th century composer entitled "Compositions for Piano-forte," published by Chappell & Co.

A major force in the development of the Romantic movement in American music, Gottschalk has recently emerged from relative obscurity to become the focal point of a revival movement. His music marks the first time an American composer ever incorporated Creole, Negro and American folk melodies into his compositions. In addition, Gottschalk is considered the first American to earn international acclaim as a pianist and composer and was the first to present solo recitals in the United States. The collection represents a new edition of 10 Gottschalk compositions edited by Amiram Rigai.

Supraphon Series Will Bow With Special Prices

LONDON—Coming in October from Czech label Supraphon is a new Supraphon Master series spearheaded by a completely new stereo recording of Janacek's popular opera "The Cunning Little Vixen," and containing five other special issues.

Rediffusion Records label manager Norman Austin said, "We are introducing them with special prices, single albums at \$4.35 instead of \$5.50, double albums at

Barenboim Cuts for CBS In London

LONDON—First major symphonic recording by Daniel Barenboim for CBS was made in London this month. Barenboim conducted the London Philharmonic Orchestra in Elgar's "Symphony No. 2," made in EMI's Abbey Road studio, produced by Paul Myers, on Sept. 29 and 30, following Festival Hall performance at the LPO's gala in aid of the Royal Variety Club and the orchestra's own appeal on Sept. 28.

Barenboim makes another CBS recording soon, when he conducts the English Chamber Orchestra and soloist Pinchas Zukerman in two Mozart violin concertos at the new CBS studios in Whitfield Street. Works are the "No. 1 in B Flat," "K. 207" and the "No. 3 in G, K. 216," plus fill-ups with the "E Major Adagio" and the "C Major Rondo." Paul Myers again produces.

\$8.25 instead of \$11, and triple albums at \$13.10 instead of \$16.45."

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

The Czech Philharmonic Orchestra, which is playing on a U.K. tour in October, has recorded Bruckner's "Symphony No. 5" conducted by Lovro von Matacic, and Czech soloists Josef Churchro (cello) and pianist Jan Panenka play on a three disk set the complete Beethoven works for cello and piano.

A double album brings 18 of Bach's choral preludes for organ played by Alena Vesela on the 18th-century organ of the Church of St. Maurice at Olomouc; and a single album with the Czech Philharmonic Orchestra contains Wagner's popular Siegfried Idyll and his Wesendonck Lieder sung by contralto Nadezhda Kniplova. Other Master series issues in the release are the only recordings available of Dvorak's "D Major Mass," the "Te Deum," the "Psalm 149" and Nos. 1 to 5 of the "Biblical Songs" the 12 Concerti Grossi of "Handel's Op. 6" set by the Prague Chamber Orchestra and Borodin's "Symphony No. 2" and his "Polovtsian Dances" from Prince Igor by the Czech Philharmonic under Vaclav Smetacek on a single disk.

Stratta Into Own Firms

NEW YORK—Ettore Stratta, classical conductor and exclusive RCA recording artist, has started his own music and production firms: Ars Nova Music, Jubilus Music and Ettore Productions. Previously with Cromia Music, Stratta has been responsible for publishing over 100 copyrights including "Mammy Blue," "New World in the Morning" and "Love Is Blue."

Stratta will soon be traveling to Europe to meet with writers and foreign publishers. RCA will be releasing his new classical album, "Adagio" soon. Stratta's new office is located at 37 West 57th St., Room 1106 New York.

Barrett Concert Tours

NEW YORK—Herbert Barrett, president of the Herbert Barrett Management, is setting a busy pace regarding his organization's concert plans for 1972-73.

Included among them will be a cross-country tour of the Bach Aria Group, which will be celebrating its 25th season, highlighted by an anniversary subscription series of three concerts at Alice Tully Hall, Lincoln Center.

The dates of the series will be Nov. 1, 1972; Jan. 24, 1973; and March 14, 1973; and guest conductors of the ensemble, orchestra and chorus will include Walter Susskind, Music Director of the St. Louis Symphony; Yuri Krasnapolsky, Music Director of the Omaha Symphony; and Izler Solomon, Music Director of the Indianapolis

Symphony. The Bach Aria Group recently recorded on the Desto Records label for the first time, release was set for Sept. 1.

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

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

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

The Goldovsky Grand Opera Theater, Boris Goldovsky, artistic director, will make its 14th tour under the Barrett Management with an English language Production of "Rigoletto." Scheduled for performances throughout the East, South and Mid-west, the Goldovsky company is the only full scale touring opera company in the country.

Other touring companies to be toured by the Barrett firm in 1972-73 will be the Claude Kipnis Mime Theatre, the Cuartetto de Guitarras Zarate from Argentina, the Ramon de los Reyes Company from Spain, and many well-known soloists including John Browning, Ruggiero Ricci, Eileen Farrell, Martha Argerich, Mayumi Fujikawa, Mignon Dunn, Sherrill Milnes, Justino Diaz, Charles Treger, William Masselos and Lynn Harrell.

War & Peace Set by EMI

LONDON—From EMI before the end of the year will come the first U.K.-pressed issue of Prokofiev's gigantic opera "War and Peace," based on the Tolstoy novel, which has its British premiere at the London Coliseum by the Sadler's Wells Opera on Oct. 11.

Russian-pressed sets of the Bolshoi Theater recording have been available for some time in Britain, but now EMI has obtained rights to U.K. distribution on HMV-Melodiya and, in accordance with their agreement with Melodiya, these will now be withdrawn.

When the Sadler's Wells company goes on tour next spring, covering many large provincial centers, "War and Peace" will be one of the operas presented and supplies of the recording will by that time be generally available to dealers throughout Britain.

Billboard SPECIAL SURVEY for Week Ending 10/7/72

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 **HIGHLIGHTS FROM THE METROPOLITAN OPERA GALA HONORING SIR RUDOLPH BING, VOL. 1**
Various Artists, DGG 2530 260 (Polydor)
- 4 **A CLOCKWORK ORANGE**
Walter Carlos, Columbia KG 31480
- 5 **MY FAVORITE CHOPIN**
Van Cliburn, RCA Red Seal LSC 2576
- 6 **VERDI: LA TRAVIATA**
Sills/Gedda/Panerai/John Alldis Choir (Ceccato), Angel SCLX 3780
- 7 **HOLST: THE PLANETS**
Los Angeles Philharmonic (Mehta), London CS 6734
- 8 **TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED ON BACH**
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 9 **A CLOCKWORK ORANGE**
Soundtrack, Warner Bros. BS 2573
- 10 **MAHLER: 8th SYMPHONY**
Chicago Symphony Orch. (Solti), London OSA 1295
- 11 **DONIZETTI: LUCIA DI LAMMERMOOR**
Joan Sutherland, London OSA 1327
- 12 **HEAVY ORGAN**
Virgil Fox, Decca DL 75323 (MCA)
- 13 **BACH CANTATAS: VOL. 3**
Concentus of Vienna Musicus (Harnoncourt), Telefunken SKW 3/1-2
- 14 **THE CHOPIN I LOVE**
Artur Schnabel, RCA Red Seal LSC 4000
- 15 **SCOTT JOPLIN: PIANO RAGS, VOL. 2**
Joshua Rifkin, Nonesuch 71264 (Elektra)
- 16 **HITS FROM THE HOLLYWOOD BOWL**
Los Angeles Philharmonic (Mehta), London XPS 613
- 17 **VERDI: I LOMBARDI**
Royal Philharmonic & Chorus (Gardelli), Philips 6703.032 (Mercury)
- 18 **HOROWITZ PLAYS CHOPIN**
Columbia M 30643
- 19 **TCHAIKOVSKY: 1812 OVERTURE**
New York Philharmonic (Bernstein), Columbia D3S818
- 20 **BACH LIVE AT THE FILLMORE EAST**
Virgil Fox, Decca DL 75264 (MCA)
- 21 **SOUNDTRACK: 2001: A SPACE ODYSSEY**
MGM SIE ST 13
- 22 **BEETHOVEN: SYMPHONY #9**
London Symphony Orch. & Chorus (Stokowski), London SPC 21043
- 23 **HOLST: THE PLANETS**
Boston Symphony (Steinberg), DGG 2530102 (Polydor)
- 24 **BEVERLY SILLS CONCERT**
ABC/ATS 20011
- 25 **MY FAVORITE DEBUSSY**
Van Cliburn, RCA LSC 3283
- 26 **STRAUSS: ALSO SPRACH ZARATHUSTRA**
Los Angeles Philharmonic (Mehta), London CS 6609
- 27 **BEETHOVEN: 9th SYMPHONY**
Philadelphia Orchestra (Ormandy), Columbia MS 7016
- 28 **DELIUS: MASS OF LIFE**
London Philharmonic (Groves), Angel 3781
- 29 **GROFE: GRAND CANYON SUITE**
Boston Pops (Fiedler), RCA LSC 2789
- 30 **JULIAN & JOHN**
Julian Bream & John Williams, RCA Red Seal LSC 3257
- 31 **BEETHOVEN'S 9th SYMPHONY**
NBC Symphony (Toscanini), Victrola 1607
- 32 **DONIZETTI: DAUGHTER OF THE REGIMENT**
Joan Sutherland, London OSA 1273
- 33 **GERSHWIN: RHAPSODY IN BLUE**
Columbia Symphony (Bernstein), Columbia MS 6091
- 34 **TCHAIKOVSKY'S GREATEST HITS**
Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia M 7503
- 35 **STRAUSS WALTZES**
Chicago Symphony (Reiner), RCA LSC 2500
- 36 **TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY**
Various Artists/Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3204
- 37 **PAGANINI: VIOLIN CONCERTO #3**
Henry Szeryng, Philips 6500.175 (Mercury)
- 38 **VAUGHN WILLIAMS #6**
New Philharmonia (Boult), Angel 36469
- 39 **BEETHOVEN'S GREATEST HITS**
Horowitz/Chicago Symphony (Reiner)/Boston Symphony (Leinsdorf), RCA Red Seal LSC 5010
- 40 **MOZART: THE GREATEST HITS ALBUM**
Various Artists, Columbia 31201

Soul Sauce

**BEST NEW SINGLE
OF THE WEEK:**

**"YOU POURED
SUGAR ON ME"**
**ROBINSON
FAMILY PLAN**
(ODE)

**BEST NEW ALBUM
OF THE WEEK:**

**"CANDI
STATON"**
(FAME)

By JULIAN COLEMAN

Leroy Smith has been appointed regional r&b promotion manager for special markets at Columbia. He will be responsible for the promotion and marketing of r&b singles and albums on the west coast. . . . **The Delfonics** have renewed their contract with Bell Records. The group records on Bell's subsidiary Philly Groove label. . . . **James Brown's** Polydor single, "Good Foot," has been certified a million selling gold record by RIAA. . . . Record producer and songwriter **Billy Jackson** who was with Columbia Records' A&R department for three years before leaving to do free lance record production has made a publishing agreement with Jay Morgenstern, Frank Military and Nan Pearlman of Music Maximus, Ltd. While with Columbia he produced **Aretha Franklin**, **Ronnie Dyson**, **Peaches and Herb**, the **Tymes**, **Patti Austin** and **Mongo Santamaria**. . . . Appearing at New York's Apollo Theater thru Oct. 10th: **The Delfonics**, **Harold Melvin and The Bluenotes**, **The Independents**, **Lee Roberts**, and **Body and Soul**. . . . **Staple Singers** taping for the **Flip Wilson** TV show. . . . New product by **Gladys Knight** and the **Pips**, **The Supremes**, **Diana Ross** and **Marvin Gaye** coming from Motown any day now. . . . **Emmett J. Garner** has been named national r&b promotion manager for London Records. . . . Replacing **Smokey** with the **Miracles** is **William Griffin**, who was introduced to the company by **Damon Harris**, the newest member of the **Temptations**. **Griffin** and **Harris** both hail from Baltimore, Md.

SOUL SAUCE PICKS & PLAYS:

Manhattans, "One Life To Live," (Deluxe); **Billy Preston**, "Slaughter," (A&M); **Pace-Setters**, "Push On Jessie Jackson," (Kent); **Eddie Holman**, "My Mind Keeps Telling Me," (GSF); **Bird Rollins**, "Don't Worry About It," (Disco); **Quiet Elegance**, "Do You Love Me," (Hi); **Four Tops**, "Nature Planned It," (Motown); **Chuck Berry**, "My Ding-A-Ling," (Chess); **Denise LaSalle**, "A Man-Sized Job," (Westbound); **Rueben Bell**, "To Late," (Deluxe); **Temprees**, "Dedicated To The One I Love," (We Produce); **Betty Wright**, "Baby Sitter," (Alston); **Linda Carr**, "I Feel A Song," (Romar); **A Different Bag**, "Mother Fudge-Cicle," (Beverly Hills); **Bobby Taylor**, "There Are Roses Somewhere In This World," (Sunflower).

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

What's Happening

• Continued from page 16

Doobie Brothers, Warner Bros.; "Colorado," **Denny Rolien**, Tumbleweed. . . . **WXXM**, Schoolcraft College, Livonia, Dennis Jackson reporting: "Everybody Needs A Hero," (LP cut, Passin' Thru), **James Gang**, ABC; "Never Met A Dog," (LP cut, Vinegar Joe), **Vinegar Joe**, Atco; "Close To The Edge," (LP), Yes, Atlantic. . . . **Iowa**—**KDIC-FM**, Grinnell College, Grinnell, John Seeley reporting: "Bustin' Out," (LP), **Pure Prairie League**, RCA; "Strange Affair," (LP), **Help Yourself**, United Artists; "Seventy-Second Brave," (LP), **Keef Hartley** Band, Deram. . . . **Missouri**—**KRC**, Rockhurst College, Kansas City, Pete Modica reporting: "Poor Boy," **Casey Kelly**, Elektra; "Deteriorata," **National Lampoon**, Banana/Blue Thumb; "Hard Life, Hard Times," **John Denver**, RCA.

★ ★ ★

WEST—**Washington**—**KUGR**, **KUGR-FM**, Washington State U., Pullman, Mike Makela reporting: "Thunder and Lightning," **Chi Coltrane**, Columbia; "Rocky Mountain High," (LP), **John Denver**, RCA; "Toulouse Street," (LP), **Doobie Brothers**, Reprise. . . . **Oregon**—**KLCC-FM**, Lane Community College, Eugene, Dave Chance reporting: "Hurtwood Edge," (LP), **Tim Weisberg**, A&M; "Daydo," (LP), **Alun Davies**, Columbia; "Bustin' Out," (LP), **Pure Prairie League**, RCA.

★ ★ ★

EAST—**Pennsylvania**—**WRCT**, Carnegie-Mellon U., Pittsburgh, Brad Simon reporting: "Sweet Lightning," (LP), **Sweet Lightning**, RCA; "Batdorf & Rodney," (LP), **Batdorf & Rodney**, Asylum; "Rock & Roll Music To The World," (LP), **Ten Years After**, Columbia. . . . **WLV**, Lehigh U., Bethlehem, Bruce Toole reporting: "Hurtwood Edge," (LP), **Tim Weisberg**, A&M; "My Time," (LP), **Boz Scaggs**, Columbia; "Icarus," (LP), **Winter Consort**, Epic. . . . **WVBU**, **WVBU-FM**, Bucknell U., Lewisburg, James Morrell reporting: "Mar y Sol," (LP), **Various artists**, Atco; "Passage," **Bloodrock**, Capitol; "Three Friends," (LP), **Gentle Giant**, Columbia. . . . **WTYL**, Bucks Community College, Newtown, Bill Sheffer reporting: "All The Young

OCTOBER 7, 1972, BILLBOARD

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	GOOD FOOT, Part 1 James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	9	26	30	WHY CAN'T WE BE LOVERS Lamont Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	5
2	3	FREDDIE'S DEAD (Theme From "Super Fly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	9	27	14	DON'T TAKE MY KINDNESS FOR WEAKNESS Soul Children, Stax 0132 (East/Memphis, BMI)	11
3	4	USE ME Bill Withers, Sussex 241 (Buddah) (Interior, BMI)	6	28	34	SLOW MOTION, Part 1 Johnny Williams, Philadelphia International 73518 (CBS) (Assorted, BMI)	5
4	5	I'LL BE AROUND/HOW COULD I LET YOU GET AWAY Spinners, Atlantic 2904 (Bellboy/Assorted, BMI/Bellboy, BMI)	8	29	37	DEDICATED TO THE ONE I LOVE Temprees, We Produce 1808 (Stax) (Trousdale, BMI)	3
5	2	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	13	30	31	ENDLESSLY Mavis Staples, Volt 01052 (Vogue, BMI)	4
6	8	BEN Michael Jackson, Motown 1207 (Jobete, ASCAP)	8	31	32	I'LL PLAY THE BLUES FOR YOU Albert King, Stax 0135 (East/Memphis/Rogan, BMI)	8
7	7	MY MAN IS A SWEET MAN Millie Jackson, Spring 127 (Polydor) (Gaucho/Belinda, BMI)	10	32	40	BABY SITTER Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	3
8	9	WOMAN DON'T GO ASTRAY King Floyd, Chimneyville 443 (Cotillion) (Malaco-Roffignac, BMI)	7	33	35	HOW CAN YOU MEND A BROKEN HEART Spoonbread, Stang 5043 (All Platinum) (Casserolet/Warner/Tamerlane, BMI)	3
9	10	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	13	34	39	IF YOU LET ME Eddie Kendricks, Tamla 54222 (Motown) (Jobete/Stone Agate, BMI)	4
10	6	(They Long to Be) CLOSE TO YOU Jerry Butler featuring Brenda Lee Eager, Mercury 73301 (U.S. Songs/Blue Seas/Jac, ASCAP)	11	35	43	STOP DOGGIN' ME Johnnie Taylor, Stax 0142 (Groovesville/East/Memphis/Conquistador, ASCAP)	3
11	15	(It's the Way) NATURE PLANNED IT Four Tops, Motown 1210 (Stone Agate, BMI/Jobete, ASCAP)	5	36	36	I'M SO TIRED Bobby Bland, Duke 477 (Don, BMI)	7
12	13	(Win, Place or Show) SHE'S A WINNER Intruders, Gamble 672 (Assorted, BMI)	8	37	44	GUILTY Al Green, Bell 45-258 (Tosted/Screen Gems-Columbia, BMI)	3
13	11	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	14	38	38	JOYFUL PROCESS Funkadelic, Westbound 205 (Chess/Janus) (Bridgeport, BMI)	4
14	12	THIS WORLD Staple Singers, Stax 0137 (Sunbeam, BMI)	10	39	42	MAY THE BEST MAN WIN Ollie Nightengale, Pride 1002 (MGM) (Butler/Chappell, ASCAP)	3
15	17	HONEY I STILL LOVE YOU Mark IV, Mercury 73319 (Alga/Johnson-Hammond, BMI)	8	40	48	DON'T EVER BE LONELY Cornelius Brothers & Sister Rose, United Artists 50954 (Unart/Stagedoor, BMI)	2
16	16	OPEN HOUSE AT MY HOUSE Little Johnny Taylor, Ronn 64 (Jewel) (Su-Ma/Rogan, BMI)	9	41	49	A LONELY MAN Chi-Lites, Brunswick 55482 (Julio-Brian, BMI)	2
17	19	FOOL'S PARADISE Sylvers, Pride 1001 (MGM) (Lion's Track, BMI)	6	42	47	KEEP ON RUNNING Stevie Wonder, Tamla 54223 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	2
18	18	TOAST TO THE FOOL Dramatics, Volt 4082 (Conquistador, ASCAP/Groovesville, BMI)	8	43	50	MY DING-A-LING Chuck Berry, Chess 2131 (Isales, BMI)	2
19	24	ONE LIFE TO LIVE Manhattans, Deluxe 139 (Starday/King) (Fort Knox-Nattahnam, BMI)	6	44	45	THAT'S HOW LOVE GOES Jermaine Jackson, Motown 1201 (Jobete, ASCAP)	2
20	21	SWEET CAROLINE Bobby Womack & Peace, United Artists 50946 (Stonebridge, ASCAP)	7	45	27	POWER OF LOVE Joe Simon, Spring 128 (Polydor) (Assorted/Gaucho/Belinda, BMI)	13
21	23	GUESS WHO B.B. King, ABC 11330 (Michele, BMI)	5	46	—	IF YOU CAN BEAT ME ROCKIN' (You Can Have My Chair) Laura Lee, Hot Wax 7207 (Buddah) (Gold Forever, BMI)	1
22	28	SLAUGHTER (Theme From "Slaughter") Billy Preston, A&M 1320 (Irving/Web, BMI)	4	47	20	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	14
23	29	MY MIND KEEPS TELLING ME Eddie Holman, GSF 6873 (Namloh, BMI)	5	48	—	A MAN SIZED JOB Denise LaSalle, Westbound 206 (Chess/Janus) (Ordens/Bridgeport, BMI)	1
24	25	YOU'RE STILL A YOUNG MAN Tower of Power, Warner Bros. 7612 (Kupitillo, ASCAP)	7	49	—	TOO LATE Rueben Bell, Deluxe 140 (Starday-King) (Fast Music, BMI)	1
25	26	ALWAYS HAVE YOU THERE Doug Gibbs, Oak 108 (Playboy, ASCAP)	5	50	—	GET UP AND DO SOMETHING FOR YOURSELF Solomon Burke, MGM 14425 (The Kid's Music, BMI)	1

Dudes," **Mott The Hoople**, Columbia; "Close To The Edge," (LP), Yes, Atlantic; "Pieces of April," (LP cut, Seven Separate Fools), **Three Dog Night**, Dunhill. . . . **Massachusetts**—**WERS-FM**, Emerson College, Boston; "Sugar Me," **Lynsey DePaul**, MAM; "Everybody Lives To Sing," (LP), **Orphan**, London; "I Ain't Never Seen A White Man," **Wolfman Jack**, Wooden Nickel. . . . **WTCC-FM**, Springfield Technical Community College, Springfield; "Memphis Menu," (LP), **Jose Feliciano**, RCA; "Music Is The Message," (LP), **Kool and The Gang**, De-Lite; "Moods," (LP), **Neil Diamond**, Uni. . . . **WCSB**, Graham Junior College, Boston, Ro Guelpa reporting: "Casey Kelly," (LP), **Casey Kelly**, Elektra. . . . **New York**—**WAER-FM**, Syracuse U., Syracuse, Tony Yoken reporting: "I Lead A Life," (LP), **Ben Sidran**, Blue Thumb; "Extrapolation," (LP), **John McLaughlin**, Polydor; "Full House," (LP), **J. Geils Band**, Atlantic. . . . **WRCC**, Rockland Community College, Suffern, Neil Monastersky reporting: "War Heroes," (LP), **Jimi Hendrix**, Barclay (Import); "Close To The Edge," (LP), Yes, Atlantic; "Full House," (LP), **J. Geils Band**, Atlantic. . . . **WHLC**, Lehman College, Bronx, Terry Raskyn reporting: "Summer Breeze," **Seals & Crofts**, Warner Bros.; "Aztec Two-Step," (LP), **Aztec Two-Step**, Elektra; "Siberian Khatru," (LP cut, Close To The Edge), Yes, Atlantic. . . . **New Jersey**—**WFDU-FM**, Fairleigh-Dickinson U., Teaneck, Tony Loving reporting: "Bandstand," (LP), **Family**, United Artists; "Rock & Roll Music To The World," (LP), **Ten Years After**, Columbia; "Reincarnation," (LP), **Exuma**, Kama Sutra.

Jim McDonald

• Continued from page 16

spects, a trial period. McDonald noted that while over 50 exhibitors have registered to showcase their wares (ranging from instruments to consumer hardware and software), that figure remains the weakest link in the show's organization to date, due to professionals' wait-and-see stance.

McDonald was not alarmed however, stating that he expected many music professionals to attend as visitors just to see whether the Expo was actually making progress in reaching that broader audience. With the Expo envisioned as an annual affair, McDonald was confident that future shows would have much stronger showings from the exhibitors.

Ticket prices for the exposition will be \$3.00 and \$1.50, including entertainment.

Country Music

LOUVIN OFFERS RADIO OPRY WEEK TAPE SITE

NASHVILLE—Capitol artist Charlie Louvin will setup a trailer near convention headquarters here and offer a promotional package to radio stations on a 24-hour basis during the "Grand Ole Opry" Birthday Celebration.

Louvin has arranged for space between the Capitol Park Inn and the Municipal Auditorium for his trailer, which will house two tape recorders and unlimited tape. He will offer to any station bringing him copy any amount of time desired for promotional spots and station identifications.

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

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

Show Flourishes in W. Va. Burg of 1,500

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

Paul King is owner, and Eck Gibson is manager of the new showcase, which Gibson says is paying its own way. King indicates he will start construction of a 2,500-3,000 seat structure next spring if attendance continues at the present rate.

King says he visited country music establishments, big and small, before opening. He studied everything from applause and conversation to the measurement of buildings.

Gibson, a part-time musician and bluegrass bandleader since World War Two, designed the

stage, sound-and-light control booth, and tune-up rooms. There is a snack-bar and record display section at the back of the hall.

Master of ceremonies for the house is Jim Roberts, disk jockey at WRDS, South Charleston, W. Va. The first act booked was the Country Gentlemen. Others include Buck White and Lonzo and Oscar. The shows are supplemented with local acts. Eventually Friday night performances may be added.

King and Gibson have worked out an agreement with a Milton radio station, scheduled to open this fall, to broadcast part or all of the Mountaineer programs.

King also does a direct promotion in the 30-minute warmup period preceding the live performance. A group may have its records played and put on sale.

Veterans in New Label Try

TULSA — Sonata Records, a country label, has been formed here by Herb Sims, former operator of Sims Records and a record pressing plant in the Nashville area.

The first release on the new label is published by Rapid Music, another new firm, which is owned by Claude Cavaness, the original owner of Pamper Music.

The artist on the initial release is Tommy Gayle of Morrelton, Ark., where Cavaness now makes his home. Title of the first song is "Tie That Sweet Love on Me." On the flip side is "Angel in My Arms," published by Eight Track Music, which is owned by Yvonne Sims.

Cavaness formed Pamper Music in 1955, and his first song was "Crazy Arms," which became a million-seller. He sold the firm to J. Hal Smith and Ray Pennington in 1965, and it later was purchased by Tree, International.

CMA Names 'Song' Finalists

NASHVILLE — The Country Music Association has announced the five finalists in the "Song of the Year" category for its annual awards presentation.

The winning songwriter will be cited on the nationally televised CMA Awards Show on CBS, Monday, Oct. 16.

The finalists: "Easy Lovin'," Freddie Hart; "Kiss an Angel Good Morning," Ben Peters; "She's All I Got," Jerry Williams and Gary Bond; "Happiest Girl in the Whole U.S.A.," Donna Fargo; "To Get to You," Jean Chappel.

KSU Spotlights Earl Scruggs & Friends

MANHATTAN, Kan.—Kansas State University will present what is described as one of the largest college concert sponsored events in history here Jan. 19-20, 1973.

Centered around Earl Scruggs, it is a "family and friends" concept. All the artists who have recorded with Scruggs on his last two Columbia albums have been invited to perform, along with others.

Already under contract are the Earl Scruggs Revue, Tracy Nelson and Mother Earth, the Nitty Gritty Dirt Band, the Byrds, Doc and Merle Watson and Ramblin' Jack Elliott.

Last March, the university booked the Nitty Gritty Dirt Band and the Earl Scruggs Revue for two concerts, selling out all tickets two hours after they were made available.

Some 16,000 seats will be sold for the January concert, with priority going to students.

Meanwhile, arrangements have

been made with New Line Cinema of New York to distribute to college buyers the film of a special on Scruggs that was shown on PBS TV network last year. The film features performances with the Byrds, Joan Baez, Bob Dylan, Watson, Gary and Randy Scruggs, Gil Trythol, and the Morris Brothers and traces the history of Earl Scruggs music from his early days. A portion of the sound track of the film has been released on Columbia, titled "Earl Scruggs; His Family and Friends."

In addition to performing at jazz festivals, folk and rock concerts, the Scruggs Revue is playing a large number of college concerts. The group also is scheduled for an extended tour on the West Coast in November, which includes a week at the Troubadour in Los Angeles. In December they return for their third repeat engagement at the Cellar Door in Georgetown, Md., and the first week in January the unit is booked at Mr. Kelly's in Chicago.

Nashville Scene

By BILL WILLIAMS

Mercury's latest discovery is a 20-year-old youngster named Johnny Rodriguez, who sings country music in both English and Spanish. Found by Tom T. Hall in a Texas jail, where he was serving time for stealing goats, the young man was bailed out by Happy Shahan. Rodriguez arrived in Nashville with a pair of boots and \$8, and joined Tom T.'s band, the Storytellers. Now he has recorded on his own. . . . Sonny James and Johnny Paycheck will do a 30-minute radio show and spot announcement campaign for the March of Dimes, with details handled by Roy Smith of 21st Century Productions.

The Buck Owens Pro-Celebrity Invitational Golf Tournament set for Nov. 4-5 in Bakersfield, has a strong list of entries. Last year the tourney donated \$10,000 to the Cancer Society. This year is expected to top that. . . . The "King of the Yodelers," Kenny Roberts, got standing ovations playing a Howard Vokes show in Arnold, Pa. . . . Billy Edd Wheeler performed with the Asheville, N.C., Symphony Saturday, with all negotiations handled by Don Light. . . . Jerry Reed postponed a session so he could attend the Neil Diamond concert in Nashville. . . . Roy Clark was the main attraction at the big Boy Scout parade in Dallas. He also did numerous autograph parties and radio and television appearances.

Mac Wiseman has concluded the sessions for his new RCA album. His latest single, "On Susan's Floor," has been one of his best sellers in a long while. . . . Archie Campbell and Jeannie C. Riley have done a number of spots on behalf of the Presbyterian Appalachian Broadcasting Council to aid people in the depressed areas. . . . RCA is so confident over the new Dickey Lee single it has titled his next album "Baby Bye Bye." It is just out. . . . Billie Jean Horton, now managing Claude King, is off on a promotional tour with him for his new Columbia release, "He Ain't Country." . . . George Jones, Tammy Wynette, Patsy Sledg, Harold Morrison and the Jones Boys returned to Lakeland, Fla., for an Oct. 8 appearance at their Old Plantation Music Park. . . . Dot Records is moving strong with newly signed artists. Just out are singles by John Anthony Hart, Pat Roberts, G. Hawl Jones and David

Kirby. . . . Donna Fargo plays Reno, Disneyland and Tucson, in that order.

Shirley Adams of Shue Records has been selected to ride in a float in San Antonio Oct. 14th as part of the observance of Country Music Week. Also in the parade is Willy Nelson. . . . Cutlass currently is negotiating for distribution in foreign markets. . . . Entertainment Engineers of Hillsdale, Ill., has been appointed Midwest representative for all talent and package shows associated with Triple T. Talent. . . . After a year appearing in the Denver area, Bill Clossy has hit the road with his own trio, B.C. and Company. . . . Writer Faye Bull says she has a sure way of testing a hit. If her pet dove coos, then it will be successful. It's currently cooing over a Jimmy Wheeler release. . . . Jan Hurley, of the Red Hot label, has been contracted to appear at numerous political rallies with President Richard Nixon.

At Freedom Hall in Louisville, Mel Tillis, Jeannie C. Riley and the Homesteaders drew 13,000. . . . Jean Shepard played to two consecutive shows which drew 20-

(Continued on page 30)

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RCA Brass Honors Atkins On 25th Year With Label

NASHVILLE—More than 330 of music's elite honored RCA's Chet Atkins on the anniversary of his 25th year with the label at a semi-formal affair here.

All of the leading RCA executives from New York, including president Rocco Laginestra and his wife, were on hand to give homage to the man who not only has done so much for his company and its artists, but to the entire music industry of this city.

Atkins was presented a plaque by Laginestra. It was noted that, on his 20th anniversary, a fund-raising dinner and show was given, with all of the money going to charity. This time, the company

gave the invitation-only party, which was organized as a surprise by Wally Cochran, an RCA executive.

George Beverly Shea came all the way from Illinois to give the invocation for the plush party. Songwriter Cy Cobin flew from San Francisco to lend his support.

Top RCA officials included Mort Hoffman, vice president, commercial operations; Gene Settler, vice president, marketing; Don Burkheimer, vice president, A&R; Mel Ilberman, vice president, business and talent; Herb Helman, director of public affairs; Frank

(Continued on page 27)

UT-Arlington Honors Price

ARLINGTON, Tex. — Singer Ray Price will share the stage with two medical doctors here Nov. 10-11 when he is honored as one of the three outstanding alumni of the University of Texas branch here.

Price worked toward a degree in animal husbandry at the school, formerly North Texas Agriculture College, in 1948-49.

Also being honored will be Dr. Thomas L. Shields, chief of dermatology at Fort Worth's Harris Hospital, and Dr. W.B. Swift, retired chief of surgery at Harris.

They will be introduced at a Friday reception, and will be guests of honor at a pep rally and dinner at the Inn of Six Flags, here.

On Saturday, the three will be guests at a pre-game barbecue and will be introduced during half-time ceremonies at Arlington Stadium for the UTA-West Texas State game.



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HERE TODAY & HERE TO STAY



JAN HOWARD, Decca, cuts a ribbon renaming Highway 63 Bypass at West Plains, Mo., the "Jan Howard Expressway." On the right is City Commissioner J.E. Hard, and on the left is Miss Howard's mother, Linnie Johnson. The Expressway in her home town veers to the right of Porter Wagoner Blvd.

