

Billboard

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A BILLBOARD PUBLICATION
SEVENTY-EIGHTH YEAR
The International
Music-Record-Tape
Newsweekly
TAPE/AUDIO/VIDEO PAGE 31
HOT 100 PAGE 48
TOP LP'S PAGES 50, 52

NARM Sets Up New Chicago Summit Meet

By JOHN SIPPEL

LOS ANGELES—Jules Malamud, executive director of National Association of Record Merchandisers, last week was drum-beating another summit meeting of independent distributors to be held Friday (8) at the Regency O'Hare Hyatt House, Chicago.

This hotel was the one in which key NARM members conferred Aug. 9 to discuss the eroding profit margins, resulting from price increases imposed upon subdistributors by manufacturers (Billboard, Aug. 26).

Malamud could not be reached for comment at press time, but Jack White, partner in Summit Dist., Chicago, was understood to be doing much phoning, inviting participants to the conclave. Jack Solinger, Independent Music Sales, San Francisco, was said to be shepherding the west coast contingent.

The meeting is the outgrowth of a mounting tension on the part
(Continued on page 54)

GE Audio Executive Scores Defective 45's

By EARL PAIGE

CHICAGO — Manufacturers of both software and hardware are responding to the criticism of defective and poorly-pressed 45 rpm records, the most vociferous of which has come from jukebox operators. In what is probably a precedential move, an official of General Electric has written a letter to 1,200 labels listed in Billboard's annual Buyer's Guide.

GE audio products engineering manager C. E. Bedford, however, is complaining about 45's sold to home users of automatic phonographs. He said they slip when

stacked and cause excessive wow.

Joe Wells, of RCA's engineering staff in Indianapolis, has called for industry-wide adoption of Record Industry Association of America (RIAA) standards for manufacturing singles. Wells said he became concerned after reading several Billboard articles about jukebox programmers' complaints.

Bedford, headquartered in Decatur, Ill., told labels: "We have found that a serious incompatibility problem exists between many
(Continued on page 36)

1st ABC Rock Special Ratings Spawn 3 More

By NAT FREEDLAND

LOS ANGELES—ABC Television's first "In Concert" late night 90-minute rock special aired Nov. 24 nearly doubled Dick Cavett's regular overnight Nielsen Ratings in the same network 11:30-1 a.m. time slot.

Bob Shanks, ABC-TV vice president in charge of late night programming, has signed Don Kirshner Entertainment to produce two more "In Concert" segments, following the show already taped for broadcast Friday (8).

The premiere rock special, headlining Alice Cooper, won a 6.7 Nielsen as compared to Cavett's average 3.1. Audience share on the Nielsen scale was 19, compared to Cavett's 12.

"ABC network rock concert simulcasts are an experiment that seems to be working so far," said Shanks.

To promote the premiere "In Concert," ABC-TV for the first time serviced underground music publications with publicity releases. Also a press screening of the concert film with full stereo sound reproduction was held by the network in New York.
(Continued on page 6)

Yule Scene Bright As Sales Countdown Begins

NEW YORK—The Christmas sales outlook, in both records and tapes, is highly encouraging, according to an early December survey of key markets across the nation. Highlighting the survey were such disclosures that tape sales were reported strong despite illegal duplication, that premium records at banks and service stations "are eating into" Yule sales, and that the manufacturer is stepping up dating and discount deals for the holiday season.

New York

David Rothfeld, Korvette vice president, divisional merchandise manager, declined to set specific expectations, but did agree with other area retailers that this holiday season should see an increase in overall sales volumes for both records and tapes.

"Judging from what is happening, sales should be up, despite the fact that last year's gift buyers had a 'Bangla Desh' set. Still, there's a good deal of strong product." Rothfeld cited such recent releases as the new albums by Joni Mitchell, James Taylor and Carly Simon as representative of current product.

Marvin Saines of Discount Records' main office in Scarsdale, N.Y., agreed that strong product was behind the expected sales increase. While Saines, like Rothfeld, was reluctant to set specific sales goals, he stated, "The buying period seems to have started a little earlier this year," noting that the day after Thanksgiving had brought in usually brisk business.

"A lot of hot new releases are pulling customers into the store," Saines continued, noting strong sales pattern for the new Lou Adler production of "Tommy," "Europe '72" by the Grateful Dead, the new Loggins & Messina album and the latest release by Santana as just the beginning. Saines said tape and records should both go up proportionately.

Ben Karol

Ben Karol of the King Karol record chain stated



THE MEMPHIS HORNS/HORNS FOR EVERYTHING. Now here's an album that reads like a who's who of top Memphis musicians. You are on the threshold of discovering the fantastics of sound by the Memphis Horns. A group made up of more than just musicians, they're a combination of fantastic minds and soulful sounds. Now you've got a chance to get an oversized, well done, home cooked dishin' of pure d'soul from THE GREAT MEMPHIS HORNS ON MILLION RECORDS.
(Advertisement)

that the low-priced Christmas albums purchased through banks, service stations and supermarkets are eating into the sales of manufacturers' priced Christmas product. "I see people walking out of the major banks with these \$1.49 Christmas courtesy albums under their arms and realize that these folks have made their Christmas record purchase for the year," he went on. Karol so far reports not strong but steady sales on Christmas product. "For this period of time, it's gratifying to see the action we've been receiving. Since there is hardly any new holiday product out this year, again it's the old war-horses that are doing the job. Right now we're hot on the Jackson 5, Nat "King" Cole, Lynn Anderson's country Christmas LP
(Continued on page 54)

Programming Forum Slated For LA in Aug.

LOS ANGELES—The sixth annual Billboard Radio Programming Forum will be Aug. 16-19, 1973, at the Century Plaza Hotel here—the same site as last year's successful event that drew the nation's leading program directors and general managers from coast-to-coast and abroad. In a move designed to give radio and the record industries a greater voice in the entire organization and outcome of the Forum, David Moorhead, general manager of KMET-FM in Los Angeles, has been named chairman of an advisory board comprised of executives from all segments of records and radio. Working with Moorhead on the advisory panel will be Joe Smith, president of Warner Bros. Records, Los Angeles; George Duncan, president of Metro-media Radio, headquartered in New York; J. Robert Wood, program director of CHUM-AM, Toronto, Canada; John Lund, program director of WGAR-AM, Cleveland; Dave Klemm, Blair Radio, New York; George Wilson, national program director, Bartell Broadcasting, headquartered in New York; Gary Owens, air personality of KMPC-AM, Los Angeles; Don Day, operations manager of WBAP-AM in Fort Worth; Chuck Blore, president of Chuck Blore Creative Services, Los Angeles; Pat Whitney, program di-
(Continued on page 16)

Tokyo Dealers Swing Discrete

By CLAUDE HALL

TOKYO—The software business in Japan has done a flipflop from matrix records to discrete records, according to a canvass of dealers here in the Ginza area. And one of the major reasons is a dealer promotion drive launched recently by the Victor Company of Japan Ltd. which has helped 500 major dealers install demonstration discrete record systems and displays in their stores.

M. Takahashi, president of Shintoku-Denki Co., an appliance store which has a huge record hardware department that attracts more than 6,000 potential
(Continued on page 6)

(Advertisement)

GREATEST HITS
THE FRIENDS OF DESTINY



THE MAIN INGREDIENT
SWEET



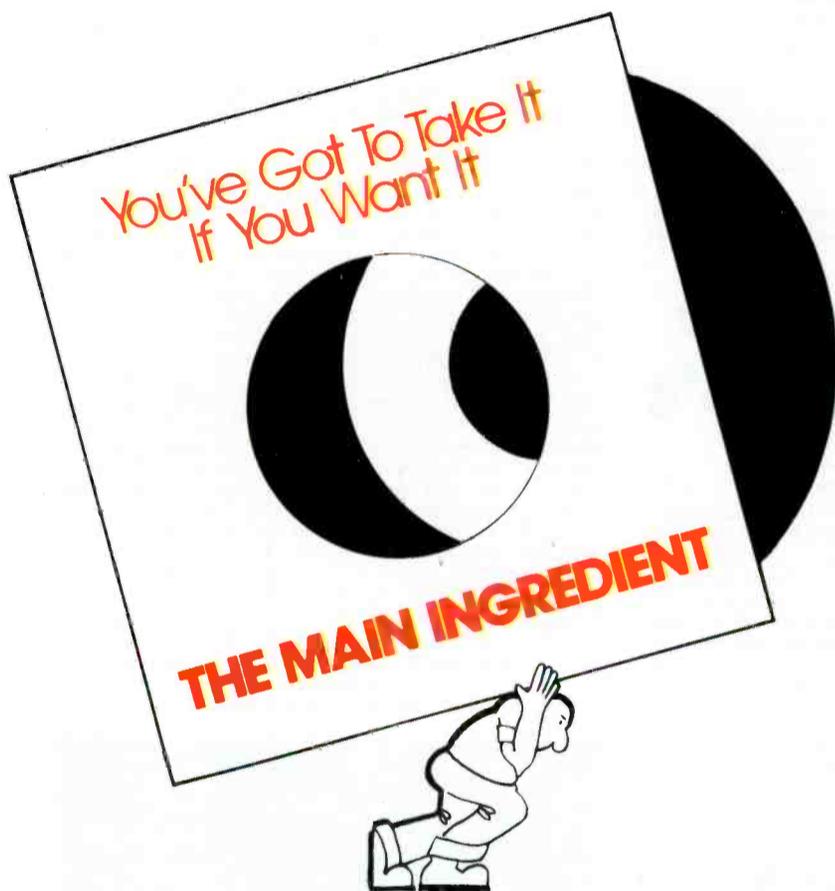
It is beautiful on RCA.

RCA Records and Tapes



"You've Got to Take It (If You Want It)"

(74-0856)



And you'll want it as soon as you hear it.

A new single by The Main Ingredient. Tremendous airplay response forced it out of their album "Bitter Sweet"—that's the same album their previous hit single, "Everybody Plays the Fool," came from. And that single went gold.

"You've Got to Take It (If You Want It):" You already know where it's going.

The Main Ingredient is part of The RCA Experience.

RCA Records and Tapes

MIDEM a Sellout —20 Firms Wait

PARIS — MIDEM 1973 is already a sellout, with 20 companies on the waiting list for booth space. "It is the first time in seven years," MIDEM chief Bernard Chevry told Billboard last week, "that the event has achieved a sell-out situation so early. We have had to put 21 booths in what was

formerly the press club and moved the club next door to the Malmaison. We can still take new registrations without office space, but the hotels are filling up fast. And incidentally, I'm happy to say that hotel prices are the same this year as last year."

Chevry announced that the event this year would include a presentation of quadruphony by Sansui, a meeting of the International Publishers Association, and the inaugural meeting of a new promoters' organization—the Syndicat International des Agents de Spectacles de France.

Well over 4,000 people are expected to attend MIDEM No. 7 as participants and there will be, in addition, an attendance of more than 10,000 people at the Pop Night. There will be three galas in the Palais des Festivals, two of (Continued on page 38)

Judges Reject Shaab Appeal

WASHINGTON—The constitutionality of the federal antipiracy set conferring copyright on recordings was confirmed last week when the Ronald Shaab appeal for a Supreme Court test of the new record copyright law was rejected. The same three-judge panel of the U.S. District Court that had turned down the challenge of the uncensored tape duplicator in June, ruled that Shaab had failed to file his appeal properly within the allowed time.

The federal court here had already rejected Shaab's attempt to have the new law held in abeyance, pending an appeal to the Supreme Court. Motions to dismiss the high court appeal were made by government defense, and by intervening Record Industry Association of America (RIAA) through their Washington attorneys. No counter plea was entered, and the case was dismissed.

Oral argument was held before the U.S. three-judge panel here in March, and was followed by the court's decision, in June, that the new law providing copyright for recordings made on or after Feb. 15, 1972, was constitutional. The court agreed with government defense and intervenor RIAA that sound recordings do constitute authorship properly qualified for copyright under the constitution.

The three-judge court also rejected the argument of the New (Continued on page 8)

Yamaha Prize To N.J. Organist

NEW YORK—Rocco Ferrante Jr., 16, has won a Grand Prix Award in the 1972 Yamaha International Electone contest. The young organist is the son of a New Jersey police captain. The finals took place on Oct. 30 at Yamaha's music camp, Nemunohato, Japan. The prize carries the Grand Prix trophy plus \$1,000 in cash, which was presented by Genichi Kawakami, president of Nippon Gakki Co., Yamaha's parent company.

GTM Pushing Paper-Mate Pens to Boost Brown Single

LOS ANGELES — Paper-Mate Pens has approved a \$37,000 radio barter campaign which will trade bulk lots of giveaway ballpoint pens to 70 stations in exchange for airtime on ex-"Laugh-In" comic Johnny Brown's "Write On, Brother" commercial. The early

1973 campaign will also promote Brown's GTM single of the song.

GTM Productions, operated by Marshall Lieb and John De Marco, set a custom label deal with MGM in February and spent most of the contract's first year signing acts. MGM/GTM product is due in the first quarter of 1973 from R.B. Greaves, Michael Parks, Lalo Schiffrin, the Olympics and a San Francisco Latin band, La Clave.

The Johnny Brown pen-commercial single is not covered by the original five-act GTM deal with MGM. GTM, which stands for Get The Money, also has publishing and management set-ups. Co-owners Lieb is a veteran rock musician and producer, De Marco entered record production by way of broadcasting. The team met while working for Don Ho's music companies.

BASF Sets Sights on Big Users' Market

BEDFORD, Mass.—BASF Systems Inc. is making a major thrust into the mass merchandise market with a complete line of blank loaded cassettes, 8-track cartridges, and open reel tapes.

The drive moves into high gear for the Christmas buying season, and BASF has allocated an additional \$1 million to its advertising and promotion budget to support the project.

To insure the success of the push, the firm has restructured the framework of its sales organization to include personnel with mass merchandising expertise. It has also established branch offices in San Francisco, Atlanta, and Columbus. (Continued on page 31)

Howe Returns to Jazz Roots

LOS ANGELES — Producer Bones Howe has gone back to his jazz roots in working on one of his exclusive projects for Bell Records. He is recording vocalist/writer Cherie Ernst in an ad lib, improvised environment, working on one song per day until her LP is completed.

This project is different from those he's done with the Fifth Dimension or the Association which required lots of planning and production control.

The Ernst album is being done one song in three hours because it is her first album and "it's important she not be pressed," Howe explains. She is a jazz-flavored singer by Howe's definition, and he started out as a top engineer of jazz dates at the Radio Recorders Studio many years ago.

Having worked on the LP two weeks, Howe says it's not yet completed. But under his pact with Bell he delivers finished goods to them and expects to produce around five acts for them within his first year of their affiliation which began last March.

He just produced and engineered Shirley Jones' new single, "Ain't Love Easy" and, of course, works with the Fifth Dimension. Miss Ernst has been a writer with his publishing firm, Hello There Music, for four years, and the LP, "Always Beginning," marks the public debut of her works.

Howe hired several local rhythm players to gig with the vocalist's own pianist and bassist, and each afternoon from 2-6 p.m. they work out the tunes in The Village Recorder.

Howe is doing this project in 8-track because "there's not enough to fill out 16-track," although he's been using 16 since 1970.

Howe chose this particular stu-

dio because of its particular warm and quiet feeling—something he wanted to match the feeling of the sessions. "One three-hour session every day lets you concentrate," he says. "And it's all very relaxed." He plans limiting himself to no more than five acts because he doesn't believe "anyone can do a good job for more."

Shoals Pair In Production

MUSCLE SHOALS, Ala. — Formation of Wishbone Productions Inc., has been announced here by Terry Woodford, former president of Muscle Shoals Sound Publishing Company.

Woodford has resigned from his publishing firm to team with Clayton Ivey, a freelance musician, to form the new independent production company.

Wishbone already has five acts under contract: Ernie Shelby, leased to Polydor; J.J. Williams, leased to Capitol; Bobby Sheen, leased to Warner Brothers; Reuben Howell, leased to Motown, and the Pree Sisters, leased to Capitol.

Woodford and Ivey have ceased their song-writing activities for Muscle Shoals Sound and are in the preliminary stages of forming their own publishing firm. Short Bone Music, Inc. Woodford, an established writer, has had his compositions recorded by Delaney & Bonnie, Wilson Pickett, Bobby Womack, Lulu, The Osmonds and Clarence Carter.

Ivey has played on most of the Rick Hall hits over the past couple of years and was part of the Alabama State Troupers group which toured California last year.

Woodford said that even though the rhythm tracks are cut here, the tracks are not typical of the Muscle Shoals sound.

"The sweetening is done in Memphis, Los Angeles, Miami and Birmingham," he said. "By sweetening in other areas we are able to get a better pop sound." He added that the production firm is going primarily after the Top 40 singles market.

MacDERMOT FORMS LABEL

NEW YORK — Galt MacDermot, writer/producer of "Hair," among other credits, has formed a label, Kilmarnock Records. First single is "Happy Song" from "Dude," backed by "Say What You Want to Say." The artist is Salome Bey.

Record Store Provides Bonus FM Station Site

By BOB KIRSCH

LOS ANGELES—While many are talking about the demise of the independent free-standing record, tape and audio outlets, Record City, Tampa, F.T.C. Brewer, of Pensacola, both under the same ownership, are covering all three areas as well as being involved in FM radio stations and a background music firm.

Both outlets are owned by F.T.C. Brewer, a former naval officer. The Pensacola store combines audio equipment, accessories and Radio Station WMEZ-FM in its 10,000 square feet. The Tampa outlet mixes records, tapes, accessories and audio equipment in 900 square feet.

According to Jim Buckler, general manager of Techno Leasing, the corporation which owns the Tampa store, and a division of F.T.C. Brewer Corp., "We are split half and half in Tampa between records and tapes and audio equipment. We carry music in all categories, but our biggest sellers are rock LP's and tapes." Buckler said the hottest moving LP he has now is the new version of "Tommy" released on Ode Records (Billboard, Dec. 2).

Records are displayed according to category, including a special section for four-channel disks, while tape is displayed in two manners. Eight-track prerecorded tapes are in an open display, with the tape facing front. The rack is behind the counter. Cassettes are displayed in a locked case, with handles so the consumer can flip the tape to see both cover and selections on the back.

Record City sells \$5.98 list disks for \$3.99 with a weekly special at \$3.49 while \$6.98 list tapes sell for \$5.50. A special sale was held last Friday (1) with \$5.98 disks selling at \$3.49.

In audio, the Tampa outlet carries brands such as TEAC, Kenwood, Akai, Wollensak, Dual and AR. Blank tape lines include TDK, Maxell, Memorex, Scotch and BASF. The outlet is located on what Buckler describes as a "main street."

Audio Inventory

The Pensacola outlet carries audio equipment such as McIntosh, Crown, Pioneer, Sansui, AR and Bose, is heavy in four-channel with sales "good," and is located in a

shopping mall. The outlet is staffed by seven salespeople. Blank tape lines are the same as in the Tampa outlet.

Brewer also owns WEZX-FM in Tampa. The Pensacola station, like the Tampa station, is fully automated and the broadcast booth is located in the store, "where the consumer can see it as soon as he walks in the door," according to Buckler. Both stations program what is described as "beautiful music," or easy listening material in 15-minute blocks. The stations are also used to promote store activities in records, tape and audio. Buckler said the Tampa outlet is looking into the possibility of advertising records, tape and audio in local papers and college papers, and the Pensacola store is thinking of doing the same in audio.

The music programming firm, dubbed Southern Melody in Tampa and F.T.C. Brewer Co. in Pensacola provides background music, according to Buckler. Outlets for the music include restaurants and the Tampa International Airport.

The Pensacola store has been open about six years and the Tampa outlet about 13 months.

RCA Begins Black Drive

NEW YORK—RCA Records has launched "It Is Beautiful," a major advertising and merchandising campaign geared for the black listening audience.

The campaign, to begin Wednesday (6), includes print advertising, radio spots, in-store displays, billboard advertising and a mobile which will depict the acts involved in the campaign. The markets to be covered are: New York, Philadelphia, St. Louis, Baltimore/Washington, Atlanta, Los Angeles, Memphis, Charlotte, San Francisco, Chicago and Detroit.

The acts involved in the push are Harry Belafonte, Jimmy Castor, Papa John Creach, Friends of Distinction, Main Ingredient, Moonglows, New Birth, the Nite-liters, Sanford & Son, Mother's Finest, Love, Peace & Happiness and Nina Simone.

New Record Center Opens

By DANIEL MILES

DENVER—The region's largest retail-wholesale record outlet has just opened its doors for business here.

The Record Center, located just across from Cinderella City, the nation's largest indoor mall shopping center, has 7,000 square feet of retail space and over \$500,000 of merchandise at wholesale prices.

Owned by Byron (Whizzy) Weiss and managed by Bruce Bayer, the store is the sixth Record Center outlet in Colorado. Other stores are located in Boulder, Fort Collins, Greeley, Colorado Springs and another in Denver.

According to Weiss, the president of the company, the new store will not only serve retail consumers, but it will also serve as a distribution house for the other Record Centers. In addition, the store will serve as a one-stop for retail merchants and it will provide product to the eight Denver Dry Goods Stores' record departments.

The store's stock will consist of approximately 69 to 74 percent LP's (20 percent of which will be cutouts); 15 percent cassette tapes, 5 percent 8-track tapes, 5 to 10 percent accessories and 1 percent singles.

Four offices have been included in the store, one of which will be a "courtesy office" for record distributors and wholesalers. The

building also has its own warehouse and docking facilities. Merchandise displays consist of step-down racks, browser bins and tables.

"We'll have our product displayed by classifications in most cases," said Stuart Reisler, the assistant manager of the store. "We'll have a classical section, a country section, a pop section and so forth. Our fast-moving product will be displayed on tables arranged by label. Our top 150 albums will be displayed on tables in the front of the store."

Moppet Section

According to Weiss, 32, a portion of the store will be devoted to a children's section. "In this section," he said, "we'll have browser bins which will be about

(Continued on page 54)

Film Bows Hendrix

NEW YORK — Warner Bros. Records will release a full-length feature documentary on the life and music of Jimi Hendrix, as well as a soundtrack album. The release is set for spring 1973.

For More Late News

Page 54

Executive Turntable

Artie Mogull has joined MCA Records as a vice president for creative services. He will bring his year-old Signpost label with him. Before founding the Atlantic-distributed independent, Mogull was vice president at Capitol. He replaces **Joe Sutton**, who has left MCA. . . . **Dr. Werner Balz** has been elected presi-



BALZ



BAILEY



HUITT

dent of BASF Systems, a division of BASF Wyandotte Corporation. Balz, formerly executive vice president at the firm, succeeds **Dr. Franz Leibenfrost**. . . . **Jim Bailey** has been appointed RCA Records' marketing manager for Great Britain, Europe, the Middle East and Africa. Making his headquarters in London, Bailey will coordinate marketing activities with a concept involving all countries as opposed to a country-by-country effort. . . . **Dave Crawford** has been named head of ABC/Dunhill's new Atlanta office. Crawford will screen all new r&b product for the firm and will be involved in production and a&r. Also working out of the Atlanta office will be promotion men **Scott Jackson** and **Bill Atkins**. . . . **Russell Mayworm** has been named national sales manager for communications products for Sanyo Electric, Inc. He will be responsible for the sale of videotape recording products and closed-circuit television. He was previously marketing and product development manager for Concord Communications Systems. . . . **John W. Findlater** has been appointed president of MCA Disco-Vision, Inc. He will direct activities connected with the MCA color video disk system which will be demonstrated publicly for the first time Dec. 12. . . . **H. Norman Huitt** has been named manager for the Western region of Radio Shack's Franchise International. Making his new headquarters in Garden Grove, Calif., Huitt will be responsible for maintaining sales and service functions for Radio Shack franchise stores and for opening new Authorized Sales Center in an eight-state area.

★ ★ ★

Sandy Gibson is leaving Gibson & Stromberg Publicity to join the public relations department of A&M Records. She will specialize in artist publicity. . . . **Bob Garcia**, A&M public relations director is spearheading an expanded effort in publicizing the label's songwriters and corporate developments. . . . **Muriel Gaynor**, formerly with Dunhill Records, has been named operations director of American International's publishing division in Hollywood. . . . **Carl Scott** has been promoted to assistant national director of artist relations and development at Warner Bros. . . . **Shelley Cooper** has been named WB national artist relations coordinator. . . . **Tony Lopuh** has been named division manager in charge of the recreational vehicle and mobile home products division for Car Tapes, Inc. Lopuh was most recently national sales manager for the firm. In his new position he will be responsible for coordinating the activities of the firm's newest division with LaSalles-Deitch, Car Tape's sales rep organization. Also at Car Tape, **Bob Collela** has been named regional sales manager of the electronic and automotive aftermarket division. . . . **Perry Schwartz** has been named director of engineering at Gridtronics, Inc., a subsidiary of TeleVision Communications Corp. . . . **Roy Kohara** has been appointed assistant art director for Capitol Records' creative services department. He joined the company in 1963 and was most recently senior graphic designer. His new duties will involve assisting art director **John Hoernlaend**. Also at Capitol, **Benjamin V. Dobratz** has been named manager, production & cost accounting for Capitol Records Industries. . . . **Patricia Cox**, free-lance writer and publicist, has joined Rogers, Cowan & Brenner's Eastern music division. . . . **Louis J. Maltese** has joined the staff of Cue Recordings as director of sales. . . . Industrial designer **Bruce Martin Scott** has joined the staff of CBS Records' Masterwork Audio Product.

★ ★ ★

Robert W. Flanders has been appointed vice president and director of engineering for McGraw Hill Broadcasting Company, Inc. He will remain headquartered in Indianapolis, where he is director of engineering for radio station WRTV. . . . **Eugene B. Fischer** has been appointed director of taxes for Polygram Corporation. . . . At the William Morris Agency, **Arthur Moskowitz** is returning from the agency's London office to the personal appearance department in Chicago. . . . **Tom Illius** will take over the duties of the record department in Morris' New York office. . . . **Robert Freeman**, artist, musicologist and educator has been named director of the University of Rochester's Eastman School of Music. . . . **James L. Abernathy** has been elected vice president for investor relations of Warner Communications, Inc. Also at Warner Communications, **Dr. Robert C. Sorensen** has been elected vice president, marketing and research. . . . **William C. Strong** has been named sales manager of KPIX, San Francisco. . . . At ESP-Disk, **Larry Kessler** has been named national sales

(Continued on page 54)

DEALER \$UCCE\$\$

Dealer Stresses Rare LP Stock

By JOHN SIPPEL

GAINESVILLE, Fla. — Strictly Folk Etc. here is just as novel an approach to independent record retailing as its name would indicate. Novices to the record business until they opened the store Sept. 18, 1971, Mr. and Mrs. Bob Koehler apprenticed wisely three months at the W. Palm Beach Mall Spec's Records, one of five stores operated by south Florida veteran Martin Spector.

Bill and Barbara Koehler spent six years in the Bahamas, where he was a deck officer for a merchant marine venture. While stationed in

the tropics, both became amateur folk music fans. They decided to move to the mainland U.S. to get into some type of music retailing and went to Spector to ask if they could work 90 days in one of his stores to gain business experience.

Bill admits he took some of Spector's systems, pointing to the three-by-five inch inventory control cards on every record, tape and sheet music or folio in the store, which is religiously posted every night from the sales slips of the day which carry the numbers of all items sold in these four merchandise categories. In fact, the Spector influence persisted so strongly that when the couple decided six months ago to add a 900-square foot store front adjacent to their 1,200-foot premises, they asked Spector to become their partner, which he did.

The Koehlers have built their store on friendliness and offering hard-to-get record and tape merchandise. "We always keep a coffee pot brewing, we carpeted the store immediately, we encourage musicians to jam spontaneously daily in the store and we purposefully opened near the mini-shopping center. Our radio spots on FM, which we find our most successful medium, stress institutional advertising approaches, with the air personality doing them live and mentioning us by our first names."

Bob admits that he uses the difficult-to-find blues, blue grass, folk and classical inventories to combat the encroachment of the full-line chain stores. "Right in the front of the store, you'll find our specialized inventories, featuring labels like Arhoolie, Folkways, Delmark, Biograph, Blue Goose, King, Rebel, Rounder and Folk Legacy. Take the latter label, they have about 50 different LP's all of which we keep in stock. We buy them directly from Sharon, Conn. We ask these specialized labels for their defectives which we continually play on our simple, inexpensive sound system. And we carry the big folk music names and Flatt and Scruggs for the blue grass fans, but we are six blocks from the University of Florida's 24,000 students and they are really into the root blues, bluegrass and classics."

Koehler finds most success in classics with budget lines, although he carries a fairly complete regular \$5.98 and up classical inventory.

Strictly Folk sells \$5.98 rock and soul LP's for \$3.99, with all other \$5.98 inventory listed at \$4.99. His most successful promotion during the first year was a radio advertised \$3.44 special on Neil Young's "Harvest," which sold 121 albums, despite the fact that "we never got the LP in on time and we had to give every buyer a sales slip, which they returned to us for the album when it finally came in."

The store operates with one-and-one-half employees in addition to the owners on a six-day schedule from 10 a.m. to 9:30 p.m. and Sundays noon to six. The "half-employee" doubles as a guitar teacher in one of two small teaching booths in the store. Four different teachers instruct in banjo, guitar and fiddle at \$4 for 45-minute lessons, with the Koehlers taking a percentage.

Store's biggest traffic comes from the nearby university, as do most of the student carpenters who have built not only the custom-designed record bins and floor based browsers, but also the plexiglass non-pilfer tape cabinets which give full package exposure. Bill found out he could make his fixtures for about half of what he would have paid for ready-made fixtures.

The Koehlers have found that they do better with radio spots after the DJ's visit the store. They work closely with all air personnel locally, but especially so with "Folkways" a live talent and record show every Saturday on WRUF-FM, on which they both appear and often schedule other talent. They have found that

WRUF-FM, the college station, does program a lot of classical which aids their local sales. Strictly Folk also advertises every fortnight with a quarter-page in the "Alligator," the university's daily, with a good response to the normal sales-type ad.

Koehler reports that his repeat customer business has been assisted by FIND, the special order service.

Fee Accounting Via Computer Rises: MPIRS

NEW YORK — Computerized royalty accounting programs are increasingly being utilized by the music publishing industry, according to Ed Abrevaya and Jack Kosheff, co-founders of Music Publishers Information Reporting Service.

Abrevaya and Kosheff said that what was necessary was a computer operation which would bypass the high development costs and which could handle the complexities of the publishing business. They said that systems are now being used that process standard writer's contracts, split copyrights, co-publishing, sub-publishing, licensed print, printed music sales and billings, profit participation and administration agreements for royalty and management reporting.

Among MPIRS' clients for these systems are United Artists, Metric, Travis, Asa, Chappell, Unart, Morro and Barnegat.

Gold Awards

Procol Harum's LP "Live at Edmonton" is the group's first U.S. gold record. . . . **Cat Stevens'** LP "Catch Bull at Four" has been certified gold by the RIAA. . . . "If You Don't Know by Now," a single by **Harold Melvin** and the **Bluenotes**, has also been certified gold by the RIAA. . . . **Alice Cooper's** "Love It to Death" album hit the gold mark.

The group **Chicago** has been awarded a gold single by the RIAA for "Saturday in the Park" (Columbia). The song is a cut from the LP "Chicago V," also certified gold. . . . **Santana** has been given the RIAA gold award, as well, for the LP "Caravanserai" (Columbia). It marks his fourth gold LP award.

The Main Ingredient have been awarded a Gold Record by the RIAA for their current RCA single, "Everybody Plays the Fool." . . . The Moody Blues have just been certified by the RIAA for their seventh consecutive gold album, "Seventh Sojourn." London distributes the Moody Blues' own Threshold label.

REDDY POWERS CAPITOL PUSH

LOS ANGELES — Capitol Records is back on top of the Hot 100 Chart for the first time since 1967 and, interestingly enough, it's women artists who made the trip to the No. 1 position both times. Helen Reddy is No. 1 this week with "I Am Woman." The last time Capitol reached the top of the chart was in 1967 when Bobbie Gentry scored big and strong with "Ode to Billie Joe." Reddy's tune took a lot longer than Gentry's to get to the peak, though. "I Am Woman" has been a contender since last May — seven months in all.

Edel Signs Radice on Spots For Youth Mart

NEW YORK — Herman Edel Associates has signed 14-year-old songwriter Mark Radice to produce commercials geared to the youth market. The move follows Herman Edel's recent disclosure that he is turning the operation of his music production firm over to key staffers, Susan Hamilton, Sherry Reaser and Bernie Drayton, all of whom are in their twenties.

According to Edel, most of the music produced for commercials today are created by people past 30. Edel is hoping to bridge the gap he sees between the advertising industry and the youth market with his youth-oriented staff.

Radice, a protege of folk-rock artist Donovan, has completed two albums for Paramount Records, and is being hailed as one of today's most promising young writers of contemporary music.

Herman Edel Associates has provided original music and production for successful commercials as Seven-Up's "Un for All," Chevrolet's "Building a Better Way," Eastern Airlines and Reese's Peanut Butter Cup.

Master Session On Nell Carter

NEW YORK—Make Music, in association with the E.B. Marks Music Corp., has produced a master session with Nell Carter—its first independent production venture. The tape will be presented to interested record labels.

Miss Carter was recently singled out for praise for her recent performance in the Broadway musical, "Dude." She has also appeared in the Broadway production of "Jesus Christ Superstar," several other shows in New York, and with national touring companies in London.

In This Issue

CAMPUS	22
CLASSICAL	25
COUNTRY	26
INTERNATIONAL	38
JUKEBOX PROGRAMMING	36
LATIN	12
MARKETPLACE	37
RADIO	16
SOUL	24
TALENT	13
TAPE/AUDIO/VIDEO	31

FEATURES	
Stock Market Quotations	8
Vox Jox	18

CHARTS	
Action Records	64
Best-Selling Soul Albums	24
Best-Selling Soul Singles	24
Classical	25
FM Action	20
Hits of the World	41
Hot Country Albums	30
Hot Country Singles	28
Hot 100	48
Latin	12
Top 40 Easy Listening	25
Top LP's	50, 52

RECORD REVIEWS	
Album Reviews	44, 47
Pick Singles & Radio Action	42

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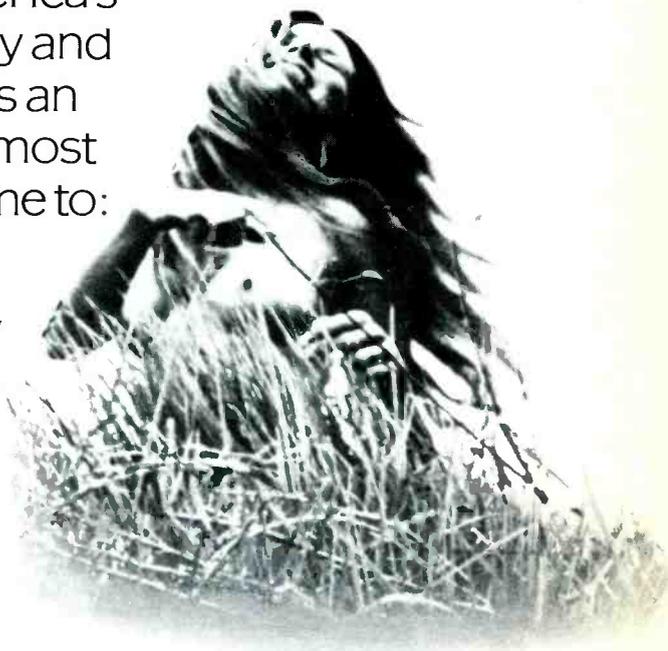
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Billboard

The International Music-Record-Tape Newsweekly

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

Area Code 213, 273-7040 Cable: Billbooy 1A

N.Y. Telex-Billbooy 620523

Publisher: HAL B. COOK

Associate Publisher: LEE ZHITO



EDITORIAL

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

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COPY EDITOR: Robert Sobel (N.Y.)

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

EDITORIAL NEWS BUREAUS

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

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

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

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

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

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

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

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

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SALES

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

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REGIONAL OFFICES

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

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

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

Andre de Vekey, Regional Publishing Director

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

Bill Moran, National Talent Coordinator

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

John McCartney

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

Ron Willman, Manager of Consumer Electronics Sales

INTERNATIONAL SALES

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

Phone: 437-8090, Cable: Billboard, London

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

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

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

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

France: Olivier Zameczkowski, 14 Rue Singer, Paris 16

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

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

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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521

W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374

Subscription rates payable in advance. One year, \$40, two years, \$70, three years,

\$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in

other foreign countries on request. Subscribers when requesting change of address should

give old as well as new address. Published weekly. Second-class postage paid at New York,

N.Y., and at additional mailing offices. Copyright 1972 by Billboard Publications, Inc. The

company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware

Reporter, Merchandising Week, Record Mirror,

Music Week, Vend, World Radio Television

Handbook, American Artist, High Fidelity,

Modern Photography, Photo Weekly. Post-

master, please send Form 3579 to Billboard

Publications, Inc., 2160 Patterson St., Cincin-

nati, Ohio 45214. Area Code 513, 381-6450.



Vol. 84 No. 50

General News

EDITORIAL

'Godspell' For Easter, 1973

LOS ANGELES — Columbia Pictures is aiming for an Easter-time 1973 release for the film of "Godspell," which has just completed shooting in New York. A new featured song, "Beautiful City," has been added to the score of the show, which currently has companies onstage in four continents.

"Godspell" symbolizes Jesus as the leader of a discipleship of flower-child clowns. The film is set against a backdrop of totally deserted Manhattan streets. Bell Records will bring out the soundtrack album of the film, as it has with the off-Broadway original cast album.

Aid Federal Survey

Once again, the Commerce Department is taking its census of the nation's business firms, as it does every fifth year. The Census Bureau, which collects the vital statistics on the country's business population, reminds all who have been sent the questionnaires to return the forms as soon as possible before the Feb. 15, 1973 deadline.

Billboard urges member segments of the recording industry to cooperate with the government in this 1972 canvass of firms in manufacturing, wholesaling, retailing and services. Although there has been dissatisfaction in the past over the two-year delay in publication of the census figures for 1967 and 1963, the government has promised to speed compilation of results and begin publishing findings within 9 to 12 months of the Feb. 15 reporting deadline.

The recording industry has been going through a historic series of upheavals in 1972, with more to come. A survey based on early and careful reporting by all segments should document some interesting trends, particularly in wholesaling and retailing.

Billboard will report interim findings of interest to our readers as soon as the figures are released by the Commerce Department in Washington.

Letters to the Editor

Diamond Dynamic

Dear Sir,

Independent distributors are losing the battle of the markets not only because they are losing lines, but because they have become lackadaisical in the organization of their sales and promotion staffs. The breakdown of communication through the years is evident and leaves a hole big enough for a 747 to go through.

The lack of concern for the small manufacturer will eventually be the ruination of the indy distributor, more so the demise of the small manufacturer. The absence of discipline is obvious.

Not too long ago, the indy distributor did have organization, discipline. They even had compassion. What has undoubtedly happened is the super-heavies who were in management then have now been absorbed by the WEAs, MCAs and other branch operations.

Conversely, there is a handful of distributors who do ride herd on their staff; who are concerned with what stations went on what records, who open their mail and

absorb all the hypes and pass on whatever relevant info is important in order for his operation to compete and sell records.

Many promotion men have been getting away with murder. True, they need their #1 station in town to break records, and they attend to the menial task of physically mailing records to the out-of-town stations (& sometimes they even mail records to the stations in-town) but their follow-up leaves much to be desired. Heaven-forbid you dare ask a promo man what the reaction to your record is in East Armpit, Nebraska . . . you draw the possibility of alienating his attention, and could be thrown for a 30 yard loss. There are some promo men who think they are doing you a large favor by simply taking your call. . . . Believe me, they're out there.

The big gripe from the average local promo man, and logically so, has been that all his manufacturers keep calling and hyping, and that he's had just too much product to work. He is also deluged with calls from the publisher, the artists' manager, the regional

man, the national man, sub-regional man, and all relatives that are concerned . . . and there are many.

BUT, the calls are not as many now, because the lines are dwindling and getting less, and less—and less and less . . . aren't they? ? ?

Okay, now we've got the disease . . . here is my recommendation for the cure. . . . I strongly recommend that the distributors once again have that Friday morning meeting with their promotion and sales staffs. Find out what records went on what station in what city or town, no matter how small, and get product in the one-stops & retailers even if it is only 2 pieces in each. A dealer cannot reorder unless he has product here in the first place. I also find it despicable to walk into a distributorship and find 75% of the promo copies still in the bins . . . they do nobody any good by sitting there. Discipline . . . direction . . . devotion . . . where is thy sting!

Morris Diamond
Beverly Hills Records
Los Angeles, Calif

Ginza Retailers Swinging to Discrete

• Continued from page 1

customers daily, said that 35 percent of his equipment sales were now 4-channel instruments and that 4-channel units are selling mostly to people in their early 20's—the same age group that also buys records. Most of the units—70 percent—that Takahashi sells have all three major approved quadrasonic systems: The JVC discrete system, regular matrix, and the CBS SQ system, "but in my opinion discrete systems are mostly controlling the market."

At Yamagiwa Electronics, a major department operation that has a huge record equipment and records division, five or six discrete albums are being sold to every one or two SQ matrix albums, according to K. Harasawa, managing director of all nine Yamagiwa stores; Y. Kimura, managing director of the Ginza store; and K. Kabayashi, manager of the audio department in the Ginza store. Audio equipment accounts for about 10 percent of the chain's three-million-dollar business yearly and while audio sales overall haven't increased as a result of the advent of 4-channel, the dollar volume is up about 20 percent, Kabayashi said, because of the higher markup per unit. "Almost all of our increased business can be attributed to 4-channel." The typical JVC discrete disk sells for about 23,000 yen, or more than \$7.60.

Several record stores visited all had separate sections for the JVC CD-4 discrete records, of which JVC said there are now 130 different titles on the market. Shunji Yueti, advisor in the export administrative division of JVC, said that about half of the discrete records

being sold in Japan were produced by RCA Records in the U.S.

Shiro Ohtsuka, director of JVC, said that although matrix and discrete were "co-existing" at present in Japan, he felt the "various 4-channel systems will finally be unified in a discrete system. Sales of stereo (including 4-channel equipment) units increased 106 percent between 1971 and 1972 to total 1,210,000,000,000 yen and 21.9 percent of these were component sales, an increase from 18.5 percent the year before. Ohtsuka said that agreements had been made with 13 hardware manufacturers on the CD-4 system. "Eighty percent of the manufacturers have joined the CD-4 system and most have started production of equipment with the discrete system incorporated. He said that CD-4

now had 127 records on the market, while there were 202 out in the regular matrix form (which includes Sansui and other matrix processes), and that SQ had 116 on the market. Of the 445 records out, 54 were classical, 210 featured Japanese music, 181 were pop. He added that U.S. dealers would be supported on the same level as Japanese dealers had been supported in an effort to launch the discrete system in the states."

The main record labels issuing discrete disks in Japan, besides JVC, include Nippon Polydor, Nippon Gramophone, Toshiba, and Teichiku.

Meanwhile, the Tokyo Broadcasting System is expected to begin experimental broadcasts soon, according to Toshiya Inque, manager of the audio engineering research center operated by JVC.

ABC-TV Late Rock Sock

• Continued from page 1

Shanks visualizes the "In Concert" format as airing no more than twice a month. ABC-TV has no further plans for regular rock concert series, though there will be a steady parade of specials, such as "1 to 1" in mid-December, with an appearance by John & Yoko.

Eight headliner acts taped the first two "In Concert" segments during a marathon noon-6 a.m. session at Hofstra University on Long Island. The auditorium seated 1,200 and students drifted in and out from their dormitories all night between set-ups. The groups appeared for TV scale.

Producer Don Kirshner, who previously packaged "The Mon-

kees" and "The Archies," said, "We attracted headliners by offering them unprecedented control of their presentations, especially in the quality of recorded sound." Each "In Concert" is simulcast in stereo over the ABC-FM network. Recording was done by the Bears-ville Records/Location Recorders 16-track mobile van, with on-the-spot supervision by each act's sound man.

Shanks said, "We must attract more than our target audience of serious rock fans in order to keep this show on the air. The hope here is that good rock has become acceptable to television viewers outside the 19-20 age range."

The Dec. 8 "In Concert" has the Allman Brothers, Chuck Berry, Blood, Sweat & Tears and Poco.

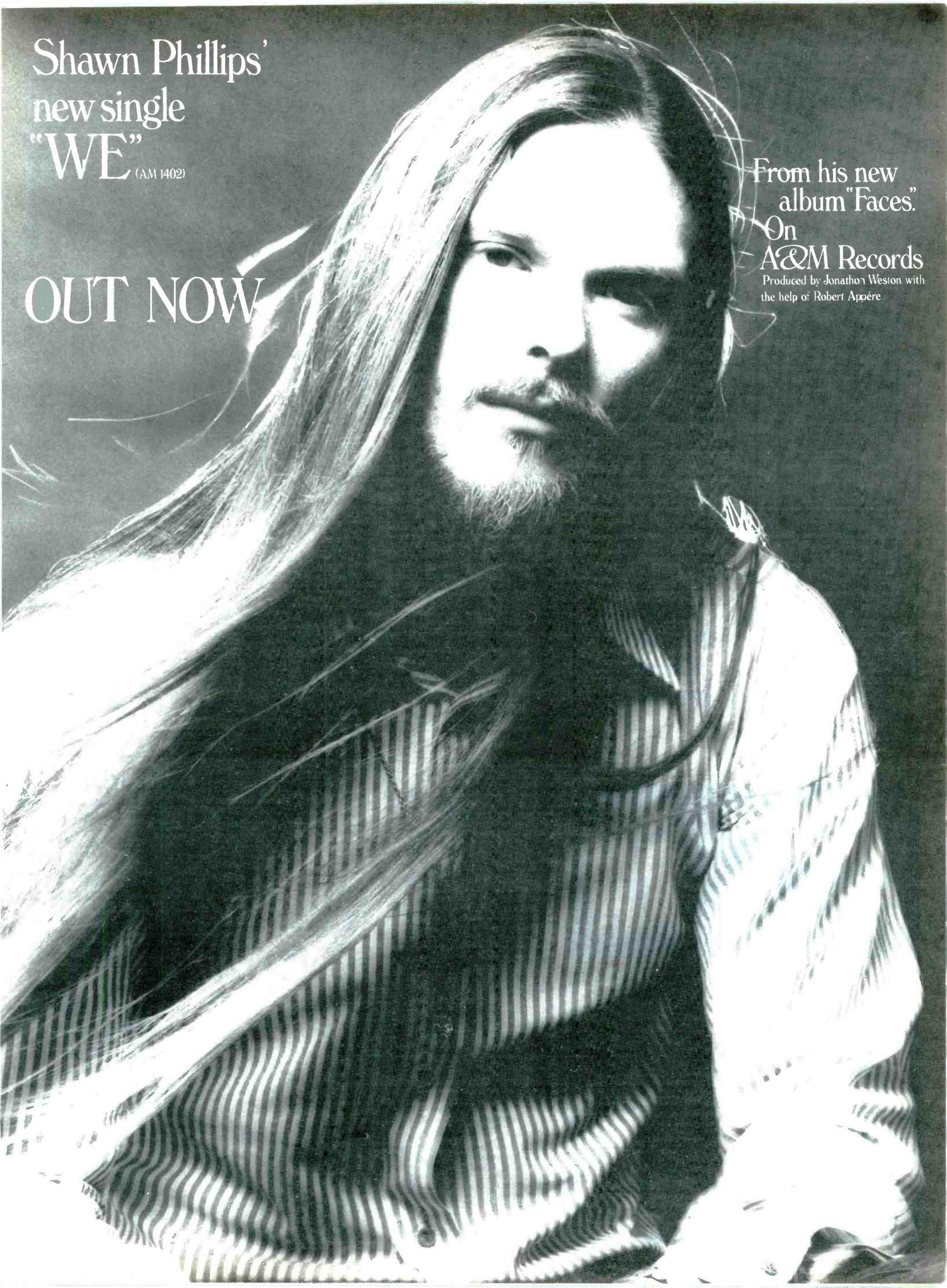
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ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS

Off the Ticker

AMPEX CORP., Redwood City, Calif., reported profitable operations for the second fiscal quarter, ended Oct. 28, after reporting a net loss of \$3 million in the first quarter and a \$89 million loss in fiscal 1971. The company earned \$271,000, or 2 cents a share, in the quarter on sales of \$78 million. This lowered the loss for the first half to \$2.9 million on sales of \$146.8 million. Arthur H. Hausman, president and chief executive officer, said the second quarter results benefited significantly from the sale to **North American Corp.** of previously leased Ampex computer data storage equipment. Ampex's video and magnetic tape product lines continued to report improved sales during the period. Comparative figures were not made available, the firm stated, because of accounting changes. The auditors couldn't delineate an \$89.7 million loss for 1972 from the 1971 deficit of \$12 million, the company said. The auditing firm certified 1971 and 1972 operating results together. **ZENITH RADIO CORP.**, Chicago, said that it expects "something close to a 50 percent improvement in operating earnings for 1972 and a 25 to 30 percent gain in sales, and that per share earnings could reach "near record levels." John J. Nevin, president, said that "Zenith now is interested in both disk and tape video playback units.

