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HOT 100 PAGE 56

TOP LP'S PAGES 58, 60

MUSIC DEPARTMENT

JUL 11 1972

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Billboard

Soul Surge in U.K. As 10 Make Top 50

By ROB PARTRIDGE
Staff Member, Music Week

LONDON—The British singles chart has a lot of soul. This week there were 10 soul singles in the Top 50 and two soul breakers—an impressive total considering the comparative paucity of soul material in the chart during the past 12 months.

In announcing Polydor's U.K. acquisition of the Dakar label, John Fruin predicted: "Signs in America are that soul is again matching pop for sales, in the region of 800,000. I think this sort of trend is happening here too."

Soul music in the U.S. has had a period of dazzling success. During May, the top five positions in the Billboard singles chart were held by black artists and by the end of the month 11 of the top 20 and 37 of the top 100 records were soul singles.

But U.S. success is no automatic guarantee of British acceptance. Many fine American soul records fail in Britain because of the differences in marketing conditions and public tastes. Certain records have been previously considered "too American" for the British market—thus, for instance, the almost complete absence from the British charts of Gladys Knight, one of Motown's most expressive singers.

The present profusion of soul music styles and the large number of records by virtually unknown artists, therefore, is one of the most remarkable facets of the present British chart situation.

Phil Symes of Tamla Motown believes this shift in public taste is largely due to the BBC. "The BBC seems to have taken a more liberal attitude to soul music—six months ago it wouldn't have played records by Roberta Flack and Love Unlimited," he commented. "But now, for instance, Tony Blackburn

(Continued on page 44)

PRS Income at Peak \$24.2 Mil

By PHILIP PALMER
Staff Member, Music Week

LONDON — The Performing Rights Society's gross income from all sources last year was \$24.2 million, an increase of \$3.6 million over the equivalent figure for 1970. The increase of 16.4 percent is the largest ever recorded in the history of the PRS. More than \$960,000 of the income is attributable to increased receipts from affiliated societies abroad. The PRS' own licensing operations resulted in an increase of more than \$2.2 million—18 percent more than the 1970 figure—and the PRS investment income, including profits on sales, has increased by more than \$240,000. The revenue to be

(Continued on page 45)

Nashville Sets 1st Engineers' Natl. Seminar

By BILL WILLIAMS

NASHVILLE—The first Nashville Recording Seminar has been scheduled here Aug. 16-19, designed as a workshop for independent studio engineers, producers and others involved in recording.

Its stated intent is to help smaller studios, producers and engineers learn and share new ideas, techniques and methods.

The seminar will deal with practical and creative use of limiters

(Continued on page 8)

Heilicher Warns On Rack \$ Hike

By PAUL ACKERMAN

NEW YORK—Pioneer record executive Amos Heilicher late this week warned that the present price structure imposed by major labels could lead to vast industry disruption. Heilicher said: "The new price structure as presented by the major record companies could lead to a chaotic situation. . . . Unfortunately, little thought was given regarding the economic welfare of the rackjobber as the major user of product. Only time will tell what the effects will be."

Heilicher is president of Pickwick International and past presi-

dent of NARM. His comments come at a time when key rackjobbers privately have expressed fears that the new pricing policy of manufacturers would severely impair their profit margin. One executive stated: "You need not be a Houdini to realize what they are trying to do. They want to kill us. . . . And if they kill us they will themselves. It is economic suicide."

(Continued on page 62)

3 Men Win Passage of La. Anti-Piracy Statute

By CLAUDE HALL

BATON ROUGE—With a strong application of "cajun power," several record men in Louisiana have been carrying on their own personal war against unauthorized duplication and last week succeeded in getting a bill passed through the Louisiana Legislature making bootlegging a felony in the state.

Violators will receive a \$1,000 fine for a first offense and up to \$2,000 for a second offense. The law, signed by Governor Edwin

Edwards, will go into effect Jan. 1, 1973.

Fighting the war were Stan Lewis, head of Jewel/Paula Records in Shreveport; Henry Hildebrand, owner of All-South Dist. Corp., New Orleans; and veteran record promotion man and record producer Bob Robins.

The campaign started over a year ago on two different fronts. Robins said he "got frustrated with bootleggers in Louisiana. Every-

(Continued on page 10)

UNESCO ON DISKS & TAPE

LONDON — The UNESCO intergovernmental conference on Cultural Policies in Europe, held in Helsinki June 19-28, has unanimously adopted a recommendation to European member states "to recognize especially that sound recordings are cultural materials and should be treated as such."

This recommendation was adopted following a proposal made jointly by the delegation from Finland, Denmark, Norway, Sweden, Iceland, Italy, Switzerland, Greece, Cyprus, Hungary, Poland, Yugoslavia and France. An IFPI spokesman here said the next move would be to try to get a resolution passed at the general conference of UNESCO in Paris Oct. 16-Nov. 17.

Group Formed to Push Classical

By BOB SOBEL

NEW YORK — The Classical Conspiracy, an association of record companies, retailers and publishers, has been formed to broaden the classical music market.

Leonard Marcus (Editor, High Fidelity), chairman of the association, said that the 'conspiracy' will have a twofold function: to promote a greater public interest in classical music and to channel this interest into a "more profitable" market.

"The formation of the association," he said, "has come at a time of resurgence of interest in classical product. We hope to utilize this trend in broadening the available audience as well as strengthening all those involved in the production and marketing of classical music."

A major area of interest of the

(Continued on page 31)



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Hammond Blasts Jazz 'Sitters'

By JIM MELANSON

NEW YORK—John Hammond, director of talent acquisition for Columbia Records, at a Rutgers Institute of Jazz Studies' seminar on the problems of piracy and bootlegging, said that the record industry has been "terribly remiss" by sitting on vintage jazz recordings. Many labels, he said, have held pieces that ought to be made available to the listening public, especially the collector.

While not condoning bootleg operations, Hammond wondered whether labels have "a moral if not legal right" to material they have, in some cases, held for over 30 years.

Held in conjunction with the Newport Jazz Festival, the seminar

(Continued on page 62)

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Gershwin Mss Is Sought by U.S. Library

NEW YORK—A court claim has been filed here in Surrogate's Court for the Library of Congress, to obtain original manuscripts of 14 songs composed by George Gershwin. The manuscripts were uncovered among the papers of Leon Leonardi, former copyist for the Gershwin Publishing Co., in the '30's.

Leonardi died in 1967 without leaving a will, thus delaying the disposition of his estate.

U.S. Attorney Whitney North Seymour Jr. has filed the claim on behalf of the Library of Congress, which maintains the country's largest collection of Gershwin manuscripts. Ira Gershwin, the late composer's collaborator and brother, claimed legitimate ownership of the manuscripts in a 1968 affidavit which accompanied the court claim. As owner, Ira Gershwin agreed to donate the works to the Library of Congress.

Gershwin's affidavit also stated that Leonardi, as copyist, had taken

(Continued on page 6)

STRICKEN CONSUMERS TO GET FREE LP COVERS

NEW YORK—NARM, having aided the drive to replenish inventories of record and tape dealers in flood-stricken areas, is now working with manufacturers on a plan to supply album covers gratis to consumers whose record collections suffered flood damage. NARM executive director Jules Malamud said the idea was developed by Phil Sladin of Bandstand Record Racks, Philadelphia. At press time, RCA, Columbia and Mercury had already agreed to supply album covers to dealers for distribution to consumers. The total plan entails tying in with spot announcements on local radio outlets. Sladin has been successful in getting WSCR and WGBI in Scranton, to make these announcements as a public service.

Other executives are joining the effort: Dave Press, NARM president and head of D&H Distributing in Harrisburg, Pa., is also helping to obtain free album covers for consumers; and Bob Summers, materials manager of RCA Records, is examining the possibility of servicing tapes damaged by flood waters.

United General Theaters Establish Music Complex

LOS ANGELES—The burgeoning mini-theater chain, United General, has lined up Herb Bernstein, veteran producer-arranger, to head its newly formed music entity. UG's president, Joseph W. Kosseff, said the music complex will include

a record label and two as-yet-unnamed publishing companies.

UG, which is a year old and has 14 mini-theaters in operation, with 52 more to come by Sept. 1, is negotiating with Morris Levy of Roulette to handle marketing of the United General record label. First release will be the soundtrack album of the theater chain's first movie, "A Whale of a Tale," which is being scored by Bernstein and will be released Sept. 1.

Bernstein is still operating from New York, but it's assumed he will operate from a Coast office soon for UG. Kosseff said that he will shortly announce a BMI and an ASCAP firm. He emphasized that UG will not only release soundtrack product, but will develop its own talent roster for recording and writer stable for publishing.

More Chain Expansion

LOS ANGELES—Trend toward free-standing store chain operators growing bigger (Billboard, July 1) was further evidenced this week, when a further check disclosed greater expansion through 1972 and beyond.

Cleve Howard, founder of Budget Records & Tape, Houston, national retail store franchising operation, reported he will add approximately 10 more stores, pri-

marily in the Midwest, before the end of the year. Howard said he is researching about 35 applications from prospects presently.

Bill Davis, Davis Sales, Denver, distribution and rack veteran, said he intends to open two more stores soon, making his a five-store chain, all of which will be located in Colorado.

Merritt Kirk, recently appointed chief of the Discount Record Center stores in California when founder Art Grobart sold out to Record Merchandising's Sid Talmadge and Sammy Ricklin, said the chain wants to add 10 more stores, with no timetable set. "We want a first store in Orange County and we also want stores in the Bay area," he said. The chain today extends its 10 stores from San Diego to Fresno north, but intend too to open stores north of San Francisco in the future.

Jim Greenwood of the Licorice Pizza store chain here which now comprises six retail outlets, stated four stores will be added.

London Joins \$5.98 Trend

NEW YORK—London records joined a growing list of labels, which over the past year, have raised their basic price on LP's from \$4.98 to \$5.98.

In an announcement this week the firm stated that all former \$4.98 catalog LP's would be raised to a standard \$5.98.

Nesmith to Begin Elektra C&W Label

By NAT FREEDLAND

LOS ANGELES—Mike Nesmith is completing a deal to start a country label for Elektra Records. The label is to be named Countryside and will concentrate on country-western product by Los Angeles area talent.

Former Monkee Nesmith, who has recorded five solo albums for RCA and had two gold records as a songwriter, said he intends to organize Countryside along the lines of a Stax-Volt operation. An informal studio will be set up in a residential house and a regular rhythm section of mixed long-hair and country musicians will be on permanent duty.

Nesmith said he was approached after speaking at a music industry forum by Elektra president Jac Holzman. Holzman wanted to get Elektra back into the business of lower-cost "minority audience" records, the way the label began, Nesmith explained.

There's a fantastic untapped potential for both artists and audience in contemporary country music," Nesmith said. "As one example, the all-time attendance record at

L.A.'s best-known country nightclub, the Palomino, wasn't set by Merle Haggard or by Charley Pride, but Linda Ronstadt who's as much rock as she is country."

Good Potential

Nesmith pointed out that although the average sale of a "successful" country single is only 80,000, the Academy of Country & Western Music claims to have collected three million signatures of people who claim to be country music fans in the Southern California area alone.

"For the first time, we're going to have a major progressive distribution system like WEA behind country product and I hope we'll be able to break these records across different markets more consistently than ever before," said Nesmith.

He plans to continue with his RCA solo artist career, but admits the new responsibilities with Countryside will curtail his freedom for personal appearances. "We hope to have our studio set up and begin recording by the start of Au-

(Continued on page 62)

Senate Agrees to Copyright '74 Run

By MILDRED HALL

WASHINGTON—Sen. John L. McClellan's resolution to extend the life of expiring copyrights another two years to Dec. 31, 1974, sped through committee action and Senate vote last week in record time. It will be taken up on the

House side some time after July 17, when Congress returns from its Democratic convention recess.

The legislation, S.J. Res. 247, could face some trouble in the House since it is the eighth such extension designed to preserve copyrights in their second term from expiring, while Congress grinds out the long-overdue revision. The revision would give these copyrights added years, in line with the longer term of life plus 50 years to be given new copyrights in the modernized law.

But Senator McClellan's strong promise to make an all-out effort to get all problems resolved, and a revision bill on the books and in operation by the end of 1974, may ease the way for what is undoubtedly the last such extension to be proposed. (Billboard, July 1.)

The crucial date of Dec. 31, 1974, which marks the end of the 93rd Congress, and what may be the last hope of copyright revision in the near future, also marks the expiration date for the present anti-piracy legislation giving record-

(Continued on page 4)

Henry & Lush Polka Awards

CHICAGO, Ill. — The international Polka Association announced the election of Ray Henry, accordionist and band leader from Windsor, Conn., and Marion Lush, vocalist, band leader and trumpet player from Alsip, Ill., to the Polka Music Hall of Fame.

The 1971 Polka Music Award Winners were: best LP album, "The Golden Brass" of Western Mass., on Belaire label; best single, "Let the Sunshine In Polka" by the Golden Brass, on Steljo label; best male vocalist, Gene Wisniewski of Rockville, Conn.; best female vo-

(Continued on page 62)

Cherry Red Bows Card Line; Opens LA Distributorship

LOS ANGELES—Cherry Red Records Corp. has gone into independent distribution through Cherry Red Distributing Co., which will handle the label's records and tapes and greeting cards from the newly formed Celebration of Life Greeting Card Co.,

also owned by the firm. Distributorship will serve Southern California only.

According to Cherry Red Records president Morey Alexander, the distributorship was formed "because we can afford to cover all sizes of record stores if we handle both records and cards."

Alexander feels that large distributors do not give "the proper service to smaller labels because they are forced to spend so much time handling the larger lines. We will be going after the smaller dealers as well as the large ones."

Alexander will also be looking for additional lines, primarily smaller labels, to distribute through the new company. "We are and will be actively contacting other firms," he said.

Cherry Red Distributors will have five or six salesmen in Southern California.

New Contemporary Line

The newly formed greeting card (Continued on page 52)

Radio Parley to Study Technological Advance

LOS ANGELES—The computer is increasingly becoming a major factor in programming of radio stations. Not so much for choosing the music, although many program directors feel it will eventually come to that, too, but for other programming decisions, directions, and overall sound.

It all comes back to the one definitive factor about any radio station's format: You have to properly evaluate your market. One of the key research directors in radio is Cathy Lenard, director of research for Metro Sales and Metromedia Radio. Miss Lenard will speak on "Use of Modern Technology for Programming" at the fifth annual Billboard Radio Programming Forum, which will be held here at the Century Plaza Hotel Aug. 17-19.

On the same panel will be Dr. Tom Turicchi, Texas Women's Uni-

versity, Denton, Tex., who'll speak on "Behavioral Psychographic Studies on Records, Jingles, and Formats." In the studies conducted by him and his staff, people are attached to lie-detector type equipment and surveyed as to their real reaction to a radio station and all of its programming elements, as opposed to what they might tell you they like or dislike. The study cases are later interviewed, and, after that, engaged in an optimum preference test to evaluate tuneout factors of a series of radio stations. Dr. Turicchi will demonstrate some of the studies he has already conducted, including a study for WABC, New York.

The fifth annual programming meeting, the only educational meeting of its kind, also has these speakers slated so far for the (Continued on page 62)

Newport Jazz Fest Spurs Sales, N.Y. Retailers Find

NEW YORK—With the Newport Jazz Festival in town, metropolitan retailers are experiencing a substantial increase in the sales volume of jazz products. In taking advantage of the festival's presence, many retailers are also utilizing tie-in store displays to spur sales.

At Korvette, Ismael Cuebas, record manager, said: "Jazz sales, in general, have gone up. Because of the Newport Festival we have extended our jazz section by 10 feet." Newport schedules and posters are displayed throughout the store and in the music department.

Jeff Atterton, jazz department head at the Sam Goody West Side

store, said that the initial sales response has been "tremendous." He said that, even faced with a holiday weekend, the crowd levels and the sales volume, especially in jazz products, were "quite good." Modern jazz items, with Charles Mingus, Ornette Coleman, Jim Hall and Jimmy Heath leading the way, were the best movers, he said. Reissues were also doing well.

Atterton also remarked about the general rise in jazz sales over the past year. He said that there has been an influx in sales, with the 18-25-year-old listener becoming more interested in jazz.

Jerome S. Maggid, general manager and a vice president of Record (Continued on page 10)

Perception Distrib Pact

NEW YORK—Perception Ventures, Inc., and Music West and Music Two have entered into an agreement giving the latter companies distribution rights to Perception product in Los Angeles, San Francisco, Cleveland, Pittsburgh, Buffalo, Dallas and Houston.

According to agreement, signed jointly by Bob Frazier, executive vice president of Perception, and Gene Settler, vice president and director of marketing, RCA, the Perception product will be distributed in Los Angeles and San Francisco by Music West, Music Two will assume distribution responsibilities in the Cleveland, Pittsburgh, Buffalo, N.Y., Dallas and Houston areas.

The labels of Perception Ventures include Perception, Today, Bullet and Jamboree USA.

More Late News

See Page 62

Nashvillians Record Democrats' Theme

NASHVILLE — The "official national anthem" for the Democratic Party's 1972 presidential, gubernatorial and congressional campaigns has been recorded here and also videotaped for presentation on an ABC-TV telethon.

The recorded version, to be released on the Campaign Music labels is by Jack Barlow, Dot artist who, paradoxically, also recorded an award-winning Republican song a couple of years ago. The videotaped versions of the song are done by Barlow (country), by Pam and Allen Ross (folk), and by the B.C.&M. (Baptist, Catholic & Methodist) choir (black gospel).

Titled "Democrats for All America," it was written by Jack Brown, former BMI official here,

and now president of E.N.D., Inc., a division of Noble-Dury.

Brown and his associate, Wayne Poucher, made a presentation in Washington to Lawrence O'Brien, chairman of the Democratic National Committee, and Richard Murphy, manager of the national convention in Miami Beach. Another paradox: Poucher is the former voice of "Life Line," the H.L. Hunt radio series.

The song is to be premiered July 8-9 on the 16-hour network telethon, sponsored by the Democratic party, and will be the theme of the national convention. There it will be performed by a band under the direction of Sammy Spear, for many years the leader of the orchestra on the Jackie Gleason show.

Under the program, the records will be sold at a discount to the party at the national level, and sold at retail price to state, county and local Democratic officials. The profits would be used to alleviate the Democratic party debt.

Lyrics of the song also will be published in a book at the national convention, to use in a sing-along. Booths will be set-up there for sale of the record. Bumper stickers also will be sold for the first time. In the past they have been given to local officials.

Brown has geared three pressing plants here to handle the orders, which he says already are pouring in by the thousands. He says the song plugs no candidate, no particular region of the country, and no philosophy other than that of the Democratic party generally.

There will be two versions of the Barlow record, one 1:57 in length, the other 60 seconds.

Brown also wrote and produced the Barlow record which was used during Republican Gov. Winfield Dunn's successful gubernatorial campaign in 1970.

Three Dog Night Smashes Records

NEW YORK—The Three Dog Night, with three concerts producing a total attendance of 57,222 and a gross of \$312,439, has set records for performances at the Tampa Stadium and the Miami Sportatorium.

In a concert at the Tampa Stadium July 2, the group broke Rod Stewart's attendance mark of 15,000 plus with a crowd of 33,251 that brought a gross of \$175,000.

At the Miami Sportatorium July 2, with 15,390 persons in attendance, they grossed \$92,496, breaking the house record of \$88,000 by the Moody Blues.

Opening the weekend, they appeared at the Jacksonville Coliseum June 28 with an attendance of 8,581 and gross of \$44,931.

WAMI Begins Music Complex

LOS ANGELES—West America Music, Inc., a newly formed company specializing in record production, publishing and artist management, has opened offices here.

Eugene L. Code is president of the firm. Ronald Ousterhout, vice president, will handle artist management and vice president David Ousterhout will handle A&R.

Duane Allen, formerly a professional football player, has signed as the firm's initial artist for recording and publishing.

West America formerly had offices in suburban West Covina.

Executive Turntable

John Ierardi, most recently a regional man with DGG on the Coast, has joined UA's international department as a coordinator. . . . **Tony Lanzetta** has joined Billboard as manager of the charts and reviews departments. Lanzetta, who was with Cash Box for five years, replaces **Ira Trachter**, who resigned to become director of research at MGM Records. At the same time, **Tom Williams**, formerly on the editorial staff of Billboard's Nashville office, is the magazine's new associate manager of charts and reviews. He replaces **Barbara Wood**, who has resigned to become assistant to Trachter at MGM. . . . Transcontinental Music Corp., a wholly owned subsidiary of Omega-Alpha, Inc., has completed a senior management reorganization plan. **C. Charles Smith** was elected vice president, finance; **Richard W. Whitehouse** was elected vice president, counsel/administration; **John J. Jossey** was elected vice president, Midwest regional manager; **Peter Puzo** was elected assistant vice president, independent distribution; **Howard Siegel** was elected assistant vice president, merchandise.

Lindy Blaskey has been named West Coast manager of Edward B. Marks Music Corp. He was previously professional manager of the Playboy music publishing companies. . . . **Kenneth M. Olsen** has been elected president of Columbia Artists Theatricals Corp., a subsidiary of Columbia Artists Management Inc. (CAMI). Olsen joined CAMI in 1970, working in the Los Angeles office. In 1971 he returned to New York as manager in Columbia Artists Theatricals Corp. and Columbia Festival Corp., another CAMI subsidiary. . . . **John Contreras**, veteran promotion man, has been appointed national promotion manager of Cartwheel Records, Nashville. He succeeds **Dale Morris**, who moves up to vice president in charge of marketing and promotion. Contreras, a full-blooded Indian, last year organized a benefit for the Southeastern Indian Antiquities Survey. . . . **Don Jenner**, formerly on the staff of Capitol Records in New York City, has been named national promotion director for the CAM-USA Organization.



BOWEN



SCHWARZ



PRINCE

Robert S. Bowen has joined Zenith Sales Co., a division of Zenith Radio Corp., as vice president, market plans. Bowen was previously with the Ford Motor Co. for 11 years in a variety of senior market planning positions. . . . **Peter Schwarz** has moved from director of advertising and sales promotion to director of marketing for Telex consumer products. He was made advertising department for Viking when Telex acquired that company in 1966. . . . **Hiram A. Prince**, formerly sales manager for Fidelitone, has been elected vice president, distributor merchandising and sales for the company. . . . **P. Dennis Stancik** has been appointed manager, audio sales and planning for the consumer products division of Motorola Inc. During his 10 years at the firm, he has been regional sales manager and premium sales manager and convention manager for the division. **Anthony A. Mirabelli** has been named Motorola's manager of audio product planning, consumer products division. Prior to joining the company, he was director of marketing for the consumer electronics



STANCIK



FULLER



PINA

division at Bell & Howell and worked in product management for Zenith Radio Corp. . . . **Thomas Scott Fuller** has joined the consumer products sales department of Koss Corp., and will be responsible for the sale of Koss products in Wisconsin, Illinois and Minnesota. . . . **Ralph Pina Jr.** has become general sales manager of Amberg File & Index Co. He had 30 years of sales experience with the parent company, Boorum & Pease, before coming to the Amberg division, where he was most recently district manager for California, Arizona and Nevada. . . . **Paul G. Hansil** has been appointed Southeast regional manager for Ampex's audio-video systems division in Atlanta. He will be responsible for sales and service of Ampex broadcast and closed circuit video recorders, cameras and related equipment, as well as professional audio recorders and accessories in the Southeastern U.S. **Roger Miller**, who has served Ampex most recently as senior field service engineer, has been named sales engineer for the division, covering Mississippi, Louisiana and southern Texas. . . . **Lawrence F. Beals** has been appointed to the newly created post of promotion services manager at Teledyne Packard Bell. His background in the audio-visual area includes promoting electronic

(Continued on page 62)

Marketing 'Dean' Price Dies

CHICAGO—Morris S. Price, the veteran sales executive with a number of firms from 1948 through



PRICE

Mercury in 1948 as a street salesman, moving to national sales manager the following year. He remained with Mercury 10 years,

leaving in 1959 to open up an independent distributorship here with Jerry Yablon. He sold out his share in the distributorship in 1951, moving to New York City as national sales manager for UA Records.

He moved to MGM Records in 1963 as national sales manager, returning to Chicago in 1964, where he managed the MGM branch. He returned to Mercury in 1967, working until 1969 as budget and surplus sales manager nationally. Price retired at that time, but frequently was called upon by record companies as a consultant in specific sales projects.

He is survived by his widow, Henrietta, and his son, Melvin.

RCA Slates Area Sales, Promo Meets

NEW YORK — RCA Records will organize a series of four one-day regional sales and promotion meetings starting Monday (10) in New York followed by duplicate meets in Chicago, Memphis and Los Angeles.

Presentations will be made to RCA field sales and promotion staffs and employees of Music

West and Music Two, the company's distribution arm. Fall product set for release by RCA and its independent labels will be shown.

Mort Hoffman, division vice president, commercial operations, will conduct the meetings.

A group of RCA executives will fly to the duplicate meetings in the other cities including Gene Settler, division vice president, marketing; Skip Byrd, director, commercial field sales; Joseph Kleinhandler, director, distribution and operations administration; Jack Burgess, division vice president, customer relations; Herb Linsky, director, Camden product; Jack Kiernan, director, custom label marketing; Bill Keane, director, market development and planning; Frank Mancini, director, promotion; Marvin Witofsky, senior attorney; and Ed Scanlon, director, industrial relations.

14 Execs to NARAS Board

NEW YORK—Fourteen record company executives have accepted positions on the newly-constituted National Academy of Recording Arts and Sciences' President's Advisory Council Board, according to NARAS president Wesley Rose.

The function of the board will be to advise the Academy in its record industry related projects. Rose said that the board will provide NARAS with "added strength and understanding through liaison and communication."

Accepting positions were Mike Curb (MGM), Clive Davis (Columbia), Ahmet Ertegun (Atlantic), Jac Holzman (Elektra), Rocco Laginestra (RCA), Jay Lasker (ABC/Dunhill), Mike Maitland (MCA), Jerry Moss (A&M), Mo

(Continued on page 62)

Copyright '74

• Continued from page 3

ings their first copyright protection in U.S. history. The present revision bill, S. 644, which will be re-launched in the Senate in 1973, would preserve the record copyright, if it passes before the end of 1974.

Failure to pass a revision bill would mean that recordings would again fall back into their non-protected state, except for those made between Feb. 15, 1972 and Dec. 31, 1974, and the record industry would have to begin its fight for protection under federal law all over again.

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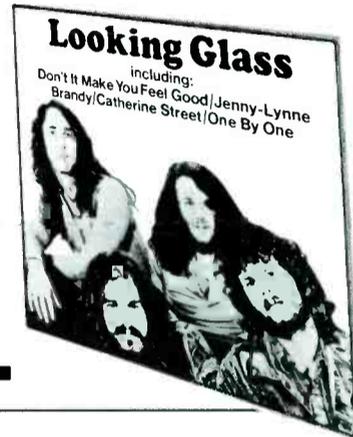
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Hits of the World		

These smash singles have led to these hit albums.



**Looking Glass,
"Brandy."
No. 5 with a Bullet.**

5-10874

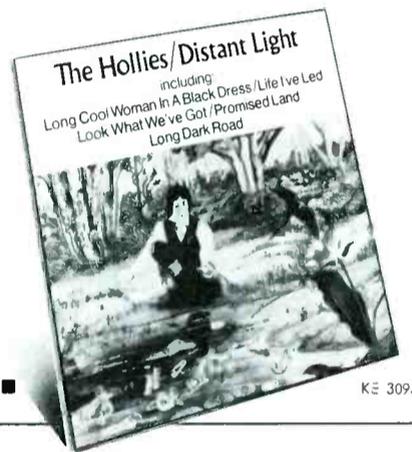


KE 31320*



**Hollies,
"Long Cool Woman
In A Black Dress."
No. 22 with a Bullet.**

5-10871

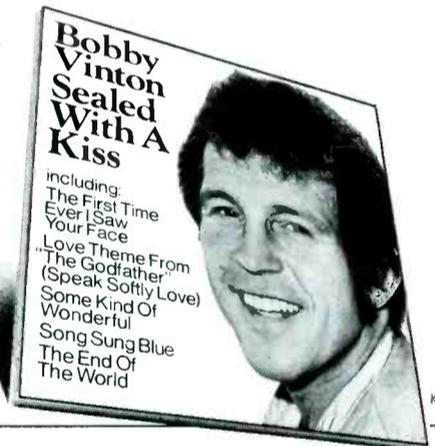


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**Bobby Vinton,
"Sealed With A Kiss."
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Vol. 84 No. 29

General News

EDITORIAL

A Festival Feast

Few of the eight million-plus people in New York could have been unaware that jazz was all around them in the shape of George Wein's Newport-in-New-York nine day festival. The media devoured jazz information in newsprint, television and radio—most of the Newport events were reviewed, reported and discussed from gospel to avant, big band to soloist, concert work to jam session.

Over an extended July 4 weekend it looked for a couple of days as if New York existed for the Newport festival.

And there were other things that the Festival swept into its wake—the "alternate festivals," which were also full in spectrum. CTI artists, for example, filled the Felt Forum while unknown musicians toiled in the small clubs. Spillover came in increased business in jazz departments of the stores.

City authorities supported the Festival, happy probably to have something to polish up New York's (of late) tarnished image.

In fact, with Newport coming up the Hudson, George Wein and his staff drew aside the curtain to show the vitality and viability still remaining and still being created of America's art form. Many lessons on many levels can be learned from Wein's ambitious project.

Famous Music in Tie With National Lampoon

NEW YORK—Famous Music Corp. and Twenty First Century Communications Inc., publishers of the humor magazine the National Lampoon, have entered into a joint recording and distributing agreement. An album, "National Lampoon's Radio Dinner," will be released this month, via Famous Music's Blue Thumb label.

National Lampoon will record only comedy albums, which will be sold under the Banana label, which the magazine calls "a leisure service of the National Lampoon."

Famous Music will support the "Radio Dinner" LP with major advertising and promotion campaign throughout the U.S. and Canada. The push will include a double-page, full color, inside front cover pull-out in the August issue of the Lampoon. Full-page ads will also appear in other consumer and trade magazines and a nationwide FM radio campaign is being launched.

National Lampoon intends to

regularly create and produce comedy albums, said Gerald L. Taylor, vice president of Twenty First Century Communications. He added that Tony Hendra, one of the editors of National Lampoon, has been named creative director of Banana Records. Hendra co-produced the "Radio Dinner" LP with Michael O'Donoghue, another Lampoon editor. The two are also among the performers on the satire album.

Lipman Opens Mdsng. Firm

LOS ANGELES—Macey Lipman, industry marketing veteran and former general manager of Soul City Records and Bones Howe Productions, has founded Macey Lipman Marketing here. The company designs and executes record merchandising campaigns.

"We're not just consultants," said Lipman. "It takes a lot of intensive legwork nationally to get a campaign off the ground today."

During his brief period in operation, Lipman's services to clients have included setting up a college tour for Daddy Cool, a person-to-person midwest whirlwind promotion jaunt for Mac Davis, and an Eastern Seaboard radio giveaway contest with the original cast album of the off-Broadway hit, "Grease."

According to Lipman, independent marketing services will play an increasing role in the record industry because labels turn out too much product to stage an intensive campaign for each release.

Gershwin Papers

• Continued from page 3

delivery of original manuscripts and made fresh copies. While Leonard had customarily returned the originals, in the instance regarding the 14 manuscripts detailed in the suit, Leonard had never returned the original works, according to the affidavit. Among the works is music for "Nice Work If You Can Get It" and "A Foggy Day in London Town."

Specialty Says It Like It Is

LOS ANGELES — Evidence of the veracity in the record business is Specialty Records' "Specialty Jock News," which calls King Carter's "A Little Taste of Love," "Specialty's First Hit Since King Carter Was Six Years Old." Carter is now 18.

The circular, written by Specialty promotion manager Don Arnsan, mentions personal news items about disk jockeys and is sent monthly to about 1,200 radio stations.

Letters To The Editor

Basket Booster

Dear Editor,

Funny you should mention about my outstanding basketball playing, Claude, since I'm getting up there in years (33). How many more years can I keep on hitting the jump shot? Rick Barry was with us at KYA in San Francisco the year he sat out; other names you might be familiar with who are in the sports world—Washington Redskins, Jerry Smith, Ray Schoenke, Brig Owens; baseball players, Bernie Allen, Gene Michale of the New York Yankees, Del Unser of the Cleveland Indians, Denny McClain and Sal Bando of the Oakland Athletics and the list goes on an on.

Imus of WNBC in New York and I have had some great conversations on the air. Same goes for Hudson and Landry of KGBS in Los Angeles. I have a great tape of a conversation we had with H&L—one of the few times they were had.

Johnny Holliday
WWDC
Washington

Far East Bulletin

Dear Editor,

Just received my first copy of Billboard the other day and it was nice to see Vox Jox once again. The last time I had the pleasure of reading the magazine was July of 71, while stationed up-country with the U.S. Air Force and American Forces Thailand Network. As of now, I am working full-time for HSA stereo FM as production manager and evening drive announcer.

Noticed that T-Rex's "Telegram Sam" was released in the United States as well as a couple other former top British singles. Yes, "Telegram Sam" was big in Britain; however, there are numer-

(Continued on page 10)

Acti-Vision Breakthrough In Use of Holographs

NEW YORK — Acti-Vision, a major breakthrough in the use of holographs (the three-dimensional suspension of an image in space by passing a laser beam through specially treated film) for packaging and design of albums, was demonstrated here by the Holographic Arts Visual Entertainment Co.