Tammy and George Jones Ft. Worth-Dallas Area Park

DALLAS—The opening of Loma Linda Country Music Park, located between here and Fort Worth, was an apparent success with an estimated attendance between 2,500 and 3,000.

The park, owned partially by

Honors Atkins

• Continued from page 26

Mancini, director of promotion; Joan Deary, manager, A&R administration, and artist-comedian Jethro Burns, who was master of ceremonies. Nashville Mayor Beverly Briley also took part. More than 200 congratulatory wires were received.

Brief talks were given by Jerry Reed, Boots Randolph and Floyd Cramer.

Beasley Names 1972 GMA Dove Finalists

NASHVILLE—Finalists for the 1972 Gospel Music Association's Dove Awards have been announced by Les Beasley, president of GMA.

Dove Awards, now in their third year, are presented for excellence (based on vote of the membership) in 14 categories of gospel music.

Special guest at the Oct. 6 presentation at the War Memorial Auditorium will be Johnny Cash and his entire show.

The five finalists in each category (10 final nominees in the "Gospel Song of the Year" category) are as follows:

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

Best Mixed Gospel Group: The Blackwood Singers; Downings; Speer Family; Andrae Crouch and the Disciples; Bill Gaither Trio.

Most Promising New Gospel Talent: London Parris and the Apostles; Higher Ground Singers; Oaks Band; the Hinson Family; the Kenny Parker Trio.

Gospel Song of the Year: "After Calvary" (LaVerne Tripp); "Because He Lives," "Jesus—There's Something About That Name" and "The King is Coming" (Bill Gaither); "Build My Mansion Next Door to Jesus," (Dottie Rambo); "I Can Feel the Touch of His Hand," (J. D. Sumner); "The Lighthouse," (Ron Hinson); "Redemption Draweth Nigh" (Gordon Jensen); "Through It All" (Andrae Crouch) and "Turn Your Radio On," (Albert Brumley). This is a writer's award.

Best Gospel Record Album of the Year: "He's Still King of Kings" and "L-O-V-E—Love" both

Tammy Wynette and her husband, George Jones, is their second endeavor. They have a similar park in Florida.

Artists on hand for the opening day, in addition to the owners, were Ray Price, Patsy Sled, Harold Morrison and the Jones Boys Band. Performing also during the continuous 2 to 6 p.m. show were radio personalities Johnny Dallas, KYAL, and a regular on the Big D. Jamboree; Bill Mack and Donny Thompson of WBAP, Ft. Worth.

Jim Gipson of Dallas, part owner and park operator, said the place opened on short notice with "perhaps not enough publicity in hopes that next spring people will know that we are here."

Shows will be presented bi-monthly through November. Booking is being handled by Shorty Lavendar of Nashville.

by Blackwood Brothers on RCA; "Imperials" by the Imperials, Impact; "Light," Oak Ridge Boys, Heart Warming; "This is How It Is Live," Downings, Heart Warming.

Best Male Vocalist: Duane Allen, Oak Ridge Boys; James Blackwood Sr., Blackwood Bros.; Doug Oldham; Jimmy Swaggard; Laverne Tripp, Blue Ridge Quartet.

Best Female Vocalist: Sue Chennault, Speer Family; Ann Downing and Joy Dyson McGuire, Downings; Vestal Goodman, Happy Goodman Family; Dottie Rambo, the Singing Rambos.

Gospel Songwriter of the Year: Andrae Crouch, Bill Gaither, Gordon Jenson, Dottie Rambo, LaVerne Tripp.

Best Gospel Instrumentalist: Billy Blackwood; Tony Brown; Tommy Fairchild; Dwayne Friend; Henry Slaughter.

Gospel Disk Jockey of the Year: Jim Black, WWGM, Nashville; Grant Ford, WYCA-FM, Hammond, Ind.; Sid Hughes, WWGM, Nashville; Tillie Lowery, WLTC, Gastonia, N.C.; J.G. Whitfield, syndicated show, Pensacola, Fla.

Best Gospel TV Program: Thrasher Brothers; Blackwood Brothers and Blackwood Singers; Florida Boys and Happy Goodman Family; Blue Ridge Quartet; and Jake Hess.

Best Backliner Notes of Gospel Album: Duane Allen; Bob Benson; Johnny Cash; Reba Rambo; George Klein.

Best Graphic Layout and Design of a Gospel Record Album: Bob McConnell (three nominations); Betty Zaggle, and Acy Lehman.

Best Gospel Record Album Cover: Bill Grine (four nominations) and Laughead Company.

Gospel Music

Anticipate 30,000 at Gospel Meet

NASHVILLE—More than 30,000 gospel music fans will overtax the accommodations here Oct. 3-8 for the 1972 National Quartet Convention at the Municipal Auditorium.

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

Because of crowds, the convention is running six days this year, rather than the five days of the past. Ticket sales indicate a record turnout. Until last year, the conventions were held in Memphis.

J.D. Sumner, president of the National Quartet Convention, said festivities would include luncheons, meetings, a disk jockey appreciation breakfast, and many hours of live gospel music.

The first night of the gathering (Tuesday) will include the reuniting of some of gospel music's more prominent groups with their original members in "Old Timers' Night." Among those who will appear will be the original Homeland Harmony Quartet, the Statesmen, the Blackwood Brothers, the Speer Family, the Stamps and the LeFevre Trio. Although some of the original members of the groups are now deceased, all of the living original members will be brought in.

Most of the leading groups in gospel music will appear at one time or another during the convention: the Segos, Keystones, Couriers, Prophets, Downings, Cathedrals, Blackwood Singers, Thrasher Brothers, Lewis Family, Blackwood Brothers, London Paris and the Apostles, Rosie Rozell and the Searchers, Wendy Bagwell and the Sunliters, Jerry and the Singing

Goffs, the Statesmen, the LeFevres, the Orrells, the Florida Boys, the Oak Ridge Boys, the Singing Rambos, the Blue Ridge Quartet, Andrea Crouch and the Disciples, the Speer Family, and J.D. Sumner and the Stamps.

Saturday night will include the annual Parade of Stars, featuring all the artists booked to appear. The regular 7 p.m. sessions each evening will consist of the appearances of six to eight different groups.

The Rev. Hovie Lister, an ordained Baptist minister and manager of the Statesmen Quartet, will deliver the sermon during the Sunday morning worship service. He

will be assisted by the Rev. Don Butler, who also will serve as master of ceremonies during the convention, and Chaplain Carl Hatch.

Special guests of the convention will be the senior citizens and gospel disk jockeys and their wives. Sumner pointed out that many senior citizens, who live on restricted incomes, are gospel fans, so they are invited free of charge. They also will be honored guests at the disk jockey breakfast.

Tickets are scarce but still available. They may be obtained by writing or calling Mrs. Nancy Bond, 912 17th Ave. South, Nashville, Tenn., 37203.

Ambassadors Win Fete

SPRINGFIELD, MO. — The Ambassadors Quartet of Nashville have won the First Annual American Gospel Singing Contest here.

The Ambassadors won out over a field of 23 finalists, who had qualified at one of the regional competitions held throughout the south and midwest.

The winners received a \$3,000 recording package from American Artists here, and \$600 cash. They also were given other benefits, including bookings in 1973.

Others in the top five were the Melody Makers, Gulfport, Miss.;

New Dimensions of Lakeland, Fla.; Richey Family, Blanchard, Okla.; and the Morlan Family, Aurora, Mo. All of the top five groups won cash prizes and booking contracts as well as free recording time at American Artists. All five will be featured on the world-wide broadcast Oct. 29, fed by the Mutual Broadcasting System, and on other syndicated shows.

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

Gov. Inks LP Liner Notes

NASHVILLE — Tennessee Governor Winfield Dunn has written his first album liner notes, on behalf of the 28-member Johnson Ensemble.

The all-black religious group has its first LP, produced by Chuck Chellman on the Zeus Label. Chellman, an independent promotion man here as well as producer, has lined up distribution.

Founded and led by James Johnson, the Ensemble has been much in demand in this area,

having done repeat performances at the Italian Street Fair among others.

In addition to the album, Chellman has shipped an initial single by the group: "Boss High" and "He's Never Failed Me Yet." The choir has eight separate soloists.

Johnson is the principal writer for the group, and his work is placed through Toughdown Music (BMI), while James Timberlake also writes material, handled through the Zeus Music Co. (ASCAP).

Shaped Notes

The Blackwood Brothers sang at the New York State Fair to 400,000 people in five days, a first in Gospel Music. . . . Marve Hoerner announced that **The Singing Reids**, from Painesville, Ohio, have joined Cruz De Oro Productions and their "New Gospel Revival Concert Show." They will tour extensively with this all Gospel music package and will record with them also. A first album on the Reids has just been released.

Coy Cook and the Senators of Pensacola, Fla., have signed with the Timothy AAmes Agency, which will handle all their business affairs and their promotional programs. The same agency will take over the affairs of **London Paris and the Apostles**. . . . **Jerry Webb**, formerly with the **Challengers** of Vincennes, Ind., is now associated with **Ron Blackwood** and Blackwood Family Productions, heading their promotional department.

Herman Harper, general manager of the Don Light Agency, has announced the signing of the **Sammy Hall Singers** to an exclusive booking contract. A former member of a well-known rock group, Sammy became involved with drugs, then got religion and turned to Gospel music. . . . **Joel Genty** of Skylite Talent announces the agency has moved into new offices at 823 17th Avenue South in Nashville. At the firm's annual stockholder's meeting, **J. G. Whitfield** was re-elected chairman of the board; **W. B. Nowlin** was made president, Genty executive vice president, and **Lou Willis Hildreth** secretary. . . . **The Downings** have signed an exclusive contract with the Don Light Agency. The group is regarded with the best in the business. . . . **Randy Johnson**, of K BUR, Burlington, Iowa, is looking for gospel music to program.

Schedule of Events for the 1972 Natl. Quartet Conv.

(All events will be held at the Municipal Aud. Nashville)

Tuesday, Oct. 3: 7:00 p.m. Old Timers' night.

Wednesday, Oct. 4: 8:00 a.m. Gospel Music Hall of Fame Board of Directors meeting.

9:00 a.m. Gospel Music Association committee meetings.

1:00 p.m. Gospel Music Assoc. Board of Directors meeting.

3:00 p.m. Alan Abis Fashion Show, Municipal Auditorium.

7:00 p.m. Convention reconvenes: Naomi and the Segos; The Keystones, the Couriers, the Prophets; the Downings; the Cathedrals; the Blackwood Singers; Thrasher Brothers, others.

Thursday, Oct. 5: 9:00 a.m. Disk Jockey breakfast, Ramada Inn.

12 noon: SESAC Luncheon, Woodmont Country Club.*

3:00 p.m.: Blackwood Family Banquet, Sheraton.

7:00 p.m.: Convention: Lewis Family, Rosie Rozell and the Searchers; Wendy Bagwell and the Sunliters; Blackwood Bros.; Jerry and the Singing Goffs; the Statesmen; the LeFevres, London Parris and the Apostles, others.

Friday, Oct. 6: 1:00 p.m.: Heart Warming Luncheon.*

1:00 p.m.: Word Luncheon.

5:30 p.m.: GMA Dove Awards Presentation, War Memorial Auditorium.

7:00 p.m.: Convention: Orrells, Florida Boys, Oak Ridge Boys; Rambos; Blue Ridge; Andrea Crouch and the Disciples; Speer

Family; J.D. Sumner and the Stamps, others.

Saturday, Oct. 7: 10:00 a.m.—Annual Talent show.

10:00 a.m.—General Membership meeting, GMA, Van Ness Auditorium.

1:00 p.m. Semi-professional parade of gospel talent, Municipal Auditorium.

7:00: Convention: parade of stars.

Sunday, Oct. 8: 10:00 a.m.: Sunday morning worship service. Immediately after service, convention reconvenes with parade of quartets.

*Invitation only.

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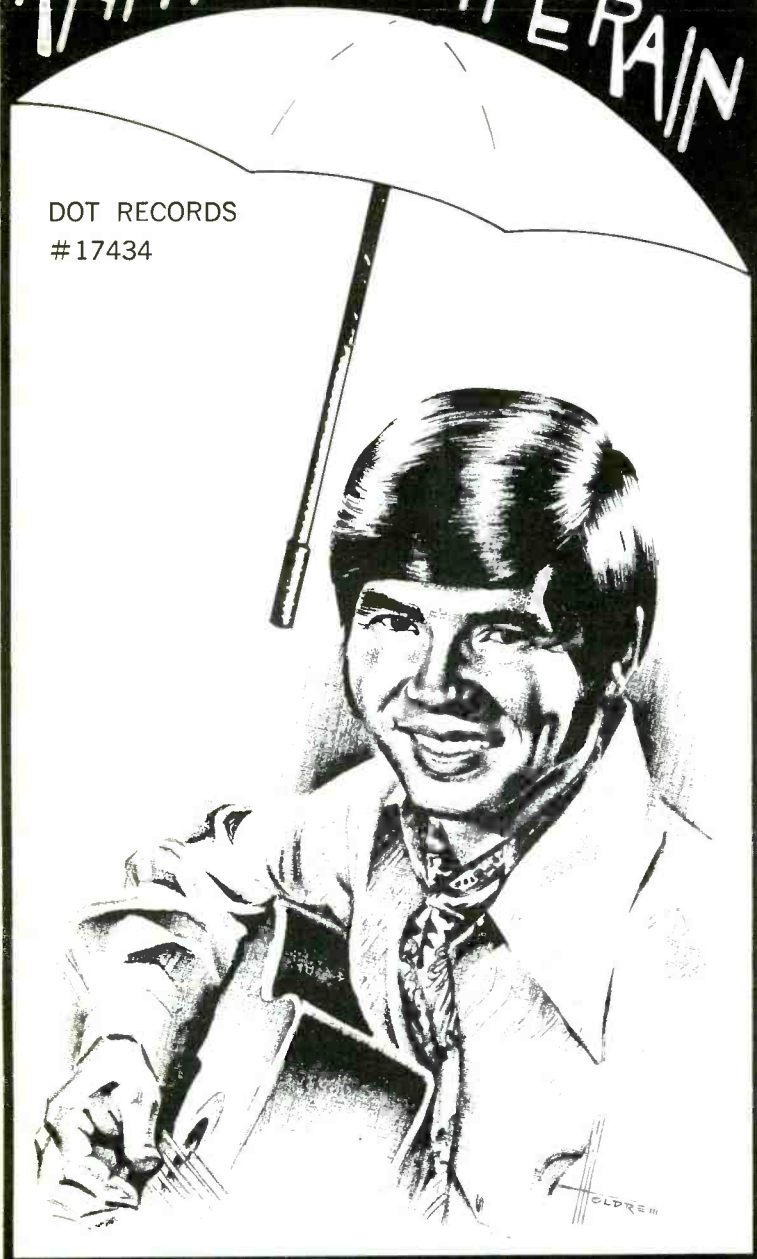
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Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 10/7/72

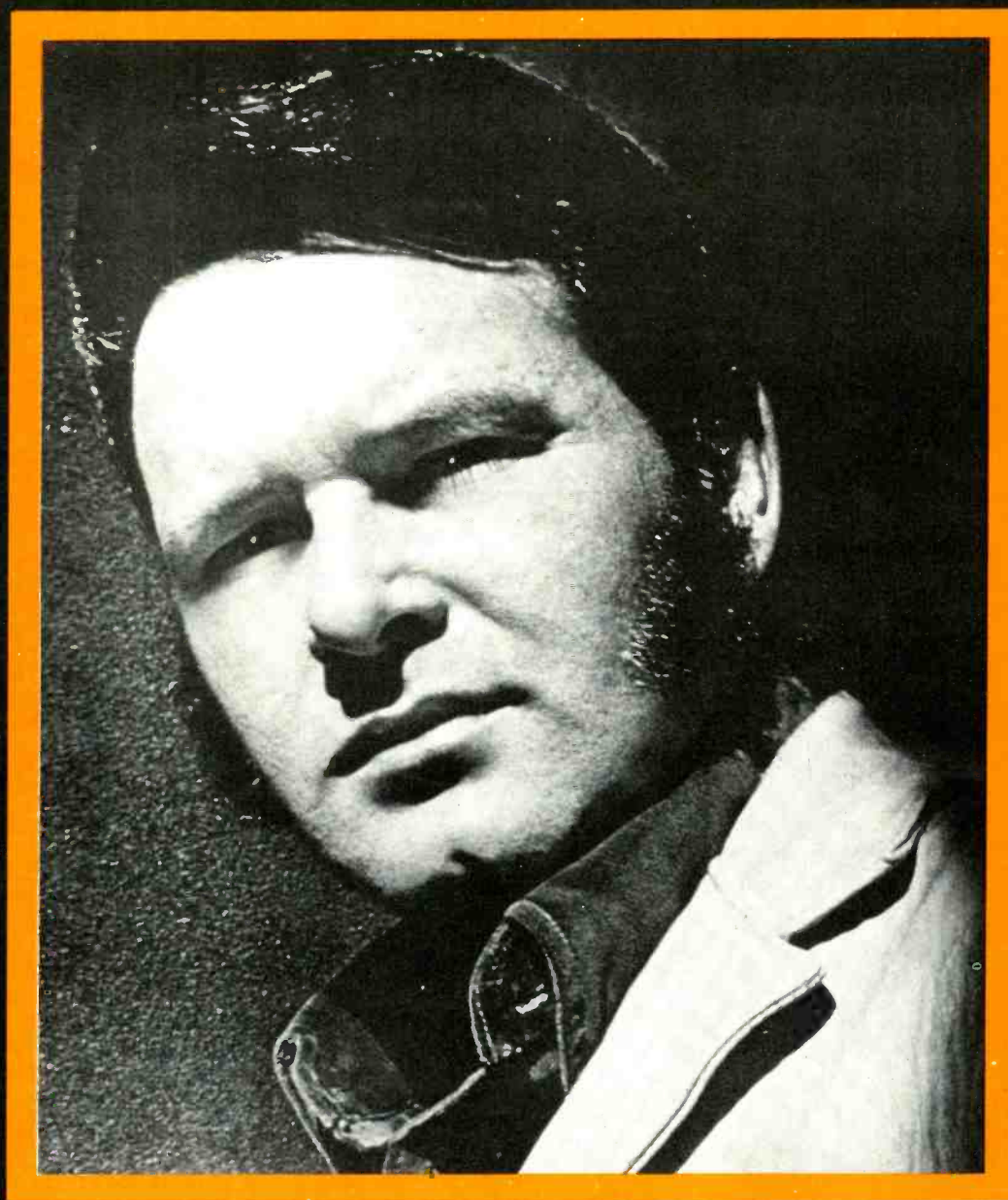
★ STAR Performer—Singles registering greatest proportionate upward progress this week.

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	I AIN'T NEVER Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	9	37	38	I THINK THEY CALL IT LOVE Don Gibson & Sue Thompson, Hickory 1646 (Acuff-Rose, BMI)	9
2	2	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	12	38	24	WOMAN (Sensuous Woman) Don Gibson, Hickory 1638 (Acoustics, BMI)	18
3	3	I CAN'T STOP LOVING YOU Conway Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	11	39	44	SEA OF HEARTBREAK Kenny Price, RCA 74-0781 (Shapiro, Bernstein & Co., ASCAP)	4
4	9	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	6	40	45	YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	4
5	5	THIS LITTLE GIRL OF M'NE Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	12	41	43	CLAUDETTE Compton Brothers, Dot 17427 (Famous) (Acuff-Rose, BMI)	7
6	7	ONEY Johnny Cash, Columbia 4-45660 (House of Cash, BMI)	7	42	47	I JUST COULDN'T LET HER WALK AWAY Dorsey Burnette, Capitol 3404 (Glenwood, ASCAP/Central Songs, BMI)	6
7	8	IF IT AIN'T LOVE (Let's Leave It Alone) Connie Smith, RCA 74-0752 (Blue Crest, BMI)	10	43	39	SMILE SOMEBODY LOVES YOU Linda Gail Lewis, Mercury 73316 (Full Swing, ASCAP)	8
8	4	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	12	44	50	RINGS FOR SALE Roger Miller, Mercury 73321 (Tree, BMI)	5
9	10	MISSING YOU Jim Reeves, RCA 74-0744 (Valley, BMI)	11	45	59	WHEEL OF FORTUNE Susan Raye, Capitol 3438 (Valando, ASCAP)	2
10	12	THE CLASS OF '57 Statler Brothers, Mercury 73315 (House of Cash, BMI)	8	46	48	JUST LIKE WALKIN' IN THE SUNSHINE Jean Shepard, Capitol 3395 (Central Songs, BMI)	8
11	6	HERE I AM AGAIN Loretta Lynn, Decca 32974 (MCA) (Evil Eye, BMI)	14	47	49	I'LL NEVER PASS THIS WAY AGAIN Glen Campbell, Capitol 3411 (Vegas, BMI)	7
12	17	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol 3419 (Tree, BMI)	6	48	53	LONESOME 7-7203 Tony Booth, Capitol 3441 (Cedarwood, BMI)	2
13	16	YOU GOT TO CRY GIRL Dave Dudley, Mercury 73309 (Six Days, BMI)	12	49	52	THE WORLD NEEDS A MELODY Carter Family with Johnny Cash, Columbia 4-45679 (Tree, BMI)	2
14	14	WHISKEY RIVER Johnny Bush, RCA 74-0745 (Nelson, BMI)	12	50	42	NORTH CAROLINA Dallas Frazier, RCA 74-0748 (Blue Crest/Hill & Range, BMI)	11
15	15	A WORLD WITHOUT MUSIC Porter Wagoner, RCA 74-0753 (Owepar, BMI)	10	51	63	THIS MUCH A MAN Marty Robbins, Decca 33306 (MCA) (Mariposa, BMI)	3
16	11	THE CEREMONY Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	14	52	54	IT'S A MATTER OF TIME Elvis Presley, RCA 74-0769 (Gladys, ASCAP)	5
17	21	THE LAWRENCE WELK-HEE HAW COUNTER-REVOLUTION POLKA Roy Clark, Dot 17426 (Famous) (Happy-Go-Lucky, ASCAP)	8	53	60	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	3
18	13	LOOKING BACK TO SEE Buck Owens & Susan Raye, Capitol 3368 (Dandelion, BMI)	13	54	55	GARDEN PARTY Rick Nelson & The Stone Canyon Band, Decca 32980 (MCA) (Matragun, BMI)	4
19	22	WHAT IN THE WORLD HAS GONE WRONG WITH OUR LOVE Jack Greene & Jeannie Seely, Decca 32991 (MCA) (Tree, BMI)	9	55	56	TRAVELIN' LIGHT George Hamilton IV, RCA 74-0776 (Acoustics, BMI)	5
20	32	MY MAN Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	4	56	57	HOW COULD YOU BE ANYTHING BUT LOVE Ferlin Husky, Capitol 3415 (Blue Crest/Hill & Range, BMI)	5
21	26	SYLVIA'S MOTHER Bobby Bare, Mercury 73317 (Evil Eye, BMI)	7	57	62	BOWLING GREEN Hank Capps, Capitol 3416 (Bowling Green, BMI)	4
22	29	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA 74-0773 (Owepar, BMI)	6	58	—	SING ME A LOVE SONG TO BABY Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	1
23	23	UNEPECTED GOODBYE Glen Barber, Hickory 1645 (Acuff-Rose, BMI)	10	59	61	YOU BABE Lefty Frizzell, Columbia 4-45652 (Blue Crest, BMI)	9
24	25	DON'T PAY THE RANSOME Nat Stuckey, RCA 74-0761 (Cedarwood, BMI)	8	60	67	THINGS Buddy Alan, Capitol 3427 (Alley Street/Venture, ASCAP)	3
25	30	DON'T SHE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	5	61	36	NEVER BEEN TO SPAIN Ronnie Sessions, MGM 14394 (Lady Jane, BMI)	10
26	18	I'M GONNA KNOCK AT YOUR DOOR Billy "Crash" Craddock, Cartwheel 216 (Anne-Rachel, ASCAP)	15	62	64	FOR MY BABY Cal Smith, Decca 33003 (MCA) (Eden, BMI)	4
27	28	LAST TIME I CALLED SOMEBODY DARLIN' Roy Drusky, Mercury 73314 (Blue Crest, BMI)	9	63	65	GLOW WORM Hank Thompson, Dot 17430 (Famous) (Marks, BMI)	3
28	33	TAKE IT ON HOME Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	7	64	—	BABY, BYE BYE Dickie Lee, RCA 74-0781 (Shapiro, Bernstein, ASCAP)	1
29	40	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr., MGM 14421 (Passkey, BMI)	4	65	—	MORE ABOUT JOHN HENRY Tom T. Hall, Mercury 73327 (Hallnote, BMI)	1
30	31	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-44618 (Screen Gems-Columbia, BMI)	7	66	68	WHAT EVERY WOMAN WANTS TO HEAR Claude Gray, Million 18 (Vanjo, BMI)	6
31	20	WASHDAY BLUES Dolly Parton, RCA 74-0747 (Owepar, BMI)	9	67	70	LEAVIN' ON YOUR MIND Bobbie Roy, Capitol 3428 (Cedarwood, BMI)	3
32	34	TRACES Sonny James, Capitol 3398 (Low-Sal, BMI)	6	68	72	NOTHING CAN STOP MY LOVING YOU Patsy Sledge, Mega 615-0085 (Fort Knox, BMI)	5
33	35	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	6	69	71	SECOND TUESDAY IN DECEMBER Jack Blanchard & Misty Morgan, Mega 615-0089 (Birdwalk, BMI)	2
34	37	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia 4-45668 (Rose, BMI)	5	70	73	HERE I GO AGAIN Johnny Duncan, Columbia 4-45674 (Dirk, BMI)	2
35	19	IF YOU TOUCH ME (You've Got to Love Me) Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	17	71	—	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis, Mercury 73328 (Blue Echo, BMI)	1
36	41	A PERFECT MATCH David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	4	72	74	YOU DON'T MESS AROUND WITH JIM Bobby Bond, Hickory 1649 (Blendingwell/Wingate, ASCAP)	2
				73	75	ALL I HAD TO DO Jim Ed Brown, RCA 74-0785 (Chiplin, ASCAP)	2
				74	—	SHE'S TOO GOOD TO BE TRUE Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	1
				75	—	SOMEBODY LOVES ME Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	1

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Country Music

Nashville Scene

• Continued from page 26

000, and then appearing with the **Blackwood Singers**, drew 30,000 at Old Washington, Pa. . . . Now **Danny Davis** is going to play a Tupperware party. Danny and his **Nashville Brass** have been signed to appear at national Tupperware headquarters for the manufacturer's party, with several thousand on hand. . . . **Isle City Records** of Galveston Island, Tex., has signed country artists **Aken & Beeler**, with a first release called "Honest Men," which has powerful lyrics. It's published by **Adams-Ethridge Publishing Co.**, which came up with "Long Tall Texan" a decade ago. **Bill Sterling**, one of Nashville's most prolific writer-artists, has signed a contract with **JED International**. He also has just made his first "Opry" appearance.

Gus Thomas has a new single ready for release on the **Jamboree U.S.A.** label. He also has a heavy string of bookings. . . . **Billy Arr**, young singer-writer from **Dixon, Mo.**, has cut a single with **Rice Records**, produced by **Jack Key**. . . . **U-A's Del Reeves** and his family will be VIP guests in Atlanta at the **Falcons-Rams** football game. **Roman Gabriel** of the **Los Angeles Rams** is a **Reeves' fan**. . . . **Jim Ed Brown** has taken a week off to ready his new road show. . . . The names of **Tommy Overstreet** and **Jerry Clower** will be embedded in the **Country Music Hall of Fame Walkway of Stars**. . . . The **Stonemans** have signed with **Million Records**. . . . **Blake Emmons** set for a giant telethon in Toronto next month.

Dolly Parton Day set for Nov. 11 at **Sevierville, Tenn.** The entire **Porter Wagoner** show and others will take part, including **Wendy Bagwell** and the **Sunliters**. . . . The **Second Annual KCKC "Golf Mess"** took place at **Rialto, Calif.**, this past weekend, with free **Alka-Seltzer**. . . . **Hugh Cherry** has joined the staff of **KLAC** in **Los Angeles**, doing a weekend air shift and developing special projects. . . . A softball team led by **Bill Anderson** and **Tom T. Hall** clobbered the **KWMT** staffers at **Fort Dodge, Iowa**, and it was all for charity. The **United Fund** was the real winner. . . . **Doug Kershaw** played 27 consecutive nights on a tour which led him through the West, but was unable to complete two other days due to complete exhaustion. He's resting now. . . . **Joan Elkert** of **Lumberton, N.C.**, has a new release on **Danrite Records**, produced by **Charles Wright**.

Liz and Casey Anderson have purchased a 150-acre ranch at **Pleasantville, Tenn.**, with a spring that produces 300 gallons of water a minute. They plan to build a 1,600-foot landing strip for their private plane. . . . Twelve top artists represented by **Buddy Lee Attractions** took part in the **Country Music Festival** in **Winter Haven, Fla.** The show was promoted by **Wilson Tyndal** and **Jay Brown** of **Tampa**. The show included **Skeeter Davis**, **Carl and Pearl Butler**, **Lefty Frizzell**, **Liz Anderson**, **Webb Pierce** and **Koko, Gordon Terry**, **Penny DeHaven**, **Hank Locklin**, **Ronnie Sessions**, **Sherry Bryce** and **Pete Drake**. . . . **Jeannie C. Riley's** six-year-old daughter, **Kim Michelle**, will model in a fashion show next week. . . . **Carl Smith** and his wife, **Goldie**, celebrated their 15th wedding anniversary. . . . **Larry Pinion** of **Dallas** will return to **Nashville** during the convention to be showcased. He'll appear on the **Fender Show**, and also will appear at a **Nashville night club**.

Billboard Hot Country LP's

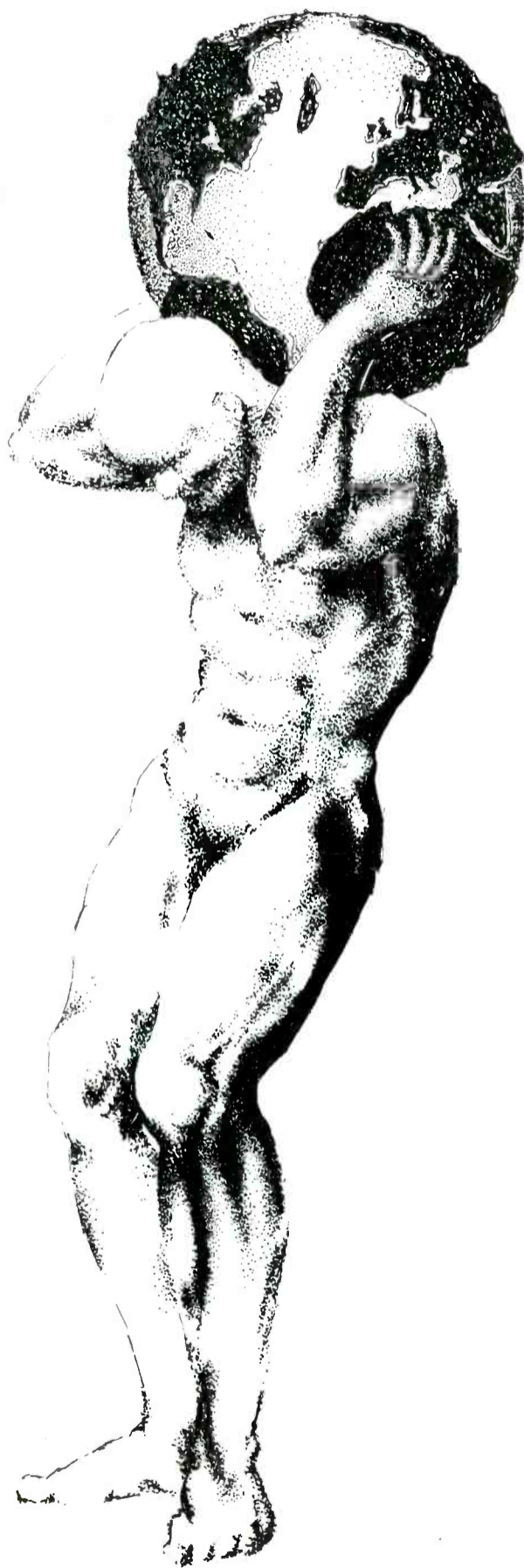
Billboard SPECIAL SURVEY for Week Ending 10/7/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	8
2	2	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	13
3	3	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	7
4	6	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG 6 Johnny Cash, Columbia KC 31645	6
5	5	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	15
6	10	ME AND THE FIRST LADY George Jones & Tammy Wynette, Epic KE 31554 (CBS)	8
7	9	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	6
8	4	LONESOMEST LONESOME Ray Price, Columbia KCP 31546	10
9	7	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	15
10	13	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	5
11	8	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	11
12	12	BEST OF CHARLEY PRIDE, Vol. 2 RCA LSP 4682	29
13	15	MISSING YOU Jim Reeves, RCA LSP 4749	5
14	14	BEST OF JERRY REED RCA LSP 4729	15
15	19	THE STORYTELLER Tom T. Hall, Mercury SR 61368	4
16	16	REAL McCoy Charlie McCoy, Monument Z 31329 (CBS)	28
17	11	ROY CLARK COUNTRY! Dot DOS 25997 (Famous)	11
18	17	ASHES OF LOVE Dickie Lee, RCA LSP 4715	16
19	21	WOMAN (Sensuous Woman) Don Gibson, Hickory LPS 166	6
20	26	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	3
21	22	BEST OF BUCK OWENS & SUSAN RAYE, Capitol ST 11048	9
22	25	COUNTRY MUSIC THEN AND NOW Statler Brothers, Mercury SR 61367	5
23	20	CRY Lynn Anderson, Columbia KC 31316	27
24	23	GREATEST HITS, Vol. 1 Conway Twitty, Decca DL 7-5352 (MCA)	14
25	28	JERRY REED RCA LSP 4750	3
26	32	ALL TIME GREATEST HITS Marty Robbins, Columbia K6-6A-6T 31361	3
27	37	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	2
28	18	GOD BLESS AMERICA Loretta Lynn, Decca DL7-5351 (MCA)	15
29	24	ELVIS LIVE AT MADISON SQUARE GARDEN Elvis Presley, RCA LSP 4776	11
30	33	IF THIS IS GOODBYE Carl Smith, Columbia KC 31606	2
31	29	THERE'S A PARTY GOIN' ON Jody Miller, Epic KE 31706 (CBS)	6
32	—	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	1
33	27	SINGS THIS LITTLE GIRL OF MINE Faron Young, Mercury SR 61364	8
34	—	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	1
35	34	FOR THE GOOD TIMES Ray Price, Columbia C 30105	110
36	35	HANK WILLIAMS, JR.'S GREATEST HITS, Vol. 2 MGM SE 4822	19
37	40	HERE & NOW Dorsey Burnette, Capitol ST 11094	4
38	43	TOM T. HALL'S GREATEST HITS Mercury SR 61369	2
39	38	PICKS OF THE HITS Chef Atkins, RCA LSP 4754	3
40	—	TRACES Sonny James, Capitol ST 11108	1
41	31	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	24
42	30	CAB DRIVER Hank Thompson, Dot DOS 25996 (Famous)	12
43	—	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia KC 31770	1
44	—	IS IT ANY WONDER THAT I LOVE YOU Nat Stuckey, RCA LSP 4743	1
45	45	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	24

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

'In three years we've exceeded all expectations'



Blood haven't done too badly ourselves, although over the last year or so we have concentrated principally on our international expansion. We have also changed our distribution in England and now go through CBS. All this has taken quite some time to complete - but we have finally found what we were searching for regarding distribution and pressing in the UK, and we now feel very confident that we can get back on the winning side as far as sales in our own territory are concerned. It's like starting all over again for us, and we have even designed a new label for the occasion.