It's no longer a research project—it's now in our line of engineering. I can't predict when our product in the area will show up," he said, "but by the end of the decade, video players will be a very important part of our business." **FARADAY**, Tecumseh, Mich., recently sold its audio product rights and certain related assets to a new company, **CARTRETTE INC.**, which was formed to develop a new concept in tape players and cartridges. Cartrette is a wholly-owned subsidiary of Faraday United, Inc., which also owns about 92 percent of Faraday. Faraday initially received about \$1,335,000 for its audio assets in the form of cash, cancellation of debt and a short-term note of \$100,000. In addition, Faraday received a "substantial number of 10-year warrants to purchase common stock in Cartrette plus contingent payments for 10 years equal to 1 percent of net sales of and net royalties received from Cartrette players and cartridges." Cartrette will relocate its activities to Ann Arbor, Mich. **ROBIN INDUSTRIES**, Commack, N.Y., reported sales of \$1,894,198 for the nine months ended Sept. 30 compared with \$1,713,697 a year ago. Herman D. Post, president, disclosed that Robins is negotiating to set up a magnetic tape production facility in Australia. The operation will be partly owned by Robins. **TELEPRO INDUSTRIES**, Cherry Hill, N.J., manufacturer of tape cartridges and related products for the broadcasting industry, has reported improved sales and earnings for the nine months ended Sept. 30. Sales rose to \$4,913,290 compared with \$3,467,853 a year ago. Earnings before extraordinary items increased to \$109,655, or 6 cents a share, compared with \$59,420, or 4 cents a share, a year earlier. **SAM GOODY INC.**, New York, attributed its nine-month loss to the opening of five new stores, but Sam Goody, president, said that holiday season buying patterns may still enable the company to reach its projections of net earnings for the year of \$475,000, or 70 cents a share. Sales for the nine months ended Sept. 30 increased to \$19,362,571 compared with \$17,864,129 a year ago. The company reported a loss of \$93,455, or 14 cents a share, for the current period, compared with a profit of \$253,509, or 37 cents a share, a year ago. **WAXIE MAXIE**, Washington, D.C., reported sales of \$2,218,010, or 44 cents a share, for the fiscal year ended July 31, compared with sales of \$1,482,236, or 26 cents a share, a year ago. The music chain has 13 stores. **WALT DISNEY PRODUCTIONS**, Burbank, increased quarterly dividend to 6 cents a share from 5 cents, payable Jan. 1 record Dec. 6, and a 100 percent store dividend in the nature of a 2-for-1 stock split, payable Jan. 15 record Dec. 6. The amount of the dividend to be paid on the split stock will be up to directors to set at a meeting next year.

Who is Needom Carroll Grantham?

Market Quotations

As of closing, Thursday, November 30, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13 3/8	633	18	16 5/8	17 7/8	+ 1/4
ABC	81 1/2	51 1/4	534	74 3/4	73 5/8	73 7/8	+ 1/4
AAV CORP.	15 3/8	9	38	12	11 1/4	11 5/8	Unch.
Ampex	15 1/8	5	753	7 3/8	6 7/8	7	- 1/8
Automatic Radio	8 7/8	5	97	6 1/4	5 1/4	6 1/4	+ 1/2
Avco Corp.	20 7/8	13 7/8	489	17	15 7/8	16	- 7/8
Avnet	15 1/4	10 5/8	1023	13 7/8	13	13 3/4	+ 1/8
Bell & Howell	73 3/8	48 5/8	679	57	54 1/4	55 1/2	- 1/8
Capitol Ind.	14 3/4	6 1/4	89	8 1/4	7 1/4	7 5/8	- 1/8
Certron	5 1/4	2 1/2	337	3 1/8	2 1/2	3 1/8	+ 1/2
CBS	63	45 1/2	1021	52 3/8	51 3/8	51 7/8	+ 3/8
Columbia Pictures	14 7/8	9 1/8	389	10 7/8	10 1/8	10 5/8	- 3/8
Craig Corp.	8 3/8	3 3/8	92	5 1/8	4 7/8	4 7/8	- 1/4
Creative Management	15 1/2	8 1/2	68	9 7/8	9 1/4	9 3/4	+ 1/8
Disney, Walt	201 3/4	132 3/4	922	199 7/8	188 3/4	199	+ 5 3/8
EMI	6	4	265	4 1/2	4 1/8	4 3/8	+ 1/4
General Electric	70 7/8	58 1/4	2389	68 1/4	67 3/8	67 7/8	+ 1/4
Gulf + Western	44 3/4	28	1788	37 3/4	36 1/2	37	- 1/4
Hammond Corp.	16 5/8	8 5/8	398	16	14 3/4	14 3/4	- 1 3/8
Handleman	42 1/8	10 1/2	1748	15 7/8	14 1/8	14 5/8	+ 1/2
Harvey Group	7	3 3/4	72	5 1/4	4 1/2	5 1/4	+ 3/8
Instruments Systems Corp.	7 7/8	3 3/8	344	3 3/4	3 3/8	3 3/4	+ 1/8
ITT	64 1/4	48 1/4	4182	59 7/8	58 1/8	59 1/4	- 3/4
Lafayette Radio	40 1/2	29	156	32 7/8	32 1/4	32 3/8	- 1/4
Matsushita Electric Ind.	28 5/8	18 1/8	1219	24 3/4	23 5/8	24 1/2	+ 1 1/8
Mattel Inc.	34 3/4	10 3/8	11052	15 1/8	11 1/4	14 3/4	+ 3 1/8
MCA	35 7/8	23 1/8	216	29 7/8	28 1/4	29 7/8	+ 7/8
Memorex	38 1/2	15 3/4	1122	17 1/2	15 3/4	17 1/4	+ 3/4
MGM	22 3/4	16 3/4	148	25 3/4	23 1/4	23 3/8	- 1 7/8
Metromedia	39	27 1/4	389	33 3/4	32 1/4	32 5/8	- 1/2
3M	86 1/2	64 3/8	1072	86 1/2	83 1/2	84 7/8	+ 1 1/8
Motorola	129 7/8	80	535	124 1/8	119 1/2	123	5/8 2 5/8
No. American Philips	39 3/4	26 3/8	53	37 3/4	36 5/8	37 1/8	+ 1/8
Pickwick International	51 1/2	39 3/4	233	46 1/4	43 7/8	46	+ 2 1/8
Playboy Enterprises	25 1/8	14 3/8	543	21 7/8	19 5/8	21 1/8	+ 3/8
RCA	45	32 1/8	8538	38 3/8	37 1/2	38 3/8	+ 3/8
Sony Corp.	49	21 1/4	1251	49	46	48 3/8	+ 1 3/8
Superscope	19 1/4	11 1/8	1102	19	16 1/8	18 7/8	+ 2 5/8
Tandy Corp.	49	32	579	42 1/2	40 1/2	42 1/4	+ 2
Telex	14 7/8	6 1/8	986	6 5/8	6 1/8	6 1/2	+ 1/4
Tenna Corp.	10 7/8	4 3/4	217	5 1/4	4 7/8	5 1/4	+ 1/4
Transamerica	23 1/2	16 1/4	2716	19 7/8	19 1/4	19 3/4	- 1/8
Triangle	20	14 3/8	160	16 1/8	15 1/4	15 3/8	Unch.
20th Century-Fox	17	8 5/8	747	11	10 1/4	10 3/4	Unch.
Viewlex	12 7/8	4 3/8	190	5 3/8	4 7/8	5 1/4	+ 3/8
Warner Communications	50 1/4	31 1/4	2501	38 7/8	35 3/8	37	- 1 5/8
Wurlitzer	20 1/4	14 3/8	53	19 3/4	19 1/8	19 1/4	- 3/8
Zenith	50 1/2	39 3/4	1348	51 3/8	49 3/8	51 3/8	+ 1 5/8

As of closing, Thursday, November 30, 1972

OVER THE COUNTER*	1972 High	Week's Low	Week's Close	OVER THE COUNTER*	1972 High	Week's Low	Week's Close
ABKCO Ind.	6 3/4	6	6 3/4	Koss Electronics	12 3/4	12	12 1/4
Bally Mfg. Corp.	69 3/4	67	69 3/4	M. Josephson Assoc.	14 3/4	14 3/8	14 3/4
Cartridge TV	19	17 1/2	17 1/2	NMC	6	5 1/8	6
Data Packaging	5 1/2	5 1/2	5 1/2	Recotone	3 3/8	3 1/8	3 1/4
Gates Learjet	11 3/8	10 1/4	10 5/8	Schwartz Bros.	5 5/8	4 5/8	5 5/8
GRT	3 5/8	3 3/8	3 3/8	Teletronics Int.	13	10 1/4	13
Goody, Sam	5 3/8	4 3/4	4 3/4	United Record & Tape	4 1/2	4	4

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

Earnings Reports

WALT DISNEY PRODUCTIONS

Year to Sept. 30:	1972	1971
Revenues	\$328,800,000	\$175,611,000
Net income	40,300,000	26,721,000
aPer share	2.90	2.03
aAverage shares	13,918,000	13,143,000
fourth-quarter		
Revenues	\$108,800,000	\$ 57,200,000
Net income	15,600,000	10,348,000
aPer share	1.11	.77

a—On a primary basis. On a fully diluted basis, share earnings were \$2.82 for the year and \$1.09 for the quarter of 1972, compared with \$2.03 and 77 cents respectively, in 1971.

MAGNETIC TAPE ENGINEERING CORP.

39 weeks to Sept. 23:	1972	1971
Net sales	\$ 1,422,237	\$ 956,167
Net income	(3,133)	30,889
Per share		.05

AMPEX CORP.

2nd qtr. to Oct. 28:	1972	a1971
Net sales	\$ 78,040,000	
Net income	271,000	
Per share	.02	
six-months		
Net sales	\$146,849,000	
Net loss	(2,894,000)	
Loss per share	(.27)	

a—Comparative figures not available because of accounting change.

MATTEL INC.

9 mo. to Oct. 28:	1972	a1971
Sales	\$262,863,000	\$212,332,000
Net con. oper.	6,384,000	d2,893,000
Loss dis. oper.		1,110,000
Net income	6,384,000	d4,003,000
Per share	b.39	

a—Restated. b—Based on average common and common stock equivalents. d—Loss.

AMERICAN MUSIC STORES

1st qtr. to Oct. 31:	1972	1971
Net sales	\$ 6,600,000	\$ 6,300,000
Net income	543,431	439,818
Per share	.53	.42

Appeal Rejected

• Continued from page 3
 Orleans challenger that copyrighted compulsory licensing like copyrighted music, to promote competition and "prevent monopoly by record companies." On the contrary, the court found that compulsory licensing of recordings to allow "identical versions" would not serve the public or promote competition in the industry.

Said the court: "Competition and the creative aspects of the industry would be impaired, since established recording firms would be discouraged from investing in new arrangements and performers, if they were compelled to license their successful interpretations to those desiring to take advantage of the originator's initiative and to add nothing themselves."

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

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| <input type="checkbox"/> 3. Radio/TV Management & Broadcasters | <input type="checkbox"/> 9. Writers, Reviewers, Newspapers & Magazines |
| <input type="checkbox"/> 4. Mfrs./Producers of Records, Tapes, Equipment | Other _____ |
| <input type="checkbox"/> 5. Talent-Artists, Performers, Agents, Managers | (please specify) |

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"The 12 Days of Christmas"

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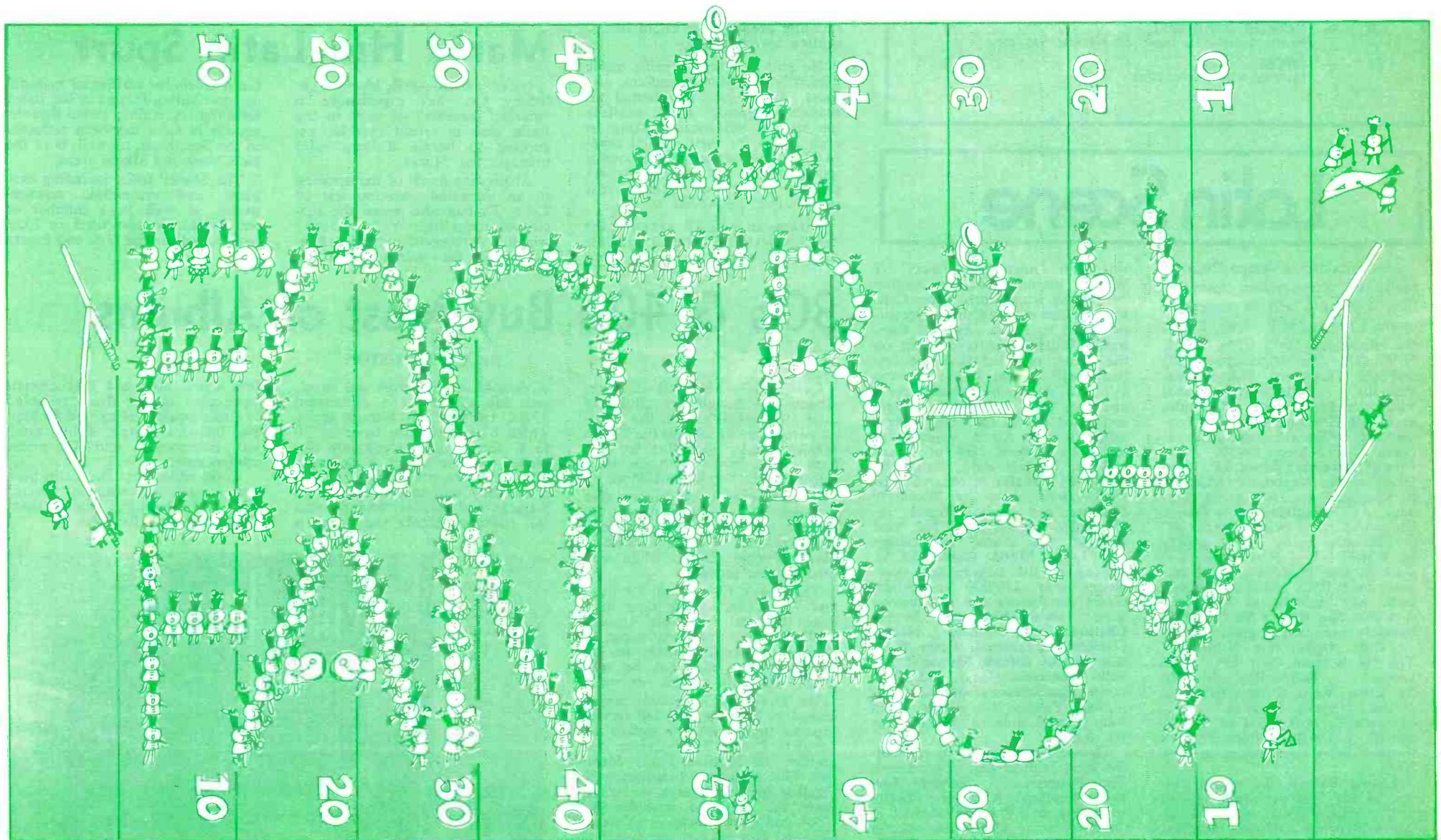
"The Game Plan to Beat Miami"

-backed with-

"Santa Claus Is Coming to Town"

"Here Comes Santa Claus Medley"

Warner Bros. single WB 7664



Expansion Stirs Challenges For Wholesaler, Frenkels Say

CHICAGO—Expansion of the market for Latin records and tapes throughout the Midwest has brought with it a number of challenges for the wholesaler, according to Harry and Marshall Frenkel, father and son proprietors here of Pan American Records, Inc.

A chief hurdle now hopefully behind them stemmed from the firm's gradual verticle involvement. They were always in retail since the business was founded in 1943 and inevitably moved into one-stopping and later into manufacturing through being North American licensee of Discos Disneylandis.

Other challenges include the inroads made by bootleggers of tape,

the dispersion of the Latin speaking people, not only into all areas of metropolitan Chicago but throughout cities in the nine-state area Pan American serves and the proliferation of small dealers.

Retailers Surge

It has been, in fact, the mushrooming of small retailers, many inadequately administering their businesses, that has made it necessary for Pan American to continue in retail, the two men pointed out, and thus compete with their customer-shop keepers. This has brought on efforts by some dealers to boycott Pan American's one-stop service, though the problem has greatly abated. Dealers, many of whom were offered financial assistance and reasonable credit lines in the early years of Pan American's existence, now realize the marketing realities long recognized by the Frenkels, said the co-owners.

As for the dispersion of Spanish-American communities, it has meant an ever increasing need on Pan American's part to lend its experience to dealers in areas where Latin records and tapes are sometimes a small part of their inventories.

The latest challenge, and according to young Frenkel, has been the bootlegging influence.

Tape

The subject of tape also introduced about the only area of disagreement between the father and son, with young Frenkel saying at first that it would be well if tape had not been invented.

"Well," replied the father, "you better realize that it's a pretty big hunk of our business." Both then agreed that tape may represent 30 to 40 percent of total software sales.

"I think the greatest damage done to Latin music was by the new copyright legislation pushed through by NARM," said young Frenkel. "The new anti-bootlegging laws do not protect catalog product and this is so important in the Latin music field."

He mentioned the lasting influences of artists such as Carlos Gardel of Argentina, who died in the early '30's, Pedro Infante and Jorge Negrete, rancho singers, who died in the mid-'50's, and balladier Javier Solia, dead now since 1966—all still popular.

Frenkel Sr., though, is not all that happy with tape either, but for another reason. "I am infuriated," he said, "by the way the companies take advantage of people's lack of knowledge. So much of the tape is defective, and some of the so-called stereo is just reprocessed monaural." Pausing for a moment, he wondered how, with the quality of some of the merchandise, dealers have survived.

But dealers in Latin records and tapes are multiplying and expanding, just as is Pan American. Much of this growth is reflected in the gravitation to distribution patterns where experienced people are involved. Also, the growth of the Spanish speaking community is reflected in media and radio exposure of product.

Marks Has Latin Spurt

NEW YORK—E.B. Marks Publishing Co. has experienced a "marked increase" of sales in the Latin area in recent months, according to Bernie Kalban, sales manager for Marks.

Attributing much of the upswing to an increased consciousness of Latin, Kalban also noted the success of songs like "Yellow Days," which has received national attention, and the search by major

Latin labels for additional material as contributing factors in the rising sales figures. Kalban stated that the growth in sales has been reflected in the Southwest, as well as in the New York and Miami areas.

The Marks' folio, including easy piano and symphonic arrangements, as well as a number of text books, is advertised in local papers, both in the U.S. and Puerto Rico.

30's & 40's Buy Most of Albums

By ANNE DUSTON

CHICAGO—The bulk of Latin albums are bought by adults in their 30's and 40's, with the greatest percentage of sales in the Texas-Mexican style, according to William Cook, owner with his wife, Carol, of Harbor Record Shop.

Cook carries an inventory that includes 70 percent soul and 30 percent Latin for a neighborhood that includes Cuban, Mexican, black, Puerto Rican, white and other ethnic groups.

The shop's 1,000 Latin LP titles and 700 Latin 8-track tape titles cover the label field from Ansonia to Zarape. No South American or European Spanish sounds are included. Cook said that he sells about 100 Latin albums per week.

He arranges his records alphabetically by title in self-service browser units, with one section devoted to Puerto Rican-Cuban, and another to Mexican-Texas Mexican. Title stickers aid customers in locating specific albums, and eliminate the language problem for Cook and his wife who don't speak Spanish. One of the two full-time clerks does speak Spanish.

Cook said that he finds the sale of singles negligible and only carries about 50 in stock. "With no Latin hit parade, singles don't move. We need a Spanish Top 40 radio station." He also noted that once youngsters become familiar with music they "turn on" to American soul and pop.

Cook, who competes with an

all-Spanish store across the street, sells his albums at a discounted \$2.98, two for \$5. 8-track tapes, which outsell cassette tapes by 20 to 1, according to Cook, are displayed in four locked glass cases. "Cassettes are not a big item, because they cost twice as much as 8-tracks and smaller than 8-tracks the customer thinks the value is

less. Cook also said that cassette equipment is not that "reliable."

Other equipment carried by Harbor includes posters, lights, musical instruments and low-priced components.

Cook added that the Latin business for Harbor comes in "spurts," with the Christmas season being the best period for sales.



LEONEL VACCARO, following the signing of an exclusive recording contract with Fania International, is congratulated by Fania president Jerry Masucci (standing). Vaccaro was the winner of the "International Voice and Song Festival," recently held in San Juan, Puerto Rico. His composition, "El Sexto MaNdamiento," also won first prize.

Hot Latin LP's IN LOS ANGELES

Billboard SPECIAL SURVEY
For Week Ending 12/9/72

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	—	Y VOLERE Los Angelos Negros, Parnaso 1070	1
2	—	EN ESPANOL Vikki Carr, Columbia KC 31470	1
3	—	QUE IRONIA Los Muecas, Caytronics 1351	1
4	—	PURO NORTE, VOL. II Lucha Villa, Musart 1574	1
5	—	GERALDO REYES Caytronics 1319	1
6	—	CONDICION Victor Yturbe, Miami 6043	1
7	—	LOS DIABLOS, VOL. III Los Diablos, Musimex 5030	1
8	—	CON MARIACHI Estela Nunez, RCA MKS 1938	1
9	—	AQUI ESTA OTRA VEZ EL AMO Y SENOR Cornelia Reyna, CR 5025	1
10	—	REMITE CARMELA Y RAFAEL Carmela Rey, GAS 4043	1
11	—	CON TU ADIOS Los Freddys, Echo 25073	1
12	—	DOS Malo, Warner Bros. BS 2652	1
13	—	LA GRAN FUGA Willie Colon, Fania 394	1
14	—	FELICIDAD MI TERCER AMOR EN PUERTA VALLARTA Victor Yturbe, Miami 6056	1
15	—	ARRIBA HUENTITAN Vicente Fernandez, Caytronics 1333	1
16	—	OUR LATIN THING Fania Allstars, Fania	1
17	—	LIVE AT THE CHEETAH, VOL. I & II Fania Allstars, Fania 00415	1
18	—	CHEO Jose Cheo Feliciano, Alegre 8890	1
19	—	MARIACHI CON ORGANO Roberto Sasian y Su Organos del Recuerdo, GAS 4012	1
20	—	ESPERA Los Blue Angels, Echo 25033	1

Latin Scene

Mericana artists **Tempo '70**, currently on a promotion tour for their latest LP, will be appearing at the Cheetah, N.Y., Dec. 22-24; the Hipocampo, N.Y. (25), Act I, N.Y. (27), the Hipocampo (29) and the Tropicana, Philadelphia, Pa. (30). **Tito Puentes** (Tico) will be featured, along with **Malo**, at a **Bill Graham** promoted concert at the Winterland in San Francisco, Calif., Dec. 29-30. **Charlie Palmieri's** latest LP, "The Giant of the Keyboard" (Alegre), is scheduled for release in January. "Realidades," a Puerto Rican music and cultural program, is currently being aired weekly on WNET 13 in New York. The show is also broadcast simultaneously on WENX radio. **Ralph Lew**, a&r director at Mericana, says that **Rey Roig y Su Conjunto Sensacio** are getting good airplay on their single "Son Sabrosón." The cut is from their LP, "Aqui Liego." **Richie Ray and Bobby Cruz**, Vaya artists, have recorded "Felices Pascuas." Maranta Records plans to distribute its "Latin-Rock Project" LP's through B&A Distributors in New York.

Leonel Vaccaro, the recent winner of the best performer award at the Puerto Rican song festival, has signed an exclusive contract with Fania Records. The song which won him the award, "El Sexto Mandamiento," will soon be released. Music publisher **Ivan Mogull** is currently in Puerto Rico visiting with singer/composer **Julio Iglesias** who is appearing at the San Geronimo Hilton. Following his Puerto Rican stay, Mogull will travel to London and Paris. The winning song in the Puerto Rican song festival

was "Yo Quiero un Pincel" (I Want a Brush). The song, written by Puerto Rican-born **Pepe Luis**, was performed by **Celines**, recently signed to Fania. **Antonio Contreras**, Billboard correspondent on the scene, reported that the festival, held in San Juan's Cinema IV, was a much awaited event and was quite successful. Second and third places for "best songs" went to "El Amor Vence otra Vez," by **Nelson Ned** of Brazil and to "Lo que Paso, Paso," by **M. Perez Morales** of Mexico. The works were sung by **Wanderly Cardozo** and **Rudy Cazares**, respectively. Second place for "best singers" was shared by **Celines** and **Luisa Maria Guell** (RCA). Shared by the singers and composers was \$10,000 in prizes. Guest conductors for the festival were **David Krivoshe** (Israel), **Chamin Correa** (Mexico), **Hector Garrido** (Argentina), **Cesar Gentillo** (Spain), **Alfredo Munar** (U.S.), **Julio Gutierrez** (U.S.), and **Bienvenido Buatamante** (Dominican Republic). Puerto Rico's **Lito Pena** was general musical director for the festival.

Hector Rivera and **Vincent Valdes** have both recently signed with Tico Records. **Roberto Torres** (Mericana) is in the studio, preparing an LP to be released in January. Christmas releases from Latin labels include **Willie Colon** and **Hector Lavoe's** "Asalto Mavideno" (Fania), **Ricardo Ray** and **Bobby Cruz's** "Felices Pascuas" (Vaya), **Sonora Poncena's** "Navidad Criolla" (Inca), **Santitos Colon's** "Brindia de Navidad" (Fania) and "Tuna de Bayamon" (Mericana). Paint your Latin sounds and news items in Latin Color—send items to Billboard, N.Y. **JIM MELANSON**

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Talent

Talent In Action

JETHRO TULL GENTLE GIANT

Madison Square Garden,
New York

Chrysalis Records' Jethro Tull conquered the inhabitants of the Garden in a performance excelling in music, comedy and drama. More than a mere rock group, Tull has fashioned itself into a totally absorbing theatrical rock experience.

Drawing essentially from the music of "Aqualung" and "Thick As a Brick," the U.K. group wove a web of delicate acoustical stylings with hard gut-grabbing rock and beautiful English folk melodies, as each "movement" of their extended works was greeted with hearty waves of recognition.

Lead vocalist, writer and musician Ian Anderson impresses as a whirling dervish. The man's energy output is simply startling.

Dressed in something out of a stray Dickens' novel, Anderson lurched, lunged and minced about the stage, coddling his fellow players like a concerned mother hen brandishing his omnipresent flute as a majorette gone mad might. In fact, there is an intensity and interaction between each member of the fivesome, sparked by Anderson, that keeps the show flowing, dead center tight, always alive and never boring.

Near the end of the more than two hour set, the Garden became the home of an English Music Hall Revue featuring the "Jethro Tull Players" in a series of sketches bordering on burlesque. The finale finds the five men suddenly disappearing in a burst of billowing white smoke filling the entire coliseum.

Opening the proceedings was Columbia's Gentle Giant, whose

(Continued on page 14)

From The Music Capitals of the World

DOMESTIC

CINCINNATI

Bo Donaldson and the Heywoods, vocal-instrumental mild-rock group piloted by **Bea Donaldson**, are out this week on the Family Prod. label with their new album, "Special Someone," the same title as their single which hit 64 on Billboard's Hot 100 last week. The Heywoods toured with the **Osmond Brothers** the past two seasons and resume with them upon the latter's return from their present European trek.

Curtis Mayfield performs much of his "Super Fly" music in his one-nighter at Veterans' Auditorium, Columbus, Ohio, Dec. 9.

Bob Lanier, executive vice-president and a.&r. director of General American Records, which folded here in September as the result of financial difficulties and sundry other problems, is back in the ring after a month's vacation. He's scouring the field for a new music connection and hopes to make an announcement soon.

Bob Braun, standardbearer on Avco Broadcasting's "50-50 Club," has been making the rounds of radio and TV stations within a 100-mile radius to plug his new single, "Hard Lovin' Annie," a mild rocker, on **Lewis B. Chitty's** Wrayco label. Flip is "Love Comes and Goes." Braun cut the two sides at **Shad O'Shea's** Counterpart Studios here, with **Mike Reid**, Cincinnati Bengals' tackle, supplying the pianistics, and the **Three K's**, formerly of WLW's "Midwestern Hayride," contributing the vocal back-up.

Station WWVA, Wheeling, W.

Va., celebrates the 40th anniversary of its country music stanza, "Jamboree U.S.A.," with a cocktail session and special show at the studios Dec. 9. . . . **Bobby Goldsboro** and his contingent appeared as features of the Cincinnati Symphony Orchestra's Eight O'Clock Series at Music Hall. The program included the world premiere of "Turkeyfoot," by **Frank Proto**, featuring members of the Symphony Jazz Quintet.

Arthur Chandler Jr., organist-pianist on WLW Radio for 20 years, including such shows as "Moon River," "Morning Matinee," "Adventure Express," "You've Heard It Before" and the **Ruth Lyons** "50-50 Club," died at his home here after an extended illness.

Doc Severinsen joined the Cincinnati Symphony Orchestra, **Erich Kunzel** conducting, for a special nonsubscription concert in Music Hall. The concert was a repeat of his performance the night before, which was part of the sold-out 8 O'Clock Series A Concerts.

Dave Piontek, former pro basketball and for the last six years TV-radio broadcaster at WFBM-FM, Indianapolis, is the new general manager of WNOP Radio, Newport, Ky. **Ray Scott**, who has been interim G.M. since June, continues as program director and 11 a.m.-3 p.m. air voice, **John Bush**, former WUBE staffer, is WNOP's new sales manager.

Barbara Howard did a singing and script-reading audition for a part in "Purlie," during the show's

(Continued on page 14)

Ritter: Country Global Favorite

By PHIL GELORMINE

NEW YORK—Veteran country performer **Tex Ritter**, appearing at the recent Greater New York Automobile Show on behalf of American Motors, said that "Country music seems to be enjoying a good healthy prosperity at the moment," he said, "not only in the United States, but throughout the world."

The Capitol Records artist, who first introduced New York metropolitan radio audiences to American country music over 40 years ago via his "Maverick Jim" WOR program, spoke fondly of his overseas tour made earlier this year. "We did the tour last June as a benefit for the children of Bangladesh, co-sponsored by UNICEF and the Country Music Association. It was rather heartwarming to see the acceptance of country music in New Zealand, Australia and Japan. The audience reaction was good wherever we went."

Past trips have taken the entertainer to England, Germany, South Africa, Japan (three times previously) and military bases in Vietnam. He visits the U.K. again next May for a 32 day extended tour.

Hails Writers

America's singing cowboy, who has been recording since 1933, had some high praise for today's c&w composers. "I think they're writing some of the best material around," he stated. "They show more imagination and originality in their work than ever before." Ritter cited **Tom T. Hall** as one of his personal favorites and credits contemporary country writers like **Hall** and **Kris Kristofferson**, with popularizing country music in the cities where it was less prevalent years ago. Ritter's latest Capitol release, "Comin' After Jinny," was written by **Shel Silverstein**.

"There's an increasing trend toward country music easing into the pop area as witnessed by **Eddy Arnold**," he went on, "and conversely, some of our biggest country stars of today have come out of the contemporary field—people like **Conway Twitty**, **Jerry Reed**, **Bob Luman**, **Jerry Lee Lewis** and **Freddie Weller**. Also, some of the larger 50,000 watt radio stations are beginning to broaden their scope and play all types of country-western music."

Ritter hardly hides his disdain for television's treatment of coun-

try talent. "Country music apparently doesn't have much of a broad base on television. The moment a country artist gets on network TV today, the country songs are played down and their pop-oriented material is played up." The Texan himself has made many guest appearances on television, both in an acting and singing capacity, as well as having starred or co-starred in 78 full-length feature westerns between 1936-1948. Ask him which medium he prefers and he'll tell you that personal appearances give him the most personal and professional satisfaction.

In 1952, Ritter was asked to sing the title song to the Gary Cooper film, "High Noon." "The picture had just been completed

when I was called in to do the tune more or less as an afterthought. Believe it or not," he continued, "Capitol Records originally turned me down on the song—didn't think it was my style, I guess." Ritter recalled one of the highlights of his career when he sang "High Noon" at the 1953 Academy Awards in Hollywood.

Residing now in Nashville where he is a star of the Grand Ole Opry. Ritter has served two terms as president of the Country Music Association and was just re-elected

(Continued on page 14)

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Signings

Robert Goulet has signed a \$3 million, three-year contract with **Hughes' Hotels** in Las Vegas.

Coldwater Stone and **Skull Snaps** have signed with **GSF Records**. Product by both groups will be released shortly.

Ides of March has signed an exclusive recording contract with **RCA Records**. The label has released the group's first single, "Mother America." Their first LP under the label, "World Woven," is being rush released.

The **Soul Generation** has signed with **Hilary Records**. As part of a promotion tour for their LP, "Beyond Body and Soul," the group will be making appearances in Washington, Baltimore, Philadelphia, Detroit, Chicago and Los Angeles.

Bulldog, with ex-Rascals **Gene Cornish** and **Dino Danelli**, have signed with **Management III**. They are scheduled for an Eastern college tour in December.

Diane Colby has also signed with **Management III**. She is currently on tour with **John Denver**.

Duke Baxter has signed to record for **American Variety International** in Los Angeles.

Doc Holliday has signed with **MetroMedia Records**. The group's newest LP will be released shortly.

Winchester, a five-piece rock group, has also signed with **MetroMedia**. Their initial single will be "Hot on the Heels of Love."

It's a Beautiful Day has resigned with **Columbia Records** in a five-year contract. The group is

(Continued on page 14)



BOBBY BARE, who had his biggest hit records with **RCA**, has returned to that fold. Going over matters with **Bare**, center, are vice president **Chet Atkins**, left, and producer **Jerry Bradley**, who will be handling **Bare's** destinies.

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(Reprise)

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(Decca)

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THESE WLW-AM RADIO PERSONALITIES mingled with some 30 record company executives and promotion people at the recent cocktail session and luncheon hosted by Charles K. Murdock, Radio vice-president and general manager, at Avco Broadcasting headquarters in Cincinnati. Left to right, standing: Dan Clayton, program director; Bill Sachs, Billboard rep; and Frank Holler. Seated: Joe Kelly, Bob Beasley, Jim LaBarbara and James Francis Patrick O'Neill. Nick Young had the afternoon off. It marked the sixth annual such event to thank the music people for the co-operation tendered the station and its deejays over the year.

Talent In Action

• Continued from page 13

style of music and stage presence was remarkably similar to the night's main course. Though an excellent band, blending rock harmonies, intricate arrangements and orchestration with a passionate gusto, a second bill of contrasting entertainment might have been appreciated. However, Gentle Giant,

Global Favorite

• Continued from page 13

a director of the Association. He is also a member of the Country Music Hall of Fame.

Alert, affable and outgoing at 64, Tex Ritter still kindles an unfulfilled ambition. "Someday, if given the chance and the right property, I would really like to play a strong character role in the movies," admitted the country artist wistfully.



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taken on their own terms can be a rewarding listening treat (as indeed the entire evening was).

PHIL GELORMINE

URIAH HEEP

Auditorium Theater, Chicago

This may be one of the few acts which can take stage-worn clichés of rock and make them work all over again. Maybe with airwaves reverberating with oldies, people like to see oldie routines too. Thus, we have vocalist David Byron's mike maneuvers and feigned sex expression posturing; guitarist Mick Box draped over an amp strumming away and intermittently tossing canned drinks to the audience; and the long, long mid-set "Gypsy" with only organist Ken Hensley and drummer Lee Kerslake visible (and barely so) as smoke billows from the amplifiers.

But Heep doesn't overdo any of these almost ritualized routines, and certainly doesn't have to lean on them whatsoever. With a foundation of top selling Mercury LPs they have plenty to say musically. Moreover, Heep works hard. This is the group's third U.S. tour this year alone.

Just as their albums have a deliberate pace, so does the live product, and Byron leads the group back and forth through the five LPs. Fans already know the set openers "Sunrise" and "Sweet Loraine" though the album they're from is just out. "Traveller in Time," with its wah-wah flavor, and boogie-beat "Easy Livin'" set the scene for the haunting "July Morning," from three albums ago. Heep's only problem may be finding a way to wind down and their fans really don't ever want them to.

The British group Elf opened the show. **EARL PAIGE**

Signings

• Continued from page 13

currently recording their fifth LP for the label. . . . **Willie Nelson** has signed with Atlantic Records. He becomes the first exclusive artist in the label's new country music department. . . . Writer **Gayle Barnhill** (BMI) has signed an exclusive contract with Chappell Music. . . . **Bobby Rydell** has signed with Perception Records. He is currently in the studio recording his first single for the label. . . . **Buck Ram's Platters** have signed with Avalanche Records, a United Artists label. . . . **John Paul Hammond** has signed an exclusive contract with the Paragon Agency of Macon, Ga. Paragon is currently lining up a December tour for the artist.

From the Music Capitals Of the World

• Continued from page 13

recent engagement at the Shubert Theater here. Show is now on the road after two years on Broadway. Miss Howard sang several tunes from her album at the tryout, including "The Man Above" and "Once In My Life." She is managed by her hubby, **Steve Reece**, local promoter.

Randy Weidner, vocalist on **Bob Braun's** "50-50 Club" since October, 1970, has signed a new two-year pact with Avco Broadcasting which will mean more frequent appearances on the Braun show, simulcast five days a week over the Avco four-city net via WLW-T here. **BILL SACHS**

NEW YORK

Hod and Marc, Bell recording duo, will be appearing at the Bitter End Dec. 13-18. **Kenny's Castaways** (19-24) and **Mercer Arts Center** (26-29). The appearances are part of the label's promotion campaign for the duo's latest LP.

Jonathan Edwards (Atco) will be performing Clarkson College, Potsdam, N.Y. Wednesday (6). **Stonybrook University** Friday (8). **Seton Hall University**, South Orange, N.J. (9) and the **Bitter End** (13-18). . . . **Orphan** (London) is preparing to record their second LP. . . . **Travis Shook** and the **Club Wow** will be at Clark University coffee house Dec. 15-16.

Bruce MacPherson will appear at Sandy's in Beverly, Mass. Thursday (7) through Saturday (9).

Linda Ronstadt (Asylum) is set for an East Coast tour in January. Dates on the tour include **New York's Town Hall** Jan. 26, **George Washington University**, Washington, D.C. (27), **Symphony Hall**, Boston, Mass. (28) and the **Main Point Club**, Bryn Mawr, Pa. (30-31). . . . **Kelly Garrett** is scheduled to perform at the United Cerebral Palsy affair at the Waldorf-Astoria Hotel in New York Monday (4).

The Nitty Gritty Dirt Band (UA) opens a full week engagement at the Cellar Door in Washington, D.C. Monday (4). Following the stint, they move into New York at **Max's Kansas City** (13-17).

Leslie Uggams will be at the Empire Room of the Waldorf-Astoria through Saturday (9). . . . **Isis**, an eight-piece girl rock band, is performing at Trude Heller's.

Chick Corea (Polydor) is set for an appearance at the Smiling Dog, Cleveland, Ohio Dec. 12. . . . **Ellen McIlwaine** (Polydor) and **Blood, Sweat & Tears** (Columbia) will share the bill at the Westbury Music Fair Dec. 16. . . . The **King's Inn**, Freeport, Bahamas, will feature **Gaye Perkins** Dec. 21-28, **Hines, Hines & Dad** (30-31) and **Prentice Minner** Dec. 29 through Jan. 11. . . . **Cheech & Chong** are scheduled for the Capitol Theater, Passaic, N.J. Jan. 27.

Commander Cody will be appearing at the University of Buffalo Dec. 14 and Hofstra University, Long Island (17). . . . **Julie Budd** will be at the Flagship Hotel, Rochester, N.Y. Dec. 31. . . . **The Hillside Singers** (Metromedia) will perform at the National Foundation for Ileitis & Colitis affair, being held at the New York Hilton Hotel Tuesday (5). . . . **Erroll Garner** (London) will perform in concert with the Cincinnati Symphony Orchestra Jan. 14. . . . **Mike Finnigan** and **Jerry Wood** (Blue Thumb), as part of a promotion campaign for their LP "Crazed Hipsters," will be touring New York, Chicago, St. Louis, Boston, Philadelphia, Baltimore, Washington, D.C. and Detroit. . . . **John Mayall** (Polydor) will be appearing at the Aragon in Chicago, Ill. Dec. 16. **Delbert & Glenn** (Clean) will be joining him on the bill. . . . **Joe Cannon**, who recently directed Neil Diamond's New York show, will direct and produce a stage production for **Andy Kim** (Uni).

JIM MELANSON

Studio Track

By SAM SUTHERLAND

In recent years, intense speculation about the potential impact of Jamaica's personalized musical styles, and the community that spawned them, has told us reggae would break big. If that style still hasn't swept the boards, the success of reggae-flavored tracks, notably **Johnny Nash's** current smash, still points to the future.

Another strong indicator is the increase of outsiders' sessions on the island. Following **Paul Simon's** shrewd junket for "Mother & Child Reunion," many artists have begun eyeing **Byron Lee's Dynamic Studios** in Kingston.

At the moment, Dynamic's visitor's are the **Rolling Stones**, slated to be there for four weeks of recording. Lee has helped that project along by adding limiters, mikes and echo units requested by the band. And, more important, these sessions will be the first on Dynamic's new 16-track equipment, the first on the island.

Meanwhile, **Leon Russell** and **Denny Cordell**, originally scheduled to record there, have dropped that project for the moment, but are expected to eventually make their way down for sessions.

From **Earl Paige** in Chicago comes a report about the **Drifters'** return to the studio, where **Henry Farag of Canterbury Record Productions**, Gary, Ind., told Paige that the strategy in recording the group for the first time since their retirement in '70 was to blend "a touch of nostalgia" with the act's new image. **Bob Farag**, who rehearsed the session with arranger **Gene Barge**, said that bass vocals were being emphasized.

Also new were a strong shot of strings and a horn section, recorded separately at **Chess' Ter-Mar Studios** in Chicago. Among musicians on the backing were **Phil Upchurch**, **Odell Brown**, "Tom Tom" **Washington**, **Willie Henderson** and **Cash McCall**.

Speaking of **Ter-Mar Studios**, that room's renovations last year have reportedly spurred business to a 200 percent increase since last June, according to **Esmold Edwards**, vice president in charge of a&r for the label.

In addition to recent sessions for the Chess/Janus artists roster, artists at Ter-Mar have included **Fredie King**, **Little Johnny Taylor** and **Fontella Bass**, as well as producers **Leon Russell** (King's sessions) and **Tom Washington**.

At **Magnagraphic Enterprises** in New York, owner-engineer **Bob Prewitt** has been handling the remixing of the late **Fred McDowell's** last album. The blues giant's final stroke will be delivered by **Just Sunshine Records**.

That studio has also hosted **Elephant's Memory** in recent months, while the ubiquitous **Michael Cucuna** brought new Atlantic artist **Chris Rush** there for sessions on his first album. Prewitt engineered. **Van Webster**, owner of the **Hope**

St. Studio in So. Pasadena, Calif., will be conducting a class in studio engineering for the **Sherwood Oaks Experimental College** at **Panorama Recorders** in Van Nuys.

Webster notes that the course will be a thorough one, offering "hands on" time for every student after the course's opening date on Dec. 12. Students will be separated into two groups, according to background, so that newcomers will be able to examine electronics and music fundamentals before moving on to the advanced studio class. The seven-week course will make use of 39 hours booked at the studio, giving each student nine hours of working studio time on projects of their own choice.

Webster also taught "Electronics for Musicians," another professional music course recently offered by the college, which has also boasted **Hadley Murrell** and **Phil Spector** on its guest faculty.

Meanwhile, at **Sunwest Recording Studios** in Hollywood, that studio, now under the ownership of **Tibor Kertesz**, reports no problems, with **Jay Senter**, producer of **Helen Reddy's** current chart hit, working with engineer **Buck Herring** on several Capitol projects, those being albums with **Sherman Hayes**, **Peter and Alex**, and veteran L.A. session man **Mike Deasy**. Senter is also working with singer **Lorry Kaye Cohen**, now recording for **Playboy**.

Velvet anglophile **John Cale** is working on his next **Warners** work with **Chris Thomas** producing, while **Warners/Bearsville** has brought in **Foghat**, produced by **Thomas Dawes** and engineered by **Tibor Kertesz**.

In the new **Studio 2**, **Amaret Records** is working with new talents, produced by **Kenny Meyers** with **Jerry Styner** arranging and engineering.

And, last but definitely not least is **Randy California**, **Kaptein Kopter** incarnate, already back on the job for his next **Epic**, engineered by **Wally Daguid**.

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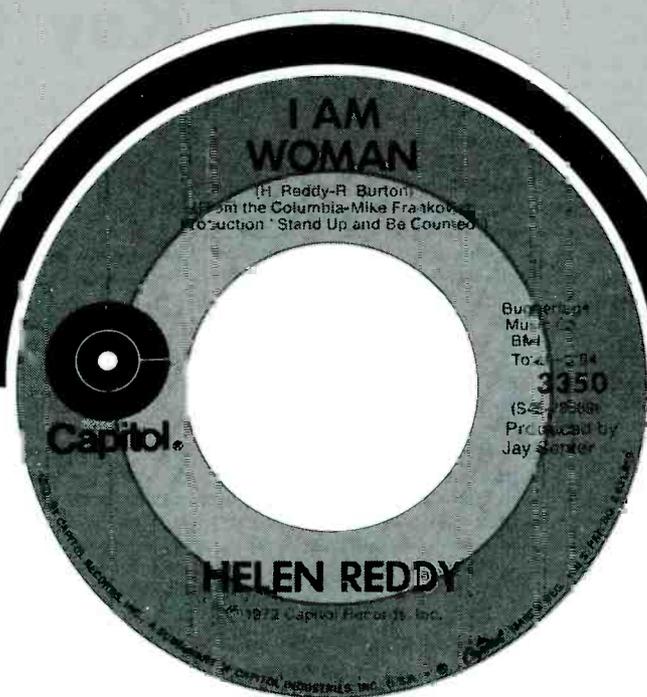
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Jay Senter

Radio-TV programming

Programming Forum For LA Slated in August

• Continued from page 1

rector of WNBC-AM, New York; Tom Donahue, general manager of KSAN-FM, San Francisco; Bruce Lundvall, general manager of CBS Records, New York; and Ernie Farrell, director of special projects for MGM Records, Los Angeles. This panel not only represents various aspects of the record company, but formats ranging from Top 40 and MOR in radio to formats such as country music, oldies, and progressive.

The panel will be working with Claude Hall, Billboard radio-TV editor, and the entire Billboard staff coast-to-coast in the planning of the Forum, which has become the largest meeting in the world of programming executives and programming-oriented general managers and owners. Last year's three-day meeting was attended by slightly more than 600 radio men, including contingents from Japan, Brazil, Peru, Great Britain, Australia, Puerto Rico, Mexico, Canada, and Germany. And this past year, a very respectable number of those attending the Forum were record promotion executives, although at least 75 percent of the attendance was from radio.

'72 Speakers Slate

Speakers at last year's meeting included Jerry Wexler, executive vice president of Atlantic Records; Ron Jacobs, program director of KGB-AM-FM in San Diego; Tom Donahue, general manager of KSAN-FM in San Francisco; Ric Libby, operations manager of KENR-AM in Houston; Sonny

Melendrez, now program director of KIIS-AM in Los Angeles; Jack Thayer, now head of Nationwide Broadcasting; Gene Taylor, general manager of WIXY-AM in Cleveland; Tom Swafford of CBS-TV, New York; recording artists such as Smokey Robinson, Jackie de Shannon, Bobby Vinton, Sonny James, and producer Jeff Barry; research executive Allen Klein of Davis Broadcasting, Los Angeles; Betty Breneman, music coordinator for the RKO General radio stations; Elma Greer, music director of KSFO-AM, San Francisco; Ben Scotti, vice president of promotion for MGM Records; and many, many more. There were more than 60 speakers and chairmen. Speakers and chairmen at previous meetings have ranged from programming consultant Bill Drake, now a vice president of RKO General Broadcasting, and radio legend Gordon McLendon to Elmo Ellis, general manager of WSB-AM in Atlanta and recording artists such as Danny Davis, Felix Pappalardi, John Kay, Peter Yarrow, and John D. Loudermilk.

Basically, the Forum will follow the same general outline of previous events; however, a super marathon session, involving heavy audience participation, is being considered for one of the afternoons and evenings.

Further details of the Forum and the various awards competitions to honor air personalities, program directors, general managers, radio stations, and executives of the record industry will be announced later.

INTERVIEW

'Sounds' Key to Future Radio

EDITOR'S NOTE: This is the latest installment of an in-depth interview with Chuck Blore, considered by many of his peers in radio to be the most creative program director the industry has ever had. Today, he is president of Chuck Blore Creative Services, Los Angeles commercials firm, and has just returned to active radio after about 10 years away from it. The interview was conducted in one of the studios of KIIS-AM in Los Angeles, by radio-TV editor Claude Hall of The Billboard.

HALL: What would you say that the program directors of the nation need in order to improve their radio stations? To bring Top 40 radio back to life, for example?

BLORE: Well, let's not think even about bringing Top 40 back to life . . . because maybe that's had . . . it because maybe we shouldn't bring it back. To bring a station that plays records back to life could have nothing to do with Top 40 . . . it might be something totally new. I think that people, that program directors should be more concerned—again, this is so obvious—with their audience than they are with their staff and about what records they're going to play. And if you think about your audience, you have to think about them in deeper terms than just what records they like. They must have other likes and dislikes. And if you start considering whether or not you can supply his other likes . . . or at least complement them . . . well, then suddenly you're doing the listener a

favor. And you're complimenting him for being more than just a record listener. Although there's been many "record" radio stations done, and successfully, there're none today that I'd like to be a part of . . . although I admire the success of the stations that are just there to play music and that's all they're there for and they do it very well. Though they don't happen to be my cup of tea that doesn't mean I don't respect those kinds of radio stations.