Jerry Goldblatt, vice chairman of the company, said that the new process will be offered to record companies at a premium price. With increased use, he continued, the cost factor will come down. He said: "We are looking for an option agreement with record companies rather than one deal."

Eugene Dolgoff, inventor of Acti-Vision and chairman of the company, said that holographs

are now marketable for album graphics because the laser source is no longer necessary. It can now be viewed by conventional light sources. The new holograph, continued Dolgoff, surpasses 3D techniques in that it provides the viewer with a 180 degree vision field. It also has the capability of limited motion.

He said that Acti-Vision can be blown up or down for marketing purposes. This was impossible because of the 1-1 ratio of past holographs. A black and white high resolution photographic film is used in the process.

They are also researching the possibilities of adding sound to a holograph and increasing its motion potential.

Coast Oldies Shows Draw Big

LOS ANGELES — A series of back-to-back concerts dedicated to the nostalgia craze for oldies-but-goodies drew a total of 43,000 people over the past holiday weekend, according to Tom Campbell, San Francisco air personality who emceed the four concerts and consulted on talent.

Don Wilkinson was executive producer of the four shows and Walt Kohn was producer. The largest crowd was in the Hollywood Bowl June 30 in Los Angeles—14,000 people. A San Diego concert drew 10,000. Oakland had 9,000, and Fresno had 10,000.

Biggest impact of the show was probably the performance of Chubby Checker, who had almost all of the Hollywood Bowl audience standing on their feet and twisting and shouting through tunes such as "Whole Lotta Shaking Going

On." The evening was launched by Bobby Lewis, who sang and strutted through songs such as his 1961 hit of "Tossin' and Turning." Then came Danny and the Juniors with "At the Hop," Marvin and Johnny with "Cherry Pie," Freddie Cannon; Dorsey Burnett; Band of Angels; Bobby Rydell; Robert & Johnny; Checker; the Shirelles with "Dedicated to the One I Love" and "Soldier Boy"; the Platters with "Only You" and "The Great Pretender"; Del Shannon with "I Wonder"; the Coasters with "Charlie Brown," and the finale, Bill Haley & the Comets with "Shake, Rattle and Roll."

Campbell said that a repeat of the oldies-but-goodies show was being planned and that the possibility was the show would also play Miami, Seattle and then go to London.



Gil Garfield's song about a child's plea for love is a new single called "Are You Going Out Tonight?"

AM-1363



Osmonds on U.S. Tour

NEW YORK—MGM's Osmonds are on a two-month summer tour which will conclude with a concert at Anaheim Stadium in California on Sept. 8. The group's itinerary also includes a Madison Square Garden appearance here on July 23.

The Osmonds, who are hot on the charts with two singles and two albums, have the following schedule. Hofheinz Pavilion, Houston, Saturday (8); Hirsch Memorial Coliseum, Shreveport, La., Sunday (9); Barton Coliseum, Little Rock, Ark., Monday (10); Mid-South Coliseum, Memphis, Tuesday (11); University of Chattanooga Stadium, Chattanooga,

Wednesday (12); Civic Center, Savannah, Friday (14); Atlanta Braves Stadium, Atlanta, Saturday (15); Carolina Stadium, Columbia, S.C., Tuesday (18); Greensboro Coliseum, Greensboro, N.C., Wednesday (19); Rubber Bowl, Akron, Friday (21).

Nassau Arena, Long Island, N.Y., Saturday (22); Madison Square Garden, New York City, July 23; Charlotte Coliseum, Charlotte, N.C. July 24; Memorial Auditorium, Syracuse, N.Y., Aug. 5; Allentown Fair, Allentown, Pa., Aug. 6-7; Civic Auditorium, Baltimore, Aug. 8; Nashville Auditorium, Nashville, Aug. 10; Rickwood Field, Birmingham, Ala., Aug. 11; Garrett Coliseum, Montgomery, Ala., Aug. 12; City Park Stadium, New Orleans, Aug. 14; Tarrant Coliseum, Fort Worth, Aug. 15.

Municipal Auditorium, Kansas City, Mo., Aug. 17; State Fair, Des Moines, Iowa, Aug. 18; Sports Arena, Minneapolis, Aug. 19; Coliseum, Milwaukee, Aug. 21; Canadian National Exposition, Toronto, Aug. 23; Garden State Arts Festival, Holmdale, N.J., Aug. 24-26; Ohio State Fair, Columbus, Aug. 28-29; Anaheim Stadium, Anaheim, Calif., Sept. 8.

SG-Col Pub's 3 New Books

NEW YORK—Screen Gems-Columbia Publications has released three new songbooks. "Country Singles/Country Stars," a collection of recent country works.

"Nostalgia," a collection of hits from the 40's, 50's and 60's, and "Guitar Country No. 2" with arrangements by Dan Fox.

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Studio Track

By SAM SUTHERLAND

Every studio operator faces the challenge of creating a distinct personality for his operation, and, at a time when a variety of technical and financial constraints exist, the problem of earmarking a studio as "unique" is perhaps more awesome than ever. A variety of methods have been tried and new ones will doubtlessly be created, but many studios still focus on equipment as the key.

Steve Katz, of Sound Exchange Studios in New York, has obviously given equipment some priority in revamping that facility: during recent months, he has gradually expanded the capabilities of that facility, beginning with some rewiring and the incorporation of more flexible components into the 32 input Flickinger console and the addition of DBX noise reduction.

Perhaps more interesting, however, is the development of Eventide Clockworks, Katz's equipment manufacturing venture. As chief engineer, Katz had decided that the studio could be used as a lab for that firm's designs, and the relationship between Eventide and Sound Exchange has consequently developed along symbiotic lines.

Now Eventide's first new designs are in service at the studio, and Katz feels that these two new pieces of equipment, combined with DBX Noise Reduction, which he has been involved with from the start, will make the studio a serious contender in the New York recording arena.

First is Eventide's Instant Phaser, an electronic design which accomplishes phasing operations in real time via two patch cords. A built-in oscillator provides automatic phasing that can be varied over different frequencies; an envelope follower permits phasing to be controlled by the amplitude of an incoming signal; and the design is equipped to interface various remote controls, such as foot pedals or joy sticks. The phaser can be driven by most currently available synthesizers, and full stereo phasing is possible.

Next, Eventide has developed a digital delay line which, in its standard form, provides up to 200 milliseconds delay, two outputs, and a wide frequency response. Custom configurations can provide up to 800 milliseconds delay and an unlimited number of outputs.

With the Eventide designs sparking the control room, Katz has also covered the environmental bases by creating a downstairs lounge, complete with CCTV that will eventually permit guests and musicians between sessions to monitor sessions in progress, thus easing up control room traffic. A pool table, couches, telephones and vending machines complete the design.

Thus, Katz and his partners in Eventide, Richard Factor (with Katz, a vice president) and Orville Green, president, have tried to couple that operation's thrust with the studio. With artists like Joe Cocker, Chuck Berry, McKendree Spring, Buzzy Linhart and Dave Van Ronk as past session material, the staff is focusing on increasing its activities. Katz and Tom Cossetta hold down the engineering and mixing duties.

★ ★ ★

At Sound 80 in Minneapolis, Joyce Bosak reports that Canadian producer Bob Burns' A&M instrumental single, "The Theme," recorded there some months back, has promoted Burns' return for an instrumental album that continues that "symphonic rock" vein.

Sound 80 president Herb Pilhofer handled piano for the dates on June 26 and 27, and many area musicians played on the sessions. Tom Jung handled engineering.

★ ★ ★

At RCA's Toronto Studio, Norma Barnett has reported recent activities there that cover a number of areas. Perhaps most interesting is what Miss Barnett de-

scribes as "a northward surge of American recording artists," reflected in the presence of several different acts.

Pure Prairie League have traveled there to record with producer Bob Ringe, while Duke Ellington and his band have been in. Westbound Records brought Teegarden & Van Winkle up from Detroit to do some mixing, and the studio reports that the act will be returning. The Everly Brothers are also slated to record there in the future.

Canadian artists at the facility have included Randy Bachman, producing a new album with ABC/Dunhill's Noah; A Hed Music's singles with Terry Black & Laurel Ward, and with Bill Amesbury. RCA's Timothy will be following a recent single release with work there, and the CBC has recorded a sound track for a new film, "To See Ourselves."

The studio also reports strong jingle activity to round out the program.

★ ★ ★

From Nashville, news of sessions at Jack Clement Recording Studios shows many past alumni of Clement sessions back in the studio. Capitol Records has brought in a number of acts, with Bill Walker producing the dates by Roy Rogers, David Arlan, Bobbie Roy and Stu Phillips, while Earl Ball has produced Freddie Hart for Buck Owens Enterprises/Capitol.

The house label, J-M-I, has stimulated activity as well. Susan Taylor has been working sessions there, produced by Allen Reynolds, while, with Reynolds, she has moved into the control room to produce Don Williams. Vince Matthews and Jim Casey are producing their own sessions, and Jack Clement is producing Rex Allen.

Kris Kristofferson has produced his own sessions there for Monument Records, while Heartwarming Records has found Bob MacKenzie producing dates with the Gaither Trio, Singing Rambos and the Spear Family. Janus Records, Dianne Davidson was back, again produced by Audie Ashworth, and Elektra's Jubal has been producing themselves with Bob Beckham. Among other artists there have been Townes Van Zandt, produced by Clement for Poppy Records; David Loggins, working on his next Vanguard releases with Jerry Crutchfield; and Sheb Wooley, produced for MGM by Morris Wilson.

★ ★ ★

The Record Plants have been active, with New York studio activity focusing on Canadian songwriter and street singer Murray McLaughlin working on sessions for Epic of Canada. Ed Freeman produced and Tom Flye engineered. Al Kooper has brought in Meatball for Five Arts Management, with Shelly Yakus engineering Kooper's production. And Mainstream's Bob Shad has been producing sessions with Bertha Belle Browne for the label, with Carmine Rubino engineering.

In L.A., activity has included Little Richard, produced by Bumps Blackwell for Warner Bros., with Phil Schier now mixing. Skip Taylor is producing Canned Heat for Skip Taylor Productions and United Artists Records, with John Stronach engineering, and Columbia's Sweathog has been recording with producer Collin Caldwell.

As for the Record Plant mobile recording van, that rig has followed up one of its first sessions a few years back by catching concerts by the Rolling Stones at Fort Worth and Houston, Texas, for Rolling Stones Records.

★ ★ ★

Other recent Fedco dates have included Richard Nader's Ninth Rock 'n' Roll Revival, where Zack Glickman produced recording of the performance by Dion & the Belmonts, with Electric Lady's Eddie Kramer engineering.

Nashville Sets 1st Engineers' Natl. Seminar

• Continued from page 1

and compressors, basic disk recording, record jackets, sales promotion, remote recording, new equipment, mike placement, and sound generally.

Plans already formulated include talks by representatives of Ampex, 3M, Electro-Voice, Shure, UREI, Gothan Audio, and Altec. There will be a complete quadrasonic demonstration, and a think session with top Nashville engineers. Also included is a live remote recording, talks by representatives from BMI and ASCAP, and a tour of pressing plants and jacket manufacturers.

A spokesman said the seminar is being held here because of the nine local pressing plants and some of the best studios and engineers to be found anywhere.

All equipment will be available at the seminar for actual work. The seminar also will include a bank official who will deal with the matter of financing.

The cost of registration is \$25, with wives free. Anyone wishing to register may call Larry Boden, (615) 327-3768, or write to Nashville Recording Seminar, 204 19th Avenue South, Nashville, 37203.

The seminar will take place at the Holiday Inn West End.

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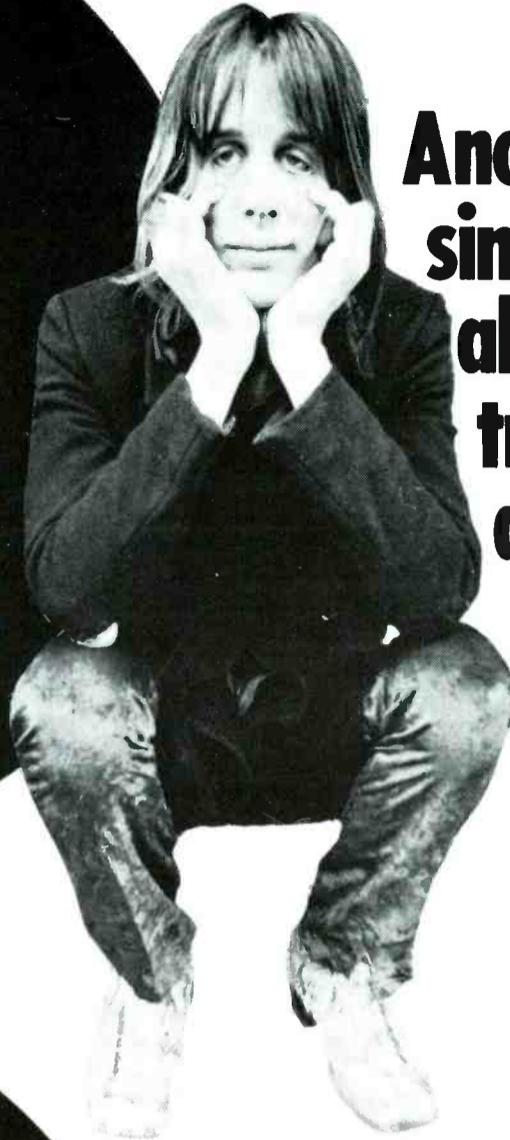
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3 La. Record Vets Assist Law Passage

• Continued from page 1

time I would promote a record and it created an audience response, the bootleggers would have product out in the market before we could." He took his problem to state representative Charles Grisbaum of Metairie.

GRT Using Ebony Ink

LOS ANGELES—GRT Corp. has reported an unaudited operating profit of \$186,834 for the fiscal year ended March 31, compared with an operating loss of \$9 million last year.

Volume was \$23,241,782, compared with last year's \$17,338,547. Net income this year was \$45,834 after extraordinary items of \$141,000. Last year's net loss was \$11.8 million, after extraordinary deductions of \$2.9 million.

"Henry Hildebrand threw his help behind me and helped with financing the project. We started lobbying. We contacted the National Association of Record Merchandisers. They didn't seem able to help us. But when we contacted the Recording Industry Association of America, Jules Yarnell and Henry Brief were just beautiful. The RIAA gave us facts and figures to help support our campaign."

As a result of the lobbying, all done as quietly as possible in order to not arouse opposition from bootlegging forces, Robins and Hildebrand got a bill against bootlegging through the House Judicial D Committee by a 9-to-0 vote. Later, the House passed the bill 89-to-7, with 9 absentees.

They were halfway home.

"Then the battle became a whole new ball game," said Robins. Because he and Hildebrand found out that veteran record man and distributor Stan Lewis had been sponsoring a bill in the State Senate authored by C. K. Carter, senator from Shreveport.

We teamed up on a joint bill that went to the Senate A Committee a week or so ago and ran into all kinds of flack from an attorney from North Carolina. There were a lot of bootleggers down here for that Tuesday session."

Robins Active

Robins spoke before the committee on behalf of the bill. Later when it went on the floor of the Senate, Bob Osterberg of the Harry Fox Office flew down personally to speak on behalf of the bill.

All of this time, Robins was promoting records in New Orleans and the surrounding area during the day and then driving to Baton Rouge to lobby on behalf of the proposed law at night. "But what I was doing was only something that record promotion men all over the nation could do. Promotion men have enormous power in their communities, especially with the press and radio and could do a lot to fight bootlegging."

"Here, in Louisiana, we found a sympathetic ear in the legislature... our campaign just took time and our personal effort. Henry Hildebrand and I spent less than \$1,500 out of our pockets in the three months we were lobbying for the bill."

"I personally feel that grassroots action like ours could wipe out bootlegging."

But his campaign against bootlegging also cost him some personal loss. He lost three of his record accounts and said a couple of others were in jeopardy. "They feel, I guess, that if I'm fighting bootleggers, I'm not promoting their product as hard as I really was. At any rate, I had gotten to the point in my campaign on the bill where I couldn't turn back. And, fortunately, some labels

were behind me. Steve Wax at Bell Records gave me a great deal of support. Sam Marmaduke and Billy Emerson Jr. of the South-west Association of Record Manufacturers in Dallas were also helpful and sent us information on how they helped get a similar bill passed in Texas."

As late as Sunday a week ago, the bill was still "in the hands of the gods."

The bill went before the Senate that Sunday and there were "any number of amendments to the bill. Out of fear of losing the bill altogether, we pulled it off the calendar," Robins said.

Lewis Helps

But at this point, Stan Lewis began wielding his strength. The following Monday, Lewis met with the governor's staff. Because of the labors of Lewis, Governor Edwards declared the bill against bootlegging an administration bill, which means he threw his full support behind it.

The original bill would have outlawed production and sales of phonograph records and tapes in the state, making the action a felony. There would have been a fine up to \$25,000 and up to a year in jail for a first offender. A second offender would have received an even stiffer fine and up to a three-year jail term.

The amendments cut the fines down to \$1,000 for a first offense and \$2,000 for a second offense and "we decided not to fight the amendments in order to get the bill passed. The final vote of the Senate was 27-to-11 for the bill, with one absentee."

Newport Jazz Fest

• Continued from page 3

Hunter, wished that he had more jazz records to show.

He said that the Hunter has had a 50 percent increase in jazz requests and that sales figures are also on the rise. The major influence of the festival, he continued, is that it is creating new interest in jazz artists and their works throughout the buying market. Maggid said that Hunter stores will devote a section of each window to jazz promotion.

Marty Rosner, buyer for the Gaiety Music Shops, said that "we got a lot of calls for jazz albums." Gaiety, he said, is not planning any special promotion displays because of the festival. He sees no appreciable increase in their normal sales volume.

Ben Karol of the King Karol chain said that interest in jazz product has been increasing over the past year, but that it is "just too early to tell the effects of the festival on our current sales."

Market Quotations

As of closing, Thursday, July 6, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	60	20	193/8	197/8	- 1/8
A&E Plastik Pak Co.	127/8	35/8	178	61/4	53/4	57/8	+ 1/4
American Auto. Vending	153/8	67/8	45	141/8	131/2	14	+ 1/8
ABC	761/2	25	923	755/8	723/4	753/4	+ 13/4
Ampex	257/8	7	558	77/8	71/4	71/2	- 3/8
Automatic Radio	141/4	5	115	73/8	7	71/2	+ 1/2
ARA	178	117	78	1731/2	1711/2	170	- 2
Avco Corp.	207/8	121/2	1261	16	14	153/4	+ 17/8
Avnet	155/8	81/4	283	117/8	115/8	113/4	Unch.
Bell & Howell	701/4	321/8	180	681/4	667/8	691/2	+ 23/8
Capitol Ind.	217/8	61/4	42	73/8	65/8	71/4	+ 3/8
Certron	83/8	21/8	125	31/2	33/8	33/8	Unch.
CBS	577/8	301/8	943	541/4	52	547/8	+ 31/8
Columbia Pictures	173/8	65/8	394	135/8	131/8	121/2	- 3/4
Craig Corp.	9	25/8	1638	83/8	55/8	71/4	+ 11/2
Creative Management	173/4	75/8	32	133/8	123/4	131/8	+ 3/8
Disney, Walt	196	77	497	1901/4	1851/2	195	+ 93/4
EMI	6	3	56	41/4	4	41/2	+ 3/8
General Electric	701/4	527/8	1913	67	651/2	663/4	+ 1
Gulf + Western	443/4	19	1320	385/8	361/2	361/2	- 15/8
Hammond Corp.	137/8	81/2	163	101/4	93/4	10	+ 1/4
Handleman	47	23	209	261/4	223/4	231/8	- 23/4
Harvey Group	87/8	31/8	288	61/2	43/4	6	+ 13/8
ITT	673/8	457/8	2032	531/8	52	523/8	+ 17/8
Instruments Systems Corp.	12	45/8	301	5	45/8	47/8	+ 1/8
Interstate United	131/2	6	128	83/4	81/8	81/2	+ 3/8
Macke	161/2	83/8	41	141/8	137/8	141/8	+ 3/8
Matsushita Electric Ind.	285/8	161/4	1828	255/8	24	243/8	- 7/8
Mattel Inc.	521/4	185/8	1008	237/8	223/8	23	- 1/8
MCA	353/4	173/4	198	281/2	27	271/2	Unch.
Memorex	791/2	191/4	1060	285/8	261/8	265/8	+ 1
MGM	267/8	151/2	47	175/8	171/4	175/8	+ 1/4
Metromedia	39	173/4	2611	36	33	337/8	- 21/8
3M	833/8	743/4	649	833/8	761/4	803/4	+ 21/8
Motorola	1225/8	511/2	415	1225/8	115	1211/2	+ 61/2
No. American Philips	393/4	217/8	67	351/4	34	343/4	+ 1/4
Pickwick International	511/2	32	127	473/8	46	471/4	+ 1/4
Playboy Enterprises	251/8	163/4	201	20	185/8	191/8	- 3/8
RCA	45	26	1983	37	335/8	35	+ 13/8
Servmat	401/4	251/2	354	331/8	311/2	32	- 11/8
Sony Corp.	441/4	141/4	1359	383/4	371/4	381/4	+ 1/8
Superscope	325/8	91/8	161	151/2	143/8	141/2	+ 1/4
Tandy Corp.	49	303/8	593	417/8	38	407/8	+ 21/2
Telex	223/8	73/4	1050	93/8	81/2	81/2	+ 5/8
Tenna Corp.	111/2	41/4	181	83/8	71/4	73/4	+ 1/4
Transamerica	221/2	137/8	1227	183/4	177/8	181/8	+ 1/8
Triangle	223/4	143/8	26	163/8	155/8	161/8	+ 5/8
20th Century-Fox	17	75/8	893	103/8	97/8	10	Unch.
Vendo	191/2	97/8	289	185/8	171/2	181/4	+ 3/8
Viewlex	127/8	55/8	196	81/4	71/2	8	+ 3/8
Warner Communications	501/4	257/8	781	49	473/4	485/8	+ 1/2
Wurlitzer	201/4	101/8	36	173/4	171/8	171/8	- 3/8
Zenith	547/8	363/8	761	451/2	415/8	451/2	+ 31/8

As of closing, Thursday, July 6, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	7	61/2	7	Koss Electronics	10	9	10
Bally Mfg. Corp.	511/2	50	50	Magnetic Tape Eng.	61/4	53/4	57/8
Cartridge TV	271/2	26	261/4	Mills Music	111/2	111/2	111/2
Data Packaging	61/2	51/2	61/4	NMC	93/4	87/8	87/8
Gates Learjet	161/4	16	157/8	Perception Ventures	31/8	3	3
GRT Corp.	33/4	33/8	33/8	Recoton	493/8	41/4	41/4
Goody, Sam	7	67/8	7	Telecor Inc.	311/4	31	311/2
Integrity Entertain.	43/4	43/4	43/4	Teletronics Int.	123/4	121/2	121/4
				United Record & Tape 3	21/2	2	3

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

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wealth of talent in England he was just another singer. Then Tony started singing in nightspots in West Germany and now he is the rage of Europe. Many people feel that Tony Christie will take over the top spot from Tom Jones as being Europe's most popular singer.

In the future, be looking for sounds from such people as The Picketty Witch, The Middle of the Road, Labi Siffre, Cilla Black, Cliff Richard, Scott English, and another Gordon Mills product, Gilbert O'Sullivan. Say hello to Larry O'Brien from WCFL and John Garry from WIST. We're all from Toledo.

Rod Douglas
HSA Radio
Thailand, Bangkok

Newton to Talk to Foreign Distributor

NEW YORK—Larry Newton, president of CSF, Inc. will leave for Europe this weekend to negotiate with foreign distributors to handle CSF Records. Michael S. Gusick, director of International Operations for CSF, will accompany Newton on the trip which includes stops in France, Italy, Germany and England.

ous groups on the European scene that haven't released records in America. The reasons being copyrights and, most important, money. It's too bad because music lovers of both countries miss out on a lot of great music.

Not too long ago a Canadian named Pagliaro came out with a tremendous hit—"Loving You Ain't Easy." The Fortunes had a big smash single, "Storm in a Tea Cup." The list could go on and on with hit records of artists and songs by people that will never reach America. Even some of the U.S. artists such as Joan Baez and Buffy Sainte-Marie have had hit records in Europe, but their songs have yet to be heard in their own countries.

Earl Richmond, former BBC and Radio London announcer, has given me valuable information about the groups that we feature on our station. A few months ago a gentleman by the name of Tony Christie came out with an album, "Las Vegas." From that fantastic album, the single "I Did What I Did for Maria," was released and soared right up to the top of the charts. Earl tells me that Tony has been around for quite a few years, but because of the great

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Talent

Hassle Over 2 Rock Concerts for Vegas

LAS VEGAS—After weeks of haggling, dates have been set less than a week apart for two rock concerts in the Las Vegas Stadium, both in July. The Las Vegas Convention Authority's stadium committee accepted a proposal from Gary Naseef to promote a Saturday (15) concert by Stephen Stills. Simultaneously, they accepted Mike Tell's proposal to promote a July 21 concert by Alice Cooper, one

of the most popular attractions in the rock field today.

West Productions gets the next choice of two stadium concert dates, Tell gets the one after that, and Naseef the last choice of dates for six experimental concerts to be held this summer.

After the authority has experimented with six concerts this summer, a permanent policy will be set for stadium concerts. Chairman Tom Wiesner made the motion after bitter debate between Tell, Naseef, and committee members.

Tell, who charges that Naseef holds an effective "monopoly" of Convention Center concert dates, contended he ought to be given the first date in the stadium since he "rode herd" on the proposal to hold stadium concerts.

But Naseef who has originally booked Alice Cooper for the Friday (21) date agreed to release the act from commitment to him only on condition he got the Saturday (15) date for Stills.

Promoters were warned by Authority Facilities director John Anderson that "it isn't all peaches and cream" to hold a concert at the stadium. Besides paying a minimum of \$5,000 versus 10 percent of ticket sales, promoters must provide a cover to protect the \$300,000 artificial turf in order to allow "festival eating" and pay the costs such as a electrical connections and clean-up.

Anderson also outlined a long list of potential problems, including a possible shortage of restrooms, parking and concession stands to accommodate a capacity crowd which could hit 20,000 persons.



ON TUESDAY AT WEDNESDAY'S stroll-through restaurant in New York's Yorkville section, Mark Radice, center, performed material from his debut Paramount album and was introduced to the media. The artist is flanked by Tony Martell, right, president of Famous Music Corp., and manager Sid Maurer. The writer-singer's all-original LP was produced by Jerry Ross and arranged by Radice and Ron Frangipane.

Talent In Action

JESUS CHRIST SUPERSTAR

Universal Studios Amphitheater, Los Angeles

Jesus Christ Superstar proves its viability in still another format with this summer's outdoor staging at the brand new Universal Studios Amphitheater. The touring concert version of the rock opera sold out Hollywood Bowl last August with some of the same key performers. So the different element this time around was the hard-hitting bizarre staging of Broadway's Tom O'Horgan ("Hair," "Lenny") and his design team.

Critics who saw O'Horgan's New York production of "Jesus Christ Superstar" rated the L.A. show as less forced. However, there was no shortage of O'Horgan's typically weird effects. The setting is a partial head and hands of Jesus rising out of the stage floor. Pontius Pilate (Bruce Scott) sings his regrets about Christ's death sentence while wheeling about in a ramp crusted with bones and skulls. The campy King Herod (Allan Nichols) enters in a kind of shell bath surrounded by plaster-masked female androids before going into his show-stopping soft shoe vaudeville number.

The orchestral sound was excellently amplified. Ted Neeley, fine in the title role of "Tommy" at the Aquarius Theater here a few months ago, made a wistful, clear-voiced Jesus in warm-up for his starring in the Universal film of the show later this summer. Carl Anderson's Judas, which he will also be taking to the movie, somehow seemed more soulful and tormented in the concert version last summer. Heather MacRae's fine Baez-like voice produced one of the best "I Don't Know How to Love Him" versions around.

"Jesus Christ Superstar" remains a strong, relevant theatrical entity and Universal's Amphitheater bows as a valuable new L.A. concert facility. NAT FREDLAND

DANNY KALB GEOFFREY BRIAN WALLACE

Kenny's Castaway, New York

Danny Kalb, although having left the Blues Project, is still at home singing and playing the blues. He worked his way through the blues "Trouble in Mind" to the gospel-rock "Jesus Met the Women at the Well" with good vocal control and some dynamite picking on the guitar. Previously, getting it together with the BP, he now reflects a blues artist and soloist to be reckoned with on stage. Jonathan Kalb, his brother, accompanied him on bass.

Geoffrey (Concert Arts) is at his best as a balladeer and folksinger. With "Mister Bojangles" and an original "Rainbow Lady," he used the soft, flowing quality of his voice in a nice meshing of audience and artists. When moving into upbeat selections such as "The Night They Drove Ol' Dixie Down," he finds himself reaching vocally and cannot sustain. Also missing was continuity of material.

Brian Wallace, with a quality sound and some heavy lyrics, completed the program. Listen and watch for him.

JIM MELANSON

(Continued on page 14)

Vegas Starts Summer Fests

LAS VEGAS—A proposal to hold free "Saturday Music Festivals" in Sunset Park during the summer was approved last week by the county's Parks and Recreation Advisory Commission.

The festivals will start Saturday (15) on a "trial run" and extend to other Saturdays through the summer, depending upon the success of the program, according to advisory commission executive director, John R. Zullinger, Jr.

The festivals would be from 12 p.m. until 5 p.m. The first event should draw between 200-500 persons, according to Zullinger. He and others stressed the word "festival" and suggested that "concert" with its unfavorable connotations not be used. Three or four rock bands have offered their services.

He said about 35 persons identified by armbands and buttons, would provide security. Pat O'Neill, county superintendent of recreation, said, "We're not interested in large numbers." He explained the events would rely upon word of mouth, not advertising.

3 Dog Night In Paperback

NEW YORK—The Three Dog Night, currently on concert tour, is promoting "Three Dog Night and Me," a paperback book, authored by their road manager, Joel Cohen, describing the formation and development of the group.

Published by Open Horizons, Los Angeles, and distributed by Kable Books, the book is being featured at newsstands and concert locations along the tour.

The group, received a "Three Dog Night" proclamation from Mayor Dick A. Greco Jr. of Tampa, Fla., at the Tampa Stadium Saturday (1) and a "Three Dog Day" proclamation from Mayor John G. Hutchinson of Charleston, W. Va., at the Charleston Civic Center June 25. A "live on tape" recording of their concert at the Akron Rubber Bowl, Ohio, June 16, was aired on NBC radio's "Monitor" program on June 25.

Three Dog Night appeared at the Coliseum in Jacksonville, Fla., June 30 and at the Miami Sportatorium Sunday (2).

Nelson for 8 Fair Dates

NEW YORK — Singer Rick Nelson has been signed for eight fair dates this summer. Appearing also with the Decca Record artist will be Stone Canyon Band.

Fair dates are: Reading Fair, Reading, Penn., July 24; Central Wyoming Fair, Casper, Wyo., Aug. 1; Scottsburg Fair, Scottsburg, Ind., (3); Rock County Fair, Janesville, Wisc., (4); Missouri State Fair, Sedalia, Mo., (17); Five States Fair, Liberal, Kan., (25); California State Fair (Calif. Expo) Sacramento, Sept. 7; and Oklahoma State Fair, Oklahoma City, (24).

Flash Claims Cap Infringes

SAN JOSE, Calif.—Pending a trail date set tentatively in September, a local Bay Area performing group, Flash, has been awarded a preliminary injunction against Capitol Records Inc. in their litigation claiming unfair competition and infringement of service mark in the use of the name Flash for a British music group recording on the label. In granting the preliminary injunction, Santa Clara County Superior Court Judge Edward Brady has obligated the plaintiffs in the action to post a bond in the amount of \$25,000, in order for his ruling to become effective.

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The Kaminsky International Quartet, billed as "the world's greatest, longest lived and only kazoo quartet," presents its premiere performance at the WFBF Fly & Ant Free Picnic at Powder Mill Park, East Area, Rochester, N.Y. on July 23. The group's extensive repertoire includes such major works as Mozart's "Eine Kleine Kazoomusik" (Serenade—K. 525), the Haydn Quartet No. 17, Op. 3, No. 5 and the "King's Fanfare" by Josquin des Prez, arranged for four Krummhorns.

Poppy artist Dick Gregory appears at the Cellar Door, Washington, Monday-Saturday (17-22).

Chris Smither of Poppy plays Bushnell Auditorium, Hartford, Conn., Aug. 18 with Blood, Sweat & Tears.

Mike Michaels and Richie Wach of Dick Lavsky's Music House Inc. created the seagull and wave sounds for radio spots for a condominium project being pre-sold in Ocean City, N.J. Dr. Hook and His Medicine Show will perform at Convention Hall, Asbury Park, N.J., Aug. 5. The Columbia act also will be at Roosevelt Raceway, Aug. 13, in Central Park the following night and at the Bitter End, Aug. 15-20. Sid Woloshin of Sid Woloshin Inc. has won a Clio Award for a McDonald's radio commercial he produced.