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

Some of the records were big hits, some minor hits, but there isn't one major record market whose charts have not seen the Young Blood logo. I think it is also fair to say that we have been one of the major forces in destroying the myth that if you don't have a hit in Britain, you cannot get hits elsewhere.

It is true that we haven't had much success in Britain over the last 12 months, but we have nevertheless managed to sell 7 million records and establish six of our ten acts around the world. Our licensees, of course, have played a vital role in this success and we are very proud of them all. We have also been very careful in choosing the people we work with. We haven't necessarily sought out the biggest companies with the most illustrious names, or the companies that would offer the largest advances. We have instead concentrated on finding companies which are right for our product.

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

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

Yes, I know it's all down, finally, to what is in the grooves of the records - but getting it into those grooves is something else. Of course, the artist plays an enormous part in

the success of a record, but it is surprising how many of them are reluctant to give credit to anybody else when they do get a hit.

Fortunately, at Young Blood, I don't have this problem very often. I always explain as much of the business side as I can to my artists and they are therefore well aware that it is teamwork that counts, and the harmony and co-operation of a number of people working as one. I would not stand for it any other way. Gone are the days when a pretty face alone could sell a record.

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

I have spent many long months over the past year learning the engineering side of recording. I like to know how and why every piece

of studio equipment works. Knowing why a record sounds like it does, from a technical point of view, is just as important to me as the artistic element.

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

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

It is remarkable to think that is ten years ago, independent producer were practically non-existent. I suppose Joe Meek pioneered the

way - and it is only now that we independents have come to realise the importance of his work. He paved the way in this field and gave other people the encouragement to follow his lead. Mickie Most is one great example - and he took matters even further by putting British acts into the American charts.

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

Companies like Rak, Page One, Island and Jonathan King's new label, U.K., are seldom out of the British charts and it is good to see this development. We at Young

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MIKI DALLON ENTERPRISES, LIMITED



THE HIT SINGLE AND ALBUM BY APOLLO 100 ON MEGA



Making catalog deals in continental countries can be a mistake in some circumstances because companies are often strongly orientated toward national product and not geared to handling successful entire English-speaking catalogs. When you consider that some of these companies are already representing ten or 15 English catalogs, it becomes evident that the chances of your material being profitably exploited are slim indeed. These companies may contest this – but I strongly believe it to be true.

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

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

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

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

airplay. My view is that records come into three categories.

First there are the records that have the magic and will make it whatever hazards and set-backs they have to overcome. They could be records by an unknown act on a small label, getting little or no radio support – but somehow or other the kids get to hear the disks and

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

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

Finally there is a third category of records which fall in between the other two. Records which sell a few hundred copies every day and which need a little extra encouragement and push to turn them into big hits. This is where distribution is vitally important. Although the extra effort may raise sales by only a few hundred a day more, the result could mean that a record becomes No. 50 – and in the UK chart – instead of No. 51 and out of the chart. After all getting records into the charts is what the business is all about – so that one place can be of gigantic importance.

We don't have any superstars at Young Blood – and even if we had

I wouldn't expect miracles. There's an old saying – "You're only as good as your last record." I believe, however, that you are only as good as your next record. On the other hand, we try as hard as we can to make sure that the records we do put out are above average... so it's that third category we are really aiming for in our new venture with CBS.

Whether or not we succeed is another matter – and we won't know for another year or so whether my policy is on the right lines. But I do know that if we come up with one major hit in the UK during the next year, I will be very happy indeed.



LATEST SIGNING WITH YOUNG BLOOD INTERNATIONAL "SHAKANE"

A four piece pop band from Bristol who have a flair for originality and composition. Their first single "Love Machine" coupled with "Mr. Jackson" has just had tremendous reaction from all Young Blood licensees throughout the world. Micki believes there is a big potential internationally for a good creative harmony pop group like "Shakane" and awaits with interest the results of this, their first release.

The first Young Blood release
'Freedom' by Mark and Katie sold
close on 1/2 million records in France
and Belgium this year.

Their latest 'Sing Along' should
top even this

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Publishing: Jan Olofsson says:

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

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

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

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

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

"Loop Di Love" is enjoying a great deal of success through a group called Shag on the U.K. label. Jano music has also been responsible for placing a lot of foreign masters in the UK without having an interest in the publishing.

"A great deal of continental material is overlooked here because of the attitude of many British publishers toward foreign material", says Olofsson. "If a song is good, though, it does not matter where it comes from".

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

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

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

Birth will also make its debut as a record label in the very near future.

Young Blood Music is represented by Campbell Connelly in all European countries; Miki Dallon Music has a sub-publishing deal with Discoton in West Germany, Austria and Switzerland. The rest of the territories are kept

open because, by having material available, the company is able to negotiate song-by-song agreements which it believes will result in more exposure for its records.

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

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

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

A fine

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

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

After the American success it

became a hit in nearly every country in the world except the UK and Scandinavia. Apollo has since followed up with more hits in the States.

Apart from creating Apollo 100, Tom Parker is responsible for most of the arranging for Young Blood recordings. He is a multi-instrumentalist who uses the cream of Britain's session musicians for the Apollo 100 recordings. A self-taught musician, Parker can play piano, clarinet, saxophone, trumpet, trombone and bass and has backed Jimmy James and Eric Burdon at various times. Picture below shows Tom Parker of Apollo 100 presented with gold and silver discs.



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STEVE 'N' BONNIE. One of the most professional and musicianly acts to hit the record scene in the UK is Steve 'n' Bonnie, a beautifully matched husband and wife team whose first album has had a great reception from BBC radio and television producers.

The duo have just completed their own TV show on Westward TV and have appeared on several major networked shows such as the Bernard Braden Show, and the Golden Shot.

Bonnie was born in Trinidad and was a solo singer in jazz shows from a very early age. She came to England and sang solo in various clubs and restaurants until she met Steve and appeared with him on an engagement in Manchester at very short notice. The show proved a great success and generated a great deal of further work.

The couple demonstrate great togetherness on record and stage.

Steve who has been singing and playing guitar since the age of 13, became a professional musician soon after leaving college at 17 and worked in clubs for a couple of years before teaming up with Bonnie.

The couple were recommended to Miki Dallon by Joe Brown and as soon as he heard their music, Dallon booked recording sessions for them. The result was an excellent debut album "A Brief Encounter", from

which three tracks were issued on a single.

So far there has been no real international success for the duo "but", says Jan Olofsson, "during my visits to our licensees in Europe a tremendous amount of interest has been shown in Steve 'n' Bonnie - more because of their quality than because of their commerciality. It has been difficult to break a single by them because their style is so original that people aren't quite adjusted to it yet. We have said no to several American companies because we believe they could be a very big album act in the States and we are waiting for just the right deal".

Miki Dallon recently spent a month with Steve 'n' Bonnie concentrating on recording just one track - a song written by Steve called "Eyes Of Tomorrow" and arranged by Steve and Mike Alexander. This is the production that will represent Britain in the Radio Tele Luxembourg Grand Prix Oct. 18-20.

Dallon, who has entered the Grand Prix because it will be judged on production value and not on commercial value, believes that it will open the door to Europe for Steve 'n' Bonnie and he is hopeful that the duo could develop into one of the most important acts to emerge from the Young Blood stable.

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

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

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



DON FARDON. Since Don Fardon reached the No. 1 spot in Britain with his "Indian Reservation" single, he has sold a large number of records world wide. He was recently No. 1 in Australia with "Follow Your Drum".

Don first came into show business in 1965 as lead singer with a group called the Sorrows and scored international successes with numbers like "Take A Heart", "You Have Got What I Want" and "Let Me In". He left the Sorrows in 1967 to sign a solo recording contract with Miki Dallon and soon became very busy doing radio, television and stage appearances throughout the world. When Dallon founded his Young Blood label in 1969, Don Fardon's "I'm Alive" was among the first three releases. It was voted one of the best rhythm and blues records of 1969.

An LP called "I've Paid My Dues" was released in 1970 and the "Indian Reservation" track created such interest that it was re-released as a single. It went straight to the No. 1 spot in the UK and stayed on the charts for more than four months.

contract with Miki Dallon.

Mac's first record, "Get Down With It", coupled with "Satisfaction" was released on the new Young Blood label and it met with instant success in Britain and on the continent.

Later Mac teamed up with his sister Katie (who started her musical career with the Rag Dolls group in America) and their version of "Chirpy Chirpy Cheep Cheep" was a widespread hit. Rush released in the States, the record entered the U.S. charts and reached the No. 17 spot.

Since then Mac and Katie have gone from strength to strength and are now rightly regarded as one of the finest vocal duos in Europe.



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

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

Says Olofsson: "In the past year, duos have become very popular all over the world. The title of the show comes from the Kissonns' latest international hit, "Sing Along" which was specially written for them by Dutch writer Hans van Hemert.

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




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NEW BIRTH LOGO

Young
Blood
gives
birth to
Birth!

YOUNG BLOOD is launching a new label at the seventh MIDEM in Cannes next year. It will be called Birth, and it will be distributed in the UK by CBS.

The label will concentrate on albums and specialized productions and first releases include a Julian J. Saverin album and single and a recording by a new band formed by Christine Harwood.

The label derives from Birth Music Ltd., one of the publishing offshoots of Miki Dallon Enterprises Ltd.

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Mr. Jan Olofsson
Miki Dallon Enterprises
138 New Bond Street
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England



D W Jones
Managing Director

Dear Jan,

July 12, 1972

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

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

Keep up the good work!

Kindest regards,

David W. Jones

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Jan Olofsson looks at Young Bloods.....

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

THE RESPONSIBILITY for developing Young Blood internationally has fallen upon Jan Olofsson, a 28-year-old Swede whose first entry into the music business was as a pop singer at the age of 13.

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

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

"Of course, it is relatively easy to get international representation for a product; but it is extremely difficult to get really good distribution unless you study each market very carefully before making a deal.

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

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

Young Blood's first releases through Carrere in France were "Joy" by Apollo 100 and "Freedom" by Mac & Katie Kissoon. The latter achieved sales approaching 500,000.

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

"In A Broken Dream" by Python Lee Jackson was recently released in France through Jean-Pierre Rawson's TUB label because Rawson expressed his faith in the record six months ago.

Says Olofsson: "Doing deals like this does involve a great deal more work and concentration, but we believe that in some countries it pays off because we know that our licensee for any specific release has a genuine belief in the saleability of the record."

In Holland, Young Blood is distributed through Negram, with the exception of product by Apollo 100 which goes through Dureco under a deal which was finalized prior to the Negram contract. Holland is an important market for Young Blood.

"If you break a record there," says Olofsson, "you can be sure to



Jan Olofsson

have a hit in Belgium. If the record is well promoted in Belgium, it can build up interest in Northern France... and so on. I try to work out a pattern for all our releases in Europe. Holland can also be of great help in cracking the German market on the North West side. In fact, by the time you've had a Top 5 record in Benelux, the sales can be up around 100,000. This happened, for instance, with 'Freedom' by Mac & Katie Kissoon."

Olofsson says another important element to study is the public's musical taste in the various territories. "It varies from country to country. For Mac & Katie Kissoon's Dutch follow-up to 'Freedom', for example, I asked Dutch writer Hans van Hemert to write a song specially for the duo.

"The song was good and it suited Mac & Katie - but when we went into the studio to record it, everyone thought we were mad to waste money recording a special A side for a small territory like Holland. Yet when the record was released it proved to be the fastest-moving single of the week and it became a No. 1. It is now being released all over Europe and is also a Top 5 record in Belgium as well."

Olofsson believes that to get a really international market for your product, you must not neglect the smaller territories in any way. "If our licensee in Portugal wanted us to record Don Fardon in Portuguese we would do it. I know for a fact that even a No. 1 record there would only sell 2,000 copies at most - but it is nevertheless another market added to our international operation.

"Equally some of our American hits have been specifically produced for the U.S. market. And in October we are recording Don Fardon in Spanish especially for the Spanish and South American territories."

Olofsson maintains a very close personal relationship with Young Blood's international licensees and visits them regularly to discuss new product, publicity and promotion. The travel costs are heavy "but it is the only way I can see for a record company to operate successfully throughout the world," says Olofsson. "We are very proud of the fact that in the last year not one of our licensees has failed to have a hit record with us."

There are certain territories such as Sweden where it is extremely difficult to break singles, even with a great deal of promotion, because the chart seems to be very powerfully influenced by the Swedish Radio weekly programme "Tio I Topp" in which a panel vote for the top records of the week. "If your record isn't voted into that programme," says Olofsson, "your sales might not exceed your promotion copies."

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

In Spain Young Blood is represented by Alain Milhaud of Poplandia; Italy is looked after by SAAR, and in Germany, Austria and Switzerland, the licensee is Teldec. In South Africa there is a deal for Apollo 100 with Gallo, but Young Blood is now thinking of doing a catalog deal for the territory at the next MIDEM. RCA represents Young Blood in Australia, and in Japan the Victor company is the licensee. Licensing deals in South America are still under discussion, but in Mexico the Young Blood label is handled by Orfeon.

"We are also considering a general catalog deal in the USA," says Olofsson, "but so far we have placed Mac & Katie Kissoon with Bell; Apollo 100 with Mega; Python Lee Jackson with GNP Crescendo; and Don Fardon with RCA. By placing records act by act, we have achieved a great deal of success in the States - even though it has sometimes taken months to get product placed. When you consider that we have only released 12 records in America and nine of them have been successful, that's a pretty good ratio," says Olofsson.

Hits are wonderful the second time around!

IT HAS been a source of considerable industry comment that Young Blood has had a great deal of success with its re-release policy in various territories. The fact that these re-releases often become hits the second time around proves, says Miki Dallon, that the company's initial judgement was right, and it vindicates the Young Blood policy of concentrating on product which the company really believes in.

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

Young Blood chief Miki Dallon says that the organisation is still small enough to be able to give elaborate consideration to every production before deciding who should record what and when it should be issued. An example of this thinking is the Don Fardon hit "Indian Reservation" which Miki Dallon rearranged completely from the John D. Loudermilk original. Miki even got permission from Loudermilk to rewrite some of the lyric.

The record was first released in

the USA three years ago and it became a Top 10 hit, not only in America but in many other countries. At that time it did not make it in the UK, either because Britain wasn't ready for it or because, Young Blood insists, the promotion wasn't right.

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

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

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

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

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AUGUST

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

SEPTEMBER

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

OCTOBER

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

NOVEMBER

Good reaction in Germany on our initial releases.

DECEMBER

Nice Christmas.....Further licensee deal made with Barclay France.....Our catalogue now consists of 7 singles and 2 albums....."Get Down With It" in National charts in Holland.....Our first European hit, small but welcome.

1970

JANUARY

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

FEBRUARY

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

MARCH

Jimmy Powell latest "Sugar Man" in R-N-B charts - still worth while in

those days - Python Lee Jackson signed.....Don Fardon records "Belfast Boy" a song tributed to footballer Georgie Best.....the phone still doesn't ring much.

APRIL

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

MAY

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

JUNE

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

JULY

Licensing deal is concluded with MCA in America.

AUGUST

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

SEPTEMBER

Ian Frakes joins.....our catalogue now consists of 16 singles.....Engelbert Humperdinck records one of our songs.

OCTOBER

"Indian Reservation" by Don Fardon is released.

NOVEMBER

Young Blood's first jazz albums are released in UK by Francy Bolan, Kenny Clark and Johnny Griffins etc.....Python Lee Jackson's "In A Broken Dream" is released in

UK.....review from local paper "It may charm snakes but it's more like a nightmare for Lee. The buzz-saw guitar can't help his problems".....We tried to phone this reviewer the other day to inform him of the success of this record; we were told politely that he has since taken a job as a carpenter....."Indian Reservation" goes to No. 1 in England.....Our first big one.....you were right Dave.

DECEMBER

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

1971

JANUARY

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

FEBRUARY

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

MARCH

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

APRIL

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

JUNE

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

JULY

ABC Dunhill in America picks up "Chirpy Chirpy".....Dallon and Tom Parker cooking up new group called Apollo 100.

AUGUST

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

Young Blood Diary

SEPTEMBER

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

OCTOBER

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

NOVEMBER

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

DECEMBER

It's a "JOYful" Christmas with Apollo 100 climbing the American charts.

1972

JANUARY

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

FEBRUARY

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

MARCH

Jose Bartel of Grenadine Music comes to England to record Don Fardon in French "Freedom" Mac & Katie released in Holland.....forming Birth Music.....Apollo album in American top 50 and single "Mendelssohn's 4th" getting good reaction.....picked up Mike Kennedy for UK from Alain Milhaud.

APRIL

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

MAY

"Follow Your Drum" by Don Fardon and "Joy" both top 10 records in Australia....."Freedom" by Mac & Katie gets to No. 1 in Holland and Belgium.....Mac & Katie voted 3rd best duo in Cash

Box and Apollo 100 comes 2nd best instrumental group.....Oh that phone.

JUNE

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

JULY

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

AUGUST

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

SEPTEMBER

All set for our first single release with CBS "In A Broken Dream" Python Lee Jackson.....Phew what a relief.....Initial reaction fantastic.....watch the charts.....phone never stops.....the switchboard girl is nuts already.....Dallon demands private line.....who the hell does he think he is.....Barry O'Keefe of Billboard on our backs.....Mac & Katie have new single out in UK "Shake A Hand".....Steve & Bonnie chosen to represent Britain in Radio Tele Luxembourg's Grand Prix in October.....Mac & Katie go to Belgium to do T.V.(Top of the Pops please note) this is their 25th major European T.V. show.....There is a knock at the door.....Whose there? Barry O'Keefe.....Whose diary is it anyway?.....We go to press.

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YOUNG BLOOD MUSIC

BIRTH MUSIC
JANO MUSIC
DEL TONE PRODUCTIONS



Tape/Audio/Video

Stanton: U.S. TVC Near 1/2 Mil by '74

By RADCLIFFE JOE

NEW YORK—Cartridge Television, Inc., and the Sony Corp., will be responsible for the distribution of between 350,000 and 450,000 television cartridge players in this country alone, by the end of 1973, according to Frank Stanton, president, Cartridge Television Inc. (CTI), developers of the Cartrivision system.

Stanton's prediction was made at a special luncheon meeting held at Video Publishing Year III convention here at the Commodore Hotel.

The CTI executive also revealed that McGraw-Hill and Encyclopedia Britannica Films have signed licensing agreements with CTI, authorizing the firm to distribute their programming to the consumer market.

According to Stanton, under terms of the agreement both McGraw-Hill and Encyclopedia Britannica have retained institutional distribution rights for themselves, and will utilize the printing facilities of Cartrivision, Sony, or any other cartridge producer that aims at other hardware systems as they come to market.

CTI has also signed a similar agreement with the Desitin Audio-Visual Publications division of Chas. Pfizer Co. CTI will distribute the firm's products to the consumer in the Cartrivision format.

(Continued on page 41)

Japanese TVC Market: Mil Sets by End of '75

NEW YORK — The Japanese television cartridge hardware industry expects to sell over 1,000,000 sets by 1975, despite the fact that initial consumer response to the new medium has been sluggish. The forecast comes from Taichiro Takahashi, vice president, Audio & Video Package Division, Tokyo Broadcasting System, Inc.

Speaking on the "Broadcaster as a Video Publisher," at Video Publishing Year 111, Takahashi said his country expects to sell over

100,000 video players in both cassette and open reel formats by the end of this year. He estimates that in 1973 the figure would climb to about 150,000 sets. In 1974 the figure would leap to about 500,000 sets sold, with double that amount going to the mass market one year later.

Takahashi did not expect the home video market in Japan to "take off" before 1975, at which time he hoped manufacturers would be able to get the cost of their hardware down to about \$300 per set, with the software costing just about as much as an LP audio disk.

The TBS executive told his audience that by next summer the Japanese market would be flooded with several configurations of video systems. He said, "These would include open reel, 1/2-inch standard cartridge, 3/4-inch Sony 'U-Matic' cassettes, Shibaden's version of the 1/2-inch Philips videocassette, and maybe Sanyo's 1/2-inch portable cassette player."

'X' Rated

Takahashi assured, however, that the EIAJ had concluded plans for establishing a tape standard in Japan, and predicted that a 1/2-inch standard for cartridges would be decided this month. "This cartridge," he continued, "is compatible with the open reel which has already been sold in Japan."

Takahashi said that of the software produced for videocassettes in Japan, about 40 percent was X-rated material, while 20 percent was used for business, industry or education and the rest for general entertainment purposes.

(Continued on page 42)

Blank Tape Mfr. Selling Mass User

By BOB KIRSCH

LOS ANGELES—How does a firm already a major factor at the mass merchandising level in private label product successfully enter the same field with a brand name item?

Audio Magnetics Corp. has made just such a move with its Tracs line of blank tape, with Tracs now on the shelves in Montgomery Ward & Co., Federated Electronics, People's Drugs, Thrifty Drug Stores, Gibson's, TG&Y, K-Mart, Fedco and G.C. Murphy, among others.

The firm, which introduced the line in June and began shipping in July, moved merchandise into the West Coast, the last open region, as of Oct. 1.

How was the mass merchandising plan formulated and how is it being carried out? Sales vice president Scott Conover and director of marketing Carl Frederick, both with strong backgrounds in mass merchandising, offered some opinions.

Conover, previously with the soap division of Procter & Gamble, says, "More than 60 percent of our business is with the mass merchandiser, and we are offering a complete program for him with the Tracs line. We are attempting to go beyond where we were before and get everyone in the pipeline aware that Tracs is

(Continued on page 40)

'Q' Compacts Vie Buoy Premiums

By ANNE DUSTON

CHICAGO—Four-channel compact systems are edging into the premium market to challenge the portable cassette player as the most popular tape item, it was indicated at the National Premium Show here last week.

The number of hardware exhibitors increased this year, with Continental Dynamics, 3M and JVC America joining the roster, and Ampex, Arvin Industries and Phillips Corp., not in the show this year.

Four channel was considered "something not run of the mill" for RCA, who showed four four-channel stereo tape players for the three main categories they deal in: sales incentive, dealer incentive and sweepstake premiums.

The top of the line Anandale Model RS-864S, a 40-watt 8-track, AM/FM/FM with wood cabinet speakers, listing at \$459.95, was a popular item for executive gifts, at Panasonic. Michael Arkes, Arkes Sales Co., noted that the step down model RE-8420, 4 channel tape player with stereo radio was also popular. He noted that four-channel systems with stereo changers (like model SE-4040) were not being pushed because "as four-channel disks become available, they couldn't be played on this system."

Hardware manufacturers are pressuring software firms to bring

out more 4-channel disks, according to Nolan Crane, midwest regional representative, Capitol special markets division. Hardware firms that Capitol has pressed for four channel disks for have asked when Capitol will launch its regular four channel line (see separate story).

V-M demonstrated a line of four-channel receivers, amplifiers and tape players, by playing RCA's discrete disks through the matrix systems. The line lists from \$79 for tape player only, to \$179 for AM/FM/FM stereo receiver, with 48-watt peak power, and 8-track player (model 1548).

Eight-track step down models especially in component units, were called the "number one premium item," by James Schroeder, Chicago sales, JVC America Inc. JVC, which bought out Delmonics International last August 1, increased their line of 8-tracks as well as increasing the quality, to vie for the audiophile market. In the lower priced items, the most popular is a portable eight-track recorder/player with AM/FM radio, in a portable hinged two-speaker case. The Model 5530 lists at \$119.95.

Eight-track step down models were the big item for Tenna Corporation, with the 100-watt model HL-5105, with AM/FM/FM radio

(Continued on page 42)

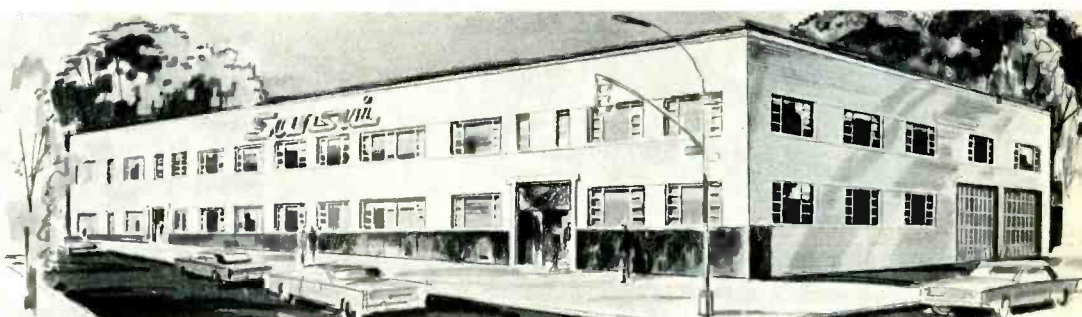
ITA Slates Oct. Confab

LOS ANGELES—The International Tape Assn. (ITA) has set its next general membership meeting for Oct. 11 at the Essex House in New York.

Also included on the agenda will be a meeting of the raw tape and duplicator's committee, as well as a meeting of the ad hoc cassette hardware committee with representatives from Norelco, RCA, Super-scope, CE, BASF and Panasonic. The latter committee is working one method of devising industry standards for cassette hardware.

The ITA has also added the International Video Corp. and Concord Communications to its video membership. These two firms join Sony, Akai America, Ampex Audio Video Systems Div., Teldec, Bell & Howell, Cartrivision, JVC America, Panasonic, 3M Co., Motorola Systems, Borelco and RCA

(Continued on page 40)



SANSUI's new corporate headquarters and east coast distribution center in Woodside, N.Y.

Tape Vies With Disk in Premiums

• Continued from page 1

in the premium field, as was obvious from the plugs in the exhibits here of Pickwick and others!

Exhibitors differed on the proportion of tape vs disk sales in the premium field. John Leffler, national premium advisor for Capitol, put the figure for tape at 30 percent. Ron Starmer, of RCA's special products wing, was however, reluctant to put a percent on tape's impact and a Columbia Records' spokesman said the ratio was still nothing to compare with the movement of tape vs disks at the

retail level. Universally, though, all agreed the action is predominantly in 8-track and not in cassette.

Though not new in premiums, Columbia's spokesman said the plastic laminated "auravision" records have reached a stage of development where they can be produced in 2-channel stereo and even indicated that the label is capable of producing hit singles on this hard paper material (see separate story).

Tape Growth

Premium marketers credited the emergence of tape as reflecting the growth of tape in the retail market

place as well as the influence in automotive areas. Starmer said even as recent as a year ago the influence of tape in the premium field "was minuscule." But he said, "As the tape portion of the market increases, it is creating more and more interest with premium buyers, especially as tape machines look as though they will become standard equipment in cars.

"The standard premium has always been the record, but more and more premium users have come to realize that they have not exploited tape, and now they're starting." Starmer was among those agreeing that 8-track is the focus configuration, but he said, curiously enough, that several premium buyers at this show had inquired about cassette, which is, of course, available for premium use.

At the Capitol exhibit, Leffler and Nolan Crane, midwest regional representative, said cassette hasn't made it in the premium field because of its lack of success in the commercial area. One area where cassette has held on, though, is in instructional and inspirational packages such as those by Dr. Norman Vincent Peale marketed by Continental Dynamics, noted Art Hitler of that firm.

As for 4-channel, tape has been a forerunner and was shown at last year's premium show. It is still as important even though 4-channel disks are emerging for the first time. Capitol releases all its 4-channel premium packages on

(Continued on page 41)

Polydor Intl Begins Marketing 8-Track Throughout Europe

By RICHARD ROBSON

HAMBURG—As widely expected following its decision to move into the cartridge market in the U.K., Polydor International is to start releasing 8-track product throughout the rest of Europe.

The firm made an initial cartridge issue of 40 titles in all major European territories. The release covers pop, jazz and easy-listening repertoire and includes albums by the Bee Gees, Who, Count Basie, Louis Armstrong and James Last.

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

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

pany is already releasing cartridge product in the U.S., Canada, Japan and South America.

Meanwhile, Polydor has launched again throughout Europe a new series of teach-yourself language course cassettes. Initially, two items have been released in the new series, known as Poly Training Tape, covering English and Spanish with another two sets covering German and French scheduled for issue later this year.

Each teaching kit is made up of three 60-minute stereo cassettes, a student's manual (available in 11 different languages) and a 250 page illustrated text book. Price of each set is \$12.50.

Commented Polydor International's tape marketing manager Helmut Waldenberger: "The whole package is designed in such a way that it can be used in all parts of the world as it is based on the 'language through pictures' method. Any mono or stereo cassette machine can be used and no special equipment is needed."

Japan Cassette Fair Heavily Slanted to Educational Uses

By HIDEO EGUCHI

TOKYO—Top attraction at the first "Grand Cassette Festival" held in Tokyo recently by 30 tape software enterprisers and 14 hardware manufacturers at the audio-minded Odakyu department store was an American copier that was shown to the Japanese public for the first time.

The Teldex model 88201 Cas-

ITA Plans Confab

Continued from page 39

in the video field of ITA membership.

The ITA is also forming an ad hoc video tape committee under the auspices of Arthur Anderson, chairman of the raw tape committee.

sette Copier I, being imported into this country by Nissho Electronics, was demonstrated to the tens of thousands of visitors to the show by ALC (Associate Liberal Creators), its Japan sole agent and Japanese producer of English language cassette tapes. This high-speed copier also served to duplicate the stereo music tapes, albeit monophonically, that still remained in the hands of exhibitors after pilferage.

Actually, however, most of the recorded cassette tapes on display comprised educational items and Apollon was the only member of the Japanese record manufacturers association (Record Kyokai) who concentrated on music. Japan Victor (JVC/Nivico), Sony and Toshiba mainly featured cassette tape recorders and stereo decks.

No four-channel cassette hardware was exhibited by Aiwa, Hitachi or Matsushita Electric (Panasonic) although the three Japanese manufacturers/exporters have such decks under development. Philips of the Netherlands demonstrated its noise reduction unit.

Reflecting the glut of blank magnetic recording tapes on the Japanese market, Fuji Photo Film offered visitors to the show a pair of standard C-60 cassettes, plus plastic cases, at a discount of 25 percent.

To sum up, "the great world of cassettes," them of the initial six-day show, was confined to education, not music. And the Japanese exhibitors of hardware learned a lesson not to leave music cassette tapes in their demonstration machines. Admission to the show, not the tape, was free.

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NEW LINE

Fisher Program for Audio Dealers

NEW YORK—Fisher Radio has initiated a new marketing program aimed at audio specialty dealers. The program coincides with the introduction of the firm's new Studio Standard Series. The company has also appointed William Kist as director of sales for the Studio Standard Series.

The Studio Standard receivers, models 304, 404 and 504, are advanced 2-channel/4-channel convertible systems designed to eliminate component obsolescence and consumer confusion about 4-channel systems.

According to Kist, the receivers provide full amplifier power in

either 2- or 4-channels with less than 0.5 percent distortion at full-rated continuous power across the entire band.

The units also feature the latest FM circuitry including phase lock for better stereo separation and lower distortion. Other features include lumped selectivity to filter out all undesired noise and interference in the tuner section, and a wide band "quadrature" detector for improved FM response.

The series has been manufactured as the first of a new generation of professional-quality components for the serious audiophile. Model 304, with 80 watts RMS

power carries a list price of \$299.95; the 404 with 112 watts of RMS power retails for \$399.95; while the 504 with 160 watts of RMS power costs \$499.95.