HALL: What percent of importance would you put on the records of your radio station?

BLORE: At KHJ-AM here in Los Angeles, I would say that records are 90 percent of the station. At KIIS-AM, I would say that records are only 10 percent of the station. There's a huge, huge difference in between. The 10 percent on KIIS-AM, by the way, the reason I'm putting it so low is that the important thing is we must never make a mistake about it . . . we don't want ever to have a record chase away any part of our audience. We'd like people to feel that while they might like a record they just heard very much, that every second will be better than the last one. And that's something we're developing now. I think, because you can listen and say: "Wow, that was a good record," and you kinda get used to it over two or three or four minutes and then when the next record comes on, you say: "Wow, how about that record?" And so, every record kinda gets better, if you program the station well and music director David Pell is, with all of his background . . . well, you just can't find anyone with that kind of music background and I think we're really blessed with him.

HALL: Sounds as if you've put together an expensive operation here at KIIS-AM.

BLORE: It is probably going to be. You see, we envision the air personalities being on the air about two hours a day . . . eventually. We can afford it now. But, eventually, two hours . . . and they'll spend another 12 hours preparing that two hours. So that everything they do on the air will be brilliant. You know that we only have two writers now preparing copy . . . well, we plan to have eight. We have one full-time producer and two engineers helping him out, so we have two production rooms going almost full time now . . . and we envision having a whole section of this building being nothing but production rooms. We envision a new staff so that a man will have two hours to write his newscast, meaning two newsmen per one two-hour show, instead of the 55 minutes that are available to him now. And the newsmen would alternate hours. So, this is going to be an incredibly expensive station to operate. But will be so immensely successful that even if it costs us a million dollars to run it, we'll have to bill four or five million. And that's a pretty good profit ratio.

HALL: It can be done?

BLORE: Oh, sure.

HALL: You envision a super station then?

BLORE: I envision this station having the same influence on broadcasting that KFWB-AM did. But in a totally different way. This underlying feeling of love . . . of harmony, peace . . . all of these things that we're trying to build into this radio station . . . hopefully, it's time . . . and I think it is because everywhere you look there's signs of love and peace and hope . . . and we're going to be . . . well, instead of people wearing it on their ring finger or on their teeshirt, they'll be able to hear it on their radio station.

HALL: Why was KFWB-AM so important? Why was it so unique? What made it such a copied station across the nation?

BLORE: No. 1, its success. It was the first time that rock 'n' roll had been programmed in a major market.

HALL: The first?

BLORE: Well, there are others who'll say that Dallas was a major market. And, indeed, it is. And was. But in the top five markets, boy! You just didn't dare put on rock 'n' roll.

HALL: Oh, I see.

BLORE: Because that was where the heavy advertisers were.

HALL: San Francisco was then a major advertising center . . . much more than it is now?

BLORE: Right. So, that's what was holding rock back in the larger cities. But what we did at KFWB-AM was take all of the theories . . . that I had developed, that Bill Stewart had developed, McLendon, Todd Storz . . . theories that until that time were just theories . . . and we made them laws. You know? Because of the strength that I had in those days. I just had to say this is the way it is and everyone said: "Okay, fine." And so, the programming concepts were not being bent by the sales department . . . which was one of the huge problems in radio. I could say: This is the programming concept . . . and that was the way it was and sales had to work around it. Of course, the salesmen were happy to do it, because of the tremendous amounts of dollars flowing into that radio station. But, more than all of the theories, it was the showmanship of the station. Bill Gavin once said about me that I brought showbusiness to radio. And that would have to be what KFWB-AM added . . . that everyone began to sort of copy. And today I go around the world making speeches on behalf of radio . . . I've spoken in every country where there is English-speaking radio except South Africa . . . and in every one of these countries I still see things that I created for KFWB-AM. That's true . . . and what is it: 10 years?

HALL: Still being used.

BLORE: And here at KIIS-AM, we can't use anything 12 days.

SONNY MELENDREZ: Driving around here in Los Angeles, listening to several radio stations, I'll say: What is that? And Chuck will say: "I started that in 1958."

BLORE: XXXX (name of a radio station), I gave them that format and they're still using it. Which is a criticism, incidentally. I'm saying: Isn't it a pity? That they're still using it.

HALL: But there's hope for radio, isn't there? There's hope because there's nothing else. Television isn't going to be worth a damned in the foreseeable future.

BLORE: Radio is the most magnificent medium . . . ever. Because you're dealing with people . . . you're dealing with their head . . . and their heart. There's nothing in the way in the communication between you and . . . radio is a direct pipeline to the heart . . . ZAP! . . . if you do it right. Man, when you have that and there's
(Continued on page 18)

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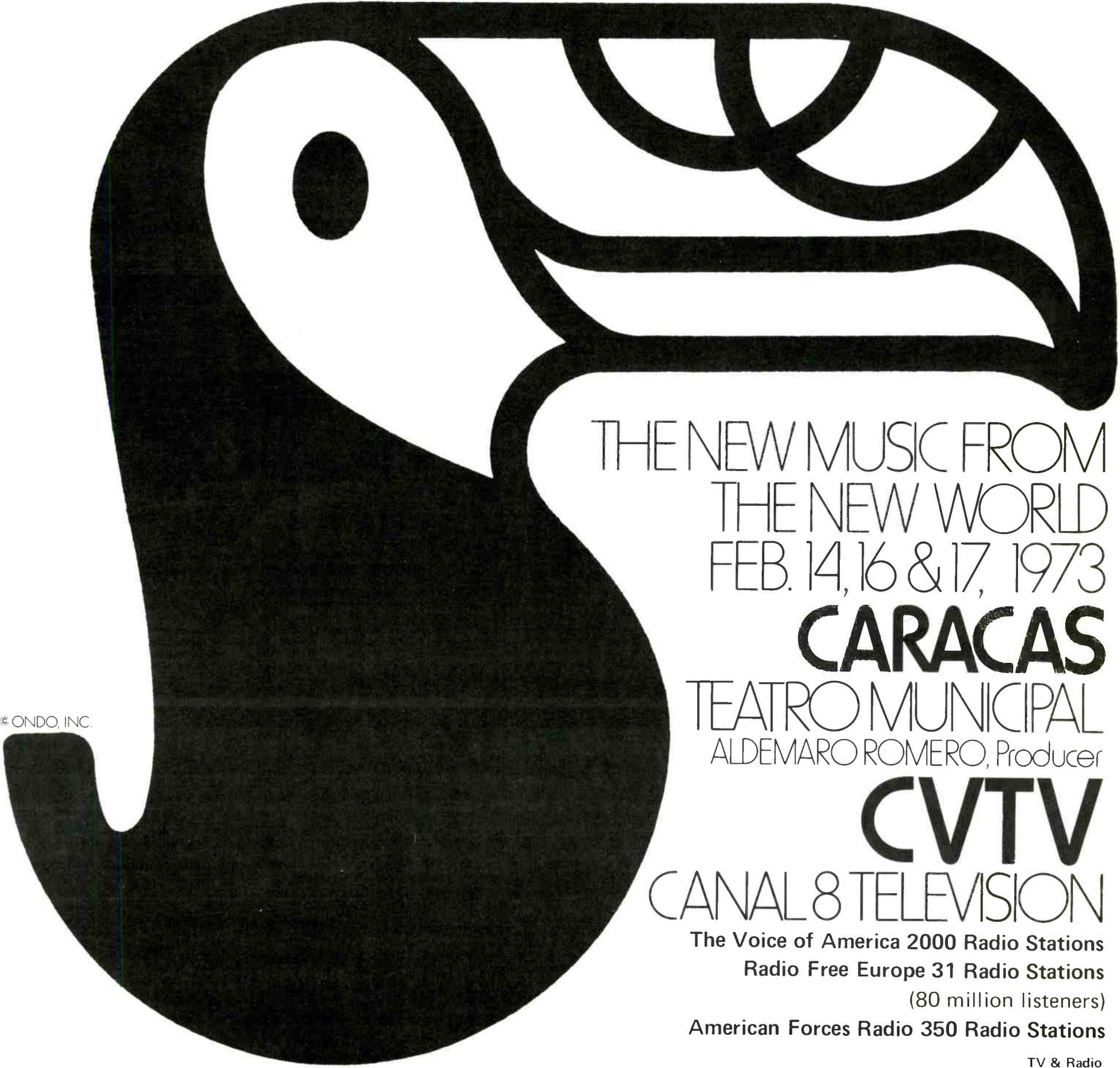
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NEW YORK—WNEW-AM's Gene Klavan and Music House president Dick Lavsky and commercial vocalist Jane Meryll have compiled a package of 13 new musical jingles for the morning radio personality. Working closely with the station's operations manager Gary McDowell, the team utilized several diverse musical styles for the logos which have just begun their round-the-clock airing.

Featuring vocals by Lavsky and Meryll, the jingles include variations of rock, Brazilian, circus and big band themes.

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By **CLAUDE HALL**
Radio-TV Editor

WJAS-AM, Pittsburgh, may rock. . . . **Al Blake** is now doing the 6-9 a.m. show on WMBR-AM, Jacksonville, Fla.; he'd been with WDAE-AM, Tampa, Fla. . . . **Bob Cole** is now doing weekend work on KIKI-AM, Honolulu, Hawaii; he'd been with KPOI-FM in that market for about three years. . . . WTUP-AM in Tupelo, Miss., is planning its annual radiothon Dec. 3 to benefit the Rehabilitation Center for Crippled Children; the show will run 10 a.m. until 10 p.m. and the station is merely the focal point since 15 stations in Mississippi and Alabama will carry the show from the Natchez Trace Hall of Fame in Tupelo. Assistant man-

ager **Bozy Hutchison** is director of this year's event and he's searching for any and all country music artists who will donate their time to the cause. Last year, the event netted just under \$30,000 for the children. The lineup on the station now includes **Chuck (Tome Meade) Conner, Jackie Glisson, Ron (Ron Mac) McDonald, Johnny Webber,** and program director **Jim Mack. Larry Nichols** does relief; **Charlie Brewer** heads the news department. Mack says would like to have tapes and resumes from some good soul men.

Rick Thomas at WYTI-AM in Rocky Mount, Va., guarantees to play all new records sent to him. . . . **John Catchings** writes that he has left KFRC-AM in San Francisco to join KSFJ-AM, same city, as program director and says "I went to work for KFRC-AM in 1966 and in the years that followed worked with some of the finest people in broadcasting." . . . WSEB-AM-FM, Sebring, Fla., is looking for two or three air personalities and **David M. Goulet** says he'll be interested in hearing from guys who want to get started in radio. Talk to **Gene Gray** between 6 a.m.-2 p.m. and **David** 5-11 p.m. at 813-385-5152. . . . **Jay Shankle** is looking for work as music director or program director; 10 years of experience. 817-322-7337.

★ ★ ★
The Holt Corp., headed by **Arthur Holt**, has moved to Bethlehem, Pa., and you can reach Art there via 215-865-3775. Art is a broker as well as a programming and management consultant.

PERSONALITY JOCKS . . .

Dear Weenie: I received my 1st issue today. Shocked to find the amount of usable material. Received flyers from you many times but put off sending \$ thinking teasers were best and material wouldn't be that good. . . . well it's ALL just great and BETTER than the teasers. . . . send info on oldies. . . . Bob Belz, WIYQ.

THE WEENIE

970 E. Dayton Circle
Ft. Lauderdale, Fla. 33312

'Sounds' Key to Future Radio

• Continued from page 16

nothing in the way between you and me . . . well, sitting in this room right now, you and me talking, there is a barrier. The barrier is that you're looking at me and I'm looking at you and our reactions and what we're doing are all in the way of absolute communication. If I were on the radio talking to you those barriers would not exist. Not on my part, because I wouldn't see your reactions. It would be total and absolute communication. Well, if we're going to use the medium . . . and we're just beginning to scratch the surface of what radio could be . . . well, do you know something that Jack McCoy, program director of KCBO-AM in San Diego is into is the psychology of sound and he got it from going to see the Clint Eastwood movies . . . the ones made in Spain . . . and the guy who made those movies is really heavy into sound . . . everytime someone would die in one of those movies he had a particular sound. So now people can hear that sound and it does something to you emotionally. Well, Jack recognized that . . . that sound. Out of context. And he said: Wow, we've got to be able to use sound like that. For example, we could put on the J. Arthur Rank sound . . . that bong . . . and that sound does things *emotionally*. To you. The sound of a fly buzzing can do something emotionally to you. *Just* sound can do things. . . . I'll bet if we did some research we'd find that you respond to the sound of an oscillator at 30 cycles per second much different than one at 125 cycles per second. At any rate, you have a much different reaction to sounds . . . and that's coming into use in radio. I think you'll find us at KIIS-AM using

sound a lot. If we found a sound that people had a positive feeling toward, just in their gut, we'd put that sound on the radio. All the time. Whatever it is.

HALL: I like Brad Miller. He's a damned nice guy. But the Mystic Moods Orchestra is nothing without those sound effects.

BLORE: But if you put those records on, pretty soon you forget it's not *really* raining. You've got those records on, the lights down low and your girlfriend there, and pretty soon man, it's *raining* outside.

HALL: The sound effects on those records are so great.

BLORE: Yeah.

HALL: I've got a discrete quad-raphonic disk of his Mystic Moods and it's so great.

BLORE: But don't you agree that once you get into one of his albums you forget its sound effects you're hearing?

HALL: I guess radio has never really used sound effects since the old days.

BLORE: Even then they didn't use it correctly because they explained it all. But we're not talking about using sound effects as much as using sounds. Sounds to which people have emotional responses. And if we could find out those sounds to which people have affirmative responses, we could just program a station with those. And that would be neat.

HALL: Well, then . . . you're still excited about radio?

BLORE: I didn't know how much. Because people used to ask if I missed radio and I'd say: Nup! I didn't miss it. I was very happy doing my commercials. I was into a lot of public service stuff. You know. Like the "Love" spots which I really enjoyed doing. And I was doing more for the community, really, than when I was program-

ming a radio station. I had the time and the inclination to do them for my community. The Martin Luther King thing you heard was a thrilling thing to do, but I did it mostly for me and I would like it to be on the air as a public service thing. Well, now I can put it on the air, though I can't put it on a record.

HALL: Do you consciously realize you created a masterpiece in the Martin Luther King bit?

BLORE: I realize . . . I like it a lot.

HALL: It's a pity that other stations can't use it. There must be some way. Records, of course, would be the best way to get it to the stations.

BLORE: There are problems with the rights. Anyhow, I was saying I didn't miss radio and I didn't, but when I got over here and started trying to put this station into gear, there was this titillation . . . this little fire burning all of the time . . . and there's nothing more exciting than being inside a radio station that knows where it's going.

HALL: How long had you had this vision of a radio station?

BLORE: A couple of years, I imagine. But I didn't realize I had it so completely. When Ken Draper and I used to talk philosophy, I used to mention love a lot. But I didn't realize until now how totally I had thought such a format out. Until I sat down to put it on a piece of *paper* one day. And two or three hours later I had 14 or 15 pages about what this station is and should be. And we have changed it many times, visibly, since then, as we get into the format and find that a particular thing doesn't work, but another does. And we're still working.

EDITOR'S NOTE: This concludes the Chuck Blore interview.

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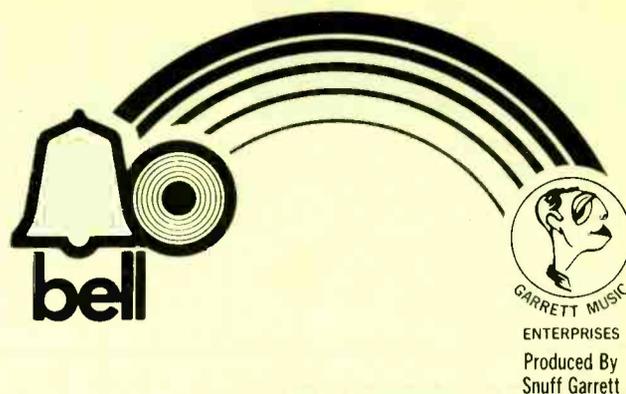
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**Snuff Garrett added
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**“the night the
lights went out
in georgia”**

recorded by

vicki lawrence

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on Bell # 45,303

BELL RECORDS,

A Division of Columbia Pictures Industries, Inc.

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.

ATLANTA: WREK-FM, Mike Caldwell
 AUSTIN: KRMH-FM, Jim Lucher
 BALTIMORE: WKTK-FM, Pete Larkin
 BATON ROUGE: WJBO-FM, Jim Beyer
 BOSTON: WVBF-FM, Bill Heizer
 CHICAGO: WBBM-FM, Jim Smith
 DEKALB, ILL.: WLBK, John Vell
 DENVER: KBPI-FM

EUGENE: KZEL-FM, Stan Garrett
 HARTFORD: WHCN-FM, Ron Berger
 LONG BEACH: KNAC-FM, Ron McCoy
 MIAMI BEACH: WBUS-FM, Michael Dean
 NASHVILLE: WKDA-FM, Ron Huntsman
 NEW ORLEANS: WRNO-FM, Hugh Dillard
 NEW YORK: WNEW-FM, Dennis Elsas
 PHILADELPHIA: WMMR-FM, Carol Miller

ROCHESTER: WCMF-FM, Bernie Kimball
 SAN DIEGO: KPRI-FM, Dana Jones
 ST. LOUIS: KSHE-FM, Shelly Grafman
 SYRACUSE, N.Y.: WOUR-FM, Rodney Hamilton
 TORONTO: CHUM-FM, Benjy Karch
 TUCSON: KWFM-FM, Allan Browning
 WASHINGTON, D.C.: WHUR-FM, Andre Perry

Also Recommended

AIRTO, "Free," CTI
 Cut: All.
 Station: KZEL-FM

AL KOOPER, "Naked Songs," Columbia
 Cuts: All.
 Stations: KNAC-FM, WNEW-FM, WLBK-FM

ALBERT COLLINS, "Eight Days on the Road," Tumbleweed (Single)
 Cuts: All.
 Station: WCMF-FM

ALLYN AND ROSS, "O. B. Ranger Adventures," HIS
 Cuts: All.
 Station: WCMF-FM

AMERICA, "Home Coming," Warner Bros.
 Cuts: "Ventura Highway," "Saturn Nights," "Only in My Heart."
 Stations: WMMR-FM, WKTK-FM, CHUM-FM, KPRI-FM, WVBF-FM, KBPI-FM

ARTIE KAPLAN, "Confessions of a Male Chauvinist Pig," Vanguard
 Cuts: All.
 Stations: WNEW-FM, WHCN-FM

AZTECA, "Azteca," Columbia
 Cuts: All.
 Station: WHCN-FM

BETTE MIDLER, "The Divine Miss M," Atlantic
 Cuts: All.
 Station: WLBK-FM

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

BLUE OYSTER CULT, "Blue Oyster Cult," Columbia
 Cuts: All.
 Station: KSHE-FM

BOBBY BRIDGER, "Merging of Our Minds," RCA
 Cuts: All.
 Station: WLBK-FM

BUDDY GUY, "Hold That Plane," Vanguard
 Cuts: "Come See About Me."
 Stations: KZEL-FM, WCMF-FM

BREWER AND SHIPLEY, "Rural Space," Kama Sutra
 Cuts: All.
 Stations: WCMF-FM, KRMH-FM, KNAC-FM, WKTK-FM, WMMR-FM, KWFM-FM

B.W. STEVENSON, "Lead Free," RCA
 Cuts: All.
 Stations: KRMH-FM, WHCN-FM

CAPTAIN BEEFHEART, "Clear spot," Reprise
 Cuts: All.
 Station: CHUM-FM

CAPTAIN BEEFHEART AND THE MAGIC BAND "Clear Spot," Reprise
 Cuts: All.
 Stations: KRMH-FM, WRNO-FM, KPRI-FM, KBPI-FM

CARLY SIMON, "No Secrets," Elektra
 Cuts: All.
 Stations: WNEW-FM, WBUS-FM, WMMR-FM

CYMANDE, "Cymande," Janus
 Cuts: "Zion I," "Listen," "Getting It Back."
 Station: MJBO-FM

DAVID BROMBERG, "Demon in Disguise," Columbia
 Cut: "Mr. Bojangles."
 Stations: KZEL-FM, KSHE-FM, WOUR-FM, WLBK-FM

DON McLEAN, "Don McLean," United Artists
 Cut: "Dreidel."
 Stations: WBBM-FM, WNEW-FM

DUANE ALLMAN, "An Anthology," Capricorn
 Cuts: "Statesboro Blues," "Dreams," "Don't Keep Me Wonderin'."
 Stations: WRNO-FM, KRMH-FM, KBPI-FM

DR. HOOK, "Sloopy Seconds," Columbia
 Cuts: All.
 Station: KPRI-FM

EDDIE SENAY, "Step by Step," Sussex
 Cuts: All.
 Station: WHUR-FM

EDGAR WINTER GROUP, "They Only Come Out at Night," Epic
 Cuts: All.
 Stations: WOUR-FM, KWFM-FM

EKSEPTION, "Five," Phillips
 Cuts: All.
 Stations: WHCN-FM, CHUM-FM

EVERLY BROTHERS, "Pass the Chicken and Listen," RCA
 Cuts: All.
 Station: WCMF-FM

FLASH, "In the Can," Soverign
 Cuts: All.
 Stations: KNAC-FM, CHUM-FM

FRANK ZAPPA AND THE MOTHERS OF INVENTION, "The Grand Wazoo," Biazze
 Cuts: All.
 Stations: KRMH-FM, WKTK-FM

FRANK ZAPPA, "Grand Mazoo," Bizarre
 Cut: "For Calvin."
 Station: WKTK-FM

GENESIS, "Fox Trot," Charisma
 Cuts: "Watcher of the Skies," "Get 'Em Out by Friday."
 Stations: WKTK-FM, WHCN-FM, WBUS-FM, WMMR-FM, KWFM-FM

GLADSTONE, "Marietta Station," ABC (Single)
 Station: WRNO-FM

GRATEFUL DEAD, "Europe '72," Warner Bros.
 Cuts: All.
 Stations: WRNO-FM, KBPI-FM

JAMES TAYLOR, "One Man Dog," Warner Bros.
 Cuts: All.
 Station: WRNO-FM

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

JEREMY SPENCE AND THE CHILDREN, "Jeremy Spence and the Children," Columbia
 Cuts: All.
 Station: WKTK-FM

JIMI HENDRIX, "War Heroes," Warner Bros.
 Cuts: All.
 Stations: WHCN-FM, WMMR-FM

JOE COCKER, "Joe Cocker," A&M
 Cuts: All.
 Stations: WRNO-FM, KBPI-FM

JOHN ENTWHISTLE, "Whistle Rhymes," Track
 Cuts: All.
 Stations: WJBO-FM, WVBF-FM, KBPI-FM

JOHN LEE HOOKER, "Detroit Special," Atlantic
 Cuts: All.
 Station: WREK-FM

JONI MITCHELL, "For the Roses," Asylum
 Cuts: All.
 Stations: WRNO-FM, KRMH-FM, WOUR-FM, WBUS-FM

LARRY WILLIS, "Inter Crisis," Groove Merchant
 Cuts: "Out on the Coast," "Inter Crisis."
 Station: WHUR-FM

LEON RUSSELL, "Christmas in Chicago" Shelter (Single)
 Station: WBBM-FM

LOGGINS AND MESSINA, "Loggins and Messina," Columbia
 Cuts: All.
 Stations: WVBF-FM, WREK-FM, KBPI-FM

Chicago, Shelter (Single)
 Station: WBBM-FM

LONDON SYMPHONY ORCH: "Tommy," Ode
 Cuts: All.
 Stations: WKTK-FM, KSHE-FM

LOU REED, "Transformer," RCA
 Cuts: All.
 Stations: KPRI-FM, WLBK-FM, WBUS-FM, KZEL-FM, WNEW-FM, WKTK-FM, KSHE-FM

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

NEW RIDERS OF THE PURPLE SAGE, "Gypsy Cowboy," Columbia
 Cuts: All.
 Stations: KZEL-FM, WCMF-FM, KRMH-FM, KNAC-FM, WMMR-FM

ONE, "One," Grunt
 Cuts: "One of a Kind," "Second Car Raga."
 Station: KWFM-FM

OSCAR BROWN JR., "Moving On," Atlantic
 Cuts: All.
 Station: WHUR-FM

PAUL WILLIAMS, "Life Goes On," A&M
 Cuts: All.
 Station: CHUM-FM

PROCOL HARUM, "Whiter Shade of Pale," A&M
 Cuts: All.
 Station: KNAC-FM

PETER TOWNSHEND, "Who Came First," Decca
 Cuts: All.
 Stations: WREK-FM, WJBO-FM

PAUL WILLIAMS, "Life Goes On," A&M
 Cuts: All.
 Station: CHUM-FM

RARE EARTH, "Willie Remembers," Rare Earth
 Cut: "Got to Get Myself Back."
 Stations: WBBM-FM, CHUM-FM

R.E.O. SPEEDWAGON, "R.E.O./T.W.O." Epic
 Cuts: All.
 Station: KPRI-FM

RICK NELSON, "Garden Party," Decca
 Cuts: All.
 Stations: KNAC-FM, WNEW-FM, WHCN-FM, WVBF-FM

ROBERT THOMAS VELLINE, "Nothing Like a Sunny Day," Unart
 Cuts: All.
 Station: WJBO-FM

SARAH VAUGHAN, "Feeling Good," Mainstream
 Cuts: All.
 Station: WHUR-FM

SHAWN PHILLIPS, "Faces," A&M
 Cuts: All.
 Station: WBBM-FM

SKIP BATTIN, "Skip Battin," Signpost
 Cuts: All.
 Stations: WNEW-FM, WKTK-FM, CHUM-FM, WLBK-FM

STONE THE CROWS, "Continuous Performance," Polydor
 Cuts: All.
 Stations: WHCN-FM, WNEW-FM

STEVEN AMBROSE, "Gypsy Moth," Barnaby
 Cuts: "Mary," "Gypsy Moth," "Tumbleweed," "Safely Home Like a River."
 Station: WHCN-FM

STEELEYE SPAN, "Below the Salt," Chrysalis
 Cuts: All.
 Stations: WOUR-FM, CHUM-FM

STEVIE WONDER, "Talking Book," Tamla
 Cuts: "Looking for Another Pure Love."
 Station: KWFM-FM

STRING DRIVEN THING, "String Driven Thing," Charisma
 Cut: "My Real Hero."
 Stations: KZEL-FM, WHCN-FM, WMMR-FM

THE STANTON BROTHERS BAND, "The Stanton Brothers Band," Epic
 Cuts: All.
 Station: WLBK-FM

TIR NA NOG, "After a Smile," Chrysalis
 Cuts: All.
 Station: CHUM-FM

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

TRAPEZE, "You Are the Music—We're Just the Band," Threshold
 Cuts: "You Are the Music," "Coast to Coast," "Loser."
 Station: KWFM-FM

VARIOUS ARTISTS, "Newport in New York, Vol. 1-6," Cobblestone
 Cuts: All.
 Stations: WKTK-FM, WHCN-FM, WMMR-FM

VARIOUS ARTISTS, "Texas Guitar From Dallas to L.A.," Atlantic
 Cuts: All.
 Station: WREK-FM

VARIOUS ARTISTS, "Tommy," Ode
 Cuts: All.
 Stations: WBUS-FM, KRMH-FM, WNEW-FM, WKTK-FM, KSHE-FM

GUESS WHO'S COMING BAWK?

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Vox Jox

• Continued from page 18

Buddy Hollis is leaving KWWL-AM, Waterloo, Iowa, to join WPOP-AM, Hartford, and he'll be music director. . . . WLW-AM mid-day personality Joe Kelly was injured in a exhibition hockey game at the Cincinnati Gardens—broken collar bone, cerebral concussion, etc. . . . WOUB-FM, Ohio University, Athens, Ohio, is back on the air; station had been dark since August for tower construction. . . . Lee Garrett, 213-662-0177, is looking for a job. Has worked the all-night job on the air at WHAT-AM in Philadelphia and WLOK-AM in Memphis. He keeps his own log, runs his own board, and even writes his own commercials; ordinarily, this wouldn't be unusual, except that Garrett is blind. He doesn't want a whole lot of money and it doesn't have to be

a big market, just a good job with good people.

I finally know someone who was interviewed by a ratings firm. Yep. Tom Rounds, chief of Watermark Inc. Been in radio 15 years or something like that and this was his first time to ever get interviewed or even meet a man who'd been interviewed. You can imagine how he fouled up that questionnaire, though, since Rounds, like you and me, listen to dozens of radio stations during a given period. He finally gave the stations on his car radio pushbuttons as the stations he most listened to. . . . Avner Rosenblum, an air personality and program director at Galie Zahal radio station in Israel is visiting the U.S. and is seeking a job. He's willing to do anything—production, music chores, programming, or air personality work. Has

a worker's permit. You can reach him at 213-651-0292.

From a gentleman known as Jon Bosworth, new program director of KOOL-FM in Phoenix: "Well, it's been almost eight years since the last correspondence from me. In those days, I was at KRIZ-AM in Phoenix along with KHJ-AM's Johnny Williams, Lee (Baby) Simms (enjoyed your article on him), and L.D. (Guy Williams) Moorhead under the name of Johnny Wallace. Good station then. Today, I'm back in Phoenix as program director of KOOL-FM after a four-year bit as production man at KOOL-AM. Since the KRIZ-AM days, I've been in Yuma, the Los Angeles area (including KUTY-AM so I can now admit that Don Imus put the place on the map), and here.

With a little help from our Friends in Philadelphia*

Hurricane

Smith

is a smash!

**HOTCHA!
HOTCHA!**



**Oh, Babe,
What Would
You Say?**

Single 3383

From The Album ST 11139



***"Dean Tyler, WIP, starts 'em and Jay Cook, WFIL, explode & chart 'em..."**

—Kal Rudman, Friday Morning Quarterback.
11/17/72.
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Campus News

What's Happening

By SAM SUTHERLAND

Service Station: The possibilities of radios are, if not limitless, at least broad, and yet another application for them has arrived in a request from **Sgt. James Auman** at the **U.S. Disciplinary Bureau** in Ft. Leavenworth, Kan. Auman notes that the station there, **KLDB**, is currently programming soul, rock and country, with Latin and jazz programming also featured. Auman also goes on to say that the station receives no service through the armed forces: the main source of welfare is an Inmate Welfare fund, and, as Auman states, "frankly we only get a fraction of what we need for good programming." Further information about **KLDB** is available from Auman, c/o Radio Station **KLDB**, U.S.D.B., Ft. Leavenworth 66027. . . . At **Providence College** in Providence, R.I., station **WDOM-FM**, an education ten-water, has changed from a primarily progressive, cum-educational, format to a broader musical base. Top 40, oldies and soul are now in the mix as well, along with those more progressive staples, and companies should take note.

★ ★ ★

For those of you who missed that back page of **BB** a few weeks back, **Bob Glassenberg** of **Warner Bros. Records** cheerfully reminds you that the company's home office now has its own number, (213) 843-8688.

★ ★ ★

PICKS AND PLAYS: MIDWEST—Minnesota—WMMR, University of Minnesota, Minneapolis, Michael Wild reporting: "Rockin' Down the Highway," (LP cut, Toulouse Street), **Doobie Brothers**, Warner Bros.; "Why Can't We Be Lovers," **Holland-Dozier**, Invictus; "Life Goes On," (LP), **Paul Williams**, A&M. . . . **KGMA**, Mankato State College, Mankato, Sandy Nelson reporting: "Fever," **Rita Coolidge**, A&M; "For the Roses," (LP), **Joni Mitchell**, Asylum; "The World Is a Ghetto," (LP) **War**, United Artists. . . . **KMSC**, Moorhead State College, Moorhead: "Waterfall," (LP), **If**, Metromedia; "Third Down 110 to Go," (LP), **Jesse Winchester**, Bearsville; "With Bruce," (LP), **Teegarden & Van Winkle**, Westbound; "Brother," (LP), **Lon & Derek Van Eaton**, Apple. . . . **Michigan—WBRS**, Michigan State U., East Lansing, Mark Westcott reporting: "The Magician's Birthday," (LP) **Uriah Heep**, Mercury; "Continuous Performance," (LP), **Stone the Crows**, Polydor; "Lead Free," (LP), **B.W. Stevenson**, RCA. . . . **WKME**, Michigan State U., East Lansing, Rol Edquist reporting: "Disciple," **Doobie Brothers** Warner Bros.; "The Rain Book," (LP) **Renee Armand**, A&M; "Prologue," (LP), **Renaissance**, Capitol. . . . **WKMJ**, Schoolcraft College, Livonia, Rob Mulrooney reporting: "Muleskinner Blues," **Flash Cadillac**, Epic; "Stayed Too Long at the Fair," **Bonnie Raitt**, Warner Bros.; "Good Feelin' to Know," (LP), **Poco**, Epic. . . . **WBKX**, Northern Michigan U., Marquette, Gary Cichon reporting: "Dawn of a New Day," **Mom's Apple Pie**, Brown Bag; "Your Mama Don't Dance," **Loggins & Messina**, Columbia; "You Can't Get There From Here," **Casey Kelly**, Elektra. . . . **WAYN**, Wayne State U., Detroit, Rob Wunderlich reporting: "Because of You," **Kracker**, Dunhill; "The Grand Wazoo," (LP), **Frank Zappa**, Bizarre; "Talking Book," (LP), **Stevie Wonder**, Tamla.

SOUTH—Alabama—WGL-FM, Auburn U., Auburn, James M. Carter reporting: "Baby, Please Take Me Back," **Dee Ervin**, Signpost; "Everyone Live to Sing," (LP), **Orphan**, London; "All Together," **Rowan Brothers**, Columbia. . . . **WVSU-FM**, Samford U., Birmingham, Henry Parkman reporting: "You Told Me Baby," (LP cut, Give It Up), **Bonnie Raitt**, Warner Bros.; "Superstition," **Stevie Wonder**, Tamla; "Freedom for the Stallion," (LP cut, On Time), **Boz Scaggs**, Columbia. . . . **WAPB**, Livingston U., Livingston, Chuck McCabe reporting: "I Didn't Know I Loved You," **Gary Glitter**, Bell; "The Giants of Jazz," (LP), Various Artists, Atlantic; "New Blood," (LP), **Blood, Sweat & Tears**, Columbia.

UA Eyes Spring '73 Junket

By NAT FREEDLAND

LOS ANGELES—United Artists Acoustic Road Show promotional tour of 35 campuses will run through April and May. Touring by bus, UA hopes to reach some 200,000 students with free concerts. Common ground of the acts fea-

tured on the show is that they do not require a great deal of electronic equipment, thus cutting transit costs considerably. The Nitty Gritty Dirt Band headlines, with Brinsley Schwartz, Doc Watson, Spencer Davis, George Gerdes, Country Gazette, Asleep At the Wheel, Townes Van Zandt and Robert Thomas Velline (Bobby Vee).

Half the available dates are still open and UA's college promotion division is seeking to hear from more campuses before the end of December. United Artists will deliver the show free and promote it in cooperation with college radio and newspaper outlets, for any campus with a facility accommodating a minimum of 4,000 students.

The tour starts in Kansas City on April 1 and proceeds through Missouri, Illinois, Minnesota, Wisconsin, Indiana, Michigan, Ohio, Pennsylvania, New York, Vermont, Massachusetts, Connecticut, New Jersey, Maryland, Virginia, North Carolina and Tennessee.

A smaller-scale 30-day free college concert tour with only Spencer Davis and George Gerdes earlier this year played to some 20,000 students.

ACU-I Maps Biggest Meet

SAN FRANCISCO—The Association of College Unions International is moving forward with plans for what Robert F. Kershaw, coordinator of product exhibits for ACU-I, expects to be the largest ACU-I conference to date. Slated to be held March 18-21 at the St. Francis Hotel in San Francisco, the conference is expected to draw in excess of 1,000 delegates representing some 500 colleges and universities throughout the U.S. and Canada.

Delegates in general include directors, managers and various other personnel involved in the development and management of college unions, student centers and university centers. Thus, in announcing plans for exhibitors booths at the upcoming conference, the ACU-I has noted that last year's exhibitors covered a broad range of fields.

Notable among exhibitors was an increasing profile of 16mm film distributors, film equipment manufacturers and audio/visual software and hardware concerns. While only one videotape programming operation was represented at last year's conference in St. Louis, Mo., this year's meeting may well find other video concerns represented.

Again, the conference will draw professional interest from concessions firms, housewares manufacturers and talent agencies. Last year's affair drew several major talent agencies, with booths geared to promotion of both entertainers and lecturers.

While the emphasis has been placed on discussion of operators policies, the ACU-I affairs have always been open to professional exhibitors.

Further information is available from Kershaw at the L.A. Pittenger Student Center, Ball State University, in Muncie, Ind. 47306.

Vegas Music Sets A 45-Day Tour

By LAURA DENI

LAS VEGAS—Vegas Music International will be setting a precedent in college concert tours when they launch on March 7, a 45-day, 28 state and Canadian tour.

"The monetary mechanics of the thing are very simple and attractive for the colleges," explained Joe Saliba. "You furnish the hall or the building and we'll furnish the show and we split 50-50. There's no guarantee. We're doing it because we believe we can make some money."

"Fundamentally we want to give the recording artists we have under contract the exposure," he continued. "We're after the people who buy the records, who are the college and high school crowds."

The average ticket will run four

Gets Singles Of 1950's

BOWLING GREEN, Ohio—The Bowling Green State University Audio Center has acquired 1,000 45 rpm singles from the 1950's. The records, donated by Dr. David Stuppel, professor of sociology at Eastern Michigan University in Ypsilanti, Mich., includes blues, rhythm & blues and rock and roll recordings.

Among artists represented are Buddy Guy, Muddy Waters, Bill Haley, Ray Charles, B.B. King, Lightnin' Slim, J.B. Lenore and Little Walter, according to William L. Schurck, audio librarian of the university library.

The records further enhance a growing collection of more than 100,000 non-classical recordings, ranging from blues and jazz to musicals and soundtracks, rock, comedy and gospel.

Film Flashes

Thanksgiving week found **B.B. King**, **Joan Baez**, the **Voices of East Harlem** and a number of performing inmates the focus of "A Prison Portrait," a feature-length film depicting those artists in concert at New York's Sing Sing Prison in Ossining.

Like King's own prison concerts in the past, long a key issue for the man, this concert reached an audience composed almost entirely of prisoners and prison staff. The film will also examine prison life in all its daily activities.

The men behind the scenes are **David Hoffman** and **Harry Wiland**, who, through **Varied Directions**, their production company in Croton-on-Hudson, N.Y., continue a partnership that began four years ago. In addition to Hoffman and Wiland, the film has eight associates. Hoffman, a director with 10 years of experience behind him, has worked on documentaries, industrial films, TV work and feature film, as well as teaching filmmaking at Hofstra and Western Connecticut State College. Wiland has been involved with PBS productions, notably "Johnny Cash—The Man, His World and His Music" and several films for NET's American Dream Machine and Vibrations series.

Wiland has commented that the film will be "upbeat," despite its emphasis on the contrast between life on the inside and beyond the prison's walls, due to the prison's attitude toward communication between administrators and prisoners.

Some appetizers from **New Line Cinema**: that operation is alive and kicking, as breathless Seth Willenson noted between various jaunts. While their compilation of shorts for the **New York Erotic Film Festival**, currently being distributed to colleges that are both geographically and ideologically distant from one another, has stimulated plans for a second festival package, New Line's lecturing seem to be strong as well.

Most notable among these: madman and visionary **R.D. Laing**, Scottish psychologist whose initial research on schizophrenia led eventually to his iconoclastic examinations of societal "madness." Laing is now winding up a college lecture tour that drew the same kind of response normally reserved for rock 'n' rollers.

More to follow there, as his tour finishes.

Pyramid Films in Santa Monica, Calif., has five new color titles dealing with film itself: "The Screenplay," "Special Effects," "The Stunt Man," "The Electric Flag," and "Six Filmmakers in Search of a Wedding." Perhaps most notable of these is "Electric Flag," offering **John Korty** on the subject of the feature. "The Candidate," and its production.

dollars with patrons holding student cards from the college where the concert is taking place being admitted for three dollars. "Promotion-wise the school really doesn't do a damn thing," said Saliba. "All graphics will be done at VMI. We will supply posters, the tickets, news ad mats for local and college newspapers. Concerning radio, the radio ads will be the only thing taken out of the gross receipts."

Saliba stressed that another unique feature in the college concert series is the coordination of all advertising and promotion of materials by VMI.

Promotions will include personal interviews with the artists via telephone. VMI will also enlist the aid of the top D.J. of the city's top radio station to act as master of ceremonies for the concert. "I'm not certain if the DJ will be paid," stated Saliba. "The reaction I've had is that the DJ's are glad to do it just for the exposure, which we love them for."

"We will be buying advertising from the radio station. Each school is allowed a certain number of Public Service Spots anyway. So, if we buy 50 I expect 25 in return or if we buy 100 I expect 50 in return," he stated.

Saliba has been on an advance tour to the colleges and explained that somebody from VMI will go along on the bus caravan tour which will entail between 20 and 25 people. Each group will have their own musicians.

"The self contained co-op concert will have the largest caravan ever to hit the college circuit, proclaimed Saliba. "This new entertainment concept will include music to fit all tastes. We will be featuring rock singer Benny Hester, country artist Roy Claibourne, pop singer Hal Frazier and a seven member group Westwood who play, sing, dance and have comedy routines. It will be the first college concert exposure for Claibourne and Westwood."

Colleges to be played include; Arizona State University, West Texas State, Oral Roberts University, Memphis State, University of Tenn., University of South Carolina, College of Charleston, Duke University, University of Hartford, Emerson College, New Hampshire University, plus colleges in Nebraska, Iowa, Wyoming, Oregon, Idaho and Vancouver, Canada.

In addition to the college dates, the caravan will fulfill some night club engagements at the Ramada Inn in Phoenix and Tucson and the Holiday Inn in Chicago.

A unique concept in the college concert tour is that it will be broken in locally for the high schools. "I figured if we're doing it for colleges why can't we do it for the high schools in Las Vegas," Saliba pointed out. "So, we're going to do a high school tour, prior to going on the college tour. Break it in locally to smooth it out and put some velvet on it."

Saliba mentioned that additional college dates are available and bookings can be arranged by contacting him at Vegas Music International.

JAZZ SERIES ON CAMPUS

CAMDEN, N.J.—With the growing interest in jazz music on the college campus, Camden County College has scheduled a jazz series to be conducted in the school's Lincoln Hall Auditorium. Series opens Saturday (9) with the Chic Carea Quintet; followed on Feb. 3 with the J. P. J. Quartet; Jim Hall and Ron Carter on March 10; and the Howard Johnson Quartet on April 14.

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*And Woody says so too.

Soul Sauce

By JULIAN COLEMAN

BEST NEW SINGLE OF THE WEEK: "TROUBLE MAN"

MARVIN GAYE
(TAMLA)

BEST NEW ALBUM OF THE WEEK: "MUSIC IS MY LIFE"

BILLY PRESTON
(A&M)

Jay Wright, who was the East Coast regional promotion man for Polydor Records, died of a heart attack November 18th. He is survived by his wife and 3 children. . . . NATRA's Board of Directors met at the Marriott Hotel in New Orleans on Oct. 28th, where they announced that they are giving \$1,000 to the William "Boy" Brown Fund. Brown, who is first vice president of the organization is hospitalized at Texas Institute of Rehabilitation, Houston, Tex. The lower portion of his body is completely paralyzed with partial paralysis of his upper body.

HOTLINE:

New singles from Cutlass Records, Mill Edwards (formerly of the Esquires) "I Found Myself," Floyd Morris,

"If Loving You Is Wrong"; Five Miles Out, "Super Sweet Girl of Mine" and the Esquires, "Henry Ralph." . . . Bobby Womack at the Hilton Hotel in Denver, Colo., Dec 23 and on the Convention Center, Fort Worth, Tex., Dec. 30 with the Chi-Lites and Bobby Bland. . . . New Mark IV on Mercury, "My Everything You Are." . . . The Manhattans follow their "One Life to Live" success with one called "Back-Up." . . . Valerie Simpson's "Silly Wasn't I," a breakout in Detroit and starting to spread nationally. . . . At the Apollo in New York till Dec. 12th, The Miracles, The Brighter Side of Darkness, Joe Quarterman & Free Soul, and Timmy Thomas. . . . Peaches and Herb debut on Mercury with "I'm Hurting Inside." . . . Pretty Barbara Mason dropped by Billboard recently with news of her latest single, "Give Me Your Love," and forthcoming album

title. The "Yes I'm Ready" girl, with her manager and radio personality Jimmy Bishop, were on their way to San Francisco for the Gavin Conference and a week's gig for Barbara at the Basin Street West. Also visiting Soul Sauce recently was the Main Ingredient. Their new disk looks like another winner. This one's called "You've Got to Take It (If You Want It)." . . . A hit for Luther Ingram; "I'll Be Your Shelter (In Time of Storm)" on Koko. . . . A&M's Billy Preston to tour with Grand Funk Railroad and featured in NBC-TV special airing "New Year Rockin' Eve," to be shown Dec. 31.

LP HAPPENING:

Al Green's "I'm Still In Love With You" is number 1 album in most markets with the "Love and Happening" out getting great airplay attention. . . . Billy Preston's "Music Is

My Life" will firmly establish Preston as a heavy album artist. "Will It Go Round in Circle," "Blackbird" and the title cut should prove to be favorites. . . . Billy Paul, "360 Degrees of Billy Paul," Freddi Henchi & The Soulsetters, "Dance"; Four Tops, "Keeper of the Castle"; James Brown, "Get on the Good Foot" and Johnny Nash, "I Can See Clearly Now."

SOUL GOLD:

Harold Melvin & the Blue Notes, "If You Don't Know Me By Now," (Phil. Int'l), Johnny Nash, "I Can See Clearly Now," (Epic); Santana, "Caravanserai," (Columbia). . . . Breakouts: Joe Simon, "Trouble in My Home/I Found My Dad," Jerry Butler, "One Night Affair," (Mercury); Timmy Thomas, "Why Can't We Live Together," (Glades); Jackson 5, "Corner of the Sky," (Motown).