Garry Sherman, who was music director for "Purlie," has produced and orchestrated the music for several new Coca-Cola television spots and a Miller beer commercial. Don Liberator, vice president in charge of sales, Double B Records & Tapes of Freeport, L.I., and wife, Jean, are parents of a daughter, Donna Jean, born June 22, weighing 9½ lbs.

Jerry Lacroix & White Trash make their first season appearance in New York on Aug. 5 at the Academy of Music. Bill Withers will be at the Performing Arts Center in Saratoga Springs with the 5th Dimension, Aug. 6.

Yes, on its third U.S. tour this year, headlines at Convention Hall, Asbury Park, N.J., Aug. 12. Group will play Gaelic Park here on Aug. 12 & 16. Paramount artist Mark Radice has signed for a series of guest appearances on the upcoming fall TV show, "The Wacky World of Jonathan Winters." Greg Garrison, executive producer of the program, negotiated the agreement for the nationally syndicated series.

Celebration, Mowest group, is at the Garden State Art Center, Holmdel, N.J., July 31-Aug. 5. Bobby Darin, now on Mowest, will perform at Central Park on Aug. 4 and at the Concord Hotel the next night. Flash, an English group on Capitol will be in concert at Prospect Park, Monday (17). The act, headed by two ex-Yes members, will also appear at the Barge in East Hampton, L.I., July 28-30.

Looking Glass, Epic group which has a huge chart single in "Brandy," will play the Warehouse in Sacramento, Wednesday (19) and a club with the same name in Anaheim, Friday & Saturday (21 & 22). The quartet which is making its first West Coast tour, will tape a segment of Dick Clark's "American Bandstand" TV show for national airing Aug. 5. Looking Glass will conclude its tour at the Whiskey in Los Angeles, July 24-25. Three local Bahamian bands are featured at the King's Inn & Golf Club, Freeport, Bahamas, in addition.

(Continued on page 14)

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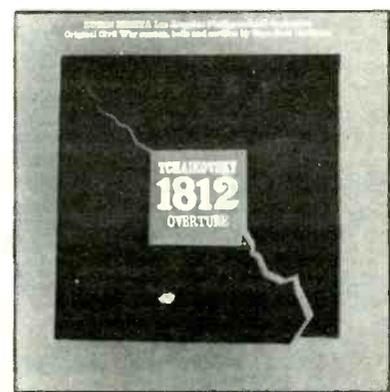
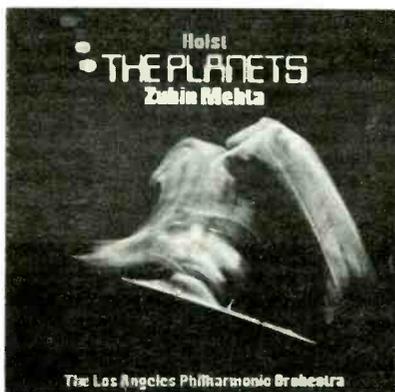
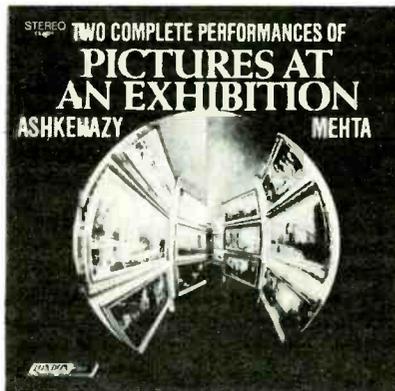
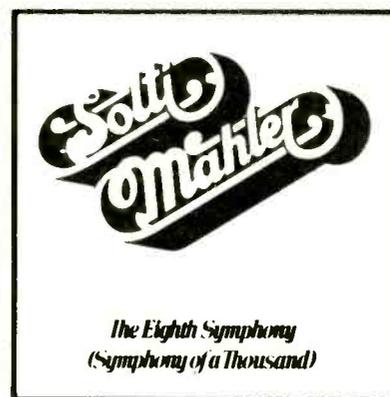
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Ten Japan Promoters Establish Association

TOKYO—Ten of Japan's leading promoters of foreign talent have formed the Japan Concert Promoters Assn. The stated purposes of the Association are to maintain the good name of such Japanese agencies, protect the artists from unscrupulous agencies, and vice versa, and present a united front against conditions that they consider to be unfair.

Jiro Uchino of Kyodo Tokyo Inc. has been named chairman, Seshiro Kanbara of the Kanbara Music Office and Yoshiko Ishii of Ishii Music Promotion as vice chairmen, while Hiroshi (Tom) Nomura of Shin-Nichi Promotions is in charge of public relations with Kikuo Makino of the Aoyama Music Office.

The members intend to assist fellow members, keep each other in-

formed of acts which sign contracts, then break them. The association will also attempt to get better conditions from local playguides through which they have to sell tickets and which charge them 8 percent as against the 5 percent charged newspapers and others who stage similar affairs. They will present a united front in trying to obtain such benefits, and hold costs down, as reduced airline fares which are now denied them by IATA regulations.

Another purpose of the Association is to prevent undue competition among themselves which could result in lowering the standards of the entertainment industry, place artists in a precarious position and damage the reputation of promoters in Japan.

From The Music Capitals of the World

DOMESTIC

•Continued from page 12

tion to American groups. They are **Sonny Johnson & the Sun Glows**, **Medical & the Calypsonians** and the **Conch Shells**. . . . **Metromedia's Hillside Singers** have recorded 15 McDonald's hamburger spots. **Al Ham**, the group's producer, will be in Miami Beach as music supervisor for the rock concert film "Stop the War." . . . British group **Heads, Hands & Feet** at Onondaga War Memorial, Syracuse, N.Y., Thursday-Friday (13-14) and at the Ritz Theater, Staten Island, the following night. . . . Columbia's **Pamela Pollard** will appear at My Father's Place, Roslyn, L.I., Aug. 7-9 with **Taj Mahal**, and at Central Park, Aug. 21 with **Tom Rush**. . . . **Procol Harum** conclude their tour Sunday (16) at the Ritz Theater, Staten Island. . . . Singer-pianist **Madeleine Delavore** will be honored by the Jolly Fisherman restaurant in Roslyn on Aug. 11, in honor of her 15th anniversary there.

DAN BOTTSTEIN

SAN FRANCISCO

Jack King and **Dave Denney**, both former members of the **Steve Miller Band**, have joined with **Brian Hough**, last of the **Skip Spence Band**, to start their own new group, **Joker**. . . . **Loading Zone** scheduling a name change to **Zone**. . . . **Stephen Stills** and **Manassas** are the **Bill Graham** attraction at Berkeley's Community Theatre (21 & 22). The **Kinks** date has been changed from Thursday 20 to Aug. 26. . . . **Bill Graham**, bringing **Groucho Marx** to S.F.'s Masonic Auditorium, Aug. 11.

Joan Rivers into the Fairmont Hotel's Venetian Room for 10 days (July 20-30) following the current **Frankie Laine** engagement. **Judy Garland's** "other" daughter, **Lorra Luft**, makes her Bay Area debut

when she opens there on Aug. 1.

Fantasy's **Alice Stuart** and her group, **Snake**, will be a regular Tuesday attraction at the Lion's Share, San Anselmo. Major guest artists will join the bill each week.

Composer-performer **Burt Bacharach** has been booked for five performances at the Circle Star Theater, San Carlos (July 28-30), as a special post-season attraction. . . . **Ralph Kaffel**, executive vice-president of Fantasy/Prestige Records, off to Europe to attend the Montreaux Jazz Festival and to meet with the company's licensees. . . . The **Diana Ross** engagement at the Circle Star Theatre was postponed until next season.

Victoria and Congress of Wonders in concert at San Jose State College July 26. . . . **Tony Bennett** at Harrah's, Reno (July 13-26). . . . The Fourth Concord Summer Festival to run for three consecutive weekends (July 28-30-Aug. 4-6 and Aug. 11-13). Featured attractions include **Dave Brubeck Quartet**, **Peter Nero**, **Ella Fitzgerald**, **Arthur Fiedler** conducting the San Francisco Symphony and the **Benny Goodman Sextet**, **Chet Atkins**, **Boots Randolph** and **Floyd Cramer**, among others. . . . **KMPX**, former underground rock FMer, now programming the big bands and vocalists of the 30's and 40's.

PAUL JAULUS

LOS ANGELES

The **Credibility Gap** comedy news series to air over a new BBC series. . . . **Marquis De Sade**, featuring **Mark Yandle** and **Donald Bleeden Simons**, headlined the Paradise Ballroom July 4 weekend and is signing with Management Three to sort out record company offers. . . . **Oganookie** descended on the Paradise Ballroom from Santa Cruz for a special showcase.

Tom Barger, writer-singer, opened the Next Stage as a music cabaret. . . . **Leon Russell**, touring with 59 dates this summer, including the Forum Aug. 27, and a seven-hour extravaganza at Nashville Fairgrounds. . . . **Alice Cooper** got by customs with a new batch of flame-proof panties from Israel, replacing 500,000 English panties turned back in the original shipment for their "School's Out" album.

Carole King back in the studio this month. . . . **The Temptations** made **Wolfman Jack** an honorary group member and presented a plaque to KGFJ for services to black music. . . . **Supremes** touring this summer with the **Temptations** for the first time. . . . **Mama Lion**, **Lynn Carey**, spending 24 hours in a cage before her Central Park concert to protest zoo treatment. She'll share the cage with the lion she nursed on a previous jacket cover and poster. . . . **Dr. Milton Birnbaum**, music industry

Signings

Lenny Welch has signed with Atco. His first single for the label, "Sunday Kind of Love," has been released. **Hank Medress** and **Dave Appell** will produce the artist's Atco recordings. . . . **Crazy Horse** has signed with Epic. The group's forthcoming album for the company will be produced by **Jack Neitzsche**, an original member of the act. . . . **Edwin Starr**, Gordy artist, and the **Riot** group have both signed with manager **Ron Strassner**, who also manages **Rare Earth**. . . . **Lesley Warren** has signed with **Artie Mogull's** Signpost Records. The artist's debut single is the European hit "Apres Toi." . . . **Terry Williams**, co-leader of **Kenny Rogers & the First Edition**, will record as a soloist for MGM while continuing as a member of the group. . . . **Rick Dinsmore & Tex Payne** have signed a five year writer-artist contract with United Artists. . . . **Boone's Farm**, Columbia artists, have signed a publishing rights agreement with April-Blackwood Music. . . . **Howard Kaylan** and **Mark Volman**, former members of **Turtles** and **Mothers of Invention**, have signed with Reprise. The duo's initial LP for the label, "The Phlorescent Leech & Eddie," is scheduled for release shortly. . . . **Patti Jo** has signed with Scepter. . . . **Eddie Haddad** has signed with MGM. The contract stipulates that Haddad may record as a single or with his own group, **Kanyon**. A single, "Greenwood, Mississippi," has been released by **Haddad and Kanyon** on the MGM label. . . . **The Last Poets**, Blue Thumb artists, have signed with Creative Management Associates. Booking agent **Jim Veal** of CMA is scheduling a major concert tour to coincide with the release of the Poets' current album, "Chastisement." **Famous Music Corp.**, manufacturers of **Blue Thumb Records**, will bolster the tour with a promotion campaign, including print and radio advertising.

Crazy Horse has signed with Epic Records. . . . **Cheech & Chong**, Ode comedy team, has signed with the William Morris Agency. . . . **Roger Stenger**, pianist-writer, has signed for two years with General American Records, Cincinnati. . . . **Chickasaw** to be managed by **Kurt F. Hunter** of Frando Enterprises, Hollywood.

physician, recovering at Midway Hospital following major back surgery.

Glen Campbell donated his fee for a July 8 Richmond, Va., concert to the local Red Cross and Salvation Army for relief after the recent floods. . . . **Deanna and Willy Nelson** have a new son, **Anthony Dean**. Father heads Orr Management. . . . **B.B. King** and **Sansui** donated a \$2,000 stereo receiver to Chino Prison. . . . **Wishbone Ash** had to cancel their third U.S. tour when the truck containing all their equipment was hijacked in St. Louis. . . . **Arlene**, youngest of the five **DeMarco Sisters**, sang in public for the first time in 10 years at Sportsman's Lodge, to introduce a song about her novel, "Triangle." . . . **The Phlorescent Leech & Eddie** on 13 dates with the **Doors** this summer.

Davy Jones touring Japan. . . . **Don McLeod's Mime & Music Machine** at the Long Beach Fox. . . . **David Ackles** headlines a USC minority scholarships benefit.

Merry Clayton at Funky Quarters in San Diego. . . . **We 5** at the Ice House. . . . **Scorpio's** on Sunset Strip now has live acts weekends. . . . **Mom n' Apple Pie** at Bachelors III in Tustin. . . . **John Denver** with **Dick Gregory** and singer **Megan McDonagh** at Greek Theater, Sept. 21-25. . . . **Jo Jo Gunne Sunday** (23) at Hollywood Bowl. . . . **Chickasaw** at Long Beach Fox. . . . **Comic Murray Roman** entertains the United Artists promotion-distributor convention Aug. 24.

NAT FREEDLAND
Continued on page 16)

Talent In Action

•Continued from page 12

JACK BONUS

Max's Kansas City, New York

In recent years, only a handful of young performers have met with any success in fusing folk and rock oriented vocal styles with a strong jazz feeling: **Tim Hardin** was perhaps the most immediately accessible jazzman in that respect, but his unevenness often undermined his earlier performances.

Now, **Jack Bonus**, Grunt Records artist, offers glimpses of a vocal style that might well develop in that direction. Unlike more conventionally styled rock vocalists, **Bonus** strives for a looseness and intensity of phrasing and melodic contour that is personal and direct. While his singing often dips and rises extravagantly, that underlying spontaneity that qualifies the traditional idea of jazz in its most primal level is retained, and **Bonus'** vocal tone, with its wide-open lower register giving way to tighter, glottal shadings, is rarely pretentious.

Which, to some extent, marks **Bonus** as an iconoclast. His style is neither laid back nor shouting, relying instead on an often fluid emphasis for effect. **Bonus** still has problems, noticeably with enunciation, but the overall energy is interesting, as are his original compositions, which strike a nice balance between contemporary styles to create a certain smoky feeling.

Bonus' sax work isn't quite as impressive, although he is smooth, often mellow, and nicely offset by a five-piece back-up consisting of drums, electric bass, electric piano, electric guitar and Hawaiian guitar. The piano work was light and atmospheric, and the Hawaiian guitar was used for a variety of effects ranging from country steel licks to conventional blues lines and chiming harmonics.

SAM SUTHERLAND

RANDY NEWMAN

JIM CROCE

Bitter End, New York

Half an hour before the show, the line curled around the block: chic freaks in cork-soled clogs and molded hair, anxious but happy street people, middle-aged couples patiently soaking up all that **Bleeker Street** atmosphere. What had drawn those disparate forces together was **Randy Newman**, in town for one night only.

By now, **Newman's** stature as a songwriter precedes him. Over the past seven years, his material has been covered and recovered by a startling range of artists, beginning with **Bobby Short**, **Alan Price** and **Judy Collins** and moving right through **Three Dog Night** and **Ry Cooder**. Just as that material reaches a broad audience, it excites any number of artists.

Because, simply enough, **Newman** is brilliant. While his asides to the audience sought to undermine the glowing epithets that have been affixed to his work, the songs themselves, and the directness with which he presented them, only reinforced the entirely reasonable conviction that **Newman** is the most emotionally valid, humanistic songwriter in this country: **Mordant**, tender, nearly pathetic, simultaneously amusing and terrifying in his unflinching, yet always empathic depiction of the American Dream ("everybody scared me, but you scared me the most. . ."), **Newman** sings in his dusky voice, wheezing on the low notes, cracking on top, but never damaging the content. While several cuts from his most recent, and most powerful, Reprise album, "Sail Away," seemed somewhat skeletal without his rich studio charts, the imagery surfaced more clearly than ever. No song can really be singled out, for each tune, drawn from nearly every stage of his recording career, was powerful.

All of which suggests a solemn-

nity which is happily absent. Besides being a superb songwriter, he is funny and entertaining in the extreme.

Jim Croce, ABC Records artist, previously reviewed, turned in an excellent set of his own compositions, ranging from wry caricature to contemporary, blues-oriented commentaries.

SAM SUTHERLAND

JACKIE De SHANNON JOHN PRINE

Troubadour, Los Angeles

Jackie De Shannon's first appearance in the Los Angeles area in over two years proved an admirable showcase for her talent. Backed by six eminently capable sidemen (including **William Smith's** shimmering organ work and **Randy Edelman** on piano) she gave a performance that was rich in texture and shade. **Jackie** possesses that ability of being able to project a smile or a tear or perhaps both into each song. She's as pretty as ever and her huskily throaty vocals never sounded better. Basing her repertoire chiefly on material from her new Atlantic LP, she also added some oldies ("Put A Little Love In Your Heart" and her signature tune "What The World Needs Now") for good measure. Exceptional among the newer numbers was a very personal and absorbing interpretation of co-billed **John Prine's** "Paradise."

Prine could be said to be the leader of the Chicago-based school of urbanized countrified music. He performed a set that was full of small beautiful things. His songs exhibit a rare clarity of vision and almost painful insight into the desperate, vacuous trivialities that cloak the human predicament. Singing in a voice best described as **Dylanesque** and sporting a manner that was almost too laid-back he seemingly delighted in his audience as much as they in his.

SHELLY HEBER

JETHRO TULL

HEADS, HANDS & FEET

Forum, Los Angeles

Combining theatrics with music is nothing new in rock, but it's always a pleasant surprise when it comes off as well as it did during **Jethro Tull's** return to Los Angeles.

Dressed in trenchcoats and caps, the same outfits as their roadies, the group wandered on stage unannounced and launched into a 90-minute version of "Thick as a Brick," their current album. Expanding on the instrumental content of the album, lead singer **Ian Anderson** added a 10-minute flute solo. Organist **John Evan**, guitarist **Martin Barre** and drummer **Barrie Barlow** also played long solo spots while bassist **Jeffrey Hammond-Hammond** punctuated the music with readings from the newspaper cover of the LP.

Anderson, in leotards and bathrobe, was, as always, the center of the act, using his flute as a baton for twirling and conducting the band. Band members also changed clothes on stage, ran through **Marx Brothers** type chase scenes and appeared in various animal costumes. The "Aqualung" encore seemed almost anticlimatic but was welcome from the SRO crowd.

Capitol's Heads, Hands & Feet opened the concert and got mixed reaction. Big in England for the past year, the group has yet to get started here. Lead guitarist **Albert Lee** was handling many of the lead vocals. Somewhat surprisingly for an English act, their country numbers were best received. Another oddity was lead singer **Tony Colton**, who actually sang lead on less than half the songs, couldn't seem to find much to do the rest of the time.

BOB KIRSCH

Continued on page 16)

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Talent In Action

• Continued from page 14

ARIS SAN JUDY KOCHBA

Sirocco's, New York

Aris San (Ampis), on the six-string acoustic guitar and vocally, is a talented artist. A Greek-Israeli singer, he more than compensates for the ethnic lyrics of his numbers with a vibrant and quality voice.

Among the selections he sang were the Greek "Mitilina," the Spanish "El Jinete," the Hebraic "Ba Shana Ha Ba' Ah," and the Greek "Dirladada" (recently a No. 1 single for San in Israeli).

He finished the set with the "Romania Solo," a perfect piece for San's expertise on the guitar.

Judy Kochba, in her N.Y. nightclub debut, was full of life and enthusiasm which added to the audience's reception. She was at her best with the upbeat selections of "La Menaleach" and "Chayal Sheli Chu Lur." Slowing the pace down with "Love Story," she lacked the necessary vocal control and tonal quality.

JIM MELANSON

STRAWBS MICHAEL MURPHEY

Whiskey A Go Go, Los Angeles

The Strawbs proved to be another in the succession of once folk-oriented British bands who are gradually drifting into the more volatile sphere of rock. The transition has served them well, their folk roots are not deserted but rather just nestling below the surface and their adeptness at electri-

fied flash is a delight to behold. They are subscribers to largely metaphysical and hauntingly oblique lyrics complemented by melodies that swirl and grow into instantly memorable patterns.

Dave Cousins is establishing himself as a singer with the powers of fire and light at his command, his searing vocals proving an emotional catharsis for artist and listener alike, his asides to the audience being wittily trenchant.

Organist Blue Weaver more than compensates for the departure of Rick Wakeman to Yes, an ethereal feel being even in Weaver's most raucous playing. Filling out the group are John Ford, Richard Euison and Tony Hooper, all possessing a more than adequate command of their respective instruments. High points consisted of "Benedictus" (which had a medieval prayer-like flavor characterized by droning vocals and sothing dulcimer) "New World," "Heavy Disguise" and "Hangmen."

Ex-Dallas DJ Michael Murphey's four man band proved a pleasant diversion. Their forte is countrified rock and although failing to produce anything of special value their set proved suitably entertaining.

SHELLY HEBER

STAPLE SINGERS, JOE SIMON, STYLISTICS, DRAMATICS

Philharmonic Hall, New York

All the finger-snapping, hip-swaying color and earthiness of a Harlem Baptist revival meeting

was there, when the Soul Festival of Stars, featuring such chart-riding black acts as the Staple Singers, Joe Simon, the Stylistics, and the Dramatics, kicked off its nationwide tour.

The Staple Singers (Stax) headlined the festival with a number of titles from their chart-riding album, "Respect Yourself," as well as a number of gospel picks which took them back to the grassroots of their singing career.

Joe Simon, outside of his dazzling stage ensemble, is not a gimmicky performer. In fact, he has a super-cool approach to the ever-increasingly popularity of the soul-pop format. However, with solid musical accompaniment, and a versatile voice, this Spring Records artist wins audience endorsement with precious little visual effort. His Saturday night offerings included his chart single, "Drowning in a Sea of Love."

The Stylistics (Avco) is a quintet of players which has its forte in choreography, color-coordinated outfits, and the unusual high falsetto of lead singer Richard Tomkins. It easily whipped its audience into a Saturday night frenzy of excitement with many of its chart numbers including, "Betcha By Golly, Wow."

The Dramatics (Volt), set the pace for the evening's entertainment by opening the show with several of their better known songs including "In the Rain." The fact that the quintet played with one of its members on crutches, did not detract from its visual appeal.

RADCLIFFE JOE

From The Music Capitals of the World

DOMESTIC

• Continued from page 14

NASHVILLE

Grand Funk Railroad will record here for two weeks in mid-July, doing their work at Soundshop Studios. The group plans to use several musicians in their sessions, and will be in the studio for eight days doing a new LP. . . . Capitol's Manchild has done its first Nashville LP under the direction of Chet Hansen. The work was done at Soundshop.

At Metropolitan Music Pam and Allen Ross are working on their first sessions for Capitol. They have a tremendous sound, abetted by the engineering of Neil Wilburn. . . . At Jack Lenneman's Hilltop Studio in Nashville, recent activity has included Gale Morris, Ron D'Alessandro, Steve Lee, Chris Cortez, The Mitchell Singers, Ennis Jacobs, Jeff Nash, Mark Johnson and the Early Warnin' System. All artists are from Quadrant Records, a division of Quadraphonic Studio Complex, Inc., Miami. Handling the production were Kevin McManus and the company's president, David Hieronymus.

A freak accident in Chicago almost cost J.J. Cale his life. A hotel fire there trapped him on the sixth floor, and he was rescued by a team of firefighters. He was unconscious when found, overcome by smoke. The hotel is located in Old Town where the Shelter artist was playing a club engagement at the Brown Shoe.

Leon Russell is heading a concert next week at the Fairgrounds grandstand for promoter Joe Sullivan. Also on the bill are Poco, Cornelius Brothers and Sister Rose, plus J.J. Kale. . . . The Rolling Stones concert in Nashville this week, which was sold out in hours, may break all house records for the city. . . . The Nashboro group has a strong new set of singles on the market. Oliver Sain, who wrote, produced and arranged one side of his record, has recorded the famous "Harlem Nocturn" on the plug side on Abet. On the Mankind label, Doris Duke has cut "I Don't Know How to Fall Out of Love With You," produced and arranged by Jerry Williams. Mike Bradley on Nasco has done an original tune, "Rather Be Lonely," and the incomparable Freddie North, who does everything well, has recorded "Roll Over" on Mankind.

Remixing at Quadrafonic this week is J.J. Kale, produced by Audie Ashworth, and engineered by Lee Hazen. . . . Dan Fogelberg, Columbia, produced by Norbert Putnam, continues work on his new album, engineered by Gene Eichelberger and Lee Hazen.

BILL WILLIAMS

CHICAGO

Odell Brown & The Organizers with Phil Upchurch followed Stan Kenton at the Brown Shoe on Wells. Also there in July, Cannonball Adderley and Woody Herman.

(Continued on page 43)

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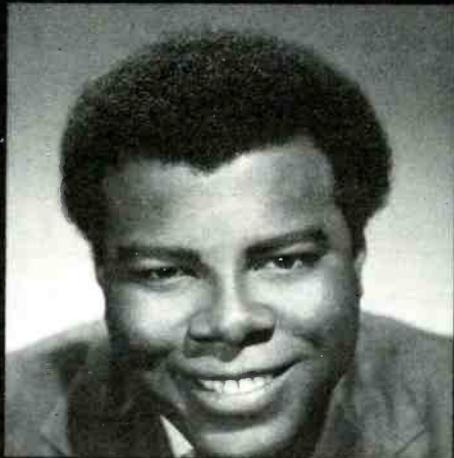
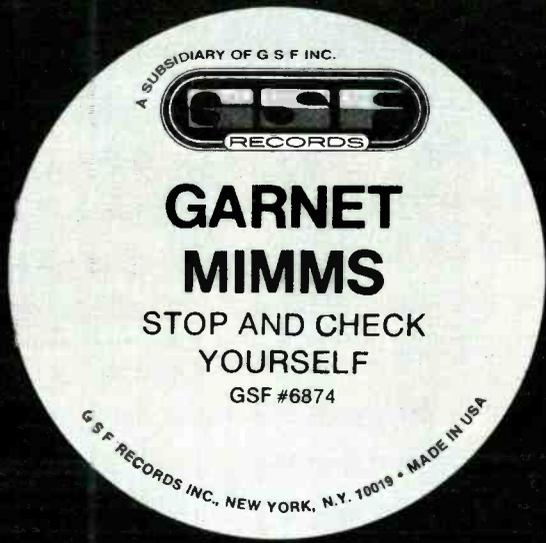
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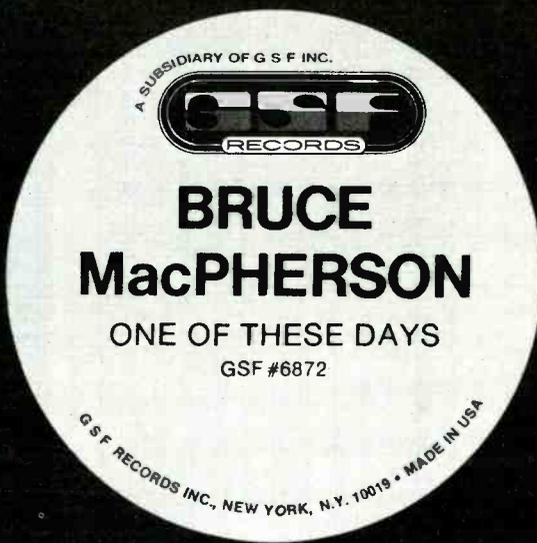
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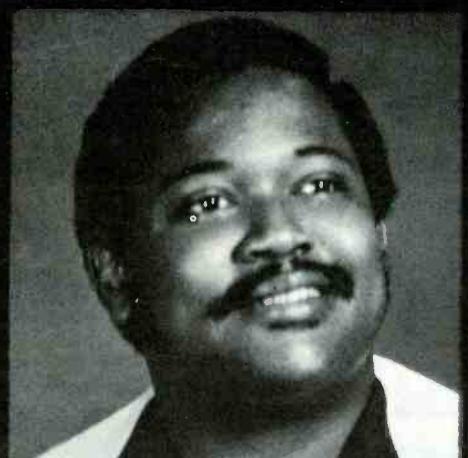
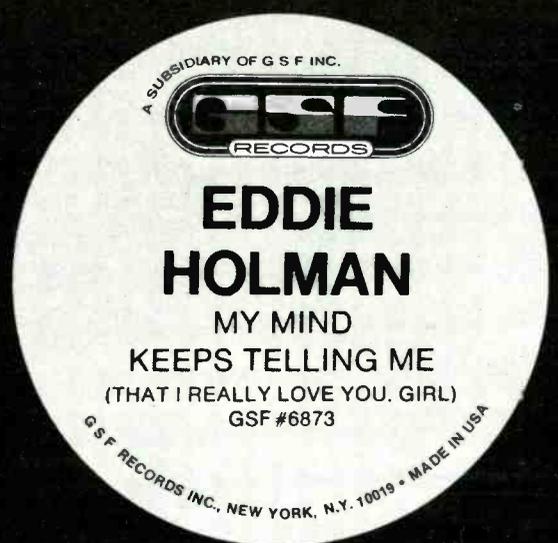
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Radio-TV programming

INTERVIEW:

Wilson Favors Bonus Incentives For Diligent Program Directors

EDITOR'S NOTE: This is the latest in a series of in-person interviews with top-flight authorities in the field of programming. George Wilson, a veteran program director, may hold the distinction of programming more No. 1 radio stations than any man in history. Today, besides managing WDRQ, Detroit, he also serves as national program director of all of Bartell Broadcasting's stations except WADO, New York, an all-Spanish station. Here, in an interview conducted by Claude Hall, Wilson details his views on Top 40 radio, FM, bubblegum music, the pay of program directors, and other aspects of radio.

WILSON: I don't know if you've got stock questions . . . or what . . . but . . .

HALL: No, I . . . ask things like: When did you start in radio?

WILSON: Do you think people care about that?

HALL: Yeah. Everybody has to start out someplace small and . . . anyway, where did you start?

WILSON: Charleston, S.C. For WOKE; the call letters then were WHAM.

HALL: When did you first become a program director and where?

WILSON: My first actual program director's job would be, I guess, at WMRB in Greenville, S.C.

HALL: At how many stations have you been program director? You told me once and all I remember is that it was something like 15 or 20.

WILSON: I really don't know, Claude.

HALL: Well, then you became manager in . . . ?

WILSON: This is my third manager's job. I managed WMBR in Jacksonville, Fla., and WSHO in New Orleans. Now, WDRQ-FM in Detroit.

HALL: And how many of those have been No. 1?

WILSON: All of the stations I've programmed except one—WITH in Baltimore. That was the only station that didn't make decent ratings. And it was funny because I probably had the best crew there that I've had at any radio station. Bob Foster, Fat Daddy . . . in fact, one of the things that used to make me laugh was when WMCA in New York had all of the hullabaloo about having a full-time black, Frankie Crocker, on a Top 40 station. We had Fat Daddy way before that.

HALL: That was around 1967?

WILSON: Maybe 1965 or 66.

HALL: You went to WOKY when?

WILSON: April 1, 1968. I went there to help David Moorhead, who's now general manager of KMET-FM in Los Angeles. He was program director of WOKY then. When I was a manager,

David was my program director. He started with me back in Denver in 1959 as my all-right man. He was succeeded by John Rook, now a consultant with WCFL in Chicago. That was his first job.

HALL: What were the call letters of the Denver station?

WILSON: KTRN, which is now KTLK. Anyway, at WOKY in Milwaukee, after Dave left to go to the West Coast, I became program director and we've had a great success.

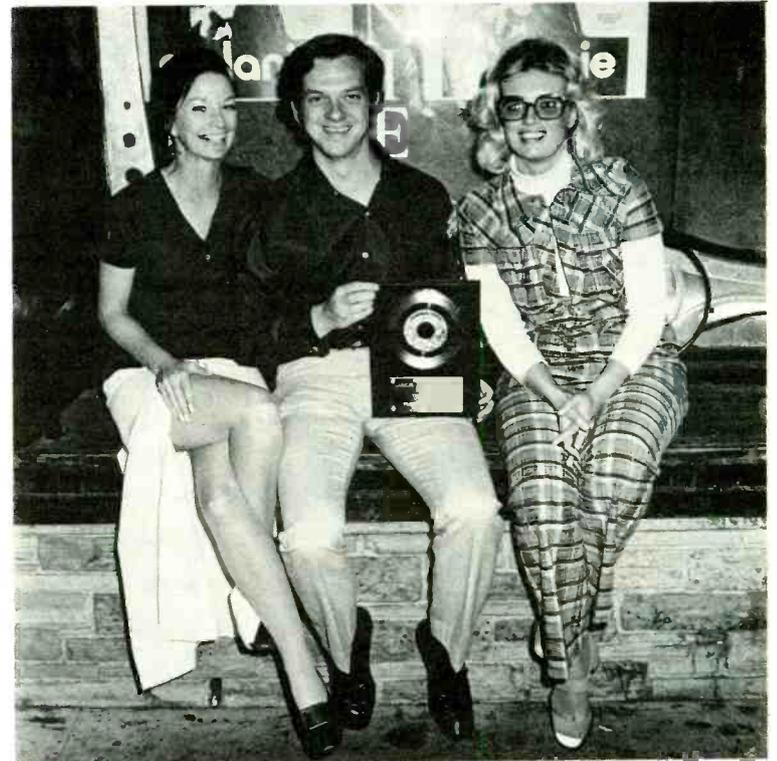
HALL: Before WOKY, you were where?

WILSON: WHAT in Philadelphia. A black station. I was program director.

HALL: So, you've actually programmed just about all of the major formats—country music back in the south, and . . .