Coinciding with the release of the line Fisher has also released a line of 500 Studio Standard Speaker Series that zeros in with enough direct sound for ideal overall presence and precise location of solo parts, plus spaciousness for large sound sources.

Retail prices for the three speakers in the new line are, \$199.95 for the model ST-500, \$249.95 for Model ST-530; and \$349.95 for model ST-550.

Tracs Line Pushed by Mass Merchandiser

Continued from page 39

new, different and meets quality needs without disrupting the value idea.

"National advertising, local advertising and in-store promotion are of huge import in such a program," Conover says, "and we have the ways and means for all three. To begin, we offer a large amount of in-store promotional material and merchandise."

Display

Among the material Conover is speaking of is the "Tracs Rack," one five tier and one 10 tier, each free when purchased when loaded. Both are spring-fed devices, with the five tier unit holding 13 each of C-40's, C-60's, C-90's, C-120's and 13 head cleaners. The 10 tier unit contains 26 C-40's, 52 C-60's, 26 C-90's, 13 C-120's and 13 head cleaners.

Also offered are two "Tracs Pacs," one for cassettes which holds six C-60's and 12 plastic mailer boxes and one for 8-tracks which holds three 80-minute cartridges and a head cleaner. Both are leatherette storage cases, with one free to the dealer with every 11 purchased. There is also a walnut "Tracs Cassette Console," with 11 C-60's and a head cleaner.

Considered of prime importance for display at the mass merchandising level by Conover is the "Tracs Modular Display System"—one for cassette and one for 8-track. Both are counter carousels which interlock into a square, pentagon or front-line display, or can fit on pegboards. Tapes are stacked vertically, 20 to each of the five modulars.

Demographics

"The newness of Tracs is also an important factor," Conover adds. "This whole thing hinges on who the user is, and our demographic studies show him to be male, between 15 and 25 years of age, generally using the product in a machine costing less than \$100.

"In keeping with this, Tracs is a complete product line, with a short, strong and memorable name related to product use. We have the C-40, which we consider more practical than the C-30, and 8-track is now available in 40 and

80-minutes rather than 36 and 72-minutes. All product is calendar."

How was the name "Tracs" decided upon? "We narrowed the choices down to three," says Carl Frederick, a veteran of Heublin and Procter & Gamble. "The names were Transfer & Storage Co.; Good Sound Factory and Trax. We then set up several 'group focus sessions' with consumers fitting our demographics and they helped pick the name. They thought the first two would be difficult names for the public to remember and might also segregate us from the older buyer. They also felt the names were too temporary sounding. Trax held up because it was associated with sound, and we changed it to Tracs because we thought it sounded better. We also changed the package coloring to black and white because these groups felt these colors emphasized quality."

Advertising

What about print and radio advertising? "During the first week in November," Conover says, "we will break in Rolling Stone, Playboy and Sports Illustrated. Ads will emphasize cassettes in the Standard line but will cover all Standard product. Each ad will be slightly different for the different reader. We will also soon start using college papers in a number of major universities.

"As for radio, we now have 60-second spots on Top 40 AM radio in a number of major markets, available with or without dealer tags. And we are looking at FM radio. Our youth groups also helped us test the radio spots."

Audio Magnetics has other plans to help get Tracs through the mass merchandising door. "We have an in-house design capability, so we can perform for the dealer. For example, we can make a 12-pack providing there's an understanding about the volume and longevity of such a change. We also have re-

gional managers who spend all their time servicing our accounts and we try to educate the dealer through our reps.

"Five things dictate the success of a selling company," says Conover. "They are: distribution; volume; helping the trade resell the product once they have it; building goodwill for the firm; and operating as economically and efficiently as possible. If we miss any of these five, we're not doing the job properly."

Mass User

On the hypothetical situation of a mass merchandiser with 50 to 80 stores walking in the door and saying "I've never been in tape but I want to be, what can you do for me?" Conover answers, "The program would hinge on four central points: we have available a full line of blank tape; we would tell him about our ad programs and localize them so he'd know what he's getting in each operating market; we would talk about local promotion and in-store merchandising; then we would sit down and talk about his needs."

Frederick offered some other opinions. "The mass merchandiser wants to move volume, he's concerned with drawability and turnover. This is why we are moving so strongly with the mass merchandiser.

"Tracs," says Frederick, "is hopefully not out of sync with what the mass merchandiser has been paying all along, but will provide better packaging, better graphics and better quality—in both the Standard and Plus lines. We will suggest the configuration of products we think a buyer can use, will load displays for him, help him in writing and placing ads. We feel the mass merchandiser is where a lot of the action is now, and that's why we're there. We've always felt that blank tape is a mass item if marketed in a commodity concept, and we think this is proving true."

Matsushita Builds TV Unit Factory

TOKYO—A new manufacturing plant capable of producing about \$1 million worth of video tape recorders a month is scheduled to be built by May 1973 for Matsushita Electric Industrial Co., Ltd., Japanese exporter of Panasonic brand products to the United States and 120 other countries.

Beginning next month (in October), the plant will be constructed at an estimated cost of more than \$3 million on some 66,000 square meters of land in Okayama City, about 120 miles west of the company's Osaka headquarters, and employ some 300 workers. Last April the Japanese National Railways' New Tokaido Line out of Tokyo was extended from Osaka to Okaysma.

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- No. 720 FLANGED GUIDE ROLLEFS
- No. 901 SPECIAL FOAM SHIELD
- No. 735 HUB ROLLERS
- No. 020 CASSETTE WINDOWS

4 Boman Units Bow at APAA

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

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

Models include: the 501 at \$54.95; the "Micro-Mini" 555 featuring a \$59.95; the 525 4-channel unit with burglar alarm at \$79.95; and the 575 with 4-channel, FM radio and built-in burglar alarm at \$119.95.

Speaker Assn Watching U.S. to Japan Exporting

By EARL PAIGE

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

Recent moves by U.S. electronics firms include the establishment of Marantz Far East and the marketing of cassette copying equipment by 3M Wollensak (Billboard, Sept. 16). Although unrelated, General Telephone & Electronics Corp., parent firm of Sylvania, will soon offer 750,000 shares of its common stock in Japan, an unprecedented move reflecting the interest of U.S. firms eyeing the capital markets in Japan in the wake of President Nixon's recent Honolulu trade agreement with that country.

At the recent ALMA meeting, Hajime William Tanaka, Washington based Electronics Industries Association of Japan counsel, offered encouragement. ALMA, though, has taken a hard stand and in its recent position paper said: "ALMA recognizes that the engulfing tide of market-disruptive imports threatens to destroy American manufacturers of electronics products or to drive them offshore."

In fact, William Rollins, Oaktron Industries founder, said "Ten years ago the U.S. should have said that no more than 50 percent of the speakers sold here can be imported."

Tanaka referred to the Domestic International Sales Corp. (DISC) as an ingenious device aiding U.S. exporters to Japan, said Japanese consumers "desire American products" and spoke of the increasing standard of living in Japan.

Rowe, however, said he just doesn't see "any chance" for large scale OEM sales in Japan by U.S. manufacturers. But he said he is encouraged by moves such as ALMA to investigate possibilities. ALMA's next meeting here is Dec. 1.

Stanton Sees TVC Boom

• Continued from page 39

Stanton disclosed that with a minimum of 350,000 videocassette players circulating in this country by the end of 1973, an estimated 1,750,000 sale or rental cartridges, representing a gross distribution income of \$35 million, will be in the hands of consumers.

Rips Publishers

Stanton noted that some \$5,000,000 of this gross would go to video publishers, producers or owners of programming, and lamented the fact that too few video publishers have entered the videocassette field. "Too many are thinking about it, and not enough are doing anything about it," he said.

The CTI chief said that much of the existing tape and films now available could be utilized or distributed on videocassette formats. "Yet," he said "there was the danger of much of it becoming obso-

lete." He continued, "Just as there should be no hesitation about planning to distribute videocassette programming, there should be no hesitation about the development of original programming for this new medium."

"We believe that the template of this business is the publishing business, the first 'best sellers' will become the blacklist classics that sell year in and year out."

"These will be the programs which require periodic updates, sequels or addenda which, in turn, sell in substantial and predictable quantities, and that provide stability to a publishing house's list."

Stanton suggests that print publishers entering the video publishing field should bring the individual taste used with print media into the new field. This, he said, would perhaps be the element that would finally distinguish videocassette concept from the broadcast philosophy of program use.

Tape/Disk Vies in Premiums

• Continued from page 39

both tape and disk, though, of course, the tape versions are discrete. Capitol showed seven 4-channel tape and disk packages here. Among them was the special John Morell package a&r'd by Ernie Dominy. The indication is that 4-channel premium tapes will have a ceiling price of around \$3, while disks will go for from \$1.98 to \$2.50 (prices on 2-channel disks range up from \$1.29 to \$1.49).

Several exhibitors mentioned that whereas the "third party" premium marketers, actually functioning as creative design brokerage houses, once offered only disks, more and more are now offering product in 8-track and cassette too, with 8-track available now in both 2- and 4-channel.

RCA was not offering 4-channel disks for premium buyers but it was indicated that they will be in the premium catalogs very soon. Spokesmen indicated that RCA's discrete "Quadradsic" is approaching a point where it can be pressed at half-normal speeds and that possibly 18 to 20 discrete disk titles will be available by the year end, whereas RCA has heretofore indicated that only between 12 and 15 would be available.

Software producers in the premium field are feeling more pressure from equipment firms who have been buying special 4-channel disk packages for demonstration purposes. The Capitol division, now headed up by Marty Weiss, has been asked repeatedly when the label will bow its 4-channel commercial line, especially now since the premium product is available.

Shibaden TV Unit

TOKYO—Shibaden (Shiba Electric Co., Ltd.), a member of the Hitachi group, demonstrated its first Philips-type CVR model SV-400 in Tokyo recently to the Japanese video industry. The non-standard 1/2-inch cassette color video tape recorder is scheduled to go on sale in Japan next spring at the equivalent of some \$1,100 (\$1,000 without tuner).

Also demonstrated at the '72 Shibaden Video Fair held in the center of Tokyo's business district, was the new EIAJ-type 1/2-inch cartridge color video tape recorder model SV-530. It is due to appear on the Japanese market next January at the equivalent of \$1,000 (\$900 without tuner).

CTI Suit Against Ampex

SAN FRANCISCO—Cartridge Television, Inc., has filed suit against Ampex Corp. in U.S. District Court here in regard to a 1960 patent (No. 2,956,114) on a "Broad Band Magnetic Tape System and Method," seeking declaratory relief.

Cartridge Television, Inc., is asking for a judgment declaring that the defendant's patent and each of the claims thereof are invalid and void and have not been infringed upon by the plaintiff for a preliminary and permanent injunction prohibiting the Ampex Corp. and those persons in active concert or participation with them

from suing or threatening to sue the plaintiff for infringement of defendant's patent and from communicating to others any allegation, settlement, claim, suggestion or intimation that the plaintiff is or has been infringing the patent; and for such other relief as the circumstances require and to the Court may seem just.

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

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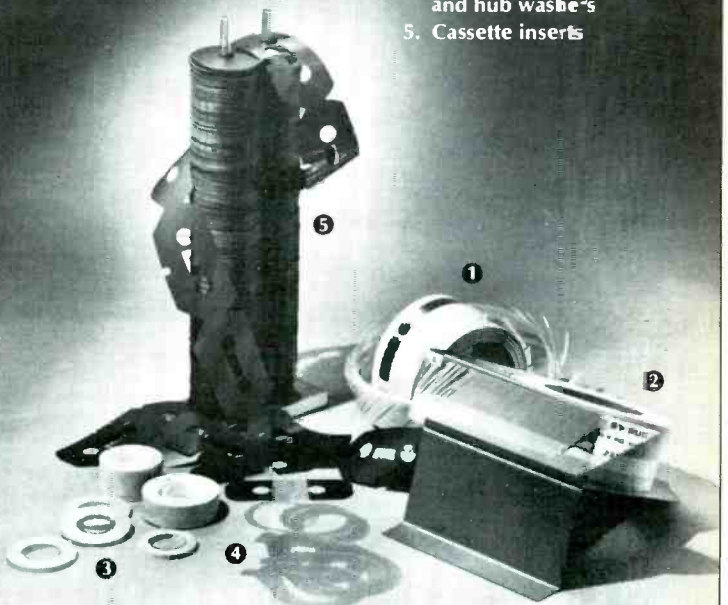
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Rip TVC Software Producers' Lack of Solid Material

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

Warren Bahr, executive vice president, and director of communication services at Young & Rubicam.

Bahr, in a pull-no-punches evaluation of the new medium to delegates at Video Publishing Year 111, said that the danger of all the rhetoric was that it could go on for too many years, resulting eventually in the new media revolutionizing nothing and producing very little.

Bahr continued, "We should admit to ourselves that there is a trend in America to focus our attention on getting and spending, rather than on making and marketing. Communications is a result of people and ideas working together," he added, "and communications products are like other useful and creative products, they require the investment of time and talent, they require manufacture and marketing, and they take time and patient nurturing to return a profit."

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

Be Practical

"It seems," he continued, "that many people are still enraptured with the idea of the new media, and are not focusing on the practical."

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

Bahr sees the new videocassette medium developing into a series of communications networks for corporations, institutions, beauty parlors, travel agencies, ski lodges and video publishers.

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

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

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

TVC Spotlight: 40 Firms Show At Sony Events

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

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

According to sources close to Sony, a wide variety of programs covering hundreds of subjects are now available in the Sony videocassette format, and the firm would like to make potential customers aware of their availability.

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

Japanese TVC—Mil Sets by 1975

• Continued from page 39

He also added that as the videocassette industry expands in coming years software producers must develop creative ideas for extensive video package usage, exploiting the needs of the consumer, and establishing a profitable sales system and reasonable settlement of copyright problems.

Among the videocassette packages being developed by Takahashi's company for the Japanese market, are programs for the Japanese Ship Owners Association, training programs for pilots of Japan Airlines, the Suntory Co., and the National Barbers Association. Videocassette units from Sony and Panasonic are being used.

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'Q' Compacts Vie Buoy Premiums

• Continued from page 39

and three-cone speakers, listing at \$159.95, the most popular incentive sales item.

Sony featured the HP 148A, a step down 8-track compact with AM/FM/FM stereo radio and micro mini changer, listing at \$219.95.

Although Magnavox produces a four-channel receiver with turntable and three records, it was not offered at the premium show.

Proven sales incentives were the 8-track step down model 9074, a compact player recorder and AM/FM/FM stereo radio with micro changer; and model 9073, without changer.

Eight track step down items were also popular with Sony, which featured the HP 148A, a compact AM/FM/FM tape player with micro-mini changer, listing at \$219.95; and the HP 238, listing at \$339.95, with full size changer and record capabilities.

Brother International's space-styled Aquatron was being offered for the first time for immediate delivery. The home entertainment music center with FM/AM/FM radio, 8-track tape player and built-in speakers, resembles a deep sea diver's helmet, and swivels on a suction base. List is \$159.95. Brother is coming out with a complete line of modular systems in October, according to Ruth Ehrlich, executive vice president (one of the few woman executives in the business).

TELEDYNE TVC IN SO. CALIF.

LOS ANGELES — Teledyne Packard Bell's television cartridge units will be introduced in southern California Oct. 22 in all 19 May Co. stores and also at White Front outlets. Dooley's Hardware in Long Beach and Cullen TV in San Bernardino.



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Jukebox programming

Programmer Solves Lengthy 45 Dilemma

By EARL PAIGE

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

Special Group

During an interview here at the Music Operators of America (MOA) convention, she said her formula is to put on four or five of the lengthy records and then maintain the number at that level, taking off one or two of the five that have been on the longest.

In other words, just as some programmers maintain a row or so of oldies on boxes, she keeps just a few select longer records available to patrons and regards these as a separate area of material on the machines.

"I really believe operators will lose money in the long run if they arbitrarily ignore all long records. We're really selling service as well as music and we have to give the customers what they want."

\$728 Loss

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

The Madison, Wis. programmer said she knows the managers in her firm, headed by Lou Glass, are worried about long records. But her high school age daughter, also at MOA, was very disturbed about the possible ban on singles that run too long. "Operators are cutting their own throats," said Mrs. Schwartz' daughter.

Jukebox Play Price Raise VAT Answer?

By ANNE DUSTON

CHICAGO—Raise jukebox play prices new in anticipation of the passage of the value added tax (VAT), warned Mark Battersby, tax and financial consultant, addressing members of the Music Operators of America (MOA) here.

The VAT, similar to a national sales tax, is collected at every phase of manufacture and cannot be passed on to the consumer. The projected 6.9% tax would be rebated at each step except for the final consumer, in this case, to operators of vending and phonograph machines.

The new tax system, introduced in France in 1954 and recently to the European Common Market, has become the fastest revenue producer, accounting last year for 52 percent of France's tax revenues.

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

(Continued on page 44)

Capitol's Nelson Traces Jukebox Role in Country

By JAY EHLER

LOS ANGELES—Capitol Records' sales and promotion people are alert to the jukebox singles market and especially so in terms of country product, according to Ken Nelson, head of the country music division. He estimates that 50 percent of country singles are sold to jukebox programmers.

"Our salesmen and our promotional men keep a close eye on the jukebox market. We also watch the people who buy records and find out why they are buying them."

Nelson stated that he himself, in the capacity of his job, does not necessarily have a personal or direct link with jukebox record sales. Out of his own curiosity and liking for country music though, he takes a personal interest in going over to peruse the jukebox whenever he finds one.

Nelson will retire from Capitol sometime next year. He was directly responsible for bringing such jukebox favorites as Faron Young, Sonny James, Buck Owens and Merle Haggard to the Capitol label.

In his twenty four years in the business and as a record producer, Nelson noted the vast changes and expansions that have taken place in the entire record industry. "We've gone from one track recording studios to 32-track recordings." In his own personal opinion, Nelson feels the public really isn't that aware of the difference.

But, he admits, that one couldn't very well return to the monaural days. "There is a difference in the sound and the public has been exposed to it so long that it's just a normal thing now to hear this sound."

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

MOA Convention



JUKEBOX convention delegates Paul Huebsch and Bill Phillips (right) with new Rowe (left above); Russ Mawdsley, new secretary of Music Operators of America (MOA); former MOA president Les Montooth receives award from immediate past president John Trucano (right); MGM Records' Sol Handwerger (right) with (from left) Chuck Meyers, MGM, and Mr. and Mrs. Tom Cobb, St. Joseph, Mo.; MOA officer Fred Collins with award;

Rock-Ola's George Hincker (right in bottom left photo) with (from left) Frank Schulz, Rock-Ola, Nick Fokakis, Pals Music, and John Asprodites, AMA Dist.; panelists (from left) John Snodgrass, Wayne Hesch and Norman Pink; Notre Dame seminar coordinator Dr. Gerry Sequin; Columbia Records' jukebox product coordinator Ron Braswell and Al Gurewitz (on phone).

Detailed Program Logs Lets Va. Company Jump on Hits Quickly

By ROBERT LATIMER

NEWPORT NEWS, Va.—Partners John Cameron and Haden King of Newport News Amusement Co. maintain a detailed cross-reference sheet on every location allowing them to know at all times which records are being programmed (Billboard, Sept. 23). These logs are then keyed to comments from location owners and route personnel, requests and other details about each spot. The result is that the firm can buy records more carefully and fill in quickly on fast-breaking numbers.

The Newport News Amusement Co. programmer follows conventional methods in programming, guided by radio station lists, industry business papers, advice from collectors and comments from location owners. Many comments made by collectors, for example, are added to the master sheet on

each location. Typical comments may be how a location owner may have shown a strenuous dislike for religion-oriented new rock songs, that country music has not seemed to work out well in a location, that construction of new apartments has changed the demographics at a location and so forth. "We have a sharply diversified market so that each menu is an individual matter. We can't foist off our guesses on the entire string," Cameron said. "King doesn't have the opportunity to visit every location often, but he gets out regularly, introducing himself around." Thus, he must make the most of the tips which come in from the collectors, the types of requests which are coming in, and similar points.

Requests

Each request is weighed carefully to discover whether it has

been made by a waitress, a tourist who has only stopped in for a beer or two at a location, or whether it comes through the location owner who honestly knows the music tastes of his own customers and has passed them along. "If the request simply happens to be a preference of a part-time worker, for example, or is not from a regular customer, we simply ignore it."

Cameron is extremely proud of the huge library Newport News Amusement Co. has accumulated. Its size is largely because King's estimate of return popularity of an apparently cycled-out hit is often accurate. He frequently saves as many as five out of 50 records on hot artists like Charley Pride, for example. No firm on the Peninsula has as large a library, again influenced by the lack of a one-stop in the area. Newport News

Amusement Co. cheerfully allots more than twice the normal amount of space for it.

Music trends in the area have shown a sharp upturn in country music demand and a slowdown in

acid and hard rock preference.

No Albums

Currently, Newport News Amusement Co., with all locations on 2 for 25¢ chutes, is phasing out

(Continued on page 56)

New Miami Label Push —Jukebox Programmers

MIAMI—Adam Records here is among the latest companies promoting directly to jukebox programmers as well as to stations, with its first release by vocalist Carole Taran, wife of Bob Taran, head of the label and well known in the jukebox industry.

Taran, and his father, Sam, own Taran Enterprises here, an exporter and wholesaler of jukeboxes

and games. A few years ago they were the U.S. distributor for the Jupiter jukebox brand. Adam Records is part of B. L. B. Music, an umbrella ASCAP firm, founded eight years ago. Taran records at Fame Studios in Muscle Shoals, Ala.

"Fool Me," a Joe South song, and "Didn't I Love You," by Nash-

(Continued on page 44)

PROGRAMMERS' POTPOURRI

Oldies Pour Out: Era Releases 22

CHICAGO—Era Records has released 22 back-to-back oldies. They are: Donnie Brooks, "Hisston Bell/Doll House," 001; Castells, "So This Is Love/Sacred" 002; Dorsey Burnette, "Tall Oak Tree/Hey, Little One" 003; Larry Verne,

"Mr. Custer/Mr. Livingston" 004; Jewel Aken, "The Birds & the Bees/Georgie Porgie" 006; Gogi Grant, "The Wayward Wind/Suddenly There's a Valley" 006; Art Todd & Russel Arms, "Chanson D'Amour/Cinco Robles" 007; Teddy Bears & the Moments, "To Know Him Is to Love Him/Walk Right In" 008; Pastel Six & Jaguars, "Cinnamon Cinder/The Way You Look Tonight" 009; Sandy Nelson & Preston Epps, "Teen Beat/Bongo Rock" 010; Hollywood Argyles, "Alley Oop/Hully Gully" 011; Toni Fisher & the Ribbons, "Big Hurt/Ain't Gonna Kiss You No More" 012; Gene & Eunice & Leon Peels, "Poco Loco/A Casual Kiss" 013; Fendermen and Uptones, "Mule Skinner Blues/No More" 014; Dave Dudley and Bermudas, "Six Days on the Road/Donnie" 015; Trashmen and Castaways, "Surfin' Bird/Liar Liar" 016; Blue Jays and Paradons, "Lover's Island/Diamonds & Pearls" 017; Kathy Young, "A Thousand Stars/Happy Birthday Blues" 018; Innocents, "Gee Whiz/Honest I Do" 019; Ketty Lester, "Love Letters/But Not For Me" 020; Chris Montez, "Let's Dance/All You Had to Do Was Tell Me" 021; Incredible's, "I'll Make It Easy/There's Nothing Else To Say" 022.

Columbia. Barbara Streisand, "The Best Thing You've Ever Done/What Are You Doing the Rest of Your Life" 33207; Bell: Al Green, "Back Up Train/Don't Leave Me" 45; Kapp: Louis Armstrong, "I Still Get Jealous/Kiss to Build a Dream On" 64.

Polka. Czech Records: Ernie Kucera, "60 Polka/Children's Eyes Polka" 18037; "Coal Miner's Polka/Enchanted Woods Waltz" 18038; Dean Hanson, "Summertime/What Can Happen" 18162; "Tick Tock/Home Town" 18163; Omaha Czech Brass Band, "Medley/Pt. 2" 18756; "Duli-Duli-Duliou Waltz/Whispering Wood Polka" 18757.

Miami Label Push

• Continued from page 43

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

Taran said he realized airplay will be necessary to break a hit but said he wants jukebox operators to be aware of the record by the time stations play it. Meanwhile, though, he has already had sales of as many as 200 copies to various operators. He has set up distribution in New Orleans, Philadelphia and here so far.

The record has appeared on the Sterling Title Strip tip sheet and Taran is sample-mailing the release to the Music Operators of America membership roster of nearly 900 firms.

Answer to VAT?

• Continued from page 43

an amount greater than the tax itself, Battersby said.

The value added tax on equipment purchased would either be claimed as a tax expense for income tax purposes or depreciated as part of the total cost of the machine. Rather than pass the tax to the consumer in blanket price increases, one answer might be a special credit for tax paid on machines to subtract from the tax collected on play price and vending goods, Battersby told his audience.

What's Playing?

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

BATON ROUGE, LA.: COUNTRY LOCATION



Joyce Ashford
State Novelty Co.

New purchases: "Wrapped Around Her Finger," George Jones, RCA Victor 0792; "She's Too Good To Be True," Charley Pride, RCA Victor 0802.

BRODHEAD, WIS.: POP LOCATIONS

Marie Pierce
C.S. Pierce Music Co.

New purchases: "The City of New Orleans," "Lookin' through the Windows," Jackson 5, Motown 1207; Reorders: "Alone Again (Naturally)," "Long Cool Woman," "Honky Cat," "Power of Love," "My Ding-A-Ling."

CONNELLY SPRINGS, N.C.: CAMPUS/YOUNG ADULT LOCATIONS

Milton Hobbs
Southern Automated Music & Vending

New purchases: "Don't Hide Your Love," Chet Kapp 2184; "Good Time Charlie's Got the Blues," Danny O'Keefe, Signpost 70006; "Carry Me," Carole, De Hook & the Medicine Show, Columbia 45667; Cover: "Good Time Charlie's Got the Blues," Spinning meters: "Honky Cat," Flon John; "Baby, Don't Get Hooked on Me," Mae Davis; "Use Me," Bill Withers, Oldies; "Hey Bobba Noodle," Chubby Checker; "Having a Party," Sam Cooke.

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



Gerold Staska
United Music Co.

New purchases: "My Ding-A-Ling," Chuck Berry, "So Long, Dixie," Blood, Sweat & Tears, Columbia 45661; "For Emili, Whenever I May Find Her," Simon & Garfunkel, Columbia 45663; Spinning meters: "Baby, Don't Get Hooked on Me," "Alone Again (Naturally)," "Black & White," "Never Been to Spain," "Three Dog Night," "For All We Know," Carpenters.

FAYETTEVILLE, N.C.: CAMPUS/YOUNG ADULT LOCATIONS



Julius Nelson
Vemco Music Co.

New purchases: "Popcorn," Hot Butter, Musicor 1458; "I Believe in Music," Gallery, Sussex 239; "Go All the Way," Raspberries, Capitol 3348; Cover: "Black & White," Three Dog Night, Dunhill 4317; Spinning meters: "Back Stabbers," O'Jays; "Rock & Roll Part 2," Gary Glitter; "Beautiful Sunday," Daniel Boone, Oldies; "Sealed with a Kiss," Bobby Vinton, Epic 10861; "Daddy Don't You Walk So Fast," Wayne Newton, Chelsea 100.

FERTILE, MINN.: HIGH SCHOOL AGE LOCATIONS



Duane Knutson
Automatic Sales Co.

New purchases: "Why," Donny Osmond, MGM 14424; "Use Me," Bill Withers, Sussex 211; Spinning meters: "Birandy," Looking Glass; "Rock & Roll Part 2," Gary Glitter, Oldies; "If Loving You Is Wrong," Luther Ingram, Koko 2111; "Lean on Me," Bill Withers, Sussex 235.

JACKSON, MISS.: SOUL LOCATION



Windham Caughman
Capitol Music

New purchases: "I Love You More Than You'll Ever Know," Donny Hathaway, Atco 6901; "Nan Sized Job," Denise LaSalle, Westbound 208; "Endlessly," Mavis Staples, Volt 408; Spinning meters: "I'm Still in Love With You," Al Green; "My Man Is a Sweet Man," Millie Jackson, Spring 127.

JACKSON, MISS.: HIGH SCHOOL AGE LOCATIONS



Marilyn Burkart
Dixie Vending Co.

New purchases: "Good Time Charlie's Got the Blues," Danny O'Keefe, Signpost 70006; "Midnight Rider," Joe Cocker, & Christ Stainton Band, A&M 1370; "Everybody Plays the Fool," Main Ingredient, Cover: "Thunder & Lightning," Chi Coltrane, Columbia 45640; Spinning meters: "Long Cool Woman," Hollies; "Baby, Don't Get Hooked on Me," Mae Davis; "Guitar Man," Brook; Oldies: "Starting All Over Again," Mel and Tim; "Alone Again (Naturally)," Gilbert O'Sullivan.

MUSKOGEE, OKLA.: COUNTRY LOCATIONS

George Sevier
A&J Music & Vending

New purchases: "Funny Face," "My Man," Tammy Wynette; "It's Not Love (But It's Not Bad)";

ROCK ISLAND, ILL.: VARIOUS LOCATIONS



Liz Christiansen
Johnson Vending Co.

New purchases: "I Can See Clearly Now," Johnny Nash, Epic 5-0902; "Spaceman," Nilsson, RCA 7-4784; "From the Beginning," Emerson, Lake & Palmer, Capitol 44158; "Glow Worm," Hank Thompson, Dot 17430; "Sunshine Lady," Bobby Penn, 50 States 58.

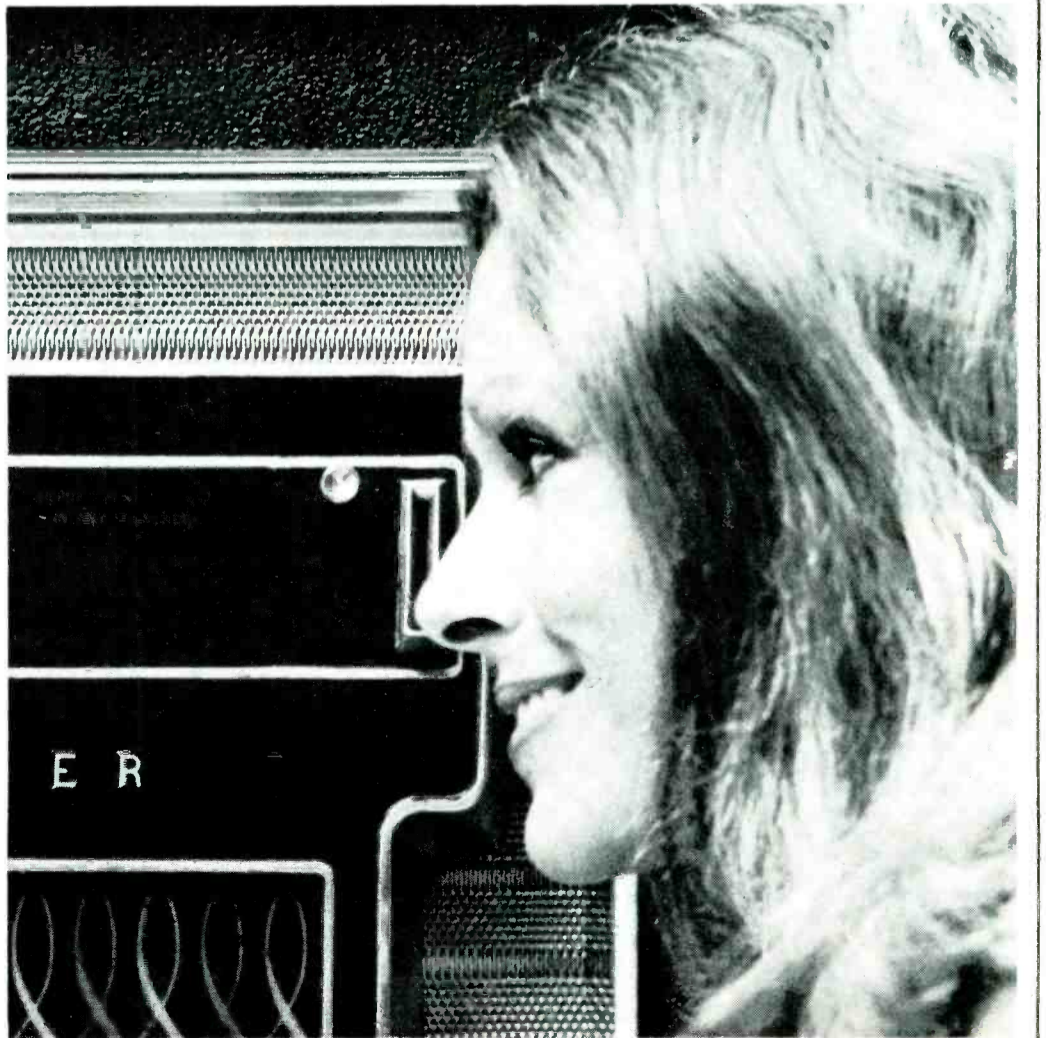
WHITEVILLE, N.C.: COUNTRY LOCATIONS

James B. Reaves
R&B Music Co.