BEST SELLING Billboard Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	ME & MRS. JONES Billy Paul, Philadelphia International 73517 (CBS) (Assorted, BMI)	7
2	2	IF YOU DON'T KNOW ME BY NOW Harold Melvin & the Blue Notes, Phil. International 73520 (CBS) (Assorted, BMI)	9
3	1	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	6
4	4	I'M STONE IN LOVE WITH YOU Stylistics, Avco 4603 (Bellboy/Assorted, BMI)	9
5	6	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	9
6	18	ONE NIGHT AFFAIR Jerry Butler, Mercury 73335 (Assorted, BMI)	5
7	5	ONE LIFE TO LIVE Manhattans, DeLuxe 193 (Starday/King) (Fort Knox/Nattahnam, BMI)	15
8	10	TROUBLE IN MY HOME/ I FOUND MY DAD Joe Simon, Spring 130 (Polydor) (Assorted, BMI/Assorted, BMI)	5
9	7	A MAN SIZED JOB Denise LaSalle, Westbound 206 (Chess/Janus) (Ordena/Bridgeport, BMI)	10
10	14	CORNER OF THE SKY Jackson 5, Motown 1214 (Jobete/Belwin-Mills, ASCAP)	5
11	11	WORK TO DO Isley Brothers, T-Neck 936 (Buddah) (Triple Three, BMI)	6
12	23	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	3
13	8	BABY SITTER Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	12
14	20	KEEPER OF THE CASTLE Four Tops, Dunhill 4330 (Trousdale/Soldier, BMI)	4
15	9	WHY CAN'T WE BE LOVERS Holland Dozier, Invictus 9125 (Capitol) (Gold Forever, BMI)	14
16	16	MAMA TOLD ME NOT TO COME Wilson Pickett, Atlantic 2909 (January, BMI)	5
17	17	IF YOU LET ME Eddie Kendricks, Tamla 54222 (Motown) (Jobete/Stone Agate, BMI)	13
18	26	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 1703 (Sherlyn, BMI)	5
19	19	THEME FROM "THE MEN" Isaac Hayes, Enterprise 905B (Stax/Volt) (East/Memphis/Incense, BMI)	9
20	21	I LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway, Atco 6903 (Sea Lark, BMI)	8
21	22	PEACE IN THE VALLEY Persuaders, Win or Lose 225 (Cotillion, BMI)	9
22	30	I GOT A BAG OF MY OWN James Brown, Polydor 14153 (Dynamite/Belinda, BMI)	4
23	28	992 ARGUMENTS O'Jays, Phil. Int'l. 73522 (CBS) (Assorted, BMI)	4
24	25	TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay, Hi 2226 (London) (Happy Hooker, BMI)	6
25	31	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebans, BMI)	7

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	32	SUPERFLY Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	3
27	33	I NEVER FOUND A MAN (To Love Me Like You Do) Esther Phillips, Kudu 910 (CTI) (East, BMI)	2
28	29	IF YOU HAD A CHANGE IN MIND Tyrone Davis, Dakar 4513 (Brunswick) (Julio-Brian, BMI)	7
29	13	STOP DOGGIN' ME Johnnie Taylor, Stax 0142 (Groovesville/East/Memphis/Conquistador, ASCAP)	12
30	15	I'LL BE AROUND Spinners, Atlantic 2904 (Bellboy/Assorted, BMI)	17
31	38	I'LL BE YOUR SHELTER (In Time of Storm) Luther Ingram, Koko 2113 (Stax/Volt) (East/Memphis/Klondike, BMI)	2
32	37	THE WORLD IS A GHETTO War, United Artists 50975 (Far Out, ASCAP)	2
33	12	SLOW MOTION, Part 1 Johnny Williams, Philadelphia International 7351B (CBS) (Assorted, BMI)	14
34	34	BEGGIN' IS HARD TO DO Montclairs, Paula 375 (Jewel) (Frye/Su-Ma, BMI)	7
35	35	JUST AS LONG AS WE'RE IN LOVE Dells, Cadet 5694 (Chess/Janus) (Chappell/Butler, ASCAP)	5
36	—	WE NEED ORDER Chi-Lites, Brunswick 55489 (Julio-Brian & BPI/Hog, ASCAP)	1
37	—	WE DID IT Syl Johnson, Hi 2229 (London) (Jec, BMI)	1
38	40	IT'S TOO LATE Rueben Bell, DeLuxe 140 (Starday/King) (Screen Gems-Columbia, BMI)	4
39	39	TIME Jackie Moore, Atlantic 2830 (Walden, ASCAP)	6
40	42	FEEL THE NEED IN ME Detroit Emeralds, Westbound 209 (Chess/Janus) (Bridgeport, BMI)	3
41	41	LOVIN' YOU LOVIN' ME Candi Staton, Fame 91005 (United Artists) (Fame, BMI)	4
42	43	(I Got) SO MUCH TROUBLE IN MY MIND Joe Quarterman, GSF 6879 (Access/Avalanche, BMI)	3
43	44	FROM THE LOVE SIDE Hank Ballard, Polydor 14128 (Dynamite, BMI)	3
44	45	GIRL YOU'RE ALRIGHT Undisputed Truth, Gordy 7122 (Motown) (Jobete, ASCAP)	3
45	—	I MISS YOU BABY Millie Jackson, Spring 131 (Polydor) (Gaucho/Belinda, BMI)	1
46	46	ON AND OFF, Part 1 Annacostia, Columbia 4-456B5 (McCoy, BMI)	6
47	47	YOU MADE A BRAND NEW WORLD We The People, Lion 122 (MGM) (Lan-Tastic, BMI)	3
48	50	MY THING Moments, Stang 5045 (Gambi, BMI)	2
49	49	I CALL IT TROUBLE Barbara Acklin, Brunswick 55486 (Julio-Brian, BMI)	2
50	—	SAVE THAT THING Rimshots, A-1 4002A (All Platinum) (Gambet, BMI)	1

BEST SELLING Billboard Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	7
2	2	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	9
3	5	ROUND 2 Stylistics, Avco AC 11006	6
4	3	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	9
5	4	GREATEST HITS Chi-Lites, Brunswick BL 7541B4	8
6	6	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KZ 3164B (CBS)	9
7	13	CARAVANSERIA Santana, Columbia KC 31610	5
8	7	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko K05 2202 (Stax/Volt)	9
9	9	STILL BILL Bill Withers, Sussex SX85 7014 (Buddah)	9
10	17	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	4
11	8	BEN Michael Jackson, Motown M 755 L	9
12	15	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (CBS)	9
13	10	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	9
14	29	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (CBS)	3
15	14	BACK STABBERS O'Jays, Philadelphia International KZ 31712 (CBS)	9
16	12	I'LL PLAY THE BLUES FOR YOU Albert King, Stax STS 3009	9
17	24	THE WORLD IS A GHETTO War, United Artists UAS 5652	4
18	19	UNDERSTANDING Bobby Womack, United Artists UAS 5577	9
19	18	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TNS 3009 (Buddah)	9
20	30	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	3
21	11	BITTER SWEET Main Ingredient, RCA LSP 4677	9
22	20	JERMAINE Jermaine Jackson, Motown M 752 L	9
23	23	LONDON SESSIONS Chuck Berry, Chess CH 6002	9
24	25	GUESS WHO B.B. King, ABC ABCX 759	9
25	16	NATURE PLANNED IT 4 Tops, Motown M 748 L	9

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	26	HEADS Osibisa, Decca DL 7-5368 (MCA)	8
27	21	BUMP CITY Tower of Power, Warner Bros. BS 2616	9
28	22	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568	9
29	28	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	9
30	40	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	9
31	31	AMAZING GRACE Aretha Franklin & James Cleveland, Atlantic SD 2-906	9
32	27	DONNY HATHAWAY LIVE Atco SD 33-386	6
33	—	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	1
34	33	SWEET AS FUNK CAN BE Dells, Cadet CA 50021 (Chess/Janus)	4
35	34	A LONELY MAN Chi-Lites, Brunswick BL 75479	9
36	35	FIRST TAKE Roberta Flack, Atlantic SD 8230	9
37	41	DOS Malo, Warner Bros. BS 2652	3
38	36	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	9
39	39	MUSIC IS THE MESSAGE Kool & the Gang, De-Lite DE 2011	9
40	43	PEOPLE HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	7
41	37	THE BEST OF OTIS REDDING Atco SD 2-801	9
42	38	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	9
43	47	SUPREMES Supremes, Motown M 756 L	2
44	42	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	9
45	44	THERE IT IS James Brown, Polydor PD 502B	9
46	50	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	9
47	48	MUSIC ON MY MIND Stevie Wonder, Tamla T 314 L (Motown)	9
48	32	LOVEMEN Temprees, We Produce XPX 1901 (Stax/Volt)	9
49	45	ALL THE KING'S HORSES Grover Washington, Jr., Kudu KU 07 (CTI)	9
50	49	A MILLION TO ONE Manhattans, DeLuxe 12004 (Starday-King)	5

Classical Music

CLASSICOMMENT

Keeping Cool Clerks for Volk

By IS HOROWITZ

Bob Daniels was on his knees when I entered the store. It turned out he wasn't praying for a busy Christmas. He was merely sorting out a shipment of DGG classics which had just arrived.

Daniels is manager of Music Manor, a class record shop in Englewood, N.J., a prosperous community just across the Hudson River from New York City. The store is distinguished from competitors in the area by its substan-

tial inventory of classical merchandise.

More than 35 percent of the 10,000 albums on Music Manor's shelves are classical items. What's more, dollar volume of this category holds to the same percentage. Except for December, according to owner Frank Volk. Then the ratio doubles to at least 7 to 3 in favor of classics. This despite a thriving traffic in pop and rock.

Volk took over the store some 15 years ago. It was already an established fixture on the Englewood business scene, and was long known as a good classical outlet.

Yet, midway in his proprietorship, Volk came near dropping out of classics entirely. "When the big shopping malls moved in, my sales of classics nose-dived," he recalls. For a while he thought he would never be able to compete with Sam Goody and Korvette, both of whom operate in the county.

"I seriously considered converting to a straight pop and rock format," he said. Obviously happy that he resisted that panic decision, Volk is now watching his classical volume increase, steadily inching beyond that more than satisfactory 35 percent.

Volk credits Daniels with much of the success of this phase of his operation. With Music Manor for

the last 10 years, Daniels' extracurricular participation in the cultural life of the community has paid off in many ways. As music and drama critic for the area suburban weekly, Daniels keeps close tabs on regional concert activities. Several times a year he is able to coordinate effective record tie-ins with appearances of artists.

Collectors

Daniels is also an inveterate collector of musical memorabilia, and his archives include a large number of Christmas cards autographed by well-known artists. The collection has been displayed often at nearby schools and libraries, subtly reminding the public that Music Manor is a local center of classical action.

For the last few years record companies have cut back on their distribution of useful display material, Daniels complains. But he creates his own, often finding it easier to secure photos directly from artists and managers than from diskeries.

A typical Music Manor window display will be constructed around a single album, with display material appropriate to the album's concept. A recent window keyed to Beverly Sills album of Viennese music was brightened by foiled and tinselled fiddles and other ornaments designed to project the atmosphere of the Waltz Capital. "Sixty copies of the album were moved in a short time," Daniels said.

Space is at a premium in the store. Only 15 feet wide by 80 feet deep, Music Manor has no storage area other than Frank Volk's home basement and garage. Efficient use of available footage is a must. Browser bins featuring classics are carefully stocked with proven movers and representative new product. A one-inch slit in the shrink-wrap permits insertion of a cardboard strip identifying each album. Upon sale, the strip is removed from the album and a new copy taken from the shelf and placed in the bin. Strips for which no replacements are on hand are categorized by label and serve as a handy reference for priority reorders.

Classics at Music Manor retail at \$1 off list, no competition to area discounters, if price were the only consideration. But an ample stock, careful attention to special orders, and a warm ambiance spiced with knowledgeable music talk, keep the customers coming.

Harum Date In Followup

NEW YORK—Procol Harum, English rock group which last November recorded a live album with the Edmonton (Canada) Symphony Orchestra, and released on A&M Records, is talking of performing in several major concerts with European and/or Canadian symphony orchestras next fall.

The pop band, on Chrysalis Records (distributed by Warner Bros.), is coming out with a new album early in 1973, called "Grand Hotel," which has classical music overtones, including waltz music.

Now on an extended concert tour of the U.S., Procol recently toured Vienna, Zurich, Nuremberg, Munich and Frankfurt with the Munich Chamber Orchestra, plus the Munich Boys Choir. Following that, they performed in concert with the Royal Philharmonic Orchestra of London at the Rainbow Theater. The theater is London's top rock hall, and is owned by Biffo Corp., a subsidiary of Chrysalis.

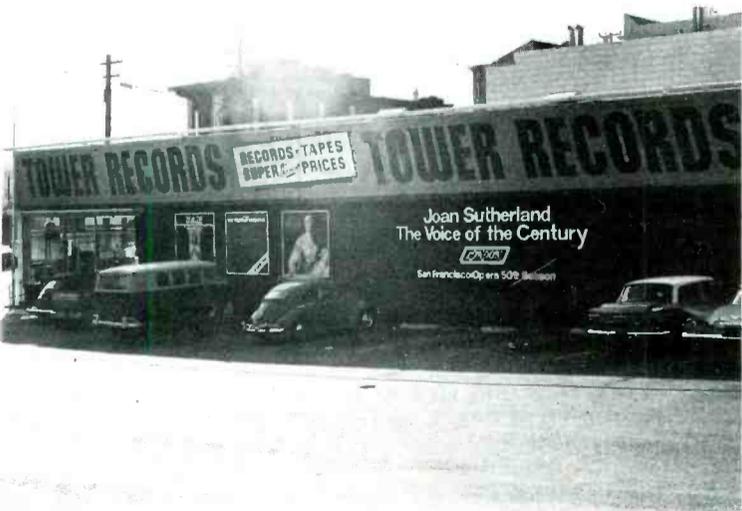
Puyana Gets German Prize

NEW YORK — The annual awards of the German record industry were recently announced in Salzburg, Austria. One of the records to receive the coveted "Deutscher Schallplattenpreis" was Rafael Puyana's recording of various harpsichord pieces by Couperin. Puyana is an exclusive artist for Mercury and Philips Records.

Among the harpsichordists' recent releases on Philips is the "Harpsichord Concerto" of Manuel de Falla, coupled with first recordings of works by Orbon, de Selma y Salaverde and de Arauxo.



ASCAP PRESIDENT Stanley Adams presented to Mrs. Dorothy Hammerstein, widow of the late Oscar Hammerstein II, a scroll honoring her husband at last week's all star Philharmonic benefit. The gala, which raised funds for the American Academy of Dramatic Arts and the George Junior Republic, was produced by Billy Hammerstein, son of the late ASCAP lyricist.



TO MARK the 50th anniversary of the San Francisco Opera and the opening of the '72-'73 season with Joan Sutherland in the title role of "Norma," London Records instituted a major promotion in this market for Sutherland's new album "Tales Of Hoffman." In addition to a full schedule of advertising and in-store promotions, the London artist did a free open-air concert in the City's Union Square which attracted over 3,000 persons. At Tower Records, above, in San Francisco, is a display saluting Sutherland and the S.F. Opera 50th season.

DECEMBER 9, 1972, BILLBOARD

TOP 40 Easy Listening

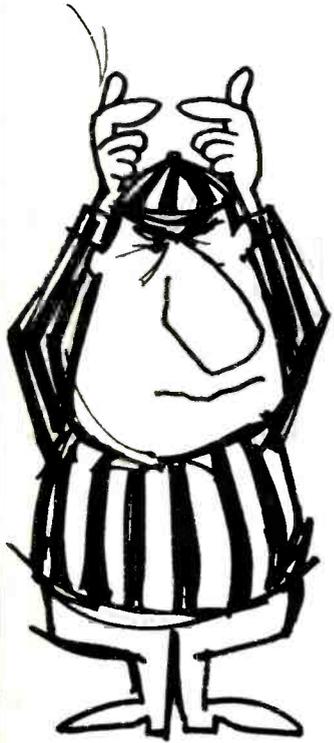
These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	3	4	8	CLAIR Gilbert O'Sullivan, MAM 3626 (London) (MAM, ASCAP)	7
2	2	3	3	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	19
3	4	6	6	IT NEVER RAINS IN SOUTHERN CALIFORNIA Albert Hammond, MUMS 76011 (CBS) (April/Landers/Roberts, ASCAP)	7
4	5	5	7	SUMMER BREEZE Seals & Crofts, Warner Bros. 7606 (Dawn Breaker, BMI)	8
5	1	2	2	I'D LOVE YOU TO WANT ME Lobo, Big Tree 147 (Bell) (Kaiser/Famous, ASCAP)	11
6	7	7	9	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	8
7	8	10	12	WHAT AM I CRYING FOR Dennis Yost & the Classic IV, MGM South 7002 (Lo-Sal, BMI)	6
8	10	14	25	VENTURA HIGHWAY America, Warner Bros. 7641 (WB, ASCAP)	6
9	11	12	17	SWEET SURRENDER Bread, Elektra 45818 (Screen Gems-Columbia, BMI)	5
10	12	13	22	WALK ON WATER Neil Diamond, Uni 55353 (MCA) (Prophet, ASCAP)	5
11	9	9	10	WEDDING SONG (There Is Love) Petula Clark, MGM 14421 (Public Domain)	11
12	6	1	1	I CAN SEE CLEARLY NOW Johnny Nash, Epic 5-10902 (CBS) (Cayman, ASCAP)	13
13	14	15	15	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incese, BMI)	8
14	16	24	31	EVERYBODY LOVES A LOVE SONG Mac Davis, Columbia 4-45727 (Screen Gems-Columbia/Song Painter, BMI)	4
15	15	19	20	OPERATOR (That's Not the Way It Feels) Jim Croce, ABC 11335 (Blendingwell/Wingate, ASCAP)	7
16	13	8	4	IF I COULD REACH YOU 5th Dimension, Bell 45-261 (Hello There!, ASCAP)	14
17	18	21	26	SOMETHING'S WRONG WITH ME Austin Roberts, Chelsea 78-0101 (RCA) (Pocketful of Tunes, BMI)	6
18	26	—	—	SEPERATE WAYS Elvis Presley, RCA 74-0815 (Press, BMI)	2
19	23	31	38	OH BABE, WHAT WOULD YOU SAY Hurricane Smith, Capitol 3383 (Chappell, ASCAP)	3
20	25	—	—	KNOCK KNOCK WHO'S THERE Mary Hopkins, Apple 1855 (Peer Int'l, BMI)	2
21	17	17	19	I GUESS I'LL MISS THE MAN Supremes, Motown 1213 (Jobete/Belwin-Mills, ASCAP)	7
22	22	26	33	THE LAST HAPPY SONG Hillside Singers, Metromedia 255 (Natson/Port/Mayoham, ASCAP)	4
23	29	37	—	I'M SORRY Joey Heatherton, MGM 14434 (Champion, BMI)	3
24	24	25	27	SMOKE GETS IN YOUR EYES Blue Haze, A&M 1357 (T.B. Harms, ASCAP)	8
25	—	—	—	BEEN TO CANAAN Carole King, Ode 66021 (A&M) (Colgems, ASCAP)	1
26	—	—	—	ALIVE Bee Gees, Atco 6909 (R.S.O., ASCAP)	1
27	27	28	29	I'M STONE IN LOVE WITH YOU Stylistics, Avco 4603 (Bellboy/Assorted, BMI)	6
28	—	—	—	SITTIN' Cat Stevens, A&M 1396 (Ackee, ASCAP)	1
29	40	—	—	PIECES OF APRIL Three Dog Night, Dunhill 4331 (Antique/Leeds, ASCAP)	2
30	32	32	32	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	5
31	31	33	35	ILL BE AROUND Spinners, Atlantic 2904 (Bellboy/Assorted, BMI)	5
32	34	36	—	IN HEAVEN THERE IS NO BEER Clean Living, Vanguard 35162 (Beechwood, BMI)	3
33	33	34	36	LIES J.J. Cale, Shelter 7326 (Capitol) (Audiogram, BMI)	5
34	35	35	40	WALK ON IN Lou Rawls, MGM 14428 (Colgems, ASCAP)	4
35	36	39	—	YOU'RE A LADY Peter Skellern, London 20075 (WB, ASCAP)	3
36	38	40	—	ROCKY MOUNTAIN HIGH John Denver, RCA 74-0829 (Cherry Lane, ASCAP)	3
37	37	38	—	GOLDEN RAINBOW Looking Glass, Epic 5-10900 (CBS) (Evie/Spruce Run/Chappell, ASCAP)	3
38	—	—	—	YOU TURN ME ON, I'M A RADIO Joni Mitchell, Asylum 11010 (Atlantic) (Mitchell, ASCAP)	1
39	39	—	—	SOUL AND INSPIRATION Johnny Mathis, Columbia 4-45729 (Screen Gems-Columbia, BMI)	2
40	—	—	—	ONE LAST TIME Glen Campbell, Capitol 3483 (Blackwood/Addris, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 12/9/72

Country Music

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'Jamboree' to Mark 40th Year

By PHIL GELORMINE

WHEELING, W. Va.—"Jamboree USA," the country music stage and radio show broadcast from the Capitol Music Hall every Saturday night and received in 18 northeastern states and six Canadian provinces over 50,000-watt WWVA, will mark its 40th anniversary on Jan. 7.

The economic impact on Wheeling generated by "Jamboree USA" has been substantial. WWVA has received fan mail in response to the show from each of the 50 states and 25 foreign countries. "Over 100,000 people are attracted to the Jamboree a year and 75 percent of those are tourists," cited Wheeling Chamber of Commerce president Jack Waterhouse. Fred Horne, president of Horne's Department Store, added, "During a store survey taken when Charley Pride was headlining Jamboree, we asked each customer as they entered the door, what brought them to Wheeling. One

out of 10 expressly came to see "Jamboree USA."

Howard Heathcote of Hamilton, Ontario, Canada has been conducting bus tours to Wheeling for the past 12 years. "We have Canadians on board these tours, not only from Hamilton, but from towns within a 75-mile radius of us," he pointed out. As a result of the heavy Canadian trade both the Security National Bank and Morris Plan Bank & Trust accept and exchange Canadian currency with American as everyday occurrences.

Expenditure

"The average expenditure per person for a weekend in Wheeling has been estimated at at least \$75 for food, lodging, shopping and such," brought out Berkley Fraser, vice president of Screen Gems Broadcasting, Inc. "And if you project this out," he continued, "the Jamboree means about \$5,000,000 a year to the economy of Wheeling."

The "Jamboree USA" shows are

conducted as regular concerts with a WWVA deejay broadcasting live on stage. In between numbers, the stage is darkened and color slides depicting the advertisers' products are flashed overhead while the deejay reads copy.

Regional country talent is combined with headline attractions like Hank Snow, Conway Twitty, Hank Williams, Jr., Jerry Lee Lewis, June Carter and Johnny Cash. Weekend hotel accommodations are at a premium and virtually nonexistent when one of these performers are appearing. Currently, two new hotels are under construction in the area to accommodate the overflow of tourists.

The Capitol Music Hall, acquired in 1962 by Basic Communications, Inc., which also owns country station WYDE in Birmingham, Ala., as well as WWVA, also houses Broadway road shows, a series by the Pittsburgh Symphony Orchestra and touring rock acts for tastes other than country and all contributing income to the city of Wheeling.

Spurred by the continued success of the Jamboree, Wheeling has become a growing center of musical activity with a recording studio, a music publishing company and a record label all centered out of the city. Jamboree regulars recording for the recently formed label include Gus Thomas, Mary Lou Turner and Freddie Carr. Jamboree USA Records and Tapes are distributed worldwide by Perception Records in New York (Billboard, May 6, 1972).

Asked to comment on the obvious parallel between the operations of Wheeling and Nashville Berkley Fraser remarked, "We recognize Nashville for what it is and it's fantastic. I think they recognize that we have potential, but my boss man has an expression, 'There's General Motors, there's Ford, there's Avis and there's Hertz.' And I think there's certainly room in the U.S. for Nashville and Wheeling to coexist, regardless of what we can make of it in the future."

Producer Laments TV Sound Quality

By BILL WILLIAMS

NASHVILLE—Bill Ward, executive producer of Nashville Tele-projects, a syndicator of country music, feels the sale of syndicated shows is being stymied by lack of sound quality in television sets.

"I'm running into this complaint from potential buyers," Ward said. "And it may explain why musical shows are becoming more difficult to sell."

Ward feels that there is a need today for television videotapes to be purchased by stations which also have an FM-stereo outlet so that the audio may be simulcast, thus bringing the viewer the sort of sound enjoyed on records.

He points out that on his own productions, "The Billy Edd Wheeler Show" and the "Mel Tillis Show," that outstanding sound went into the production. The eventual telecast lost much of this through the single small speaker found in television sets. Ward had spent considerable money on both the sound and the show itself.

Larry Sullivan, audio engineer for the "Hee Haw" show, agrees with much that Ward says. He points out that when video packs and cassettes become common in home use, sound doubtless will improve. People will demand the same sort of reception they now receive in home stereo speakers.

Sullivan says that sound on a videotape now is restricted to a quarter-inch track on the edge of the tape, and there is some wavering involved. He feels that progress in this field will come about only when the public demands it.

Sullivan cited a recent instance in which live production here was fed to the network for a Muscular Dystrophy telethon. When re-transmitted back for telecast, the sound was "hideous."

Ward has produced two exceptional tapes, but runs into the sound problem wherever he goes.

3 Acts Stay At Cartwheel

NASHVILLE—The purchase of Cartwheel Records by ABC-Dunhill has not changed the status of artists Pam Gilbert, Glen Canyon, Duane Dee and Harold Lee.

Ron Chancey, who came to ABC-Dunhill with the deal, said records by these artists still are being promoted on the market, and that they have existing contracts which are being honored.

So far, only Billy "Crash" Craddock has switched to the ABC-Dunhill label, and his first single has just been released.

He feels television reception is the major factor. He also feels it is a factor in recent quoted figures showing only about 9 percent of television programming is now music.

"Producers and engineers at the originating level can do just so much," he said. "Not until good music reception comes into the homes will music be a competitive force on television. And not until the quality of the receivers is improved will there be this good reception."

In the meantime, syndication is becoming more difficult each day. At least five shows syndicated here a year ago are no longer in production.

Nashville Scene

By BILL WILLIAMS

Winning a talent contest has become a big thing for Bonnie Nelson of Colorado. After winning in Colorado Springs, she was signed to a UA contract by Kelso Herston, who now has produced her first single, out soon. Kelso also has done a single with Del Reeves which he feels will be the biggest yet. Upcoming, it's titled "Trucker's Paradise." . . . Veteran WSM disk jockey Grant Turner made a hurried trip to MGM studios in California, where he did a voice track for a forthcoming movie, "The Lolly Madonna War." Most of the filming of the movie was done near Maynardville, Tenn., home of Roy Acuff. . . . Grandpa Jones and wife, Ramona, hosted the cast of "Hee Haw" at their home for a cornbread supper.

Pianist Del Wood, produced by Billy Linneman, is about to cut a single for MGM. . . . Bobby Lord says he is leaving Decca after these many years, and is weighing offers from three labels. During the next 12 months, he plans to devote most of his time to recording and pushing his records, taking time off from his land development in Florida. . . . Instrumentalist Jackie Phelps, a long-time favorite, is hospitalized for open-heart surgery. . . . Leona Williams tours for 17 days in December (the last five in warm Florida), then returns home for the holidays and a recording session in January.

Richard Garratt of the Four Guys, and wife Jan, of CMA, are expecting. . . . Stu Phillips has joined the ranks of those with a new bus. . . . Out on the Oney

Wheeler farm, sharp-shooters Jimmy Martin and Bud Wendell bagged 19 rabbits in one day. Coming up next, the 4th annual Opry Duck Hunting day, which will include Tex Ritter, Grandpa Jones, Jimmy Newman, Tom T. Hall, Stu Phillips, Charley Walker and David Houston, along with Bud Wendell. . . . Oney Wheeler has cut a master on the Windmill label and leased it to Royal American. . . . Bill Carlisle off to Little Rock (Continued on page 30)

KBUC Wills' Special Gratis

SAN ANTONIO—A one-hour radio documentary on the "King of Western Swing" is being offered free of charge by KBUC Radio here to any interested station.

Titled "The Living Legend—Bob Wills," the program includes the voices of Wills, Johnny Lee Wills, Tommy Duncan and Leon McAuliffe, as well as original music recorded by Bob Wills and the Texas Playboys in the 1930's and 1940's. These include both the instrumental and vocal original versions of the classic "San Antonio Rose." The narrative traces Wills' life from childhood to present, with personal and career highlights.

The show has three 60-second commercial inserts and two 30-second sponsor identifications. It runs 55 minutes.

Stations interested should send a 7½ inch reel of .5 mil tape with a self-addressed, postage-paid envelope (96 cents) to Andy Jackson, KBUC Radio, P.O. Box 20267, San Antonio, Tex. 78220.

KBUC suggests that, since the program is offered free, any station wishing to make a contribution to Wills is asked to make out a check or money order to Bob Wills, and it will be forwarded through KBUC.

RCA Features Country Artists

NEW YORK—RCA Record's December country music calendar features LP's by a host of label artists, rather than spotlighting one performer.

The calendar, distributed to disk jockeys, retailers and radio stations, features Chet Atkins, Bobby Bare, Jim Ed Brown, Hank Locklin, Charley Pride, Hank Snow, Charlie Walker, Lester Flatt, Dottie West, among others.

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- "HAPPY CHRISTMAS"—Little Toodles (Chris)
- "BIG DADDY 10/4"—Hillbilly John (Nashville Sound)
- "LET'S DO SOME WALKING"—Ron Manning-Darla Ray (Oweman)
- "I DON'T BELONG TO YOU"—Jackie Lyman (Tomahawk)
- "I TURNED HER FACE TO THE WALL"—Chuck & Collette Miles (Cee Bee)
- "TRUCK DRIVER JIM"—Roy Hendrix (Sun Light)
- "CHAMPAGNE BEFORE BREAKFAST"—Dee & Pat (Tarzana)
- "FROSTY THE SNOWMAN"—Liz Anderson (Columbia)

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EXCLUSIVELY ON
CANDY RECORDS

Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 12/9/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	3	GOT THE ALL OVERS FOR YOU Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	9	38	46	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC 11342 (Little David, BMI)	4
2	1	SHE'S TOO GOOD TO BE TRUE Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	10	39	42	RHYTHM OF THE RAIN Pat Roberts, Dot 17434 (Famous) (Warner-Tamerlane, BMI)	8
3	5	SING ME A LOVE SONG TO BABY Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	10	40	43	ALL HEAVEN BREAKS LOOSE David Rogers, Columbia 4-45714 (Unichappell/Chappell, ASCAP)	5
4	4	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	15	41	44	KNOXVILLE STATION Bobby Austin, Atlantic 2913 (Mamazon, ASCAP)	5
5	8	FOOL ME Lynn Anderson, Columbia 4-45692 (Lowery, BMI)	9	42	47	SHE'S MY ROCK Stoney Edwards, Capitol 3462 (Ironside, ASCAP)	5
6	7	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	12	43	41	I WONDER HOW JOHN FELT (When He Baptized Jesus) David Houston, Epic 5-10911 (CBS) (Algee, BMI)	9
7	9	WHITE SILVER SANDS Sonny James, Columbia 4-45706 (Sharina, BMI)	8	44	52	OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall, Mercury 73346 (Hallnote, BMI)	2
8	6	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr., MGM 14421 (Passkey, BMI)	13	45	48	IT TAKES A LOT OF TENDERNESS Arlene Harden, Columbia 4-45708 (United Artists, ASCAP)	6
9	11	PRETEND I NEVER HAPPENED Waylon Jennings, RCA 74-0808 (Nelson, BMI)	8	46	33	BOWLING GREEN Hank Capps, Capitol 3416 (Bowling Green, BMI)	13
10	2	DON'T SHE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	14	47	49	BEFORE GOODBYE Del Reeves, United Artists 50964 (Tree, BMI)	5
11	12	THIS MUCH A MAN Marly Robbins, Decca 33006 (MCA) (Mariposa, BMI)	12	48	50	HE AIN'T COUNTRY Claude King, Columbia 4-45704 (Belldale/Armstead, BMI)	6
12	18	SHE'S GOT TO BE A SAINT Ray Price, Columbia 4-45724 (Galleon/Norlou, ASCAP)	6	49	55	PASS ME BY Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)	5
13	15	A PICTURE OF ME (Without You) George Jones, Epic 5-10917 (CBS) (Gallico/Algee, BMI)	7	50	—	I WONDER IF THEY EVER THINK OF ME Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI)	1
14	14	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis, Mercury 73328 (Blue Echo, ASCAP)	10	51	54	EVERYBODY NEEDS LOVIN' Norro Wilson, RCA 74-0824 (Gallico/Algee, BMI)	4
15	20	IS THIS THE BEST I'M GONNA FEEL Don Gibson, Hickory 1651 (Acuff-Rose, BMI)	8	52	57	SOMEWHERE MY LOVE Red Steagall, Capitol 3461 (Robbins, ASCAP)	3
16	17	LONESOME 7-7203 Tony Booth, Capitol 3441 (Cedarwood, BMI)	11	53	53	A SWEETER LOVE (I'll Never Know) Barbara Fairchild, Columbia 4-45690 (Duchess, BMI)	9
17	21	LOVIN' ON BACK STREETS Mel Street, Metromedia Country 901 (Contention, SESAC)	6	54	—	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Wallace, Decca 33036 (MCA) (TAJ, ASCAP)	1
18	13	YOU AIN'T GONNA HAVE OLD BUCK TO KICK AROUND ANYMORE Buck Owens & the Buckaroos, Capitol 3429 (Blue Book, BMI)	13	55	—	NEON ROSE Mel Tillis, & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	1
19	10	TAKE IT ON HOME Charlie Rich, Epic 5-10867 (CBS) (House of Gold, BMI)	16	56	59	DON'T LET THE GREEN GRASS FOOL YOU O.B. McClinton, Enterprise 9059 (Stax/Volt) (Assorted, BMI)	6
20	25	SOUL SONG Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	5	57	64	OLD FASHIONED SINGING George Jones & Tammy Wynette, Epic 5-10923 (CBS) (Altam, BMI)	3
21	22	SOMEBODY LOVES ME Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	10	58	—	SATISFACTION Jack Greene, Decca 33008 (MCA) (Tree, BMI)	1
22	26	TO KNOW HIM IS TO LOVE HIM Jody Miller, Epic 5-10916 (CBS) (Vogue, BMI)	6	59	62	PAINT ME A RAINBOW Wynn Stewart, RCA 74-0819 (Window/Empher, BMI)	5
23	28	KATY DID Porter Wagoner & Dolly Parton, RCA 74-0820 (Owepar, BMI)	5	60	60	I FORGOT MORE THAN YOU'LL EVER KNOW (About Him) Jeanne Pruitt, Decca 33013 (MCA) (Travis, BMI)	6
24	19	MY MAN Tammy Wynette, Epic 5-10909 (CBS) (Algee, BMI)	13	61	63	TOSSIN' AND TURNIN' Ronnie Sessions, MGM 14445 (Harvard/Viva, BMI)	4
25	16	WHEEL OF FORTUNE Susan Raye, Capitol 3438 (Valando, ASCAP)	11	62	66	BEHIND BLUE EYES Mundo Earwood, Royal American 65 (Ray Mooney, BMI)	8
26	29	I REALLY DON'T WANT TO KNOW Charlie McCoy, Monument 8554 (CBS) (Hill & Range, BMI)	6	63	73	DOWNFALL OF ME Sonny James, Capitol 3475 (Marson, BMI)	2
27	30	LISTEN Tommy Cash, Epic 5-10915 (CBS) (Moss/Rose, BMI)	7	64	65	MY HEART CRIES FOR YOU Doyle Holly, Barnaby 5004 (MGM) (Anne Rachel/Gladys/Massey, ASCAP)	4
28	36	CATFISH JOHN Johnny Russell, RCA 74-0810 (Jack, BMI)	5	65	70	IF IT'S ALL RIGHT WITH YOU Dottie West, RCA 74-0828 (House of Gold, BMI)	2
29	32	HOLDIN' ON TO THE LOVE I GOT Barbara Mandrell, Columbia 4-45702 (Algee/Altam, BMI)	6	66	67	SHE CALLED ME BABY Dick Curless, Capitol 3470 (Central Songs, BMI)	3
30	39	LOVE'S THE ANSWER/JAMESTOWN FERRY Tanya Tucker, Columbia 4-45721 (Algee, BMI/Tree, BMI)	4	67	69	COMIN' AFTER JINNY Tex Ritter, Capitol 3457 (Evil Eye, BMI)	4
31	31	BABY, BYE BYE Dickey Lee, RCA 74-0781 (Jack, BMI)	10	68	68	PROUD MARY Brush Arbor, Capitol 3468 (Jondora, BMI)	3
32	37	WHOLE LOTTA LOVING Hank Williams & Lois Johnson, MGM 14443 (Travis, BMI)	4	69	74	IT RAINS JUST THE SAME IN MISSOURI Ray Griff, Dot 17440 (Famous) (Blue Echo, ASCAP)	2
33	40	SHE LOVES ME (Right Out Of My Mind) Freddy Weller, Columbia 4-45723 (Young World/Center Star, BMI)	4	70	75	THANKS TO YOU FOR LOVING ME Jerry Wallace, United Artists 50964 (Tree, BMI)	2
34	51	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)	2	71	—	RATED X Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	1
35	34	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	15	72	72	CANDY AND ROSES Sue Thompson, Hickory 1652 (Milene, ASCAP)	4
36	38	HAPPY, HAPPY BIRTHDAY BABY Sandy Posey, Columbia 4-45703 (Arc, BMI)	7	73	—	GOODBYES COME HARD FOR ME Kenny Serratt, MGM 14435 (Shade Tree, BMI)	1
37	27	A PERFECT MATCH David Houston & Barbara Mandrell, Epic 5-10908 (CBS) (Flagship, BMI)	13	74	—	ALWAYS ON MY MIND Elvis Presley, RCA 74-0815 (Press/Rose Bridge, BMI)	1
				75	—	WE KNOW IT'S OVER Dave Dudley & Karen O'Donnal, Mercury 73345 (Newkeys, BMI)	1

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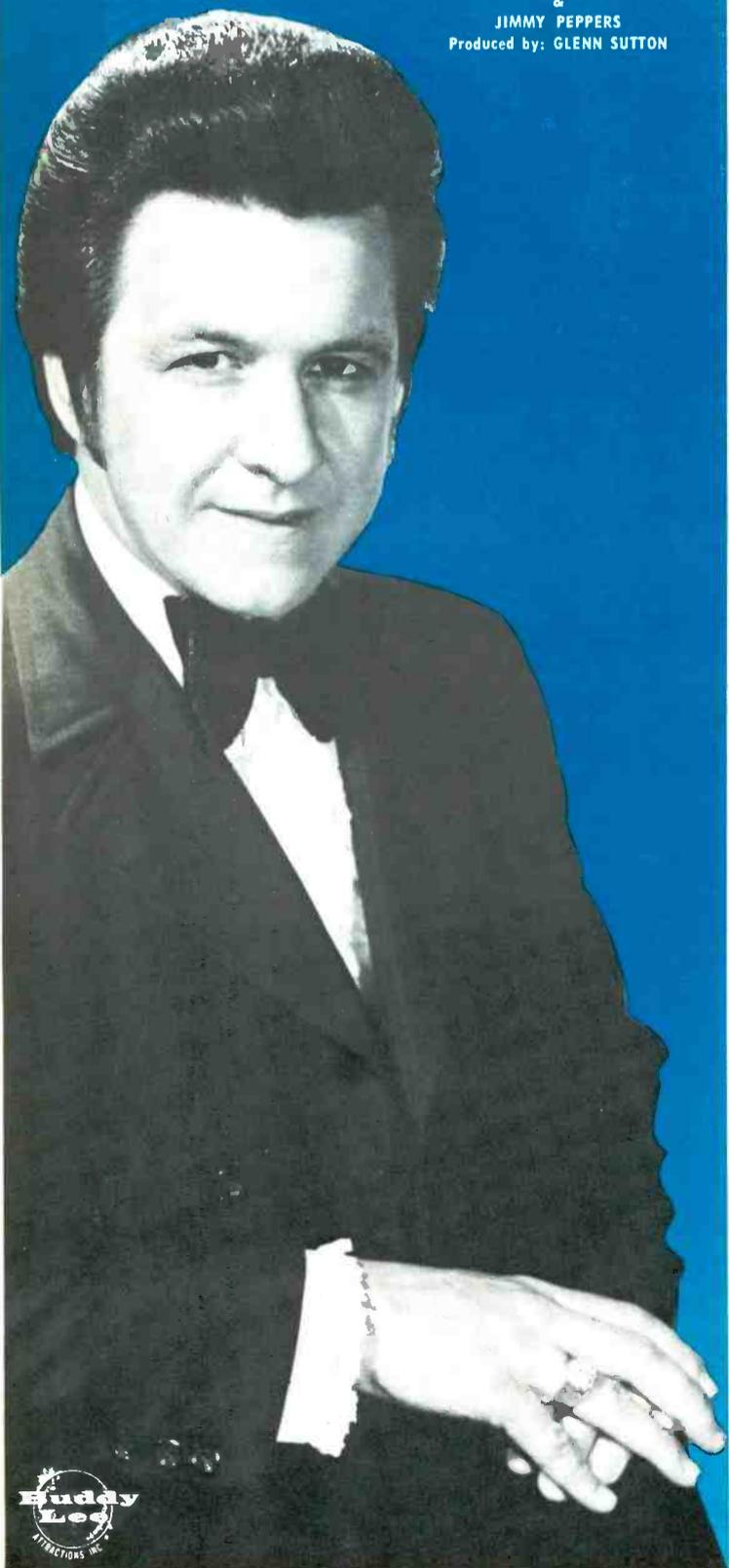
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Country Music

Nashville Scene

• Continued from page 28

for 13 more syndicated television shows with **Gene Williams**, **Warren Smith**, the **Crossroads Gang**, **Carol Williams** and **Johnny Duncan** (not Nashville's Johnny Duncan). . . . **Ernest Tubb** and **Stoney Cooper** both have given up smoking. Stoney has gained nine needed pounds.

Jeannie Seeley's next single is one she wrote about her farm in Western Pennsylvania, called "A Farm in Pennsylvucky." She describes it as in the "Rocky Top" vein. . . . **Rusty Adams**, who doubles as **Koko** the Country Clown, has cut a pilot for ABC. He also has recorded a single called "A Pint of Pain Remover," which he says is a true story he encountered on lower Broadway in Nashville. . . . Starting next fair season, **Karen Wheeler** will tour with **Conway Twitty**. Both are booked by **Jimmy Jay**. . . . **Faron Young** has signed another long-term contract with Mercury. He'll add five more years to the seven already there, and receive a substantial sum for signing.

Danny Davis, who is chairman for Christmas Seals, performed an hour-long concert on WSM on behalf of the drive. . . . **John D. Loudermilk** is now appearing on the college circuit, following a six month sabbatical in foreign posts. He continually plays to standing room audiences. . . . **Mac Wiseman** will headline at the Raven Gallery in Detroit the second week of December. . . . **Jim Ed Brown**, during a visit home to Arkansas, bagged a 10-point buck on the first day of the deer season. . . .

George Hamilton IV, the **Stonemans** and **Sammi Smith** all received rave reviews for their 21-day swing of the United Kingdom. . . . **Blake Emmons** has a featured role in a CBC Christmas special, originating in Toronto. . . . **Jamey Ryan** is set for a 21-day tour of England with the **Slim Whitman** show in April. . . . **Bobby Austin**, now booked by **Shorty Lavender**, has the second big song of his career in "Knoxville Station." . . .

George Jones & Tammy Wynette, after taping two "Hee Haw" shows, played to sell-outs in Miami, Columbia, S.C., Granite Falls, N.C., Beckley, W. V., and Columbus, O. . . . **Jack Reno** has signed with UA for recording, with **Shorty Lavender** for booking.

Ethel Delaney, the popular mid-western singer, continues to get return jobs. She and her Buckeye Strings have been signed to a solid Saturday night booking through next February at the Moose Lodge near Akron, O. They wanted a longer contract, but Ethel already was booked elsewhere. . . . **Jack Blanchard** and **Misty Morgan** appeared with a couple of heavyweights, **Jackie Gleason** and **Frank Fontaine**, on the "Mike Douglas Show." . . . The wife of **Bob McCracken**, drummer for **Tommy Overstreet**, gave birth to a 22-inch long boy who weighed in just under 11 pounds.

CRISTY LANE

COMING YOUR WAY SOON!!

Billboard **Hot Country LP's** Billboard SPECIAL SURVEY for Week Ending 12/9/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	10
2	2	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	17
3	4	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	22
4	5	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	7
5	3	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	11
6	10	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	6
7	6	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	12
8	9	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	14
9	7	COUNTRY MUSIC THEN & NOW Statler Brothers, Mercury SR 61367	14
10	12	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	9
11	11	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	10
12	15	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	5
13	8	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG Johnny Cash, Columbia KC 31645	15
14	18	MY MAN Tammy Wynette, Epic KE 31717 (CBS)	4
15	13	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	15
16	22	CHARLIE McCOY Monument KZ 31910 (CBS)	4
17	17	IF YOU TOUCH ME (You've Got to Love Me) Joe Stampley, Dot DOS 26002 (Famous)	9
18	16	MISSING YOU Jim Reeves, RCA LSP 4749	14
19	23	SOMEBODY LOVES ME Johnny Paycheck, Epic KE 31707 (CBS)	8
20	19	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	24
21	14	"LIVE" AT THE WHITE HOUSE Buck Owens, Capitol ST 11105	9
22	20	THE STORYTELLER Tom T. Hall, Mercury ST 61367	13
23	30	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic KE 31746 (CBS)	3
24	24	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	38
25	21	TRACES Sonny James, Capitol ST 11108	10
26	26	BURNING LOVE (And Hits From His Movies) Elvis Presley, RCA Camden CAS 2595	5
27	28	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia KC 31770	10
28	25	TOM T. HALL'S GREATEST HITS Mercury SR 61369	11
29	36	GLEN TRAVIS CAMPBELL Capitol SW 11117	2
30	27	BLESS YOUR HEART Freddie Hart, Capitol ST 111073	24
31	31	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	24
32	35	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	5
33	34	DELTA DAWN Tanya Tucker, Columbia KC 31742	8
34	29	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia KC 31647	16
35	37	SINGS "MY FAVORITE SONGWRITER, PORTER WAGONER" Dolly Parton, RCA LSP 4752	4
36	38	TURN ON SOME HAPPY Danny Davis & Nashville Brass, RCA LSP 4803	2
37	33	ME & THE FIRST LADY George Jones and Tammy Wynette, Epic KE31554 (CBS)	17
38	42	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot DOS 26003 (Famous)	3
39	40	EXPERIENCE Porter Wagoner, RCA LSP 4810	3
40	39	THE ROADMASTER Freddy Weller, Columbia KC 31769	6
41	—	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	1
42	—	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	1
43	41	FOR THE GOOD TIMES Ray Price, Columbia K 30105	119
44	44	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (CBS)	2
45	45	BEST OF BAKERSFIELD Various Artists, Capitol ST 11111	2

Tape/Audio/Video

BASF Blank Tape Mass Mkt. Push

• Continued from page 3

Ohio; as well as regional sales offices in Chicago, Dallas, Los Angeles and Parsippany, N.J.

BASF is also in the process of appointing a team of special sales representatives to service the mass merchandisers through whom it expects to blanket the consumer tape market.

New executives appointed to the company as part of the new sales structure include account executive Bob Murphy, who will work closely with Thomas Dempsey, BASF's vice president of marketing and sales, and Gerard Berberian, the firm's national sales manager.

Also new are Murray Kremer, who will work with Heinz Kreuls as advertising and promotion manager; and James Walker, the firm's new regional manager in Los Angeles, who replaces Pat Kenny.

BASF's blank tape thrust into the mass consumer market will emphasize the company's stringent quality control policy, the patented jamproof "SM" mechanism, originally introduced exclusively in the BASF Chromiumdioxide line and now available in all cassettes manufactured by the company.

The new mass market thrust will

also stress BASF's ability to produce top quality tapes at competitive prices because of the firm's total involvement in blank tape production from the molding of the plastics through to the finished cassette, 8-track or open reel product.

As Heinz Kreuls, BASF's marketing manager for audio and video products in this country explained, "We intend to prove to the consumer that one does not have to sacrifice quality for price or vice versa."

No Private Label

As added insurance for the success of its mass market sales of its blank tape lines, BASF has phased itself out of the private label business, which, at one time, played an important role in its blank tape activities. "We intend to concentrate our efforts solely on the marketing and merchandising of the BASF brand products," said Kreuls.

Coinciding with the mass market thrust of the BASF blank tape line, will be an added push on the new BASF line of tape recorders and players, first introduced at this year's Consumer Electronics Show, and BASF's prerecorded cassettes and 8-track cartridges, featuring product from the company's record labels.

According to Kreuls, sales of the tape hardware, which includes two portable AC/DC cassette player/recorders, and one portable AC/DC cassette player/recorder with built-in AM-FM radio, have far exceeded expectation. The mass market thrust will, according to Kreuls, place emphasis on the fact that the players though engineered to audiophile standards, are available to the mass consumer at attractive prices. BASF is also planning to add stereo tape decks and 8-track players to the line.

BASF's thrust into the consumer market was based to a large extent

on the assumption that with an estimated 15 percent control of the U.S. audiophile market, the firm had reached its saturation point in that area, and decided that diversification into the mass merchandise market was the only way to go.

BASF's blank tape entrants into the consumer market stakes include its SK cassette series—an economy-priced, low noise premium quality cassette in lengths of C-30s, C-60s, C-90s and C-120s. There is also the BASF LH cassette, which is an ultra-low noise/high output product designed for professional quality recordings, and available in color-coded li-

(Continued on page 33)

Capitol Tape Aims: Displays, Packages

By BOB KIRSCH

LOS ANGELES—Working on prototypes of tape displays for industry-wide use and designing prototypes of more informative packages for prerecorded tape is helping to keep things busy for Capitol's national merchandising development manager Fred Rice.

Rice, who is also a member of the RIAA Packaging and Merchandising Committee, has strong feelings about other areas of prerecorded tape. These include what

information should be placed on the package and where, the importance of tape in the record industry, the possibility of an industry-wide budget cassette line in the relatively near future and the general importance of making it easier for the rackjobber, dealer and manufacturer when it comes to selling tape.

Rice is currently working on a prototype display, hopefully to be ready for showing at the NARM rackjobbers convention here this February, which will solve certain existing display problems and be adaptable for 8-track and cassettes.

"This display," Rice said, "will consist of eight sliding panels. Each panel will hold from 64 to 80 tapes, and will be eight to ten tapes wide and eight deep. Each panel will have extrusions on it so the tape can be dropped in, and each panel will be able to slide to one side to reveal another panel. The panels will be made of hardboard."

Rice explained that the display, which can be hung from a wall or placed on a stand, will be about 12 inches deep, allowing an inch for each tape and another four inches for space in between. The tapes will face front, and the consumer may slide each panel aside to reveal another display. The unit will be locked, and a plastic or glass covering will cover the first panel only. The display will be about four feet high and the same in width.

"The size of the unit can easily be doubled," Rice explained, "because double this size is a standard cut of this hardback material. Each sheet can have a title, such as new releases, catalog, classics or anything the dealer wishes."

Why will this be a help to the dealer, rackjobber and consumer all at the same time? "A lot of money is spent on fixtures," Rice pointed out, "and people want a pretty good display for that money. I think the important point about this display, which should hold a minimum of 640 tapes, is that it makes for tremendous volume in a

(Continued on page 34)

Buyer Laments Open Reel Lag

By EARL PAIGE

CHICAGO—One of the problems with open reel is that there just aren't enough retail buyers such as Roy Cloud, Rose Discount Records here. At least this is the feeling of Sasch Rubinstein, Magtec, and others who are enthusiastic about the configuration. Cloud has been leading a fight for standardization at 7½ ips and for faster release of product.

As an example of the power of 7½ ips, he said that following GRT's change from 3¾ he was able to order more tape from their initial 7½ release than he had sold during the whole time of GRT's previous involvement in open reel.