WILSON: And I've done middle-of-the-road . . . though my station would probably be called all over the road, and black programming, but mostly Top 40.

(Continued on page 23)



KEYZ MUSIC DIRECTOR Jack Alexander, Anaheim, Calif., receives a plaque for his efforts to break "Brand New Key" by Melanie. Presenting the award were Jan Basham of Record Merchandising, left, and Dale White, Neighborhood Records distributor. Award was presented at the Troubadour, Los Angeles.

Self-Improvement Key at Parley

LOS ANGELES—The single is "mostly just a promotion for albums," said Juli Zimand of ABC-Dunhill Records here during a one-day clinic organized by the National Association of FM Broadcasters at the Sportsmen's Lodge. Zimand was on a panel along with Jim Greenwood of the Licorice Pizza Record Stores chain here and Mario De Felippo of London Records.

Seventy-nine percent of our business last year was on album artists," Zimand said. But singles "will pay for producing an album, if you're lucky."

De Felippo pointed out that the single is much cheaper to produce and distribute and still serves as an excellent test for the overall product.

In regards to obtaining better record service, Zimand told the audience of FM radio men that "the rapport you build up with your local record promotion men can help you get better service."

The panel session concentrated mainly on record advertising aspects of radio. Greenwood stated that his decision on advertising buys was not whether to buy AM or FM "because there seems to be a blending between them with AM stations becoming more like FM and vice versa."

Zimand said that he received up to 25 phone calls a day from radio station pitching him to buy time to advertise records . . . "some of the calls from markets we're not even aware of." He felt that many of the stations lacked knowledge of the record business as a whole when they called. "Their playlists would be an invaluable aid," he said, in keeping the record label aware of the station and its ability to influence sales.

'Hurt Chances'

De Felippo pointed out that a great deal of initial promotion on a record was at the secondary level and that the programming policies of major market stations hurt chances of getting new records exposed. The label either buys advertising time direct, or it may co-op advertising. Distributors are allowed an advertising budget for product, based on the number of albums they buy, and may place the ads themselves on local stations in their area.

Zimand said that ABC-Dunhill controls 100 percent of all dollars for advertising. "Our sales department sits in on a&r meetings, be-

cause it's a tremendous expense today in recording a group—a minimum of \$20,000 and I've seen albums in my own company that costs more than \$80,000 to record." The whole key in creating record sales, he felt, was the label's promotion staff and ABC-Dunhill has one man in every major city, plus four regional promotion men. A budget is figured out on each album "based on a gut feeling." Then, when sales began to come in, an advertising and promotion campaign is launched in that individual market. "If we don't then get a good reaction in sales, we get off the product."

The great pity, Zimand felt, was in the lack of exposure of new acts. "The life blood of any business is to renew the product line. In our business, it's much more important because the life of individual product is even more limited. The growth of FM radio has been helpful because they've reached the contemporary market and the way they did this was by starting to play product not available to the listener on AM radio." He advised the FM broadcasters not to forget this and start limiting their playlist. Certain FM stations have "started playing yesterday's music," and it could prove detrimental, he felt.

'Gavin Talks'

The one-day meeting provided viewpoints on all aspects of FM radio. Luncheon speaker was Bill Gavin, editor of The Bill Gavin Record Report, a weekly record news sheet.

Harold Kassens of the Federal Communications Commission, pointed out that XTRA, a Mexican radio station, was already broadcasting "a very practical stereo system" whereby each channel is picked up on a different AM radio. "But if I were FM, I wouldn't worry." He said his understanding was that a petition would sooner or later be filed to permit AM radio stations to broadcast in stereo. He also commented that the Electronics Industries Association was making studies now on the broadcasting of quadrasonic "and we'll make a decision like we did with 2-channel broadcasting" when the information is in, Kassens said.

The last session of the evening was a panel discussion on quadrasonic moderated by James Gabbert, owner of KIOI-FM, San Francisco, the first station to broadcast single-station quadra-

sonic. Panel members included Brad Miller, producer of the Mystic Moods Orchestra; Lou Dorren of Quadracast Systems and inventor of the broadcast system now pending before the FCC; and Claude Hall, radio-TV editor of Billboard Magazine.

'New Threshold'

Dorren said that FM was now on a new threshold of importance and relatively, with its pending capability to broadcasting in quadrasonic sound. He said that he came up with the invention in 1969 and that there was a period of limbo regarding sales of hardware and software, but that is being ended by the move of RCA Records into a quadsonic disk system.

"It's interesting to note that when quadrasonic was first introduced, it was on a discrete level—either a 4-channel tape deck or 4-channel broadcasters over two separate FM stereo stations. Later, along came the people who wanted to electrically enhance stereo for quadrasonic." And this was the matrix people. He added that all problems regarding discrete quadrasonic sound, which the matrix people said were impossible to

(Continued on page 42)

Telex Bows Q Radio Show

MINNEAPOLIS — The Telex Communications Division is planning to produce a 4-channel quadrasonic encoded, middle-of-the-road program for FM broadcasting.

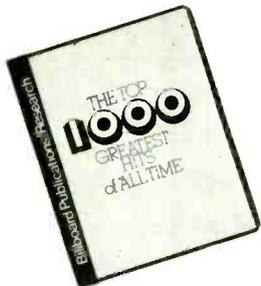
The program, Studio 4, will be hosted by Skitch Henderson and will be aired in 50 U.S. markets beginning Oct. 1. It will run one hour daily, in prime time, for 13 weeks.

Peter Schwartz, newly appointed director of marketing for Telex consumer products, said Henderson will do all Telex commercials which promote the Telex 8-track cartridge changer and the firm's new headphone line. Each commercial includes dealer tag lines which will be given to the dealer free, according to his orders of Telex equipment.

Schwartz feels Studio 4 is a traffic building program that will benefit the dealer carrying 4-channel equipment.

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Vox Jox

Andy (Mother Bear) Broman is the new night man at KISN, Portland. . . . KBBQ, Los Angeles, has drifted pretty far afield from its old country music format under program director Corky Mayberry. Today, the station is mixing in various rock records from a 100-record playlist that includes LP cuts and singles. Air personalities, who choose their own music from various categories, are expected to blend rock records with country music disks. . . . Tab Books has accepted a book on radio pro-

gramming written by J. Raleigh Gaines, general manager of KMYO in Little Rock, Ark., for publication. Title has not been selected as yet.

★ ★ ★
A note from William C. Moyes: "I'm now assistant program director here at WERE in Cleveland. Bob Whitney (who has been a leader in this industry for some time) is the program director. WERE is all controversial talk, which is a switch from the Drake and Hilliard-progressive radio I've

By CLAUDE HALL
Radio-TV Editor

been doing previously. By the way, I'm still producing ID's for Meridian in Boston. I fly back whenever I have time. Business there is good and the product is becoming super. We're into all 16-track production now, thank God."

★ ★ ★
Votes are pouring in for the Record Promotion Men's Contest.

Would you believe even Cashbox and Record World staffers are voting? I think Pete Bennett of Apple Records has been up there hyping them. Anyway, tons of votes are now filling up my office. In about three weeks, I'll have three or four lovely chicks begin counting them. So, if you haven't sent in your votes, you'd better hurry. Incidentally, the xeroxed ballots don't count. Somebody must have run off a thousand or so copies and voted for themselves.

Fred Hardy Jr., PAMS Productions, Dallas, writes: "Ough, but there are many beautiful secretaries in the state of North Carolina! One of the most beautiful girls is Sarah Wingate, Tom McMurray's secretary at WBT in Charlotte." Well, I can't just take your word for it, Fred. But I have an idea. If all of the stations in North Carolina will send me head and shoulder photos of their secretaries, I'll choose the prettiest and run her photo in this column. But, knowing what I know about North Carolina girls, probably none of them will win.

★ ★ ★
Steve Dunn, 203-288-1412, is looking for work. "I last wrote you June 2 at the suggestion of Tom Whelan, who said that you hear all of the scuttlebutt and might know what station is looking for what kind of person. Since not having heard from you, I wondered if Billboard might have a paid service of which I am unaware." Yep, my price is a beer. But the real reason I can't answer letters is a lack of time. I can't even answer a decent percentage of my phone calls, though I make a heroic effort. Sorry, but that's the way it is. . . . A disk jockey seeking a job at KRIZ, Phoenix, was asked how he'd like working under Buzz Bennett. . . . Larry Lujack set to start on the air at WCFL, Chicago, any day now. . . . Dave Williams has taken over as program director of WCHE, West Chester, Pa., and needs better Top 40 and MOR record service. "We are getting good service from RCA, Columbia, and Epic, who we deeply thank. The worst service comes from Warner Bros., A&M and a few local distributors."

★ ★ ★
Johnny Moore, KTAE, Taylor, Texas, writes that Texas now has a new beer called Texas Pride "and if you think Pearl, Lone Star, Jax, and Land of the Lakes were bad, try Texas Pride. Unbelievably horrendous." Bob Chapter, WXCO, "Would you believe, I'm back in the business again! And country to boot. Started with the all-night gig and have gotten the old swing in shape enough to move into afternoon drive. Heh, you're right. Modern country is an okay groove. The real reason for this note, though, is to let you know I've worked with our operations director Larry Best on a subject you've been hitting pretty hard in the column lately and in which I agree all the way and we've come up with that rarity of the business—a black country jock. He's Steve Coleman and fresh out of Chicago. Seems he was having trouble breathing or something in the big city. Iowa air seems to agree with him just fine so far."

★ ★ ★
Due to the fantastic response created by the new projected Tee-shirt Tipsheet, we've had to expand its potential coverage once again. You'll recall in a previous episode, we were seeking correspondents to report on teeshirt popularity in the various markets. Then we decided to start a chart to report on beachtowels, mustache cups (we still don't know who sent those things to nearly everyone in the office, even those who don't have the brushy messes), and odd things.

(Continued on page 32)



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GAVIN PARLEY AT HOME BASE

SAN FRANCISCO — The Bill Gavin Radio Program Conference will be held here, home base for the record tipsheet, Nov. 30-Dec. 2, according to Bill Gavin, editor. A hotel has not yet been chosen, but should be announced in the near future. Ron Alexenburg, head of Epic Records, is handling negotiations for the hotel.

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KFEL COLORADO
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KWBI DENVER, COLORADO
MORRISON, COLORADO

WSHU CONNECTICUT
BRIDGEPORT, CONNECTICUT

WMCU FLORIDA
WSOR MIAMI, FLORIDA
WTLN FORT MYERS, FLORIDA
WVCF ORLANDO, FLORIDA
WWQS ORLANDO, FLORIDA
WWSD MONTICELLO, FLORIDA

WAVC GEORGIA
WARNER ROBINS, GEORGIA

KAIM HAWAII
KNDI HONOLULU, HAWAII
HONOLULU, HAWAII

KBGN IDAHO
CALDWELL, IDAHO

WETN ILLINOIS
WKOC WHEATON, ILLINOIS
WLCC KANKAKEE, ILLINOIS
WLNR LINCOLN, ILLINOIS
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WFWR ELKHART, INDIANA
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WXAX SOUTH BEND, INDIANA
WYCA ELKHART, INDIANA
HAMMOND, INDIANA

KALA IOWA
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KWLC DES MOINES, IOWA
DECORAH, IOWA

KFLA KANSAS
KSKG SCOTT CITY, KANSAS
SALINA, KANSAS

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WLJC ERLANGER, KENTUCKY
BEATTYVILLE, KENTUCKY

WGTS MARYLAND
TAKOMA PARK, MARYLAND

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WFUR DOWAGIAC, MICHIGAN
WGPR GRAND RAPIDS, MICHIGAN
WKJR DETROIT, MICHIGAN
WMPC MUSKEGON, MICHIGAN
WMUZ LAPEER, MICHIGAN
WSAE DETROIT, MICHIGAN
WSHN SPRING ARBOR, MICHIGAN
WUFN FREMONT, MICHIGAN
WUNN ALBION, MICHIGAN
MASON, MICHIGAN

KTIS MINNESOTA
WWJC ROSEVILLE, MINNESOTA
DULUTH, MINNESOTA

WOSM MISSISSIPPI
OCEAN SPRINGS, MISSISSIPPI

KCCV MISSOURI
KANSAS CITY, MISSOURI



KFUO ST. LOUIS, MISSOURI
KLJC KANSAS CITY, MISSOURI
KOBC JOPLIN, MISSOURI
KTSR KANSAS CITY, MISSOURI
KWFC SPRINGFIELD, MISSOURI

KGLE MONTANA
KGVW GLENDIVE, MONTANA
KURL BELGRADE, MONTANA
BILLINGS, MONTANA

KGBI NEBRASKA
KJLT OMAHA, NEBRASKA
NORTH PLATTE, NEBRASKA

KILA NEVADA
KNIS LAS VEGAS, NEVADA
CARSON CITY, NEVADA

WFME NEW JERSEY
WLVP WEST ORANGE, NEW JERSEY
FRANKLIN, NEW JERSEY

KBNM NEW MEXICO
ALBUQUERQUE, NEW MEXICO

WDCX NEW YORK
BUFFALO, NEW YORK

WHAZ TROY, NEW YORK
WVCR LOUDONVILLE, NEW YORK

WFGW NORTH CAROLINA
WGPL ELACK MOUNTAIN, NORTH CAROLINA
WKTC WINSTON SALEM, NORTH CAROLINA
CHARLOTTE, NORTH CAROLINA

KFNW NORTH DAKOTA
FARGO, NORTH DAKOTA

WCDR OHIO
WECC CEDARVILLE, OHIO
WFCJ SPRINGFIELD, OHIO
WQMS MIAMISBURG, OHIO
WPOS -AMILTON, OHIO
WTGN -OLLAND, OHIO
WTOF LIMA, OHIO
CANTON, OHIO

KBYE OKLAHOMA
KELR OKLAHOMA
OKLAHOMA CITY, OKLAHOMA
EL RENO, OKLAHOMA

KBMC OREGON
KRVC EUGENE, OREGON
ASHLAND, OREGON

WARO PENNSYLVANIA
WBVB CANONSBURG, PENNSYLVANIA
WCHR UNION CITY, PENNSYLVANIA
WDAC WOODS DE, PENNSYLVANIA
WFMZ LANCASTER, PENNSYLVANIA
WJSM ALLENTOWN, PENNSYLVANIA
WPGM MARTINSBURG, PENNSYLVANIA
WPHB DANVILLE, PENNSYLVANIA
WRKC PHILIPSBURG, PENNSYLVANIA
WTLN WILKES-BARRE, PENNSYLVANIA
WXAC PHILADELPHIA, PENNSYLVANIA
WXUR READING, PENNSYLVANIA
MEDIA, PENNSYLVANIA

KNWC SOUTH DAKOTA
SIOUX FALLS, SOUTH DAKOTA

WDYN TENNESSEE
WNAZ CHATTANOOGA, TENNESSEE
WRIP NASHVILLE, TENNESSEE
WSKT CHATTANOOGA, TENNESSEE
WSLV KNOXVILLE, TENNESSEE
WSMC ARDMORE, TENNESSEE
COLLEGEDALE, TENNESSEE

KCAN TEXAS
KDRY CANYON, TEXAS
KHCB ALAMO HEIGHTS, TEXAS
HOUSTON, TEXAS

WABH VIRGINIA
WEMC DEERFIELD, VIRGINIA
WIKI HARRISONBURG, VIRGINIA
WJLM RICHMOND, VIRGINIA
WXRI ROANOKE, VIRGINIA
PORTSMOUTH, VIRGINIA

KAAR WASHINGTON
KERI YAKIMA, WASHINGTON
KGDN BELLINGHAM, WASHINGTON
KLYN SEATTLE, WASHINGTON
KOQT LYNDEN, WASHINGTON
KTW BELLINGHAM, WASHINGTON
KUDY SEATTLE, WASHINGTON
SPOKANE, WASHINGTON

WCIR WEST VIRGINIA
WPAR BECKLEY, WEST VIRGINIA
WVAF PARKERSBURG, WEST VIRGINIA
CHARLESTON, WEST VIRGINIA

WDMW WISCONSIN
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Wilson Favors Bonus Incentives For Diligent Program Directors

• Continued from page 18

HALL: How old were you when you first became a program director?

WILSON: I've been a program director or manager the past 18 years. I'm 43 years old now.

HALL: God, a program director 18 years. And a while ago we were talking about the pay scale of most program directors.

WILSON: I've had a big campaign, just by myself, and I've been trying to find ways to . . . well, it's an unfair situation for a program director, who's responsible for building ratings and, if he's a good program director, is worried about the profit-and-loss picture of a radio station, the bottom line, to get the ratings and then, because of the ratings, the sales manager is able to sell time on the station. Because of the sales, the general manager and the sales manager earn a commission, which gives them added income. I've always felt it rather unfair that a program director couldn't be involved in some kind of incentive program so that he could participate in the extra earnings that come as a result of his good ratings books. Most program directors, in my opinion, are very underpaid.

HALL: Have you ever worked on a point basis . . . where you get higher ratings and get paid more?

WILSON: I have personally . . . and it didn't do anything to make you work harder, but it certainly was nice. I remember on some stations having it so that if the jocks increased the ratings, they got "X" number of dollars. It was good for the jocks and good for the programmer. But today, in a much more competitive situation, the program director loses his job if he doesn't make ratings, yet if he does well in the ratings, the sales manager and the manager make all the money. And I just don't think it's right.

HALL: Using the point basis, did you get a higher salary?

'American Top 40' to WCFL

CHICAGO—WCFL, 50,000-watt Top 40 operation here, added "American Top 40," the weekly Watermark three-hour special based on the Billboard Magazine's Hot 100 Chart, on June 25. Tom Rounds, chief of the radio syndication firm, reported that this brings the total to 175 stations coast-to-coast and around the world featuring the show, which is hosted by veteran air personality Casey Kasen.

The show features a countdown of chart tunes. Billboard supplies advance information and the show heard over the air either Saturday evening or Sunday on most stations is a presentation of the major-selling records as they show up in the trade paper's chart the following Monday.



J. J. JORDAN, new national program director for the Star Stations, talks with recording artist Wayne Newton, left, at his Las Vegas opening at the Frontier. Jordan was program director of KISN in Portland, Ore., at the time of the photo. KISN is a Star Station.

WILSON: It wasn't a higher salary, it was a bonus. If the ratings went up so many points, you got a bonus.

HALL: Do any program directors today get that type of bonus?

WILSON: Not that I know of. But there should be something set up where they could profit as the result of their work. It's not that they would or would not take a specific job because of that type of thing. Because most program directors are in this type of work for the love of it. The ones I know. They'd do the job if you paid them in green stamps. As long as they could be creative. I think anybody who's a program director is an egomaniac . . . anybody in radio, for that matter . . . and maybe the record industry. Money doesn't matter, really, until you get to a certain age. And maybe that's why it's beginning to bother me. I'm getting older.

HALL: Do you know of any station where they reward their personalities with a bonus?

WILSON: I don't know of any off-hand, but I'm sure there are some.

HALL: Because I'd heard that Larry Lujack was only going to stay with WLS in Chicago until he got his bonus. I don't know what kind of bonus that was, though.

WILSON: If he got the bonus, maybe he could afford a suit.

HALL: Do you have any type of reward system set up at your stations yet?

WILSON: (Laughs) If they do

well in the ratings, they get to keep their jobs.

HALL: You've taken some men . . . men who weren't ostensibly program directors before . . . and put them into good positions.

WILSON: Well, Rook and Buzz Bennett were two of my men . . . and, of course, Jack McCoy, who in my opinion is the best program director in the nation, bar none. Now, he has the opportunity at KCBQ in San Diego. . . . well, while I think Bennett did a good job there. He's dynamite, no question about it . . . and it's very difficult to put a man into a position following a Buzzy Bennett, but so far Jack McCoy has shown that he can handle the situation. We'll just have to wait and see about our other choices. Kris Stevens had been at WLS in Chicago and is a very dedicated radio man. I guess that's what I look for mostly—dedication. When you talk about Rook, he works 18-to-24 hours a day. The first questions Jack McCoy asked about KCBQ was: Is there a cot in my office so I can stay there? The program directors that I like are the ones totally dedicated to radio. I think that's the way to win. Some of the older guys have gotten into a money-worry situation, but most of the younger guys are not really worried about making money, they're worried about doing the job.

EDITOR'S NOTE: Next installment—the director of Bartell in FM.

Attorney Fights to Keep Classical Format on FM

By ANNE DUSTON

CHICAGO—The attorney for a citizens group fighting to prevent WEFM-FM here from abandoning a classic format for rock believes there is a "Concerted attack by individuals and firms to destroy classical FM stations." WEFM-FM now owned by Zenith Corp., counselor Harry R. Booth pointed out, is the oldest U.S. FM station and thus has the original classical music format.

Booth's position is exactly opposite that stated by Bruce Johnson, new head of RKO Radio, who said citizens groups hamper classical radio (Billboard, July 1). Johnson's point is that "no broadcasters now will dare switch to a classical format in a market . . . knowing full well he can't get out of it if it doesn't work."

"Enormously inflated purchase prices require more and more advertising, causing programming to deteriorate and the public interest to suffer," he said in an interview here.

He believes classical music audiences have been treated like a stepchild, pushed around by radio.

Citing recent litigations aimed at keeping classical formats, he admitted that such objections did not discourage attempts to change over, but he said stations found that the courts, public opinion or the FCC made it impossible for them to abandon classical formats.

The public is beginning to assert their rights for classical music and cultural programming, he said, noting that very few AM or FM channels in the country offer this service to the substantial audience that relies on it.

The legal positions filed with the FCC by the Committee to Save WEFM should greatly improve the public's ability to prevent future elimination of classical formats, he believes.

The petition argues that since the FCC has repeatedly renewed the licenses of classical music stations on the grounds that they are serving the best interest of the people, it should be illegal to change the format unless a broadcaster is able to show that there is no significant public demand for that type of programming and that it is impossible to make it self-sustaining, with or without public subsidy.

The petition calls for the rejection of the proposed \$1,000,000 sale by Zenith to General Communications Corp., of Chicago, an affiliate of General Cinema, on the

(Continued on page 33)

New Houston TV Package

HOUSTON—The cast is set for Jim Atkin's "Country Store," a new country music TV variety show that will originate from Houston. Ed Moss and his band will provide the music which will be coordinated by Don Kirkpatrick.

Regular cast members for the syndicated series include Barbara Wilson, Gordon McKay, Darrah Meley, Al Footnick, Janice O'Malley, Ikey Sweat, Lynn Roe and Tony Pugh. Taping of the pilot will take place on July 24 at the studios of KHTV-TV here.

Rutgers' Show on Aleichem Works

NEW YORK — "From Sholom Aleichem with Love," a one-man show of dramatic readings from the works of the Yiddish-language author, will be presented at Rutgers University, N.J., on Thursday (13). Fall dates include Waterbury, Conn., Oct. 15, and Middletown, N.Y., Oct. 29.

Starring Elliott Levine, the production utilizes music from "The Overture From the World of Sholom Aleichem" by Serge Hovey. The show's format is similar to that of the Broadway hit "Mark Twain Tonight!" which starred Hal Holbrook.

"From Sholom Aleichem with Love" has already played Columbia, S.C., and Sioux City, Iowa, and has had three showcase performances at the Lambs Club here. Levine is aiming for an off-Broadway staging this coming season. He is a principal of The With Love Co., a New York production firm.

Campus News

What's Happening

By SAM SUTHERLAND

From WLUC at Loyola University of Chicago, news travels of another non-profit concert sponsored by the station. Set for Saturday (15), the concert will feature **Wilderness Road** and **Big Bo Peep** at Loyola Community Theater. Tickets are \$1 in advance and \$2 at the door. **Wayne Brucar** is handling the promotion.

Harvey Leeds is camping out at **Just Sunshine Records**, Michael Lang's new label, where Leeds is now working on assembling a campus program for artists like the **Rhinestones**. Any questions can be directed to Leeds c/o the label, at 15 Columbus Circle, New York, N. Y.

Springfield, Mass.—First, from **WTCC-FM, Springfield Technical Community College**, **Peter Flynn**, music director, notes that the station will begin a Spanish language programming schedule next fall that will include entertainment and special interest news for the Spanish population of the area (in excess of 30,000). Flynn would appreciate any help in developing the necessary contacts to make that project go. . . . Also in Springfield, **WAIC-FM at American International College**, notes that they'll be on all summer, with daily air-time cut back to 14 hours. The station has also received its construction permit from the FCC, and will be going from 10 watts to 250 in August. Program director **Bob Ruhf** would appreciate service.

John D. Roberts, II, advisor at **WBSF-FM, Saint Francis College**, Biddeford, Me., notes that the station is going off the air for the summer and will resume broadcasting in late August. Roberts points out that the station office will be open all summer to receive service.

Roberts also noted that managers of non-commercial 10-watt FM stations have been examining a petition filed with the FCC by the Corporation for Public Broadcasting which sets up new requirements for non-commercial radio stations. Roberts suggested that many campus people might have missed the proposal, owing to its timing with exams and graduation.

PICKS AND PLAYS: MIDWEST—Minnesota—WMMR, University of Minnesota, Minneapolis, Michael Wild reporting: "Mark Radice," (LP), **Mark Radice**, Paramount; "Blue River," (LP), **Eric Anderson**, Columbia; "Kossoff, Kirke, Tetsu, Rabbit," (LP), **Kossoff, Kirke, Tetsu, Rabbit**, Island. . . . KSJU, St. John's U., Collegeville, Thom C. Mans reporting: "Honky Chateau," (LP), **Elton John**, Uni; "Brother, Brother, Brother," (LP), **The Isleys**, T-Neck; "Ziggy Stardust," (LP), **David Bowie**, RCA. . . . Wisconsin—WSUW, U. of Wisconsin, Whitewater, Dick Clayton reporting: "Dream World," (LP), **The Continental Four**, Jay-Walking; "Lady Eleanor," **Lindisfarne**, Elektra; "Looking Glass," (LP), **Looking Glass**, Epic. . . . Illinois—WLUC, Loyola U. of Chicago, Jim Benz reporting: "Black Vibrations," (LP), **Sonny Stitt**, Prestige; "People, Hold On," (LP), **Eddie Kendricks**, Tamla; "Prairie Madness," (LP), **Prairie Madness**, Columbia. . . . Michigan—WMUK-FM, Western Michigan U., Kalamazoo: "Blue River," (LP), **Eric Anderson**, Columbia; "Home Grown," (LP), **Booker T. & Priscilla**, A&M; "The Devil's Harmonica," (LP), **Shakey Jake Harris**, Polydor. . . . WJMD, Kalamazoo College, Kalamazoo, John Hampel reporting: "Darkness, Darkness," (LP), **Philip Upchurch**, Blue Thumb; "Tibetan Bells," (LP), **Tibetan Bells**, Island; "Obscured by Clouds," (LP), **Pink Floyd**, Harvest.

SOUTH—Florida—WUSF-FM, U. of South Florida, Tampa, Dave Dial reporting: "Down at Rachel's Place," (LP), **Mike D'Abo**, A&M; "Keyboard Tales," (LP), **Michael Perlitch**, Atlantic; "Buzzy," (LP), **Buzzy Linhart**, Kama Sutra. . . . Alabama—WEGF-FM, Auburn U., Auburn; "High Flying Bird," **Zephyr**, Warner Bros.; "We're Free," **Beverly Bremers**, Scepter; "In the Quiet Mornin'," **Joan Baez**, A&M. . . . Louisiana—WLPI, Louisiana Polytechnic Institute, Ruston, Debrah "Pete" Royer reporting: "Get Up and Dance," **The Doors**, Elektra; "Fanny Hill," (LP), **Fanny**, Reprise; "Face the Music," **Sod**, Decca. . . . Georgia—WVVS-FM, Valdosta State College, Valdosta; "Point of Reflection," (LP), **The Band**, Capitol; "I Sing the Body Electric," (LP), **Weather Report**, Columbia; "Bump City," (LP), **Tower of Power**, Warner Bros.

EAST—New York—WBAU, Adelphi U., Garden City, Joe Lewis reporting: "Take Off," (LP cut, Keyboard Tales), **Michael Perlitch**, Atlantic; "Lazy," (LP cut, Machine Head), **Deep Purple**, Warner Bros.; "Steppin' Out," (LP cut, with Eric Clapton), **Blues Breakers**, London. . . . WSUA, State U. of Albany, Keith Mann reporting: "Eagles," (LP), **Eagles**, Asylum; "Preserve Wildlife," (LP), **Mama Lion**, Family; "Some Time in New York," (LP), **John & Yoko/Plastic Ono Band with Elephant's Memory**, Apple. . . . Massachusetts—WBUR-FM, Boston U., Boston, Frank R. King reporting: "Bless the Weather," (LP), **John Martyn**, Island; "Hold on to Me," (LP), **Bonnie Koloc**, Ovation; "Live in Concert With the Edmonton Symphony," (LP), **Procol Harum**, A&M. . . . WTCC-FM, Springfield Technical Community College, Springfield, Peter Flynn reporting: "In the Quiet Morning," Joan Baez, A&M; "Put It Where You Want It," **Crusaders**, Blue Thumb; "I've Got a Thing About You, Baby," **Tony Joe White**, Warner Bros. . . . New Hampshire—WUNH-FM, U. of New Hampshire, Durham, Rick Bean reporting: "London Sessions," (LP), **Chuck Berry**, Chess; "School's Out," (LP), **Alice Cooper**, Warner Bros.; "Love Gangster," **Stephan Stills**, Manassas, Atlantic. . . . Maryland—WMUC, U. of Maryland, College Park, Sheldon Michelson reporting: "I'm Drifting," **Shadow**, Clean; "Be My Woman," **Boones Farm**, Columbia; "Motorcycle Mama," (LP), **Sailcat**, Elektra. . . . New Jersey—WFDU-FM, Fairleigh-Dickinson U., Teaneck, Tony Loving reporting: "Live," (LP), **Lighthouse**, Evolution; "Power of Love," **Joe Simon**, Spring; "Gemini Suite," (LP), **Gemini Suite**, Capitol.

WHAT are the FORM PROGRAM

For

The Fifth Annual Billboard Radio Programming Forum

Aug. 17-19

Century Plaza Hotel, Los Angeles

The Forum is the annual meeting on radio programming. It is attended by program directors and general managers and radio station owners, as well as executives from the record industry. The objective is to take a concentrated look at what is happening in radio and foster progress in and between both aspects of what is mutually an entertainment industry.

Thursday, August 17

12 noon-2 p.m.

Luncheon—Opening remarks by Hal Cook, publisher of the Billboard.

2 p.m.-3 p.m.

Session 1

TRENDS IN MUSIC AND RADIO

- a. From the Piney Woods to Broadway.
Jerry Wexler
Executive Vice President
Atlantic/Atco Records
New York, N.Y.
- b. Great Radio—An Elusive Dream.
To Be Announced.

3 p.m.-5 p.m.

Session 2

AN ARTIST LOOKS AT RADIO PROGRAMMING

Mike Curb
Jackie DeShannon
Smokey Robinson
Sonny James
Jeff Barry

5:30 p.m.-6:30 p.m.

COCKTAIL PARTY

Recording artists are invited to attend and meet radio personnel, compliments of The Billboard.

Friday, August 18

9:30 a.m.-10 a.m.

Continental breakfast in conference rooms, compliments of Billboard.

10 a.m.-11 a.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 3

MARKET EVALUATION FOR PROGRAMMING DECISIONS

- a. Use of modern technology for programming
To Be Announced.
- b. Behavioral Psychographic Studies on Records, Jingles, and Formats.
Dr. Tom Turicchi
Texas Women's University
Denton, Texas

Session 4

THE CHANGING SOUND OF MOR RADIO

- a. Top 40 vs. Modern MOR.
To Be Announced.
- b. Oldies in a Format—How, Why, How Much.
To Be Announced.

Session 5

GROWING INFLUENCES IN FM ROCK

- a. The Future—or Death—of Progressive Radio.
To Be Announced.
- b. The FM Revolution.
To Be Announced.

11:15 a.m.-12:15 p.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 6

PROMOTIONS AS A TOOL FOR BUILDING IMAGE AND RATINGS

- a. Public Service Can be a Programming Asset.
Sonny Melendrez
Operations Manager
KTSA
San Antonio, Texas

- b. An Analysis of Promotions; their Power and Their Glory
To Be Announced.

Session 7

THE FUTURE OF RADIO STATION JINGLES

- a. Jingles—Past, Present, Future.
Bill Meeks
President
PAMS
Dallas, Texas
- b. Creative Use of Jingles—How When, Why.
Jim Long
General Manager
Dallas, Texas

Session 8

TOP 40 RADIO—WHERE IS IT GOING?

- a. The Top 40 Revolution of the 1970's.
Paul Drew
Programming consultant
Washington, D.C.
- b. The Short, Short Playlist—Does It Work?
To Be Announced.

12:30 p.m.

Luncheon.

2:30 p.m.-3:45 p.m.

Concurrent sessions—each registrant has his choice of three sessions.

Session 9

THE OBLIGATIONS OF ADVERTISING TO RADIO

- a. Commercial Load Vs. Good Programming.
To Be Announced.
- b. Turning a Loser Into a Winner.
Jack Thayer
General Manager
WGAR
Cleveland

ATS of the FUTURE?

Session 10

FORMATS OF THE FUTURE

- a. Psychological Factors That Will Affect Top 40 Radio.
To Be Announced.
- b. The Evolution of MOR Radio and How You Can Help It Grow.
To Be Announced.