New purchases: "I Ain't Never," Sylvia's Mother, Bobby Bare, Mercury 49814; "You Babe," Lefty Frizzel, Columbia 45652; "You Ain't Gonna Have Old Buck to Kick around Anymore," Buck Owens & the Buckaroos, Capitol 3429; Spinning meters: "Woman (Sensuous

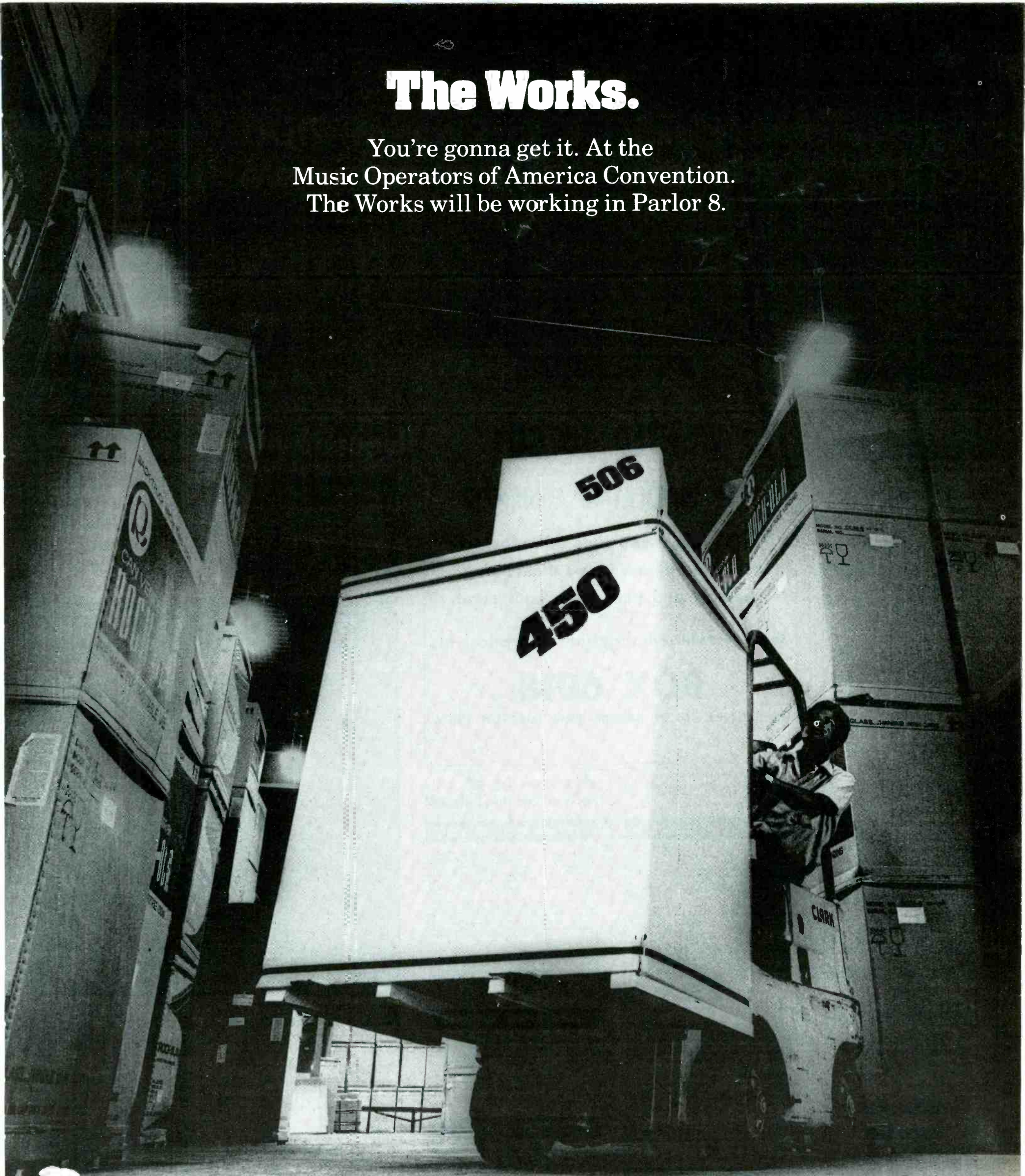
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More Radio-TV Mart
See Page 53

International News Reports

BBC Sets Up a Panel to Schedule Plays on Nets

LONDON—In what appears to be a significant step towards the centralizing of the selection of records played on Radio One's programs, the BBC is setting up a five-strong panel which will be solely responsible for scheduling plays on four of the networks daily strip shows—Dave Lee Travis, Johnny Walker, Alan Freeman and Jimmy Young.

The panel will comprise Radio One's three executive producers, Johnny Bearling, Teddy Warwick and Doreen Davis plus Ron Belchier, producer of the Dave Lee Travis show, and Paul Williams, producer of the Jimmy Young program.

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

Teddy Warwick said that the Radio One's other main daily show, Tony Blackburn, had been deliberately left out of the re-organization because it differs from the other shows in that it features no live talent, only records.

Warwick denied that the changes would make the record company plugger's job hard, and maintained that it is a purely "internal decision" and a "sensible rationalization of our existing system."

He also revealed that with the dropping of the daily What's New

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

He felt that most companies would cooperate in getting advance copies to the BBC earlier "as we already get them about a week or 10 days before release so it won't make much difference."

The BBC's new Solid Gold 60 program which will replace Pick of the Pops will be a three-hour show comprising the BBC/Music Week Top Twenty in the last hour and 40 other records during the first two hours which will all have been already played on Radio One during the previous week. Although it won't have a specific new releases section, Warwick said the program will include both new issues and new talent.

Major Response To Third Nueva Fest

CARACAS—International music stars are making a strong response to invitations for the Third Onda Nueva Festival to be held at the opera house here Feb. 14-17.

Festival founder-director Alde-maro Romero said that acceptances have already come from Americans Frank Sinatra Jr., Tito Puente, Nelson Riddle, Lalo Schifrin, Laurindo Almeida. Italy's Caterina Valente will perform. The French delegation includes Michel Legrand, Paul Mauriat and Frank Pourcel. English festival star Rocky Shahan is featured and the Argentine accordion virtuoso Astor Piazzolla.

Artists are coming from Germany, Spain, Portugal, Belgium, Poland, Mexico, and Brazil as well. They will be guest performers if not competing with new Onda Nueva songs. Onda Nueva translates to "new wave" and is a syn-copated 3/4 or 6/8 beat.

From The Music Capitals of the World

AMSTERDAM

Dutch blues pianist Rob Hoeke recently received Phonogram's special Golden Tullip Award for his work as a record producer over the past 10 years. . . . Singing duo Saskia and Serge have been awarded a gold disk for sales of 35,000 of their first album, "Songs of All Times," produced by Benny Vreden and Rine Geveke. . . . Anneke Gronloh (BASF-Holland) won the first prize in The Manorca Song Festival recently with the song "Shalalee Shalaloo." . . . Phonogram producer Hans van Hemert has been invited to compose for a number of international artists, including Enrico Macias, Alice Babs, Demis Roussos, Sandra and Andres, Hildegard Knef, and Vicky Leandros, as part of the European Broadcasting Union's contributions to the BBC's 50th anniversary celebrations in Nov.

Inelco reports successful sales of Glenn Miller album "The Glenn Miller Story" following the recent success of Miller's "In the Mood" in the Dutch singles chart. . . . Polydor-Holland is releasing Superstarshine series of 12 albums featuring Golden Earring, Earth and Fire, Supersister, Bee Gees, Jimi Hendrix, Cream, The Move, T. Rex, Procol Harum, Beatles, John Mayall and Sandy Coast. . . . CNR has signed Hungarian singer Sarolta who recently won the Split Song Festival. Her first release is "You Can't See What I See." . . . Ariola-Benelux recently presented a special Island label promotion, Island Rock Festival at Amsterdam's RAI Hall. Promotion included the presentation of new Island material together with premiere of a full length film about Traffic. . . . Following renewal of deal between Tamla Motown and EMI, Bovema has planned the release of a new collection of Motown albums, including disks by Frankie Vallie and the Four Seasons, Bobby Darin, Martha Reeves and the Vandellas, Mary Wells and Diana Ross and the Supremes. . . . Jan van Schalkwijk, managing director of Ariola-Eurodisc is visiting the A&M office in Hollywood. He will also attend the A&M affiliates meeting in Los Angeles. . . . Inelco has acquired the rights to Erato catalog for the Benelux countries.

BAS HAGEMAN

LONDON

Contempo International has ended its involvement with Polydor's Mojo and Stax labels after disagreements over the longterm direction of Mojo, Contempo is

formulating plans for a new label and a record deal with a major record company is expected within the next few weeks. The source of the disagreement between Polydor and Contempo, it is believed, was primarily over the failure to launch Mojo in America. The label has only been issued in the U.K. and certain European territories. Mojo, a wholly owned Polydor label, was launched two years ago under Contempo's direction. It signed a number of American labels for release in the U.K. and there were also plans to sign American artists direct to Mojo. The two labels will now be the responsibility of Malcolm Jones, Polydor pop product manager. The Contempo label will be launched worldwide and the firm has already signed a number of artists including Major Lance, who is presently cutting his first material in Brunswick's Chicago studios, Jimmy Thomas and Ritchie Pitts. Contempo will also retain responsibility for Atlantic's soul repertoire. . . . RCA has scheduled its first release in this country of discrete 4-channel record product. The first disk will be Hugo Montenegro's "Love Theme From the Godfather" and other issues will include "Sheer Sonic Sorcery," featuring Eugene Ormandy and the Philadelphia Orchestra. Supplies of both albums are being imported from America although RCA will be building up its 4-channel disk catalog throughout next year, there are no plans at present for the firm to start pressing quadrasonic product at its Washington, County Durham plant. Meanwhile, RCA is importing a number of albums from America to combat the heavy pressure on the plant. The imports, manufactured from the extra thin Dynaflex material, will be sleeved here in covers bearing the U.K. numbers. The records being imported include material by Elvis Presley, Jim Reeves, the soundtrack album from "The Sound of Music" and Jose Feliciano. . . . Rare Bird's new Polydor album, "Epic Forest," was released Oct. 1, is being marketed with an additional mini-LP comprising three more tracks by the band and giving extra 22 minutes playing time. The album is being packaged in a special sleeve to accommodate the extra disk. RCA has purchased David Bowie's two albums on Mercury, "The Man Who Sold the World" and "Space Oddity." The company concluded the deal with Bowie's manager Tony Defries in New York. RCA will rush release the albums in America within the next few

(Continued on page 48)



ELTON JOHN received an award recognizing him as the best world composer-singer of 1972, according to the judgment of the Spanish specialist press and radio. The presentation was made in Madrid by Grupo Profesional S.A., which also gave him a presentation copy of the Spanish Top 50 showing his "Rocket Man" single in top place. John is seen holding the latter award, and others from the left are Sr. Gil, Spanish EMI management assistant; Grupo Profesional director Mateo Fortuny (holding the composer-singer award), Ego Music promotion manager Sr. Bartrina, and EMI Odeon promotion manager Sr. Amoros.

RCA Canada Bows New Fall Canadian Product

TORONTO—RCA Canada this week unveiled its new fall Canadian product at presentations in Toronto and Montreal.

The presentations were hosted by a&r director, Jack Feeny, assisted by Barry Keane. Ed Preston, national promotion director for RCA, and the man who assembled the presentation, was unable to attend due to sudden illness.

Artists who attended included the Mercey Brothers, Bill Kenny, Charles Linton and Ettore Stratta. The Mercey Brothers have a new album, "Mercey Brothers Country," ready to hit the market. It will include their current hit single, "Kentucky Turn Your Back."

Bill Kenny, the original member of the Inkspots, flew in from Vancouver—his home for the past 10 years—to introduce his "With Love" album, which was produced by Sev Morin and Bert Sprigley at the Can-Base Studios.

Charles Linton, who stars in his own original Canadian musical, "Oh Say Can You See," was brought in from Montreal. RCA is rushing out the cast album of the musical which opens shortly in Montreal, and is expected to also open in New York in the imminent future. The company is reported to have committed a huge promotion budget to this particular LP.

Selections from other new albums were also presented. This included the "Singalong Jubilee" album featuring the Jubilee Singers, "Les Grands Succes De Roger Whittaker" by Daniel Hetu, the Guess Who's "Live at the Paramount," and the debut LP by Robbie McDougall, Winnipeg musician who scored recently with "The Theme." His album was produced by Ben McPeck. RCA's vice president and general manager, Bob Cooke, was on hand at both presentations.

Factory Jazz —Work Aid

WARSAW—The jazz quartet led by trumpeter Tomasz Stanko took part in what is believed to be a novel experiment in a factory manufacturing concrete sleepers in Poznan Voivodship.

The quartet played a concert of intricate modern jazz to the workers while production continued, and the workers expressed a liking for the music, although for many of them it was their first introduction to modern jazz. Stanko as his colleagues had been lecturing at a training course for young musicians near the factory, and played the concert for free.

RCA Sets 4 Channel U.K. Release

LONDON—RCA has scheduled its first release in this country of discrete 4-channel record product. All quadraphonic discs will carry the prefixes APD1 (pop) and ARD1 (classical) and the first 4-channel LP to come from the company will be Hugo Montenegro's "Love Theme From The Godfather," which will retail for \$2.94 and should be available within the next month.

Following Montenegro's album will be "Sheer Sonic Sorcery," featuring Eugene Ormandy and the Philadelphia orchestra which will be priced at \$3.42 and is due for release in January next year.

Supplies of both albums are being imported from the U.S.—although RCA will be building up its 4-channel disc catalogue throughout next year, there are no plans at present for the firm to start pressing quadraphonic product at its Washington, County Durham, plant.

Brel's 1st Disk In 5 Years Set

PARIS—Jacques Brel heads the Barclay France recording schedule this fall with his first release in five years—a new album of titles he has previously recorded with Phillips.

Brel is under contract for life with Barclay. He has mainly concentrated on film work in the past five years. Other releases expected from Barclay, meanwhile, include albums from Juliette Greco, Esther Galil, Mireille Mathieu and the children's group the Poppys.

"Brel" opened September 15 at the Royale Theater.

ENGLAND.

the gem of the ocean...



Billboard's "Spotlight on London" is coming in the October 28 issue. It's your big opportunity to dazzle our British cousins with your product. Be a part of Billboard's "Spotlight on London." It's your cup of tea.

SPARKLES IN BILLBOARD'S LONDON SPOTLIGHT

Tender Deadline Near On AM & Robbins, Feist

LONDON—The time allocated to prospective purchasers to tender their bids for Affiliated Music and the American Robbins, Feist, Miller firms is now drawing to a close. All tenders must be received by Friday (13)—and MGM—owners of the publishing firms—is expected to announce the name of the purchaser in November.

There are understood to be several U.K. firms interested in placing a bid headed by EMI, ATV, the Granada Group—whose music interests include Novello and Lorna Music—the Dick James organization, and Ben Nisbet, the former Feldmans director who will make a bid with the backing of the merchant bank division of the National Westminster Bank.

American purchasers reported to be in the running include MCA, 20th Century-Fox, which originally had a 32 percent share in Robbins, Feist Miller which was acquired by Metro in August for a reported \$4,500,000. Westinghouse and General Electric.

It is understood that there has not been as much interest as originally expected due possibly to the complex make-up of the catalogs and the length of ownership

Relax Polish Visa Ruling?

WARSAW—There are indications that visa regulations governing visits by Polish citizens to western countries may soon be relaxed. Hitherto the movement of Polish artists has been curtailed by the necessity of visa formalities, which sometimes are lengthy, but as of September Poles will no longer need entrance visas to cross the Austrian border, and this concession will be extended to the Scandinavian countries later.

It is hoped that eventually Poles will be able to travel to other western countries without a visa, in the same way as they are exempt from visa arrangements when visiting the Soviet Union, Yugoslavia and other Socialist countries.

of several of the American copyrights which revert back to MGM at the end of the copyright term.

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

It reveals that Metro paid \$2,800,000 to acquire the remaining 50 percent share in Affiliated Music. The document also reports that Affiliated accounts for between 35 to 50 percent of the group's income.

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

Cube Sets Release, Promo Plans in Polydor Pact

LONDON—With a restricted artists' roster, Cube is readying its autumn release and promotion plans under its new U.K. distribution contract with Polydor.

Olav Wyper, creative director, told Billboard, that in the immediate future Cube will be concentrating on seven acts—Joe Cocker, John Kongos, John Williams, Jimmy Helms, Harvey Andrews, and two new signings the JSD Band and Joan Armatrading.

First releases through Polydor will be the debut albums by the JSD Band, a folkrock unit from Scotland, recently on tour with David Bowie and already the subject of interest in the consumer music press, and Joan Armatrading, who hails from the West Indian island of St. Kitts. Produced by Rodger Bain, the JSD album, already the subject of 1,500 advance orders, following a pre-sell campaign by the Polydor Sales force will be available on October 6, three days before their bill-topping appearance at the Queen

Finnish Disk Sales Surge

HELSINKI—Statistics published by the Finnish section of the International Federation of Phonographic Industries for the first six months of 1972 show another formidable surge upwards.

As expected, cassettes achieved the biggest gain, well over 100 percent on their performance for the relevant period last year. Sales of full-price albums and singles have also risen healthily, but there has been less progress on medium and budget-priced product.

Detailed results are singles: 246,133 copies; EPs: 5,704; medium price and budget LPs: 276,285; full-price LPs: 343,861; cassettes: 277,709; cartridges: 37,015, and reel-to-reel: 1,222. Total sales over all configurations were 1,187,929.

Total sales in 1971 as computed by IFPI were 1,700,000, so on present evidence 1972's results may well treble this figure.

Elizabeth Hall, London. Miss Armatrading's LP, "Whatever Is for Us," produced by Gus Dudgeon, will be out on Nov. 11 and in-store displays are being arranged.

On Nov. 17, there will be further releases in Cube's successful Doubleback series of reissued material by artists previously on the Regal Zonophone and Fly labels. There are "A Beard of Stars"/"Unicorn" by Tyrannosaurus Rex, and "Shine on Brightly"/"Home" by Procol Harum. This will be followed in the first week of December of a compilation album featuring both Tyrannosaurus Rex and T Rex recordings, plus material by Procol Harum, the Move, Joe Cocker and John Kongos, retailing at \$3.75.

Wyper commented, "We are concentrating on just seven artists for the time being and are convinced that our new talent can be built in due course into attractions of comparable stature to some of those acts previously with us. We plan to have only one act of a particular type at any one time, but we would like to increase our artists' roster to include a mor pop group and a straight rock'n'roll band."

Dozen Songs

• Continued from page 1

Thomas, words by William Smith and performed by Thomas.

Argentina: "El Que Tiene No Es Quien Quiere" (composed by Fernando Falcon and performed by the Santa Barbara group) and "La Ciudades" (Astor Piazzola, Amelia Balthar). West Germany: "Eine Tages" (Heinz Kitschenberger, Juergen Frane, Mariane Mendi) and "Avviva" (Ouzana, Charles Level, Mary Ross).

Japan: "Bailero" (Kiyoshi Hasegawa, Rei Taushima). Greece: "Velvet Mornings" (Robert Constantinos, Demis Roussos). Australia: "Nothing More" (Tony Hatch, Jackie Trent, Kumahl). Spain: "Mi Tierra" (Augusto Alguero, Gefingal, Nino Bravo).

France: "Sometimes" (Gilbert Montagne). Italy: "Aeternum" (Formula Tre).

UA Panama Licensee Set

PANAMA CITY—Padisco has become the new United Artists Records licensee for the Republic of Panama. Carlos Dreyfus, managing director of Padisco, made the long-term pact with Lee Mendell, UA vice president for international operations.

From The Music Capitals of the World

• Continued from page 47

weeks in new sleeves. RCA will import 10,000 of each album into the U.K. and when stocks of the album run out the albums will be manufactured locally. Meanwhile, Pye is planning the release of a David Bowie maxi single featuring tracks recorded around 1966/7. The tracks are "Do Anything You Say," "I Dig Everything," "Can't Help Thinking About Me," and "I'm Not Loosing Sleep." Jack Heath of Mervyn Music has acquired representation to the seven catalogues of the Hall-Clements group. Heath concluded the deal with Bill Hall. The catalogues include Big Bopper, Jack and Bill, Corridor Music, Dixiana Music, Nashbeaux, and Tracie Music. Deal is for the World outside America and Canada, Germany and Scandinavia.

Cat Stevens has been awarded a total of 23 gold disks for Australian sales of his albums and singles. He is also the recipient of the first gold music cassette in Australia. The Island Records artists is scheduled to undertake concert dates in the U.K. following his trip to Japan. . . . ATV Kirshner Music has secured worldwide representation to Thank You Music, the publishing offshoot of a company run by John Pantry. The firm is currently figuring in the U.K. charts with "Light Up the Fire" by Parchant. . . . Folpack, a frozen food firm based in Leicester is considering the possibility of entering the record business with its own label which would be stocked in its own retail chain based in the Midlands. John Woodford of Folpack told Billboard that he was still carrying out market surveys on the record business and that plans were still in the early stages. However, he added that he had discussions with two major record firms regarding the possibility of a distribution deal.

Record producer Tony Visconti has formed his own record production, Good Earth, and has signed an exclusive deal with EMI. Visconti's material will be released on the Regal Zonophone label. Visconti's wife, Mary Hopkin, will record for the label and he will also produce a folk act called Gasworks. . . . Peter Robinson, MCA U.K. press officer for the past 18 months has been appointed marketing co-ordinator. The responsibilities of the recently created post were previously handled by a&r chief David Howells. He will now concentrate on the acquisition of talent for worldwide release on MCA. Alan Crowder, the production co-ordinator will now also handle liaison with all of MCA's licensees.

SANTO DOMINGO

Singers Sonia Silvestre, Fernando Casado, Hector Pablo Leyba, Jose Lacay and Henry Ely have been chosen to represent the Dominican Republic at the Puerto Rican International Song and Voice Festival which is to take place on Nov. 17-19. Twenty-six countries will be represented in this festival. . . . Fausto Rey (Montilla) Dominican recording artist appeared at the "El Quesqueyano" night club in San Juan and on Puerto Rican TV "Show Goya." Rey represented his country on the international TV show "Show de Silvio Santos" in Sao Paulo, Brazil, and in Buenos Aires participated in TV show "Sabado Circulares." Rey will compete for "El Disco de Oro" (Gold Record) on TV in Sao Paulo.

New TV channel 30, Tele-Inde was inaugurated in August. . . . Dominican singer Anthony Rios recorded his latest LP on the Kubaney label in Mexico. . . . Jose Lacay won third place at the Song Festival in Coro, Venezuela and was given a reception at the

Chantilly night club where he was awarded a diploma for his achievement in the festival presented by Elenita Santos and Angela Ovalle. . . . The last of the series of contests for The Second National Voice Festival sponsored by the Company Anonima Tabacalera and organized by Rafael Solano took place at the Bellas Artes Theater and the winners were: 1. Rafael Santana, 2. Norah Gonzalez, 3. Anita Florenza. . . . Ricardo Rey's Puerto Rican group with singers Bobby Cruz and Vicky Vimar on the Vaya label had engagements in La Romana for the celebration of the city's municipal festivities. . . . Recording artist Rhina Ramirez (UA Latino) was awarded a silver disk for "the most outstanding Dominican singer." The award was presented by Silvio Santos, producer of his own TV show in Sao Paulo, and on which Rhina was booked for a series of appearances. Rhina has been in New York during the past months studying English for her next LP and fulfilling night club contracts. She completed a week's visit in Santo Domingo with appearances on TV and at the Mirador night club and returns to New York for an engagement at the Waldorf Astoria, other night club bookings and for the recording of her first LP in English.

Distribuidora Dominicana de Discos C.por A., Musicalia (record distributors and retail store) has been appointed exclusive agent for Mexican record labels, Orfeon, Dimsa, Maya and Ariel. . . . Puerto Rican singer Teddy Trinidad (Tana) had bookings on channel 4, on "El Show de Mediodia" and at the Mirador night club. . . . Dominican recording artist Johnny Ventura (Kubaney) has a hit with his recording "Te Digo Ahorita" (I'll Tell You in Awhile) with singer Luisito Marti. This song reached No. 1 spot in San Juan. Ventura has a series of contracts in New York for a four-month period. . . . Puerto Rican singer Bobby Cruz has had his first album released here on the Vaya label. . . . Spanish singers Mari-Trini (UA Latino) and Juan Manel Serrat (Borinquen) have hits with their respective disks "Yo No Sy Esa" (I'm Not That One) and "La Mujer Que Yo Quiero" (The Woman I Love). . . . AMUCABA (Association of Musicians and Singers) is holding The Second Folk Festival, Sept. 21-24. The Fifth Popular Song Festival is under preparation with dates scheduled for Nov. 24-27, also under the organization of AMUCABA.

FRAN JORGE

TORONTO

The Canadian Broadcasting Corp. celebrated its 20th anniversary this week. The government-owned network hit the video screens on Sept. 6, 1952, with CBFT Montreal, followed two days later by CBLT Toronto. In 1949, the government announced an interim policy which allowed the CBC to begin planning production centers and broadcast facilities in major centers. At that time, only CBC affiliates were permitted to hold TV licenses. . . . The CTV network launches a weekday morning program entitled "Canada A.M." this week. It will be hosted by Percy Saltzman, Carole Taylor and Dennis McIntosh.

Toronto Variety Club chapter, Ontario tent #28, is sponsoring a city wide bicycle marathon to raise money to benefit limbless children. . . . Country group, the Allan Sisters, begin recording a new album at Sound Canada this week. . . . Martin Onrot of Encore Productions presents Ten Years After at Maple Leaf Gardens, Toronto (26) and at the London Gardens (27). . . . Backroads Productions' Paul Gross is doing a ses-

(Continued on page 52)



THE GRAMMIS AWARDS for 1972 have been presented here marking quality productions in the Swedish recording industry in eleven categories, sponsored by the International Federation of Phonographic Industries and judged by a panel comprising members of the Swedish press and radio. Philips singer Cornelis Vreeswijk won the popular artist category with his LP of songs by the 16th century Swedish poet Carl Michael Bellman, and is seen holding his award with his wife Bim. It is Vreeswijk's fifth Grammis triumph.

Other winners were "Lidholm, Stenhammar, Rosenberg" by the Sveriges Radio Symfoniorkester (Caprice)—symphonic record production; "Saulesockvartetten" by Mircea Saulesco + 3 (Caprice)—chamber music; "Europaische Choemusik" by a choir conducted by Eric Ericsson (Electrola)—choir; "Aldre Svanska Spelman, Vol. 1" by Hjort-Anders Olsson and others (CBS)—documentary; "Vid Pianot" by Povel Ramel (Knappupp)—stage, film, radio and TV production; "Har Kommer Ville Och Valle Och Viktor" by J. Lantz, A. Linder and H. Wigren (SR Records)—children's productions; "Spring Mot Ulla, Spring!" by Cornelius Vreeswijk (Philips)—popular artist; "Bondkomik" by Skanska Lassa and Kalle Namndeman (Odeon)—reissue; "Philemon Arthur and the Dung" by Filemon Arthur (Silence)—group production 1; "Sanger Om Kvinor" by various artists (MNW)—group production 2, and "300,000 KM/SEK" by Jan Johansson (Megafon)—jazz production.

TV 2 screened the presentation ceremony when the awards were handed to the artists by Magnus Harenstam and Brasse Brannstrom.

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French Record Sales Drop —National Price Rise Tagged

By MICHAEL WAY

PARIS—The French record industry suffered a stagnant sales performance in July according to figures recently released by Phonogram and Pathe Marconi.

The primary cause of the sales set-back was the nationally-agreed 10 percent price rise for disks and tape which were taken by the industry at Easter. It was the first major price hike for seven years and followed persistent industry appeals to the Finance Ministry which was anxious to see its prices freeze policy maintained.

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

Pathe chairman Francois Minchin reported similar results—"a poor July"—but August was about 10 percent up on the same month in 1971. Pathe album sales had considerably increased this year, although Minchin told Billboard he did not know the full reasons for the July figures. It may have been the lack of a major summer hit, apart that is, from Popcorn's "Hot Butter" (Barclay) which, according to national statistics, was way ahead of any opposition in the charts for August.

Minchin also added that this year's Rose d'Or d'Antibes Festival had failed, unlike last year, to produce hit material. Last year the Festival produced a number of hit artists, including Marie (Pathe), Esther Galil (Barclay) and Gerard Lenorman (CBS). Pathe nevertheless, has reported a 15 percent rise in turnover in the year ending June 1972.

Only two singles have dominated

the French charts this year, "Hot Butter" and "L'Aventura" (Stone and Charden—AZ).

"This is why we have concentrated on albums. At the last count, the Harvest groups Deep Purple and Pink Floyd are one and two in the album charts and there have been strong sales from Thierry le Luron and Julien Clerc," said Minchin.

There is however, a strong current trend towards French rather than foreign product although Minchin claimed this was a "cyclical phenomenon." "If foreign product maintains its quality it is bound to return to its former figures," he commented.

Minchin also reported a considerable increase in cassette and cartridge turnover for Pathe. Sales are 50 percent up for the first six months of this year compared with the same period in 1971. Tape now represents about 10 percent of Pathe sales, compared to 7-8 percent the year before. Cartridges, still an expensive item in France at \$10, make up one quarter of total tape sales.

The classical market is also expanding, along with exports to the United States via the Peters International (New York) outlet, said Minchin. In the export market however, certain sectors of the French industry have been affected by the decision of Algeria—a traditional French outlet—to halt imports a year ago. The Algerian government is understood to be setting up a state-owned industry, in line with several other African countries.

Progress is also being made with Music For Pleasure, which came under direct Pathe control earlier this year. Under new managing director Denis Coton, MFP is being accepted in non-record outlets although it is still finding difficulty in breaking into traditional retail stores.

Phonogram Registers 19 Percent Sales Increase in 1st 6 Months

PARIS—Acknowledged French leader, Phonogram, followed the current boom in record and tape sales by registering 19 percent growth in the first six months of the year—during which period an across-the-board industry price increase was decided.

Phonogram commercial director Jacques Caillart told the company's annual congress (Aug. 31), attended by sister company representatives from all over the world, that the vacation season, a traditionally big selling time, had resulted in a 32 percent increase for August over the same month in 1971.

Among architects of this situation were Michel Sardou, who passed the million sales mark with "Le rire du Sergent" and Eurovision Song Contest winner Vicky Leandros currently on 800,000 with "Apres Toi." The Nana Mouskouri French-language album "Comme Un Soleil" had sold 130,000 he said.

Main other development for the company was the installation at a new commercial complex at Antony, in the southern Paris suburbs,

Portuguese Suspend Radio Programs

LISBON—The Portuguese Information Agency has temporarily suspended two radio programs, one of them being Jose Nune's popular show "Pagina-1," following their coverage of the massacre of Israeli athletes at Munich last month. However, both programs are expected back on the air shortly.

SHA NA NA WINS KNOCKE TV CONTEST

NEW YORK—Kama Sutra Records group Sha Na Na has received the Golden Sea Swallow award for winning the Knocke TV Festival competition held in Knokke-Le-Zoute, Belgium.

The group, representing Great Britain and the BBC was also awarded the festival's special press prize. It was the first time in the contest's history that both awards were won by a single entry.

Sha Na Na participated in the festival as part of its recent European tour that included the Crystal Palace Bowl appearance, aired in this country over NBC-TV's rock special, "Good Vibrations from London."

The group is currently booked to a concert tour of 27 cities across the U.S. and Canada. The itinerary includes a benefit concert at Madison Square Garden.

U.K. Disks— 46 Percent of Austrian Mkt

VIENNA—British pop music accounts for an estimated 46 percent in the local singles charts. Phonogram label manager Erich Krapfenbacher says that British music is far more popular in Austria than American records and that local consumers rely on the British charts for their material. He adds that British pop papers are also in big demand in Austria.

However, British albums only have an estimated 27 percent of the local market. One British artist who has been very successful in Austria is Daniel Boone who has been on the charts for several weeks with "Beautiful Sunday." Other popular artists in Austria include Middle of the Road, T. Rex, New Seekers, Jethro Tull and Slade.

makes on the French market now, the image of the cassette as a quality product was increasing, he said.

Import Quota

But French import quota controls still kept the Japanese giants considerably at bay, unlike in Holland, Belgium and West Germany and other common market countries, where Japan had become solidly implanted.

In the year, Phonogram registered a 25 percent increase in all tape equipment sold—38 percent in players, 54 percent in car players, and 16 percent in tape recorders.

Phonogram had launched double-play cassettes and the new DNL (Dynamic Noise Limiter) cassette record-playback deck in France during the summer. French and foreign car firms were now installing equipment in new models, and cassettes had found new sales outlets in gas stations.

On the home artistic front, Paul Mauriat has recorded the theme from "The Godfather," shortly to have its French premiere, Nana Mouskouri has two French-language singles "Aux Marches du Palais" and "Soleil Soleil," and the Swingle Singers, the Largo from Vivaldi's "Four Seasons."

New releases from UK labels Island and Charisma, and EMC and Flying Dutchman from the U.S. were announced.

Among artists who appeared live were the Sutherland Brothers Band (UK), the Breton singer Alan Stivell, and Polish-born American classical cellist Christine Walevska and Mort Schuman, who has just made an album—"Amerika" in French.

From The Music Capitals of the World

• Continued from page 48

sion with John Moran and Peter Rochon—he's currently on the charts with Abraham's Children's "Goodbye Farewell." . . . This week's Maple Leaf System winner was Marty Butler's "With All the Love in My Heart" on Columbia. The CAB program exchange service is offering a three-hour special on composer-performer, Gene Lees—the special was produced by Dale Goldhawk at CHIC Brampton. . . .