Cloud, 34, and an avid hi-fi buff, believes the success of open reel is in having a large selections. Rose stores on Madison and Wabash here each stock over 2,000 titles with list price running between \$6.98 and \$7.98. "Most people are not interested in price but primarily interested in the best sound quality," he said, adding that the usual open reel customer is "highly knowledgeable, both musically and technically." He said, "To these people, the thought of buying 3¾ ips tape is almost sacreligious. Most would attempt to obtain a perfect disk, which is almost impossible from U.S. record makers, and tape their own rather than lose sound quality on 3¾ tapes."



CLOUD

Raps Labels

He said Rose's inventory includes all types of music and a large proportion of sales is from the "Top LP's & Tapes" chart in Billboard. Sales of classical tapes have continued to grow but are outpaced by pop titles. "One major problem still plagues us. We are unable to obtain many potential better sellers because some manufacturers have decided not to issue these in open reel. It is discouraging

(Continued on page 33)

ITA SEMINAR

LOS ANGELES—The International Tape Assn. (ITA) will hold its third annual seminar, Feb. 11 through Feb. 14 in Tucson.

Executive director Larry Finley said the ITA advisory board seminar committee has structured the workshops so "Users" who are "successfully using tape and storage information medium will participate on panels together with ITA members."

TVC SPOTLIGHT

Advance CES Exhibitors

CHICAGO—The first Winter Consumer Electronics Show (CES) Jan. 12-16 at the Conrad Hilton hotel here will be held concurrently with the Independent Home Entertainment show in the same building (Billboard, Nov. 11 carries list of exhibitors at that show) and both shows are sandwiched between the International Home Furnishing Market Jan. 8-12 and the National Housewares Exposition Jan. 15-19.

Preliminary CES exhibitors:

Admiral Corporation
Akai America, Ltd.
All Channel Products
American Lighting Specialties
Ampex
Avin Industries
Audio Magnetics Corporation
B & B Import-Export
Bell Enterprises
Bell & Howell
Bigston Corporation
Brother International
Bush Brothers Products
Canon USA Inc.
Case Manufacturing
CBS Magnetics
Centron Corporation
Columbia Masterwork
Craig Corporation
Dyna-co, Inc.
Electrostatic Sound
Empire Scientific Corp.
Empire Ultrasonics
Federal Transistor Co.
Fidelity Products Co.
Fisher Radio
GE
General Tele-Communications
Glenburn Company

Graymark Enterprises
Grundig Electronic Sales
GTR
Gusdorf & Sons, Inc.
Harman-Kardon, Inc.
Hitachi
Inland Dynatronics
International Distributors
Jensen Sound Laboratories
JFD Electronics
JVC America
KIH Research & Development
Koss Corporation
Lloyd's Electronics
Magnitron
Magnavox
Mayfair
Memorex Corp.
MGA Div., Mitsubishi
Morse Electro Products
Motorola
No. American Foreign Trading
Olympic International
O'Sullivan Industries
Panasonic
Panorama Radio & Electronics Corp.
Philco-Ford
Phone Mate
Phono Sonic Radio
Pioneer Electronics
Preferred Sounds
Quality Display
RCA
Rectilinear Research
Rolecor of America
Sanyo Electric
H. H. Scott
Sharp Electronics
Sony Corp. of America
Soundesign Corporation
Speedex Electronics
Superex Electronics
Sylvania
Symphonix
TDK
Teledyne/Packard Bell
Tele-Tone Company
Texas Instruments
3M
Toshiba America
V-M
Webcor Electronics
Windsor Industries
Winthrop Audio Systems
Withrop Audio Systems
York Radio
Zenith

More AST Expansion: 'Ampex 2' Open Reel



TAPE record and accessories distributor Len Finkel (right), president, Fine-Tone Audio Products Co., Brooklyn, with (from left) Fine-Tone sales manager Jack Haddad, Hitachi rep Si Mazoff and Hitachi branch manager Len Roude during recent Fine-Tone audio show. The event will be repeated again soon.

NEW YORK—Ampex Stereo Tapes (AST) has introduced a new generation of prerecorded open reel tapes, which according to William Slover, Ampex vice president and general manager of AST, embodies significant improvements in sound quality.

The line, designated the Ampex 2 series, is the result of exhaustive analysis, and a thorough upgrading of mastering, duplicating and quality control processes and materials, said Slover.

He added, "All open reel releases from AST will make use of new low noise, high output tapes specially formulated for high speed

(Continued on page 32)

Tulsa Car Stereo Veteran Battles Bootlegging With Consistent Ad Program

By DICK FRICKER

TULSA—Outspoken automotive tape retailer Ed Greer believes stiff anti-piracy laws in Texas "have chased all the bootleggers into Oklahoma." Despite this, though, the veteran merchandiser who goes back eight years to early 4-track days, finds that sales are up, a fact he credits largely to an on-going advertising campaign.

Greer entered the tape and record business eight years ago and has expanded into a five state wholesale operation with over 400 accounts.

Greer said the growing Okla-

homa bootleg tape industry has cost him about one million in sales this year.

He talked about accounts serviced by his operation: "They are mostly individual record and tape stores, independently owned. We have two vans on the road that service all these stores. In other words, we have door service, like we go to Oklahoma City; Wichita, Kansas; Wichita Falls, Texas; or any of those places."

"We had the original 4-track tapes sold in Tulsa," Greer said as he recounted that Greer's Stereo

Tapes were the first all tape stores in the city.

Pilferage

He commented on the lessons in pilferage he had learned in the eight years, saying that his stores used the open display method and took their chances on loss. The loss, Greer figures, amounts to about a half a percent per year.

He added, "if we catch anybody stealing we prosecute. The word goes around that we are strict people and everybody knows we're going to prosecute and stays away from us."

He also pointed to the type of service given to customers by his staff as cultivating a large amount of return business. At times, customers have spotted pilferage attempts and stopped the theft before it happened.

As to the service given at Greer's, he said that each store in Tulsa is staffed by two people who receive regular briefings as to the happenings among the recording artists. Staff meetings and briefings are held about once a week, Greer said.

In the stores, items are displayed

by label, he said, pointing to that method as being faster in spotting low stock of an item and faster reorder. "We tried every way of stocking and this is the best; it is also easier for inventory control," he said.

Pricing is handled rather easily by Greer. "We have one price on all tapes except twin packs, and they are marked with a sticker."

Greer handles his promotional specialties by offering a special on one group each week; that is, all Beatle material would be sold at

(Continued on page 35)

Sees TVC, CATV Combining

By LAURA DENI

LAS VEGAS—Cable TV executive Perry Leff believes TV cartridge packagers will eventually be vitally involved in CATV because of new two-way operation and the parallel need for more programming.

Multiple Systems Operation headed by Leff, an attorney, will soon have franchises located in West Germany, Belgium, and Switzerland. Leff, the husband of entertainer Abbe Lane, explained that he is presently in the process of acquiring systems and formulating new plans.

Leff's cable television firm Seattle Super Sonic has also recently acquired four new systems in Tennessee. Leff and his partners own the system, which utilizes local management.

Leff said he feels the most exciting new development is "two way communications with compu-

terized access to programming on a retrieval basis."

Basically a subscriber, by the push of a button or turn of a lever, could select which program he wishes from a catalog of between 1,000 and 1,500 programs. The customer would be billed for programs selected from a computer. Presently there are five systems now in operation that have been testing this innovation with highly successful results.

Although Leff feels that, at the moment, software doesn't have a very fertile field in cable television, the new two way communications will open up an entirely new dimension for the software manufacturers.

Leff also stressed that new cable television is broadening the communications media and that it is developing into a full communications service while attracting more sophisticated people than the original mom and pop outlets.

Tape Happenings

The Consumer Products Division of Robins Industries Corp. has developed an automatic phonograph record cleaner which it claims is as delicately balanced as a precision tone arm. Designated the Groovemaster, the unit, made of a velvet cylinder, rides gently over the surface of a record as it spins on the turntable, removing, in the process, dust and dirt from the recording grooves. A nylon brush, provided for applying anti-static cleaning fluid to the velvet, may also be used to clean the cylinder. A special anti-static fluid is also available. The Groovemaster is blister-packed on a colorful peg-card, and carries an \$11.75 list price.

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Philadelphia Hi-Fi Boom

By MAURIE H. ORODENKER

PHILADELPHIA — The audio entertainment industry is booming in this market, according to David Richardson, advertising manager for Allied Radio Shack, which operates 45 stores in this Delaware Valley market as part of its nationwide chain. And in full agreement are Al Franklin, head of Franklin Music, and Robert Dinnerman, vice-president of Silo, Inc.

Franklin Music, which has become a four-unit chain since opening its first store in Neshaminy Mall in 1968, has plans for three more stores next year and negotiating for four more on top of that. The new stores for next year include the Exton Mall in nearby Chester County; Oxford Valley Mall, in suburban Langhorne, Pa., and in Atlanta, Ga.

"We're planning a prototype of a new concept in decor at the Exton store, geared to the youth market," said Franklin. "We've found a successful formula for opening stores and profits have been doubling each year."

Franklin Music is an affiliate of Raymond Rosen & Co., Inc., locally-based distributor of RCA and

other products. The retail chain stocks 250,000 records and tapes retailing from 59 cents to \$60 and each store features a 40-foot wall of sound. With push-buttons, 60,000 different combinations of sound for high fidelity and stereo systems can be heard instantly.

The sound market has become more complicated with sophistication of new products, said Franklin. More consumers shop for audio equipment in thorough confusion, he added.

"Quadrasonic sound is another new development but many customers are complaining that they don't need four speakers when they have only two ears," said Franklin. "Four-channel stereo also is highly controversial because all the makers have different systems."

Silo, Inc., opened its first Audio World earlier this year in Naaman's Road Shopping Center in Wilmington, Del., and a second store opened last month in suburban Upper Darby. The stores, marketing sound systems, said Dinnerman, are the start of a chain to realize the full potential of the audio entertainment market.

More Ampex Expansion

• Continued from page 31

duplication by Ampex Magnetic Tape Division. This tape reduces noise levels approximately 3db."

Slover also said that new solid state electronics have been designed and installed in duplicating equipment permitting a further improvement in dynamic range of 2.6db "Low noise tape and duplicator electronics combine to provide a total gain of 5.6db in dynamic range," he added.

The Ampex executive also disclosed that selected open reel releases from AST will now be produced employing the Dolby "B" noise suppression system, and added that the Dolbyized releases will provide unprecedented low noise or "hiss" levels and an overall improvement in dynamic range of more than 15db when played on decks equipped with Dolby "B" decoders.

He continued, "Even when these tapes are played on non-Dolby equipment, they will provide an improvement in hiss when adjustments in treble controls are made.

According to Slover, because of new mastering techniques now available to AST, many irreplaceable older performances are being improved through the use of a sophisticated dynamic noise reduction system in the production of duplication masters. He said the system monitors music levels and adjusts frequency response for top listening characteristics with a minimum of noise and virtually no loss in fidelity.

Said Slover, "We are taking every state-of-the-art step to realize the full quality potential of the open-reel medium. We believe Ampex 2 removes any remaining doubt concerning open reel tapes position as the finest source of quality music.

To supplement normal retail distribution of Ampex 2 recordings, AST will continue to expand the wide selection of more than 1,500 open reel tapes offered by the Ampex Shoppers Service to permit mail order buying direct from Ampex.

Meanwhile Ampex Stereo Tapes International has renewed its licensing agreement with EMI Belgium for the distribution of AST cassettes and 8-track cartridges in Belgium and Luxembourg. EMI has been handling Ampex product since the beginning of this year, and the new deal takes effect Dec. 15.

On the corporate level, Ampex has reported a net profit of \$27,000 or 2 cents a share on sales of \$78 million for the second fiscal quarter ended Oct. 28. It is the first time the company has operated in the black since the third fiscal quarter ended Jan. 30, 1970.

According to Ampex president Arthur Hausman, the second quarter results benefited significantly from sales to the North American Corp. of previously released Ampex computer data storage equipment, and that Ampex video and magnetic tape product continued to report improved sales during the period.

Meanwhile, negotiations to sell the Mandrel Industries subsidiary to Geosource International, Inc., are continuing. AST's marketing arm is meanwhile being moved to Hackensack, N.J.

Ultra-Density Maxell Tape —New Plant

NEW YORK—The Maxell Corp. of America has introduced a new Ultra-Density magnetic tape with a traction coating on the back side. The tape, designated the UD-50 is of the same oxide formulation as the UD-35. The open reel product is available in 7 inch and 10 inch reels, and in ¼, ½ and one inch widths for studio use.

The Maxwell UD-35 open reel tape, also a new product from the company, was designed to create special interest among tape recording enthusiasts. It features low noise, freedom from dropout, and extended dynamic range.

Maxell has also put into operation at Kyoto, Japan, the first of four identical magnetic tape production facilities. According to Maxell's president, Tadao Okada, the plant is one of the largest and fastest coating mills in the world.

All its machinery was designed and manufactured by Hitachi, and it is expected that the three remaining mills at the same facility will become operational within 18 months.

Said Okada, "Once placed in full operation, these three story high coating mills will be the highest capacity magnetic tape manufacturing facilities in the world."

He added, "This plant is one of the few totally temperature and humidity controlled buildings in Japan. The actual production facility is a completely automated plant with each production step controlled by a Hitachi process control computer."

GE Rips 45's

(Story on page 3)

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Big U.K. Audio Fair Tape Spotlight

By RICHARD ROBSON

LONDON—Tape software and hardware clearly stole most of the attention at the '72 Audio Fair here where over 120 exhibitors compared with less than 100 last year were showcased in the larger Olympia Grand Hall.

Sanyo for instance was showing four new additions to its Music Centre series of sophisticated home combination systems. The units were the GXT 4520KL and GXT 4730KL stereo models and the GXT 4731K and GXT 4521K quadrasonic systems.

The GXT 4520KL is a combined stereo AM/FM tuner, three speed record turntable and cassette deck measuring approximately 19½-ins. by 8¼-ins. by 12½-ins. It has a power output of 4.5 watts per channel and is supplied complete with two speakers.

The GXT 4730KL has a similar specification to the 4520KL but is fitted with an 8-track deck instead of cassette. It is priced at \$321.

The two quadrasonic systems also combine a tape deck, AM/FM tuner and three-speed record turntable for playing SQ matrix records. The GXT 4731K is fitted with a discrete 8-track cartridge deck and complete with four speakers, is priced at \$392. The GXT 4521K has a stereo cassette deck and retails for \$416.

Sony had two new cassette models on show, the CF 550A portable and the HST 139 home system.

The CF 550A is a stereo unit which can either be used with its own single internal speaker or, for stereo, can be plugged into two external speakers.

It includes an AM/FM tuner, a chromium dioxide bias switch and measures 13¼-ins. by 9½-ins. by 4¾-ins. With a power output of 3 watts per channel, it is priced at \$261.

The HST 139 also has an AM/FM tuner together with a built-in AFC circuit to help stabilize radio reception. The unit has a power output of 12 watts per channel.

Attracting a good deal of interest on the Philips stand was the firm's new N2510 cassette deck which the firm claims is its first

hi-fi unit and which has been built to meet the DIN 45500 hi-fi standard. Primarily designed for use with chromium dioxide tapes, the unit is fitted with a CrO2 bias

switch. Also built-in to the model is the Philips Dynamic Noise Limiter noise reduction circuit. The unit will be available early next year.

Buyer Laments Open Reel Lag

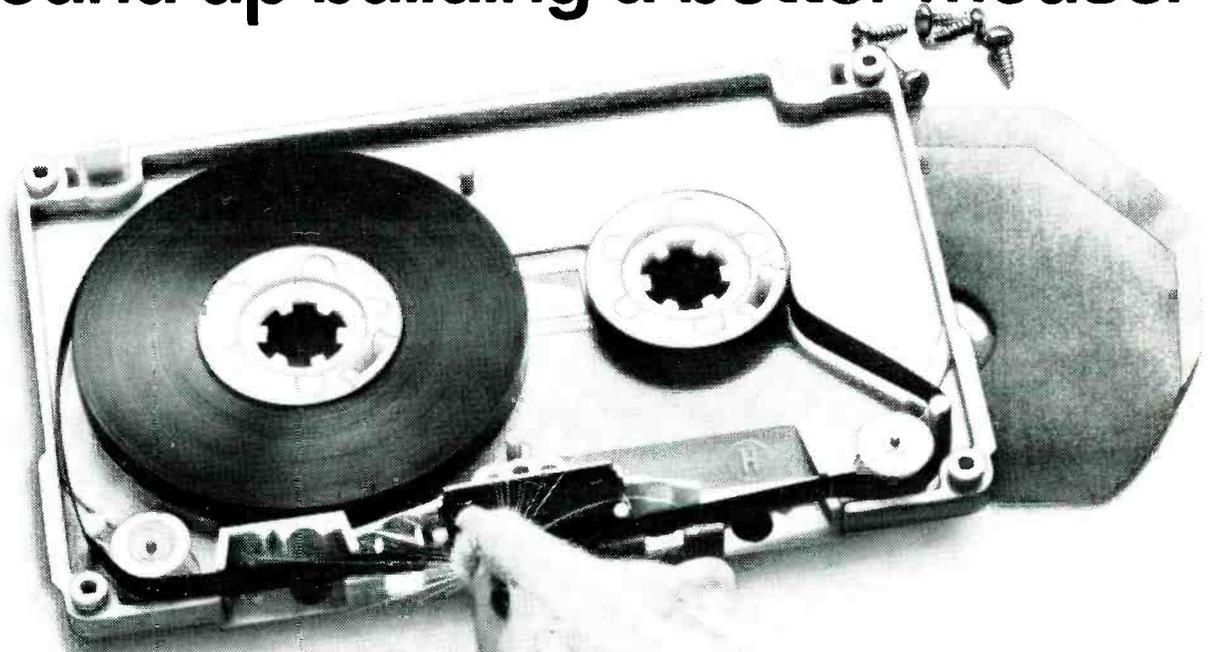
• Continued from page 31

to have to tell a customer that a hot item (on disk, 8-track or cassette) is not available on open reel."

Tape buyer at Rose for six years and a veteran of over 10 years

with the firm, Cloud said: "I now look forward to the day when the last company to make popular tapes at 3¾ announces that it will return to 7½. That company is Columbia Records."

We set out to build a better mouse trap. We wound up building a better mouse.



EMI Plant In Africa

JOHANNESBURG—EMI (SA) has commissioned a new manufacturing plant for tape at the company's Steeledale factory, near here, Gordon Collins, the company's managing director, announced.

He said the capacity for manufacture of prerecorded cartridges and musicassettes was estimated at over one million units a year.

"This plant will enable EMI (SA) to manufacture locally all market requirements of tape recorded cartridges and cassettes, thereby saving considerable foreign exchange for the country.

BASF Mass Mkt.

• Continued from page 31

brary boxes in lengths similar to those of the SK cassettes.

The BASF Chromiumdioxide cassettes—a formulation to which the company has made a firm commitment—is the top of the line, and are available in C-60s, C-90s and C-120s. They also come in color-coded library boxes. The consumer package is rounded out by the BASF sound loop 8, available in playing times of 45, 64 and 84 minutes, and a complete line of open reel tapes.

BASF's consumer, promotion program will feature special counter displays, co-op advertising programs, and point of purchase promotions, all custom tailored to the individual needs of the mass merchandiser.

Actually, it was a better cassette we were trying to build. And we succeeded. But first we found we had to develop a new kind of tape.

You see, to achieve the higher quality reproduction characteristics we were seeking, the miniature cassette tape had to have a far denser pattern of oxide particles than ordinary tape.

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tape has unparalleled response within the Hz response curve, and high end frequency noise and distortion cellent. There is an and consistency in both remarkable and Maxell makes a tape for virtually every need. A complete range of audio recording tape: cassettes, cartridges, reel-to-reel, mastering (all widths) and bulk. Then there's Maxell video tape, computer cassette tape and, well, every kind you can think of.

been found to have an smoothness of re-complete 20-20,000 Plus excellent low cy response. The figures are also excellent. There is an overall smoothness Maxell tape that is reliable.

For more information about the Maxell line of tape, write: Maxell, 501 Fifth Avenue, New York, New York 10017.



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ASSN CRITICAL

Philadelphia Show Revived

By MAURIE H. ORODENKER

PHILADELPHIA — The "Hi-Fi Show" promotion that has been absent from the local scene for a number of years was revived recently by High Fidelity House, Inc., operating a chain of five store locations. With a \$1.00 admission ticketed, advertising that such proceeds will be donated to charity, a "Greater Philadelphia Hi-Fi Show" reappeared on the local scene. The local dealer group, however, frowned on the event.

Housed at the City Line Motor Inn and offering an advertised \$3,000 worth of prizes to lucky ticket holders in attendance, the "show" displayed the latest in

stereo and 4-channel, stereo receivers, tape recorders, decks, cassettes, and 8-track units, speakers, turntables, headphones, cartridges and accessories.

In addition to the displays, hard goods were sold at special sales prices off the floor. The show was presented without the usual fanfare of broadcasting personalities or gimmicks save for a half-priced admission ticket in the newspaper ads. Radio advertising was also utilized.

High Fidelity House, Inc., maintains a sales setup at its warehouse in the Lawrence Park Industrial Park in suburban Broomall, Pa., with stores in suburban Wayne, Pa., and Cherry Hill, N.J.; and nearby in Wilmington, Del., and Allentown, Pa.

Assn.

A dim view of such dealer-promoted shows is taken by the Hi Fi Dealers Association of Delaware Valley. The association was the pioneer dealer organization in the fight against the old hotel "Hi Fi Show" and it is again leading the fight against product shows at retail locations such as Audio World promoted at its location in the Tri-State Mall in nearby Claymont, Del.

An association spokesman said: "Such shows are nothing more than come-on promotions designed to get unsuspecting customers into stores with promises of seeing 'new' equipment, leaving unsaid the fact that this same equipment is available at any reputable stereo specialty store."

It is the unsaid or unspoken "promise" of offering something new, or something other dealers cannot offer, or being able to show off a mountainous supply of equipment that led the association to oppose the old hotel, mid-city "Hi Fi Show" of several years ago. Consequently, the members of the dealer organization are again opposing the new "Hi Fi Shows" at regional locations now. They claim that virtually every important line of stereo equipment is represented on the floors of members of the association and there is no need for the fanfare of a "Hi Fi Show."

Capitol's Rice Sees Package Breakthroughs

• Continued from page 31

relatively small amount of space. It amounts to almost a store within a store, and this is perfect for the mass merchandiser as well as for the free-standing record and tape store. The fact that it can be hung from a wall saves valuable counter space. What you are getting is the biggest possible inventory in the smallest amount of space."

Package

Rice also has some strong opinions as to what information should be contained on the tape package, and is working on several prototype packages which would allow for that information plus a good deal more.

"If the information is important to the public, get it on there someplace," Rice said. "But get the name of the artist, the tape title, the company name and the number on the front of that tape. As for other information, such as titles, it's really up to the individual firm. But I feel certain things must go on the front, if for no other reason than to make a uniform, front face display rack possible."

"This will also make things easier for everyone," said Rice. "For example, a number on the front will make reorder a lot easier. Our business is built on reorders, so why hurt their chances?"

On some other information that might be placed someplace on the tape package Rice said, "The artist, number and record company name on the spine is also important. For one thing, most tapes are still displayed with the spine showing. Price coding is also a good idea."

"The cover of the LP should also be on the tape," Rice said. "It can be rescaled, of course, but I feel strongly that artists should design an album cover with 8-track and cassette in mind. It's always the other way around, always an afterthought. Tape has always been the stepchild. But the same cover is necessary. Three different covers would be a real mistake. The same is true with numbers. I like the idea, which we do at Capitol and a number of other firms do, of using the same number for LP, 8-track and cassette with a different prefix for each. Again, three numbers can cause a real mess."

Rice also suggested another method of making things easier for the dealer and consumer. "How do you know where to put a new artist," he asked? "I think a lot of sales are lost because artists are placed in the wrong category. It would be of minimal cost, for example, to put a cowboy hat insignia on a country tape."

Total time is another thing Rice likes to see on tapes, with individual times per cut only if the particular firm desires it. Capitol is doing this with new releases. "For what he pays, the consumer has the right to know the time he's getting," Rice said. As for the warranty, Rice pointed out that Capitol places it on the back of the 8-track and on the inside of the paper material which the cassette cover is printed on.

Book

Rice is also working on a prototype package to offer the tape buyer the same information the record buyer gets on an LP. "This is a small book that folds around the tape," Rice said. "The cost here would have to be called minimal. Inside the book can be placed a section which could offer liner notes, pictures of catalog material on that artist, words to the cuts, almost anything you want. The standard tape package would be inside the book, and the outside of the book would have the artist, number, title and company name stamped on. A book such as this, with additional information, just reinforces the basic rudiments of merchandising. This book, however, will be awhile in coming."

Rice feels there will be a budget cassette line eventually, not only for Capitol but industry-wide. "Up to the present," he said, "there

have basically been two types of budget lines, closeouts and dumps. I think we will see a time when there will be real budget lines, as there are in records. The packaging on such lines will have to be simple and fairly low-cost, but also quality. One idea, which is already being done, is to print the information directly on the board and use a slip lock package."

Other areas that Rice feels are important in tape from a standpoint of making things easier for everyone, is color coding of labels under a company umbrella. Capitol, for example, uses a black box for Capitol tapes, green for Apple, pink for Island, orange for Shelter and so on. Capitol's blank tape arm, Audio Devices, color codes according to length and also men-

tions footage as well as time on 8-track and reel-to-reel tapes. Capitol's Alan Davis has also put together a package to introduce new Capitol artists to affiliates, featuring an 8-track tape with sample cuts in a folder with pictures and biographical information on each artist.

"When you consider that tape sales probably account for about a third of the business," Rice said, "you begin to realize how important tape really is. In most cases it becomes more of a catalog item than an LP and a tape is generally a hit since it follows a hit record. It has great growth possibilities, but unless we display it out front with the proper information, we won't get the greatest possible growth."

Superscope 'Q' Unit, New Amp

LOS ANGELES — Superscope, Inc. has introduced two products, a 4-channel sound system and a stereo amplifier.

The 4-channel system, model TC-824CS, includes an 8-track cartridge player with integrated 4-channel amplifier and four speak-

er systems. The unit is also capable of conventional stereo playback and features automatic 2-channel/4-channel switching. Price of the model is \$299.95.

The stereo amp, model A-240, features 30 watts of IHF power. This unit is introduced under the new Superscope product line. Other features include remote and main speaker switching, direct-coupled two-stage phono preamp and signal source selector for tuner, phono, tape and auxiliary inputs. Price is \$99.95.

CRN Ads Dist.

NEW YORK — Cartridge Rental of Oklahoma, Inc., has become the third videocassette software distributor to be named by Cartridge Rental Network. The firm which will exclusively distribute rental video tape cartridges for CRN in Oklahoma, is a wholly owned subsidiary of the U.S. Cinema Corp. theater chain.

The appointment makes U.S. Cinema the first motion picture exhibition organization to stake a claim in the cartridge TV industry.

Barry Yellen, president of U.S. Cinema Corp., sees his firm's involvement with videocassettes as complementary to the motion picture business. "Our theater lobbies will complement the many other potential outlets for videocassettes," he said.

CRN plans to blanket the United States with distributors by the end of the year. Other CRN distributors named so far are Cartridge Rental of Ohio, and ABC Record and Tape Sales of California.

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SC-30 High Energy	1.40	1.06	1.01
SC-30	1.43	1.39	1.32
SC-60 High Energy	1.30	1.26	1.18
SC-60	1.62	1.58	1.49
SC-90 High Energy	1.94	1.90	1.76
SC-90	2.51	2.47	2.23
SC-120	2.52	2.48	2.39

"Cartron" Cassettes Assembled With Screws (in Norelco-type Plastic Box)	1-11	12	48
C-30	.52	.48	.45
C-60	.62	.58	.55
C-90	.92	.88	.85
C-120	1.02	.98	.95

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RCA PUSHES CAR STEREO

LOS ANGELES — RCA's push into car stereo was highlighted by the company's initial appearance here at the Automotive Parts & Accessories Association (APAA) event. Five models were shown: 12R800 (4-channel); 12R301 (8-track); 12R500 (mini-8-track); 12B600 (8-track with FM stereo); 12R100 (cassette).

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Sony 3/4 U-Matic Bid As 'Standard' of TVC

By HIDEO EGUCHI

TOKYO—Delay over a decision expected Oct. 20 by member manufacturers of the Electronic Industries Association of Japan (EIA-J) to adopt EIA-J's recommended specifications for "new color" 1/2-inch cartridge VTR as standard leads many experts here to believe that the 3/4-inch U-matic color videocassette system developed by Sony has already set a standard.

Besides Sony, which is preparing to boost production by two and a half times, JVC/Nivico is continuing to promote its models of the U-matic and Matsushita Electric has adopted a 3/4-inch unit, not 1/2-

inch, for its prototype 20-inch color TV-VTR console. Incidentally, Matsushita also has a 1/4-inch job in the works although the manufacturer has successfully developed a 1/2-inch cartridge VTR.

Judging from recent developments in Japan, the U-matic is the only consumer-oriented VTR, both in terms of hardware and software. And come 1973, it is more than likely that one or two more consumer-oriented electronics manufacturers will become U-matic licensees, both for the domestic and overseas markets, say experts.

Already, TEAC has joined hands with Sony and their joint venture is producing "U-matic" color videocassette players and recorders for the Japanese institutional, educational, if not consumer, markets.

Although JVC/Nivico recently warned Billboard that it would take ten years before the U-matic would become a worldwide consumer electronics item, at a retail price equivalent to that of today's color TV, other Japanese manufacturers are now inclined to think otherwise.

For instance, they point out, once some measure of standardization is accepted by the manufacturers, the door to the consumer market will be open even if the price is not right, as in the early days of radio, black-and-white TV, and color TV. Anyway, they say, despite the merits and demerits of VTR systems produced to date, the U-matic is here to stay.

Ads Bolster Tulsa Car Tape Chain

• Continued from page 31

special prices for a week, possibly followed by a special on Elton John the next week.

He also pointed out that most all purchasing is done from the factory distributors.

As to stocking hot items, Greer said, "We usually watch the Billboard chart and see how it's going up and down. If it settles in about the center then we keep it for awhile. If it goes up then we know it's got no where to go but down."

Specialty Stock

Rock is the best selling category in the Greer operation, however, each store is a specialty store. "Each one of our stores is set up as different type store. We have a country music store that has nothing but country, easy listening and religious music. We have three stores that have nothing but rock and then we have one store with nothing but easy listening and classical."

Greer answers questions quietly until asked about bootlegging in this area. "I am so against bootlegging that I have gotten myself into lots of trouble. We've lost close to a million dollars in our store area." He then recounted his attitude regarding the artist loss of royalties.

Just as Greer was the first to fully explore the sale of 4-track tapes, he was also the first to make a conscious effort to stop bootlegging.

Bootlegging

He talks freely on the subject saying, "What they did they chased all the bootleggers out of Texas and they came to Oklahoma. Now we're able to counteract some of it. We're catching one or two each month. People that make them in Oklahoma are being caught in other states. It's a tremendous operation and there are definitely three or four factories right here in Tulsa. If you call anybody and say, we got this guy and he's got a tape that's being made right here in Tulsa, by the time this is given to somebody else and it goes through the chain of command, the guy is gone."

"Practically everybody in Tulsa has a bootleg product of some sort. I've had some distributorships taken away from me because I would not handle bootleg. They would have one line of genuine tapes and then a lot of bootlegs. I refused to buy the bootlegs so they wouldn't sell me the genuine tapes."

"I've spent thousands and thousands of dollars advertising on television to counteract the bootleg operation. What I do, if people have a bootleg tape and are very dissatisfied, as most people are, is to give 50-cents for every bootleg tape. What we would do is take them on television and break them after letting people listen to how bad they were. But it's become such a big factor that I can't do it anymore."

Greer restated his point that many of the bootleg operations from Texas have moved into Oklahoma because there is no state law here prohibiting bootleg operations.

In seeking aid on the federal level, Greer said, "We tried everybody but they said they had to have directives come down from their main office. We have called up and reported many people but they have never done anything."

Moving from the subject of bootlegging to television cartridge, Greer said he is not stocking any merchandise of that type for the present, but is prepared to move into that area as soon as the various systems are standardized.

Auto Units

In the area of automotive equipment, he said business was better than ever to the point that he couldn't keep newer items in stock. Quadraphonic equipment is going very well, especially adapters for existing items. "The demand right now is real heavy and they (manufacturers) are not making it quick enough," Greer said.

In the area of general business Greer states flatly that the ma-

majority of his staff has been on the payroll since the first days of the operation. Some he said started working while in high school and are now preparing to graduate from college. This has been one of the biggest items for return customers, according to Greer, because a one-to-one relationship is developed between the store and the customer.

"The album business was on the downhill run, I think, until bootleg came. This made the 8-track tape sound bad and people thought that was the way things were going to

go. So now the album sales are up and tape sales are down," he said.

Much of Greer's sales success can be laid directly to advertising. He notes that about 5 percent of his budget goes for advertising, which is primarily in the sponsorship of a local Saturday night television show headed by Gaylord Sartian, who also appears on Hee Haw.

Greer's wholesale operation extends into Arkansas, Missouri, Kansas, Colorado, Texas, New Mexico, with some accounts in Louisiana and Chicago.

Bow IVC \$19,000 TVC Unit

By LAURA DENI

LAS VEGAS — International Video Corporation of San Jose, Calif. gave its first public showing of a new television cartridge recorder, the VCR-100, at Circus Circus during the recent National Association of Educational Broadcasters convention here.

The VCR-100 is described as the "Cadillac of the VCRs" selling at \$19,000 for the playback machine and for \$27,000 for the record and playback model.

It was designed and built in the United States by a company owned in the United States. It has a 2,000 hourhead life with one hour of record/play time. International Video claims it is the "Highest performing VCR in the industry and the most compact VCR on the market weighing less than 45 pounds." It takes 10-12 seconds for it to automatically thread itself, with human hands never touching the head.

It was designed for industry, educational, advertising/teleproductions, medicine, government and cable television.

The machine is designed for on location work since it is much smaller and lighter than a typical 3/4-inch VCR and operates in any position. The VCR-100 can also be a studio machine operating on full electronic (TTL Logic) remote control as either an automated or partially automated studio system.

Masters made on the IVC one-inch helican-scan format can be put in cartridges while still on their reels and played on a VCR-100. Masters recorded on any IVC, VCR

can be put in cartridges and played back on a VCR-100. The company stresses that the one-inch color format of the new machine is completely interchangeable with every type of machine, thus not making obsolete IVC software.

The company has 73 national distributors for the new IVC-100, which was "Specifically designed for the top end of the closed circuit TV market." Deliveries start in March.

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LOS ANGELES — The model 1120 stereo console amplifier has been added to the Marantz line of components.

The unit features rear panel preamp outputs, power amp inputs, tape monitoring for two three-head tape decks, separate mike inputs for both channels and rear panel inputs.

The unit is priced at \$395 and can be rack mounted with the optional RA-1 rack adaptor. A WC-1 walnut cabinet is also available.

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Jukebox programming

Mfr. Action on Defective 45's

• Continued from page 1

of the currently available 45 rpm records and the record changers of the various manufacturers. . . . From our investigation, including extensive testing of our competitors' products, it is apparent that the coefficient of friction of the paper used on many record labels and the design of the center section of 45 rpm records are inappropriate

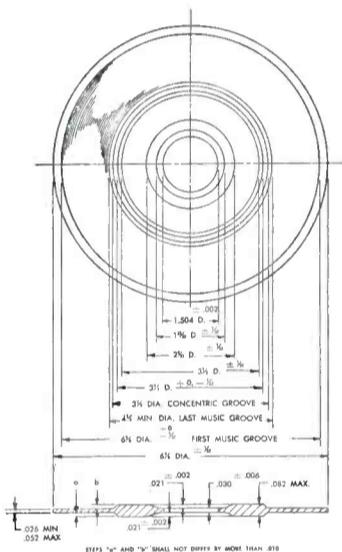
in relation to the drag force that the phonograph stylus exerts on the record. This mismatch is so great that records will slip between each other and thus cause excessive wow.

"We have found that in order to obtain satisfactory playing of some stacks of 45 rpm records, the stylus tracking force must be lowered to less than two grams. This low tracking force for portable record changers is completely inconsistent with the capabilities of changers used in the portable phonograph industry.

He said records should be designed so that they will play with a minimum of 7 grams of tracking force.

Ottawa, Ill. jukebox operator Don McDonald told an audience at the recent national jukebox convention here that "some of the records we're receiving look as though they were pressed by drunks" (Billboard, Sept. 30).

Ideal 45 Specs



JUKEBOX programmers' problems with records having poor lead-in and lead-out grooves might be minimized, according to Joe Wells of RCA in Indianapolis, if standards such as picture above were adhered to. Wells points out that some of the critical areas in this diagram from Record Industry Association of America (RIAA) are: 1) **lead-in spiral**, which should start at record edge, be between 16 and 32 grooves per inch and have a shape the same as recording groove; 2) **margin diameter**, outer set-down limit for needle should be 6 24/32-in.; **diameter outermost groove at recording pitch** should be 6 5/8-in.; **lead-out spiral** should be 2-5 grooves per inch, with contour same as recording grooves except width may increase to 0.006-in.; **stopping groove**, closed concentric circle, should have diameter of 3 7/8-in.

Coin Machine World

MINN. ASSN.

As the only industry in Minnesota that got tax relief this year, the Music Operators of Minnesota feel that the organization is gaining from a solidarity of cooperative effort. MOM legal counsel, Bill Brooks, discussed with the group at a recent Minneapolis meeting the effective presentation made by MOM, in pointing out to the legislature that the sales tax rate was unfair and discriminatory.

Mo. 1-Stops View Dist. Consolidation

Supply lines between one-stops and record distributors continue to stretch out as the industry goes through what many see as an evolution, if not revolution in wholesale operations. Advances in commu-

nication and in transportation have in many cases offset what could be costly delays in shipments, while at the same time one-stops have learned to adapt. This is another in a series examining distribution.

'Must Work Harder'

By EARL PAIGE

ST. LOUIS—One-stops located far away from supply sources have to anticipate jukebox action more accurately and probably do tend to overbuy with subsequent greater costs in returning unsold goods, said Betty Dorrin, who with her husband, Nate, and son, Mike, took over Uptown Music Shop here recently.

"Where I used to buy 100 of a number, now I may buy 200, 300 or maybe even 500, because of the extra time I must allow for delivery," said Mrs. Dorrin. She was with the firm at its inception in 1948, when the then owner and founder, Harry Brockman, 71, and now retired, bought everything locally. Today, Mrs. Dorrin has only two local distributors and buys mostly from Chicago.

But by the same token, Mike, 21, who really did grow up in the one-stop business, makes only two local pickup trips a day and can spend more time helping to pack orders. Joe Strele, a former assistant, once had to spend the major part of a day picking up around the distributors here.

Mrs. Dorrin and Mike work from 8 a.m.-5 p.m. daily and to 1 p.m. Saturday with assistance sometimes from a niece, Sandy Tankower, 20. Mr. Dorrin also pitches in, though he has another job.

She said the firm will be going after more operator business because of the amount of time she and her son can devote to special orders, a big part of the jukebox business, she has found. The firm carries no jukebox LP's. "We might, but one supplier told us he will not sell in quantities less than 25 per title, and we can't take that much of a chance—there is no return on albums."



JUKEBOX programmer requests are checked out by Mrs. Betty Dorrin and her son Mike (at left) of Uptown Music in St. Louis. Tony Burasco and Neva Cessnun look at jukebox LP's at Musical Isle in Kansas City.

'Makes Us Stronger'

By GRIER LOWRY

KANSAS CITY, Mo.—The consolidation of distribution has probably made one-stops stronger, according to Harold Hassler, veteran at Davidson's One-Stop here, because it has required them to be more self-reliant. This also mentioned by Tony Burasco and Joe Salpietro of Musical Isle One-Stop, also local.

As in St. Louis, almost all records are ordered out of state and it often does take from a day to two days longer. But Hassler said, "We have long learned to adapt to it. Most of the labels are represented here by salespeople. We do often not know about new releases soon enough and we probably do overbuy on some, but we did this when the distributors were right here."

Basically, Hassler tries to order in a week's supply and works closely with the salesmen for the various distribution operations.

At Musical Isle, the situation is somewhat different because this is a branch of the St. Louis operation. Burasco and Salpietro said delivery problems there do exist.

No Returns

Returns on product bought in too large a quantity is basically of little consequence where jukebox programmers are concerned, both firms said. "Returns from operators are nil," said Salpietro. Musical Isle is trying to keep returns from retail stores under 20 percent, and the growing trend to being a complete supplier for stores helps because Musical Isle can exercise its own expertise in inventories, restocking and so on, he said.

Distributors allowing one-stops to handle more business of small stores has also strengthened one-stops, said Burasco and Salpietro.

Vegas: No 'Jingle Bells,' Just Jingle of Slots

By ROBERT LATIMER

LAS VEGAS—Christmas programming represents little change from the day-in day-out music menus on 130 stops operated by W & W Vending Company here, reports Harold Knittle of the firm.

"By and large, Christmas programming consists of three or four old traditionals on each box, and in many cases only one" Knittle pointed out "Naturally that one is Bing Crosby's 'White Christmas.' I'd say that location owners are lukewarm on the subject at best, and that younger owners don't want to change to holiday music at all. They point out that patrons in Las Vegas casinos and bars are usually gambling, and want only background music, plenty of exciting beat and rhythm, and that their minds certainly are not on the Christmas season. Most location owners tell me that their customers, long accustomed to free play, won't press the button for

Christmas music until Christmas Eve itself. So it's a rare location which will accept as many as four or five Christmas numbers."

The Las Vegas programmer has found that patrons in the small casinos which have jukeboxes are almost totally unaware of what is actually playing, but merely want pleasant strains while tossing dice or studying their cards or keno tickets. In Bars, which have become an increasingly larger factor, there are more likely to be requests, and customers pick their favorites carefully from the music

menu, but seldom request Christmas music.

W & W, originally Sutton Vending Company with no music routes at all, has built steadily over the past few years making it one of the largest in Nevada. Probably no operation of this size in the country has as easy a job in programming, due to the fact that with gambling the top interest everywhere, even the most carefully studied and well-planned music menu is only "background music"—and it's true at Christmas time as well.

Need Location Demographics

By IRENE & LORI CLEPPER

MINNEAPOLIS — Programmers need more insight into locations, said Lawrence Sanford, Dodge Center, Minn., during a seminar at the recent Minnesota association meeting here. Sanford studies the location, checking the people who work there, analyzing the decor and the entertainment, menu, drinks, because, he insists, the customer will play the jukebox according to the atmosphere of the location, changing his play as he goes from one spot to another.

Every jukebox he programs has at least the top 30 and he likes to re-arrange them in order of popularity when he services the phonograph. He programs at least 10 country, "even if it isn't a country location."

"I try to keep track of everything that's going on," Sanford said. "If a town has a barbershop quartet, where do the members go—either individually or as a group? If there's a singalong bar, I may

stock as many as eight to 10 singalong albums. I use a lot of little LP's in bars. I want to know the disc jockey's. They can do a lot to promote for us."

Asked about his use of colored title strips, Sanford said that he doesn't use them because the newer machines don't illuminate them, and it's hard for customers to read the titles. An operator agreed that amber was usable, but blue and green were hard to read.

Sanford uses test locations, even though he's following the Billboard listings. "I buy 10 or 15 and put them in the better locations, then I know what to buy more of. The playmeter tells the story—what's coming next week. Sometimes a disk can trick you. I knew 'Good Time Charlie' was good—but I didn't know how far to go with it. The test locations are the best way to deal with questions like that."

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Jukebox programming

What's Playing?

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

ALTON, ILL.: HIGH SCHOOL LOCATIONS

Helen Franklin
Schaffner Music Co., Inc.
New Purchases: "Ventura Highway," Ameri-
can; "All the Young Dudes," Mott the
Hoople, Columbia 4-45673; "Our Day Will
Come," Cher, United Artists 50974; Christ-
mas: "White Christmas," Bing Crosby; "Jin-
gle Bell Rock," Bobby Helms.

BEAVER DAM, WIS.: EASY LISTENING LOCATIONS

Ruth Sawejka
Coin-Operated Amusement Co.
New Purchases: "Home Lovin' Man," Andy
Williams, Columbia 4-45716; "Sweet Sur-
render," Bread, "Walk On Water," Neil
Diamond, Uni 55352; Christmas: "Yo Ho
Holla' Christmas," Jimmie Jensen, Jay
45011.

BRODHEAD, WIS.: YOUNG ADULT/CAMPUS LOCATIONS

Marie Pierce
C.S. Pierce Music Co.
New Purchases: "I Wanna Be With You,"
Gasparic's, Capitol 3473; "Been to Canada,"
Carole King, Ode 70-66031; "I Got a Bag of
My Own," James Brown, Polydor 14153;
"Angel," Rod Stewart, Mercury 73434; "Sit-
ting," Cat Stevens, A&M 1396; "Looking
Through the Eyes of Love," The Partridge
Family, Bell 301; "Long Rock Road," Hollies,
Epic 5-10920; "Keeper of the Castle," Four
Tops, Dunhill 4530; Christmas: "Rock Around
the Christmas Tree," Brenda Lee; "Jingle Bell
Rock," Bobby Helms; "White Christmas," Bing
Crosby.

CHATTANOOGA, TENN.: COUNTRY LOCATIONS

Lloyd Smalley
Chattanooga Coin Machine Co.
New Purchases: "This Road That I Walk,"
Conway Twitty, Decca 43033; "The Shelter
of Your Arms," Don Williams, JMI 12; "Miss
Paoline," Billy Bob Bowman, United Artists
50977; "Do You Know What It's Like to
Be Lonesome," Jerry Wallace, Decca 33030;
Christmas: "Little Drummer Boy," Harry
Simpson, Chordis; "Blue Christmas," Elvis
Presley; "If Everyday Was Like Christmas,"
Elvis Presley; "White Christmas," Bing Crosby.

CHICAGO: HIGH SCHOOL AGE LOCATIONS

Betty Schott
Western Automatic Music
New Purchases: "Sweet Surrender," Bread,
Elektra 45818; "Rock in the Soul," Grand
Funk Railroad, Capitol 3363; "Superfly,"
Curtis Mayfield, Curtom 1978; "Pieces of
April," Three Dog Night, Dunhill 4311;
Christmas: "Silver Bells," Wakely and Whit-
ing; "Rockin' Around the Christmas Tree,"
Brenda Lee; "Christmas Song," Nat King
Cole; "Jingle Bell Rock," Bobby Helms.

FERTILE, MINN.: EASY LISTENING LOCATIONS

Duane Knutson
Automatic Sales Co.
New Purchases: "What Am I Crying For,"
Dennis Yost & the Classics IV, JG 7002; "Sweet Surrender," Bread; "Walk on
the Water," Neil Diamond, Uni 55352;
Christmas: "Auld Lang Syne," Guy Lombardo;
"White Christmas," Bing Crosby; "Little
Drummer Boy," Johnny Cash.

JEFFERSON CITY, MO.: SOUL LOCATIONS

Lloyd Grice
United Dist.
New Purchases: "I Found My Dad," Joe
Simon, Spring 130; "I've Got a Bag of My
Own," James Brown, Polydor 14153; "Wish
That I Could Talk to You," Slyvers, Pride
1019; Christmas: "White Christmas," Bing
Crosby; "Jingle Bell Rock," Bobby Helms;
"Blue Christmas," Elvis Presley; "Blue
Christmas," Russ Morgan; "Blue Christmas,"
Ace Cannon; "Blue Christmas," Ernest Tubh.

LA CROSSE, WIS.: COUNTRY LOCATIONS

Jim Stansfield,
operator;
Mrs. Belle Stansfield,
Programmer;
Stansfield Novelty Co.
New Purchases: "She's Got to Be a Saint,"
Ray Price, "I Wonder If They Ever Think
of Me," Merle Haggard, Capitol 3488; "Jam-
balaya," Blue Ridge Rangers, Fantasy 899;
Christmas: "White Christmas," Bing Crosby;
"Jingle Bell Rock," Bobby Helms; "Rockin'
Around the Christmas Tree," Brenda Lee;
"Christmas Goose," Stan & Doug, Golden
Crest 550; "I Just Go Nuts at Christmas,"
Jimmie Jensen.

MADISON, WIS.: COUNTRY LOCATIONS

Pat Schwartz
Modern Specialty
New Purchases: "Soul Song," Joe Stampley;
"Rated X," Loretta Lynn, Decca 33039; "She
Needs Someone to Hold Her," Conway Twitty,
Decca 33033; "Paint Me a Rainbow," Wynne
Stewart, RCA 0819; "All Heaven Breaks
Loose," David Rogers, Columbia 45714;
Christmas: "White Christmas," Bing Crosby;
"Blue Christmas," Dean Martin; "Christmas
Song," Nat King Cole; "Little Drummer Boy,"
Harry Simone Choral; "Merry Christmas
Darling," Carpenters.

ROLLING MEADOWS, ILL.: CHRISTMAS

Robert Hesch
A&H Entertainers
New Purchases: "Blue Christmas," Elvis
Presley; "Oidies," "White Christmas," Bing
Crosby; "Jingle Bell Rock," Bobby Helms;
"Snow Goose," Stan & Doug.

CHRISTMAS: Each participant
this week was asked which
titles they will be using; thus
selections indicate all categories.