Session 11

THE FUTURE OF RADIO AND RECORDS

- a. What If I Bring You a Record 10 Years From Now.
Don Graham
Director of Special Projects
Chess/Janus Records
Los Angeles
- b. AM vs. FM 10 Years From Now.
To Be Announced.

3:45 p.m.-4 p.m.
Coffee Break

4 p.m.-5 p.m.
Concurrent sessions—each registrant has his choice of three sessions.

Session 12

THE RECORD PROMOTION MAN—A VALUABLE ASSET TO PROGRAMMING YOUR STATION

Steve Popovich
National Promotion Director
Columbia Records
New York

Pat Pipolo
Vice President
MCA Records
Los Angeles

Jerry Sharell
National Promotion Director
Buddah Records
New York

Ben Scotti
Vice President
MGM Records
Los Angeles

Harold Childs
National Promotion Director
A&M Records
Los Angeles

Session 13

ALBUMS AND THEIR CURRENT ROLE IN MASS AUDIENCE PROGRAMMING

- a. How You Can Broaden Your Demographics.
To Be Announced.
- b. The LP Cut and How to Abuse It.
To Be Announced.

Session 14

HOW TO MAKE YOUR RADIO STATION MORE INTERESTING TO THE LISTENER

- a. Pardon Me While You Laugh.
Dick Orkin
Chicago Radio Syndicate
Chicago
 - b. You, too, Can Be Hilarious in Three Easy Lessons.
To Be Announced.
- The Rest of the Evening Is Free

Saturday, August 19

9:30 a.m.-10 a.m.
Continental breakfast in each of the conference rooms, compliments of The Billboard.

10 a.m.-11 a.m.
Concurrent sessions—each registrant has his choice of the three sessions.

Session 15

MANAGEMENT'S GROWING ROLE IN PROGRAMMING

- a. How to Turn a Program Director Into a Manager.
To Be Announced.
- b. Keeping the Manager Out of Programming; How to Involve Him.
To Be Announced.

Session 16

FACTORS SHAPING TOP 40 RADIO TODAY

- a. Can the Teen-Adult Music Mix Work?
To Be Announced.
- b. Using Soul Records Effectively in Top 40—The Dangers.
To Be Announced.

Session 17

BUILDING A BETTER AIR SOUND

- a. Motivating Program Directors and Air Personalities.
To Be Announced.

- b. Developing the Air Personality in the Market.
To Be Announced.

11 a.m.-11:15 a.m.
Coffee Break

11:15 a.m.-12:30 p.m.
Concurrent sessions—each registrant has his choice of three sessions.

Session 18

THE PLAYLIST IN FUTURE RADIO

- a. Whatever Happened to the MOR Record?
To Be Announced.
- b. Modern Criteria for Playing a Record.

Session 19

PROGRAMMING TROUBLE AREAS

- a. FCC Hot Spots in Programming and How to Avoid Them.
To Be Announced.
- b. Relating to Your Audience.
Commissioner Ben Hooks
Federal Communications Commission
Washington, D.C.

Session 20

TECHNICAL APPLICATIONS THAT CAN IMPROVE YOUR ON-AIR SOUND

- a. Stereo on AM? Quadrasonic on FM?
To Be Announced.
- b. Automation and its Effect on Radio in the Next Year.
To Be Announced.

12:30 p.m.-3 p.m.
Awards Luncheon

Awards will be presented to the leading national promotion director, the leading national promotion man, and the four best local and regional record promotion men.

Awards will be presented to the best air personalities in the nation, based on market size and format.

In addition, certificates of merit to both record promotion men and air personalities will be announced.

REGISTRATION FORM

Please register me for the **BILLBOARD RADIO PROGRAMMING FORUM**, August 17-19, Century Plaza Hotel, Los Angeles, Calif. (If you wish to register others besides yourself from your organization, please send names and titles on your letterhead and enclose payments.)

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Bargain Diamond Needle Hurts Product's Integrity

By EARL PAIGE

WAUKEGAN, Ill.—Retailers using diamond point needles as loss leaders are needlessly damaging the integrity of the product and at the same time throwing away profits, according to R. Bruce Wight, president and general manager, Pfanstiehl, here. The trend is all the more ominous because of the dawn of video records and the promise of a new market for needles, he said.

Pfanstiehl, which has steadily been adding tape accessories to its line, is excited about the advent of video records and far better prepared for the specialized pickups the new technology will entail than it was years ago, Wight indicated.

Sales plummeted in the late '40's and early '50's when firms such as Magnavox and Zenith introduced special needles and cartridges. The local firm, still known then as Pfanstiehl Chemical Co., had been in needles since the early '30's when founder Carl Pfanstiehl had diversified from manufacturing fountain pen points.

"The new needles scared our distributors and the whole business went back to radio repair shops," Wight said in an interview here. "It was then that we decided on a whole new marketing approach revolving around direct to dealer sales and education of the dealer."

At about the same time, the parent firm elected to sell Pfanstiehl to five veteran employees. The company, now grossing over \$2 million annually, is owned by Wight, Mrs. Margaret Adderbery, Joseph

(Continued on page 42)



HERBERT A. GRANT (far right), director of information services, CBS Laboratories, presents Benjamin B. Bauer, vice president of acoustics and magnetics, CBS Laboratories with the Billboard 1972 Trendsetter Award for leading the technical team that developed the SQ Quadraphonic System. Also representing CBS Laboratories are project engineer Arthur Gust (far left) and Daniel W. Gravereaux, section head of record research.

Motorola U.K. Turning Around

By PAUL PHILLIPS
Staff Member, Music Week

LONDON — Motorola's recent expansion of its range of equipment to almost double size and its movement into two new markets via cassette players and AM/FM radio reflects the steady buildup of the firm following a long transition period, said Peter Riches, new managing director.

The AM/FM radio move is a natural extension of a previous policy, he said. "After all, Motorola is the biggest name in car radios." As for the move to cassette, he added, "This confirms our belief that there is room for

the two formats to grow side by side."

Riches moved to Motorola last fall after 10 years with IBM, previous to which he was with Ampex International on the professional products side. Former managing director Dick Winsauer remained for the seven months to help Riches. Riches said this gave him a chance to get out into the field and meet the trade whose confidence in Motorola products had been at a pretty low ebb for quite some time.

Much of the feedback he got

ITA Hope—'Q' Cassette

NEW YORK — Four channel cassette equipment may soon make its appearance on the consumer market, alongside its disk and 8-track counterparts, if the International Tape Association has its way.

A special committee of the association met in closed door conference recently and decided to urge the Philips Corp., holders of the patents on cassettes, to make special licensing agreement available to cassette manufacturers to facilitate the development of an endless loop cassette that could accommodate the quadrasonic sound concept.

The classified decision was agreed on by the committee after several hours of jawing over the feasibility of a four channel cassette.

(Continued on page 28)

American Consultant For USSR Tape Co.

NEW YORK—Milton Gelfand, president of the Audiomatic Corp., will serve as a special tape duplicating equipment consultant to Melodia Records, the Russian recording company to which his firm recently sold in excess of \$350,000 worth of Electro-Sound Tape duplicating equipment.

The Audiomatic Corp., exclusive international distributors for Electro Sound tape duplicators, has been selling cassette tape duplicating equipment to Melodia since mid-1971. Since then Gelfand has been spending much time in the USSR supervising the installation of the machines and the training of personnel to operate the equipment.

The Audiomatic chief executive is now in Moscow supervising start-

up operations of Audio Matrix plating equipment recently purchased by Melodia.

Meanwhile Audiomatic has entered into a long-term sales agreement with the Nissho-Iwai Corp. of Japan, which gives Nissho-Iwai non-exclusive distribution rights to Electro Sound tape duplicating equipment in Japan.

The agreement signed jointly by Gelfand and Tetsuya Nakamura, a director of Nissho-Iwai, makes the Tokyo based company the sixth largest distribution firm in Japan to join the growing worldwide sales network for Electro Sound.

A separate agreement was also entered into by Audiomatic and Nissho-Iwai for the distribution in Japan of Audiomatic record plating equipment.

Concept Plus Focus on the Unusual; Wireless Speakers Seen Ideal for 'Q'

By BOB KIRSCH

LOS ANGELES—Offering products that are "novel and unique" rather than manufacturing a full line of tape and audio products is proving a working philosophy for Bernard Denburg, president of Concept Plus.

Since forming the firm a year and a half ago, Denburg has con-

centrated on placing what he calls "unique" products in the marketplace, including wireless speakers, an FM radio that receives television signals and a compact stereo system with two conventional speakers and two wireless speakers.

Concept is moving into as many types of retail outlets as possible,

including mass merchandisers, department stores, audio specialty shops and independent dealers.

Denburg added that he has been approached by a number of firms concerning licensing agreements, but has made no commitments yet. He does, however, think he might move into this area in the future.

Denburg offered some opinions on his product and the industry in general, particularly about 4-channel and its future and means of merchandising tape and audio equipment.

"We plan to promote our wireless speakers for 4-channel application," he said, "but also as remote stereo speakers. There is still a tremendous market for stereo but the advent of 4-channel makes the applications obvious."

One model Denburg was enthusiastic about is the TRS-17/Four

(Continued on page 28)

U.K. PUSH

Precision 'Q' Cartridges

By RICHARD ROBSON
Staff Writer, Music Week

LONDON—Precision will be making its first release of discrete 4-channel cartridges at the end of July. The issue will comprise six items from the Pye catalog, two on the A&M label and two from Uni-

corn. The tapes will be extensively promoted with advertising in the trade and consumer press and special showcards and leaflets.

Artists in the release are Ray Davis and the Button Down Brass, Cyril Stapleton and his Orchestra, 101 Strings, Les Thatcher, Carol King, Joan Baez, a London Symphony Orchestra music of Panufnik LP and Paganini's Violin Concerto featuring Ricci.

Exact prices have not been decided.

Other companies already releasing 4 channel cartridge product include RCA, BCS and EMI.

Precision has also been experimenting with matrix quadrasonic cassettes—the first company in this country to do so (see separate story on U.S. efforts in this direction). But Precision's managing director Walter Hoyda said this week that no 4-channel cassettes would be released now because there is no available hardware.

Meanwhile, a major expansion program costing over \$240,000 is

(Continued on page 42)

Japan Victor Sets 3 Combo 'Q' Disk Units

TOKYO—Japan Victor (JVC/Nivico) will manufacture a new line of three stereo ensembles equipped with a built-in CD-4 disk system demodulator and CBS/Sony SQ-RM (regular matrix) decoder. The technical details of this decoder have not been revealed.

The "deluxe" model DF-5 at (\$824) 268,000 yen and "standard" DF-11 at (\$522) 169,800 yen are scheduled to go on sale in Japan June 21, a step-up model DF-9

(Continued on page 33)

SPECIAL ITA MEETING

Propose Gov. Council to Help 'Standardize' the TV Cartridge Industry

By RADCLIFFE JOE

NEW YORK—The House Republican Task Force on Education and Training has outlined a proposal for legislation which would create an Educational Technology Council on standards in video equipment used primarily in educational technology utilizing federal funds.

According to Congressman Orval Hansen (R-Idaho), chairman of the Task Force, the council would be comprised of industry user and government representatives, and would work with educators to assess their needs for educational technology.

It would also sponsor the assessment of educational technology, and the communication of assessment results to the educational community. The council further would engage in domestic and international activities aimed at fostering compatibility and reliability specifications for video recording equipment, and other educational and training technologies.

Hansen disclosed his Task Force proposals at a special state of the industry meeting sponsored by the International Tape Association recently, and designed to take a close hard look at the problems of stand-

ardization in the fledging television cartridge Videodisk industry.

TV cartridge equipment manufacturers attending the meeting saw the proposal for formation of an Educational Technology Council as yet another strategy in continuing governmental efforts to restrict the growth of the TVC industry. Consequently they reacted with a verbal show of negativism to the suggestion.

Sam Gelfman, vice president, Cartridge Television Inc., manufacturers of Cartrivision units, re-emphasized his company's stand on standards. He stated that the TVC

market will eventually shake itself down and establish its own standards, and that no official attempt should be made to standardize at this time.

Gelfman added that the TVC market would be large enough to support several TVC formats, and standardization would serve only to stifle the growth of the industry.

His theory was supported by Stan Harris of Akai America, who also saw co-existence of several different types of TVC formats, and conversely a slow strangulation of the fledging industry if attempts were made to impose

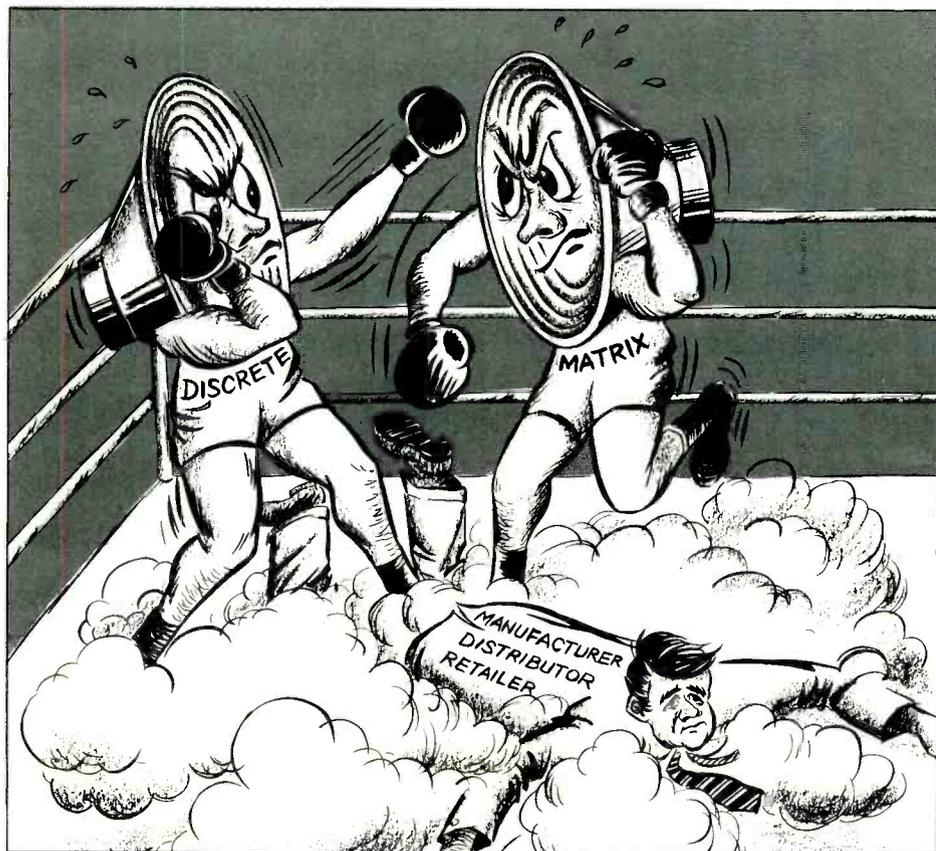
standards at this time.

Bob Bitting of the Consumer Products Division of RCA, developers of SelectaVision systems, said that no one should be restricted from building a better mouse trap, and that the imposition of standards at this time would impose such a restriction.

Al Barshop of Panasonic stated that adherence to Electronic Industries Association of Japan (EIAJ) standards—the route that many hardware manufacturers were following—was an indication of a major step towards standardization.

(Continued on page 30)

THE QUADRASONIC ISSUE



A Fight to the Finish...

questions that are reverberating throughout the consumer electronics industry.

Billboard's "QUADRASONIC ISSUE" will search for the answers to the

questions that are keeping the two systems from living together peacefully.

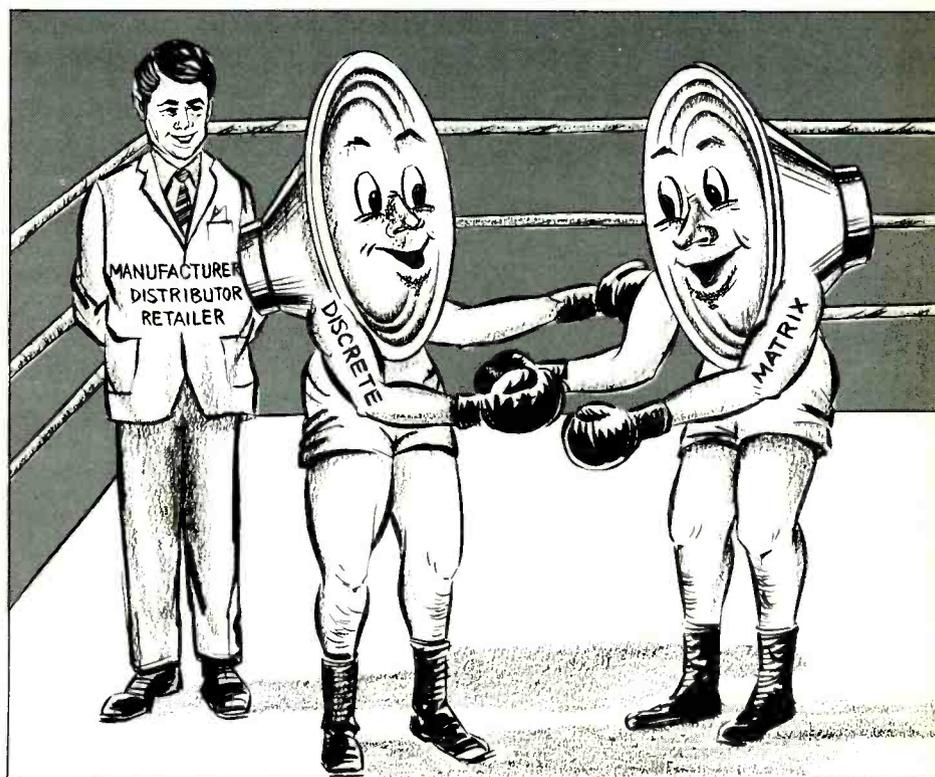
Not only will you learn firsthand what's happening in quadrasonic sound this year, but you'll also get a chance to see new product lines:

Hardware/Software/ Services/Accessories

Don't miss the "QUADRASONIC ISSUE" coming in Billboard's Quadrasonic Issue.

The current quadrasonic controversy is basically a difference of opinion regarding the merits of a discrete system as opposed to a matrix system. There are many arguments in favor of each, but how will the "QUADRASONIC ISSUE" affect the manufacturer, distributor, and retailer? Is it possible for the two systems to live together peacefully?

Billboard's "QUADRASONIC ISSUE," coming August 5, will report in depth on the quadrasonic controversy. A controversy where there are four sides to every story. It will provide insight into



Or Peaceful Coexistence?

Ad deadline: July 26

Issue date: August 5



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Belair 'Made in U.S.' Line; Emphasis on Home Units

LOS ANGELES — Belair has started production on its new line of home tape equipment at the firm's new facility in suburban Hawthorne.

E. Mason, president of the company, said he has decided to manufacture his home equipment in the U.S. because he prefers to make goods "in my own backyard if possible. A few parts will still be coming out of Japan and Mexico," he added, "but all of the manufacturing will be done here."

Mason feels the tape market is switching to the home, with record capability in 8-track units being a major factor. "People are

moving from portable to home units for several reasons," Mason said. "For one thing, price on many pieces of quality home equipment is nearing the same level as portable prices. In addition, consumers want equipment that looks like furniture and will fit into the home."

Delivery of the home line is set for late August or early September, and Mason said he will aim at both the mass merchant and independent dealer, following his past policy.

Concerning the portable market, Mason said, "It's still there, but it won't be as large as it has been."

CTI in Total Car Sound Bid

LOS ANGELES — CTI (Carpets, Inc.), is adding five car radios to its line, set to bow in October.

Company marketing director Earl Horowitz said the addition of the radios will help round out the firm's line of audio products and reinforce its image of a total sound manufacturer.

The radio additions will retail from \$19.95 to \$99.95. The high-end unit features AM-FM multiplex and the low-end model will be a manually controlled AM car

radio. Other models will include a manually controlled AM-FM unit, a pushbutton AM modal and an AM-FM pushbutton radio.

CTI has also bowed a six-by-nine-inch flexible cone air suspension speaker.

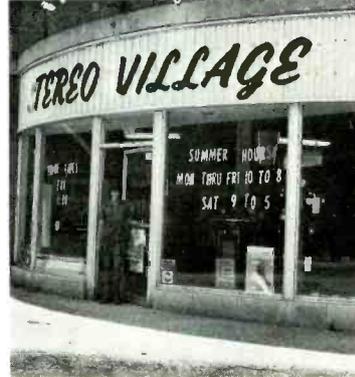
New Motorola French Facility

CHICAGO — Motorola, Inc.'s latest move into international markets will be the construction of a new automotive electronics facility in Angers, France, to supply principally automotive manufacturers in Europe with alternator charging systems, ignition systems and similar items.

Automotive entertainment products for Esudrope are now supplied from plants in the U.K. and Italy.

The new facility, about 190 miles west of Paris, will employ administrative, engineering and production personnel, said Marie-Monique Steckel, director of the French Industrial Development Agency in New York and Oscar P. Kusisto, vice president and general manager, Motorola Automotive Products Division here.

Within the first three years around 650 will be employed at the plant but an ultimate employment of 1,000 is anticipated.



TAPE cartridges move on a conveyor belt at bottom of large display in Stereo Village, Peoria, Ill., store where (Doreen Utt unlocks case) to checkout area (lower left) handled by other store staffer Chris Skinner. The belt runs only when necessary and is powered by old electric fan motor owner Bill Curtis fashioned in designing the display. Pilferage is reduced to zero but more importantly, Curtis said, is the fact that customers can browse without the clerk's attention. Moreover, he believes the conveyor belt display replaces one store employee. Layout of the large store is such that the two girls can easily handle customers of both hardware and software.

Concept Plus Focus on the Unusual; Wireless Speakers Seen Ideal for 'Q'

• Continued from page 26

"Speaker of the House." The unit is a stereo system without wires which is meant to allow the user to convert from standard stereo to 4-channel. Priced at \$159.95, the unit feature a two-position switch on the transmitter which provides stereo when the two matching speakers are used as extension speakers. When the switch is in 4-channel position, the wireless rear channel speakers provide a 4-channel effect.

"We will be offering point-of-purchase displays explaining our 4-channel concept," Denburg said, "and we think this will work in any type of store."

Among the outlets now carrying the Concept line are the Two Guys chain, department stores such as Arlans, J.M. Fields, Foleys in Houston and the May Co. in Los Angeles and the Harvey audio specialty chain in New York.

"We feel 4-channel will have the same dramatic impact on the marketplace that stereo had when it was first introduced," Denburg added. "But the industry has the problem of getting the demonstration to the consumer. Once the consumer hears it, he can understand the difference and values involved."

"I also feel we'll be better off if we concentrated on the concept of 4-channel rather than the different systems," Denburg said. "The consumer must be exposed to 4-channel and while the specialty shops have special demo rooms, the mass merchant, department store and independent often have trouble demonstrating the configuration. In that regard, I think wireless speakers will be helpful. The dealer isn't faced with wires running through his department."

"In the end," Denburg continued, "I think the popularity of 4-channel will be directly related to how it's shown to the consumer and how convenient it is to him."

Concerning his general marketing philosophy, Denburg said, "We're structured to deliver only what we feel is unique product we think has consumer appeal on a broad base rather than offering a full-line product."

"Providing product we feel is different is our justification for being in the business. There are more than enough companies now serving the full-line market and serving it very well."

One product Concept offers is the "Video-Voice," a portable VHF/TV and FM sound receiver. "We're sure we're not the first and we probably won't be the last to offer this type of unit," Denburg said, "but we feel our \$29.95 price is an advantage. In addition, the product seems to have as many uses as there are people. Everyone has their own reason for wanting TV sound."

Denburg feels that matrix 4-channel will remain the most popular mode for the time being, due mainly to the availability of software and the easy means of getting involved through the addition of two speakers and an adaptor. He does think, however, that discrete will be the eventual standard. "But the systems will co-exist for a long time to come," he added.

In regard to licensing agreements, Denburg expressed a future interest. "This arrangement would be to our advantage," he said, "be-

cause the more people are exposed to products such as the 'Video Voice,' the better it will be for us. The same holds true for wireless speakers."

Concept distributes on both a one and two-step system, with most of the two-step distributing being used for independents. The firm manufactures off-shore, both in Japan and Hong Kong, and Denburg said he did not rule out the possibility of manufacturing in this country.

Denburg also offered some thoughts on the changing methods of tape and audio retailing. "There is a clear trend to extending the traditional outlet for audio products," he said, "mainly because of the broad appeal and increasingly popular price points of the merchandise. There are more and more improbable dealers carrying home entertainment products and I think retailer are taking advantage of this situation by offering appropriate product to their type of consumer."

Denburg said he will continue to manufacture "unique" products, with a wireless telephone and wireless headphone.

ITA Push on 'Q' Cassette

• Continued from page 26

Sources close to the ITA reveal that the special committee, representing the 160 members of the association decided that if the cassette was to etch a niche for itself in the new market of quadrasonic sound equipment, an endless loop cassette would have to be used, so regular flip-type cassettes could not accommodate eight tracks of sound, and would, therefore, be playable only on one side.

The ITA is expected to make a formal request to the Philips Corp. in the very near future, and members of this tape industry watchdog group, feel confident that Philips reaction to the request would be a positive one.

The ITA's move was prompted to a large extent by the conspicuous absence of 4-channel tape equipment from among the dazzling array of quadrasonic product on dis-

play at the recent Consumer Electronics Show held in Chicago.

Most large manufacturers at that show confirmed that their research and development centers had the technology to create 4-channel cassette systems, but confirmed the ITA's argument about the lack of feasibility in developing such a system for use with the present flip-type cassette.

The manufacturers also argued that the overall quadrasonic concept with its inherent problems of standardization and other ills, was yet to prove its worth on the consumer market as a viable enterprise.

The sum total of their opinions about 4-channel cassette hardware manufacture was a cautious "maybe" from large manufacturers; while many smaller companies said they were not even considering such an item to their line at this time.

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Independent Retailer Designs New Store for Volume Sales

By EARL PAIGE

PEORIA, Ill.—The independent electronics retailer can go for volume business just as well as the discount store, according to Bill Curtis, head of Stereo Village here, who plans to make the firm's new outlet a predominantly budget store.

"There are so many hi-fi stores here that it seems like everyone is shooting at the same customers," said Curtis, who started in the tape business nine years ago in nearby Canton, Ill. "I believe about half the people shop for price only and that's the market I'm going after with this new store."

The outlet on Western Avenue near Bradley University has a drawing area that will lend itself to Curtis' hope of making less money per unit but selling more units. He has another Stereo Village store which will maintain the same quality image it has earned over the years.

Tape Display

An essential element in operating a volume outlet, Curtis said, is using as few sales people as possible. To this end he has built a prerecorded tape display that he considers takes the place of one clerk. The design is the familiar locked front with reach-through holes. But he constructed a conveyor belt at the bottom that sends the tapes to the checkout counter.

The girl operating the checkout counter can handle several transactions and also phone calls.

The conveyor belt works via an old electric fan motor and runs only when necessary.

Curtis sells prerecorded tape at \$1 off list and will shop for cut-out merchandise to round out the software side of the store. As regards 4-channel, he intends to carry it at the budget store too, but said, "We just haven't been able to get near enough 4-channel tape."

Hardware

The volume store will not be involved in installations, he said, because these can easily be handled at the other outlet.

As for hardware lines, he said he is very impressed with Boman. "He put in six Boman auto units and they went right out so we're ordering 30 to 40 more. I will use some Dynasonic and some Inland Dynatronic units. I'm very impressed with the new mini 8-track unit that Inland has. For a step-up line, I'll use Pioneer."

The store will carry components too. "As for components, I'm going to be picky because this is a type of business where people tend to shop less on price alone. The person buying components usually has given the purchase some thought and knows what he wants."

Although he hasn't pegged all the price points in the lines the store will carry, Curtis said AM/FM stereo receivers with 8-track will probably start at \$79.95. He hopes to bring in a 4-channel with AM/FM stereo radio at \$199.95.

The recent Consumer Electronics Show (CES) was as instructive for what he won't be buying as for what he plans to stock, he said. "I had seen a lot of equipment in

brochures and trade advertisements but when I saw it at the show a lot of it didn't impress me."

Curtis, who once had a chain of tape stores in central Illinois, finds that maintaining a cross ref-

erence file of manufacturer reps is a great help. One part of the file lists reps by name and the other the rep organization. All lines carried are logged. "Reps are often surprised that I recognize them the

minute they walk in," he said.

Hours at the budget store will be 10 a.m.-8 p.m. Monday-Friday; 9-5 Saturday; 1-4 Sunday. Curtis, who now maintains his office in the new store, works on the sales

floor, too, of course. Curtis' brother has taken over operation of the Canton store which means essentially that the total Stereo Village buying power is geared to three stores.

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3M Considers DTC Purchase

SAN JOSE, Calif.—Data Technology Corp. has reported an agreement in principle to sell its audio cassette product line, including molds and automatic assembly equipment, to Minnesota Mining and Manufacturing for an undisclosed amount of cash.

According to company president Andrew S. Huson, "We have reluctantly concluded that in the long term, the margin available to the unloaded cassette manufacturer is inadequate to justify being in the business."

The 3M Co. will continue to provide unloaded cassettes to Data Technology's present customers.

Data Technology will continue to produce computer reels, canisters and other plastic components for the magnetic media business.



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Army to use 10,000 TV Unit

NEW YORK—The U.S. Army is expected to have some 10,000 videocassette machines in use in its training programs by 1973, according to Robert M. O'Boyle, director of media centers for the U.S. Army.

Speaking at a special State of the Video Industry seminar, sponsored June 28 by the International Tape Association, O'Boyle said that the rapidity with which these units were put into operation would depend on availability of sets, and

the results of evaluation tests now being conducted by the department.

The tests are probing such areas as acceptance by students and instructors, and the availability of both hardware and software.

"To date we have had tremendous records of acceptance by both students and instructors," said O'Boyle. He added, "On the average it takes just about 10 to 15 minutes to instruct even our foreign students on usage of the machines."

The Dept. of the Army already has an estimated 600 videocassette machines in use in its training centers. The bulk of these units are Sony U-matic players.

O'Boyle was high in his praise of the mechanical stability of the machines, and said that although many of them were in use for as many as 18 hours a day, there has been no mechanical failures.

EVR Group in U.K. Ships 1st Video Units

NEW YORK—The EVR Partnership in London has delivered the first color EVR videocassettes to Motorola Systems, Inc., according to Lloyd Singer, vice president of Motorola.

The EVR Partnership undertook all color and black and white processing of EVR videocassettes following the decision by CBS last year to wind down its activities in the EVR field.

According to Singer, the color

cassettes, processed at the Partnership's plant in Basildon, England, were of the same high quality as those manufactured by EVR's ultra-modern plant at Rockleigh, N.J., prior to the cutback.

Meanwhile, Motorola which continues to be a manufacturing and distribution licensee for the EVR Teleplayer in the United States and Canada, has begun concentrating its activities on the development of the police market across the catalog. The company's first major market thrust will be in Illinois this summer, with plans to expand nationwide by fall.

Singer disclosed that of the 2,000 EVR Teleplayers already in use around the world, more than 1,000 were functioning in the U.S. alone. He expects this number to increase sharply.

King Instrument Refines Cassette

HUDSON, Mass.—The King Instrument Corp., has added automatic wind-in of leader, and automatic ejection of finished cassettes to its Models 600, and 600EC cassette winders for prerecorded and blank tapes.

The new additions allow each winder operator to produce from 1,800 to 2,000 C-60 cassettes while working two King winders over an 8-hour period, according to King officials.

Tape Happenings

Technical Sales Associates, San Francisco, has been appointed sales representatives for Robins Industries Corp., for northern California and northern Nevada. Robins, a manufacturer of magnetic tape and hi-fi items, has relocated to Commack, New York, on Long Island.

The Institute of High Fidelity (IHF) plans a consumer show at the Statler-Hilton, New York, September 27-October 2 and has announced that Fisher Radio has rejoined IHF after an absence of several years. Avery Fisher was one of the founders of the Institute, according to president Don Harper.

Attending a recent planning meeting of the Automotive Part & Accessories Association Show to be held November 13-15 at the Los Angeles Convention and Exposition Center, were: Jack Niesi, Niesi Sales; Bernard Frank, Steel City Products; Jerry Shaffer, Elias/Shaffer & Associates; Bob Carren, Central Performance Warehouse; Bob Erickson, Hall-Erickson; Tom Conway, Home & Auto; Mannie Williams, Lear Siegler, Bon-Aire Division; Jos Mittelman, Mittelman Smith Wynn; Dale Green, Leonard Auto Center; Bill Hartquist, Kelly-Springfield Tire; Bud Kuhn, Guarantee Auto Stores; Bud Rose, Champion Auto Store; Dan Cotter, Cotter & Co.; Jim McCaffrey, Rubbermaid; and Aaron Fenton, Fenton Co. Nortronics Company, Inc., Minneapolis, has announced the availability of a new head and capstan cleaner for 8-track cartridge recorder/players. The QH-182 has a double-ended design with a dacron and cotton belt for removal of oxide particles from the head, and a Microlon fi-

(Continued on page 42)

TV Cartridge

Argue TV Cartridge Standardization Goal

• Continued from page 26

He also pointed out recent agreements between his company, Sony and the Victor Co. of Japan were positive proof that manufacturers were not totally unconcerned with the problems of compatibility.