Jerry Stevens moves from CHLO to CJOE London, with Chuck Azzarello taking his place at CHLO. . . . WEA has released the "Smokin' O.P.'s" album by Bob Seger. . . . CJOE has announced that it will launch a community-oriented London radio service. Its call letters will be changed from CJOE to CJBK. . . . Capricorn Music Associates hosted a large reception at the Palais Royal Ballroom for new group, Windmill. . . . CFCF TV in Montreal is preparing a documentary on the Maple Music scene. . . . CHOM featured a program of Robert Charlebois rapping with Doug Pringle for the world premiere of his English-language single, "Halloween in Hollywood."

Capitol has released the first locally produced single by Australian group, the Flying Circus—single was produced by Paul Hoffer of Lighthouse. . . . Edward Bear on a tour of the Maritimes, as is the King Biscuit Boy.

Axe Records is releasing the original "Sweet America" by Barry Greenfield—the song is currently on the charts through a version by the Cascades on Can-Base. . . . Greenfield recently hit with "New York Is Closed Tonight."

RITCHIE YORKE

HELSINKI

Finnlevy has launched its sales exhibition tour, which will visit seven key markets for the purpose of presenting the cream of Finnlevy products for the big and small storekeepers and their staffs in rural areas who rarely have the opportunity of visiting the company's headquarters in Helsinki. During the tour the Finnlevy team are offering special discounts and extended payment terms for orders taken.

PSO is now representing the jazz label ECM with West German and Norwegian product and American names such as Chick Corea and Weather Report. . . . Love Records in collaboration with American label Trilogy has released an album by well-known composer and disk producer Warren Schatz, now living in Finland as a guest of fellow-artist Jukka Kuoppamaki. Schatz recently returned from the Sopot International Song Festival in Poland, where he won a special press prize, and a single is to be released from the album entitled "The Same Sad Song."

EMI Suomen managing director Reino Backman has returned from his Dutch visit where he met with top Bovema executives. . . . It now seems that there will be no Finnish soundtrack version of "Jesus Christ Superstar" because, according to Discophon AB managing director Johan Vikstedt, who is marketing the original MCA album, sales have only been moderate compared with the original "Hair" cast LP.

Famed Greek composer Mikis Theodorakis and his group appeared before a capacity audience at the Helsinki Concert House on Sept. 22 with Finland's Arja Saijonmaa as special guest. Prior to the concert, Finnlevy organized a press party, where guests received copies of the "Theodorakis and Saijonmaa" album on Polydor. . . . Odd things happening in the Finnish chart these days with two vintage sleepers emerging again in the

shape of "Kotkan Ruusu" by Pauli Rasanen (Scandia), which was released 10 years ago, and "Pettajan Tie" by Taisto Ahlgren (Sonet), which has sold steadily since its issue in 1969.

Scandia Musiikki has reduced the suggested retail price of WEA group album product by 50 cents after discussions at the Scandinavian-WEA group conference in Sweden, where SM was represented by Harry Orvoma, Eric Forsman and Matti Laipio. . . . Jim Pembroke, the British member of the highly rated Wigwam rock band, has had his solo album "Wicked Ivory" released on Love and well received by the underground press.

Finnlevy making progress in Japan, where Polydor has released Japanese version of "Oi Rakkahin" by Paivi Paunu, and another label will be issuing an album by the Karelia heavy rock band.

Discophon's Johan Vikstedt announces a new company address from next January at Lansiportti 4, Ruonela, Espoo, a new building in an area about three miles away from where most of the music industry is centered and a location where taxes are lower. . . . Current pop visiting schedule the most hectic ever numbering B.B. King (Oct. 19), Julie Felix (Oct. 30), Stefan Grossman (Nov. 2-4) Sweet (Nov. 3-5), and MC5 (Nov. 17).

"Popcorn" looks like being the hit of the decade here with the original by Hot Butter (Barclay) selling heavily, and covers by Rod Hunter (Decca) and Popcorn Makers (Riviera) and a Finnish vocal version coming on Scandia by the Seidat girl trio. The number is subpublished here by Skandia-Kustannus. . . . Finnlevy investing over \$50,000 to produce the first ever Finnish opera album, featuring a work called "Juha" by Aarne Merikanto, which was considered too modern and adventurous when first published in 1924. It will be recorded at the Church of Taivallahti in Helsinki with Estonian-born Henrik Kromm and Raili Kostia in leading roles and Ulf Soderblom as conductor.

KARI HELOPATIO

HAMBURG

Klaus Laubrunn is bringing an action against BASF following his dismissal without notice. He was employed by the company as product manager. He is seeking payment of his contract up to 1975. His place has been filled by deputy product manager Reimer Timm.

Electrola has extended its agreement with Walt Disney Productions. During the last five years Disney product has proved very successful in Germany. Meanwhile Electrola has taken over the distribution of a new label, Colorit Records which has been formed by music publishers Hans Gerig.

On Oct. 28 Udo Jurgens begins a European tour following his appearance in the musical "Helden Helden" which is being staged at the Theater an Der Wien in Vienna. . . . Following a meeting at the annual convention of the Bundesverband der Phonographischen Wirtschaft plans are under way to introduce a special award to artists. The award would be similar to the Grammy and Edison awards.

Teldec has presented the Les Humphries Singers with five gold records and one golden musicasette. The company has also presented gold disks to Middle of the Road and Josef Augustin for his record, "Donau Schwabische Blasmusik." JUERGEN SAUERMAN

PRAGUE

Pavel Liska, a Pantan artist known hitherto only by singles, has his first LP released through Melodia in the U.S.S.R. . . . Supraphon's Nadia Urbankova and

(Continued on page 53)

HITS OF THE WORLD

ARGENTINA

(Courtesy: Escalera A La Fama)
*Denotes local origin

- This Week**
- 1 L'AVVENTURA—*Jose Maria Y Elena (RCA); *Paulo Miro (Hall) Stone & Erich (Hall/Fania) Milrom
 - 2 YO TE QUIERO NOS QUEREMOS—*Juan Marcelo (RCA)
 - 3 POPCORN—Hot Butter (RCA); Anarchic System (CBS); Rod Hunter (Odeon)
 - 4 AMAR AMANDO—*Ginamira Hidalgo (Microfon); Horacio Guarany (Philips); Elio Roca (Polydor); Irene Tapia (CBS)
 - 5 LOVE THEME FROM "The Godfather"—Soundtrack (Hall); Andy Williams (CBS); Al Martino (Odeon); *Alain Debray (RCA); Johnny Pearson (Penny); Roger Williams (MCA); *Diego Rey (Hall); Los Nocturnos (Jockey) Korn
 - 6 GUENAS NOCHES, QUERIDOS CONEJAS—*Cenizas (EMI); Rubin Mattos (RCA)
 - 7 Las Vegas—Tony Christie (MCA)
 - 8 Palabras Palabras—Mina/A. Lupo (EMI); *Silvana Di Lorenzo/O. Brandi (RCA) Clandilo
 - 9 PASAN COSAS LINDAS—*Alain Debray (RCA); Hugo Arana (Odeon); Don Barry (Hall)
 - 10 PUPPY LOVE—Donny Osmond (Philips); *Paul Sarty (Hall)
 - 11 I'D LIKE TO TEACH THE WORLD TO SING—Ray Conniff (CBS)
 - 12 SATURDAY MORNING SATURDAY NIGHT—Ledbetter Possum (Hall)

BANGKOK

(Courtesy: HSA Radio Bangkok)

- This Week**
- 1 SUGAR ME—Lynsey De Paul
 - 2 THE HARDER THEY COME—Jimmy Cliff
 - 3 RICE-PAPER MOUNTAIN (Scat in the Dark)—Alan Haven
 - 4 IT'S FOUR IN THE MORNING—Faron Young
 - 5 I GET THE SWEETEST FEELING—Jackie Wilson
 - 6 GREAT WHITE LADY—John Kongos
 - 7 THE DAY IS ENDED—The Royal Scots Dragoon Guards Band
 - 8 LOVE LOVE LOVE—Bobby Hebb
 - 9 THAT'S ALL THIS OLD WORLD NEEDS—Susan Shirley
 - 10 HEY BABY (I'm Getting Ready)—Georgie Fame
 - 11 LONG COOL WOMAN IN A BLACK DRESS—The Hollies
 - 12 SING SINGER SING—The Searchers
 - 13 MY GUY—Mary Wells
 - 14 WALK WITH ME, TALK WITH ME, DARLING—Four Tops
 - 15 MAKE IT EASY ON YOURSELF—Johnny Mathis
 - 16 YOU'RE A SONG (That I Can't Sing)—Frankie Valli & Four Seasons
 - 17 COUNTRY FREEDOM—Vicky Leandros
 - 18 LOVE LIFTED ME—Ray Stevens
 - 19 IN TIME—Engelbert Humperdinck
 - 20 DON'T GO DOWN TO RENO—Tony Christie
 - 21 RUN TO ME—Bee Gees
 - 22 FROM MY HEAD TO MY TOE—Barry Ryan
 - 23 WHO WAS IT?—Hurricane Smith
 - 24 AIN'T NO SUNSHINE—Michael Jackson
 - 25 LIVING IN HARMONY—Cliff Richard
 - 26 MAD ABOUT YOU—Bruce Ruffin
 - 27 TOLY TOLY GUYLUESHA—Gorgoni, Martin & Taylor
 - 28 LITTLE BIT OF LOVE—Brenda & The Tabulations
 - 29 BLUE SUEDE SHOES AGAIN—Mike Hugg
 - 30 THIS IS REGGAE—The Piglets

BRAZIL—SAO PAULO

(Courtesy: IBOPE)
SINGLE COMPACTS

- This Week**
- 1 ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
 - 2 ALONE AGAIN—Gilbert Sullivan (Odeon)
 - 3 ROCKET MAN—Elton John (Fermata)
 - 4 FALE BAIXINHO—Wanderley Cardoso (Copacabana)
 - 5 SONG SUNG BLUE—Neil Diamond (Continental)
 - 6 BECAUSE I LOVE—Majority One (Top Tape)
 - 7 CAVALEIRO DE ARUANDA—Ronnie Von (Polydor)
 - 8 DON'T WANT TO SAY GOOD-BYE—Raspberries (Odeon)
 - 9 MON AMOUR, MEU BEM, MA FEMME—Reginaldo Rossi (CBS)
 - 10 POP CONCERTO—Pop Concerto (Top Tape)
 - 11 WITHOUT YOU—Nilsson (RCA)
 - 12 BEACKER—Koppha (Copacabana)
 - 13 EVERYTHING I OWN—Bread (Continental)
 - 14 CARAMBA GALILEU DA GALILEIA—Jorge Ben (Philips)
 - 15 TUMBLING DICE—The Rolling Stones (Continental)
- LONGPLAYS**
- 1 SELVA DE PEDRA INTERNATIONAL—Trilha Sonora (Som Livre)
 - 2 AS 14 MAIS-VOL XXVI—Diversos (C.B.S.)
 - 3 O PRIMEIRO AMOR INTERNATIONAL—Trilha Sonora (Som Livre)
 - 4 PAULO SERGIO—Paulo Sergio (Beverly)
 - 5 QUANDO O CARNAVAL CHEGAR—Trilha Sonora (Philips)
- DOUBLE COMPACTS**
- 1 FSPERANCAS PERDIDAS—Originals do Samba (R.C.A.)

- 2 PARTIDO ALTO—M.P.B.-4 (Philips)
- 3 A CAPELA—Paulo Sergio (Beverly)
- 4 TEU SOMENTE TEU—Moacyr Franco (Copacabana)
- 5 VAI CAINDO UMA LAGRIMA—Jerry Adriani (C.B.S.)

BRITAIN

(Courtesy Record & Tape Retailer)

- This Last Week**
- 1 3 HOW CAN I BE SURE—David Bell (Sparta Florida) Wes Farrell
 - 2 2 CHILDREN OF THE REVOLUTION—T. Rex/ (Wizard) Tony Visconti
 - 3 1 MAMA WE'RE ALL CRAZEE NOW—Slade, Polydor (Barn/Schroeder) Chas Chandler
 - 4 20 MOULDY OLD DOUGH—Lieutenant Pigeon (Decca) (Campbell Connelly) Stavelly Makepeace
 - 5 9 TOO YOUNG—Donny Osmond/MGM (Sun) Mike Curb/Dunhill
 - 6 15 WIG-WAM BAM—Sweet RCA (Chinnichap/RAK) P. Wainman
 - 7 6 IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy
 - 8 8 AIN'T NO SUNSHINE—Michael Jackson Tamla Motown (United Artists) Berry
 - 9 10 COME ON OVER TO MY PLACE—Drifters Atlantic (Screen Gems/Columbia) Jerry Wexler/Bert Berns
 - 10 7 VIRGINIA PLAIN—Roxby Music Island (E.H. Music) Peter Sinfield
 - 11 4 YOU WEAR IT WELL—Rod Stewart, Mercury 6052 171 (G.H. Music) Rod Stewart
 - 12 12 LIVING IN HARMONY—Cliff Richard Columbia (Mervyn) Norrie Paramor
 - 13 1 I GET THE SWEETEST FEELING—Jackie Wilson (T.M. Music)
 - 14 27 I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL)—Gary Glitter, Bell (Leeds) Mike Leander
 - 15 5 SUGAR ME—Lynsey De Paul MAM (ATU Kirshner) Gordon Mills
 - 16 18 SUZANNE BEWARE OF THE DEVIL—Dandy Livingstone, Horse Hoss 16 (Trojan) Robert Thompson
 - 17 17 BIG SIX—Judge Dread Big Shot (Bush) Bush Prod.
 - 18 43 YOU'RE A LADY—Peter Skellern, Decca (Pendulum/Warner Bros.) Peter Sames
 - 19 11 STANDING IN THE ROAD—Blackfoot Sue, DJM JAM 13 (Beano) Noel Walker
 - 20 16 WALK IN THE NIGHT—Jr. Walker Tamla Motown (Jobete/Carlin) Johnny Bristol
 - 21 — BURNING LOVE—Elvis Presley RCA (Combine)
 - 22 14 ALL THE YOUNG DUDES—Mott the Hoople, CBS 8271 (Titanic/Chrysalis) David Bowie
 - 23 30 JOHN I'M ONLY DANCING—David Bowie (RCA Titanic/Chrysalis) David Bowie
 - 24 23 WHO WAS IT—Hurricane Smith, Columbia (MAM) Hurricane Smith
 - 25 46 DONNA—10cc, UK (St. Annes) Strawberry Prod.
 - 26 25 POPCORN—Hot Butter Pye Prod. R. Talmadge, The Jeromes, Prod. D. Jordan
 - 27 24 THE LOCOMOTION—Little Eva London (Screen Gems/Columbia) Jerry Goffin
 - 28 21 LEAN ON ME—Bill Withers, A&M AMS 7004 (United Artists) Withers/Jackson
 - 29 22 LAYLA—Derek & the Dominos, Polydor 2058 130 (Throat)
 - 30 48 BACK STABBERS—O'Jays, CBS (Gamble Huff) Gamble Huff
 - 31 34 LIGHT UP THE FIRE—Parchment Pye (Thankyou)/ATV Kirshner John Pantry
 - 32 31 HONKY CAT—Elton John (DJM) Gus Dudgeon
 - 33 35 PUPPY LOVE—Donny Osmond MGM (MAM) Curb & Ruff Columbia Wes Farrell
 - 34 32 MAYBE I KNOW—Seashells (CBS) P. Swern/J. Arthey
 - 35 49 GOODBYE TO LOVE—Carpenters, A&M (Rondor) Richard Carpenter
 - 36 47 YOU CAME, YOU SAW, YOU CONQUERED—Pearls, Bell (Rondor) P. Swern/J. Arthey
 - 37 45 BURLESQUE—Family, Reprise (United Artists) Family/George Chkiantz
 - 38 26 BREAKING UP IS HARD TO DO—Partridge Family, Bell (Screen Gems/Columbia) Wes Farrell
 - 39 50 ALL FALL DOWN—Lindisfarne, Charisma (Hazy) Bob Johnston
 - 40 — GUITAR MAN—Bread Elektra (Screen Gems/Columbia) David Gates
 - 41 19 SILVER MACHINE—Hawkwind United Artists (Copy-right Control) Hawkwind/Dr. Technical
 - 42 36 TOO BUSY THINKING ABOUT MY BABY—Mardi Gras, Bell BELL 1226 (Jobete/Carlin), Lou Pop
 - 43 39 HEYKEN'S SERENADE (The Day Is Ended)—Royal Scots Dragoon Guards Band (Feldman/Sunbury) Pete Kerr
 - 44 28 SCHOOL'S OUT—Alice Cooper, Warner Bros. (Copy-right Control) Bob Ezrin

- 45 38 I CAN SEE CLEARLY NOW—Johnny Nash CBS (Rondor) Johnny Nash
- 46 37 SEASIDE SHUFFLE—Terry Dactyl-The Dinosaurs UK (Sonet)
- 47 — LOVE THEME FROM "THE GODFATHER"—Andy Williams CBS (Famous Chappell) Dick Glasser
- 48 33 LONG COOL WOMAN IN A BLACK DRESS—Hollies, Parlophone (Tintobe/Cook-away) Ron Richards/Hollies
- 49 — IN A BROKEN DREAM—Python Lee Jackson Youngblood (Youngblood) Miki Dallon
- 50 44 OUTA SPACE—Billy Preston A&M (Rondor) Billy Preston

CANADA

(Courtesy: Maple Leaf System)

- This Week**
- 1 BLACK & WHITE—Three Dog Night (ABC/Dunhill)
 - 2 BABY DON'T GET HOOKED—Mac Davis (Columbia)
 - 3 SATURDAY IN THE PARK—Chicago (Columbia)
 - 4 GO ALL THE WAY—Raspberries (Capitol)
 - 5 CONCRETE SEA—Terry Jacks (London)
 - 6 RUN TO ME—Bee Gees (Atco)
 - 7 HONKY CAT—Elton John (Uni)
 - 8 LONELY BOY—Donny Osmond (Polydor)
 - 9 ROCK & ROLL—Part 2—Gary Glitter (Bell)
 - 10 EVERYBODY PLAYS THE FOOL—Main Ingredient (RCA)

FINLAND

(Courtesy: INTRO-magazine)

- This Week**
- 1 AANESI MA KUULEN (La riva bianca)—*Katri Helena (Top Voice) Leysavel
 - 2 SACRAMENTO—Middle of the Road (RCA) Edition Coda
 - 3 POPPA JOE—The Sweet (RCA) Music Fazer
 - 4 AIDEISTA PARHAIN (Mother Of Mine)—*Jari Huhtasalo (CBS) Music Fazer
 - 5 PETTAJAN TIE—*Taisto Ahlgren (Sonet) Skandia Kustannus
 - 6 MOTHER OF MINE—Neil Reid (Decca) Music Fazer
 - 7 ELAMALTA KAIKEN SAIN (Every Little Move She Makes) Pepe and Paradise (CBS) Music Fazer
 - 10 LITTLE WILLY—The Sweet (RCA) Skandia Kustannus
 - 11 LAKEUDEN KUTSU—*Pasi Kaunisto (Decca) Music Fazer
 - 12 VAI NIIN, VAI NIIN (How Do You Do?)—*Danny (Scandia) Skandia Kustannus
 - 13 A HORSE WITH NO NAME—America (Reprise) Skandia Kustannus
 - 14 KUN RAKKAUS VOITTA (United)—*Fredri (Philips) Skandia Kustannus
 - 15 APRES TOI—Vicky Leandros (Philips) Music Fazer
 - 16 BEG, STEAL OR BORROW—New Seekers (Philips) Skandia Kustannus
 - 17 POPPA JOE—*Eddy (CBS) Music Fazer
 - 18 SUA RAKASTAN—*Katri Helena (Top Voice) Leysavel
 - 19 AMARILLO—*Johnny (MCA) Edition Coda
 - 20 KOTKAN RUUSU—*Pauli Rasanen (Scandia) Skandia Kustannus

LP's (Courtesy: INTRO-magazine)

- This Week**
- 1 DEMONS AND WIZARDS—Uriah Heep (Bronze)
 - 2 TRILOGY—Emerson, Lake & Palmer (Island)
 - 3 MACHINE HEAD—Deep Purple (Purple)
 - 4 GREATEST HITS—Simon and Garfunkel (CBS)
 - 5 HORTTO KAALO—*Hortto Kaalo (Scandia)
 - 6 NIIN PALJON KUULUU RAKKAUTEEN—*Fredri Finnlevy (Slade Alive—Slade (Polydor)
 - 7 BOLAN BOOGIE—T. Rex (Cube)
 - 8 LOOK AT YOURSELF—Uriah Heep (Bronze)
 - 10 14 SUPER HITS—Various (RCA)

JAPAN

(Courtesy: Music Labo, Inc.)

- This Week**
- 1 KYO NO NIWAKA AME—*Rumiko Koyanagi (Reprise) Watanabe
 - 2 TABI NO YADO—*Takuro Yoshida (Odyssey) P.M.P.
 - 3 HIMAWARI NO KOMICHI—*Cherish (Victor) Victor
 - 4 YOGISHA—*O Yan Hui Hui (Toshiba) Takarajima
 - 5 NIJI O WATATTE—*Mari Amachi (CBS/Sony) Watanabe
 - 6 MEBAE—*Megumi Asaoka (GAM) J & K
 - 7 LOVE THEME FROM "The Godfather"—Andy Williams (CBS/Sony) Nichion
 - 8 KOKORO NO HONO O A MOYASHITA DAKEDA "The Godfather"—*Kiyohiko Ozaki (Philips) Nichion
 - 9 SENSEI—*Maseko Mori (Minorphone) Tokyo
 - 10 DOUNIMO TOMARANAI—*Linda Yamamoto (Canvon) Fuji
 - 11 SAYONARA O SURUTAMENI—*Billy Banban (Kit) Nihon TV Music
 - 12 SEKISHOKU ELEGY—*Morio Agata (Bell-Wood) SCM
 - 13 OTOKO NO KO ONNA NO KO—*Hiromi Goh (CBS/Sony) Standard

- 14 AME—*Eiji Miyoshi (Victor) Shinko
- 15 LOVE THEME FROM "The Godfather"—Original sound track (Paramount) Nichion
- 16 MIMI O SUMASHITA GORAN—*Rutsuko Honda (CBS/Sony) Nihon Hoso
- 17 KOI UTA—*Hiroshi Uchiyama & Cool Five (RCA) Uchiyama
- 18 WAKARETE YAKATTA—*Tomoko Ogawa (Toshiba) J.C.M.
- 19 KAZE TO OCHIDA TO TABIBITO—*Chewing Gum (CBS/Sony) Yamaha
- 20 MEGURIAU SEISHUN—Goro Noguchi (Polydor) Fuji

MALAYSIA

(Courtesy Rediffusion, Malaysia)

- This Week**
- 1 LITTLE BOY IN MOSCOW; EVERYTHING'S GONNA BE FINE—Charles Tyler (Wax)
 - 2 GOODBYE TO LOVE—The Carpenters (A&M)
 - 3 BRANDY (You're A Fine Girl)—Looking Glass (Epic)
 - 4 SAUSOLITO—*Western Union Band (Libra)
 - 5 LITTLE WILLY—The Sweet (RCA)
 - 6 ALONE AGAIN (Naturally)—Gilbert O'Sullivan (Mam)
 - 7 THE GUITAR MAN—Bread (Elektra)
 - 8 HAPPY—Rolling Stones (Rolling Stones)
 - 9 WHEN YOU SAY LOVE—Sonny & Cher (Kapp)
 - 10 SYLVANIA'S MOTHER—Dr. Hook & The Medicine Show (CBS)

NORWAY

(Courtesy Verdens Gang)

- This Week**
- 1 1 POPCORN—Hot Butter (Barclay) Sonet
 - 2 2 BEAUTIFUL SUNDAY—Daniel Boone (Penny Farthing) Air
 - 3 3 SONG SUNG BLUE—Neil Diamond (Uni) Imudico
 - 4 4 DA ER DET SKJOENT AA VAERE TIL—*Roy Black & Anita Hegerland (Polydor) Intersong
 - 5 5 SYLVIA'S MOTHER—Dr. Hook & Medicine Show (CBS) Essex
 - 6 6 CENTO CAMPANE—*Stein Ingebrigtsen (RCA) Sugar
 - 7 7 LITTLE WILLY—Sweet (RCA) Sweden
 - 8 10 SCHOOL'S OUT—Alice Cooper (Warner Bros.)
 - 9 — SISTER JANE—New World (RAK)
 - 10 9 MATRIMONY—Gilbert O'Sullivan (Decca) Bendiksen

SPAIN

(Courtesy of "El Musical")

- This Week**
- 1 OH, OH JULY—*Los Diablos (EMI) Musica del Sur
 - 2 ALGO DE MI—*Camilo Sesto (Ariola) Erika Musical
 - 3 POPCORN—the Pop Corn Maker (Movieplay) Musica de Espana
 - 4 POPCORN—Mister K (Bocaccio-RCA)
 - 5 AMARILLO—Tony Christie (Movieplay) Armonico
 - 6 WILD SAFARI—*Barrabas (RCA) RCA
 - 7 MARY HAD A LITTLE LAMB—Wings (EMI) EGO
 - 8 POPCORN—Pop Corn Orchestra (Accion-Zafiro) Musica de Espana
 - 9 RUN TO ME—the Bee Gees (Polydor)
 - 10 MATAME—*Arena Caliente (CBS) April

LP's

- This Week**
- 1 EXILE ON MAIN STREET—the Rolling Stones (Hispavox)
 - 2 WILD LIFE—Wings (EMI)
 - 3 HONKY CHATEAU—Elton John (EMI)
 - 4 NATURAL—*Juan Pardo (Erika-Zafiro)
 - 5 MEDITERRANEO—*Juan Manuel Serrat (Zafiro)
 - 6 MOODS—Neil Diamond (Philips-Fong)
 - 7 COCKER HAPPY—Joe Cocker (Polydor)
 - 8 CECILIA—*Cecilia (CBS)
 - 9 CAMILO SESTO—*Camilo Sesto (Ariola)
 - 10 BARRABAS—*Barrabas (RCA)

SWISS (German)

(Courtesy: German Service Swiss Broadcasting Corp.)

- This Week**
- 1 POP CORN—Hot Butter (Musico Rec) (Barclay)
 - 2 HELLO-A—Mouth & MacNeal (Philips)
 - 3 ICH HAB' DIE LIEBE GESEH'N—*Vicky Leandros (Philips)
 - 4 SYLVIA'S MOTHER—Dr. Hook and the Medicine Show (CBS)
 - 5 LET'S DANCE—The Cats (Columbia)
 - 6 KISS ME—C. Jerome (AZ)
 - 7 MICHAELA—Bata Illic (Polydor)
 - 8 SONG SUNG BLUE—Neil Diamond (Philips)
 - 9 LITTLE WILLY—The Sweet (RCA)
 - 10 SILVER MACHINE—Hawkwind (United Artists)

RADIO-TV MART

POSITION WANTED

Somewhere there's a GM who came up the hard way. He loves radio and the magic will never leave him. He's skeptical about sure-fire formulas and formats. He's fed up with the snake-oil salesmen who diminish broadcasting. He is concerned with the corporate income tax that pervades today's radio. He is a maverick. He surrounds himself with talented broadcasters, and doesn't feel threatened by them, because he is one of them. He hears the sham and hype that passes for community involvement, but knows that real involvement comes only when you develop a one-to-one empathy with your audience. Most of all, he knows that a station's sound is a fragile environment, that must be nurtured with dedication and love. In the back of our minds, this man and I have always wanted to work together. I am 31, make \$18-22M in a major market, and am looking to the future. Make me your program director, and I will make your station the success you've always wanted to be. Outstanding credentials. Challenge utmost. Market irrelevant. Write Box 534, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 10/14

ATTN: Med. & Maj. Mkt. U.S., Canadian or International Radio-TV, Recording, Film, and Pub. Rel./Promotion companies. Exper. Eng., Producer, Music Dir., and Promo/P.R. man, now employed—and under 30, seeks position with U.S./Canadian or European Firm. 10 Years exper. most aspects Rad/TV & Recording. Studio and location work. Additional Bkngd.—remote & Studio Film Audio; Rad/TV: Documentary, news, music, and comm. prod.; also promotion/Pub. Rel., incl. creative writing. Worked with Gov., Educ., and commercial media for all three major networks. 35 & 16mm Photography for creative Equipment maintenance, simple and advanced automation operations and maintenance, 1st Class License. Supervisory positions in Radio-TV, and recording. ALL replies considered. Will relocate nationally or internationally—immediately—for creative position. Salary negotiable. Avail. because of upcoming outback. Details and resume, Write or cable: D. Crafton, 1165 Church St. #6, San Francisco, Cal. 94114, or phone: 415-648-5123. 10/7

Before your first radio job you were inexperienced. Hire me and make me experienced. I'm 24, single, Assoc. degree in broadcasting, 1st ticket and veteran besides. Will move to wherever. S. R. Schouten, S. R. Schouten, R.D. #2, Sand Hill Rd., Essex Junction, Vermont 05452. Phone (802) 878-4841.

PROGRAM - DIRECTOR - LOOKING: THAT IS: 100% competent, married, neat, experienced, young, business-minded, efficient, has management background, college, a 1st phone, great sound to offer, etc. Contact me immediately. P.O. Box 942, Clarksville, Tenn. 37040. 10/7

BEFORE YOUR FIRST RADIO JOB YOU WERE INEXPERIENCED. Hire me and make me experienced. I'm 24, single, Assoc. degree in broadcasting, 1st ticket and veteran besides. Will move to wherever. S. R. Schouten, R.D. #2, Sand Hill Rd., Essex Junction, Vermont 05452. Phone (802) 878-4841. oc7

From the Music Capitals Of the World

Continued from page 52

Miluska Vobornikova, who won the photo-reporters' prize at this year's Sopot festival in Poland, are recording this month a New Year's Eve TV program for East Germany. . . . Helena Vondrackova spends this month, November and December in the U.S.S.R. and Japan with 45 Russian concerts scheduled and 25 in Japan as well as radio and TV performances, and has contacted British publishers about featuring their material on her Japanese dates.

The main theme from "The Godfather" movie has been recorded by Karel Gott for Polydor, and his new single "Mistral," penned by leading Czech tunesmith Karel Svoboda, topped the local hit parade in September. . . . American music publishing house General Music is concentrating on works by contemporary Czech composers Jan Hanus and Jan Kapr, and Hanus's cantata "Czech Year" for children's choir and orchestra, already performed over American and Canadian radio, is scheduled for a Christmas concert in Toronto. LUBOMIR DORUZZA

RADIO ACTION AND PICK SINGLES

DIRECTOR—DON OVENS

NUMBER OF SINGLES REVIEWED
THIS WEEK
84
LAST WEEK
79

Breaking

I AM WOMAN—Helen Reddy (Capitol) (*46 from 58) . . . released last May, this one is making a super heavy climb up the chart from sales and play. Top 40 added in S.F., Cleveland, Minneapolis, Indianapolis, Denver, Cincy and Birmingham. Now #1 in D.C. (WPGC—where it started), Memphis and Fargo; also listed in Dallas, Ft. Worth, Seattle, Atlanta, Houston, Louisville, Des Moines and Salt Lake City. Dealer sales reflected in all but 2 of the

Hot Chart Action

TIGHTROPE—Leon Russell (Shelter) (*16 from 26) . . . disc moves top 20 this week with a continuing pick up of top 40 radio additions such as Philly, Detroit, S.F., Cleveland, Pittsburgh, Milwaukee, Charlotte and Des Moines. Now showing in all 40 markets of radio with the exception of 6 which include N.Y., Miami, Providence, Indianapolis, Phoenix, Cincy, top 10 in L.A. KHJ, Dallas and Birmingham. Dealer sales showing in all 21 markets checked with top 15 sales mentions reflected in L.A., Philly, Boston, Detroit, Baltimore/

21 markets checked with top 15 listings noted in D.C. and Atlanta.

IF YOU DON'T KNOW ME BY NOW—Harold Melvin & the Blue Notes (Philadelphia International) (*61 from 86) . . . disc moved across the Hot 100 in a short 22 weeks with top 40 radio listed in Philly, Detroit (top 20) and N.O. and sales reports coming from all but 5 of the 21 markets checked. Heavy sales showing in Detroit, Cleveland and D.C. with a pick up noted in N.Y., Philly, St. Louis and Atlanta.

NOTES: Puzzled that the top sheets can't find "Speak to the Sky" by Rick Springfield in radio or

D.C., Dallas, Minneapolis, Memphis and Houston.

LISTEN TO THE MUSIC—Doobie Brothers (Warner Bros.) (*24 from 31) . . . disc added in several top 40 radio markets this week: Detroit, St. Louis, Pittsburgh, Hartford, Denver, Cincy, Louisville, Des Moines and Salt Lake City. Only 4 markets missing: N.Y. (WABC), Indianapolis, Albany and San Diego. Top 20 at WOR-FM (N.Y.), Philly, Boston, S.F., Cleveland, N.O., Seattle, Minneapolis, Nashville, Memphis, Atlanta, Providence, Charlotte, Birmingham, Syracuse, Fargo, Des Moines and Omaha. Sales reports coming from all 21 markets with top 15 action in 40 of those markets.

sales as noted by the Gavin Report mention of last week. The trades have the record top 20 but not the sheets. The fact is the record is reflected in sales reports from 20 of the 21 markets checked, with top 15 mentions in L.A., Philly, Baltimore, D.C., Miami and Houston. It's listed in 23 markets of top 40 radio . . . top 20 in L.A., St. Louis, Dallas, Minneapolis, Houston, Providence, Buffalo, Birmingham, Syracuse and Fargo. On in N.Y. (WOR-FM); Chicago, Philly, S.F., Baltimore, D.C., Milwaukee, Miami, Portland, Hartford and Albany. So there you are tip sheets, those are the facts.