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Billboard Publications
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New York, N.Y. 10036 tfn

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COLLECTORS ITEM "INTRODUCING the Beatles" Vee Jay label. Write for information. Beatles Album, 1201 West 29th, Pine Bluff, Arkansas 71601. (Limited quantity). de9

FOR SALE: 100 ASS'T C&W 45'S \$6.00—1000 or over \$5.00 per 100. Labels such as RCA, Decca, Monument, etc. B.B. Records, 257 Bayard Rd., Upper Darby, Pa. 19082. (215) LE2-4473. (We Export). tfn

FOR SALE—100 ASS'T 45'S, \$6.00. R&B, Gospel, labels such as Soul-Po-Tion, Motown, Atlantic. Write: Soul-Po-Tion Records, P.O. Box 1023, Albany, Ga. (912) 439-8575. de9

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FOOTBALL COMPETITION 71

International News Reports

A&M Plans Large-Scale Drive on New 'Tommy' Pkg

LONDON—A&M has planned a massive trade and consumer promotion campaign to launch the all-star "Tommy" album (Ode) this week—and both Radio Luxembourg and the BBC will be broadcasting the double-album rock opera in its entirety this weekend.

The new version of the Who's "Tommy" has been conceived by producer Lou Reizner and features a number of major rock names together with the London Symphony Orchestra. "We'll be mounting what's certainly the biggest promotion campaign we've done. At

the moment I've no clear idea how much it's all going to cost," commented Derek Green, A&M managing director.

The company has hired a major billboard site in London's Kensington High St. for the duration of the campaign. The album will be also advertised on the sides of London buses as well as in a "massive" consumer press campaign. Badges and T-shirts will also be available and in-store display units, posters and stickers will be sent to dealers.

Retail price of the album, however, is \$5—a very high price for a double-album. "That was the only price we could charge to make it a viable proposition," said Green. "It has very elaborate packaging and we will be shrink-wrapping the sets in Britain."

"Tommy" will be broadcast on Radio Luxembourg this Friday, from 10:30-12 p.m. and the program will include an interview with Reizner. The only other album to receive similar treatment on Radio

Luxembourg was "Jesus Christ Superstar."

Radio 1 the following day will present a special, "Scene and Heard" program from 4 p.m. to 5:30 p.m., featuring the album and interviews with Pete Townshend of the Who, and Reizner. This is the first time the BBC has devoted such airtime to a rock album. Said a spokesman for Radio 1: "We regard "Tommy" as an extremely important work and it must be played in its entirety."

A live performance of "Tommy" will be staged at London's Rainbow Theatre on Dec. 9 featuring all the cast members who appeared on the album together with the orchestra and the London Chamber Choir.

An initial 30,000 double-album sets of "Tommy" has been pressed in Britain although the packaging has been imported from the U.S. to facilitate a simultaneous release policy. A&M plans, however, to manufacture the packaging locally at a later stage.

'Nashville' Film Rights to Ember

LONDON—Ember Enterprises Inc., has acquired distribution rights to the Crown-International Films feature, "Road to Nashville," starring Faron Young, Marty Robbins, Connie Smith, Johnny Cash and other major Country music artists. Ember will distribute the film in England and Europe.

"Road to Nashville" is scheduled for special showcase presentation release in late February 1973, and, according to Jeffrey Kruger, president of Ember Enterprises, will coincide with a concert tour of England by Young and Miss Smith. The tour will be supervised by Ember's Concert Attractions subsidiary.

Moscow Station Poll Winners to 3

MOSCOW—Yunost station, the most popular Radio Moscow's daily program for younger listeners, ran a listener's poll to choose three national top pop music/song format groups.

Samotsvety, Dobry Molodtsy and Oera polled the largest majority. The poll, the first of this type ever held by Yunost station on a wide national level, revealed a great interest by youth here toward the national popular music (most of the three group's repertoire was original, many of the songs were authentic). Of the three groups winners of the poll, Molodtsy appears to be the foremost talent, their repertoire being a well-conceived amalgamation of old (or ancient) Russian folk songs and folklore material, with contemporary format instrumentation, arrangements and presentation.

Molodtsy (Good Fellows) was initially formed in Leningrad by several local jazz musicians who decided to concentrate their efforts on the contemporary field: Vsevolod Novgorodtsev (alto sax, leader, composer, arranger), Vladimir Shafranoff, organ/piano player, and Alexander Morozov, a trombone player. Their strong musical background, creativity, experience jazzwise and feeling for

contemporary material, quickly made the group the top. Molodtsy were featured in many national radio and television shows and programs, which paved the way for their further numerous successful tours of the country. Their concerts have been continuously sellouts for over last three years.

Samotsvety is an outfit chiefly known by its participations in radio and TV shows, rather than by live appearances. Oera is a Georgian vocal/instrumental ensemble, performances of which are based upon Caucasus-oriented material.

Kearney Gets Capitol Push

TORONTO — Capitol Records planned a heavy promotion push on the week-long appearance of Canadian artist Christopher Kearney, at Grumbles Coffee House.

It is one of the first appearances Kearney has made in the Toronto area. He will be accompanied by his group, Pemman. Kearney has been in the studio with his producer, Dennis Murphy of Sundog Productions, for the past two weeks cutting a second album for Capitol. It will be released in February.

Meanwhile, Kearney's latest single, "Country Lady" continues to pick up secondary market stations. Kearney's press publicity is being handled by Michele Frank.

MIDEM a Sellout

• Continued from page 3

them featuring international talent and one showcasing top national artists in search of international acclaim.

The first gala on Jan. 21 will be filmed in color by West German ZDF television and the backing music will be provided by a 26-piece orchestra conducted by Franck Pourcel. During the evening, which will be compared by Jean-Pierre Cassel and Michael Schanze, a special trophy will be presented to Michel Legrand as a tribute to his work as a composer.

A feature of the 1973 MIDEM is the wide range of activities represented by the participating companies.

All stands will be equipped with JVC Nivico tape recorders and hi-fi record playing units.

From The Music Capitals of the World

AMSTERDAM

Bart Klimmert, formerly with Negram and Ariola-Eurodisc in Holland, has been appointed label manager for BASF Nederland at Arnhem. . . . American artist Bill Withers made a concert appearance in Amsterdam Nov. 24 and Ariola-Benelux tied in by releasing his latest records. . . . Electric accordionist John Woodhouse celebrated five years of successful record production for Phonogram. Sales of his albums and singles top one million world-wide. Local TROS-TV paid tribute with a special TV programme. . . . Canadian group the Stampeders completed a successful tour of Holland. . . . Inelco reports fast sales of the new Sweet album "Biggest Hits." The company is also giving strong promotion to the third Osibisa album.

Negram released the tenth international production by the George Baker Selection, "Marie-Jeanne." . . . CBS launched a powerful promotion campaign for the "At Carnegie Hall" album of It's a Beautiful Day, and also released a new Santana album, "Caravanserai." . . . United Artists, Holland, is planning a Happy UA in 1973 campaign with releases of albums by Eddie Cochran, Don McLean and Shirley Bassey. The company is also finalising important plans for the promotion of Poppy Records in Holland.

BAS HAGEMAN

MOSCOW

As usual, Gosconcert's strongest efforts were aimed at booking numerous international classical artists, which brought to Russia in November pianists Georges Solchanie, Klaus Helwig, Roger Brugger, Arturo Moreira-Lima; conductors Pierre Michel Le Cont, Otakar Trhlik, Vladi Simeonov and Kazuyoshi Akiyama conducted Russian symphony orchestras in nine cities in the country. . . . "George Enesco" State Philharmonic Orchestra (Rumania) gave concerts in Leningrad, Moscow and Riga. . . . Pete Seeger appeared in one-man shows in several cities in Siberia. It was Seeger's second concert tour of Russia since 1964. . . . Yugoslavia's Kollegium Musicum ensemble performed in six cities.

Armenian Jazz Orchestra, led by Konstantin Orbelian, is back from an extended tour of Syria, Jordan and Iran during September and October. . . . Hungarian pop singer Janos Koos, having enjoyed strong popularity in this country is in Russia accompanied by Express group. . . . Japanese variety show starred by Teruo Hata was in Moscow, Baku and Leningrad. . . . Melodiya has released stereo LP featuring music to Murad Kazhlaeff's ballet "Goryanka," performed by Kirov Theater's orchestra. . . . Organists Joseph Gerstewengst (Rumania), Amadeus Webersinke (East Germany) and Jiri Reinberg (Czechoslovakia) gave concerts in several cities. . . . Georgian folk group Dielo is back from an extended tour of East Africa.

Pavel Lishka, starring Czechoslovakia's Tunes, touring gala show, is still in Russia. . . . Another Melodiya's recent release is a stereo album by Bolshoi opera's artist Yevgeni Nesterenko. . . . Vadim Liudvikovski's jazz-orchestra (Radio and Television, Moscow) has disbanded recently. . . . Song Day is the title of a new TV special starring Kalinka group, presented recently over Leningrad television network.

YURCHENKOV

BRUSSELS

Lynsey de Paul's "Sugar Me" (MAM) has been a big hit here. . . . John Horton (CBS), who scored recently with a Flemish ver-

sion of "So Young" (Zo Jong), the love theme from "Zabriskie Point," is to record a French version of the song ("Deja"). . . . Young artist Willy Sommers received a gold disk for his recording of "Zeven Anjers Zeven Rosen." His Spanish version of the song has entered the Spanish charts. . . . Also making an impact in Spain is Flemish singer Samantha with "Eviva Espana." . . . After the success of Julio Iglesias's "Un Canto A Galicia," Decca has a second 100,000 seller with "Mouldy Old Dough" by Lieutenant Pigeon.

Sylvain Van Holmen, a founder member of the Wallace Collection and now a member of the duo Two Man Sound who scored a hit with "Copacabana," is producing another duo, Demsey and Dover. The two—a kind of Belgian Simon & Garfunkel—write their own material and have had a big hit with "Highway Shoes." . . . New Inspiration are doing well with their RTL Grand Prix entry "Bottle of Whisky." . . . Willy Albimoor, Jo Carlier, Fud Candrix, Hector Delfosse, Theo Mertens and Jo van Wetteren were among those who appeared at the special gala performance in the Bouglione circus tent.

AL DeBOCK

DUBLIN

Pye's first Irish singles issued since Polydor took over distribution of the label a few weeks ago are Alma Carroll's "Day by Day" and a Joe Dolan maxi consisting of "Here We Go Again" (the plug side), "Ginny, Come to Me" and "Las Vegas." Another version of "Here We Go Again" is on release from Peter Keegan. It's on the new Solo label. . . . Multi-track singles are very much in vogue here. The Cotton Mill Boys have registered the name Super Single following the immediate success of their four-track disk including "Katy Clyne," "Try a Little Kindness," "Does My Ring Hurt Your Finger" and "A Maiden's Prayer." The 45 entered the Irish chart a week after issue.

Next in line from the Hawk label is a Super Single from the Indians. . . . From the same company comes a new single from the Real McCoy. Titles are a re-recorded version of the band's No. 1, "I Don't Know How to Love Him," "Johnny Brown," "Small Town Girl" and a novelty number that introduces the band. . . . The Philosophers' new single, a double A side, combines "Sing Fool Sing" with Paul McCartney's "Admiral Halsey." . . . Julie Felix and Colin Blunstone guested on RTE Television's "Spin-Off." . . . First release from the Lytle People is a cover of "Let's Dance," a Continental (Continued on page 39)

Philippines' Omnibus LP

MANILA—The first omnibus LP of its kind in the Philippines, "Vicar Stars," was released on Nov. 15. The issuing and producing company is Vicor Music Corp.

Out of its 58 contracted and active recording artists, Vicor picked 12 top chartbusters for this production—Florence Aguilar. The Ambivalent Crowd, Babsie, Chit & Louis, Palita Corrales, Tirso Cruz III, Neddie Decena, Helen Gamboa, Jay Ilagam, Victor Laurel, Eddie Mesa, Walter Navarro and Victor Wood.

The LP will carry a cut from each in English.

Proceeds from the sales of "Vicar Stars" are earmarked for the Philippine Movie Press Club. There are plans to issue subsequent volumes to rotate the 58 artists of Vicor.

TEOSTO LISTS REVENUE HIKE

HELSINKI—The 1971 turnover of TEOSTO, the Finnish composers' international copyright bureau, was \$1,235,000, an increase of 21.8 percent on the previous year. The biggest increase took place in performing right fees from the restaurant field, a total of \$387,000 covering live music, radio and TV and jukeboxes in these venues.

Other income totals were \$13,200 from concerts; \$226,000 from radio; \$145,700 from TV; \$195,600 from public dances, and \$77,040 from cinemas. Income from overseas performances amounted to \$162,000.

TEOSTO general manager Kallio told Billboard that the estimated turnover for this year will be around \$1,700,000 with considerable increases anticipated in performing fees from radio and TV.



SEDA AZNAVOUR, daughter of French singer Charles Aznavour, signs a new recording contract with Liberty-UA, France, in the company of Murray Deutsch, right, president of UA Music, New York. Also with Miss Aznavour, who was formerly with Barclay Records, are UA Records France managing director Eddie Adams; Miss Aznavour's manager, Francis Fumiere; composer, Francis Lai, and UA Music U.K. managing director Noel Rogers. Lai, who is also on the UA roster, will write the music for one of the sides of Miss Aznavour's first single, scheduled for release this month.

From The Music Capitals of the World

• Continued from page 38

hit for the **Cats**. . . **Fudd** (formerly Elmer Fudd), the Dublin group now based in London, return to Ireland for a short visit on Dec. 16. They play Dublin's Mansion House on Dec. 22. The group left Ireland last July.

The Plattermen's first album, "Old Devil Wine" (Dolphin) was issued on Dec. 1. It's almost a totally original album, with material written by members of the band **Rob Strong** and **Alan McCartney**. . . **Family Pride**, the group of session singers and musicians whose "Give Me Your Hand" is the surprise hit of the year, will be unable to go on the road for appearances because of their individual commitments. But they will play a regular Tuesday night date at the Ace of Clubs night spot starting on Dec. 5. . . A new venue for rock and pop acts is the Fillmore West, in Bray, County Wicklow, which opens with **Emerson, Lake and Palmer** on Dec. 9-10. The Fillmore seats 3,000. **Thin Lizzy** play there on Dec. 31. . . The latest album from Gael-Linn, the Irish language organization, features Irish traditional music played on the accordion by **Tony MacMahon**, who is presenter of the RTE Television series, "Ag Deanamh Ceoil" ("Making Music").

KEN STEWART

JOHANNESBURG

With the absence of television in South Africa, record companies have turned to a new media for artist promotion — film shorts that are nationally screened. Several films featuring chart-topping local talent have been made. Now a 12-minute colour documentary, sponsored by the Gallo Group, and featuring the companies' top artists, has just been completed. It will screened throughout South Africa. . . The scheduled three concert tour by CBS artist **Roberto Carlos** was canceled at last minute due to visa difficulties. Carlos hopes to honor his contract in February.

British group, **The Christine Lee Set**, arrived here for an eight-week cabaret engagement at the newly opened Carlton Hotel. They are first cabaret act to open at the recently built hotel. Group came out despite warnings by British Musicians' Union that members faced a heavy fine or even expulsion if they proceed with visit. Group leader Lee argues that group came out for cabaret and thus fall under Equity ruling.

Local CBS artist **Don Stanton**, who had a hit here with "An-ligue" is on a six-month tour of Europe. . . U.K. cabaret act **The Settlers** arrived here for a one-night stand. . . Afrikaans independent producer **Collie Myburgh** will be working through Gramophone Record Co. in future. . . GRC has announced that at least

80 per cent of Christmas product will comprise local material. . . Teal held a press-radio-dealer reception to launch three Christmas albums, "Mouldy Old Dough" by honky-tonk pianist **Cliff Jones**, "Sounds Sensational" and "Continental Club" featuring hits from 12 countries. . . Booking agent **Basil Smith** on a two-week visit from Las Vegas to hunt for talent. . . A successful rock concert-cum-film show held at City Hall Nov. 25 featuring the film "Keep on Rocking" and groups **Freedom's Children** and **The Rustenburg Rockets**. Sagittarius Management was the promoter.

British rock musician **Steve Wayne** is on an extended visit. He has formed a group, **the Rustenburg Rockets**, with fellow U.K. artist **Peter Wise** and two local musicians. . . **Dickie Loader's** hit "Poor Little Rich Girl" has been covered in Belgium by **Joe Dens** and retitled "Jy Bent de Mooiste" and is released through Eurovox. . . Pretoria act, **The Settlement**, is on a 10-day tour of Madagascar and the group's debut single, "Come Around," released there in order to coincide with tour. . . Another **Dickie Loader** composition, "Take the Bad Times With the Good Times," has been recorded in Germany by **Tom Astor** and issued through Electrola. It has been retitled "Manchmal Happy, Manchmal Sauer."

PETER FELDMAN

LONDON

A three-sided tie-up involving Radio Luxembourg and stations in Australia and America is under way following the signing last week of an agreement between 208's **Alan Keen** and **Rod Muir** of Sydney's 2SM Top 40 station. The collaboration will involve three-way traffic in programs such as the Luxembourg specials on **Elton John**, **Neil Diamond** and the **Rolling Stones** and also exchanges in ideas on activities such as audience research.

2SM's **George Wayne** is to set up a London office in order to prepare a weekly magazine program for the Australian station which will also be networked in Melbourne, Newcastle (Australia) and Brisbane. Wayne will also set up a London-based music publishing company, ART. . . Notice of appeal was lodged last week by solicitors acting for Schroeder Music, against songwriter **Tony Macaulay**. The appeal follows the High Court case in August when a judge ruled that a contract signed by Macaulay with Schroeder was null and void and that the publishers had repudiated the agreement. A charge of fraud was dismissed. The appeal is expected to be heard around June/July next year.

KPM has extended its deal for UK representation of the Gold Forever catalog. The original deal

(Continued on page 40)

'Phony' LP's at Tokyo Audio Fair

By HIDEO EGUCHI

TOKYO — "Phony" imported pop stereo LP albums were sold at a big bazaar recently sponsored by the Dynamic Audio chain in the Tokyo Oroshiuri (wholesale) Center concurrently with the 21st All Japan Audio Fair, held in the same building.

Albums with titles such as "12 Top Hits of the 70's," "Tribute to Simon and Garfunkel" and "The Frank Sinatra Story" were tagged at 1,000 yen, or about 40-50 percent of the fixed retail price of "name star" recordings in Japan.

"Sounds of the 70's," "Tribute to the Stars" and "The Best of Atlanta" were sold off at 500 yen, or exactly half the price of budget stereo LP albums in Japan. Also tagged at 500 yen were such

"oldies" as "The Bert Kaempfert Story," "Tijuana 2" and "The Ray Conniff Story."

The records were being promoted and played at would-be buyers' request on automatic record changers at the adjacent booth occupied by BSR, which did not exhibit at the fair sponsored by the Japan Audio Society. Dynamic Audio K.K., a leading chain of nine specialist stores in Tokyo, participated in the JAS fair with a display of some of the equipment being sold off at its bazaar.

According to the album covers, most of the disks with deceptive titles are stereo "avenue of America" recordings. "Tribute to the Stars," presented by the Robin 'J' Orchestra & Singers, so the title

reads, has no insignia or liner notes on the cover. "Made in Canada" is printed on the record label.

None of the disks examined by Billboard's Tokyo editorial news bureau has the name of the record company, recording artist, music publisher, composer, songwriter, etc. In fact, the titles on the record labels are variants of those on the album covers and the names are misspelled, e.g., Coniff, Kaempfort.

"The Bert Kaempfert Story" ("Sounds Like Bert Kaempfort"), presented by the Alan Caddy Orchestra & Singers according to the cover, has the same 12 selections, although in different order, as "Golden Trumpet de Luxe" by "Charles Berman & His Orch.," released in Japan by Teichiku Records on its Union label about two years ago for sale at 2,000 yen retail.

Although the record salesmen wore Dynamic Audio uniforms, one of them said that they had been hired by the importer. He refused to give any details regarding past, present and future sales of the deceptive cover records.

Melodiya '71 Output 143 Million Records

MOSCOW — Vasily I. Pakhomov, director general of Melodiya, the only Soviet record company, said that in 1971 the company has supplied 143 million records to the market.

Now the company's catalog includes 25,000 titles.

"Our collaboration with record companies in the Socialist countries is good," Pakhomov commented, "and I am pleased that it is continuously expanding. We buy records and sell ours."

"We are reaching record markets in other countries as well: our recorded products and disks are sold in 72 countries. Our partners are EMI (U.K.), Capitol, Victor of Japan, Ariola."

According to Pakhomov Melodiya's products have been distributed in some countries in Africa and Latin America in 1972 for the first time ever. "Now we export not only Russian product, but Ukrainian and Armenian music also."

Concerning record imports to Russia Pakhomov said that there were no problems on trade with East European countries (though offers are still below Soviet record buyers demands). As far as the Western countries are concerned — buying recorded products or disks from there is rather an exception.

"Requirements of Western record companies are quite immoderate for us, as we do not want in any case to raise retail prices of our records. Phonograph record prices in this country are not prohibitive. A most expensive Russian-

made record sells at 2,59 rbl (about \$3.15), a stereo album costs 2,50 rbl and a mini LP—0,90 rbl.

As to stereo manufacturing Pakhomov said: "This year the company will have manufactured 6 or 7 million stereo albums. It is not a great figure, but by 1975 Melodiya's yearly output of stereo will reach 20 million units (chiefly classical product)."

The cassette is given an important place in the Melodiya plans for the future. U.S. made cassette manufacturing equipment was bought (see Billboard, April 25, 1972) through Milton Gelfand of Audiomatic Corp. in a \$300,000 deal with Melodiya and installed in Tbilisi. Some of the cassette components are produced in Baku and the product is completed at the Melodiya duplicating facility at Tallin.

Last year Melodiya supplied to the national market 200,000 prerecorded cassettes; 500,000 units this year; and plans for 3 million units in 1973 are not far from reality. Russian-made prerecorded cassettes sell for 5 rbl and are exclusively pop songs, easy listening and jazz material.

Trident Gets A TV Film

LONDON—Trident Studios has taken over the British Lion Television company. British Lion TV was formerly owned by the film company of the same name until it was taken over by Barclay Securities.

It is a mobile outside broadcast set-up with four cameras and four lorries. Filming is onto two inch video tape. Alan Mashford, manager of British Lion TV, will continue to operate with the existing staff of 18 employees.

Trident's Barry Sheffield told Billboard: "I can't disclose at the moment exactly what plans we have for the company as the deal will not be finalized until Jan. 1."

Under Barclay Securities, British Lion was responsible for the filming of Frank Zappa's "200 Motels" film and also the Rolling Stones' "At The Marquee" which was for TV showing but never saw the light of day in Britain.



SONET'S Stockholm sales rep Hans Bergqvist, left, with Curt Juhlin of the Pick Up retail chain outside the S:t Eriksgatan store, whose window is devoted to display material supplied by Sonet on various Island label hit acts such as Cat Stevens, Roxy Music, Jethro Tull, Uriah Heep, and Emerson, Lake & Palmer.

DECEMBER 9, 1972, BILLBOARD

Canada Executive Turntable

Keith Dancy, executive vice president of Rodgers Broadcasting, has announced the appointment of George Johns as general manager of CFTR Toronto, as of Nov. 1.

Johns has had a wide variety of executive positions in Canadian radio, most recently program director at the CHUM network station, CFRA Ottawa.

Martin Kammerman is the new program director at CFRW Winnipeg. Rainbow Magazine has announced the appointment of Drew Metcalfe as news editor. An Australian by birth, Metcalfe holds a master's degree in architecture and has wide rock writing experience in Canada and Down Under.

ARTHUR CONLEY

Announces

HIS NEW WORLD OF MUSIC: —

ART-CON PRODUCTIONS INC.

and

HAPPY JACK MUSIC INC.

President: ARTHUR CONLEY

From The Music Capitals of the World

• Continued from page 39

was concluded in September 1970, and was scheduled to expire next September. The new deal is for three years. KPM has also signed a deal with **Rick Springfield** to represent his Porter Binder music firm under a three-year deal for the world outside America and Canada and Australasia. . . . The Valentine Music group, headed by former Burlington Music general manager **John Nice**, has set up a U.K. firm for **Al Sherman's** Alshire International organization. The new company is called **Alco Music** and will control around 3,000 copyrights in several firms including Chesdel Music, Daval Music and Cordova Music. In America most of the songs have been recorded on Alshire's various labels and the product is available in the U.K. on Pye or the budget Contour label.

United Artists is to release a new **Don McLean** album, "The Pride Parade before Christmas." The album is being pressed in America and 100,000 copies are being flown to the U.K. on a charter flight to enable a simultaneous release in America and Britain. Because of the airlift UA is imposing a ban on any independent importing of the album and UA is advising dealers of this by letter. . . . Music for Pleasure, the EMI-owned budget record company, has broken new repertoire territory with the "Spirit of Rock" album, a 12-track sampler album compiled in conjunction with Probe Records featuring the latter label's artists, among whom are the **Four Tops**, **Three Dog Night**, **Ray Charles** and **Emitt Rhodes**. The album will be distributed through MFP's 7,000 outlets and as a customer incentive members of the public purchasing one or more copies of the album or the full-priced albums represented in it, will receive a numbered ticket on which they will be invited to fill in their dealer's name and address and a choice of five of the full-priced LP's featured on the sampler. One lucky number per dealer will be selected and the customer concerned will receive the albums of his or her choice.

Jerry Lee Lewis returns to the U.K. in the New Year to record his first-ever album in London. The album, which will consist of rock 'n' roll standards and original rock songs, will be released on Mercury. The London sessions will start early in the New Year and Lewis will be looking for British rock musicians to participate on the sessions. . . . Leading Latin American folk group **Los Calchakis**, based in Paris, arrived in London last week to appear on local TV. Four Barclay and seven albums are available in the U.K. through CRD. **PHILIP PALMER**

TORONTO

CKLW Windsor/Detroit has charted two new Canadian singles, "Daytime Night-time" by **Keith Hampshire**, and **Thundermug's** "Africa," both of which are now available in the U.S. on A&M and Bell respectively. Both singles have done exceedingly well on Canadian charts and look set for wide action in the U.S. market.

London's national promotion director, **Mike Doyle**, reports a national breakout on the **Lieutenant Pigeon** single "Mouldy Old Dough," well ahead of the U.S. acceptance. . . . Polydor Records had a rosy week on the MLS with two winners—"Take the Blindness" by **Joey Gregorash** and **Tapestry's** "The Magic Doesn't Seem to Be Going Anywhere." . . . Manager **Kevin Hunter** and singer **Cliff Edwards**, former leader of the Bells, in Toronto this week promoting debut solo single, "Uncle Dad and Auntie Mom." . . . Columbia hosted a party at the Nickelodeon to celebrate the release of the debut single by **Atkinson**, **Danko** and **Ford** with **Brockie** and **Hilton**—title is "Right On"—the first album will follow next week. . . . **Mike Watson** reported that **Tom Rush** was at the Riverboat this week.

A&M's **Cheech & Chong** playing Winnipeg Concert Hall (26). . . . **Cat Stevens** sold out two shows at Massey Hall last weekend. . . . Promoter **Martin Onrot** flew to London after Steven's concerts to join his group, **Crowbar**, on their debut British tour. . . .

The **Robert E. Lee Brigade** at the Town and Country this week. . . . Columbia has not picked up its option on the **Perth County Conspiracy**. . . . Former Polydor promotion man, **Mike Lewis**, looking for a new post in the Ontario market. UA's **Allan Matthews** announced that the label would release a series of jazz masters from the **Alan Douglas Collection**—Matthews also noted that Blue Note catalog sales for 1972 were 300 percent over last year. . . . UA issuing the **Mom's Apple Pie** album in Canada with the amended jacket. . . . Mount Allison University's Radio Mount Allison has launched a weekly sheet entitled "Waxworks"—the station is located in Sackville, N.B. . . . **Barry Paine** has left his position as national promotion director of MCA Canada.

Daffodil's **Mike Docker** reports heavy sales on the **Humble Pie** album "Town and Country" which has been re-titled "Lost and Found" by A&M in the U.S. . . . **John Driscoll** of Ampex reports wide action on the Vanguard single by **Clean Living** "In Heaven There Is No Beer." . . . UA's **Jim Bailey** into the Hook and Ladder Club this week; he has a new album just out. . . . WEA's **Tom Williams** ill with pneumonia. . . . Quality has released a debut single by **Les Zaiser**, "The Girl I Love" on Celebration. . . . Toronto's **Bobby G. Griffith** is the first artist signed by Lawrence Welk's Television Productions. . . . **Simon Ginsberg** has moved from CKVN to CKLG-FM as program director. . . . RCA France has picked up the **Hud** single, "Sign of the Gypsy Queen." . . . **Keith Hampshire's** "Daytime Night-time" has been signed by King Records of Japan.

The new **Pagliari** single on Much is the Beatles' "Revolution." . . . Prime Minister Trudeau quoted from "Desiderata" in his first interview after the election "And whether or not it is clear to you, no doubt the universe is unfolding as it should." . . . CKLC has broken **Johnny Kongos'** "Jubilee Cloud." . . . WEA getting strong action on the **Steeleye Span** album on Chrysalis.

RITCHIE YORKE

TOKYO

The **Little Angels** played to a full house at the downtown Nippon Gekijo Theater Nov. 19 although the opening show clashed with the final day of the third "World Popular Song Festival in Tokyo '72." To commemorate the

45-member troupe's 93-day Japan tour, Nippon Phonogram is releasing "The National Folk Ballet of Korea" stereo LP album and one single produced from studio recordings made in Seoul, London and Tokyo. Record companies in Japan have shunned the popular song contest because the music copyrights become the property of the sponsor, Yamaha Foundation for Music Education.

Sam (The Man) Taylor and the **Children's Choir** of the Bulgarian Radio & TV are featured on the first two Sansui SQ regular matrix "Q" albums released Nov. 10/20 by Nippon Crown, an affiliate of Mitsubishi Electric (MGA). Nippon Crown, which continues to thrive solely on local recording, featured gypsy music by the Hungarian virtuosi, **Orchestra Suhabalogh**, among its stereo LP album releases for October 1972.

The late **Billie Holiday** is expected to be "resurrected" in Japan Dec. 5 with the first "nostalgia" recording to be produced by Victor Musical Industries under its new mechanical licensing agreement with Monmouth-Evergreen Records. The initial "Lady Day" release on the Nippon Victor label is to be followed by recordings by **Josephine Baker**, **Maxine Sullivan** and **Lee Wiley**. . . . Both "Feeling" by **Peter Yellowstone** and **Jane Schwartz** of England and "Life Is Just for Livin'" by **Ernie Smith** of Jamaica won \$3,000 grand prix Nov. 19 in the third "World Popular Song Festival in Tokyo '72." **Ginetta Reno**, also from England, sang "I Can't Let You Walk Out of My Life" by **Les Reed** to tie with **Ben Cramer** of Holland singing "When You're There" by **Harry de Groot** for \$1,000 grand prix each as the best singers. One of 10 \$1,000 outstanding composition awards went to England's **Neil Sedaka** for "What Becomes of My Life?" and **Tony Christie** won an outstanding performance prize of \$500 for singing the song. Other outstanding performance awards went to **Emmanuelle** of Canada, **Chung Hun Hi** of Korea, and **Zdzislawa Sosnicka** of Poland. The grand prix awards were presented to the winners before an audience of some 15,000 persons by **Genichi Kawakami**, chairman of the Yamaha Foundation for Music Education, which sponsored the three-day festival. Emcees at the finals were **Jo Shishido** and **Celia Paul**.

HIDEO EGUCHI

SYDNEY

Billy Thorpe, who recently left for England, was presented with two gold records for his live album recording of his performance at the open air Sunbury Festival. . . . **Ray Bull**, sales manager for C.B.S. Australia, was struck down with penititis before boarding a plane from Hong Kong. He is expected out of hospital in a few weeks. . . . A big promotion launched by C.B.S. on the record "Ding a Ling" by **Chuck Berry**, which at present is banned in Australia. The promotion features promotion executive **Des Steen** with the record on a poster. Already through this, poster sales have increased tremendously. . . . Essex Music has instigated a promotion on the **Austin Roberts** record "Something's Wrong With Me." The record is No. 1 in Townsville, a small town on the top of Australia, and Essex is trying to activate the major cities through this.

Essex has done a major promotion on **Cube Records**, owned by Essex England. . . . Top Phonogram Australian recording artist **Kamahl** is set for a series of television shows on the A.B.C. on which he will compete and sing. . . . **Doug Parkinson** is finishing off his album for Polydor, "No Regrets." . . . **Brain Smith** has been appointed new branch manager for RCA in Victoria. . . . Adelaide TV personality **Ernie Sigley** has formed a company, the **Ernie Sigley Record Co.**, to release his own product and other local talent through Panther Records. . . . The first song to pay tribute to Australia's country music capital, **Tamworth**, has been released on M7's Australian Country label, written by **Jean Bacon** and **Joe Halford**. Called "Faded Jeans and a Guitar," the song was recorded by **Rocky Emmett**, a onetime buckjump champion.

JOHN BROMELL

Farley Pitch on Romar Label

TORONTO—Lee Farley, director of sales and promotion at Quality Records, doing a personal publicity job on **Bob Marcucci's** new Romar label, which Quality has signed for Canadian distribution.

Farley did a special mailing to media on the first two single releases "Mississippi Lady" by **Griffin** and **Linda Carr's** "I Feel a Song."

BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LP's to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's reported in this special chart—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. This chart is running as a special buying and stocking guide.

NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

CHRISTMAS LP's

Pos. Title—Artist, Label & Number

- ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS**—Elvis Presley, RCA LST 4579
- CHRISTMAS ALBUM**—Jackson 5, Motown MS 713
- CHRISTMAS SONG**—Nat King Cole, Capitol SW 1967
- MERRY CHRISTMAS**—Bing Crosby, Decca DL 78128 (MCA)
- WE WISH YOU A MERRY CHRISTMAS**—Ray Conniff, Columbia CS 8692
- GIVE ME YOUR LOVE FOR CHRISTMAS**—Johnny Mathis, Columbia CS 9923
- CHRISTMAS ALBUM**—Barbra Streisand, Columbia G-30763
- CHRISTMAS ALBUM**—Andy Williams, Columbia CS 8887
- LITTLE DRUMMER BOY**—Harry Simeone Choir, Kapp 3450
- CHRISTMAS ALBUM**—Jim Nabors, Columbia CS 9531

- OH BAMBINO**—Joan Baez, Vanguard 79230
- MERRY CHRISTMAS**—Brenda Lee, Decca 74583
- A PARTRIDGE FAMILY CHRISTMAS CARD**—Bell 6066
- HANDEL: MESSIAH**—Mormon Tabernacle Choir, Columbia M2S-6207

CHRISTMAS SINGLES

Pos. Title—Artist, Label & Number

- JINGLE BELLS**—Singing Dogs, RCA 48-1020
- BLUE CHRISTMAS**—Elvis Presley, RCA 447-0647
- PLEASE COME HOME FOR CHRISTMAS**—Charlie Brown, King 5405
- SANTA CLAUS AND HIS OLD LADY**—Cheech & Chong, A&M 66021
- GIFT OF GIVING**—Bill Withers, Sussex 241 (Buddah)
- HAPPY XMAS (The War Is Over)**—John & Yoko & the Plastic Ono Band with Harlem Community Choir, Apple 1842
- MERRY CHRISTMAS DARLING**—Carpenters, A&M 1236
- JINGLE BELL ROCK**—Bobby Helms, Kapp KJB-85 (MCA)
- LITTLE DRUMMER BOY**—Harry Simeone Choir, Kapp KJB-86 (MCA)
- SILVER BELLS**—Earl Grant, Decca 25703 (MCA)

HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy of Escalera a la Fama)
SINGLES

- This Week**
- 1 VAGABUNDO—Manolo Galvan (Ariola/RCA); Amadeo (CBS)
 - 2 POR QUE TE QUIERO TANTO—Laureano Brizuela (CBS)—Melograf
 - 3 AHORA QUE SOY LIBRE—Juan Marcelo (RCA)—Relay
 - 4 BOTTOMS UP—Middle of the Road (RCA); Flash (CBS); Barbara y Dick (RCA)
 - 5 EL AMOR COMO EL VIENTO UN DIA SE VA (THE CARDS)—Tony Ronald (M. Hall)
 - 6 ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (Odeon); Teddy Barnardo (M. Hall)—Korn
 - 7 RUN TO ME—Bee Gees (Polydor)
 - 8 ABRAZAME FUERTE MI AMOR—Beto Orlando (EMI)
 - 9 ME JUEGO ENTREO POR TU AMOR—Sandro (CBS)
 - 10 I'M ON MY WAY—George Baker Selections (Polydor)
 - 11 MY REASON—Demis Roussos (Philips)
 - 12 MENDIGO DE AMOR—Camilo Sesto (RCA)—Relay

LPs

- This Month**
- 1 MUSICA PODEROSA—Various (Odeon)
 - 2 PRIMavera ES ALTA TENSION—Various (RCA)
 - 3 14 VOLTOPS (VOL. XI)—Various (CBS)
 - 4 CONCIERTO PARA UNA VOZ—Ginamaria Hidalgo (Microfon)
 - 5 CABARET—Liza Minnelli/Soundtrack (Odeon)

BELGIUM (Flemish)

(Courtesy of HUMO)
SINGLES

- This Week**
- 1 I THINK I LOVE YOU—*The Partridge Family (Polydor)
 - 2 MEXICO—Les Humphries Singers (Decca)
 - 3 SUGAR—Lynsey de Paul (MAM)
 - 4 ICH HAB'DIE LIEBE GESEHN—Vicky Leandros (Philips)
 - 5 IK HEB ROZEN VOOR JE MEE—Paul Severs (Start)
 - 6 WIG WAM BAM—The Sweet (RCA)
 - 7 UBERALLAU DER WELT—*Freddie Breck (BASF)
 - 8 I'LL NEVER DRINK AGAIN—Alexander Curly (Cardinal)
 - 9 EEN KLEINE FOTO—Willy Sommers (Vogue)
 - 10 ZOMERSPROEFTJES—*Rocco Granata (Cardinal)
 - 11 CLAIR—Gilbert O'Sullivan (MAM)
 - 12 BOTTOMS UP—Middle of the Road (RCA)
 - 13 YOU-KOU-LA-LE-LOUPI—*Mouth & McNeal (Decca)
 - 14 DESPERATE DAN—*Lt. Pigeon (Decca)
 - 15 BANANA BOAT SONG—*Freddie Cash (Fly Records)
 - 16 YOU'RE A LADY—Peter Skellern (Decca)
 - 17 VERONICA 538—Vader Abraham (Il prov.)
 - 18 LAISSE MOI VIVRE MA VIE—Frederic Francois (Vogue)
 - 19 SILENT NIGHT—*Tom Tomson (Top 1)
 - 20 I PUT A SPELL ON YOU—Credence Clearwater Revival (Fantasia)

LP's

- This Month**
- 1 TOP OF THE POPS—Div. Art. (Discobel)
 - 2 13 SAPPAGE ZOMERHITS—Div. Art. (Decca)
 - 3 TOP 12 DER NEDERLANDEN—The Criminals (Top 1)
 - 4 SLADE ALIVE—Slade (Polydor)
 - 5 GOUDEN HITPOURRI—Div. Art. (Decca)

BRAZIL

SAO PAULO
(Courtesy of IBOPE)
SINGLE COMPACTS

- This Week**
- 1 WEAVE ME THE SUNSHINE—Peter Yarrow (Continental)
 - 2 VELVET MORNING—Demis Roussos (Philips)
 - 3 BEN—Michael Jackson (Tape Car)
 - 4 BECAUSE I LOVE—Majority One (Top Tape)
 - 5 CONCIERTO PARA UM VERAO—Alain Patrick (Top Tape)
 - 6 ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
 - 7 TELL ME ONCE AGAIN—Light Reflections (Copacabana)
 - 8 RUN TO ME—The Bee Gees (Polydor)
 - 9 THE GUITAR MAN—Bread (Continental)
 - 10 ALONE AGAIN—Gilbert O'Sullivan (Odeon)
 - 11 FIO MARAVILHA—Maria Alcina (Chantecler)
 - 12 O MAIS IMPORTANTE E O VERDADEIRO AMOR—Marcio Greick (CBS)
 - 13 SE O CASO E CHORAR—Tom Ze (Continental)
 - 14 BREAK—Aphrodite's Child (Philips)
 - 15 IT'S TOO LATE—Bill Deal (Philips)

LP

- This Month**
- 1 SELVA DE PEDRA INTERNACIONAL—Trilha Sonora (Som Livre)
 - 2 BATUQUE NO COSINHA—Martinho da Vila (RCA)
 - 3 SUPER PARADA—Diversos (Odeon)
 - 4 OS BRUTOS TAMBEM AMAM—Agnaldo Timoteo (Odeon)
 - 5 QUANDO O CARNAVAL CHEGAR—Trilha Sonora (Philips)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week**
- 1 MY DING-A-LING—Chuck Berry, Chess (Carlin)
 - 2 CRAZY HORSE—Osmonds, MGM (Kolob) M. Lloyd/A. Osmond
 - 3 WHY—Donny Osmond, MGM (Debmar) Mike Curb/Don Costa
 - 4 GUDBYE T' JANE—*Slade, Polydor (Barn) Chas. Chandler
 - 5 CROCODILE ROCK—*Elton John, DJM (DJM) Gus Dudgeon
 - 6 ANGEL/WHAT MADE MILWAUKEE FAMOUS—*Rod Stewart, Mercury (KPM/Schroeder) Rod Stewart
 - 7 CLAIR—*Gilbert O'Sullivan MAM (MAM) Gordon Mills
 - 8 LEADER OF THE PACK—Shangri-Las, Kama Sutra (Robert Mellin)
 - 9 LOOKIN' THROUGH THE WINDOW—Jackson 5, Tamla Motown (Jobete/Carlin) Hal Davis/Corporation
 - 10 I'M STONE IN LOVE WITH YOU—Stylistics, Avco (Gamble-Huff/Carlin) Thom Bell
 - 11 LET'S DANCE—Chris Montez, London (E.H. Morris)
 - 12 STAY WITH ME—*Blue Mink, Regal Zonophone (Cauliflower/Cookaway) Blue Mink
 - 13 LAY DOWN—*Strawbs, A&M (Summerland) Strawbs
 - 14 MOULDY OLD DOUGH—*Lieutenant Pigeon, Decca (Campbell/Connelly) Stavelly Makepeace Prod.
 - 15 LOOP DI LOVE—*Shag, U.K. (Jano) Jonathan King
 - 16 BEN—Michael Jackson, Tamla Motown (Jobete/Carlin) Corporation
 - 17 HI HO SILVER LINING—*Jeff Beck, RAK Replay (Contemporary) Mickie Most
 - 18 ROCK ME BABY—David Cassidy, Bell (Carlin) Wes Farrell
 - 19 OH CAROL/BREAKING UP IS HARD TO DO/LITTLE DEVIL—Neil Sedaka, RCA (Screen Gems-Columbia)
 - 20 DONNA—*Ioc, U.K. (St. Annes) Strawberry Prod.
 - 21 SHOTGUN WEDDING—*Roy C. U.K. (Sparta Florida)
 - 22 GOODYE TO LOVE—Richard Carpenter
 - 23 KEEPER OF THE CASTLE—Four Tops, Probe (KPM) S. Barri/D. Lampert/B. Potter
 - 24 YOU'LL ALWAYS BE A FRIEND—*Hot Chocolate, RAK (RAK) T. Wilson/E. Brown
 - 25 ELECTED—Alice Cooper Warner Bros. (Carlin) Bob Ezrin
 - 26 HERE I GO AGAIN—Archie Bell & the Drells, Atlantic (Gamble-Huff/Carlin)
 - 27 LONG HAIR/FEVER—FROM LIVERPOOL—Little Jimmy Osmond, MGM (KPM) M. Curb/P. Botkin
 - 28 HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & the Pips, Tamla Motown (KPM) J. Bristol
 - 29 IN A BROKEN DREAM—*Python Lee Jackson, Youngblood (Youngblood) Miki Dallon
 - 30 BIG SIX—*Judge Dread, Big Shot (B&C/Mooncrest) Bush Prod.
 - 31 I DON'T BELIEVE IN MIRACLES—*Colin Blunstone, Epic (Verulam) C. White/R. Argent
 - 32 BABY DON'T GET HOOKED ON ME—Mac Davis, CBS (Screen Gems-Columbia) Rick Hall
 - 33 NIGHTS IN WHITE SATIN—*Moody Blues, Deram (Tyler) Tony Clarke
 - 34 HALLELUJAH FREEDOM—Junior Campbell, Deram (Came) Junior Campbell
 - 35 NEW ORLEANS—*Harley Quinnee, Bell (Dominion)
 - 36 LITTLE DRUMMER BOY—*Royal Scots Dragoon Guards Band, RCA (Bregman/Vocco/Conn) Peter Kerr
 - 37 BURLESQUE—*Family, Reprise (United Artists) Family/George Chkiantz
 - 38 THERE ARE MORE QUESTIONS THAN ANSWERS—Johnny Nash, CBS (Rondor) Johnny Nash
 - 39 JUST OUT OF REACH (OF MY TWO EMPTY ARMS)—*Ken Dodd, Columbia (Francis, Day & Hunter) John Burgess
 - 40 ONLY YOU—Jeff Collins, Polydor (Sherwin) D. Arthey
 - 41 EYE LEVEL—*Simon Park Orchestra, Columbia (De Wolfe)
 - 42 IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy
 - 43 WIG-WAM BAM—*Sweet, RCA (Chinnichap/RAK) P. Wainman
 - 44 VENTURA HIGHWAY—America, Warner Bros. (Warner Bros.) America
 - 45 COME SOFTLY TO ME—*New Seekers, Polydor (Edwin E. Morris) Michael Lloyd
 - 46 TOO YOUNG—Donny Osmond, MGM (Sun) Mike Curb/Don Costa

- 47 — DON'T DO THAT—*Geordie, Regal Zonophone (Red Bus) E. Elias/R. Danova
- 48 — GETTING A DRAG—*Lynsey De Paul, MAM (ATV/Kirshner) Gordon Mills
- 49 34 I DON'T KNOW I LOVED YOU (Till I Saw You Rock 'N' Roll)—*Gary Glitter, Bell (Leeds) Mike Leander
- 50 43 YOU'RE A LADY—*Peter Skellern, Decca (Pendulum/Warner Bros.) Peter Sames

DENMARK

(Courtesy of IFPI)
SINGLES

- This Week**
- 1 JEG ER SA KED A-DEN HAEN-GER NED A—Lille Palle (Polydor)
 - 2 JEG SKAL ALDRIG TIL BAL UDEN TRUSSER—Birthe Kjaer (Philips) Intersong
 - 3 WIG-WAM BAM—The Sweet (RCA) Stig Anderson A/S
 - 4 EN TUR TIL MALLORCA—Fritz og Erik (Odeon)
 - 5 JIMMY LOVES ME—Olsen (Philips) Intersong
 - 6 CLAIR—Gilbert O'Sullivan (MAM)
 - 7 A TEENAGER IN LOVE—Donny Osmond (MGM) Belinda A/B
 - 8 MAMA WEER ALL CRAZEE NOW—Slade (Polydor) Chappell
 - 9 GARDEN PARTY—Rick Nelson (MCA) Intersong
 - 10 POP CORN—Hot Butter (Barclay) Gustav Winckler A/S
 - 11 BARE DER ER SOL I DINE OJNE—Gustav og Bent (Sonet) Gustav Winckler A/S
 - 12 SMEDENS VISE—Lille Palle (Capa)
 - 13 BURNING LOVE—Elvis Presley (RCA) Combine
 - 14 DET ER VORES BRYLLUPSDAG IDAG—Bo Bendixen (Philips) Intersong
 - 15 MOULDY OLD DOUGH—Lieutenant Pigeon (Decca) Intersong
 - 16 MEXICO—The les Humphries Singers (Decca) Intersong
 - 17 MIG OG MAGRETHER—John Mogensen (Play) J.K. Music
 - 18 INGEN TARER FOR MIN SKYLD—Susanne Lana (Triola) Mork
 - 19 JEG ER SA KED A—Gert Kruse (Triola) Mork
 - 20 PA EN SOMMERDAG—Gasolin (CBS) 8367

LP's

- This Month**
- 1 BACK TO FRONT—Gilbert O'Sullivan (MAM)
 - 2 I DON'T BELIEVE IN IF ANY-MORE—Roer, Whitaker (Philips)
 - 3 SEVENTH SOJOURN—The Moody Blues (Threshold)
 - 4 GASOLIN' 2—Gasolin' (CBS)
 - 5 DEN STORE FLUGT—Sebastian (Harvest)
 - 6 OLSEN—Olsen (Philips)
 - 7 CHANTE FRANCIS LAI—Mireille Mathieu (Ariola)
 - 8 FLEMING ANTHONY DANSK-TOPPARTY—Flemming Antony (PMC)
 - 9 HIMSELF—Gilbert O'Sullivan (MAM)
 - 10 LOVE MUST BE THE REASON—James Last (Polydor)

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week**
- 1 NIGHTS IN WHITE SATIN—The Moody Blues (Deram)
 - 2 ROCK ME BABY—David Cassidy (Bell)
 - 3 BEN—Michael Jackson (Motown) (Sussex)
 - 4 I BELIEVE IN MUSIC—Gallery
 - 5 SPACE MAN—Nilsson (RCA)
 - 6 RUN TO ME—Bee Gees (Polydor)
 - 7 YOU WEAR IT WELL—Rod Stewart (Mercury)
 - 8 IF I COULD REACH YOU—Fifth Dimension (Bell)
 - 9 BURNING LOVE—Elvis Presley (RCA)
 - 10 CLAIR—Gilbert O'Sullivan (MAM)
 - 11 SPEAK TO THE SKY—Rick Springfield (Capitol)
 - 12 WHY—Donny Osmond (MGM)
 - 13 OH-WAKKA-DOO-WAKKA-DAY—Gilbert O'Sullivan (MAM)
 - 14 BLACK AND NIGHT—Three Dog Night (Dunhill)
 - 15 LIVING IN HARMONY—Cliff Richard (Columbia)
 - 16 GO ALL THE WAY—Raspberries (Capitol)
 - 17 LISTEN TO THE MUSIC—Doobie Brothers (Warner Bros.)
 - 18 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 19 SATURDAY IN THE PARK—Chicago (CBS/Sony)
 - 20 ELECTED—Alice Cooper (Warner Bros.)