Gerry Citron of the North American Philips Corp., pointed out that the Philips TVC system, designed and manufactured by the Philips Co. of Holland, was already being used as a standard throughout Europe. Philips Broadcast Systems Division here in the U.S. will also market a half-inch videocassette player later this year.

Bill Amos, representing the Sony Corp. also outlined his company's activities in the field of videotape player technology. He said that the Sony U-Matic videocassette player designed for overseas markets were compatible with National Television Standard Committee (NTSC) and Phase Alternate Line (PAL) specifications and were all manufactured with the necessary switching facility. He also pointed out that the professional Sony videocassette duplicating ma-

chines were capable of duplicating software for other systems.

However, Hansen feels that there is still much confusion surrounding video cartridge concepts, and emphasized that he felt federal legislation was needed to help bring video and audio tape media to their full potential in the nation's education and training systems.

From Frank McLaughlin, director of Industry Relations in the President's Office of Consumer Affairs came a veiled warning that the Government may have to regulate the TVC industry if the problems of standardization get out of hand.

Stressing that the time was long past when an industry can be allowed to sit on consumer problems, McLaughlin said that the establishment of a statutory consumer office to look into the problems of the industry, seemed very likely.

The all-day confab was attended by a broad cross-section of video hardware and software manufacturers, users and government representatives. A follow-up meeting is scheduled for later this month.

Grundig Push in U.S.; 'International' Styling

NEW YORK—The Grundig Co. is concentrating on an "international look" in the styling of its 1973 line of consumer electronics equipment, as part of an all-out effort to woo U.S. consumers.

According to Fritz Ross, overseas manager for Grundig GmbH of West Germany, the company which manufactures and markets a full line of cassette and 8-track cartridge equipment, as well as record players, radios and consoles, is launching a new breed of equipment.

He said, "Our styling will veer significantly away from our traditional European look, while continuing to maintain the most legendary sound quality that has made us a leader in home entertainment products."

Ross emphasized that the company's aim is to capture the ever-expanding American consumer market, and added that along with the new styling, Grundig will incorporate many advanced performance features. "This will give each unit a specific quality plus overcompetitively priced merchandise," he said.

Grundig is also restructuring its price schedules, in its all-out

drive to develop more industry clout.

Grundig's new marketing and merchandising thrust is being developed in conjunction with The Amerex Group, via a special manufacturing and marketing pact agreed on by key executives of the two companies.

According to Ross, who was also one of the signators of the pact, the key element of the Grundig/Amerex relationship will be an expanded line of Grundig equipment built in the Far East to specific U.S. market designs. All home entertainment products will, in future, be jointly manufactured and marketed by the two companies.

Ross sees the United States as one of the most important electronics markets in the world, and pointed out that with Amerex's unique purchasing, marketing, manufacturing and research facilities, affiliation between the two companies was a logical joining of forces.

The Grundig executive also cites the venture as being the first all-out effort of its kind in the United States, by a European manufacturer.

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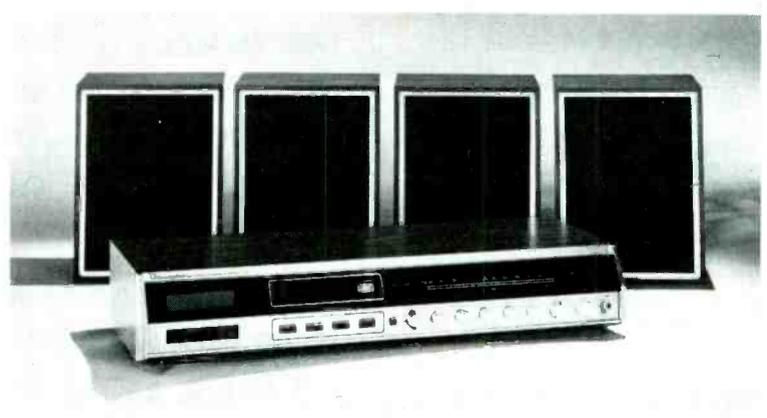
SPECIAL DESIGNS ON REQUEST

Pye Tape Wing Marks Growth

LONDON—Precision Tapes, the British tape affiliate of Pye Records, has grown in two years from a one-man operation to a company with a turnover annually of \$3.5 million. It now has a 30 to 35 percent share of the UK tape market, according to its managing director, Walter Boyds.

Moyda, speaking on the second anniversary of the company, said that the company's best-sellers to date were the Rolling Stones' "Sticky Fingers" and "Herb Alpert's Greatest Hits." He put tape's share of the recorded music market in the U.S. at between ten and 12 percent and predicted that by the end of the year that share will have increased to 18 to 20 percent.

"And, as I predicted about two years ago," Moyda added, "it should be around the 40 percent mark in about two years' time."



TOP of Motorola's audio component line for 1973 is a four-channel receiver with built-in 8-track player. Pushbuttons select monaural, stereo, stereo enhancement and discrete four-channel modes, with adapter available for discrete broadcasts and discs. List is \$359.95.

Classical Music

Cetra Bows Early Callas As Oldies Boom in U.K.

By EVAN SENIOR

LONDON—Boom in the "Oldies" market has been given a further boost this month with the re-issue by Ember of the Cetra recording of early Maria Callas performances.

Ember's new releases also include 13 Chaliapin items, recorded between 1908 and 1920, Caruso reissues of recordings made between 1909 and 1920, and a disk of Lili Lehmann recordings made mostly in 1907.

The Callas disk at \$2.25 is the lowest-cost recording of her singing available. These will be the first tape releases of Callas recordings.

Coming on top of Ember's releases, President Records this month has made a second issue of their Rhapsody Collection series, first issue of which last November included early recordings by Caruso, John McCormack and Terezini.

Latest issue has disks from Melba, Battistini, Anselmi, Gigli, Grace Moore and two album collections bringing the singing of great Wag-

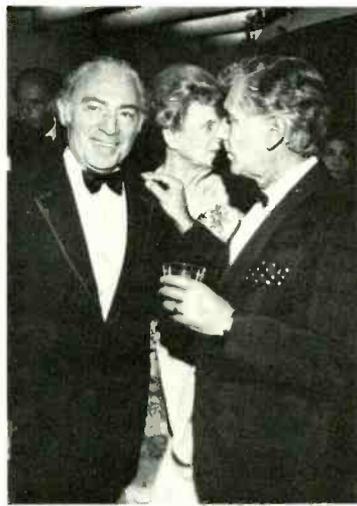
nerian artists and 20 "Stars of La Scala," all retailing at \$2.25.

President's copyright manager, Michael Bembridge, said that most of this material comes from the archives of the British Homophone Co. and from President's two associated U.S. companies, Top Artists Platters and American Stereo Corp. Rhapsody is a joint venture of President and British Homophone.

"Results from last November's first batch," he said, "were much better than we had expected, though, of course, we are aiming at the specialist buyer and did not plan for enormous sales. So far we have well covered our production costs, and this has encouraged us to continue with the series."

Recordings, he said, were being issued "straight," with no attempt to cut off high frequencies to alter sound. The new Melba reissue includes the Mad Scene from "Lucia di Lammermoor," the Quartet from "Rigoletto" with Thornton, McCormack and Sammarco, the

(Continued on page 42)



STANLEY ADAMS, ASCAP president, congratulates ASCAP composer Leonard Bernstein after first New York performance of "Mass" at Lincoln Center, New York. The benefit generated some \$50,000 for the New York Public Library's Music, Theatre and Dance Divisions. Adams heads a music community committee that has been raising funds for the Library.

Roller to Exit Houston Post

HOUSTON—A. Clyde Roller, associate conductor of the Houston Symphony since 1965 and its resident conductor for the past two seasons, will resign at the end of the 1972-73 season.

Roller cited heavy work load resulting from the expansion of the orchestra's season from 30 to 52 weeks during his seven-year tenure as the reason for his decision to retire.

Specifically mentioned by Roller was the physical taxation of conducting the orchestra's student matinee concerts, 18 summer concerts, special concerts in nearby communities which made it difficult to fulfill guest commitments which are a vital part of musical life.

Roller is also a professor of music at the University of Houston and conductor of their student symphony orchestra. For 14 years he was conductor of the Amarillo (Tex.) Symphony Orchestra. During his stay in Houston, he has guest-conducted in New Zealand and Fairbanks, Alaska.



LONDON—RECORDED last week for EMI was Yehudi Menuhin's first disk incursion into popular music. In the Abbey Road studio, Menuhin collaborated with French jazz violinist Stephane Grappelli in a series of improvisations. The session followed their appearance together earlier this year on the Michael Parkinson TV Show on BBC. The two violinists, with a backing of piano, drums and double bass, and with senior classical producer Ronald Kinloch Anderson in charge, recorded on-the-spot improvisations of such popular tunes as "Night and Day," "Jealousy," "Blue Room," "A Fine Romance," "Pick Yourself Up" and "Love Is Here to Stay." No issue date has yet been decided.

Group Formed to Push Classical

• Continued from page 1

association is the college market throughout the United States. Marcus said that the non-availability of classics in many college libraries is often the main reason for a limited listening audience. He said that this condition is also often reflected in the incomplete lines

of many rackjobbers and dealers. Through future promotional campaigns, the association hopes to inform both the educational institution on the need for increasing classical selections for the student listener and the jobber and dealer on the increased profitability in carrying a full-line of classics.

Marcus said that a full-line store

can do as much as 25 percent, if not more, in classical sales.

"Record companies involved with the 'conspiracy,'" he continued, "have shown a great deal of enthusiasm with the possibilities of increasing their repertoire and sales."

In a meeting held June 21, Thomas Frost (Columbia), Leo Hofberg (Telefunken), Terry McEwen (London), James Lyons (American Record Guide), R. Peter Munves (RCA), David Rothfeld (E. J. Korvette), Teresa Sterne (Nonesuch), and Marcus were selected for the organizing committee.

Also in attendance were Pierre Bourdain (Columbia), Ben Karol (King Karol), Michael Kelman (Musical Heritage), M. Scott Mampe (Phillips), James Rich (Musical Heritage), Thomas Z. Shepard (Columbia), E. Alan Silver (Connoisseur Society), Warren B. Syer (High Fidelity), Lloyd Gelasen (Polydor), John Coveney (Capitol/Angel), and James Frey.

Marcus said that the Classical Conspiracy is now accepting queries from individuals to head it. He said that the position will be full time and will require a top executive who is also deeply interested in the classics.



ABOVE IS LOGO to be used by The Classical Conspiracy in future promotional campaigns.

JULY 15, 1972, BILLBOARD

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.

Wk. Ago	1	2	3	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	1	1	1	SONG SUNG BLUE Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP)	11
2	4	14		WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisa, ASCAP)	6
3	6	13	29	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP)	6
4	5	7		DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	11
5	9	10	11	SEALED WITH A KISS Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP)	7
6	7	8	10	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	8
7	8	11	13	I NEED YOU America, Warner Bros. 7580 (WB, ASCAP)	8
8	10	12	18	THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima-Donna/Algee, BMI)	6
9	12	23	40	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	4
10	11	14	19	GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	9
11	13	16	16	DAY BY DAY Godspell, Bell 45-210 (Valando/New Cadenz, ASCAP)	7
12	3	3	6	HOW CAN I BE SURE David Cassidy, Bell 45-220 (Slacsar, ASCAP)	9
13	5	2	4	LIVING IN A HOUSE DIVIDED Cher, Kapp 2171 (MCA) (Peso, BMI)	9
14	17	18	20	MY GUY Petula Clark, MGM 14392 (Jobete, ASCAP)	7
15	16	17	17	WE'RE FREE Beverly Bremers, Scepter 12348 (Pocket Full of Tunes, BMI)	10
16	18	20	28	SEE YOU IN SEPTEMBER Mike Curb Congregation, MGM 14391 (Vibar, ASCAP)	5
17	21	31	—	BRANDY (You're A Fine Girl) Looking Glass, Epic 5-10874 (CBS) (Evie/ Spruce Run/Chappel, ASCAP)	3
18	24	35	—	POPCORN Hot Butter, Musicor 1458 (Bourne, ASCAP)	3
19	30	34	37	TAKE IT EASY Eagles, Asylum 11005 (Atlantic) (Benchmark, ASCAP)	5
20	20	24	25	BUTTERFLY Danyel Gerard, Verve 10670 (MGM) (Pending, ASCAP)	8
21	29	30	35	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems- Columbia, BMI)	5
22	14	6	2	IT'S GOING TO TAKE SOME TIME Carpenters, A&M 1351 (Colgems, ASCAP/Screen Gems-Columbia, BMI)	12
23	28	29	31	TOO YOUNG Donny Osmond, MGM 14407 (Jefferson, ASCAP)	4
24	25	37	—	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/ Flagship, BMI)	3
25	15	7	3	CANDY MAN Sammy Davis Jr., MGM 14320 (Taradem, BMI)	20
26	26	28	30	AFTER MIDNIGHT J.J. Cale, Shelter 7321 (Capitol) (Moss-Rose, BMI)	6
27	27	27	32	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	4
28	19	15	12	NICE TO BE WITH YOU Gallery, Sussex 232 (Buddah) (Interior, BMI)	17
29	39	—	—	SWEET INSPIRATION/WHERE YOU LEAD Barbra Streisand, Columbia 4-45626 (Press/Screen Gems-Columbia, BMI)	2
30	32	32	—	MARY HAD A LITTLE LAMB Wings, Apple 1851 (MacLennan/McCartney, BMI)	3
31	37	40	—	CIRCLES New Seekers, Elektra 45787 (Ampco, ASCAP)	3
32	36	—	—	SIMPLE MAN Lobo, Big Tree 141 (Bell) (Kaiser-Famous, ASCAP)	2
33	35	—	—	MOTORCYCLE MAMA Sailcat, Elektra 45782 (Singing Wire, BMI)	2
34	34	39	—	BIG HURT Vikki Carr, Columbia 4-45622 (Gladys, ASCAP)	3
35	33	33	36	MEN OF LEARNING Vigrass & Osborne, Uni 55330 (MCA) (Wayne/ Duchess, BMI)	4
36	—	—	—	WHEN YOU SAY LOVE Sonny & Cher, Kapp 2176 (MCA) (Jack & Bill, ASCAP)	1
37	38	38	—	VAYA CON DIOS Dawn featuring Tony Orlando, Bell 45-225 (Morley, ASCAP)	3
38	—	—	—	MAKE IT EASY ON YOURSELF Johnny Mathis, Columbia 4-45635 (Famous, ASCAP)	1
39	—	—	—	TELSTAR Apollo 100, Mega 615-0080 (Campbell/Connelly, ASCAP)	1
40	40	—	—	SAY WHAT I FEEL B.W. Stevenson, RCA 74-0728 (Miller/Mountain Music Farm, BMI)	2

Billboard SPECIAL SURVEY For Week Ending 7/15/72

Soul Sauce

BEST NEW SINGLE OF THE WEEK:

**COLDEST DAYS OF
MY LIFE**

**CHI-LITES
(Brunswick)**

BEST NEW ALBUM OF THE WEEK:

**MUSIC IS THE
MESSAGE**

**KOOL AND THE GANG
(De-Lite)**

By JULIAN COLEMAN

Singer **Freda Payne** has been signed by producer-director-star Raymond St. Jacques for the female lead in "Book of Number." . . . Look for a top black act from a major black label to move next week to a conglomerate's label.

Billy Jackson's first act since leaving Columbia Records will be 14-year-old **Kevin Lindsay**, who appeared in "The Me Nobody Knows" on Broadway. You might recall Billy's success with Singer **Ronnie Dyson**, who appeared in the Broadway production of "Hair." Deal was negotiated between Steve Metz of Victrix Productions, Kevin's regular producer and Jackson.

Thelma Houston, MoWest recording artist, has been set for European trip beginning July 31. While in London, she will tape her own television special for the BBC which will be entitled "Sound For Saturday" and appear on The Top of The Pops and Lulu's television shows.

The Miss Black Teenage America Contest, originated by veteran radio personality Hal Jackson, will be held at Madison Square Garden, New York, July 28 with many recording acts on hand to supply the musical entertainment. . . . **Jimmy Ricks**, one-time lead voice of the Ravens, is singing with Count Basie's band.

Bits and Pieces:

On June 17 **Tito Jackson** of the **Jackson Five** became the first member of the talented group to take the marriage vows. . . . Next single from Stax's **Staple Singers** "This World" b/w "Are You Sure" could be a two-sided hit affair. . . . Pop-Gospel singer **Myrna Summers** will be a part of Atlantic Records "Soul Festival" which will be held in the British Isles in September. . . . Mercury Records inked singer **Don Covey** to a contract. His first single will be "Over-time Man". . . . **Rare Earth** will be at Constitution Hall, Washington, D.C., July 21. . . . Soul House Records in Baltimore is trying to create the Baltimore-Washington sound with **Ira Glover**, "Funky Woman." . . . **Sonny Terry & Brownie McGhee's** itinerary includes a Aug. 4-13 stay at the Ash Grove, Los Angeles. . . . **Curtis Mayfield's** movie soundtrack album of "Superfly" expected in few weeks. . . . One of the hottest instrumentals in the country is "Soultrain" by the **Ramrods** on Rampage Records. This record started with airplay primarily in New York and now shows signs of breaking big in Detroit and Chicago. . . . **The Soul Children** will appear at the Watts Summer Festival, Los Angeles, in Aug. and later on American Bandstand, Soul Train and Merv Griffin Show.

New And Action Lp's:

Kool And The Gang, "Music Is The Message," (Delite); **Solomon Burke**, "We're Almost Home," (MGM); **Ike & Tina**, "Feel Good," (UA); **Maceo Woods and The Tabernacle Choir**, "Jesus People," (Gospel Truth); **Melvin Van Peebles**, "Don't Play Us Cheap," (Stax); **Aretha Franklin/James Cleveland**, "Amazing Grace," (Atlantic); **Bill Withers**, "Still Bill," (Sussex); **Delfonics**, "Tell Me This Is A Dream," (Philly Groove); **Main Ingredient**, "Bitter Sweet," (RCA); **Eddie Kendricks**, "People. . . Hold On," (Tamla); and **Ramsey Lewis**, "Upendo Ni Pamojos," (Columbia).

Soul Sauce Picks and Plays:

Chi-Lites, "The Coldest Day of My Life," (Brunswick); **Honey Cone**; "Sittin' On A Time Bomb," (Hot Wax); **Jr. Walker & The All Stars**, "Groove Thang," (Soul); **Black Ivory**, "I'll Find A Way," (Today); **Linda Jones & Whatnauts**, "I'm So Glad I Found You," (Stang); **Barbara Brown**, "If It's Good To You," (Sounds Of Memphis); **Millie Jackson**, "My Man, A Sweet Man," (Spring); **Eddie Holman**, "My Mind Keeps Telling Me," (GSF); **Barbra Streisand**, "Where You Lead/Sweet Inspiration," (Columbia); **O'Jays**, "Back Stabbers," (Phila. International); **Temptations**, "Funky Music/Mother Nature," (Gordy); and **Albert King**, "I'll Play The Blues For You," (Stax).

BEST SELLING

Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	7	26	14	I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 0117 (East/Memphis/Lowery, BMI)	14
2	5	I WANNA BE WHERE YOU ARE Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)	7	27	27	WAS I JUST A FOOL Tyrone Davis, Dakar 4507 (Brunswick) (Julio/Brian, BMI)	3
3	3	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	12	28	18	I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI)	16
4	7	RIP OFF Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI)	7	29	46	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	2
5	2	OUTA SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	11	30	36	ZING WENT THE STRINGS OF MY HEART Trammps, Buddah 306 (Warner Brothers, ASCAP)	3
6	6	PEOPLE MAKE THE WORLD Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	6	31	40	IN THE GHETTO Candi Staton, Fame 91000 (United Artists) (Screen Gems/Columbia/Presley, BMI)	4
7	8	ALL THE KING'S HORSES Aretha Franklin, Atlantic 2B83 (Pundit, BMI)	6	32	34	SCHOOL OF LIFE Tommy Tate, KoKo 2112 (Stax/Volt) (Klondike, BMI)	4
8	15	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	5	33	26	YOU'RE THE MAN (Part 1) Marvin Gaye, Tamla 54221 (Motown) (Jobete, ASCAP)	9
9	10	BABY LET ME TAKE YOU (In My Arms) Detroit Emeralds, Westbound 203 (Chess/Janus) (Bridgeport, BMI)	6	34	30	EVERYBODY'S GOT A SONG TO SING Chairmen of the Board, Invictus 9122 (Capitol) (Gold Forever, BMI)	3
10	4	TROGLODYTE Jimmy Castor Bunch, RCA 48-1029 (Jimpire, BMI)	9	35	—	FUNKY MUSIC SHO' NUFF TURNS ME ON/MOTHER NATURE Temptations, Gordy 7119 (Motown) (Jobete/Stone Agate, BMI/Jobete, ASCAP)	1
11	22	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	6	36	24	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brian, BMI)	15
12	9	WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	12	37	42	TOUCHING ME Ovations, Sounds of Memphis 708 (MGM) (Sounds of Memphis, BMI)	3
13	16	WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles, Tamla 54220 (Motown) (Jobete, ASCAP)	6	38	—	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	1
14	13	SUPERWOMAN (Where Were You When I Needed You) Stevie Wonder, Tamla 54216 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	17	39	44	LOVE, LOVE, LOVE J.R. Bailey, Toy 3801 (Adish A Tunes/Two People, BMI)	3
15	21	POP THAT THANG Isley Brothers, T-Neck 935 (Buddah) (Triple Three/Eden, BMI)	3	40	49	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	2
16	31	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (CBS) (Assorted, BMI)	5	41	43	BABY I'M FOR REAL Esther Phillips, Kudu 906 (CTI) (Jobete, BMI)	4
17	23	HONKY TONK, Part 1 James Brown, Polydor 14129 (W & K Islip, BMI)	3	42	45	SECOND CHANCE Z.Z. Hill, Mankind 12012 (Nashboro) (Williams/Excellorec, BMI)	4
18	19	TELL ME THIS IS A DREAM Delfonics, Philly Groove 172 (Bell) (Nickel Shoe, BMI)	7	43	41	I THANK YOU Donny Hathaway & June Conquest, Curtom 1971 (Buddah, BMI) (Camed, BMI)	5
19	20	JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	8	44	—	I COULD NEVER BE HAPPY Emotions, Volt 4083 (Stax) (East/Memphis, BMI)	1
20	11	FUNK FACTORY Wilson Pickett, Atlantic 2878 (Erva, BMI)	8	45	—	POWER OF LOVE Joe Simon, Spring 128 (Polydor) (Assorted/Gaucha/Belinda, BMI)	1
21	12	YOU SAID A BAD WORD Joe Tex, Dial 1012 (Mercury) (Tree, BMI)	8	46	47	GOT PLEASURE Ohio Players, Westbound 204 (Ramrods, Rampage 100 (Kilyn, BMI)	2
22	17	VICTIM OF A FOOLISH HEART Bettye Swann, Atlantic 2869 (Fame, BMI)	10	47	50	SOUL TRAIN Ramrods, Rampage 100 (Kilyn, BMI)	2
23	29	IS IT YOU GIRL Betty Wright, Alston 4611 (Atlantic) (Sherlyn, BMI)	4	48	—	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	1
24	25	PAPA WAS A ROLLING STONE Undisputed Truth, Gordy 7117 (Motown) (Stone Diamond, BMI)	5	49	—	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London) (Jec, BMI)	1
25	28	BED & BOARD Barbara Mason, Buddah 296 (Kama Sutra, BMI)	5	50	—	TEAR IT ON DOWN Martha & the Vandellas, Gordy 7118 (Motown) (Jobete, ASCAP)	1

Vox Jox

• Continued from page 20

Now, by popular demand, we're planning to also launch a chart that will rate the popularity of parties tossed by both record companies and radio stations. ABC-FM had a party in Los Angeles the other day, but I didn't have time to go. However, about a week ago Bell Records had a tremendous party for **Connie Stevens** that would have to be No. 1 on the chart. Present were **Steve Wax**, national promotion director of the label, **Miss Stevens**, and **Johnny Rosica** and **Harvey Cooper** from the label. **George Furness** was there, as was **Clark Race**, **Joey Reynolds**, and about six bushel baskets of other people. Great party. On my oldies party chart would be the

night **Jim Gabbert**, owner of K101-FM in San Francisco, brought his 76-foot yacht down to treat the advertising crowd to dinners aboard. The boat has gold-ornamental bathroom fixtures, marble fireplace, and it came down from San Francisco well-stocked with beer, which automatically places it high on my beer chart also. If any of you have a party you'd like to put on the chart, please send in your entry as soon as possible.

★ ★ ★
Chuck Carney, who'd been at WAAB, Worcester, Mass., is now at WDAE in Tampa doing a morning show. . . . **Ronald (Shane) Gibson**, WLEE, Richmond, Va., writes: "It is said that Top 40 stations cannot blend in progressive rock with hit Top 40 singles and do

well. I find that amazing considering I have been doing it for four years now and—71 percent of the males 18-34 along with 43 percent of the women in this highly competitive market seem to think—successfully. P.S.: You may find the Richmond area very interesting in the next few months. WRNL is all new ownership and is going to try to move up. WRVA, the big 50-gallon, has just brought in **Bill Garcia** for their FM, and WTVR is purportedly going to revamp also, but this is all just grapevine."

★ ★ ★
Tom Donahue is sticking in as general manager of KSN-FM, San Francisco. The station has consistently had good ratings and good impact, but hasn't creamed
(Continued on page 33)

Black Artist Series For Lincoln Center

NEW YORK — "Soul at the Center," a celebration of black theater, dance, poetry and music, will be presented at Lincoln Center from July 23 through Aug. 5. There will be 13 events in Alice Tully Hall and three in Philharmonic Hall.

"This series will present some of the finest black artists from virtually every field of the arts," said John W. Mazzola, the Center's managing director. "We hope that these performances will appeal to our communities at large and will create a further awareness of the very special contribution black artists have made to the cultural life of the U.S. Tickets have been priced at moderate levels — beginning at \$3 in order to make the programs available to the widest audiences."

"Soul at the Center" is being produced by Ellis Haizlip, producer of "Soul!" for WNED/13 and Gerry Bledsoe of WWRL Radio, New York, recently named Disk Jockey of the Year by the Bill Gavin Radio Conference. Sherry

Satifer is associate producer for the series.

Participating in "Soul at the Center" are Nick Ashford & Valerie Simpson, Jerry Butler with Brenda Lee Eager and Peaches, Evangelist Shirley Caesar & the Shirley Caesar Singers, Chairman of the Board, China Clark, Rev. James Cleveland, Jayne Cortez, Reverend Isaac Douglas, Exuma, the George Faison Universal Dance Experience, Nikki Giovanni, Donny Hathaway, Linda Hopkins, Mae Jackson, Rahsaan Roland Kirk & the Vibration Society, Gylan Kain, Labelle, Love, Peace & Happiness, Felipe Luciano, Taj Mahal, Esther Marrow, Carmen McRae, the Moments, Novella Nelson, New Birth, Nitelites, Eddie Palmeri & Harlem River Drive, 100 Proof, Esther Phillips, Diana Ramos, Carolyn Rodgers, Rod Rodgers Dance Company, Mongo Santamaria, Nina Simone & Quartet, Cecil Taylor, Barbara Ann Teer & the National Black Theater, the New York Community Choir, Askia Muhammed Toure, Umoja, Bobby Womack with Rasputin's Stash and Camille Yarbrough.

Attorney Fights to Keep Classical Format on FM

• Continued from page 23

grounds that the programming on which the renewal license was based would be destroyed. The Zenith license expires in 1973.

Zenith bought the clear channel station in 1940 and followed a non-commercial classical format until 1965, when they began selling advertising. They used the station to experiment with high fidelity and stereo equipment, being the first in the nation to broadcast in stereo. Found at 99.5 on the dial, they are the oldest and most powerful FM station in the nation.

Booth, who has spent 35 years working for federal and state agencies including the FCC, or in public litigation, said he played a major part in preventing the Chicago Tribune from acquiring WFMT, also a classical station.

Booth pointed out that protests covering a five state area represent leaders in music, religion, schools, colleges, universities, and from physicians, business and other areas. Some objections voiced include: "... how will I explain to my classical studies students that the listening equipment we installed cannot be used as fully as intended ... benefits underprivileged who can't go to concerts ... isn't air polluted enough without more rock ... absolutely appalling to discon-

tinue ... my anger and frustration run deep."

In a recent decision of the United States Court of Appeals, it was decided that the licensee has considerable latitude in programming and the FCC shall not arbitrarily decide what the content shall be. But, it added, the commission is not devoid of any responsibility whatsoever, or that formats are decided by 51 per cent favoring. A change in format during the license term without public hearing would be a factor for license renewal.

Booth said he believes that the time may be right for a national organization of listeners who believe the public is entitled to the highest standard of programming from the industry as a whole, including TV, AM and FM programs.

Victor Sets 'Q' Units

• Continued from page 26

at (\$600) 195,000 yen in August. Another ensemble with a price tag lower than the model DF-11 is due to appear on the Japanese market this fall, JVC added.

These new full four-channel ensembles replace the model DZ-7 (\$569) 185,000 yen and the modular-type model 4DC-2 (\$444) 144,300 yen, the original stereo sets equipped with a built-in CD-4 disk demodulator.

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	2	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	9	26	24	MANDRILL IS Mandrill, Polydor PD 5025	5
2	3	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	10	27	30	UPENDO NI PAMOJOS Ramsey Lewis Trio, Columbia KC 31096	2
3	1	A LONELY MAN Chi-Lites, Brunswick BL 754179	12	28	28	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	22
4	4	FIRST TAKE Roberta Flack, Atlantic SD 8230	15	29	31	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	4
5	7	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	6	30	22	INDIVIDUALLY & COLLECTIVELY Fifth Dimension, Bell 6073	14
6	5	I GOTCHA Joe Tex, Dial DL 6002 (Mercury)	12	31	32	WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 6018	27
7	10	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	4	32	29	MALO Warner Bros. WS 2584	20
8	8	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	18	33	33	LOVE UNLIMITED Uni 73131 (MCA)	13
9	6	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	16	34	34	GOT TO BE THERE Michael Jackson, Motown M 714 L	24
10	9	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	14	35	37	QUIET FIRE Roberta Flack, Atlantic SD 1594	32
11	11	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	22	36	36	LONDON SESSIONS Chuck Berry, Chess CH-6002	3
12	13	FLOY JOY Supremes, Motown M-751L	7	37	35	YOUR PRECIOUS LOVE Linda Jones, Turbo TU 7007 (All Platinum)	6
13	12	DONNY HATHAWAY LIVE Atco SD 33-386	19	38	40	MESSAGE FROM THE PEOPLE Ray Charles, ABC ABCX 755 TRC	9
14	14	ALL DAY MUSIC War, United Artists UAS 5546	34	39	39	DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception)	18
15	15	IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640	12	40	38	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	31
16	17	TELL ME THIS IS A DREAM Delfonics, Philly Groove PG 1154 (Bell)	4	41	—	JACKSON 5'S GREATEST HITS Motown M 741 L	24
17	19	PEOPLE ... HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	6	42	42	L. A. MIDNIGHT B.B. King, ABC ABCX 743	20
18	18	SOUL CLASSICS James Brown, Polydor SC 5401	4	43	41	DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor)	17
19	20	BROTHER, BROTHER, BROTHER Isley Brothers, T Neck TNS 3009 (Buddah)	3	44	45	COMMUNICATION Bobby Womack, United Artists UAS 5539	35
20	23	UNDERSTANDING Bobby Womack, United Artists UAS 5577	3	45	43	IN THE WEST Jimi Hendrix, Reprise MS 2049	18
21	16	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	49	46	46	PAIN Ohio Players, Westbound WS 2015 (Chess/Janus)	22
22	21	STYLISTICS Avco AV 33023	33	47	47	BITTER SWEET Main Ingredient, RCA LSP 4677	4
23	25	SOLID ROCK Temptations, Gordy G 961 L (Motown)	25	48	48	IT'S WHAT'S UP FRONT THAT COUNTS Counts, Westbound WB 2011 (Chess/Janus)	8
24	26	AMERICA EATS ITS YOUNG Funkadelic, Westbound 2020 (Chess/Janus)	4	49	44	CABBAGE ALLEY Meters, Warner Bros. MS-2076	3
25	27	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	31	50	49	HELP ME MAKE IT THROUGH THE NIGHT Hank Crawford, Kudu KU 06 (CTI)	4

Vox Jox

• Continued from page 32

sales like Metromedia felt it should. The plans had been to move a salesman into the position, but the staff wanted Tom and so he's been given a vote of confidence. ... In spite of what I thought were pretty good instructions, quite a lot of people sent in tapes at 3 3/4 ips or with the music telescoped. I actually did manage to listen to a few bits of Steve Lundy, sent in from KFRC in San Francisco. Impressed me as a dfanned good air personality, but the music was telescoped and I didn't go ahead and listen to all of it.