P.S.—I'm off to Hawaii . . . Tony Ianzetta in charge!

Pop

STYLISTICS—I'M STONE IN LOVE WITH YOU (3:12)

(prod: Thom Bell) (writers: Bell-Creed-Bell) (Bellboy/Assorted, BMI) Flip: No info available. **AVCO** 4603

TEMPTATIONS—PAPA WAS A ROLLIN' STONE (6:58)

(prod: Norman Whitfield) (writers: Whitfield-Strong) (Stone Diamond, BMI) Finally released from their hit "All Directions" LP. Strong entry pop and soul. Flip No info available. **GORDY** 7121 (Motown)

RADIO ACTION: WBRM-FM (Chicago)

SUPREMES—I GUESS I'LL MISS THE MAN (2:40)

(Sherlie Matthews & Deke Richards) (writer: Schwartz) (Jobete/Belwin-Mills, ASCAP) Heavy change of pace for the trio is this ballad beauty from the Broadway show "Pippin," penned by "Godspell"'s Stephen Schwartz. Potent top 40, MOR and soul. Flip: No info available. **MOTOWN** 1213

AMERICA—VENTURA HIGHWAY (3:32)

(prod: America) (writer: Bunnell) (WB, ASCAP) Flip: No info available. **WARNER BROS.** 7641

VAN MORRISON—REDWOOD TREE (3:01)

(prod Van Morrison) (Caledonia Soul/WB, ASCAP) Strong folk rock ballad from his "Saint Dominic's Preview" LP. Flip: "Saint Dominic's Preview" (6:30) (Caledonia Soul/WB, ASCAP) **WARNER BROS.** 7638

RADIO ACTION: WBRM-FM (Chicago)

TOWER OF POWER—DOWN TO THE NIGHTCLUB (2:37)

(prod: Ron Capone and Tower of Power) (writers: Kupka-Castillo-Garibaldi) (Kuptillo, ASCAP) Wild rocker from the "Bump City" LP loaded with top 40 and soul potency. Flip: No info available. **WARNER BROS.** 7635

TYRONE DAVIS—IF YOU HAD A CHANGE IN MIND (2:55)

(prod: Willie Henderson & Richard Parker) (writers: Parker-Haley-Davis) (Julio-Brian, BMI) Flip: No info available. **DAKAR** 4513 (Brunswick)

HARRY CHAPIN—SUNDAY MORNING SUNSHINE (3:28)

(prod: Fred Kewley) (writer: Chapin) (Story Songs, ASCAP) Flip: No info available. **ELEKTRA** 45811

MARTY COOPER—I WROTE A SONG (3:24)

(prod: Marty Cooper & Ken Mansfield) (writer: Cooper) (Willber/Cooper, ASCAP) Powerful debut of the composer-performer. Meaningful folk ballad for top 40 and MOR. Arrangement builds beautifully. Flip: No info available. **BARNABY** 5005 (MGM)

BOB SEGER—TURN ON YOUR LOVE LIGHT (2:29)

(prod: Punch) (writers: Scott-Malone) (Don, BMI) Flip: "Who Do You Love (Bo-Diddley)" (2:13) (Arc, BMI) **REPRISE** 1117

MIKE CURB CONGREGATION—THIS LAND IS YOUR LAND (3:14)

(prod: Bob Summers) (writer: Guthrie) (Ludlow, BMI) Woody Guthrie's potent material, on the chart 10 years ago by the Christy Mintrels, is done up in a today top 40-MOR style and the timing could be right. Flip offers much for programming. Flip: "I Understand" (3:09) (Mogull/United Artist, ASCAP) **MGM** 14442

SYREETA—I LOVE EVERY LITTLE THING ABOUT YOU (3:39)

(prod: Stevie Wonder) (writer: Wonder) (Stein & Van Stock/Black Bull, ASCAP) Flip: No info available. **MoWEST** 5016 (Motown)

Also Recommended

CANDI STATON—Lovin' You, Lovin' Me (3:00) (prod: Rick Hall) (writer: Wyrick) (Fame, BMI) **FAME** 91005 (United Artists)

TIM HARDIN—Do the Do (2:50) (prod: Tony Meehan) (writer: Dixon) (Arc, BMI) **COLUMBIA** 4-45695

JUDY COLLINS—Sunny Goode Street (prod: Mark Abramson) (writer: Donovan) (Southern, ASCAP) **ELEKTRA** 45813

OLIVIA NEWTON-JOHN—My Old Man's Got a Gun (2:30) (prod: Bruce Welch & John Farrar) (Blue Gum, ASCAP) **UNI** 55348 (MCA)

BLACK SABBATH—Tomorrow's Dream (3:08) (prod: Patrick Meehan) (Rollerjoint, BMI) **WARNER BROS.** 7625

NATIONAL LAMPOON—Deteriorata (4:25) (prod: Michael O'Donoghue & Tony Hendra) (Coney Island/Whitefish, ASCAP) **BLUE THUMB** 218 (Famous)

DELANEY BRAMLETT—Over and Over (2:34) (prod: Delaney Bramlett) **COLUMBIA** 4-45696

JUDAS JUMP—John Brown's Body (3:24) (prod: Andrew Bown/Michael Viner) (writer: Bown) (Beechwood, BMI) **PRIDE** 1007 (MGM)

JAYE P. MORGAN—That Man Is My Weakness (3:09) (prod: Eddie Reeves & Craig Doerge) (writer: Doerge) (Dumba, ASCAP) **BEVERLY HILLS** 9386

CLAUDINE LONGET—Remember the Good (3:08) (prod: Ken Mansfield) (writer: Newbury) (Acuff-Rose, BMI) **BARNABY** 5001 (MGM)

ARROWS—Little Big Horn (2:15) (prod: Davie Allen) (writer: Allan Little Doll/Playground, BMI) **MGM** 14432

STEFAN—Holy Cow (2:59) (prod: Bobby Manuel & Donald "Duck" Dunn) (writer: Toussaint) (Marsaint, BMI) **STAX** 0145

ORIGINAL CAST "GREASE"—We Go Together (2:23) (prod: Arnold Maxin & Landy McNeal) (writers: Jim Jacobs-Casey) (Morris, ASCAP) **LION** 133 (MGM)

FAR CRY—King (2:15) (prod: Art Munson) (writer: Smith) (Lion Tracks, BMI) **LION** 128 (MGM)

Country

BARBARA FAIRCHILD—A SWEET LOVE (I'LL NEVER KNOW) (2:54)

(prod: Jerry Crutchfield) (writer: Crutchfield) (Duchess, BMI) Tender ballad performance loaded with play, sales and chart potential. Flip: "That's Loving You" (2:26) (Champion, BMI) **COLUMBIA** 4-45690

FIRST NASHVILLE JESUS BAND—HE IS COMING SOON (2:40)

(prod: Pat Boone Prod.) (writer: Winsett) (Silverline, BMI) Debut of a super gospel country rhythm sound that has it to go all the way country and move over pop rapidly. Infectious jukebox winner. Flip: "Daddy Sang Bass" (2:13) (Cedarwood/House of Cash, BMI) **LAMB & LION** 102 (MGM)

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

(prod: Richard Perry) (writers: Sylvia-Lopez) (Arc, BMI) Country redoing of the past pop hit has it for a big country chart winner and move over pop as well. Flip: No info available. **COLUMBIA** 4-45703

CONNY VAN DYKE—PEANUT BUTTER ANGEL (2:36)

(prod: Ken Mansfield & Steve Norman) (writer: Van Dyke) (Berwill, BMI) Touching ballad performance loaded with programming, sales and chart potential. Flip: No info available. **BARNABY** 5003 (MGM)

Also Recommended

NORMA JEAN—I Know An Ending (2:36) (prod: Jerry Bradley) (writer: Cochran) (Tree, BMI) **RCA** 74-0814

TEX RITTER—Comin' After Jinny (3:25) (prod: Joe Allison) (writer: Silverstein) (Evil Eye, BMI) **CAPITOL** 3457

JERRY NAYLOR—Continental Highway (2:55) (prod: Sonny Knight) (writer: Place) (Sunny Jo, ASCAP) **MGM** 14439

JOHNNY BOND—Put the Country Back in Country Music (2:58) (prod: Gary S. Paxton) (writers: Paxton-Hellard) (Accoustic, BMI) **STARDAY** 951

KENNY SERRATT—Goodbyes Come Hard for Me (2:50) (prod: Merle Haggard) (writer: Collins) (Shady Tree, BMI) **MGM** 14435

KENNY ROBERTS—Ding Dong Bell (2:00) (writers: Allen-Shelley-Darling-Stoner) (RFD, ASCAP) **STARDAY** 947

NITTY GRITTY DIRT BAND—Honky Tonkin' (2:24) (prod: William E. McKuen) (writer: Williams) (Rose, BMI) **UNITED ARTISTS** 50965

SUNDOWN PLAYBOYS—Saturday Nite Special (2:10) (prod: Swallow Records Prod.) (writer: Higginbotham) (Flat Town, BMI) **APPLE** 1852

Soul

STYLISTICS—I'M STONE IN LOVE WITH YOU (See Pop Pick)

TEMPTATIONS—PAPA WAS A ROLLIN' STONE (See Pop Pick)

SUPREMES—I GUESS I'LL MISS THE MAN (See Pop Pick)

TOWER OF POWER—DOWN TO THE NIGHTCLUB (See Pop Pick)

TYRONE DAVIS—IF YOU HAD A CHANGE IN MIND (See Pop Pick)

SYREETA—I LOVE EVERY LITTLE THING ABOUT YOU (See Pop Pick)

CANDI STATON—LOVIN' YOU, LOVIN' ME (See Pop Pick)

TED TAYLOR—I WANT TO BE A PART OF YOU GIRL (2:55)

(prod: Bobby Patterson) (writers: Strickland-Patterson) (Su-Ma/Rogan, BMI) Flip: "Going In the Hole" (3:15) (Su-Ma, BMI) **RONN** 65 (Jewel/Paula)

STEFAN—HOLY COW (See Pop Pick)

Also Recommended

INEZ FOXX—Watch the Dog (That Brings Home the Bone) (3:10) (prod: Randy Stewart, Willie Hall) (writer: Banks-Jackson) (East/Memphis, BMI) **VOLT** 4087

JUDAS JUMP—John Brown's Body (See Pop Pick)

OTIS LEAVILL—It Must Be Love (4:02) (prod: Willie Henderson) (writer: Mitchell) (Muscle Shoals Sound, BMI) **DAKAR** 4511 (Brunswick)

MAGICAL CONNECTION—Girl Why Do You Want to Take My Heart (2:59) (prod: J. Rayford Hall III) (writer: Hall) (Interplanetary, BMI) **SOLAR SUN** 1001

ICE MAN'S BAND—Only the Strong Survive (3:42) (prod: Robert Bowles-Reginald-Burke-Wayne Douglas & Ira Gates) (writers: Butler-Huff-Gamble) (Parabut/Downstairs, BMI) **MERCURY** 73332

HOWARD TATE—8 Days on the Road (2:37) (prod: David Spinozza) (writers: Ragovoy-Gayle) (Ragmar, BMI) **ATLANTIC** 2894

**“DO YOU
WANT TO BOOGIE
OR DO YOU DON'T
CAUSE IF YOU DO
I WILL WITH YOU
BUT IF YOU DON'T
I WON'T”**



PD 14146



Dear FIND Dealers:

The new FIND Catalog is all set for an early November issue date and promises to be a super package. A new section has been added which will be devoted entirely to JAZZ which shows indications of coming on strong again. Many major record companies have taken full page ads in this FIND issue as have some leading recording artists. This catalog will be much larger product-wise and our computer people tell us 5,500 items were just put in last month alone. We guarantee you won't recognize it!

The all girl FIND team is out in the field this month solving problems and helping our customers get ready for the Christmas rush. If you have any problems, questions or need more materials, make sure to call Shirley, Wendy or Candy at 213-273-7040. They are here to help you at all times.

Make sure to note on your order if you wish same to be shipped back to you via UPS. The service is great and you can guarantee 3 day shipping service back. In many cases the postage is the same for UPS as it is for regular 4th Class Mail. You can check with your local post office to get all the details on this. As we have stressed before, fast, accurate service is guaranteed by FIND if you will please write down the MIC numbers on all orders you submit. Most of our customers are good about this detail mainly because they get excellent results by giving us as much information as possible. FIND's research department is coming up with some great "services" for you and the industry in general. Details of which will be soon forthcoming.

We had another great week which means we are definitely feeling the "early bird shopper" in the Music Industry. With our customers selling hard and FIND offering the best possible special order service, our Christmas sales this year should be a real bonanza for all of us!

Bice Wardlaw

FIND Service International
P.O. Box 775
Terre Haute, Indiana 47808
AC (812) 466-1282

and

FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
AC (213) 273-7040
Candy Tusken

news

SPECIAL MERIT PICKS

POPULAR

JOE WALSH—Barnstorm. Dunhill DSX 50130
Joe Walsh, late of the James Gang, has produced a simple, uncluttered yet very effective solo album. The songs are primarily originals, his lyrics being intelligent and his melodic lines well constructed. Joined by Joe Vitale and Kenny Passarelli best selections would seemingly include a tenderly peaceful "Midnight Visitor" also "Turn To Stone" and "Mother Says."

JOHN FAHEY AND HIS ORCHESTRA—Of Rivers and Religion. Reprise MS 2089
John Fahey can by no means be considered a novice on the music scene, yet he has been for the major part of his 13 year career rather obscure. What a shame the man can say more in one guitar chord than most people in a whole song. Listening to this album brings, as corny as it may sound, "a breath of fresh air" into one's head. The blend here is early jazz, southern blues, some gospel licks, etc., and the results are indeed memorable.

★★★★
4 STAR
★★★★

POPULAR ★★★★★

VAUGHN MONROE—This Is. RCA Victor VPM-6073

BALDERDASH—The Ballad of Shirley Goodness & Mercy as told by Balderdash. Uni 73138 (MCA)

THIS IS HELEN O'CONNELL—RCA VPM 6076

THIS IS FREDDY MARTIN—RCA VPM 6072

THE THREE SUNS—This Is. RCA Victor VPS-6075

Manuel Cascade. King KLP 1141

SOUL ★★★★★

SHIRLEY SCOTT—Lean On Me. Cadet CA 50025

CLASSICAL ★★★★★

MOZART'S QUARTET PARTY—The Weller Quartet. London STS 15168

BRAMHMS: SYMPHONY NO. 1 IN C MINOR, OP. 68—Josef Krips and the Vienna Philharmonic Orchestra. London STS 15144

FOLK ★★★★★

JOHN STORM ROBERTS—Caribbean Island Music. Nonesuch H 72047

GOSPEL ★★★★★

REVEREND MACOE WOODS AND THE CHRISTIAN TABERNACLE CONCERT CHOIR—Gospel Truth GTS 2706 (Stax/Volt)

MAX MORRIS—Today's Gospel Hits. Mark Five MV 4769

CCS—Rak KZ 31569 (CBS)

Alexis Korner has for the last fifteen years or so been carving a niche for himself in the British archives of r&b greats. The man is a living legend, after all he was responsible for giving such notables as M. Jagger, R. Plant, S. Marriot and infimum their beginnings. C. C. S. is Korner's new band and they have really been setting the British Isles aflame. Mickie Most produced and in terms of artistic quality all tracks are winners. Dig "Brother," "Running Out of Sky" and "This is My Life."

ROWAN BROTHERS—Columbia KC 31297

Duo showing strong vocal harmonics and good instrumental work on rock and acoustic material. Some echoes of Badfinger and the Raspberries sound on several cuts, but the group stands well on its own. Strong cuts include "Love Will Conquer" and "Move on Down." All cuts self-penned.

BLACK HEAT—Atlantic SE 7237

Interesting new vocal instrumental group showing rock, soul and Latin influences. Fronted by Phil Guilbeau on trumpet and guest David Newman on trumpet and flute, the group manages to mix big band with rock on cuts such as "You'll Never Know," "Barbara's Mood" and "Chicken Heads." Should get airplay in several markets.

JACKIE & ROY—Time & Love. CTI CTI 6019

Missing from the recording scene for some time and it's a treat to have them back. Two of the best jazz/pop singers around, they combine their fine vocal skills with Don Sebesky's excellent arrangements on cuts such as "Day By Day" and the "Summer Song/Summertime" medley. LP should appeal to all tastes.

FRANK PORCEL—Day By Day. Paramount PAS 6036

"Day by Day," the love theme from "The Godfather," "I Don't Know How to Love Him," and "Without You"—this LP is literally packed with goodies, all beautifully orchestrated instrumentals designed to please just about 99.9 percent of the populace. A very strong LP.

ED SANDERS—Beer Cans on the Moon. Reprise MS 2105

A good, rollicking, fun type of album, which nonetheless packs a series of punches in the lyrics. Best works include the title tune, "Yodeling Robot," "Priestess," and the "Universal Rent Strike Rag." LP warrant college radio and progressive rock radio airplay.

GOSPEL

GOSPEL MESSENGERS—Glori JC 1009

With stunning impact and raucous enthusiasm, The Gospel Messengers deliver "Nothing Can Turn Me Around," "I'll Live for Him" and "Never Alone." It's a choir sound and Donald Fairbanks directs this Cincinnati group.

BEST SELLING Jazz LP's

This Month TITLE—Artist, Label & Number (Distributing Label)

- UPENDO NI PAMOJOS**
Ramsey Lewis Trio, Columbia KC 31096
- PUSH PUSH**
Herbie Mann, Embryo SD 532 (Atlantic)
- SOUL ZODIAC**
Cannonball Adderley, Capitol SVBB 11025
- CRUSADERS I**
Blue Thumb BTS 6001 (Famous)
- ALL THE KING'S HORSES**
Grover Washington, Jr., Kudu KU-07 (CTI)
- MISSISSIPPI GAMBLER**
Herbie Mann, Atlantic SD 1610
- THE AGE OF STEAM**
Gerry Mulligan, A&M SP 3036
- CHERRY**
Stanley Turrentine with Milt Jackson, CTI CTI 6017
- TODAY**
Stan Kenton, Phase 4 B 44179-80 (London)
- SMACKWATER JACK**
Quincy Jones, A&M SP 4307
- TALK TO THE PEOPLE**
Les McCann, Atlantic SD 1619
- LIVE**
Carlos Santana & Buddy Miles, Columbia KC 31308
- ROBERTA FLACK & DONNY HATHAWAY**
Atlantic SD 7216
- CHICAGO V**
Columbia KC 31102
- SHAFT**
Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax-Volt)
- BUDDY RICH IN LONDON**
RCA LSP 4666
- FIRST TAKE**
Roberta Flack, Atlantic SD 8230
- FREE AGAIN**
Gene Ammons, Prestige PRS 10040 (Fantasy)
- JAZZ BLUES FUSION**
John Mayall, Polydor PD 5027
- INTENSITY**
Charles Earland, Prestige PRS 10041 (Fantasy)
- BRUBECK ON CAMPUS**
Dave Brubeck Quartet, Columbia KG 31298
- TOGETHER**
Chuck Mangione, Mercury SRM 2-7501
- FIRST LIGHT**
Freddie Hubbard, CTI CTI 6013
- SUPERFLY/SOUNDTRACK**
Curtis Mayfield, Curtom CRS 8014 ST (Buddah)
- INNER CITY BLUES**
Grover Washington, Jr., Kudu KU-03 (CTI)

Billboard SPECIAL SURVEY for Week Ending 10/7/72

ACTION Records

NATIONAL BREAKOUTS

SINGLES

ELECTED . . . Alice Cooper, Warner Bros. 7631 (Ezra, BMI)

ALBUMS

YES . . . Close To the Edge, Atlantic SD 7244
CHER . . . Superpack, Vol. II, United Artists UXS 94

REGIONAL BREAKOUTS

SINGLES

WAITING FOR ME AT THE RIVER . . . Potliquor, Janus 195 (Chess) (NEW ORLEANS)

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

- 101. INNOCENT 'TIL PROVEN GUILTY** . . . Honey Cone, Hot Wax 7208 (Buddah)
- 102. TROUBLE** . . . Frederick Knight, Stax 0139
- 103. ITCH AND SCRATCH** . . . Rufus Thomas, Stax 0140
- 104. LONG JOHN SILVER** . . . Jefferson Airplane, Grunt 65-0506 (RCA)
- 105. STOP DOGGIN' ME** . . . Johnnie Taylor, Stax 0142
- 106. HARD LIFE, HARD TIMES** . . . John Denver, RCA 74-0801
- 107. ANYWAY THE WIND BLOWS** . . . Grass Roots, Dunhill 4325
- 108. TOGETHER ALONE** . . . Melanie, Neighborhood 4207 (Famous)
- 109. SOMETHING'S WRONG WITH ME** . . . Austin Roberts, Chelsea 78-0101 (RCA)
- 110. IF YOU'VE GOT THE TIME** . . . Brook Benton, MGM 14440
- 111. HEY, YOU LOVE** . . . Mouth & MacNeal, Philips 40717 (Mercury)
- 112. OPERATOR (That's Not The Way It Feels)** . . . Jim Croce, Dunhill 11335
- 113. I AIN'T NEVER SEEN A WHITE MAN** . . . Wolfman Jack, Wooden Nickel 73-0108 (RCA)
- 114. RUNNIN' BACK TO SASKATOON** . . . Guess Who, RCA 74-0803
- 115. PEOPLE TREE** . . . Sammy Davis, Jr., MGM 14426
- 116. SIXTY MINUTE MAN** . . . Tramps, Buddah 321

Bubbling Under The TOP LP's

- 201. GINGER BAKER** . . . Stratavarious, Atco SD 7013
- 202. TERRY KNIGHT & THE PACK** . . . Mark, Dan & Terry 1966-1967, ABKCO 4217
- 203. GLASS HARP** . . . It Makes Me Feel Glad, Decca DL 7-5358 (MCA)
- 204. BONNIE KOLOC** . . . Hold On To Me, Ovation OVOD 14-26
- 205. CASHMAN & WEST** . . . A Song Or Two, Dunhill DBX 50126
- 206. JOHN DAVID SOUTHER** . . . Asylum SD 5055 (Atlantic)
- 207. ROAD** . . . Natural Resources NR 105 L (Motown)
- 208. GLADSTONE** . . . ABC BCX 751
- 209. TONY BENNETT** . . . All Time Greatest Hits, Columbia KC 31494
- 210. WOLFMAN JACK** . . . Wooden Nickel WNS 1009 (RCA)
- 211. MARK VOLMON & HOWARD KAYLOR** . . . The Phlorescent Leach & Eddie Reprise MS 2099
- 212. BIRTHA** . . . Dunhill DSX 50127
- 213. HOT BUTTER** . . . Popcorn, Musicor MS 3242
- 214. STYX** . . . Wooden Nickel WNS 1008 (RCA)

Program Logs Aid Va. Co.

• Continued from page 43

LP's after giving them quite a run in recent years. "We simply couldn't get enough to maintain them," Cameron said. The firm attempted to change an LP every record change, recognizing the usually excellent quality of the LP and in some instances made money with them. "Many location owners have asked for LP albums but because we cannot depend on an adequate supply, we have decided that they are more trouble than they are worth."

King gives two more reasons why albums haven't worked out. He said the company experienced unusual wear on albums and he guesses this is because of the smaller groove. "You put on a 45 rpm and if it plays through once or twice, it's set (the firm has, however, had its share of defective singles). But with albums, I've noticed the needle hanging up. The needles are very sensitive and just a little flick of powder or dust causes a problem."

The other reason has to do with pricing. "Albums made more sense when they were used while we went to two for a quarter," King said. "They were a bargain. Now that we're 100 percent two for

25-cents albums are too much music for a quarter."

How about 50-cents an album side? King said this might be possible.

Weekly Checking

King acknowledged that the firm is using more records than ever. One reason is that there is a definite trend to every week checking, and just as in metropolitan areas, the frequency is to prevent break-in losses.

He said exceptions to changing records in spots checked weekly depend upon wallbox installations. "If we have wallboxes, we'll still check every other week." He said the firm has an average of 4 to 5 wallboxes per location.

Buying weekly from out-of-town one-stops and keeping detailed records of each location, including those with multiple wallboxes and the necessity of more title strips, all adds up to a lot of tedious work (the firm uses prepared title strips though).

But the two men feel it's worthwhile. "When we spot 25 to 40 of a number and then find it's not doing anything, we're able to avoid buying more. By the same token, when we see something is breaking fast, we can get it on the other boxes quickly."

1973

**your competitors
are at midem
your clients are too!..**

**vos concurrents
sont au midem
vos clients aussi!..**

**and
you?**

MIDEM

**7th international record and music publishing market
january 20/26.73
Palais des Festivals. CANNES. France**

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Billboard Album Reviews

OCTOBER, 7, 1972



POP
GRAND FUNK RAILROAD—
Phoenix.
Capitol SMAS 11099

Grand Funk have by now attained an almost permanent place in rock's hierarchy. They have legions of devoted, ready followers at every performance and lining up to buy their every album. Disappointing no one and perhaps surprising a few is the actual musical intelligence that is apparent on most of this album. Utilization of the wizardry of Doug Kershaw is an unexpected delight. Single "Rock 'n Roll Soul" included.



POP
HUMBLE PIE—
Lost and Found
A&M SP-3513

In early 1968 the leaders of two super-trendy ultra-popular fab gear British rock bands decided to combine forces. The people involved were Stevie Marriot of the Small Faces and the face of 1967 Peter Frampton of the Herd, they along with bassist Greg Ridley and drummer Jerry Shirley became Humble Pie. This package marks a reunion for 2 LP's previously released on Andrew Oldham's now defunct Immediate label.



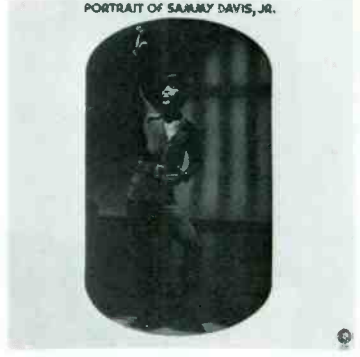
POP
YES—
Close To The Edge
Atlantic SD-7244

With this, their fifth LP, Yes have progressed to the point where they are light years beyond their emulators, proving to be no mere flash in the pan. The sound tapestries they weave are dainty fragments, glimpses of destinies yet to be formed, times that fade like dew drops in the blurriness of desires half-remembered. All involved deserve praise and thanks, this being not a mere audio experience, transcending the medium it brings all senses into play.



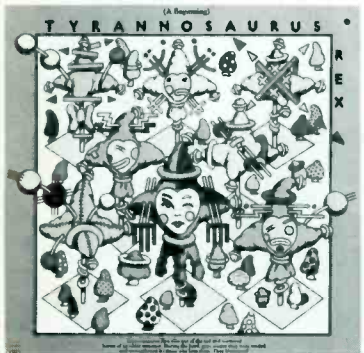
POP
JOHNNY MATHIS—
Song Sung Blue
Columbia KC-31626

It's hard to top the sales and chart success that Mathis has with each program he delivers of current hit material, and this one is by far one of his best! Along with "Song Sung Blue," and "Play Me," Mathis is in great voice on "Run to Me," "Where Is the Love," "How Can I Be Sure," "Alone Again Naturally," and he's truly at home with "Too Young."



POP
SAMMY DAVIS JR.—
Portrait of
MGM SE-4852

Davis' first LP for the label, which included the million seller, "Candy Man," proved a powerful chart winner. Follow up package offers all of that sales potency and more. Along with his new single, "People Tree," Davis turns in strong readings of "In My Own Lifetime," "Sweet Gingerbread Man," "Mr. Bojangles," and "You Can Have Her," Strong Don Costa arrangements.



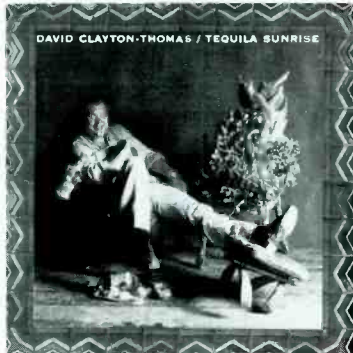
POP
TYRANNOSAURUS REX—
A Beginning
A&M SP-3514

The early Tyrannosaurus Rex created a total musical world, a misty magical experience built upon pieces of lost yesterdays and visions of perhaps never to be futures. This previously unreleased (in the States) set will give T. Rex's adoring public an understanding of their roots & directions. The titles of the songs themselves give some precious inklings of Bolan's whimsy "Aznageel The Mage," "Frowning Atahullpa" & "Oh Harley (The Saltimbanques)."



POP
THE JOEY HEATHERTON ALBUM—
MGM SE-4858

With the inclusion of her heavy chart winner, "Gone," this debut package for MGM should prove an equally potent item on the LP chart. Producers Tony Scotti and Tommy Oliver have come up with some strong material well suited to the powerful Heatherton voice. Highlight performances include a fine redoing of Brenda Lee's "I'm Sorry," "Crazy," and a super closer, "Someone to Watch Over Me."



POP
DAVID CLAYTON-THOMAS
Tequila Sunrise
Columbia KC-31700

Clayton-Thomas' second solo LP for Columbia is his best yet, superior in many ways to his work with BS&T. The vocals are more controlled and there are fewer horns to interfere with the voice. The singer also shows capabilities as a writer. Many commercial possibilities, including "Yesterday's Music," "The Face of Man" and "Nobody Calls Me Prophet."



POP
OCEAN—
Give Tomorrow's
Children One More
Chance
Kama Sutra KSBS-2064
(Buddha)

Powerful group with a smooth delivery. Here you'll find their hit "One More Chance" and a progressive country tune called "Wild Country" that also deserved some progressive airplay. The group is solid and this LP provides solid entertainment.



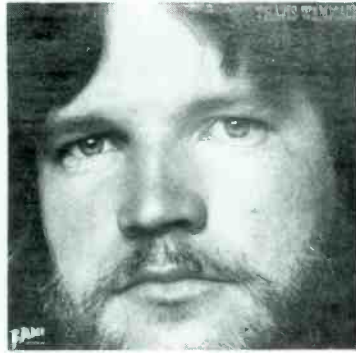
POP
CASS ELLIOTT—
The Road Is No Place
For a Lady
RCA LSP-4753

A very fine package from Cass. Includes her current single "If You're Gonna Break Another Heart" as well as "Walk Beside Me," "All My Life" and the title tune. "Oh Babe, What Would You Say" has much single potential. Top production work by Lewis Merenstein. Ms Elliott never sounded better. Strong LP well done.



POP
CACTUS—
'Ot 'N' Sweaty
Atco SD-7011

This latest Cactus LP is an unrelenting barrage of "Heavy" sounds. They are a virtually unshakable band each note is quite explicit and self-contained. Vocalist Peter French sings with feverish, throaty implorance. One side of the LP was recorded at the Mar Y Sol rock festival. Of the studio tracks "Bad Stuff" and "Underneath the Arches" seem noteworthy.



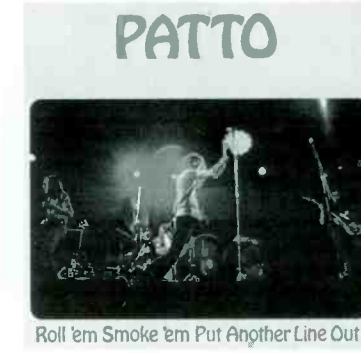
POP
TRAVIS WAMMACK—
Fame
FAS-1801
(United Artists)

With the hit-making power of producer Rick Hall behind him, Travis Wammack already has "Whatever Turns You On" scoring on the chart as a single and this LP will rack up some numbers in the LP chart. Best cuts include the title tune, "Funk #49," "You Are My Sunshine," and "Darling You're All That I Had."



POP
MANNA—
Columbia KC-31623

Manna plays a deliriously invigorating brand of unembarrassingly, unassuming top 40 rock. Not even an ounce of "heaviness" is evident, their music being as refreshing and pure as circa 1965 British rock. Production by Jack Richardson and Frank Konte is justly restrained. Sure winners are "Children of the Mountain," "Good Old Rock & Roll" and "Southern Bound."



POP
PATTO—
Roll 'em Smoke 'em
Put Another Line Out
Capitol SW-9322

Patto, currently making their first appearances on these shores with the Joe Cocker tour, must consist of four of the most outrageously insane minds this side of Viv Stanshell & Keith Moon. Mike Patto is a dynamic vocalist, Olly Halsall a superlative tinker of piano keys, John Halsey a great drummer and bass guitarist Clive Griffiths is good to his mum. Get off on "I Got Rhythm," "Singing the Blues on Reds."



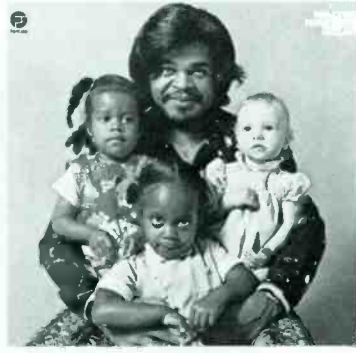
POP
LOE & DERREK VAN EATON
Brother
Apple SMAS-3390

Lon and Derrek Van Eaton are the brothers, backed by a cast including Ringo Starr, Mike Hugg, im Gordon and production from George Harrison. Despite the super cast, the two still let their own talent shine through, both in singing and writing. Best cuts include "Sun Song," "Without the Lord" and "Sunshine," which is fine rock with hit possibilities.