MEXICO

(Courtesy of Radio MII)

- This Week**
- 1 VOLVERA EL AMOR—Virginia Lopez (Gas)
 - 2 RIO REBELDE—Julio Iglesias (Polydor)
 - 3 ALONE AGAIN (Solos otra vez)—Gilbert O'Sullivan (London)
 - 4 BEAUTIFUL SUNDAY (Domingo maravilloso)—Daniel Boone (Musart)
 - 5 LONG COOL WOMAN IN A BLACK DRESS (La mujer de negro)—The Hollies (Capitol)
 - 6 CUANDO TU ME QUIERAS—Jose Jose (RCA)
 - 7 MIENTEME—Victor Yturbe "Piruli" (Philips)
 - 8 JUBILATION (Jubilacion)—Paul Anka (Buddah)
 - 9 POR QUE—Los Babys (Peerless)
 - 10 EL MOSQUITO—Doors (Gamma)

SPAIN

(Courtesy of El Musical)
*Denotes Local Origin

- This Week**
- 1 LOVE THEME FROM "THE GODFATHER" (Spanish)—Andy Williams (CBS)—Chappel Iberica
 - 2 WHEN I'M A KID—Demis Roussos (Philips-F)—Symphat
 - 3 ALONE AGAIN—Gilbert O'Sullivan (Columbia E)—Musica del Sur
 - 4 ROCKET MAN—Elton John (EMI)—EGO
 - 5 ROCK & ROLL—Gary Glitter (Polydor)—Musica del Sur
 - 6 BEAUTIFUL SUNDAY—Daniel Boone (Belter)—Ivan Mogull Espanola
 - 7 SONG SUNG BLUE—Neil Diamond (Philips)—Ivan Mogull Espanola
 - 8 THE MOSQUITO—Doors (Hispanovox)—Ivan Mogull Espanola
 - 9 ALGO DE MI—*Carlos Sesto (Ariola)—Erika Musical
 - 10 RUN TO ME—Bee Gees (Polydor)—Fontana

LP's

- This Month**
- 1 EL PADRINO (THE GODFATHER)—Andy Williams (CBS)
 - 2 TRILOGY—Emerson, Lake & Palmer (Ariola)
 - 3 HONKY CHATEAU—Elton John (EMI)
 - 4 CARLOS SANTANA Y BUDDY MILES—C. Santana y B. Miles (CBS)
 - 5 THE GODFATHER—Soundtrack (Hispanovox)
 - 6 CHICAGO-5—Chicago (CBS)
 - 7 MEDITERRANEO—*Juan Manuel Serrat (Zafiro)
 - 8 COCKER HAPPY—Joe Cocker (Polydor)
 - 9 NATURAL—*Juan Pardo (Erika-Zafiro)
 - 10 THICK AS A BRICK—Jethro Tull (Philips-F)

SWEDEN

(Courtesy of Radio Sweden)

- This Week**
- 1 BACK TO FRONT (LP)—Gilbert O'Sullivan (MAM) MAM Music
 - 2 HIMSELF (LP)—Gilbert O'Sullivan (MAM) April Music
 - 3 12 VISOR AV EVERT TAUBE (LP)—Sven-Bertil Taube (HMV) Various Publishers
 - 4 CARAVANSERAI (LP)—Santana (CBS) Air Music
 - 5 SUGAR ME—Lynsey de Paul (MAM) MAM Music
 - 6 NEW BLOOD (LP)—Blood, Sweat & Tears (CBS) Various Publishers
 - 7 HE'S AN INDIAN COWBOY IN THE RODEO—Buffy Sainte-Marie (Vanguard) Sweden Music
 - 8 HELLO-A—Mouth & McNeal (Philips) Intersong
 - 9 CLAIR—Gilbert O'Sullivan (MAM) MAM Music
 - 10 HEJ BABERIBA—Leif "Burken" Bjorklund with Fridens Kilowatt & Rivaler (Polydor) Nils-Georgs
 - 11 THE MAGICIAN'S BIRTHDAY (LP)—Uriah Heep (Island) Bron Scand.
 - 12 BLACK SABBATH IV (LP)—Black Sabbath (Vertigo) No publisher
 - 13 SOMETIME IN NEW YORK (LP) John Lennon/Yoko Ono (Apple) Air
 - 14 EKSEPTION V (LP)—Ekseption (Philips) EMA/Telstar AB
 - 15 POPCORN—Hot Butter (Barclay) Sonet
 - 16 SYSTER JANE—Peter Holm (Barclay) Sweden
 - 17 BURKEN, ROCKKUNG, LIVE (LP)—Leif "Burken" Bjorklund with Fridens Kilowatt & Rivaler (Pludor) Various
 - 18 WE ARE GOING DOWN JORDAN—Heritage (RCA)
 - 19 BIG FAT ORANGUMAN—Glenmarks (Philips) Sweden Music
 - 20 CATCH A BULL AT FOUR (LP) Cat Stevens (Island) Sweden
 - 21 FLAMINGOVINTETTEN III (LP) Flamingokvintetten (Flam)

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RADIO ACTION AND PICK SINGLES

DIRECTOR—DON OVENS

NUMBER OF SINGLES REVIEWED THIS WEEK
71

LAST WEEK
80

Hot Chart Action

FUNNY FACE—Donna Fargo (Dot) (*12-20) . . . Having gone No. 1 on the country chart, disc takes a hefty Hot 100 chart jump with slight increases in Top 40 radio, but substantial gains from the dealer sales reports. Reflects Top 40 radio in Chicago for the first time, Cleveland, Baltimore, Washington, Dallas/Ft. Worth, Milwaukee, Seattle, Minneapolis, Memphis/Nashville, Atlanta, Houston, Kansas City, Indianapolis, Charlotte, Buffalo, Birmingham, Phoenix, Des Moines and Syracuse where it is No. 1. Dealer sales reports coming from all 21 markets checked with Top 15 dealer mentions showing in more than half of those markets.

ROCKIN' PNEUMONIA / BOOGIE WOOGIE FLU—Johnny Rivers (United Artists) (*15-19) . . . Rivers makes a super heavy chart return with this one reflected in Top 40 radio . . . all forty markets polled with the exception of San Diego. It's Top 20 in New York, Chicago, L.A., Boston, Baltimore, Dallas/Ft. Worth, Memphis/Nashville, Oklahoma City, Indianapolis, Buffalo, Louisville, Syracuse, Des Moines and Salt Lake City . . . it's Top 10 in St. Louis, Milwaukee, Minneapolis, Atlanta, Denver, Charlotte, Birmingham, Albany, and Fargo, and a pick in San Francisco. Dealer sales reports coming from all of the 21 markets checked with reports especially heavy in New York, Chicago, Philly, Boston, Atlanta, Memphis/Nashville, and Minneapolis.

Breaking

PIECES OF APRIL—3 Dog Night (Dunhill) (*33-47) . . . Group's ballad performance is climbing rapidly on both the Hot 100 and Easy Listening charts with hefty sales reports and radio action from both Top 40 and MOR. Top 40 radio shows new addition this week in Milwaukee, Portland, St. Louis, Detroit joining Philly where it is Top 20, as well as a pick in Cleveland, and listed in Baltimore,

Washington, New Orleans, Dallas/Ft. Worth, Seattle, Minneapolis, Memphis, Atlanta, Houston, Kansas City, Hartford, Syracuse, Fargo, Top 10 in Birmingham and a pick in Oklahoma City. Dealer sales action reported in all 21 markets checked and Top 15 dealer mentions just starting.

RADIO HAPPENINGS

NEW SEEKERS: first for MGM, "Come Softly to Me" a pick at WBBQ (Atlanta), Bobby Darin's "Happy" on Motown, a pick at WPOP (Hartford)

and at KOL (Seattle), the Moody Blues "I'm Just a Singer" from their LP (NOT a single as yet) getting plays at WPOP (Hartford), KIMN (Denver) and WIFE (Indianapolis); the Pree Sisters' first for Capitol "Let's Get Together" a BB Pick and a Discovery at KROQ (L.A.); Terry Williams "Melanie Makes Me Smile" on MGM/Verve continues to pick up radio with WIFE (Indianapolis), KCPX (Salt Lake City), Shawn Phillips' "We" from his "Faces" LP, a BB Pick also picked at KDWB (Minneapolis).

Pop

JAMES BROWN & LYNN COLLINS—WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' (2:54)

(prod. James Brown) (writers: Brown/Collins/Mathews) (Dynatone/Belinda/Unichappell, BMI) Their first duet and it's a blockbuster rhythm item for both pop and soul! Flip: No info available. POLYDOR 14157

MARVIN GAYE—TROUBLE MAN (3:50)

(prod. Marvin Gaye) (writer: Gaye) (Jobete, ASCAP) Strong rhythm ballad in the blues bag from the film of the same name, scored by Gaye. Flip: No info available. TAMLA 54228

CORNELIUS BROS. & SISTER ROSE—I'M NEVER GONNA BE ALONE ANYMORE (2:37)

(prod. Bob Archibald) (writers: E. Cornelius/C. Cornelius) (Unart/Stagedoor, BMI) Flip: No info available. UNITED ARTISTS 50996

MAIN INGREDIENT—YOU'VE GOT TO MAKE IT (If You Want It) (3:28)

(prod. Silvester/Simmons) (writer: Townshend) (Damic, BMI) Flip: No info available. RCA 74-0856

CASHMAN & WEST—SONGMAN (3:37)

(prod. Steve Barri) (writers: Cashman & West) (Blendingwell, ASCAP) Strong ballad performance with much appeal for Top 40, MOR and Country programming. Flip: No info available. DUNHILL 4333

LITTLE JIMMY OSMOND—TWEEDLEE DEE (3:33)

(prod. Mike Curb & Don Costa) (writers: Windfield/Scott) (Progressive, BMI) Youngest of the Osmonds made a heavy chart dent earlier in the year with his "Long Haired Lover from Liverpool," and scores again with this wild updating of the hit of the 50's. Flip: "Mama'd Know What to Do" (Tancy, ASCAP) MGM 14468

WAYNE NEWTON—ANTHEM (2:52)

(prod. Wes Farrell) (writer: Romeo) (Pocket Full of Tunes/Wherefore, BMI) More strong message ballad material from Newton, for Top 40 and MOR. Flip: No info available. CHELSEA 7800109 (RCA)

TONY COLE—THE KING IS DEAD (2:52)

(prod. David McKay) (writer: Cole) (Leeds, ASCAP) Second cut from his debut LP is a more driving, commercial rhythm ballad loaded with Top 40 potential. Flip: "Ruby" (2:32) (Leeds, ASCAP) 20th CENTURY 2011

DON COSTA—SONG FOR ANNA (3:48)

(prod. Don Costa) (writers: Popp/Massoulier/Barnes) (Poplico/Tancy/Dotted Lion, ASCAP) From the composer of "Love Is Blue" comes an equally powerful lush ballad with an equally top performance by Costa and his strings. A natural for MOR that will bring it through Top 40 radio as well. Flip: "Gone (Our Endless Love)" (3:02) (Anne-Rachel/Best-Way, ASCAP) MGM 1467

SHAWN PHILLIPS—WE (3:30)

(prod. Johnathan Weston) (writer: Phillips) (Dick James, BMI) Potent cut from his hot "Faces" LP. Flip: No info available. A&M 1402

BETTE MIDLER—DO YOU WANT TO DANCE (2:44)

(prod. Joel Dorn) (writer: Freeman) (Clockus, BMI) From her debut LP comes a wild updating of the Bobby Freeman's Top 10 hit of 1958. Flip: No info available. ATLANTIC 45-2928

EARTH WIND & FIRE—MOM (3:44)

(prod. Joe Wissert) (writers: White/White) (Hummit, BMI) Their first for the label, a fine blues ballad from their debut LP on Columbia. Flip: No info available. COLUMBIA 4-45747

Also Recommended

HARRY CHAPIN—Better Place to Be (6:25) (prod. Fred Kewley) (writer: Chapin) (Story Song, ASCAP) ELEKTRA 45828

VANITY FARE—Rock and Roll Is Back (2:50) (prod. Roger Easterby & Des Champ) (writers: Roker/Hawkins) (Kirshner/ATV, BMI) 20th CENTURY FOX 2011

MARK-ALMOND—What Am I Living For (3:28) (prod. Bruce Botnick) (writer: Mark) (Almo, ASCAP) COLUMBIA 4-45745

LIZA MINNELLI—The Singer (2:31) (prod. Snuff Garrett) (writer: W. Marks) (Knollwood, ASCAP) COLUMBIA 4-45746

JOHN PRINE—Everybody (2:43) (prod. Arif Mardin) (writer: Prine) (Cotillion, BMI) ATLANTIC 45-2925

SPENCER DAVIS—Rainy Season (3:00) (prod. Peter Kleinow) (writer: Fure) (Fure, ASCAP) UNITED ARTISTS 50993

JOHNNY PEARSON—The Masterpiece (2:37) (prod. Penny Farthing) (writers: Parnes/Mouret) (September, ASCAP) MERCURY 73336

VENTURES—Ram-Bunk-Shush (2:35) (prod. Ventures) (writers Mundy-Millender-Glover) (Fort Knox, BMI) UNITED ARTISTS 50989

BARBRA McNAIR—I Mean to Shine (2:38) (prod. Joe Porter) (writer: Fagen/Becker) (ASCAP) MARINA 606

CY COLEMAN CO-OP—Theme from "The Heartbreak Kid" (3:02) (prod. Cy Coleman & Larry Fallo) (writers: Coleman & Harnick) (PPI, ASCAP & Palopic, BMI) LONDON 45-187

BOBBY ARVON—Can You Hear Me Lord? (3:25) (prod. Al Kasha) (writer: Arvon) (Priority, ASCAP) MGM 14474

STEPHEN AMBROSE—Tumbleweed (3:43) (prod. Don Gallucci & Ken Mansfield) (writer: Van Arsdale) (Denny, ASCAP) BARNABY 5008 (MGM)

Country

BUCK OWENS—IN THE PALM OF YOUR HAND (2:35)

(prod. Owens) (writer: Owens) (Blue Book, BMI) Flip: "Get Out of Town Before Sundown" (2:48) (Blue Book, BMI) CAPITOL 3504

CONNIE SMITH—LOVE IS THE LOOK YOU'RE LOOKING FOR (2:08)

(prod. Bob Ferguson) (writer: Maphis) (Neely's Bend, BMI) Flip: "My Ecstasy" (2:50) (Blue Crest, BMI) RCA 74-08

TOMPALL & THE GLASER BROTHERS—A GIRL LIKE YOU (2:23)

(prod. Glaser Prod.) (writers: Tompall/Glaser) (Glaser, BMI) Flip: No info available. MGM 14462

GEORGE HAMILTON IV—BLUE TRAIN (2:49)

(prod. Bob Ferguson) (writer: Loudermilk) (Acuff-Rose, BMI) The Loudermilk rhythm ballad is given a strong reading by Hamilton . . . one of his most commercial in some time. Flip: "Maritime Farewell" (3:12) (Crown Veteh, CAPAC) RCA 74-0854

BOONE FAMILY—PAY THE PIPER (3:05)

(prod. Fred Werner) (writer: Jerry L. Fuller) (Screen Gems-Columbia, BMI) Pat and his family return to their country roots with a strong country rhythm item that has it to climb the country chart and move over pop as well. Flip: No info available. MGM 14476

Also Recommended

RED SIMPSON—Those Forgotten Trains (2:10) (prod. Gene Breeden) (writers: Monroe & Cunningham) (Central Songs, BMI & Glenwood, Glenwood, ASCAP) CAPITOL 3495

WANDA JACKSON—Tennessee Woman's Prison (2:59) (prod. Joe Allison) (writers: Paxton & Hellard) (Acoustic, BMI) CAPITOL 3498

JONIE MOSBY—I've Been There (2:32) (prod. Steve Stone) (writer: Duncan) (Mandina, BMI) CAPITOL 3454

BILLY MIZE—Middle Tennessee Country Boy's Blues (2:35) (prod. Glen Hardin & James Burton) (writers: Allison/Curtis/Gillmore) (Mark Three, BMI) UNITED ARTISTS 50991

MICKEY JONES—She's Sweet, She's Mind, and She's Mine (2:19) (prod. Chuck Glaser/Jim Glaser) (writer: John Corneal) (Glaser, BMI) JOLLY ROGER 1002 (MGM)

DOYLE O'BELL—LOUISIANA LADY (3:27) (prod. Andy Hart & Gene Bear) (writer: Johnston) (Lamont/Ranwol, BMI) RANWOOD 934

CASHMAN & WEST—Songman (See Pop Pick)

JOHN PRINE—Everybody (See Pop Pick)

Soul

JAMES BROWN & LYNN COLLINS—WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' (See Pop Pick)

MARVIN GAYE—TROUBLE MAN (See Pop Pick)

CORNELIUS BROS. & SISTER ROSE—I'M NEVER GONNA BE ALONE ANYMORE (See Pop Pick)

MAIN INGREDIENT—YOU'VE GOT TO TAKE IT (If You Want It) (See Pop Pick)

EARTH WIND & FIRE—MOM (See Pop Pick)

Also Recommended

ALI NIGHTENGALE—Here I Am Again (2:53) (prod. Gene Miller and Jerry Miller) (writer: Mitchell) (Muscle Shoals, BMI) PRIDE 1021 (MGM)



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★ ★ ★ ★

POP

JOE SOUTH—A Look Inside. Capitol SP 11074
It's been quite a while since Joe South was last heard from on album but this strong LP will put him back in the forefront of the music scene. Using only his own material, cuts like "One Man Band," "I'm A Star," "It Hurts Me Too" stand out. "All Nite Lover," "All Day Friend" and "Save Your Best" are very fine. Superb production by Jefferson Lee.

YOUNGBLOODS—High on A Rooftop. Warner Bros. BS 2653

A new Youngblood's LP is always a treat, and this set is no exception. A mixture of oldies such as the charmingly arranged "Speedo," "Running Bear," "Donna" and "La Bamba" combine with Dylan's "I Shall Be Released" and Jesse Colin Young's "Dreamboat" to make this LP excellent. This may be the last set for the group, which recently broke up, but fans can look forward to more fine efforts from individual members.

NORMAN GREENBAUM—Petaluma. Reprise MS 2084

Whatever happened to Norman Greenbaum, erstwhile founder of Dr. West's Medicine Show (remember "The Eggplant That Ate Chicago") and momentary superstar of several moments back with "Spirit In The Sky"? Well he decided that the simple life was for him and back to the earth he did go, specifically residing in a small northern California community known as Petaluma. The rest of the story is all nicely chronicled herein. The music is buoyant, lively and ultimately pleasing to the ear. Lay back and enjoy "Dairy Queen," "The Day The Well Went Dry" and "Grade A Barn."

OSCAR BROWN, Jr.—Movin' On. Atlantic SD 1629

Oscar Brown, Jr. is one of the finest singer/songwriters around, and the only complaint about this set is that it's been too long in coming. Brown has a most distinctive voice and puts it to good use here, whether he is singing "Walk Away," a caustic cut about the trouble with women; "Young Man," a poignant tune about a friend who died; or "A Ladies-man." His voice always fits the mood. You can't categorize him as soul, jazz or pop, and this is a strong compliment.

JOHN HARTFORD—Morning Bugle. (Warner Bros.) BS 2651

This album is truly beautiful in its simplicity and forthrightness. John Hartford had the good taste to use just two other musicians, Dave Holland and Norman Blake and the resultant sound is clear and pure. Hartford is an eloquent banjo picker and his bullfrog voice does delightful things on a whole batch of semiautobiographical songs such as "Nobody Eats at Linebaughs Anymore," "Late Last Nite When My Willie Came Home," "Howard Hughes Blues" and "All Fall Down."

TURKEY—Wild Turkey. Chrysalis (Warner Bros.) CHR 1010

From the first batch of Chrysalis albums comes the second LP from Turkey, a fine British rock band headed by ex-Jethro Tull bassist Glenn Cornick and singer Gary Pickford-Hopkins. The group plays straight, unpretentious rock and roll and plays it well, with highlights including "A Universal Man," "Eternal Mother" and "The Return." The group is also fortunate in being able to draw on the writing talents of Cornick and Pickford-Hopkins. Should be a strong chart and FM item.

RICK ROBERTS—Windmills, A&M SP 4372

The former lead singer of the Flying Burrito Brothers has come up with a brilliant solo debut, filled with fine country-flavored rock. Backed by cream musicians such as Bernie Leadon, Jacson Browne, Byron Berline and Chril Hillman, Roberts offers fine narrative material such as "Davy McVie" and the beautiful seven minute "Sail Away," the possible highlight of the set. Other standouts include "Pick Me Up on Your Way Down" and "Drunk and Dirty." Should get strong FM and AM play.

KEITH MITCHELL—Sings Broadway. Spark SPA 03

The brilliant actor-singer adds fresh touches to some of Broadway's greatest music of yesterday and today. Among the highlights are his exceptional treatments of "Somewhere," "Gigi," "Being Alive," "She Loves Me," and "I Only Want to Say" from the current "Jesus Christ Superstar."

LITTLE RICHARD—The Second Coming. Reprise MS 2107

Little Richard once again sets out to prove that he is no lacquered artifact of some bygone era. At a time when even the blatest ugliness of the fifties is viewed through rose-colored bifocals the great and beautiful Mr. P. is singing it like it was, shutting down all newcomers. If Chuck Berry can do it, then so can the big "L." Hop along with "Second Line," "Rockin' Rockin' Boogie" and "Sanctified, Satisfied, Toe Tapper." Sideman include Sneaky Pete, Jim Horn, David T. Walker and Chuck Rainey.

CHIP TAYLOR—Gasoline. Buddah BDS 5118

Chip Taylor has been reknowned as a songwriter for years and this LP, unlike many writers who move into the recording end of the business, proves quite a success. "Londonerry Company" is an excellent cut as is "Angel of the Morning," perhaps his most famous tune. Other highlights include "Home Again," the title cut, "Dirty Matthew," and "You Didn't Get Here Last Night." Taylor has a pleasant voice and is a competent guitarist, and this LP should launch another successful career for him.

CHARLES RANDOLPH GREEN SOUNDE—Masterpiece. Ranwood R 8105

There's so much beautiful material in this LP that it's difficult to pick out the best tunes. "The Masterpiece," of course, was a hit single. "Jennie's Theme" and "The Ninth" are both exceptional. Dealers should be aware that this orchestra has had several hits in the past and is firmly established.

JOHN HAMBRICK—Windmill in A Jet Filled Sky. Brown Bag (United Artists) BB 14201
Brown Bag's second album release serves to introduce a rather skilled new singer songwriter, John Hambrick. His voice is strong and magnificently resonant. A definite country flavor prevails, the total effect is relaxed and the music flows unstrained. Charlie McCoy's "talking" harmonica is much in evidence. Fine cuts include "Courage, Dignity and Grace," "Hard Faced Road" and "Purple Haze Under the Moon."

ONE—Grunt (RCA) FTR 1008

New group featuring a pleasant, almost MOR sound with flutes, autoharps and dulcimers as well as the conventional rock instruments. Top cuts include "I of A Kind," "I'll Car Raga," an Indian flavored tune featuring Marc Granat on sitar and an interesting, almost chanting background which segues into more conventional rock structure. A varied set and a group quite obviously made up of very competent musicians.

THE SECTION—Warner Bros. BS 2661

Rarely do studio sidemen receive the recognition their talents deserve. Danny Kortchmar, Russ Kunkel, Graig Doerge and Leland Sklar comprise one of the most artfully endowed rhythm sections claiming exception to the rule. The roster of notables who owe their indebtedness to these artisans seems impressively endless. The Section's music is none that you've heard or felt before. Once you've heard "Second" and "Doin' the Meatball" you will be overcome with an urgent desire to have another piece.

TRAPEZE—You Are the Music. . . We're Just the Band. Threshold (London) THS 8

Fine set from this British trio with a little help from friends such as Rod Argent and B.J. Cole. Group moves from hard rock on "Keepin' Time" to the more melodic sounds of "Coast to Coast" and back to rock on "Way Back to the Bone." Top vocals on all cuts from Glenn Hughes who also plays bass, as well as good support from Mel Galley on guitar and David Holland on drums. "Lover" also a standout cut.

STEELEYE SPAN—Below the Salt. Chrysalis (Warner Bros.) CHR 1008

Steeleye Span (not to be confused with Steely Dan. . . two different groups) are a marvelous little group intent on the preservation of medieval music, a time and a sound where everything was a bit more clear-cut and well defined. The exquisite sensitivity and beauty of the ancient melodies, breathtaking in themselves are illuminated by Maddy Prior's lilting crystalline voice. The instrumentation is high perfect, an audio rightness being maintained. Transcendent "nowness" with "Royal Forester" "Saucy Sailor" and the frolicsome "The Bide's Favorite/Tansy's Fancy."

GARY OGEN & PAUL LAMB—Portland. Elektra EKS 75048

Another set exemplifying the currently popular laid back school of folksy rock sounds. Good set from this duo who sing excellently together and are also top musicians, especially on acoustic guitar. Help also added from veteran studio musicians such as David Briggs. Standouts include "Send It Over," "Portland Rain," "Love Lust Lady," "Our Sweet Love" and "Just for Awhile." Both share writing and lead singing responsibilities, and set could get AM and FM play.

JAZZ

RAY BRYANT—Alone at Montreaux. Atlantic SD 1626

Recorded live at this year's Montreaux Jazz Festival, Bryant puts on a brilliant solo performance, again showing one of jazz's most expressive pianos. From the opening "Gotta Travel On" through other standouts such as "Willow Weep for Me," "Slow Freight," "Greensleeves" and "Until It's Time for You to Go," Bryant can move from traditional or contemporary material of his own to standards with ease, and the amazing part of it is that it's one man alone who captures these varied sounds.

COMEDY

WOODY ALLEN—The Nite-Club Years 1964-1968 United Artists (2 LPs) UAS 9968

These years might be referred to as Allen's formative years, covering the 1964-1965 period. The material we have come to associate Allen's comedy with is all here, including his inferiority complex, trouble with his first wife, sexual trouble, religion and his experience in analysis. This material has been out before but UA has done a top job of repackaging and the LP could prove a fine Christmas gift.

SOUL

INDEPENDENTS—The First Time We Met. Wand (Scepter) WDS 694

Though this is a new group they have it all together and this impressive debut album is proof. The package highlights "Just As Long As You Need Me" "I Love You, Yes I Do" and their recent single "I Just Want To Be There." Entry assures pleasurable acquaintance.

THE SMITH CONNECTION—Under My Wings. Music Merchant MM 105

The songs and vocal performance of The Smith Connection is indeed pleasing and should prove to be rewarding for them. "I Been In Love" and the title cut displays best their outstanding harmony style. Other cuts on their debut LP are "The Day You Leave," "Til There Was You" and "You Ain't Livin' Unless You're Lovin'." An excellent bow.

FAITH, HOPE & CHARITY—Heavy Love. Sussex (Buddah) SXBS 7019

Good, pop soul set featuring top vocal harmonies and a cross between pop and soul which should see the disk fare well in both markets. Standout cuts include "We Can Change the World," the title tune, "I Was There," which is almost jazz flavored and "Who Could Love You More Than I?" Good use of strings on this LP, which serve to blend rather than intrude. "No Trespassing" is a more soul-flavored cut which should do well in that market and shows single potential.

MONTCLAIRS—Dreaming Out of Season. Paula LSP 2216

Excellent soul LP in the traditional sense of fine lead vocals and top background harmonies. Highlights include the eight and a half minute "Prelude to a Heartbreak," "Do I Stand A Chance" and "Just Can't Get Away." Phill Perry is an interesting writer and this set should get strong play on soul stations as well as some pop outlets and should appeal to fans of both types of music. "Just Can't Get Away" is on the more commercial side, as is "Unwanted Love."

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There Are No National Breakouts This Week.

ALBUMS

There Are No National Breakouts This Week.

REGIONAL BREAKOUTS

SINGLES

There Are No Regional Breakouts This Week.

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

101. LOOKING THROUGH THE EYES OF LOVE Partridge Family, Bell 45-301
102. THAT SAME OLD OBSESSION Gordon Lightfoot, Reprise 1128
103. LATIN BUGALOO Malo, Warner Bros. 7677
104. BECAUSE OF YOU (The Sun Don't Set) Kracker, ABC/Dunhill 4329
105. TODAY I STARTED LOVING YOU AGAIN Bettye Swann, Atlantic 2921
106. I CAN'T STAND TO SEE YOU CRY Smokey Robinson & the Miracles, Tamla 54225 (Motown)
107. LADY PLAY YOUR SYMPHONY Kenny Rogers & the First Edition, Jolly Rogers 1001 (MGM)
108. I'VE NEVER FOUND A MAN Esther Phillips, Kudu 910 (CTI)
109. WISH I COULD TALK TO YOU Sylvers, Pride 1019 (MGM)
110. DON'T MISUNDERSTAND O.C. Smith, Columbia 4-45655
111. LIVING TOGETHER LOVING TOGETHER Tony Bennett, with the Mike Curb Congregation, MGM/Verve 10690
112. ALL TOGETHER Rowan Bros., Columbia 4-45728
113. LOVE STORY Nino Tempo & April Stevens, A&M 1394
114. MELANIE MAKES ME SMILE Terry Williams, Verve 10686 (MGM)

Bubbling Under The TOP LP'S

201. BYRDS Best of the Byrds, Vol. II, Columbia 31795
202. MARY HOPKIN Those Were the Days, Apple SW 3395
203. LANI HALL Sunrise Lady, A&M SP 4359
204. JACK BRUCE Best Of, Polydor PD 3505
205. JESSE WINCHESTER Third Down, 110 To Go, Bearsville, BR 2102 (Warner Bros.)
206. MOM'S APPLE PIE Brown Bag, BB 14200 (United Artists)
207. ELVIN BISHOP BAND Rock My Soul, Epic KE 31563 (CBS)
208. JOAN BAEZ Ballad Book, Vanguard 41/2
209. RICHARD HARRIS Slides, ABC/Dunhill DSX 50133
210. DONNY OSMOND My Best To You, MGM SE 4872
211. BILLIE HOLIDAY Billie Holiday Story, Decca DXB 7161 (MCA)
212. LOU REED Transformer, RCA LSP 4807
213. MASON PROFFITT Rockfish Crossing, Warner Bros. BS 2657

DECEMBER 9, 1972, BILLBOARD

find

Dear FIND Dealers:

Large department stores as well as independents are active in FIND. What does the record and tape buyer for one large West Coast outlet of this type say about the service? "It's working out very well," says the buyer. "It's convenient and all of our stores are certainly taking advantage of it, and using it on a regular basis. I've been out in our branch stores recently checking on the fills, and they are steadily improving."

This buyer also emphasized that "Special orders are becoming a more important part of the record business, for the large outlet as well as for the record and tape store. Since using FIND, our customers have become aware that we can get special orders for them. Ads are running and we're mentioning FIND in these ads. We're getting the customers who want special orders. As long as the service runs smoothly," he continued, "it's a plus. We've been keeping the catalog on the counter and having the salespeople write up the orders and there have been no real problems. So far it's been running smoothly, so I have to say it's a plus."

Good reaction coming in concerning the new FIND catalog, with 7,000 more listings than the previous edition. Special Christmas supplement is also getting good reaction. More good response coming from dealers using FIND'S "Christmas Gift" service. Just tell FIND the product you want wrapped and FIND will do the wrapping and send it to the recipient along with the appropriate card. Or dealers may get a sample gift wrapped product to let customers know this service is available.

UPS still the fastest way to receive product during the busy holiday season at the post office, so don't forget to specify this in your orders. FIND has also found a dealer at the South Pole. More about that next week.

Candy Tusken

FIND Service International
Box 755

Terre Haute, Indiana 47808
A.C. (812) 466-1282

Bill Wardlow, President
and

FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
A.C. (213) 273-7040
Candy Tusken

news

This Edition of the

FIND Catalog

plus special

CHRISTMAS RECORDINGS

Supplement

\$5.00 each set
(\$7.00 Airmail)

FULL-YEAR SUBSCRIPTION

(2 Full Catalogs . . . plus 4 New-Release Supplements . . . plus special Christmas Recordings Supplement)

\$14.00 per subscription
(\$20.00 Airmail)

GIFT SERVICE

FIND will gift-wrap and send directly to recipients; copies of this catalog, or full subscriptions, which you may wish to give as gifts. With a donor card containing your name. Same prices as noted above.

PAYMENT MUST ACCOMPANY ALL ORDERS

FIND'S 62,000-plus recordings isn't everything that's available. Only those active records which the FIND Service carries in its own warehouse. It's about 85% to 90% of everything sold in the U.S.

And it's more—much more—than you'll see in any one-edition catalog.

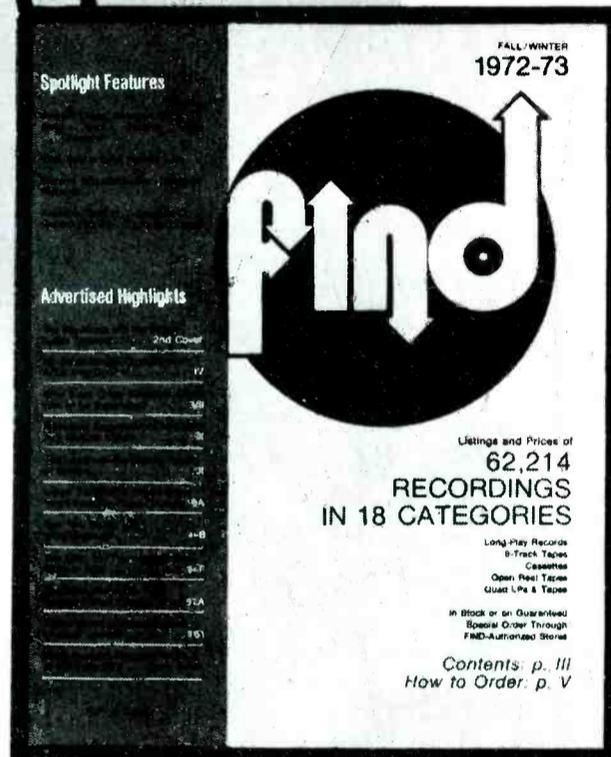
No cross-referencing, either. All essential information about each recording is all in one place, in any of the 18 different categories of recordings.

This Fall/Winter 1972-73 catalog will remain in use for approximately six months. The next one is due out in March of 1973. So this will serve you for quite some time . . .

a good five dollars worth of use and worth much more.

In between semi-annual editions of the full catalog, FIND publishes two new-release supplements.

These keep readers up-to-date on new releases which become available. There's even a special Christmas Recordings supplement (5½ x 8½) which is issued in November of each year.



The FIND Catalog has many uses

. . . offering all of the advantages of a one-edition reference volume comprised of recordings in all configurations.

But it's greatest value

. . . may well be in the basic concept on which the FIND Service was established a little more than a year ago: to make it easy to special order the recordings which record outlets do not carry in their basic store stock.

It's as simple as this:

- (1) Spot the recordings in the catalog which you would like to order;
- (2) Check for the record store in your area which displays the FIND emblem seen on this page;
- (3) Place your order through that store (FIND services record buyers only through FIND-authorized stores);
- (4) You'll be sure of fulfillment of your special orders because every recording in the FIND Catalog is on the shelves of FIND's warehouse.

Send to:

FIND Service International

P.O. Box 775, Terre Haute, Indiana 47808

Attn: Dean White

Enclosed is a check for \$5.00. Please send me FIND'S "Recordings in Release" by regular mail.

Name _____

Station _____

Address _____

City _____ State _____ ZIP _____

BB 111872

CARLY SIMON

NO
SECRETS

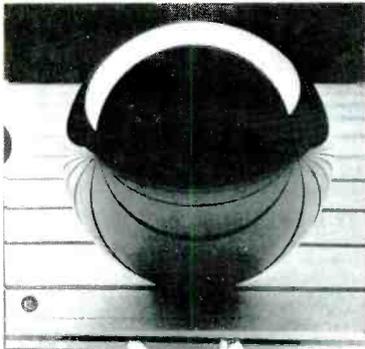
EKS-75049

elektra
records/tapes

Includes Carly's new single
You're So Vain EK-45824
Produced by Richard Perry

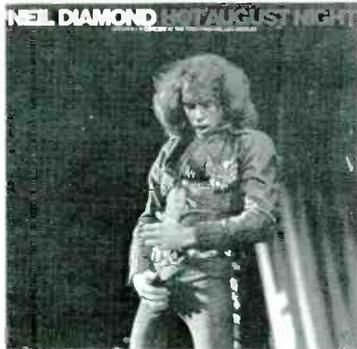
Billboard Album Reviews

DECEMBER 9, 1972



POP
TOMMY—
London Symphony Orch. and
Chambre Choir with Guest Soloists
Ode (A&M) SP 99001

The quality of Pete Townshend's "Tommy" lies in the visual ramifications of the cast. It is quite impossible to hear Ringo Starr as Uncle Ernie without the mind's eye actually viewing the entire scene, ditto Merry Clayton's "Acid Queen," Rod Stewart's "Local Lad," Richie Havens' "Hawker," etc. The orchestrations and choral work underscore the torment, triumph and eventual downfall of Roger Paltrey as Tommy.



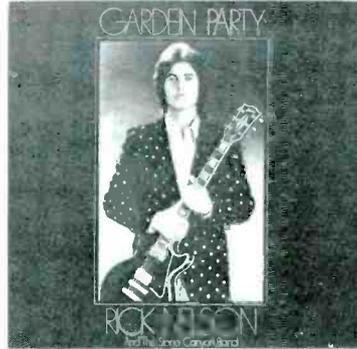
POP
NEIL DIAMOND—
Hot August Night
MCA (2 LPs) 2-8000

Diamond set the concert stage afire across the country and throughout Europe this past summer and fall and the dynamic performers and excitement he generated is captured in this exceptional two record set. Highlights are of course his now classic hits, with a few surprises thrown in. The package demonstrated why Diamond is one of the hottest sellers and draws in the business today, and it will undoubtedly prove his biggest chart album to date.



POP
DONNY OSMOND—
My Best To You
MGM SE 4872

All of Donny Osmond's hits under one cover spells a giant seller! They're all here from "Puppy Love," to "Why," "Lonely Boy," "Sweet and Innocent," "Hey Girl," to "Go Away Little Girl." Will hit hard and fast at the dealer level.



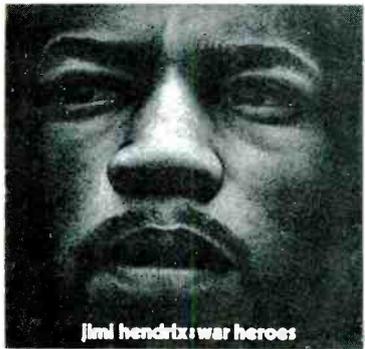
POP
RICK NELSON and the Stone Canyon Band—
Garden Party
Decca (MCA) DL 7-5391

Having just had a phenomenal return to the charts with a top 10 record, Nelson presents a fine LP sure to compete in the top 10 of the LP charts. With the Stone Canyon Band, he spotlights his hit "Garden Party" and others like "Nighttime Lady," "Palace Guard," "Are You Really Real?" and "So Long Mama," all Nelson originals. He also does "I Wanna Be With You" and Chuck Berry's "I'm Talking About You."



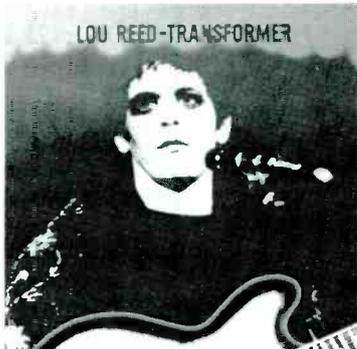
POP
CARLY SIMON—
No Secrets
Elektra EKS 75049

This super package, recorded in London and produced by Richard Perry, is Ms. Simon's first album in quite some time. It is filled with Simon originals and sprinkled with musicians credits like Klaus Voorman, Bobby Keys, James Taylor, Jimmy Ryan and more. "His Friends Are More Than Fond of Robin," "Embrace Me You Child," "When You Close Your Eyes" (written with Billy Merritt) are all standout cuts. Current single "You're So Vain" is a highlight.



POP
JIMI HENDRIX—
War Heroes
Reprise MS 2103

Reprise has at last decided to release the album here in the states. Its contents are not of early recordings, but a recollection featuring Mitch Mitchell, Noel Redding and Billy Cox. Highlights include "Highway Chile," "Tax Free" and "Midnight," with the original Experience, as well as "Catas-trophe" and "Stepping Stone." Hendrix was one of the top writers, singers and guitarists of his time, and this set should reinforce those opinions.



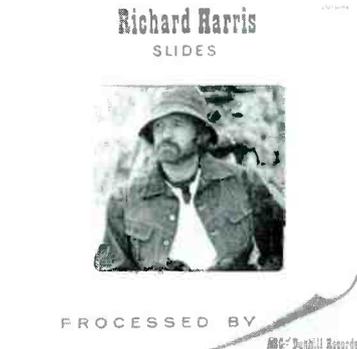
POP
LOU REED—
Transformer
RCA LSP 4807

The year started out with David Bowie fast gaining recognition as one of Lou Reed's trendy disciples, the year will end with the tables neatly turned. Reed, Bowie and Iggy Pop (nee Stooge) are Britain's present darlings, David has successfully invaded these shores, the rest being a mere matter of time. The album is all that one would expect from the Velvet Underground's erstwhile leader. Wrap yourself around "Walk on the Wild Side."



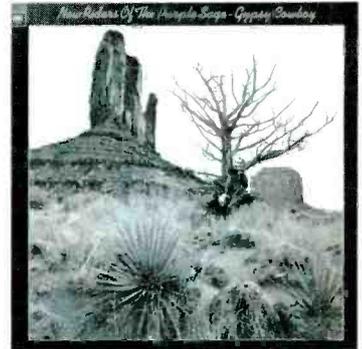
POP
PROCOL HARUM—
A Whiter Shade of Pale
A&M SP 4373

This marks the reincarnation of Procol Harum's first album. Only the outer cover and the label have been changed, the music is still the same allegorical intense sort that proved so very fascinating six years ago. The highlights remain "A Whiter Shade of Pale," "Repent Walpurgis," "Conquistador" (in its original form) and "A Christmas Camel."



POP
RICHARD HARRIS—
Slides
ABC/Dunhill DSX 50133

Well done and interesting concept LP from Harris. Conceived and produced by Tony Romeo, this album features songs of travel, touring and a man's life. Note "Gin Buddy," "Once Upon A Dusty Road," "Sunny-Jo" and "November Song." Highlight is title tune "Slides" written by Romeo and given an exceptional reading by Harris. Also includes his current single "There Are Too Many Saviors on My Cross."



POP
NEW RIDERS OF THE PURPLE SAGE—
Gypsy Cowboy
Columbia KC 31930

The New Riders' third album proves to be quite the charmer. Everything seems to be exquisitely right. Mellow as ever, laid back as ever but the pieces are perfectly fitted. Marmaduke's vocals flow so easy with flashes of occasional intensity. Sure to garner airplay and trigger sales response are "Death and Destruction," "She's No Angel" and "Groupie."



POP
WACKERS—
Shredder
Elektra EKS 75046

Powerful set from one of the more interesting rock groups on the scene today, combining a style of their own with mid-sixties British styles. All but one of the tunes are written by various group members, and all cuts are suitable for AM or FM play. Standouts include "Day and Night," "Hey Lawdy Lawdy," "I'll Believe in You," "Puttin' Myself to Sleep" and "Last Dance." The group is vocally and instrumentally versatile, and most important, a lot of fun.



POP
EDGAR WINTER GROUP—
They Only Come Out at Night
Epic (CBS) KE 31584

Edgar Winter is the newest adherent to "glam rock" "jewel sexuality." The facade has been altered, decked out prettily for a new assault on the public. However, it's the music inside that has undergone the real transformation. Gone (or at least minimally apparent) are the flashy pyrotechnics of the past. His voice is still a wonder ever so sweet or mindbendingly intense. Tune in to "Autumn," "When It Comes" and "Round and Round."



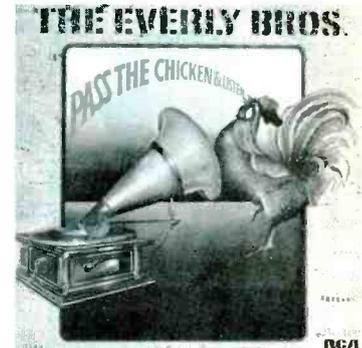
POP
GENESIS—
Foxtrot
Charisma (Buddah) CAS 1058

For some time a top name in England, Genesis should begin to make U.S. headway with this interesting set. Tony Banks stands out on organ, piano and mellotron, and Peter Gabriel is a fine vocalist. Highlights on side one include "Get'em Out by Friday" and "Watcher of the Skies," while side two is given the overall title of "Supper's Ready" follows a basic story line. Strong cuts include "Lover's Leap" and "Ikhtanon and Itsacon and Their Band of Merry Men."



POP
FRIENDS OF DISTINCTION—
Greatest Hits
RCA LSP 4814

This LP should prove a definitive part of any serious collector's record library. Package includes the million sellers "Grazing in the Grass" and "Love or Let Me Be Lonely." Among the selections to be listened to evermore are "Going In Circle," "Time Waits for No One," "Check It Out" and "I Really Hope You Do."



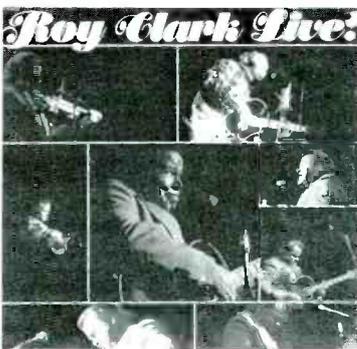
POP
EVERLY BROTHERS—
Pass the Chicken & Listen
RCA LSP 4781

The second RCA set from the brothers is a fine one, featuring all types of songs and top production from Chef Atkins. Standouts include "Lay It Down," John Prines' "Paradise," Kristoferson's "Somebody Nobody Knows," "Ladies Love Outlaws" and a fine rocking version of "Not Fade Away." This duo has spanned more than 15 years successfully, and this set is their best in some time, from all aspects.



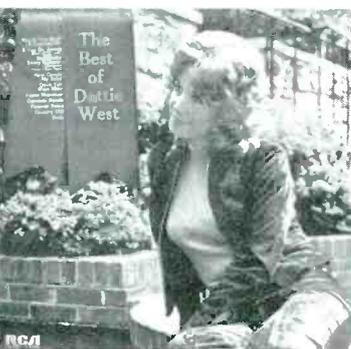
POP
DAVID BROMBERG—
Demon in Disguise
Columbia KC 31753

David Bromberg has long been known as one of the top session musicians in the business, gaining particular fame as a result of his work with Bob Dylan. On his debut LP, he showed a personality of his own and this continues with his second effort. From "Sharon" to the "Medley of Irish Fiddle Tunes" (played on guitar) to a fine rendition of "Tennessee Waltz" to a moving talk version of "Mr. Bojangles," this is a top set.



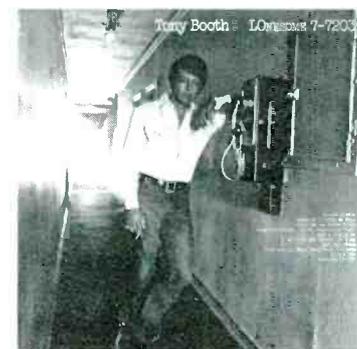
COUNTRY
ROY CLARK—
Roy Clark Live
Dot (Famous) DOS 26005

Roy Clark may be known to many as a country clown through his stint on Hee Haw, but this set, recorded at the Landmark Hotel in Las Vegas, shows him to be one of the finest country guitarists around as well as a fine vocalist. From the opening "Alabama Jubilee" to the standard r&b cut "Kansas City" to hits such as "Thank God and Greyhound" and "Yesterday, When I Was Young," he shows himself as an all around star.



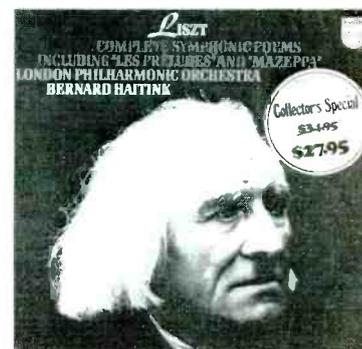
COUNTRY
DOTTIE WEST—
The Best of Dottie West
RCA LSP 4811

Without doubt, Dottie West is one of the brightest stars in the country music field and this package exploits her amazing versatility; her capability to do an MOR-flavored French tune such as "If You Go Away" and her solid country foundations with "Careless Hands." Best cuts: "Once You Were Mine," "Here Comes My Baby," and "Paper Mansions."