★ ★ ★

Bill Ward has been named general manager of KLAC, Los Angeles country music station; he'd been operations manager. Who the new program director will be, I

don't know at this moment. Larry Scott had worked as program director for Bill when both were at KBBQ in Los Angeles, but Scott is doing so well on the all-night show that KLAC may want to keep him there. ... Shortly after reading about Stoney Richards of WGAR in Cleveland doing his show from the front lawn of the station, "I did my entire show from the front lawn of WBUY on a real live horse. People came by just to see a nut on a horse," said Gary James of the Lexington, N. C. station. ... Rick D'Amico, program director of WKFR in Battle Creek, Mich., writes: "As I mentioned to you when we talked at the convention of the National Association of Broadcasters in Chicago, WKFR will be changing call letters to WKNR. The change has been approved by the FCC and it takes place Aug. 30. The station

will be putting on a new jingles package from TM Productions at that time. At the same time, our FM will go stereo and program TM's Beautiful Island format. This change is something I've been working on for about two years now, and just when it's ready to happen, I find myself leaving! I've resigned to take the 7-midnight slot at WBMJ, Puerto Rico. My successor will be Bill Gray, former morning man and program director here about three years ago. Gary Allen Dobkey from WYYY in Kalamazoo will take over the morning show."

★ ★ ★

Michael A. Krauss, producer of "The Mike Douglas Show" for Group W Productions, has been named developer of special projects for the firm and Barry Sand, associate producer of "The David Frost Show," replaces him.



Otis Williams (with hat) of the Temptations signs autographs for fans who flocked Los Angeles International Airport to greet the famous Motown group. The Temptations were in town for an engagement with their sister group the Supremes at the Now Grove. Also meeting the quintet at the airport were disc jockey Wolfman Jack, and Roland Byrum of KGFJ Los Angeles (right of Williams).

Country Music

Song Writers Teach Via Cassette Series

By BILL WILLIAMS

NASHVILLE—Tell Write Corp., a firm owned by songwriter Eddie Miller, has signed 9 of the nation's top country writers to produce a series of cassettes containing instructions on songwriting.

Each of the songwriters will tell how he or she goes about writing a commercial song. There will be individual instruction in such techniques as phrasing, rhyme, inner-rhyme, trends and the like.

Miller, composer of the country standard, "Release Me," and hundreds of other songs, said the series will be geared for both amateur and professional writers. The concept stemmed from the Nashville Songwriters Association course in songwriting recently offered at the Nashville branch of the University of Tennessee. The course not only surpassed all expectations from the standpoint of demand, but likely necessitated a repeat in the near future.

Five of the songwriters under contract are members of the Nashville Songwriter's Hall of Fame. They are Cindy Walker, Vic McAlpin, Johnny Bond, Floyd Tillman and Ted Daffin. The other five writers are Miller, Harlan Howard, Boudleaux and Felice Bryant, and Lawton Williams. Miller said he now is negotiating with

three of the "new breed" writers to put them under contract as well.

Miller pointed out that the cassettes would not be handled through the normal distribution routes, but primarily by mail. He is particularly anxious to hear from songwriters around the nation to learn of their problems, so that the answers may be incorporated into the series.

Mail Order Deal

Miller also indicated he was making plans for a national songwriter's convention to be held here sometime next year. It would involve writers from all fields.



Patsy Stoneman, member of the famous Stoneman family, presents the artifacts relating to Ernest "Pop" Stoneman to Bill Ivey, executive director of the Country Music Foundation, for entry into the Hall of Fame.

Marty Robbins Signs Decca Pact for Records & Movies

NASHVILLE—Marty Robbins was honored here at a luncheon hosted by MCA last week, only minutes after he actually signed a five-year contract with an additional five-year option with Decca.

This came some three weeks after the announcement of his signing.

"There never was any question about it," Robbins said. "It was merely a question of our getting together." They nearly got together too late.

On hand for the affair at the King of the Road were J.K. "Mike" Maitland, president of MCA Records, Inc.; Lou Cook, vice president of administration; Owen Bradley, vice president in charge of country A&R, and other executives from the Nashville of-

fice. Chick Daugherty acted as host. Robbins was represented in the negotiations by Nashville attorney Richard Frank Jr.

Even before the actual contact signing, Robbins cut two sides for Decca at Columbia Studios. He had been with Columbia for nearly two decades. His subsequent sessions, however, will be held at the Bradley Barn. He will continue to produce himself.

Robbins said following the luncheon that his son Ronnie, known as Marty Robbins Jr., also would sign with Decca. The announcement was not made at the time because "it would have looked like a package deal."

Marty Jr. Also Inks

Robbins' contract with Columbia expired some time ago, but he continued to record for that label until his new pact with Decca was finalized.

Under the terms of the contract, MCA, through its Universal outlets, also will distribute movies made by Robbins. The first of these will be released in the fall, titled "Country Music." Others are to follow, Robbins said, including a series of Westerns revolving around "The Drifter," a part he will play. He suggested it would be a return to the singing cowboy movie with a modern concept.

Nashville Scene

By BILL WILLIAMS

Sam and Kirk McGee have signed a booking contract with the Buddy Lee Agency. The signing was done by veteran Oscar Davis, one of the most revered men in the industry. Among the three of them, they represent 157 years of show business. . . . The WPLO Shower of Stars, featuring Mel Tillis, played to a crowd of 17,000 at an Atlanta shopping center. . . . It's a boy for Anne Christine, who records on the CME label out of Miami. She and her producer husband, George Daye, are now parents of a nine-pound six-ounce boy. . . . Happiest girl in town is Jane Jaudon, who is covering the music scene in Nashville for the summer for the Tampa Tribune Times. She is 16 years old, a junior in high school.

A film documentary on the life and music of Merle Haggard has been produced by Capital City Television Productions, for release sometime in July. . . . Barbara Mandrell was a smash hit at Fort Dodge, Iowa, where she and Charley McCoy performed for the Festival of Fine Arts. McCoy also was a smash. The show was brought about by Mike Hoyer and Dale Eichor. Despite hoarseness, Barbara performed right through the rain. . . . Frank Gosman, president of Country Showcase America Record company, has been named Maryland's Country Music Man of the Year. The ceremony took place at the Big Dipper, in Beltsville, near Washington, D.C. . . . June Stearns has a winner with her

"Man, Sensuous Man." It was recorded at Bradley's Barn, produced by Owen Bradley.

The Crist Sisters continue to score. They open July 17 at the Swiss Chalet in Geneva, Ohio, near Cleveland. . . . The Gross Brothers of Rising Sun, Ind., have had their problems. First, Jerry developed laryngitis, and the brothers had to cancel a string of personals. As soon as Jerry was able to resume the schedule, twin brother Larry was stricken with the same thing. They hope to have their voices in repair soon. . . . The LeGarde Twins, Ted and Tom, again got rave notices, this time at the Wharf in Seattle. They are great showmen as well as singers. . . . Nearly 4,000 fans attended the three-day Country Gentlemen Blue-

grass Festival at Webster, Mass., despite tropical storm Agnes. Groups taking part in the event were The Country Gentlemen, Mac Wiseman, The Second Generation, The New Grass Revival, J.D. Crow and the Kentucky Mountain Boys, Ralph Stanley and the Clinch Mountain Boys, James Monroe and the Midnight Ramblers, the McLean Family, and Bluegrass 45 of Kobe, Japan. Red Shipley of WKCV, Warrenton, Va., was master of ceremonies. . . . Waylon Jennings has been hospitalized in Nashville for hepatitis. It has necessitated cancelling some of his dates. . . . William (Bill) Anderson, personable and capable editor of Country Song Roundup, was married last week to Pam Marchetti.

Symphony Gig For Ray Price

DALLAS—Ray Price, Columbia artist, became the first country music singer ever to perform with the Dallas Symphony Orchestra last week.

Price made his classical debut before a capacity crowd at the Band Shell here. Six-thousand patrons were seated and another 1,000 bought tickets to sit on the grass. He did many of the recordings he has performed over the years.

The entire second half of the program was devoted to Price, with the 85-piece symphony directed by Anshel Brusilau. Cam Mullins was flown in from Nashville to handle the arrangements.

Price will perform with the Oklahoma City Symphony in January, and negotiations are underway for Houston as well.

Turner Ups Tempo of UA Country Disking

NASHVILLE—United Artists is putting more concentration on its country product and, contrary to rumors, is not retrenching or closing here.

Scotty Turner, chief of production for country records, said recent conversations with West Coast representatives have convinced him of the coming growth of UA's country division.

Turner also announced that the Good Time Charlies, the band of Del Reeves, have signed a new contract with UA, and will have an album out shortly, only two cuts of which are instrumental. George Owen is the lead singer, and also sings tenor with Reeves.

Three other albums are due out shortly, one by Del Reeves, another by Slim Whitman, and a third by Jerry Wallace.

"It may be the first of many Jerry Wallace releases," Turner said. "We have about 50 sides on him in the can, and many of them are monsters." Wallace was with UA about four years before joining Decca a year ago. He has enjoyed recent success. Turner feels now is the time to release the

others cut before he really caught on.

Turner has cut a "spur of the moment" single with Reeves, which he developed out of an old \$8 guitar he bought from Mannys in New York. "I knew there was a song somewhere in that guitar," he said. The result was a session of rather strange sounds and a lot of humor, and a tune called "My Old Buck Jones Guitar." Musicians on the session played unfamiliar instruments, or those they had not touched in years.

Academy Names New Officers

LOS ANGELES—Red Steagall heads the new slate of officers for the Academy of Country and Western Music here. Other officers include: Bill Boyd, president; Billy Armstrong, vice president; Jean Harrington, secretary; and Tom Anton, treasurer.

Pick Winners In Colo. Event

COLORADO SPRINGS—Bonnie Nelson and Bob Britton from Littleton, Colo., were the talent winners at the Pappy Dave Stone's Country Music Festival here, sponsored by KPIK Radio.

They won both the vocal group category and the over-all talent competition and will receive, among other things, the opportunity to perform at the "Grand Ole Opry."

The festival was a three-day outdoor show in Rock Creek Canyon just south of here. Judges narrowed the original 250 contestants to the top 26 acts in 5 categories. Judges were Bill Goodwin, Hubert Long Talent Agency, Nashville; Joe Bob Barnhill, Song Mill, Inc., Hollywood; Johnny Horton, House of Hits, San Diego; Kris Black, Buck Owens Enterprises, Bakerfield; Chris Myrick, Caprice Records, Nashville, and Charlie Walker, RCA Records, Nashville.

Category winners were: Band, Rhythm Ranglers; male vocalist, Mike Beverlyn; instrumentalist, Van. Britton and Miss Nelson were winners in the vocal group.

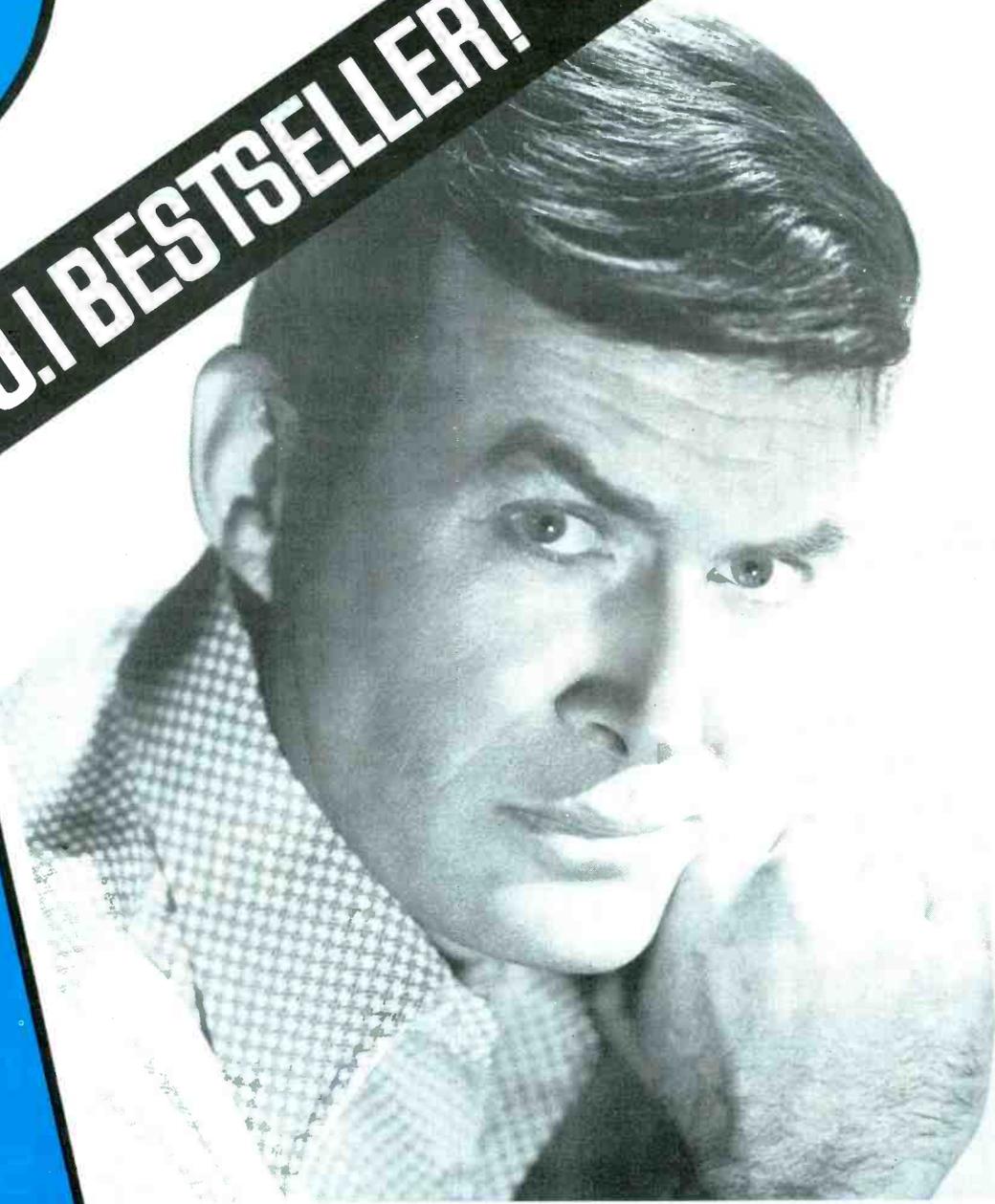


Stoney Edwards, left, with his producer, Earl Ball, concludes another Capitol album at Woodland Sound Studios in Nashville. Jim Williamson engineered the session.



Buddy Killen, left, executive vice president of Tree, Int., joins with songwriters Billy Dees and Wes Helm, and Tree president Jack Stapp, to welcome the writers to Tree.

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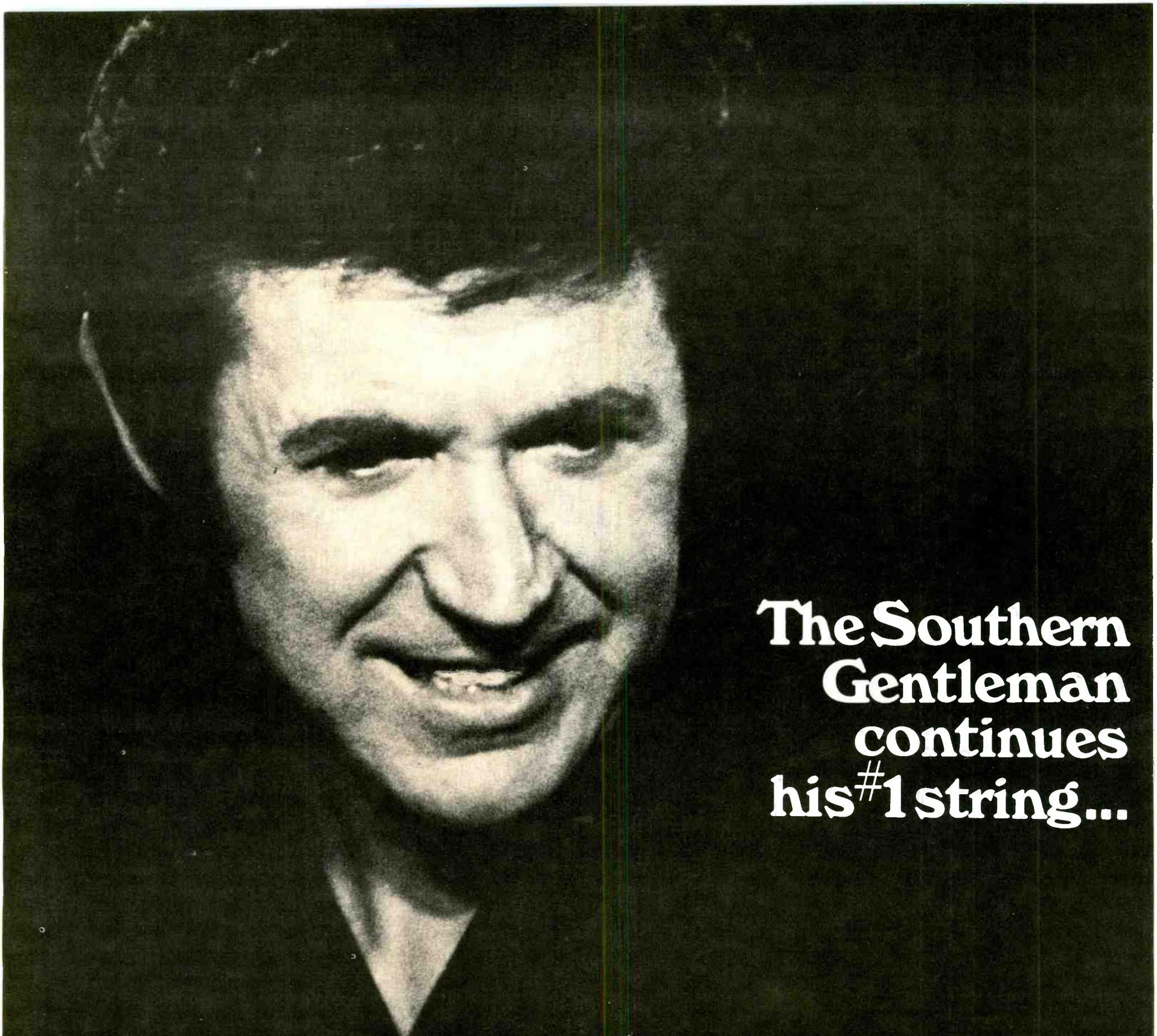
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A black and white close-up portrait of Sonny James, a man with dark hair, smiling slightly. He is wearing a dark suit jacket and a light-colored shirt. The background is dark.

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Hot Country Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	MADE IN JAPAN Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI)	12
2	3	IT'S GONNA TAKE A LITTLE BIT LONGER Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	7
3	5	REACH OUT YOUR HAND Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)	9
4	4	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca 32959 (MCA) (Mango/Run-A-Muck, BMI)	11
5	7	LOVING YOU COULD NEVER BE BETTER George Jones, Epic 5-10858 (CBS) (Altam, BMI)	9
6	1	ELEVEN ROSES Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)	12
7	10	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia 4-45615 (Jasperilla, ASCAP)	6
8	9	DELTA DAWN Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)	10
9	8	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	17
10	12	SWEET DREAM WOMAN Waylon Jennings, RCA 74-0716 (Blackwood/Back Road, BMI)	6
11	16	WOMAN (Sensuous Woman) Don Gibson, Hickory 1638 (Acoustic, BMI)	6
12	14	MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol 3327 (Screen Gems-Columbia, BMI)	8
13	13	LET'S ALL GO DOWN TO THE RIVER Jody Miller & Johnny Paycheck, Epic 5-10863 (CBS) (Altam, BMI)	8
14	15	BORROWED ANGEL Mel Street, Royal American 64 (Levisa, BMI)	8
15	18	SOFT SWEET & WARM David Houston, Epic 5-10870 (CBS) (Algee, BMI)	6
16	19	BLESS YOUR HEART Freddie Hart, Capitol 3353 (Buckhorn, BMI)	4
17	6	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol 3322 (Beechwood, BMI)	10
18	23	A SEED BEFORE THE ROSE Tommy Overstreet, Dot 17418 (Famous) (Terrace, ASCAP)	9
19	27	LOVE IS A GOOD THING Johnny Paycheck, Epic 5-10876 (CBS) (Jack & Bill, ASCAP)	4
20	25	I'VE GOT TO HAVE YOU Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	5
21	21	IT TAKES YOU Bob Luman, Epic 5-10869 (CBS) (Jack & Bill, ASCAP)	7
22	22	IN THE SPRING (The Roses Always Turn Red) Dorsey Burnette, Capitol 3307 (Brother Karl's Music, BMI)	10
23	26	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	5
24	30	LONELY WEEKENDS Jerry Lee Lewis, Mercury 73296 (Knox, BMI)	5
25	28	GONE (Our Endless Love) Eilly Walker, MGM 14377 (Anne-Rachel/Best-Way/Venomous, ASCAP)	8
26	11	KATE Johnny Cash & the Tennessee Three, Columbia 4-45590 (Mariposa, BMI)	11
27	34	ASHES OF LOVE Dickie Lee, RCA 74-0710 (Acuff-Rose, BMI)	5
28	40	HERE I AM AGAIN Loretta Lynn, Decca 32974 (MCA) (Evil Eye, BMI)	2
29	29	THANKS FOR THE MEM'RIES Barbara Fairchild, Columbia 4-45589 (Duchess, BMI)	8
30	31	GOOD MORNING COUNTRY RAIN Jeannie C. Riley, MGM 14382 (Acuff-Rose, BMI)	9
31	37	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	5
32	33	ONE WOMAN'S TRASH (Another Woman's Treasure) Bobbie Roy, Capitol 3301 (Tree, BMI)	7
33	38	THE ROADMASTER Freddie Weller, Columbia 4-45624 (Young World/Central Star, BMI)	4
34	39	I'M GONNA KNOCK AT YOUR DOOR Billy "Crash" Craddock, Cartwheel 216 (Anne-Rachel, ASCAP)	3
35	20	LONESOMEST LONESOME/THAT'S WHAT LEAVING'S ABOUT Ray Price, Columbia 4-45583 (Screen Gems-Columbia, BMI/Charlie Boy/Rae-Jane, ASCAP)	14
36	17	WOULD YOU WANT THE WORLD TO END Mel Tillis, MGM 14372 (Sawgrass, BMI)	11
37	56	THE MONKEY THAT BECAME PRESIDENT Tom T. Hall, Mercury 73297 (Hallnote, BMI)	2

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
38	42	DO YOU WANT TO DANCE Jack Reno, Target 0150 (Mega) (Clockus, BMI)	8
39	44	AIN'T IT ALL WORTH LIVING Tompall & the Glaser Bros., MGM 14390 (Milene, ASCAP)	5
40	55	A WHOLE LOT OF SOMETHIN' Tony Booth, Capitol 3356 (Blue Book, BMI)	2
41	73	THE CEREMONY Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	2
42	45	BIG BLUE DIAMOND Jacky Ward, Target 0146 (Mega) (Fort Knox, BMI)	6
43	24	CAB DRIVER Hank Thompson, Dot 17410 (Famous) (Blackhawk, BMI)	12
44	51	I WANT YOU Johnny Carver, Epic 5-10872 (CBS) (Green Grass, BMI)	4
45	48	STONIN' AROUND Dick Curless, Capitol 6527 (Cedarwood/Sawgrass, BMI)	3
46	46	MAMA BEAR Carl Smith, Columbia 4-45558 (Green Grass, BMI)	10
47	—	IF I HAD A HAMMER Johnny Cash & June Carter, Columbia 4-45631 (Tro-Ludlow, BMI)	1
48	—	THAT CERTAIN ONE Tommy Cash, Epic 5-10885 (CBS) (House of Cash, BMI)	1
49	49	I HOPE YOU'RE HAVIN' BETTER LUCK THAN ME Crystal Gayle, Decca 32969 (MCA) (Contention, SESAC)	3
50	52	RAIN FALLING ON ME Johnny Russell, RCA 74-0729 (Husky, BMI)	3
51	60	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia 4-45596 (House of Gold, BMI)	8
52	53	I'M ONLY A WOMAN Dottie West, RCA 74-0711 (Singleton, BMI)	7
53	54	I'M IN LOVE Buddy Alan, Capitol 3346 (Blue Book, BMI)	4
54	57	CRYING IN THE RAIN Del Reeves & Penny DeHaven, United Artists 50829 (Screen Gems-Columbia, BMI)	4
55	67	I'M SO LONESOME I COULD CRY Charlie McCoy, Monument 8546 (CBS) (Rose, BMI)	2
56	61	PRIDE Jeannie Seely, Decca 32964 (MCA) (Cedarwood, BMI)	5
57	59	HOW I LOVE THEM OLD SONGS Jim Ed Brown, RCA 74-0712 (Acuff-Rose, BMI)	6
58	58	LOVE ISN'T LOVE (Till You Give It Away) Bobby Lee Trammell, Sunco 1135 (Terrance/Barlow, ASCAP)	8
59	62	THAT'LL BE THE DAY Kenny Vernon, Capitol 3331 (Nor-Va-Jak, BMI)	5
60	—	ALABAMA WILD MAN Jerry Reed, RCA 74-0738 (Vector, BMI)	1
61	—	IT MEANT NOTHING TO ME Diane Trask, Dot 17424 (Green Apple/Sunbeam, BMI)	1
62	65	NO RINGS . . . NO STRINGS Del Reeves, United Artists 50906 (Acoustic, BMI)	6
63	66	SOMETHING TO CALL MINE Bill Rice, Epic 5-10877 (CBS) (Jack & Bill, ASCAP)	3
64	68	SPREAD IT AROUND Brian Collins, Mega 615-0078 (Jack & Bill, ASCAP)	3
65	71	IT WAS LOVE WHILE IT LASTED Red Lane, RCA 74-0721 (Tree, BMI)	2
66	70	EVERYTHING I OWN Kendalls, Dot 17422 (Famous) (Screen Gems-Columbia, BMI)	3
67	69	THE FIRST TIME FOR US Karen Wheeler, Chart 5166 (Cedarwood, BMI)	2
68	64	SUNSHINE AND RAINBOWS Roy Drusky, Mercury 73293 (Green Grass, BMI)	9
69	72	OLD FASHIONED LOVE SONG Jeris Ross, Cartwheel 214 (Almo, BMI)	4
70	75	ALWAYS ON MY MIND Brenda Lee, Decca 32975 (MCA) (Press/Rose Bridge, BMI)	2
71	—	I'M GONNA BE A SWINGER Webb Pierce, Decca 32973 (MCA) (Brandywine, ASCAP)	1
72	—	DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	1
73	74	SIX PACK OF TROUBLE O.B. McClinton, Enterprise 9051 (Stax/Volt) (Song City, BMI)	3
74	—	RAIN — RAIN Lois Johnson, MGM 14401 (Acoustic, BMI)	1
75	—	LOOKING BACK TO SEE Buck Owens & Susan Raye, Capitol 3368 (Dandelion, BMI)	1



HERMAN HARPER, left, general manager of the Don Light Talent Agency, watches "Little Roy" Lewis sign contracts covering both gospel and bluegrass concerts scheduled for this summer and fall.

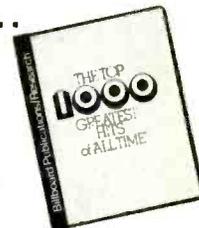
Flood Fails to Dampen Ardor

WHEELING — With the Ohio River cresting 10.6 over flood stage and much of the city under water, the Conway Twitty show performed at the "WWVA Jamboree" here before a crowd of more than 1,000.

"Jamboree" officials called it the first underwater performance in history. The station already had pioneered live in-flight shows on aircraft.

Sandbagging was going on in the streets while the show carried on in the Capitol Music Hall.

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"PLEASE CLOSE THE DOOR"—Dave Ferris—(Cheyline)

"I'M PROUD TO BE AN AMERICAN"—Grace Williams—(Recordit)

"TELL ME GIRL"—Willie Wilson—(Dagger)

"MOVIN'"—Bitter Root—(Dor-Don)

"SHE'S A WAITRESS, SHE'S A LADY"—Billy C. Cole—(Mega)

"THERE MUST BE A REASON"—Tom Jesse—(Music Towne)

"COME BACK EAST"—Larry Lake—(Lake)

"RED HOT END"—Steve Scott—(Brad)

"DON'T LET ME GO"—Earl Connally—(Maycon)

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 7/15/72

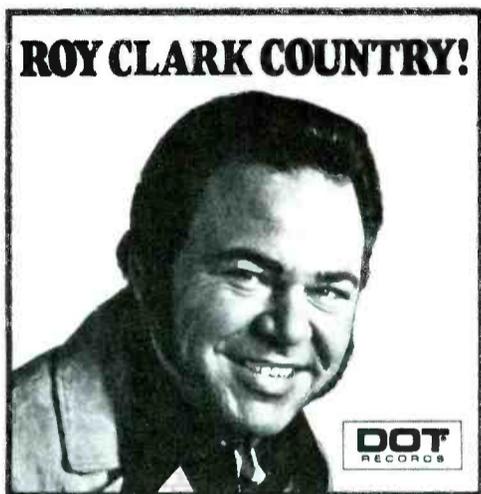
★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	17
2	2	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	16
3	3	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	12
4	4	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	10
5	5	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	12
6	6	CRY Lynn Anderson, Columbia KC 31316	15
7	10	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	6
8	7	THIS IS JERRY WALLACE Decca DL 75294 (MCA)	13
9	13	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	6
10	20	BEST OF JERRY REED RCA LSP-4729	3
11	11	GEORGE JONES Epic KE 31321 (CBS)	8
12	12	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	15
13	21	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	3
14	15	SINGS FOR ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca DL 75344 (MCA)	6
15	16	DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	10
16	18	HANK WILLIAMS, JR'S. GREATEST HITS, VOL. 2 MGM SE 4822	7
17	17	SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE Sammi Smith, Mega M31-1011	9
18	9	FOR THE GOOD TIMES Ray Price, Columbia C 30105	98
19	19	ORIGINAL TRAVELIN' MAN Dave Dudley, Mercury SR 61365	6
20	27	TO GET TO YOU Jerry Wallace, Decca DL7 5349 (MCA)	3
21	22	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	15
22	26	WHAT AM I GONNA DO Bobby Bare, Mercury SR 61363	6
23	23	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	16
24	24	ME & CHET Chet Atkins & Jerry Reed, RCA LSP 4707	10
25	25	AIN'T WE HAVIN' US A GOOD TIME Connie Smith, RCA LSP 4694	10
26	8	MY HANG-UP IS YOU Freddie Hart, Capitol ST 11014	19
27	14	ANNIE Anne Murray, Capitol ST 11024	10
28	28	INNERVIEW Stalller Brothers, Mercury SR 61358	18
29	30	MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol ST 11055	5
30	—	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	1
31	43	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL7-5352 (MCA)	2
32	37	ASHES OF LOVE Dickie Lee, RCA LSP 4715	4
33	35	GOD BLESS AMERICA Loretta Lynn, Decca DL7-5351 (MCA)	3
34	34	SAY SOMETHING NICE TO SARAH Ernest Tubbs, Decca DL7-5345 (MCA)	3
35	36	SINGS HEART SONGS Charley Pride, RCA LSP 4617	34
36	42	THE KEY'S IN THE MAILBOX Tony Booth, Capitol ST 11076	2
37	38	BALLADS OF LOVE Porter Wagoner, RCA LSP 4734	2
38	33	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	23
39	39	IN THE BLUE CANADIAN ROCKIES Moms & Dads, GNP Crescendo GNPS 2063	14
40	40	LIVE IN PERSON Danny Davis & The Nashville Brass, RCA LSP 4720	2
41	41	JUST PLAIN LONELY Ferlin Husky, Capitol ST 11069	4
42	29	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	13
43	—	NEED YOU David Rogers, Columbia 45551	1
44	—	BOBBY AND SONNY/OSBORNE BROTHERS Decca DL7-5356 (MCA)	1
45	—	SKEETER SINGS DOLLY Skeeter Davis, RCA LSP 4732	1

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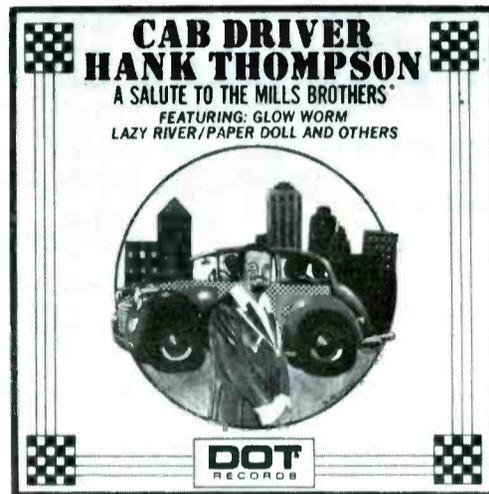
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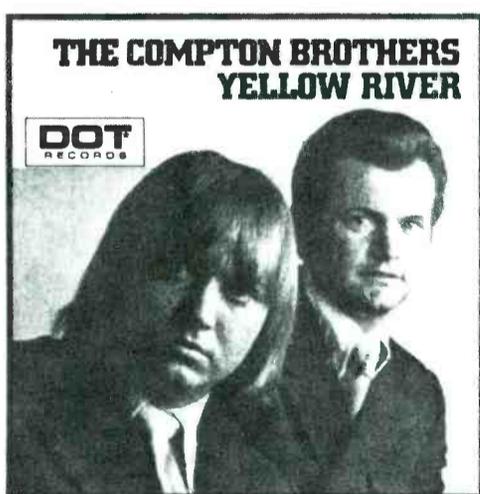
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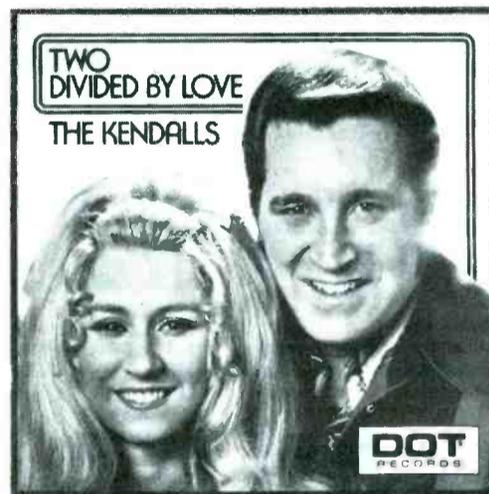
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Diana Trask
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The Kendalls
"Two Divided By Love"
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Dot's Country Store



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Jukebox programming

MOA Chief Urges Jukebox, Radio Tie

By EARL PAIGE

PEORIA, Ill.—One way to encourage radio stations to play records being programmed on jukeboxes is to make sure the local outlets know what operators are using, John Trucano, Music Operators of America president said here recently. But Trucano goes even further.