SOUL
ALBERT KING
I'll Play Blues For You
Stax STS-3009

Albert King's latest album effort amply displays the wealth of talent the man possesses. His guitar work is so richly expressive, darkly fascinating, while his voice is as smooth as molasses. Sure bets are "I'll Be Doggone," "High Cost of Loving" and "Little Brother."



SOUL
WALTER HAWKINS—
Selah
Fantasy 9410

Walter Hawkins is a pianist of enviable accomplishments while his vocal prowess is in no way disputable. He's gathered around him an exceptional crew of sidemen and vocalists and the total effect is completely invigorating. Tom Fogerty, Merl Saunders and Brian Gardner produced; top cuts "Where Will You Run," "Searchin'" and "It Pays."



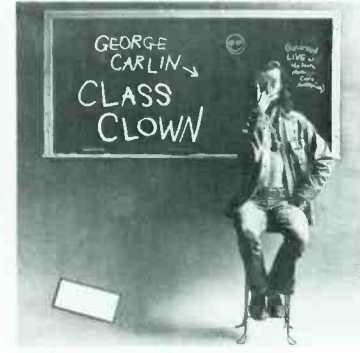
SOUL
FUNK INC.—
Chicken Lickin'
Prestige 10043
(Fantasy)

Funk Inc. have managed to fuse together the best elements of jazz and soul instrumentalizations. Their sound is hot, spicy and ear-poppin' good. There are plenty of dark insinuating melody lines to wrap your ears around and get your head into. Choice pieces include "Let's Make Peace and Not War" "Running Away" and "Chicken Lickin'."



COUNTRY
JOE STAMPLEY—
If You Touch Me
(You've Got to Love Me)
Dot DOS-26002
(Famous)

Packed with the hit tune "If You Touch Me (You've Got to Love Me)," this Joe Stampley LP is bound to be a winner. Other recommended cuts include "Everything I Own," "Your Love's Been a Long Time Coming" and "All These Things."



COMEDY
GEORGE CARLIN—
Class Clown
Little David LD 1004
(Atlantic)

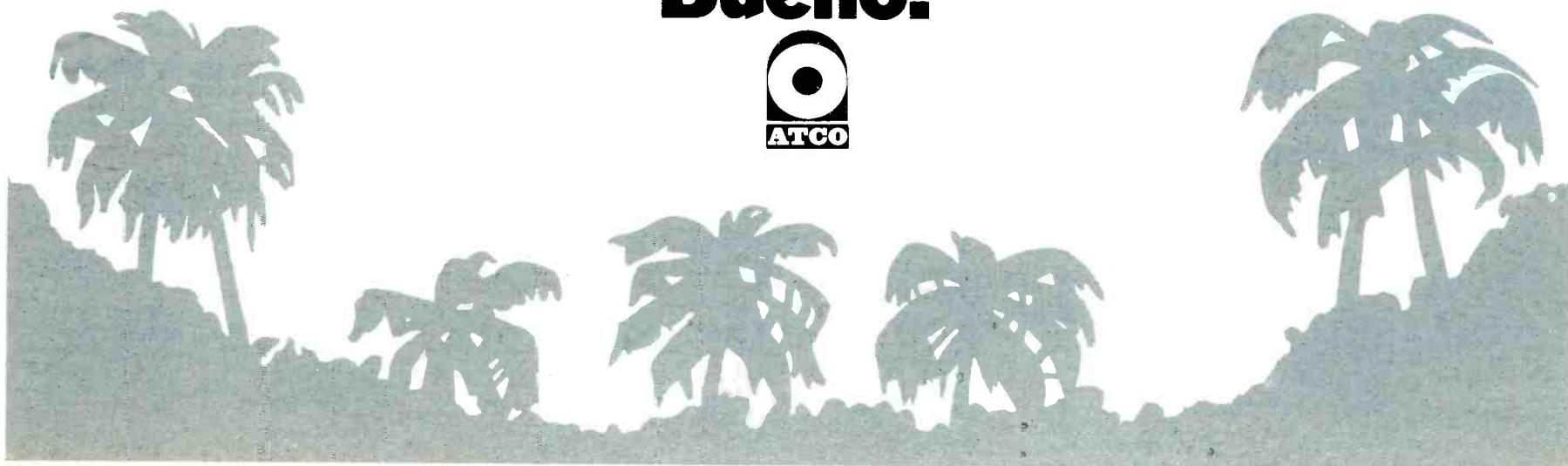
Webster's defines funny as "laughable, esp. from oddness or absurdity." George Carlin is indeed a funny man but odd or absurd? Nonsense! His humor lies in recounting vignettes and episodes that are not uniquely his but can be found in some dimension or other in the pasts and presents of us all. Recorded before a live audience, he remains a man whose abilities confound classification.

The Allman Brothers' Band
John Baldry
Cactus
Dr. John
Emerson, Lake y Palmer
Jonathan Edwards
The J. Geils Band
B.B. King
John McLaughlin y The
Mahavishnu Orchestra
Herbie Mann
Nitzinger
Ossibisa

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



Bueno!



STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending October 7, 1972

Billboard

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains top 50 songs.

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains songs 51-100.

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains songs 101-150.

Table with columns: Song Title, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains songs 151-200.

“I’m Still In Love With You” XSHL 32074 **is Al Green’s new LP.**

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



Produced by Willie Mitchell



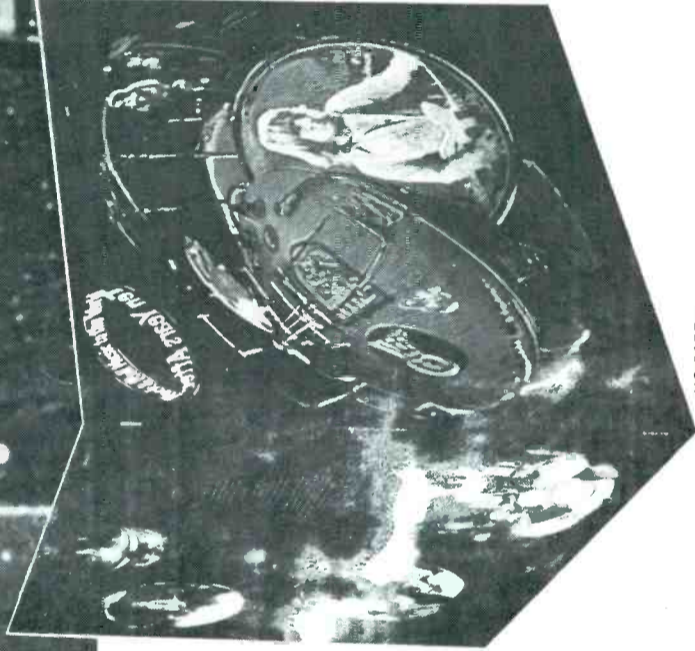
**"ROCK & ROLL.
IT'S AN OBVIOUS WAY TO EXIST.
IT LEAVES YOU FREE."
—ALVIN LEE**

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

It's their most exciting and polished album ever, with nine new songs and some of the most slashing guitar solos Alvin Lee has ever laid down.

It's obviously something the world hasn't been getting enough of.

**ROCK & ROLL TO THE WORLD.
THE NEW TEN YEARS AFTER ALBUM
ON COLUMBIA RECORDS AND TAPES**



TOP LP's & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
107	110	10	TOWER OF POWER East Bay Grease San Francisco SD 2-4 (Atlantic)			
108	99	22	JEFF BECK GROUP Epic KE 31331 (CBS)			
109	96	11	BOBBY VINTON Sealed With a Kiss Epic KE 31642 (CBS)			
110	102	23	CHARLIE MCCOY Real McCoy Monument Z 31329 (CBS)			NA
111	106	19	BLOODROCK LIVE Capitol SVBB 11038			
112	108	17	TOWER OF POWER Bump City Warner Bros. BS 2616			
113	114	15	LOOKING GLASS Epic KE 31320 (CBS)			NA
114	119	7	SHAFT'S BIG SCORE Soundtrack MGM 1SE 36 ST			
115	115	8	CHARLEY PRIDE A Sunshine Day RCA LSP 4742			NA
116	105	55	CHEECH & CHONG Ode SP 77010 (A&M)			NA
117	103	15	JOHN & YOKO/PLASTIC ONO BAND Some Time in New York City Apple SVBB 3392			NA
118	125	7	RORY GALLAGHER Live Polydor PD 5513			NA
119	101	47	WAR All Day Music United Artists UAS 5546			
120	121	5	VIKKI CARR En Espanol Columbia KC 31470			NA
121	131	2	LUTHER INGRAM (If Loving You Is Wrong) I Don't Want to Be Right KoKo KOS 2202 (Stax)			NA
122	107	22	GRAND FUNK RAILROAD Mark, Don & Mel, 1969-71 Capitol SABB 11042			
123	129	6	DANNY O'KEEFE Signpost SP 8404 (Atlantic)			NA
124	—	1	CHER Superpak, Vol. II United Artists UXS 94			
125	112	11	ROY CLARK Country! Dot DOS 25997 (Famous)			NA
126	117	17	JOHN MAYALL Jazz Blues Fusion Polydor PD 5027			NA
127	130	5	ROY BUCHANAN Polydor PD 5033			NA
128	113	20	JUDY COLLINS Colors of the Day/The Best of Elektra EKS 74030			
129	133	5	SONNY & CHER The Two of Us Atco SD 2-804			NA
130	138	4	BEVERLY BREMERS I'll Make You Music Scepter SPS 5102			NA
131	132	50	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900			
132	111	18	GEORGE CARLIN FM-AM Little David LD 7214 (Atlantic)			NA
133	148	5	GROVER WASHINGTON, JR. All the King's Horses Kudu KU-07 (CTI)			NA
134	134	38	YES Fragile Atlantic SD 7211			
135	128	14	ELVIS PRESLEY Sings Hits From His Movies RCA Camden CAS 2567			
136	116	26	DEEP PURPLE Machine Head Warner Bros. MS 2607			
137	144	8	CAPTAIN BEYOND Capricorn CP 0105 (Warner Bros.)			
138	—	1	JAMES GANG Passin' Thru ABC BCX 760			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
139	118	19	BEACH BOYS Pet Sounds/Carl & the Passions— So Tough Reprise 2MS 2083			
140	124	15	MOUTH & MacNEAL How Do You Do Philips PHS 790-000 (Mercury)			NA
141	136	17	DAVID BOWIE Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			
142	123	25	GRAHAM NASH/DAVID CROSBY Atlantic SD 7220			NA
143	142	46	ELTON JOHN Madman Across the Water Uni 93120 (MCA)			
144	137	45	NILSSON Nilsson Schmilsson RCA LSP 4515			
145	139	30	CABARET Soundtrack ABC ABCD 752			
146	—	1	TYRANNOSAURUS REX A Beginning A&M SP 3514			NA
147	154	6	NATIONAL LAMPOON Radio Dinner Banana/Blue Thumb BTS 38 (Famous)			NA
148	155	3	BOZ SCAGGS My Time Columbia KC 31384			
149	172	6	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (CBS)			NA
150	141	40	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385			NA
151	145	11	RAY PRICE Lonesome Lonesome Columbia KCP 31546			NA
152	153	5	FRANK ZAPPA Waka/Jawaka—Hot Rats Reprise MS 2094			
153	127	18	DILLARDS Roots & Branches Anthem ANS 5901 (United Artists)			
154	—	1	MERLE HAGGARD Best of the Best of Merle Haggard Capitol ST 11082			NA
155	147	35	PAUL SIMON Columbia KC 30750			
156	200	2	ANDY WILLIAMS Alone Again (Naturally) Columbia KC 31625			NA
157	158	45	LED ZEPPELIN Atlantic SD 7208			
158	149	53	ROBERTA FLACK Quiet Fire Atlantic SD 1594			NA
159	162	11	FOGHAT Bearsville BR 2077 (Warner Bros.)			
160	160	5	LYNN ANDERSON Listen to a Country Song Columbia KC 31647			NA
161	152	24	MANDRILL Mandrill Is Polydor PD 5025			NA
162	168	4	AL GREEN Bell 6076			NA
163	166	17	RANDY NEWMAN Sail Away Reprise MS 2064			
164	151	48	DON McLEAN American Pie United Artists UAS 5535			
165	169	5	RAY PRICE All Time Greatest Hits Columbia G 31364			NA
166	—	1	ATOMIC ROOSTER Made In England Elektra EKS 75039			
167	173	9	DAVID ACKLES American Gothic Elektra EKS 75032			
168	175	4	SAM NEELY Loving You Just Crossed My Mind Capitol ST 11097			NA
169	188	2	BLOODROCK Bloodrock Passage Capitol SW 11109			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
170	178	3	MICHAEL MURPHY Geronimo's Cadillac A&M SP 4358			
171	171	28	FIFTH DIMENSION Individually & Collectively Bell 6073			NA
172	165	41	JACKSON 5 Greatest Hits Motown M 741 L			NA
173	174	6	MITZINGER Capitol SMAS 11091			NA
174	164	44	CAROLE KING Music Ode SP 77-13 (A&M)			NA
175	—	1	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (CBS)			NA
176	181	3	MARK BENNO Ambush A&M SP 4364			NA
177	—	1	ALBERT KING I'll Play the Blues For You Stax STS 3009			NA
178	179	99	JESUS CHRIST, SUPERSTAR Various Artists Decca DXAS 7206 (MCA)			
179	182	4	MILLIE JACKSON Spring SPR 5703 (Polydor)			NA
180	180	4	JOHNNY CASH America: A 200 Year Salute in Story & Song Columbia KC 31645			NA
181	156	24	CREEDENCE CLEARWATER REVIVAL Mardi Gras Fantasy 9404			
182	184	6	RAMATAM Atlantic SD 7236			NA
183	176	10	SMALL FACES Early Faces Pride PRD 0001 (MGM)			NA
184	—	1	LES McCANN Talk to the People Atlantic SD 1619			NA
185	194	3	CHI COLTRANE Columbia KC 31275			
186	—	1	PETER FRAMPTON Wind of Change A&M SP 4348			NA
187	—	1	SLADE Alive Polydor 2383			NA
188	190	5	KENNY RANKIN Like a Seed Little David LD 1003 (Atlantic)			NA
189	192	3	HONEY CONE Love, Peace & Soul Hot Wax 0598 (Buddah)			
190	191	3	SONNY JAMES When the Snow Is on the Roses Columbia KC 31646			
191	199	2	BILL COSBY Inside the Mind Uni 73139 (MCA)			
192	195	3	JIMMY CASTOR BUNCH Phase Two RCA LSP 4783			
193	186	60	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)			
194	—	1	PYTHON LEE JACKSON In A Broken Dream GNP Crescendo GNPS 2066			NA
195	196	3	HENRY MANCINI The Mancini Generation RCA LSP 4689			
196	—	1	VARIOUS ARTISTS Mar Y Soul Atco SD 2-705			NA
197	197	3	PERCY FAITH Day by Day Columbia KC 31627			
198	—	1	DANIEL BOONE Mercury SBM 1-649			NA
199	—	1	RAY CONNIFF & THE SINGERS Alone Again (Naturally) Columbia KC 31629			NA
200	—	1	BROWNSVILLE STATION A Night On the Town Big Tree BTS 2010 (Bell)			NA

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

David Ackles	167
Nat Adderley	80
Alice Cooper	29, 84
Allman Brothers	48
America	99
Lynn Anderson	160
Argent	23
Atomic Rooster	166
Joan Baez	101
Band	17
Beach Boys	139
Jeff Beck Group	108
Chuck Berry	176
Black Oak Arkansas	93
Bloodrock	111, 169
Daniel Boone	141
David Bowie	141
Bread	86
Beverly Bremers	130
James Brown	66
Brownsville Station	200
Ray Buchanan	127
Jerry Butler	104
Captain Beyond	137
George Carlin	132
Carpenters	24
Vikki Carr	120
Johnny Cash	180

Jimmy Castor Bunch	192
Cheech & Chong	4, 116
Cher	43, 124
Chicago	1
Chi-Lites	60
Eric Clapton	52
Roy Clark	125
Judy Collins	128
Chi Coltrane	185
Commander Cody	96
Ray Conniff	199
Bill Cosby	191
Cornelius Brothers & Sister Rose	33
Creedence Clearwater Revival	181
Jim Croce	30
Mac Davis	28
Sammy Davis Jr.	47
Deep Purple	136
John Denver	95
Derek & The Dominoes	70
Neil Diamond	7
Dillards	153
Doobie Brothers	94
Doors	72
Eagles	71
Emerson, Lake & Palmer	11
Percy Faith	197
Donna Fargo	63
Fifth Dimension	50, 171
Fillmore: The Last Days	82
Roberta Flack	59, 158
Donny Hathaway	37

Flash	49
Foghat	159
Four Tops	53
Peter Frampton	186
Aretha Franklin	57
Rory Gallagher	118
Gallery	83
Grand Funk Railroad	122
Al Green	68, 162
Guess Who	41
Arlo Guthrie	64
Merle Haggard	154
George Harrison & Friends	150
Donny Hathaway	75
Richie Havens	106
Jimi Hendrix	87
Hollies	44
Honey Cone	189
Humble Pie	89, 100
Engelbert Humperdinck	73
Luther Ingram	121
Isley Brothers	31
Jermaine Jackson	27
Michael Jackson	21
Millie Jackson	179
Jackson 5	35, 172
Sonny James	190
James Gang	138
Jefferson Airplane	20
Jesus Christ Superstar	178
Jethro Tull	42

John & Yoko	117
Elton John	5, 143
Tom Jones	103
Janie Joplin	76
Albert King	177
B.B. King	91
Carole King	69, 174
Kinks	92
Led Zeppelin	157
Ramsey Lewis	85
Looking Glass	113
Les McCann	184
Charlie McCoy	110
Don McLean	164
Main Ingredient	102
Henry Mancini	195
Mandrill	161
Mar Y Soul	196
John Mayall	126
Harold Melvin & The Blue Notes	149
Liza Minnelli	65
Van Morrison	15
Moody Blues	14
Mouth & MacNeal	140
Michael Murphy	170
Graham Nash & David Crosby	142
Johnny Nash	175
National Lampoon	147
Sam Neely	168
Randy Newman	163
Wayne Newton	67

Nilsson	19, 144
Nitzinger	173
O'Jays	34
Danny O'Keefe	123
Gilbert O'Sullivan	9
ORIGINAL CAST	
Godspell	62
Donny Osmond	13, 54
Osmonds	40
Partridge Family	34
Python Lee Jackson	194
Pink Floyd	88
Elvis Presley	18, 135
Billy Preston	98
Ray Price	151, 165
Charley Pride	115
Procol Harum	61
Ramatam	182
Kenny Rankin	188
Raspberries	56
Otis Redding	90
Smokey Robinson & The Miracles	51
Rolling Stones	45, 47
Leon Russell	2
Sailcat	38
Carlos Santana & Buddy Niles	12
Boz Scaggs	148
Seals & Crofts	55
Paul Simon	155
Simon & Garfunkel	25
Slade	187

Small Faces	183
Sonny & Cher	129
SOUNDTRACKS	
Cabaret	145
Fiddler on the Roof	131
Godfather	77
Shaft	193
Shaft's Big Score	114
Superfly	8
Rick Springfield	36
Staple Singers	105
Cat Stevens	81
Rod Stewart	3
Stephen Stills	78
Temptations	16
Three Dog Night	6
Tower of Power	107, 112
T. Rex	32, 146
Uriah Heep	26
Bobby Vinton	109
War	119
Grover Washington	133
Andy Williams	156
Bill Withers	22
Bobby Womack	46
Stevie Wonder	74
Yes	79, 134
Neil Young	58
Frank Zappa	152</

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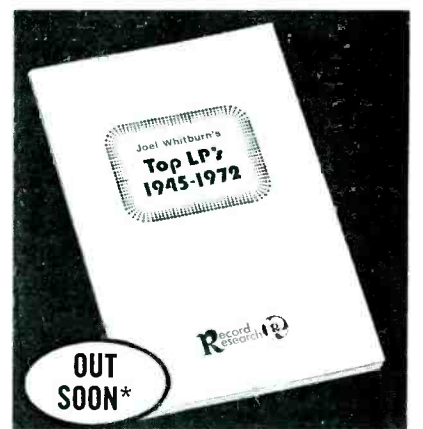
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- Label and number of record

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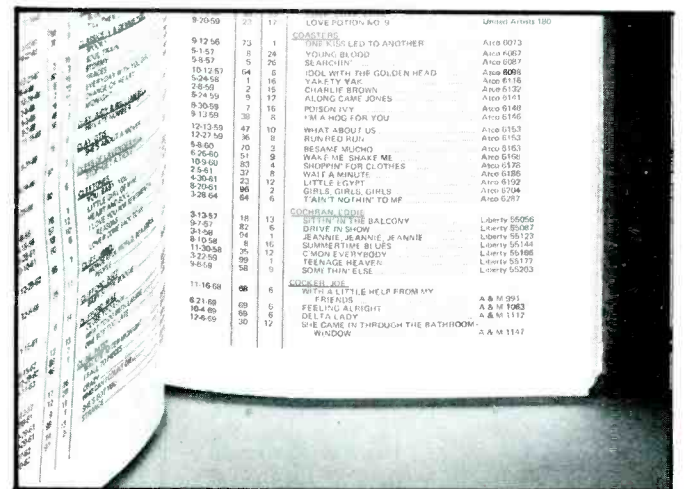
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One-Stop Welds 75-Store Chain For In-Store Play & Pop Display

By NAT FREEDLAND

LOS ANGELES—Michael Pinto's Sound Music Sales one-stop has upped grosses by 50 percent during its second six months of operation. "The main factor is that we've perfected our systems, we now have a simple but excellent program that gives us daily re-orders on our perpetual inventory and a weekly read-out of complete payments, receipts and inventory," said Pinto.

A former high school teacher before entering the record business, (Billboard, Feb. 5) Pinto holds systems organization second only to musical awareness and believes that creative innovation is sadly lacking on the warehousing and distribution level of the industry.

Pinto's latest experiment is the creation of a 75-store network of smaller retailers in Southern California to coordinate in-store play and point-of-racking displays for specific releases. "We're talking about total in-store traffic of 5,000 daily and 10,000 on Saturdays," he said. "With this kind of

numbers, the smaller retail units can have access to the same sort of promotional funds as giant chains."

The store owners in the display network get paid a flat fee as well as competing for a monetary prize to the outlet which sells most campaign records. Pinto said he has already signed several manufacturers for this merchandising gimmick. New acts will be featured as well as the next Faces album.

Part of the set-up is window displays and Pinto hopes that once his network is in full operation he can provide participants with some 20 bi-weekly campaigns per year. "This could pay the bulk of their rent at the locations," Pinto said. The display bonus will be available in greater Los Angeles, San Diego, Santa Barbara and certain Arizona markets.

Another ongoing effort of Sound Music Sales has been to expand both out-of-town and overseas sales. "We've found that because of the intense competition here,

Los Angeles is cheaper at the sub-distributor level than most, if not all, other areas of the country. We can airfreight orders throughout Middle America and still keep our prices competitive. Our speed is competitive too, since we maintain a much fuller inventory than the average local distributor."

1.5 Million Inventory

Sound Music Sales orders every new LP released and maintains most of the existing album catalog in stock. Pinto expects to keep on hand a \$1½ million inventory during Christmas peak buying. He has recently expanded his singles stock greatly also, although not attempting the near-universal coverage of his LP inventory. "The manufacturer discount deals available on singles make this area of the business too attractive to ignore," said Pinto. He stocks the top 50 chart singles and other fast-moving titles.

The one-stop is already servicing several steady customers in Australia. He considers the Orient the fastest growing market for record sales and hopes to establish himself as an exporter of harder-to-get U.S. product into the same extent as certain active East Coast sub-distributors service Europe.

In addition, Pinto has found himself becoming a full-fledged regional distributor for a number of small labels. He distributes mostly blues specialty lines, such as Kent, Yazoo and Ahura Mazda. He also handles the American Indian folk line, Indian House.

"We don't have a full-time salesman yet," he said. "But we're able to include this off-beat merchandise in our daily phone order-taking with steady accounts." Pinto's staff has grown to 12.

London Bows 37 New LP's

Continued from page 4

London showed new marketing aids and a revised, indexed catalog for London's import series, which includes Argo, Das Alte Werk, Telefunken and L'Oiseau-Lyre. Leo Hoffberg underscored the import presentation by noting the strength of the catalog in reaching younger buyers. He noted London classics used college and underground print ads.

New Phase 4

Executive a&r chief Tony D'Amato introduced new Phase 4 stereo product by Leopold Stokowski and the London Philharmonic, Ted Heath, Edmundo Ros and Lorin Mazzel with the New Philharmonic Orchestra. Three new bonus paks were also introduced, featuring John Mayall, Ace Cannon and Benny Goodman.

London's international Series was also represented with the release of a new, updated LP series, the Passport series. London's Christmas LP's were joined by a new phase 4 release by the Children's Chorus of the Paris Opera. New in-store display materials, including a series of new, full color posters, were shown.

Tuesday's meetings debuted with a new classical series geared to the youth market only. Initially eight LP's are scheduled, with each album representing a specific composer. Among the \$5.98 titles are "Brahms' Head," "Mahler's Head," and "Mozart's Head." An extensive advertising drive will include underground ads, Rock-FM spots and a special campus campaign.

Other LP's by Alicia de Larrocha, Martti Talvela, a four-LP set of Beethoven's Ninth Symphony by Georg Solti, a "Ring" cycle; set marking the 50th anniversary of the San Francisco Opera Company, and a "Tales of Hoffman," featuring Joan Sutherland were previewed.

Executive Turntable

Continued from page 4

Alfred Chotin named vice president, Pickwick International Inc., while remaining president of Commercial Music and J.L. Marsh, St. Louis, both Pickwick divisions. Chotin was formerly president of Record Merchandisers, St. Louis, a firm he started.

★ ★ ★

Don Martin named to the Avco Records a&r staff. He is a freelance studio engineer and producer, and he will work in r&b/pop areas for the company. Irv Derfler named independent sales field representative for Avco. He was previously with David Rosen Inc., Phila. Otis Pollard has joined Avco's promotion department, working with Clarence Lawton in r&b product. . . . Fred Skidmore transferred to the Los Angeles office of Solters/Sabinson/Roskin Inc. to supervise the agency's music department. . . . Harry Rosenblum appointed national sales manager, distributor division, Pickering and Company, Plainview, Long Island. . . . Tony Valerio, veteran San Francisco distribution figure, formerly co-partner with Al Bramy in Melody Sales, named assistant to Russ Solomon, chief of Tower retail store chain in California. He has moved to Sacramento.

★ ★ ★

Don Zimmermann has been appointed national sales manager for Capitol Records. He was previously national account manager. Also at Capitol, John Stanton has been named national marketing coordination manager. He was formerly district sales manager in Los Angeles and national promotion manager. . . . Marija Penka has been named production and inventory control manager for magnetic head operations for Notronics Company, Inc. . . . Donald L. Kliever has joined Schaak Electronics as director of acoustical engineering. He will be in charge of the firm's new speaker manufacturing facilities in Minn.

FCC Stereo Edict Protest

Continued from page 1

Many urged that the time limit be stretched to 15 minutes of non-contiguous monophonic transmission be allowed on the stereo FM programming, if the FCC insists on carrying out its rule. Most did not object to silencing the sub-channel on long stretches of mono transmission.

The need for a longer period is especially vital for stations which specialize in older music. WCBS-FM, New York, said it airs mostly old pop hit tunes, and although many are in stereo or have been (rechanneled) into stereo, some remain monaurals. Under the new rule, if a medley of two or three of the monaurals were programmed, the five minute period would be exceeded. Program and engineering staffs would have to analyze each "cut" and its length before the broadcast and keep a five-minute stereo record at the ready.

San Francisco Example

Los Altos, Calif. station KPEN-FM said almost all stations in the San Francisco Bay area are in stereo music, and would be hit by the rule: "Even older recordings are being issued today in 'electronically enhanced' artificial stereo formats." Also, "With new emphasis on quadrasonic sound and acceptance of the use of matrix decoders in home music systems to decode matrixed 4-channel records,

Wallichs Chain

Continued from page 8

ager, record division, is buying directly from distributors, which gives us greater availability of product and prices. "Prices, previously color coded, are being spelled out on the merchandise—suggested retail and Wallichs' price."

Wallichs is planning to open more stores and is looking at two, one in Southern California and the other in Phoenix, on an immediate basis. Both are full-line stores. (The company has seven stores in greater Los Angeles and two in Arizona.)

Wallichs Music & Entertainment Company has annual sales of about \$10 million, including concessions (musical instruments and sheet music.)

According to the annual report, sales is broken down in records (\$3,147,290 in 1972, year ended May 31, vs. \$3,139,867 in 1971), television, stereo and audio accessories (\$2,865,056 in 1972 vs. \$3,011,629) and pianos, organs and accessories (\$1,288,574 in 1972 vs. \$1,174,211).

and also to enhance the ambience of ordinary stereo recordings, the broadcaster who is equipped to play stereo but chooses not to during any part of his period of programming, is in the smallest of minorities."

CBS, in suggesting a 15-minute permissible mono broadcast interlude in stereo transmission, also pointed out that as written, the FCC rule refers only to monophonic "voice" announcements made in connection with stereo programming. This should be clarified to add "voice announcements or other monophonic programming material," the network suggested.

Non-commercial university outlets, like those run by the University of Missouri, say the confusion and human error in switching on and off the FM subcarrier would virtually rule out their training of college students who work in shifts learning the art of transmission.

Presley's Grand

Continued from page 1

ley, his manager, Colonel Tom Parker and the MGM hotel, will not be signed until two weeks before Presley's engagement begins.

There are hotels in Las Vegas which as standard procedure, do not sign artist contracts until the last moment. The Hughes hotel chain, for example, does not sign its artist's pacts until 24 hours before opening night. The reasoning is that they are thus ensured the artist is in town, the conductor is ready, the orchestra is ready, everyone is healthy and the hotel has not in any way been physically damaged so as to prevent the artist from opening.

This precaution indemnifies the hotel from being used by an artist who might otherwise have a signed contract and for any of the four mentioned reasons was unable to open.

Presley's appearances at the Hilton have resulted in sellouts each show in the huge showroom—an achievement not paralleled by many other attractions. Presley is credited with attracting young couples and people from the South and Southwest to Las Vegas.

The Grand Hotel, the first major venture made by MGM, will have five lounges and three theaters in its \$75 million plant when it opens in October, 1973.

Presley had not played in public for nine years prior to being lured to the International in 1969. Now he does Las Vegas and maintains a healthy schedule of one-night concerts around the country.

Busy NARAS Conclave

NEW YORK—Highlights of the three-day meeting of the National Board of Trustees of the Record Academy (NARAS), held Sept. 15-17, included plans for a NARAS Hall of Fame, the acceptance of a new NARAS credo, reaffirmation of the Academy's educational goals and programs, the addition of three categories to the Grammy Awards, and the re-election of Wesley Rose as national president.

24 R&B Talents

Continued from page 3

concerts for release as an LP. Peldon Arthur McDougal III, national promotion director of special projects, Motown, said PUSH will decide which label will produce the package.

McDougal said in his design of the 6,000 square foot complex for filming the dance contest, built by Chipmunk Industries of New York, he deliberately softened the label's logo and image in the spirit of promoting PUSH Expo. Filmed sequences of the contest will be part of the total movie that was made of the Expo.

Gene Barge, musical director, said a major aspect of the gospel promotion was "to encourage more performers in gospel to enter the contemporary field." He mentioned Aretha Franklin, Dionne Warwick and Johnny Taylor as having roots in gospel. He said also that the closing day gospel show, Oct. 1, could lead to a weekly televised spotlight on gospel here.

Performers, in addition to those listed previously (Billboard, Sept. 30), were Donny Hathaway, the Staple Singers, the Barkeys, Jerry Butler, Redd Foxx and Zulema.

The meeting in Tarrytown, N.Y., also covered the creation of new chapters, a Presidents' Advisory Council Board, plans for next year's CBS Grammy Awards telecast, consideration of a national public relations consultant, results of a national television committee meeting, the creation of a national editorial board, and proposals for a revised balloting schedule that would call for semiannual award entries making members more aware of their role in the industry.

A recently completed national questionnaire provided an excellent profile of the NARAS membership's activities, preferences, voting habits and opinions of the Academy itself.

The trustees placed \$20,000 of the Academy's national funds for educational and cultural activities at the disposal of the NARAS Institute.

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

RCM Formed; In Chain Deal

NEW YORK — RCM Music Corp. has been formed and has signed an agreement with the Melody Media Stores for the leasing of the tape and accessory departments in three of the chain's locations, according to RCM president Bob Goemann.

Goemann, who resigned as vice president of Music Man Corp. to form the new company, said that the locations are in the five-town shopping center in Rosedale and at the chain's two outlets in Brooklyn. He added that plans call for the expansion of the firm with additional lease and operating agreements.

Seven Oldie Shows Rocking for Nixon

MILWAUKEE — A series of seven concerts to encourage young people to vote were launched here Sunday (1) sponsored by Young Voters for the President. This is the same show held during the Republican convention in Miami. Tom Campbell is emcee and co-producers with Dave Zahn of Banner Talent, New York. Appearing on the shows are Danny & the Juniors, the Coasters, Bobby Lewis, Johnny Thunder, the Five Satins, and Gary U.S. Bonds. Shows will be in Chicago, Oct. 2; Columbus, Oct. 3; Indianapolis, Oct. 4; Pittsburgh, Oct. 5; Washington, Oct. 6; and St. Louis, Oct. 7.

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