COUNTRY
TONY BOOTH—
Lonesome 7-7203
Capitol ST 11126

In a short time on disc, Booth has proven a solid sales chart winner that includes his current hit single "Lonesome 7-7203" which kicks off this strong package, his second. Other highlights include Booth's treatment of Buck Owens' "Second Fiddle," "What A Liar I Am" and Red Simpson's "Close Up the Honky Tonk."



CLASSICAL
HAITINK—
Liszt: The Symphonic Poems
Philips (5 LPs) 6709 005

The new Philips set of Liszt's complete 14 symphonic poems is everything a new major classical release should be. Imaginative programming, authoritative notes and even a special discount price built in. As for the musical content, Haitink and the London Philharmonic romp through all the stormy bombast which makes this facet of Liszt's composition a delightful distillation of the pre-Romantic Era.

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 December 9, 1972

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	2	I AM WOMAN 16	Helen Reddy (Jay Senter), Capitol 3350	33	47	PIECES OF APRIL 4	Three Dog Night (Richard Podolor), Dunhill 4331	67	68	GOOD TIME SALLY 6	Rare Earth (Tom Baird & Joe Porter), Rare Earth 5048 (Motown)
2	1	PAPA WAS A ROLLING STONE 9	Temptations (Norman Whitfield), Gordy 7121 (Motown)	34	36	SUNNY DAYS 10	Lighthouse (Jimmy Ienner), Evolution 1069 (Stereo Dimension)	68	73	EVERYBODY LOVES A LOVE SONG 3	Mac Davis (Rick Hall), Columbia 4-45727
3	5	IF YOU DON'T KNOW ME BY NOW 11	Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73520 (CBS)	35	37	ALIVE 4	Bee Gees (Bee Gees & Robert Stigwood), Atco 6909	69	76	WE NEED ORDER 2	Chi-Lites (Eugene Record), Brunswick 55489
4	3	I CAN SEE CLEARLY NOW 14	Johnny Nash (Johnny Nash), Epic 5-10902 (CBS)	36	38	I DIDN'T KNOW I LOVED YOU (Till I Saw You Rock and Roll) 6	Gary Glitter (Mike Leander), Bell 45-276	71	81	THE WORLD IS A GHETTO 4	War (Jerry Goldstein, in association with Lonnie Jordan & Howard Scott/Far Out Prod.), United Artists 50975
5	7	YOU OUGHT TO BE WITH ME 8	Al Green (Willie Mitchell), Hi 2227 (London)	37	45	I WANNA BE WITH YOU 3	Raspberries (Jimmy Ienner), Capitol 3473	72	95	WOMAN TO WOMAN 2	Joe Cocker (Denny Cordell & Nigel Thomas), A&M 1370
6	13	ME AND MRS. JONES 6	Billy Paul (Gamble-Huff), Philadelphia International 73521 (CBS)	38	39	THEME FROM "THE MEN" 8	Isaac Hayes (Isaac Hayes & Onzie Horne), Enterprise 9058 (Stax/Volt)	73	—	CROCODILE ROCK 1	Elton John (Gus Dudgeon), MCA 40000
7	8	IT NEVER RAINS IN SOUTHERN CALIFORNIA 8	Albert Hammond (Don Altfeld & Albert Hammond), Mums 76011 (CBS)	39	41	WHAT AM I CRYING FOR 8	Dennis Yost & the Classics IV (Buddy Buie), MGM South 7002	74	79	DO IT AGAIN 4	Steely Dan (Gary Katz), ABC 11338
8	10	VENTURA HIGHWAY 8	America (America), Warner Bros. 7641	40	50	BEEN TO CANAAN 3	Carole King (Lou Adler), Ode 66031 (A&M)	75	80	JEAN GENIE 3	David Bowie (David Bowie), RCA 74-0838
9	12	CLAIR 7	Gilbert O'Sullivan (Gordon Mills), Mam 3626 (London)	41	60	DON'T LET ME BE LONELY TONIGHT 2	James Taylor (Peter Asher), Warner Bros. 7655	76	78	JAMBALAYA (On the Bayou) 2	Blue Ridge Rangers (John Fogerty), Fantasy 689
10	11	I'M STONE IN LOVE WITH YOU 9	Stylistics (Thom Bell), Avco 4603	42	42	LIES 6	J. J. Cale (Audie Ashworth), Shelter 7326 (Capitol)	77	90	REELIN' AND ROCKIN' 2	Chuck Berry (Esmond Edwards), Chess 2136
11	6	SUMMER BREEZE 14	Seals & Crofts (Louie Shelton), Warner Bros. 7606	43	56	ANGEL 4	Rod Stewart (Rod Stewart), Mercury 73344	78	88	YOU'RE A LADY 3	Peter Skellern (Peter Sanes), London 20075
12	20	FUNNY FACE 11	Donna Fargo (Stan Silver), Dot 17429 (Famous)	44	49	I GOT A BAG OF MY OWN 4	James Brown (James Brown), Polydor 14153	79	84	I'LL BE YOUR SHELTER (In Time of Storm) 2	Luther Ingram (Johnny Baylor), Koko 2113 (Stax/Volt)
13	16	SOMETHING'S WRONG WITH ME 9	Austin Roberts (Danny Janssen, Bobby Hart & Austin Roberts), Chelsea 78-0101 (RCA)	45	54	AND YOU AND I (Part 1) 5	Yes (Yes & Eddie Offord), Atlantic 2920	80	—	LOVE JONES 1	Brighter Side of Darkness (Clarence Johnson), 20th Century 2002
14	15	CRAZY HORSES 8	Osmonds (Michael Lloyd & Alan Osmond), MGM 14450	46	46	BABY SITTER 9	Betty Wright (Willie Clark & Clarence Reid for Marlin Prod.), Alston 4614 (Atlantic)	81	—	LET US LOVE 1	Bill Withers (Bill Withers-R. Jackson-J. Gadsom-M. Dunlap-B. Blackman), Sussex 241 (Buddah)
15	19	ROCKIN' PNEUMONIA-THE BOOGIE WOOGIE FLU 10	Johnny Rivers (Johnny Rivers), United Artists 50960	47	44	SO LONG DIXIE 11	Blood, Sweat & Tears (Bobby Colomby), Columbia 4-45661	82	—	THE RELAY 1	Who (Glyn Johns and the Who), Track 33041 (MCA)
16	4	I'D LOVE YOU TO WANT ME 12	Lobo (Phil Gernhard), Big Tree 147 (Bell)	48	48	LET IT RAIN 12	Eric Clapton (Delaney Bramlett), Polydor 15049	83	83	LOVIN' YOU, LOVIN' ME 6	Candi Staton (Rick Hall), Fame 91005 (United Artists)
17	18	OPERATOR (That's Not the Way It Feels) 9	Jim Croce (Terry Cashman & Tommy West), ABC/Dunhill 11335	49	51	IN HEAVEN THERE IS NO BEER 6	Clean Living (Maynard Solomon), Vanguard 35162	84	89	YOU'RE A LADY 3	Dawn (Hank Medress, Dave Appell, & the Tokens), Bell 45-258
18	9	I'LL BE AROUND 17	Spinners (Thom Bell), Atlantic 2904	50	57	NO 9	Bulldog (Gene Cornish & Dino Danelli), Decca 32996 (MCA)	85	91	I JUST WANT TO MAKE LOVE TO YOU 5	Foghat (Dave Edmunds), Bearsville 0008 (Warner Bros.)
19	22	CORNER OF THE SKY 7	Jackson 5 (Shirley Matthews & Deke Richards), Motown 1214	51	55	WORK TO DO 7	Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 936 (Buddah)	86	94	ME AND MY BABY GOT OUR OWN THING GOING 2	Lyn Collins (James Brown), People 615 (Polydor)
20	24	SWEET SURRENDER 5	Bread (David Gates), Elektra 45818	52	53	ONE NIGHT AFFAIR 6	Jerry Butler (Jerry Butler/Sam Brown III), Mercury 73335	87	87	MAMA WEER ALL CRAZEE NOW 4	Slade (Chas. Chandler for Barn Prod.), Polydor 15053
21	14	IF I COULD REACH YOU 14	Fifth Dimension (Bones Howe), Bell 45-261	53	71	SEPARATE WAYS 2	Elvis Presley, RCA 74-0815	88	92	ONE WAY OUT 2	Allman Brothers (Tom Dowd), Capricorn 10094 (Warner Bros.)
22	31	SUPERFLY 4	Curtis Mayfield (Curtis Mayfield), Curtom 1978 (Buddah)	54	66	SMOKE GETS IN YOUR EYES 5	Blue Haze (Phillip Swern & Johnny Arthey), A&M 1357	89	86	ANNABELLE 5	Daniel Boone (Larry Page), Mercury 73339
23	27	WALK ON WATER 5	Neil Diamond (Tom Catalano & Neil Diamond), Uni 55352 (MCA)	55	59	YOU TURN ME ON, I'M A RADIO 5	Joni Mitchell, Asylum 11010 (Atlantic)	90	93	I RECEIVED A LETTER 2	Delbert & Glen (Daniel J. Moore & J. Henry Burnett), Clean 600003 (Atlantic)
24	26	DIALOGUE 7	Chicago (James William Guercio), Columbia 4-45717	56	65	TROUBLE IN MY HOME 6	Joe Simon (Staff for Gamble-Huff Prod.), Spring 130 (Polydor)	91	96	YOU COULD DO MAGIC 4	Limmie & Family Cooking (Sandy Linzer & Steve Metz), Avco 4602
25	32	KEEPER OF THE CASTLE 5	Four Tops (Steve Barri/Dennis Lambert/Brian Potter), Dunhill 4330	57	58	992 ARGUMENTS 5	O'Jays (Gamble & Huff), Philadelphia International 73522 (CBS)	92	—	ONE LAST TIME 1	Glen Campbell (Jimmy Bowen), Capitol 3483
26	30	LIVING IN THE PAST 6	Jethro Tull (Terry Ellis & Ian Anderson), Chrysalis 2006 (Warner Bros.)	58	63	DANCING IN THE MOONLIGHT 7	King Harvest (Berjot-Robinson), Perception 515	93	—	HARRY HIPPIE 1	Bobby Womack & Peace (Bobby Womack, Joe Hicks & Muscle Shoals Sound), United Artists 50946
27	35	SITTING 4	Cat Stevens (Paul Samwell-Smith), A&M 1396	59	74	OH BABE, WHAT WOULD YOU SAY 2	Hurricane Smith (Norman Smith), Capitol 3383	94	—	DADDY'S HOME 1	Jermaine Jackson (the Corporation), Motown 1216
28	21	CONVENTION '72 8	Delegates (N. Cenci & N. Kousaleous For Nik-Nik Productions), Mainstream 5525	60	99	YOU'RE SO VAIN 2	Carly Simon (Richard Perry), Elektra 45824	95	98	I'M SORRY 3	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14434
29	34	YOUR MAMA DON'T DANCE 5	Ken Loggins with Jim Messina (Jim Messina), Columbia 4-45719	61	72	ROCKY MOUNTAIN HIGH 3	John Denver (Milton Okun), RCA 74-0829	96	—	SILLY WASN'T I 1	Valerie Simpson (Ashford-Simpson), Tamla 54224
30	33	LONG DARK ROAD 6	Hollies (Ron Richards & the Hollies), Epic 5-10920 (CBS)	62	82	WHY CAN'T WE LIVE TOGETHER 3	Timmy Thomas (Steve Alaimo for T.K. Prod.), Glades 1703	97	—	KNOCK KNOCK WHO'S THERE 1	Mary Hopkin (Mickie Most), Apple 1855
31	29	ROCK 'N ROLL SOUL 12	Grand Funk Railroad (Grand Funk Railroad), Capitol 3363	63	61	WEDDING SONG (There Is Love) 10	Petula Clark (Mike Curb & Don Costa), MGM 14431	98	—	DIDN'T WE 1	Barbra Streisand (Richard Perry), Columbia 4-45739
32	43	SUPERSTITION 4	Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown)	64	64	SPECIAL SOMEONE 7	Heywoods (John Madara), Family Prod. 0911 (Famous)	99	100	THE COVER OF ROLLING STONE 2	Dr. Hook & the Medicine Show (Ron Haffkine), Columbia 4-45732
				65	69	DAY AND NIGHT 4	Wackers (Mark Abramson), Elektra 45816	100	—	I MISS YOU BABY 1	Millie Jackson (Raeford Gerald), Spring 131 (Polydor)
				66	67	DOWN TO THE NIGHTCLUB 8	Tower of Power (Ron Capone & Tower of Power), Warner Bros. 7635				

HOT 100 A-Z - (Publisher - Licensee)

Alive (R.S.O., ASCAP) 35	Dialogue (Big Elk, ASCAP) 24	I Can See Clearly Now (Cayman, ASCAP) 4	Living in the Past (Chrysalis, ASCAP) 26	Operator (That's Not the Way It Feels) (Blendingwell/Wingate, ASCAP) 17	So Long Dixie (Screen Gems-Columbia/Summerhill, BMI) 47	Wedding Song (PD) (Lo-Sol, BMI) 43
Anabelle (Page Full of Hits, ASCAP) 89	Didn't We (Ja-Ma, ASCAP) 98	I'll Be Around (Bellboy/Assorted, BMI) 18	Long Dark Road (Kandu Xongs, ASCAP) 30	Papa Was a Rollin' Stone (Stone Records) 13	What Am I Crying For (Lo-Sol, BMI) 39	What Would the Children Think (Porter/Binder, ASCAP) 70
And You & I (Yesongs, ASCAP) 45	Do It Again (Wingate/Red Giant, ASCAP) 74	I Didn't Know I Loved You (Till I Saw You Rock and Roll) (Leeds, ASCAP) 36	Love Jones (Fox Fanfare/Sebon) 80	Pieces of April (Antique/Leeds, ASCAP) 33	Why Can't We Live Together (Sherlyn, BMI) 62	Why Can't We Live Together (Superstition, BMI) 70
Angel (Arch, ASCAP) 43	Down to the Nightclub (Kuptilla, ASCAP) 66	I Just Want to Make Love to You (Arc, BMI) 85	Lovin' You Lovin' Me (Fame, ASCAP) 83	Reelin' and Rockin' (Arc, BMI) 77	Woman to Woman (Essex, ASCAP) 72	Woman to Woman (Essex, ASCAP) 72
Baby Sitter (Sherlyn, BMI) 46	Don't Let Me Be Lonely Tonight (Country Road/Blackwood, BMI) 41	I Miss You Baby (Gaucha/Belinda, BMI) 100	Mama Weer All Crazee Now (January, BMI) 87	The Relay (Track, BMI) 82	Work to Do (Triple Three, BMI) 51	You Can Do Magic (Kama Sutra/Five Arts, BMI) 91
Been to Canaan (BMI) 40	Everybody Loves a Love Song (Screen Gems-Columbia/Song-painter, BMI) 68	I Received a Letter (Amnesty/Walden, ASCAP) 90	Me and My Baby Got Our Own Thing Going (Dynamite/Belinda, BMI) 86	Rock & Roll Soul (Cram Renruff, BMI) 31	What Am I Crying For (Lo-Sol, BMI) 39	You Ought to Be With Me (Jec/Green, BMI) 5
Clair (Mam, ASCAP) 9	Funny Face (Prima Donna, BMI) 12	I Wanna Be With You (CAM-USA, BMI) 37	Me & Mrs. Jones (Assorted, BMI) 6	Rockin' Pneumonia-The Boogie Woogie Flu (Ace, BMI) 15	What Would the Children Think (Porter/Binder, ASCAP) 70	You're a Lady (WB, ASCAP) 84
Corner of the Sky (Jobete/Belwin-Mills, ASCAP) 19	Good Time Sally (Stein & Van Stock, ASCAP) 67	I'd Love You to Want Me (Kaiser/Famous, ASCAP) 16	992 Arguments (Assorted, BMI) 57	Rocky Mountain High (Cherry Lane, ASCAP) 61	Why Can't We Live Together (Sherlyn, BMI) 62	You're So Vain (Quackenbush, ASCAP) 60
The Cover of Rolling Stone (Evil Eye, BMI) 99	Got a Bag of My Own (Dynamite/Belinda, BMI) 44	I'm Sorry (Champion, BMI) 95	Oh Babe, What Would You Say (Chappel, ASCAP) 59	Separate Ways (Press, BMI) 53	Why Can't We Live Together (Superstition, BMI) 70	Your Mama Don't Dance (Wingate/Jasperilla, ASCAP) 29
Crazy Horses (Kolob, BMI) 14	I'm Stone in Love With You (Bellboy/Assorted, BMI) 10	In Heaven There Is No Beer (Beckwood, BMI) 49	One Last Time (Blackwood/Ad-dris, BMI) 97	Silly Wasn't I (Cotillon, ASCAP) 96	What Am I Crying For (Lo-Sol, BMI) 39	You Turn Me On, I'm a Radio (Mitchell, ASCAP) 55
Crocodile Rock (James, BMI) 73	It Never Rains in Southern California (Albert Hammond, Mums) 8	If I Could Reach You (Hello There, ASCAP) 21	One Night Affair (Assorted, BMI) 52	Sitting (Ackee, ASCAP) 27	What Would the Children Think (Porter/Binder, ASCAP) 70	
Daddy's Home (Mom, ASCAP) 94	It's a Wonderful Life (Epic) 1		One Way Out (Rning/Lander, BMI) 42	Smoke Gets in Your Eyes (T.B. Harms, ASCAP) 92	What Would the Children Think (Porter/Binder, ASCAP) 70	
Dancing in the Moonlight (Unarr, BMI/St. Nathanson, ASCAP) 58			Lies (Audiogram, BMI) 42	Special Someone (Homegrown/Heywoods, BMI) 88	What Would the Children Think (Porter/Binder, ASCAP) 70	
Day and Night (Warner Tamer-line/Happiedayle, BMI) 65					What Would the Children Think (Porter/Binder, ASCAP) 70	

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

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Billboard TOP LP's & TAPE

TOP LP's & TAPE			POSITION 107-200	Tape Packages Available			Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.			Tape Packages Available					
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)
107	103	35	HISTORY OF ERIC CLAPTON Atco SD 2-803	137	—	1	DUANE ALLMAN An Anthology Capricorn 2 CL 0108 (Warner Bros.)	169	173	6	JOHNY RIVERS L.A. Reggae United Artists UAS 5650	170	—	1	FLASH In the Can Sovereign SMAS 11115 (Capitol)
108	108	43	ROBERTA FLACK First Take Atlantic SD 8230	138	—	1	CARLY SIMON No Secrets Elektra EKS 75049	171	—	1	JIMI HENDRIX War Heroes Reprise MS 2103	172	172	4	JONATHAN EDWARDS Honky Tonk Stardust Cowboy Atco SD 7015
109	113	4	DAVID BOWIE Space Oddity RCA LSP 4813	139	145	5	LYNN ANDERSON Greatest Hits Columbia KC 31641	173	178	3	SHIRLEY BASSEY And I Love You So United Artists UAS 5643	174	174	4	WAYNE NEWTON Can't You Hear the Song Chelsea CHE 1003 (RCA)
110	110	8	MARK-ALMOND Rising Columbia KC 31917	140	125	26	OSMONDS Live MGM 2SE 4826	175	180	2	PAUL WILLIAMS Life Goes On A&M SP 4367	176	—	1	MAN OF LA MANCHA Soundtrack United Artists UAS 9906
111	76	17	GUESS WHO Live at the Paramount RCA LSP 4779	141	155	3	SUPREMES Motown M 756 L	177	—	1	NEW RIDERS OF THE PURPLE SAGE Gypsy Cowboy Columbia KC 31930	178	183	3	GROUCHO MARX An Evening With Groucho A&M SP 3515 (2LPs)
112	112	28	JACKSON 5 Lookin' Through the Windows Motown M 750 L	142	150	4	STEVE MILLER BAND Anthology Capitol SVBB 11114	179	153	64	CHEECH & CHONG Ode SP 77010 (A&M)	180	182	8	RAY CONNIF & THE SINGERS Alone Again (Naturally) Columbia KC 31629
113	123	3	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)	143	143	8	BONNIE RAITT Give It Up Warner Bros. BS 2643	181	162	8	JOE WALSH Barnstorm Dunhill DSX 50130	182	168	54	LED ZEPPELIN Atlantic SD 7208
114	119	3	KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (CBS)	144	144	5	IT'S A BEAUTIFUL DAY At Carnegie Hall Columbia KC 31338	183	188	4	BULLDOG Decca DL 7-5340 (MCA)	184	184	3	GLEN TRAVIS CAMPBELL Glen Travis Campbell Capitol SW 11117
115	120	3	FIRESIGN THEATRE Not Insane or Anything You Want To Columbia KC 31585	145	148	11	EDDIE KENDRICKS People Hold On Tamla T 315 L (Motown)	185	187	6	CHUCK BERRY St. Louie to Frisco to Memphis Mercury SRM 2-6501	186	186	7	GARY GLITTER Glitter Bell 1108
116	117	7	JOHN MAYALL Moving On Polydor PD 5036	146	131	20	CHER Foxy Lady Kapp KRS 5514 (MCA)	187	189	3	BOBBY VINTON All Time Greatest Hits Epic KC 31487 (CBS)	188	190	3	RAY CHARLES Through the Eyes of Love ABC/TRC ABCX 765 TRX
117	82	12	KINKS Everybody's in Show Biz RCA VPS 6065	147	—	1	ALBERT HAMMOND It Never Rains in Southern California Mums 31905 (CBS)	189	170	59	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	190	185	7	BATDORF & RODNEY Asylum SD 5056 (Atlantic)
118	101	15	DANNY O'KEEFE Signpost SP 8408 (Atlantic)	148	149	7	JOHN PRINE Diamonds in the Rough Atlantic SD 7240	191	198	2	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622	192	193	2	BOOTS RANDOLPH Plays the Great Hits of Today Monument KZ 31908 (CBS)
119	104	11	BLOODROCK Bloodrock Passage Capitol SW 11109	149	—	1	NEIL DIAMOND Hot August Night MCA 2-8000	193	196	3	DANNY DAVIS & THE NASHVILLE BRASS Turn on Some Happy RCA LSP 4803	194	194	3	EARTH & WIND & FIRE Last Days and Time Columbia KC 31702
120	138	3	DAVID BOWIE The Man Who Sold the World RCA LSP 4816	150	179	2	SHAWN PHILLIPS Faces A&M SP 4363	195	199	10	WISHBONE ASH Argus Decca DL 7-5347 (MCA)	196	197	2	STEELY DAN Can't Buy a Thrill ABC ABCX 758
121	114	45	BREAD Baby I'm-a Want You Elektra EKS 75015	151	151	6	SAVOY BROWN Lion's Share Parrot XPAS 71057 (London)	197	160	54	ALICE COOPER Killer Warner Bros. BS 2567	198	200	2	DION Suite for Late Summer Warner Bros. BS 2642
122	109	33	CHI-LITES A Lonely Man Brunswick BL 754179	152	141	41	NEIL YOUNG Harvest Reprise MS 2032	199	—	1	TONY BENNETT Good Things In Life MGM/Verve MV 5088	200	—	1	YOUNGBLOODS High On A Ridge Top Warner Bros. BS 2653
123	99	17	SMOKEY ROBINSON & THE MIRACLES Flying High Together Tamla 318 L (Motown)	153	121	30	RASPBERRIES Capitol SK 11036								
124	105	62	CAT STEVENS Teaser & the Firecat A&M SP 4313	154	126	16	SHAFT'S BIG SCORE Soundtrack MGM 1 SE 36 ST								
125	—	1	JAMES BROWN Good Foot Polydor PD 2-3004	155	192	2	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418								
126	116	10	TYRANNOSAURUS REX A Beginning A&M SP 3514	156	157	4	MILES DAVIS On the Corner Columbia KC 31906								
127	111	13	OTIS REDDING Greatest Hits Atco SD 2-801	157	165	3	POCO Good Feelin' to Know Epic KE 31601 (CBS)								
128	129	3	CHARLIE MCCOY Monument KZ 31910 (CBS)	158	158	8	JOE HEATHERTON The Joey Heatherton Album MGM SE 4858								
129	127	20	FOGHAT Bearsville BR 2077 (Warner Bros.)	159	176	2	LITTLE JIMMY OSMOND Killer Joe MGM SE 4855								
130	137	9	SAMMY DAVIS, JR. Portrait of Sammy Davis, Jr. MGM SE 4852	160	164	7	HARRY CHAPIN Sniper and Other Love Songs Elektra EKS 75042								
131	124	29	DONNY OSMOND Portrait of Donny MGM SE 4820	161	130	61	GODSPELL Original Cast Bell 1102								
132	—	1	HELEN REDDY I Am Woman Capitol ST 11068	162	163	4	JOHN ENTWISTLE Whistle Rhymes Decca DL 7-9190 (MCA)								
133	118	22	DONNA FARGO Happiest Girl in the Whole U.S.A. Dot DOS 2600 (Famous)	163	—	1	RICK NELSON Garden Party Decca DL 7-5391 (MCA)								
134	135	5	MOTT THE HOOPLE All the Young Dudes Columbia KC 31750	164	154	14	GROVER WASHINGTON, JR. All the King's Horses Kudu KU-07 (CTI)								
135	136	7	CREAM Heavy Cream Polydor PD 3502	165	—	1	BETTE MIDLER The Divine Miss M Atlantic SD 7238								
136	—	1	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)	166	—	1	RASPBERRIES Fresh Capitol ST 11123								
				167	133	7	OSIBISA Heads Decca DL 7-5368 (MCA)								
				168	—	1	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (CBS)								

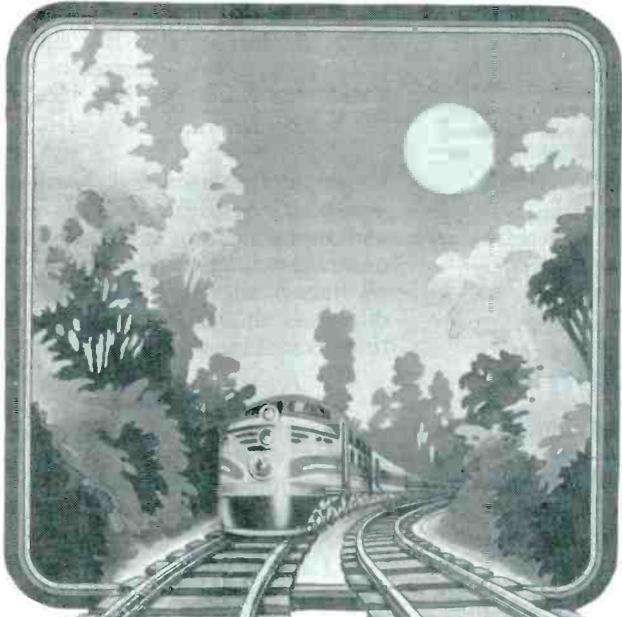
TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Alice Cooper	91, 197
Allman Brothers Band	104
Duane Allman	137
America	70
Lynn Anderson	139
Band	173
Shirley Bassey	173
Batdorf & Rodney	190
Bee Gees	47
Tony Bennett	199
Chuck Berry	28, 72, 185
Black Sabbath	16
Bloodrock	119
Blood, Sweat & Tears	36
David Bowie	88, 109, 120
Bread	26, 121
James Brown	125
Bulldog	183
Glen Campbell	184
George Carlin	22
Carpenters	56
Vikki Carr	106
David Cassidy	45
Harry Chapin	160
Ray Charles	188
Cheech & Chong	51, 179
Cher	146
Chicago	30
Chi-Lites	55, 122
Eric Clapton	93, 107
Joe Cocker	74
Rita Coolidge	85
Ray Conniff	180
Cornelius Bros. & Sister Rose	96
Cream	135
Creedence Clearwater Revival	155
Jim Croce	69
Danny Davis & the Nashville Brass	193
Mac Davis	14
Miles Davis	156
Sammy Davis	130
Deep Purple	58
John Denver	20
Dion	198
Neil Diamond	24, 149
Dr. Hook & the Medicine Show	191
Doobie Brothers	21
Eagles	95
Earth, Wind & Fire	194
Jonathan Edwards	172
Emerson, Lake & Palmer	32
John Entwistle	162
Donna Fargo	133
Fifth Dimension	25
Firesign Theatre	115
Roberta Flack	108
Roberta Flack & Donny Hathaway	75
Flash	170
Foghat	129
Four Tops	63, 101
J. Geils	54
Gary Glitter	186
Grateful Dead	7
Al Green	89
Guess Who	9, 102
Arlo Guthrie	99
Albert Hammond	147
Richie Havens	61
Joey Heatherton	158
Jimi Hendrix	171
Humble Pie	38
Luther Ingram	40
Isley Brothers	62
It's a Beautiful Day	144
Jermaine Jackson	78
Michael Jackson	11
Jackson 5	112
James Gang	81
Jefferson Airplane	77
Jethro Tull	12, 66
Elton John	37
Eddie Kendricks	145
B.B. King	80
Carole King	3, 94
Kinks	117
Kris Kristofferson	114
Led Zeppelin	182
Gordon Lightfoot	97
Lobo	46
Loggins & Messina	64
London Symphony & Guests (Tommy)	136
Charlie McCoy	128
Main Ingredient	92
Malo	65
Mark-Almond	110
Groucho Marx	178
Johnny Mathis	83
John Mayall	116
Melanie	76
Harold Melvin & the Bluenotes	53
Bette Midler	165
Steve Miller	142
Liza Minnelli	19
Joni Mitchell	98
Van Morrison	57
Moody Blues	1, 18
Mott the Hoople	134
Johnny Nash	23
Rick Nelson	163
New Riders of the Purple Sage	177
Nilsen	73
O'Jays	31
Danny O'Keefe	118
Gilbert O'Sullivan	42
Original Cast (Godspell)	161
Osibisa	167
Donny Osmond	68, 131
Little Jimmy Osmond	159
Osmonds	17, 140
Partridge Family	35
Billy Paul	105
Shawn Phillips	150
Poco	157
Elvis Presley	27, 79
John Prine	148
Bonnie Raitt	143
Boots Randolph	192
Rare Earth	113
Raspberries	153, 166
Otis Redding	127
Helen Reddy	132
Johnny Rivers	169
Smokey Robinson & the Miracles	123
Rolling Stones	82, 94
Diana Ross	59
Leon Russell	33
Santana	8
Carlos Santana & Buddy Miles	67
Savoy Brown	151
Seals & Crofts	10
Simon & Garfunkel	41
Carly Simon	138
SOUNDTRACKS	
Fiddler on the Roof	189
Man of La Mancha	176
Steeley Dan	196
Cat Stevens	4, 124
Barbra Streisand	43
Supremes	141
Stylistics	52
James Taylor	49
Temptations	2
Ten Years After	48
Three Dog Night	34
Peter Townshend	87
T. Rex	29, 126
Uriah Heep	71, 103
Bobby Vinton	187
Joe Walsh	181
War	50
Grover Washington Jr.	164
West, Bruce & Laing	34
Andy Williams	86
Paul Williams	175
Edgar Winter	168
Wishbone Ash	195
Bill Withers	60
Bobby Womack	44
Stevie Wonder	90
Yes	5
Neil Young	100, 152
Youngbloods	200

MCKENDREE SPRING

T-R-A-C-K-S



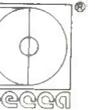
Atlanta
Baltimore
Baton Rouge
Boone
Boston
Chicago
Cincinnati
Cleveland
Denver
Detroit
Duluth
Fargo
Indianapolis

Ithaca
Little Rock
London
Los Angeles
Madison
Memphis
Miami
Milwaukee
Minneapolis
Montgomery
Nashville
New Castle
New Orleans

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After 4 years of traveling and over 500 concert dates, McKendree Spring has fused their experiences into their latest album, "Tracks!"

DL 7-5385



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New Record Center Base

• Continued from page 3

two and a half feet high. We'll have murals of Sesame Street painted on the walls.

The store, which has one complete wall of window space, will utilize its windows for poster advertising.

As for pricing, the new store has not established a definite price structure. "We'll be competitive," said Bayer, the company's general manager who has worked with Goody's in Philadelphia and Transcontinental Music Distributing Corp. in San Francisco. "Our sale price on \$5.98 albums will be between \$2.99 and \$3.88. As for our \$6.98 tapes, we'll be selling them for \$4.99."

Singles will be sold in the store for approximately 79 cents, but, according to Bayer, they will consist of only Billboard's Hot 100. "The only reason we will carry them is for consumer convenience," he said.

Weiss stated that although the new store would be the central base for the other five Record Center outlets, each store manager would have complete control of pricing and general store management for his own operation. "Because of the difference in demographics in each area, the store manager has a better idea of what sells and what doesn't," he said.

Thirty employees will be working in the new store. "In many cases," said Weiss, "we will have

experts in different music fields to help our customers find what they are looking for. For example, my brother, Chuck, is an authority on rhythm and blues. He teaches at the University of Colorado on this subject and can answer most of the questions in this category. Other people in our store will be knowledgeable in other fields, thus providing our customers with valuable assistance. Also, with many employees in the store, the problem of pilferage will be greatly reduced," he added.

The new store will rely on AM and FM radio advertising and newspaper ads. Their radio advertising will be aired on a wide spectrum of various radio formats, such as classical, top 40, country, MOR and jazz programming. College campus and city newspaper advertising will also be included in the program.

Weiss also added that several large label companies have purchased advertising on the two billboards which will be located on top of the store.

Two Stages

The store, which has parking lot facilities for 55 cars, will have an outdoor and an indoor stage for special musical performances. The outdoor stage will be located on top of the one-story building.

The tentative store hours will be from 11 a.m. to 10 p.m. Monday through Thursday. On Friday and Saturday, the store will be open from 11 a.m. to 12 midnight. On Sunday the hours will be from 12 noon to 6 p.m.

Special services will include locating out-of-stock products. "We are not just using Billboard's FIND Catalog, we are depending on it," said Weiss. "They provide good and immediate service."

Accessories available in the store will be such items as blank recording tape, record cleaning equipment, phonograph needles and music folios. The only musical instruments which will be sold in the store are brand name guitars and harmonicas. The store will handle no record or tape playback equipment.

Mayfield Sues Pate, Yvonne

NEW YORK—Curtis Mayfield and Camad Music Co. (ASCAP) have filed suit against John Pate and Yvonne Publishers to determine the legal rights of Mayfield and Camad to the compositions "Think" and "Junky Chase" and to seek \$1 million damages for alleged defamation of Mayfield's character. The suit was filed in the U.S. District Court here.

The suit charges Pate alleged that he is co-composer of the named compositions and, as such, is entitled to credit and royalties through his own publishing company. Yvonne, Camad claims securement of copyrights for the material and further alleges that Pate's claims have hindered Mayfield's integrity as a performer.

The suit was filed by Lew Harris.

ABC/Dunhill Establishes 2 Scholarships

LOS ANGELES—ABC/Dunhill has allocated funds for two full scholarships for minority group members of the black-owned Los Angeles School of Broadcasting, founded last August.

The school was established by Don (Tracy) Malone, a disk jockey on KGFI-AM here, and who has been involved in broadcasting for eight years. Malone said the school opened last August as an evening school and in January will switch to a full-time schedule from 8 a.m. to 2 p.m. and an evening class from 7:30 to 10:30.

Ron Granger, national director of R&B promotion for ABC/Dunhill, said he hoped the scholarships will "help people who have talent and who would not ordinarily have finances to develop it."

Executive Turntable

• Continued from page 4

manager and **Dennis Pohl** has been named art director, **Bernard Mindlin** has been named European marketing director at ESP-Disk Ltd. He will coordinate all sales of imported product from his headquarters in Blaricum, Holland. . . . **Jules Alberti**, president of Endorsements International, Ltd., has been named as special consultant to Expo '74. . . . **Tony Papa**, vice president of the Associated Booking Corporation, has been elected to the talent agency's board of directors. Papa will remain in Dallas where he has headed the agency's local office for the last 12 years. . . . It was incorrectly reported last week that **Robert C. Butler** had been elected vice president, financial analysis, at RCA Records.

★ ★ ★

Peter Robinson has been named marketing coordinator, a new post, for MCA Records in London; he'd been press officer and replacing him is **Geoff Thorn**, his assistant. In a separate move, production coordinator **Alan Crowder** will now handle all liaison with licensees and **David Howells**, who'd been handling a&r and marketing functions, will now devote more of his time to seeking out new talent.

★ ★ ★

Al Harris has been named vice president of Music Etc. He was previously an account executive for Trans Continental Music Corp. In his new position he will be responsible for operations, purchasing and marketing for the four Music Etc. stores in Oklahoma.

★ ★ ★

Larry Taylor has exited as general manager of **Bob Friedman's** Temponic Records. He organized the company for the Florida songwriter seven months ago. . . . **Grant Gibbs** has reactivated his Country Hearts label. . . . **Michael O'Mahoney**, who transferred from Columbia's London office to the West Coast publicity directorship some six months ago, will now be based in New York in the newly created post of European communications officer. His former assistant, **Judy Paynter**, will take over the Los Angeles publicity duties. . . . **Edward Kiernan** and **Edward Moir** have been appointed account executives for CBS-FM sales. Kiernan most recently was an account executive with WPIX-radio, N.Y. Moir most recently held the same position with WNBC-radio, N.Y. . . . **E. Judith Berger** has joined Wilkes & Braun, Inc. as vice president and general manager. She will be responsible for negotiations and supervision of the firm's business affairs.

CCC HOSTS XMAS FEST

LOS ANGELES—The California Copyright Convention Christmas Party is set for Dec. 17 at the Beverly Wilshire Hotel, with entertainment by Stan Worth and the new A&M act, Waldorf Salad. Tickets for the gala are \$25 and may be obtained by phoning (213) 653-2321.

Industry Outlook Rosey Over Xmas '72

• Continued from page 1

and "Presley's new one of last year," he said. Karol also noted that 5 days prior to Christmas, Christmas record buying reaches its peak and is virtually non-existent after the holiday.

Joe Martin

Joe Martin, head of Apex-Martin and speaking as both a distributor and retailer, commented, "Christmas looks very good this year. Apparently there is a feeling of confidence throughout the nation, and it is being reflected at the retail level. Some items, like the new 'Tommy,' are already proving very strong."

Norman Weinstroer, vice president of Musical Isle of St. Louis, also reported activity, stating, "Christmas looks very encouraging. For example, an outlet serviced by our Kansas City branch last year had a \$9,000 week in records alone. People are out in force, and this year looks better than last. Our Kansas City branch is 15 percent ahead of last year in sales at this time."

Weinstroer went on to note, "Calls today are very heavy. Retailers are replenishing their inventories. We have had to print up more order forms." He went on to note that the upsurge has been reflected in both records and tapes, and tape sales, despite illegal duplication, is up 30 percent. "Our tape business is mushrooming," he concluded.

Another key point of sales in this period is the eagerness of manufacturers to give dating and discount deals, which should help to make a very good Christmas sales season.

Colony

Marty Block, LP buyer for Colony Records, keeps a limited supply of Christmas product on hand all year round. "We have people from overseas coming in here

during the summer months and requesting holiday albums they can't find in their country at Christmastime," he said. "Customers appear to be buying Christmas product earlier this year but our sales really pick up the week before Christmas. Already we are moving a lot of the Jackson 5's "Christmas Album" and of course Johnny Mathis is selling nicely as always." Because of their recent move from 52nd Street to larger quarters on 49th, Block felt it was rather impossible to give an accurate comparison of Christmas sales with that of last year. He did point out that a seasonal novelty single always gives a boost to the entire Christmas catalog by bringing in customers interested in purchasing holiday music. "What we don't have this year that we had last year is a barking dog act doing "Jingle Bells." Now that was a hot item," he remarked.

Harmony Hut

Christmas business at the Harmony Hut retail shops of Schwartz Bros. is up by close to 40 percent over last year's sales, and principals of the chain expect the upsurge to continue well into the Christmas season.

However, up to this time sales of seasonal records are relatively low with "The Messiah" on Vox Records, the only big money spinner in that category.

The big sales demand is for popular records, with the rock opera "Tommy," Ode Records, enjoying the greatest popularity.

Other big sellers are Uriah Heep's latest LP, Cat Stevens, "Catch Bull at Four," David Bowie's, "Ziggy Stardust." The Fifth Dimension's Greatest Hits, Creedence Clearwater's Gold, "Keeper of the Castle," by the Four Tops; The Stylistics, Chuck Berry's Greatest Hits, and his London Session album; The Billie Holiday Story;

Steely Dan "Can't Buy a Thrill"; and Cashman & West "A Song or Two."

Manny Imberman, Liberty Music Shops, New York, "Manufacturers are not supplying enough 8-track tapes and cassettes. Other than that business has been good. We'll be at least even with last year and possibly go higher. The one difficulty that we're contemplating is that Christmas falls on a Monday this year and it might affect last minute buying."

Rosey Midwest

CHICAGO—Retailers and wholesalers here believe Christmas business will derive from a number of chart packages rather than one or a few super LP's. Estimates of expected increases in sales over last year ranged from "at least 10 percent" to as high as 40 percent, except for dealers in black neighborhoods.

Intense special promotion was also cited as one reason for the optimism by Montgomery Ward buyer Al Giegel who mentioned specials such as K-Tel's "22 Explosive Hits" at \$3.99 and the "Greatest Rock 'n' Roll Hits" from Premier of New York at \$6.98. Ward's biggest seller though is the "Mottown Story" at \$9.88 (disks) and \$11.88 (tape), which Ward's has only used in the Midwest so far. However, West Coast stores will feature it in December. Giegel sees at least a 10 percent increase in sales over 1971 Christmas.

Edgar Lucas, buyer for four Met Records outlets on the south side, mentioned several LP's that he believes will sustain all through the holidays: "Understanding," Bobby Womack; "The World Is a Ghetto," War; "Superfly" soundtrack; "Still Bill," Bill Withers, and "I'll Play the Blues for You," Albert King. However, he said, "The

economy is still not stable. Christmas sales will be the same, if not a little less."

Manny Green, Stereo City, said this heavily hardware-oriented 10-outlet chain looks for an increase of from 25 to 40 percent, not based on two stores opened recently. He said this increase reflects both hardware and software and that advertising budgets will be doubled as opposed to normal months.

Herman Forst, Rose Discount Records on Madison, sees November sales increases a good omen for Christmas and expects a 10 percent increase. Heavier newspaper advertising of better-selling items has not brought any specific LP to the fore, though the "Lady Sings the Blues" movie has caused an increased demand for Billie Holiday albums, he said.

Tarched Schott, Downtown Records, credits the election with loosening up spending and expects a 14 percent holiday increase in disk sales with tape picking up to a ratio of one tape for every three LP's. He said hardware was moving very well too.

High Hopes

LOS ANGELES—Chain store chiefs and mass users of records and tapes were almost unanimous in their optimism about post-Thanksgiving business. This period usually sets the pace for the period prior to Dec. 25. Peculiarly, while all eyed the period with fond expectation, there was little explanation for the early good turn.

Cleve Howard, president, 72 national franchise record-store-chain: "Prospects look very good. "Tommy" is going to help tremendously. "Living in the Past" by Jethro Tull also will help.

John Kaplan, vice president,

marketing, the Handleman Co.: "We look for a very, very good Christmas. No red hot merchandise, no startling new act, but everything is very good. I felt a week ago that the Christmas rush had really happened."

John Cohen, president, 30-store Disc Record national chain: "I think people have money to spend. It will be a little better than last year. Remember we have that extra weekend before Christmas in 1972. I hate to see a great seller like 'Tommy' being footballed around by such discounting."

Phil Shannon, Stark Record Service, N. Canton, O., operators of 14 Camelot and 31 manned departments: "Outlook is fantastic. It seemed to start earlier this year. Our whole month of November is going to be way over. Some of our stores will be up over 30 percent."

Sam Shapiro, National Record Mart, 33-store, four state chain, Pittsburgh: "We are essentially a catalog chain of stores. We seem to be doing a tremendous catalog job. We will be up over last year."

Malamud Summit

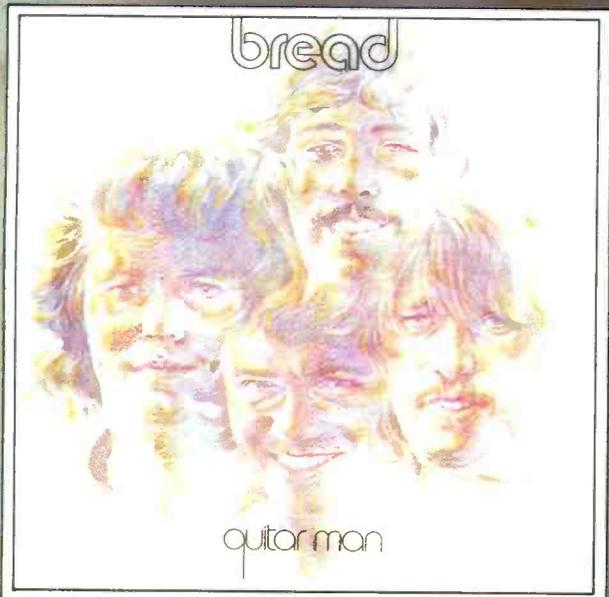
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of independent distributors against the inroads of major label branch operating expansion, wherein company-owned branch distribution was taking over independent-distributed labels, such as Monument, MGM, MCA, Stax-Volt, Polydor and others.

The gathering, it's understood, will discuss how the 1973 NARAS Convention at the Century Plaza Hotel here Feb. 25-28 can best serve in interest of the independent distributor. Malamud had previously announced (Billboard, Nov. 22) that this convention would be segmented by industry facet to best serve various entities in the trade.

bread guitar man

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and

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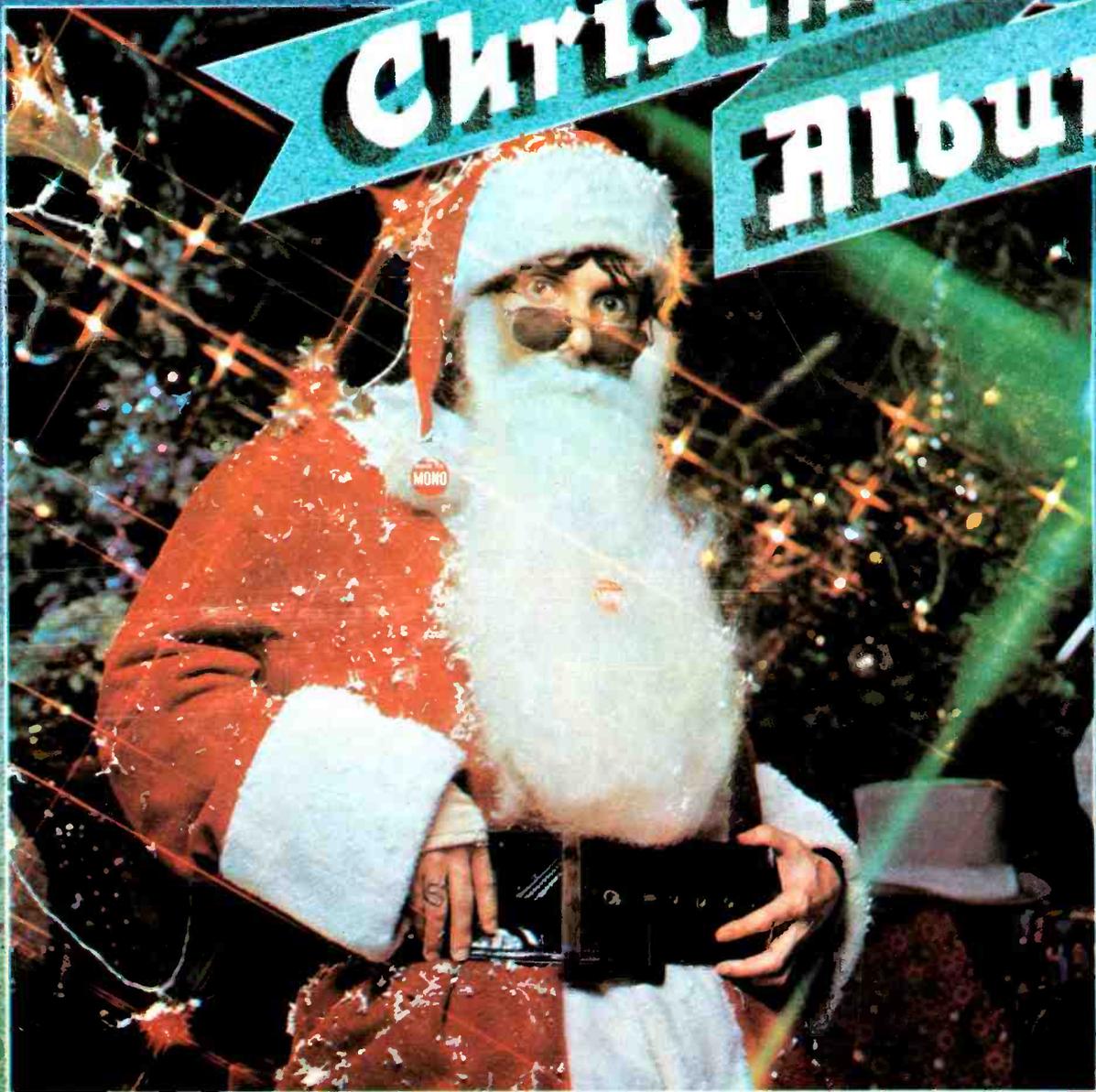
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