The Deadwood, S.D., operator said his firm has for some years elected what he calls the "Red Label Tune" of the month, one record that enjoys special attention. Local stations in the Deadwood and Rapid City area play the song daily and plug Black Hills Novelty, Trucano's jukebox operating firm.

Why? Because a copy of every record Black Hills Novelty Co. programs is furnished to stations. Often, stations here have not heard of a record or have not been able to find it when Trucano's men bring it by. "The stations appreciate this service," he said.

Philadelphia Programmers Debate Jukebox LP Role

By MARIE ORODENKER

PHILADELPHIA—The Jukebox album, 7-in. diameter version of the large LP, continues to be controversial. Here, where Little LP's Unlimited president Richard Prutting states there is good acceptance of the mini albums, other operators disagree.

Some jukebox programmers do find the mini LP valuable when singles are not available on big selling album acts. Prutting said Eastern Music, the Seeburg wholesale outlet, and Williams One-Stop, both are high on jukebox albums.

But other programmers and wholesalers are not.

"We would like to pull them out of all our machines," said local operator Sam Stern. "They don't mean a thing for the machine play and do nothing for the overall programming picture. It's only that the location owners want them in the machine. So we keep them in."

The mini albums are viewed merely as "a promotional gimmick" by Elliott Rosen, who heads up the David Rosen Music Company operations, "but they are not meaningful in the marketplace any longer."

Save for an exceptional instance where a requested record is not

"This is one promotion I would buy if I had to. It does us that much good," he said in a talk before the Illinois jukebox association here.

As for picking the Red Label spotlight tune, he said the Black Hills programmers deliberately choose something that appears to be a sleeper.

Another obvious benefit of the promotion is that stations rarely play records Black Hills isn't into.

The samples are stamped "from Black Hills Novelty" and may be keyed for a certain category.

"We have many occasions when a deejay will routinely plug us as he introduces one of these samples and notices we have flagged it as a country pick or in some other way."

Thus the Red Label promotion is obviously good public relations too, one area Trucano seems especially expert in.

yet available as a single, the operators find that the Little LP's hold little or no attraction to the patrons of a location.

The bulk play anticipated by the Little LP is not forthcoming, say the operators. What is more effective as a business builder is premium programming and special groupings. Giving the patron a record play or two as a premium is more conducive for bulk play than paying for a little LP's play. The premium idea is also utilized by Rosen in packaging a record group of the "Top 10 Hits" and eliminating the need of pressing buttons for each number.

Rosen also feels that the cassette holds much more promise for bulk play than the Little LP, particularly since the cassette has built-in selectivity of desired song titles. He even envisions the day when the cassette rather than the record will dominate the music machine.

'Shirt Board' Popularity Poll



JUKEBOX operator and programmer Bud Hashman of Springfield, Ill. checks "shirt board" survey card outside location. The cards come with his shirts from the laundry. He fastens on representative title strips and tallies the actual plays as he makes the rounds of selected locations. Though some jukebox popularity meters do not record an exact play count (a pin may push out so many notches) he said he can reasonably estimate play popularity. However, he would like to see popularity meters more sophisticated. "There are many instances where I know a record has played perhaps 100 or more times, but the meters usually stop at way below this." Also, Hashman pointed out, meters only register that the disk played, not which side. Still, he believes his survey is reasonably accurate. The one problem? His laundry may run out of shirt stiffening boards one of these weeks.

Tavern Owner Predicts Classical Music Revival

by ANNE C. DUSTON

CHICAGO — Tavern owner Jim Stein thinks there is a trend back toward classical music in jukeboxes and he is helping it along.

Jim owns the Old Town Ale House here, and has stocked his jukebox with rare Italian and French arias from his own private collection of 45's, some dating back to the late 40's.

Three months after he bought his place in 1970, it was destroyed by fire, forcing him to move across the street, and replace the record changer behind the bar with a jukebox.

Stein put six of his records in the box, and they went over so well he has added about 20 more. He feels that he now has a suitable mix of rock, pop and classical, and intends to leave it as it is.

His diverse patrons, memorialized in a 25-foot wall mural by Chicago artist Maureen Munson, include cab drivers, artists, writers, working and professional people and "local crackpots." The afternoon crowd favors rock, he said, and the evening group, including tourists in the Old Town area, play the arias.

"Once in a while a rock fan will complain about that 'terrible opera stuff,' or an opera fan will complain about that 'terrible rock stuff,'" he commented.

One of his patrons, Pulitzer prize winning Mike Royko of the Chicago Daily News, favors the Jussi Bjoerling records, a singer Stein considers the greatest in the world.

Some of the most played records include Enrico Caruso singing Massenet's "Au Aouverain Au Guge Au Pere"; "Ombra Mai Su" from Handel's Largo; Guiseppe Di Stefano singing Puccini's "Che Gelida Manina" from LaBoheme; Jussi Bjoerling singing "Cielo E. Mar" and "Amor Ti Vieta"; Zinka Milanov, singing "Pace, Pace" from Verdi's The Force of Destiny; Licia Albanese, singing "Butterfly's Entrance" from Madame Butterfly; and Jan Peerce, "Veste La Giubba," from Pagliacci.

Also on the box is a duet by Jussi Bjoerling and Robert Merrill from the Pearl Fishers by Bizet, a record that is the most requested on the classical music station WFMT.

Stein believes that rock and pop music is leaning toward classical music as far as inspiration. If that develops further, he said, more young people will begin listening to classical and opera and learn to appreciate it.

Besides opera, Stein added some "impossible to find" Dixieland, like Louis Armstrong's "I'll Be Glad When You're Dead, You Rascal You," and "Sleepy Time Down South," and some classical pop, like Helen O'Connell and Bob Eberle's "The Breeze and I," "Greeneyes" with the Jimmy Dorsey band; and Billy Daniel's "Old Black Magic."

Stein calls himself an extensive listener. When asked if he sang, he said "Only in the bathtub, and I sound like Robert Merrill."

DE LA AUTENTICA MARCA ROCK-OLA TLF.



ROCK-OLA Mfg. executive vice president E. G. Doris (second from right) with Venezuela distributor M. Sobottka (right) and employees during Doris' recent visit to South America.

Coin Machine World

FLA. ASSN PUSH

The Florida Amusement and Merchandising Association (FAMA) is continuing its drive to sign location owners as associate members at \$5 a year. Owners are told FAMA is their voice too to the legislature. Associate members are put on a special mailing list (to receive legislative bulletins, so on) and receive a plaque. Other associations wishing details of the FAMA program may write Post Office Box 1519, Winter Haven, Fla. 33880. New FAMA members: George Brown, American Can Co.; Ed Egyed, Macke Co.; Dan Livingston, Livendco, Inc.; J. L. Fielden, Miami Cigarette Machine Co. Robert Rhinehart, FAMA executive director, announced the death of Bert Leeflang, Modern Music Co., St. Petersburg, a district IV vice president of FAMA.

ROCK-OLA DIST.

Victor Conte Sales, Utica, New York, has been appointed distributor for Rock-Ola Corp. brand for central part of the state. Victor Conte is the owner of the new wholesale outlet. Assisting Conte are his son, Al, and John Pasiatore.

TEXAS JUKEBOX AGENCY DEFENDED

Raymond Williams, chairman of the new Texas Vending Commission, told Texas Senators recently that the new regulatory agency he heads is turning the entertainment vending industry "into a business instead of a racket." Williams denied that his vast vending industry holdings were profiting from his being chairman of the commission that regulates the industry. Each of the other members of the new commission, all appointees of Gov. Preston Smith, appeared before the Senate Nominations Committee. They supported Williams' claim that he and other vending operators on the commission had not sought to profit from their regulatory positions.

The other appointees are Gene Hendryx of Alpine, L. C. Butler of Houston, Gilbert Seelmeyer of El Paso and Don Edmondson of San Antonio. The committee questioned the appointees for about 90 minutes, then routinely passed them on to the full Senate for confirmation or rejection.

Williams, president of Commercial Music Co. in Dallas, and But-

(Continued on page 42)

Mont. Jukebox Assn Total Industry Push

WEST YELLOWSTONE, Mont. —Jukebox businessmen in Montana are planning for implementation of the state's new constitution which could bring about more of a total entertainment industry here, possibly legalized gambling games under state control. The new constitution will be an item for discussion at the Montana Coin Machine Operators Association meeting here July 21-22.

National jukebox operating subjects will be covered by Music Operators of America (MOA) president John Trucano, Deadwood, S.D., and MOA executive vice president Fred Granger, Chicago.

The meeting, at the Stage Coach Inn, may find representatives of Seattle one-stops in attendance too, said association secretary Dorothy Christensen. There are three one-stops in Seattle: Seattle Record one-stop, Tosh Hori's one-stop and Disk City.

State level subjects will be covered by Tom Judge (D), a gubernatorial candidate, and John Sheehy (D), candidate for attorney general.

Mrs. Christensen said operators

from all nearby states are welcome. There are several motels nearby including the Morris Motel, Executive Motel and the Dude Motel.



JUKEBOXES can be equipped with this tiny electric coin counter which stores pulses up to \$10,000 worth of plays and is available from ENM Co., Chicago.



ROCK-OLA's promotion of the furniture look model 447 phonograph tied in with Faberge's "Music" cologne, found Columbia Records artist Ramsey Lewis drawing a lucky number in Ward's Chicago State Street store. With Lewis Lewis are WVON-Chicago deejay Jay Johnson and Rock-Ola staffer George Hincker (right).

Chances are you know people who think their places are too classy for a coin-operated phonograph.

They think the flashing lights and rainbow colors would destroy the kind of atmosphere they've paid a decorator thousands to create.

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The 447 fits comfortably into the most sophisticated restaurant or club.

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contemporary rooms yet the overall design is rich enough to fit gracefully in any traditional setting.

On the inside, Rock-Ola parts. The same maintenance-free reliability you're used to.

As for the outside, just look at it.

Better still, show it to someone who swore he'd never have a jukebox in the joint.

Show this to people
who swore they'd never have
a jukebox in the joint.



ROCK-OLA
THE SOUND ONE



What's Playing?

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

CHATTANOOGA, TENN.; COUNTRY & WESTERN LOCATIONS

Lloyd Smalley,
programmer,

Chattanooga Coin Machine Co.

New purchases:

"Missing You/The Tie That Binds," Jim Reeves, RCA 0744; "Torn From The Pages of My Life/Waterloo," Stonewall Jackson, Columbia 45632; "The Great Divide," Tammy Wynette/George Jones, Epic 10881.

CONNELLY SPRINGS, N.C.; SOUL LOCATIONS



Milton Hobbs,
programmer,

Southern Automated Co.

New purchases:

"Where Is Love," Roberta Flack & Donny Hathaway, Atlantic 2879; "All The King's Horses," Aretha Franklin, Atlantic 2883; "Funky Music Sho Nuff Turns Me On," Temptations, Gordy 7119.

Oldies:

"I Gotcha," Joe Tex, Dial 1010; "Day Dreaming," Aretha Franklin, Atlantic 2866.

FARGO, N.D.; CAMPUS/YOUNG ADULT LOCATIONS



Gerold Staska,
programmer,

United Music Co.

New purchases:

"The Happiest Girl in the Whole U.S.A.," Donna Fargo; "How Do You Do," Mouth & McNeal, Philips 40715; "Song Sung Blue," Neil Diamond; "Bless Your Heart," Freddie Hart, Capitol 3953; "Nice To Be With You," Gallery.

Oldies:

"Joy To The World," Three Dog Night; "Temptation Eyes," Grass Roots; "Beginnings," Chicago.

JACKSON, MISS.; SOUL LOCATIONS

Marilyn Burkhardt,
Dixie Vending

New purchases:

"Rip Off/Two Lovely Pillows," Laura Lee, Hot Wax, 7204; "Chokin' Kind/Put Your Trust in Me," Joe Simon, Monument 8916; "Don't Take My Kindness for Weakness/Just the One," Soul Children, Stax 0132.

Spinning meters:

"If Loving You is Wrong . . .," Luther Ingram; "People Make the World," Stylistics; "Funky Music Sho Nuff Turns Me On," Temptations, Gordy 7119.

MANKATO, MINN.; YOUNG ADULT LOCATIONS

Sue Iddings,
programmer,

C & N Sales Co.

New purchases:

"Motorcycle Mama," Sailcat, Elektra 457; "Fireless," The New Seekers, Elektra 45787; "When You Say Love," Sonny & Cher, Kapp 2176; "Long Cool Woman (in a Black Dress)," Hollies, Epic 5-10871.

Coin Machine World

Continued from page 40

ler are Wurlitzer music and amusement machine distributors in Texas. Butler is president of Gulf Coast Distributing Co. Williams is also owner of Austin Phonograph Co., Central Music Co., of Temple, Fort Worth Vending Co. and its subsidiary Champion Vending Co. of Wichita Falls. Sen. Barbara Jordan of Houston voted against all five appointees. Sen. Chet Brooks voted against all but Hendryx. Miss Jordan of Houston was persistent in questioning each appointee about the big time vending operators on the commission. She asked each whether small operators had a voice in the rules set forth by the commission and questioned whether the big operators ought to be in the position of regulating their competition.

Williams said that he has paid about four times as much in fees

NEW ORLEANS, LA.; SOUL LOCATIONS

Henry Holzenthal,
programmer,
TAC Amusement Co.

New purchases:

"School of Life," Tommy Tate, Koko 2112; "I'm Still in Love With You," Al Green, Hi 2216; "Power of Love," Joe Simon, Spring 128.

NORTH BEND, NEB.; HIGH SCHOOL AGE LOCATIONS



Ed Kort,
operator,

Lois Regibald,
programmer;
Kort Amusement Co.

New purchases:

"School's Out," Alice Cooper, Warner Bros. 7596; "Brandy (You're A Fine Girl)," Looking Glass, Epic 10874; "Mary Had a Little Lamb," Wings (The McCartneys), Apple 1851; "Hold Her Tight," Osmonds, MGM 14105; "Coconut," Nilsson, RCA 74-0718; "Lean on Me," Bill Withers, Sussex 235 (Buddah).

PEORIA, ILL.; VARIOUS LOCATIONS



Bill Bush,
Les Montooth
Phonograph Service

New purchases:

Pop: "Alone Again (Naturally)," Gilbert O'Sullivan, MAM 3619; "When You Say Love," Sonny & Cher, Kapp 2176; Country: "That Certain One," Tommy Cash, Epic 10885; "Did You Ever Think," Don Gibson, Hickory 1629; "Opryland," Wilburn Brothers, Decca 32978; Top Country pick (with pop potential): "It's Gonna Take A Little Bit Longer," Charley Pride.

Spinning meters:

"The Happiest Girl in the Whole U.S.A.," Donna Fargo; "Nice to be with You," Gallery.

PIERRE, S.D.; VARIOUS LOCATIONS

Dory Maxwell,
programmer,
Automatic Vendors

New purchases:

"I'm So Lonesome I Could Cry," Charlie McCoy, Monument 8546; "Alone Again (Naturally)," Gilbert O'Sullivan, London 3619; "Honky Tonk," The Ventures, United Artists 50925.

ROCK ISLAND, ILL.; HIGH SCHOOL LOCATIONS



Orma Johnson Mohr,
operator;

Liz Christiansen,
programmer;
Johnson Vending

New purchases:

"Breaking Up Is Hard To Do," Partidge Family, Bell 45-235; "Hold Her Tight," Osmonds, MGM 14405; "Alone Again (Naturally)," Gilbert O'Sullivan, London 3619; "You Don't Mess Around with Jim," Jim Croce, ABC 11328.

Tape Happenings

Continued from page 30

ber capstan cleaner. . . . Universal Research Labs, Chicago, introduced a self-contained, solid state sound effects system, the SS-1000-A, with each sound on an individual modularized P.C. board that plugs into an interconnect assembly, according to Ed Polanek, vice-president. Features include two channels, for primary and secondary effects; built-in 30-watt amplifier; module selection light; 11 pushbuttons, master gain, master tone, line output and external speaker output; and built-in monitor speaker. The 12½ pound unit lists for \$295.

. . . Motorola Inc. filed suit against Gates Learjet Corporation asking that patents 3400227, 3403868, 3437762 and 3560126 pertaining to cartridge type magnetic tape players be declared invalid and non-infringed by Motorola players. Gates Rubber Company subsequently brought a patent infringement suit against Motorola involving the same four patents which it claims to have recently obtained title to from Gates Learjet Corporation.

Cetra Bows Oldies

Continued from page 31

final trio from "Faust" with McCormack and Sammarco, and two arias from Mozart's "The Marriage of Figaro."

Other famous singers of the past in the release include Anselmi, Battistini, Gigli, film star Grace Moore, the 20 "Great Wagnerian Singers" and "Stars of La Scala."

Famous names of the past on the Scala disk include Caruso, Rosina Storchio, Francesco Tamagno, De Lucia, Sammarco and Celestina Boninsegna. Wagnerian stars include Frida Leider, Friedrich Schorr, Leo Slezak, Richard Tauber, Richard Mayr, Lauritz Melchior, Elisabeth Rethberg, Lillian Nordica and Emmy Destinn, and a rare recording of Melba singing "Elsa's Dream" from "Lohengrin."

With EMI's successful reissue series on the HMV Treasury label, and RCA's best-selling reissues of Toscanini recordings and the piano performances of Rachmaninov and Josef Hoffman, the boom in the reissue market has opened up a new sales effort in low-cost issues of what have until now been eagerly-sought collector items changing hands in past years at inflated prices.

Key: Self-Improvement

Continued from page 18

solve, have been solved. Discrete is here, he said.

Miller said that his total interest in quadrasonic sound was "in what it can do to get my music across. My business, like yours, is in sound." He said he wasn't against matrix forms of quadrasonic sound, as long as they were labeled synthetic and "if it stands up on its own merits, so be it." He claimed there were many pop groups today who are refusing to let their product be released in matrix.

Gabbert, in conclusion, said that discrete records are coming down the pike and that he felt the FCC was moving along as fast as possible to get a viable discrete broadcasting system approved. Earlier, he'd stated that quadrasonic sound was a good promotion for radio. "I've made a lot of money from quadrasonic and it's not even around yet," he said, speaking of promotions he'd run on KIOI-FM, which brought in increased advertising through the excitement of quadrasonic broadcasts.

A speaker to represent the viewpoint of matrix failed to show up for the meeting. Hall represented a middle ground in his part of the debate.

Bargain Diamond Needle Hurts Product's Integrity

Continued from page 26

Bissing, Julia Jagubowski and Merle Nelson. The new 26,000 square foot factory has recently been redesigned inside to accommodate expanding inventories.

Pfanstiehl's simplified needle identification catalog lists around 800 numbers and that many phono cartridges, too. The firm has just added blank tape boxes and a head and capstan cleaner accessory to its line of tape items.

Wight deplores bargain offerings of diamond needles. "We have dealers who report that they sell twice as many when the price is \$3.88. People expect to pay more for a diamond needle. The steady sales of sapphire needles at \$2.50 prove people will pay for a quality needle."

While Pfanstiehl executives look forward to the advent of the video disk, the immediate new area looming is 4-channel records. Wight spoke cautiously about this subject, said he wishes there were not so much confusion and indicated that the firm's engineers are busily contacting equipment companies and gearing for whatever new needles will be required.

See Motorola U.K. Recovering Quickly

Continued from page 26

But, determined not to lose that face-to-face contact, visits to the factory by distributors were organized—one more move in the battle to once more push the name of Motorola to the fore in in-car entertainment.

This battle had started in June 1969 when Motorola decided to go independent after a long association with Smith's Industries in this country.

There was an intervening period after the split from Smith's Industries and before Motorola could get its own self-produced units on the market.

Naturally Smith's would not allow Motorola to build a factory and get production under way and mean while be distributed by Smith's for the interim period. As soon as Motorola wanted independence Smith's dropped the line and pushed hard on its own Radiomobile products (see separate story).

Motorola had to build a factory, design new radios and employ all personnel in addition to going through the normal teething problems of any newly established operation. Speed was essential and this was where the mistakes occurred.

Unfortunately it was impossible to import radios from the parent American company because U.S. models have no long-waveband—one of the most widely used in Britain.

Within six months of the split the first models were on the market, but in the meantime all the distributors had been effectively lost so there was even more groundwork to be done. Also the speed with which the production had moved resulted in loss of quality and confidence and the firm slumped, Riches noted.

'Q' Player

A deal with Chrysler to include Motorola 8-track players as optional extras in their cars fell through too.

The introduction in October of a car quadrasonic cartridge player was a natural step following the success of in-car quadrasonic in America. It was possibly this unit, which when previewed impressed most who heard it, that started the company back on the road to success, he said.

"Distributors are cautious people," said Riches. "Many thought we were premature in introducing quadrasonic but those who have had success with the units are those who have demonstrated them to customers."

"One of the main complaints against the unit was that there was not enough software available. But to encourage companies to put out more tapes, there has to be hardware on the market."

"But the compatibility of these

units with stereo means that with 8-track cartridges you can get a much better sound from the four speakers even with stereo tapes."

'Q' Home Unit

Now, having made an initial foray into British homes with a domestic 8-track player, Motorola is once more attempting to establish its name as more than just a producer of in-car entertainment. This time the firm had produced a home quadrasonic cartridge player which will be on the market some time in August.

This new model has bass and treble controls and left-right and front-back balance controls. It also features an automatic adjustment to stereo when playing 8-track tapes and manual program selector and tape eject facilities.

Also being introduced at distributor conferences are the 281 and 282 AM/FM car radios. Both have five watts output and feature push-button controls.

But the big news is the introduction into the range of two cassette players for car use. The 241 is a cassette-only unit. It has volume, tone and balance controls and fast forward/rewind facilities.

Both the 241 and the 252—a combination cassette player/radio unit—have six watts per channel capability.

The last six months have changed the pattern for Motorola here, Riches believes. In still another move, the firm will be producing fitting kits for 130 different models of automobiles as it continues to concentrate in auto products.

Noting the new home products and the move into cassette as well, he said Motorola certainly wasn't about to allow the potential market in England to slip from its grasp, and further, that Motorola was proving that its position is stronger than ever.

Precision Cartridge

Continued from page 26

being completed this week at Precision's Chadwell Heath, Essex, duplicating plant. The expansion in effect doubles the size of the plant and increases the production capacity of the factory from 2 million to well over 3 million tapes per year.

Included in the program are a new mastering room, additional quality control and test space and facilities for duplicating the firm's new quadrasonic and chromium dioxide tapes.

The expansion has been made necessary by the enormous increase in Precision's business during the past 12 months. Hoyda said, adding that the factory is currently operating three shifts on a 24-hour basis.

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New York, N.Y. 10036

POSITIONS OPEN

Currently working in Arkansas' second market, and ranked #1 in my morning drive time shift. I'm ready for a move to a medium or large market, somewhere I can settle down. Check it out, very tight board, production, news, and play by play for any sport. I have 4 years of experience I'm willing to put to work for your Top 40 or upbeat MOR station. I need a new gig yesterday. Tape and resume upon your request. Will relocate ANYWHERE. Box 510, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 7/15

"THE BIG APE" in Jacksonville, Florida has been ripped off again by the big city. Our 50,000 watt rock facility needs an off-the-air production director. Find out how you can get a piece of the Sunshine Burger. Send tape, resume and all that junk to Program Director, J. Thomas, WAPE, Jacksonville, Florida 32073. An equal opportunity employer. 7/15

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Want a chance to save a lot of bread? Groove in 86" Daily? Escape commercial radio rut? Work in beautiful news studios? Have all earnings tax-exempt, retroactive to arrival date? Of course, anyone would. We need a MOR jock who can communicate and has good presentation. We have a good AM-FM (Automated) operation in the Marshall Islands, SW of Hawaii. Big American population, natives English-speaking. Non-commercial, three man staff. Our company is a logistical contractor for the Government. You will have a 12 month contract, 26 days paid vacation, Medical Benefits and Transportation paid. Single preferred. No housing authorized. Experience necessary. Air-Mail tape and resume with phone number to: Jim Denny, Box 838, APO S/P, Calif. 96555. Because of our location be prepared to accept collect phone call via Ham Radio patch from Calif. 7/22

POSITIONS WANTED

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SUPER ROCK JOCKS NOW AVAILABLE: Have charisma, will travel. First and third phones. John, (502) 447-2779; Tom, (502) 878-4500. 7/15

From The Music Capitals of the World

DOMESTIC

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The Backroom had a three-week return engagement by the Charisma, a folk/rock group. . . . The Rush Up recently held a rock concert weekend with Bill Chase and a new group, Wayne Chaney and Muscle Shoals who are being held over for an indefinite engagement. . . . Curtom Record Co., Inc., opened new offices, including a 16-track recording studio, at 5915 N. Lincoln Ave. . . . Appearing at the Arie Crown Theatre, McCormick Place, in July are Rare Earth, Black Sabbath (13), and the Carpenters (21-22-23). . . . Attorney F. Lee Bailey's Gallery Club features jazz on Sunday afternoons. The Latin/rock group Hondo Beat are being held for an indefinite engagement at the Ruggles Club. . . . Rock groups appearing at the revamped Aragon Ballroom this month are New Riders of the Purple Sage and the Fabulous Rhinestones; The Doors, Dr. John the Night Tripper, and Fluorescent Leech and Eddie July 21. ANNE DUSTON

appearing four nights a week at Plantation Hall in nearby Milford. . . . Composer-singer Bill Withers has been signed to appear with the 5th Dimension at Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 3. Same aggregation appears a week earlier at Los Angeles' Greek Theater. . . . Ebby Howard, singing bass player with Avco Broadcasting's "Midwestern Hayride" the last six years, has formed his own country music group billed as the Ebbtides. Besides Howard, the unit comprises Chuck Rich, steel guitar; Terry Cross, lead guitar; Jerry Wilhelm, drums, and Sandy Allison, vocals.

Local Columbia Records salesman Jack Lameier gave demonstrations here last week at Stouffer's Inn and Shillito's, a leading department store, on Quadraphonic, new recording system developed by Columbia. Columbia currently has 58 four-track Quadraphonic releases on the market. Local press gave considerable coverage to the showing. . . . Musician-songwriter Roger Stenger, who heads up on his own group, Threefold, has just signed a two-year recording pact with General American Records with headquarters here. BILL SACHS

CINCINNATI

Jack Sanderson and the Cajuns, featuring Rusty York, head of Jewel Recording Studios here, are

International News Reports

U.K. Singles Chart Bursts With Soul; Captures 10 of Top 50

• Continued from page 1

is choosing the Staple Singers' 'I'll Take You There' and Gladys Knight and the Pips' 'Just Walk in My Shoes' as his records of the week."

It is perhaps, evidence of Symes' claims that the Staple Singers today have their first British hit and Gladys Knight has her first chart record since "Take Me in Your Arms and Love Me" in 1967.

Gladys Knight's lack of British success is a constant mystery. She is perhaps the most soulful singer in Motown's artists roster, and during the past year Miss Knight has received three gold disks in the U.S. "We've tried with all the American releases, but none of them has sold particularly well in Britain," said Symes. "So we decided to reissue 'Just Walk in My Shoes,' the first track Gladys Knight recorded for Motown, because it's an uptempo number completely different from her recent records."

Promotion

The single, in fact, has met with great demand from discotheques—one of the promotional outlets increasingly used by companies with soul music catalogs.

Peter Robinson of MCA, which currently has the Chi-Lites' "Oh Girl" and "Walkin' in the Rain With the One You Love" by Love Unlimited in the charts, believes the present success of soul is due to the increased emphasis on grass-roots promotion.

"The reaction to soul records in Britain comes from the clubs initially," Robinson claims. "Records which people previously thought were 'too American' are now breaking through into the charts. The first indication of this, for MCA, came with the Chi-Lites' 'Have You Seen Her,' which very few people thought was right for the British market."

"There are a lot of new soul records in the charts; records which aren't as obvious as the usual soul singles. The new Love Unlimited album for instance, has three or four tracks which could become hits—mostly ballads like the group's follow-up single 'Is It Really True Boy, Is It Really Me.'"

But perhaps the greatest exponent of grass-roots promotion is John Abbey, whose company Contempo International is responsible for the release policy and promotion of Polydor's Stax and Mojo labels and Atlantic's black catalog.

"Soul is always summer music, but this year there are a lot of new soul singles in the charts," Abbey commented. "Every summer there are usually a few releases which make the charts, but now we have the Staple Singers, Frederick Knight and Roberta Flack."

Roberta Flack's success with "The First Time Ever I Saw Your Face" is particularly satisfying for both WEA and Contempo. The single, taken from Roberta Flack's album "First Take," was a number one hit in the United States, but its delicate subtleties made it a difficult record to promote in Britain. Radio One for instance, seldom programs slow, emotive records because they break the continuity of a fast-moving show. British radio has a limited outlet for black music unless soul records can cross the barriers into the pop market. The difficulty, of course, is crossing the barriers.

Grass Roots

This can create a vicious circle. A soul record needs airplay to get across to the pop market—but it needs to appeal to the pop audience before it gets airplay. Abbey's answer is the grass-roots solution. "We are overjoyed with the Roberta Flack hit. We persisted with it because we knew it could be a hit in Britain," said Abbey.

A large pop audience was cre-

ated for the single, building first an audience for the record in the soul market. Contempo, of course, has a unique position in Britain's soul market. The company also publishes "Blues and Soul," one of the country's leading soul magazines, which gives Abbey an excellent understanding of the prevailing attitudes among Britain's soul audience.

He also keeps close contacts with local club and discotheque disk jockeys and Abbey invariably knows the hit potential of soul records. Last year for example, Abbey reissued on Mojo Tami Lynn's "I'm Gonna Run Away From You" because of the reaction caused by pirated versions of the single in northern clubs.

Stax Records

"For the first time ever, I think, Stax has two records in the charts—Frederick Knight's 'I've Been So Lonely for So Long' and the Staple Singers. And Atlantic has the Drifters' 'At the Club'/'Saturday Night at the Movies,' which has sold 200,000 copies, Roberta Flack and, as a breaker 'Soul Man' by Sam and Dave.

"We seem to be getting away from Motown—and that's not a criticism of Tamla—and into other styles of black music. From the music point of view it couldn't be healthier," commented Abbey.

"And there's a lot more to come. We have high hopes with William Bell in the future and, of course, there's the oldies market. If it's exploited correctly it's immaterial whether the tracks are old or not—we're reissuing on Atlantic Bettye Swan's "Make Me Yours" which is five or six years old, but nevertheless sounds a good record."

Mojo is also discussing with Bell a sublicensing agreement for some of Bell's black material and Abbey is also negotiating for Phonogram's

Gene Chandler tracks—oldies but goodies.

Phonogram also has had recent success with its soul product. Earlier this year the company released Donnie Elbert's "I Can't Help Myself," which was one of four singles Elbert had in the chart during the same week. And now Phonogram is having success with the Stylistics' "Betcha By Golly Wow"—again from the Avco catalog—which was also in the American top 10.

But there are few signs that Britain's soul market is emulating the American album position. In the United States Roberta Flack's "First Take" is one of the top five albums, followed in the top 30 with albums by Joe Tex, Chi-Lites, Donny Hathaway, Bill Withers, Aretha Franklin and Al Green.

"Soul is essentially a singles music in Britain," commented Abbey. Mojo has had a stream of brilliant albums, from Doris Duke, Joe Simon and Kool and the Gang—but none of them has sold particularly well. There are, however, indications that black music is breaking into the album market.

Isaac Hayes for instance, earlier this year entered the album charts with "Shaft" and high hopes have been expressed about Roberta Flack's "First Take," recently re-released following Atlantic's changeover period from Polydor to WEA.

"A lot of early soul albums contained just two hit singles and a few other tracks," commented Symes. Motown, however, always successful with its Chartbuster series, is now releasing product conceived as albums—such as the recent Stevie Wonder records, Valerie Simpson's "Exposed" and Marvin Gaye's "What Going On." Motown is now renewing promotion on the Marvin Gaye album, released in Britain last month, after its phenomenal two million sales in the U.S.

Gem/Levens' 'Fantastic Hits' Use K-Tel's 'Dynamic' Buildup Concept

LONDON—The same marketing concept employed by the K-Tel company to back the release of its Dynamic Hits album will be used by Laurence Myers of the Gem group of companies and the William Levens organization which, on July 12, released 20 Fantastic Hits by the original artists.

The album—to be issued on the Arcade label—retails at \$4.70 and an estimated \$960,000 is being spent on blanket television commercials which will begin in the London area this week. The TV advertising campaign will run for the initial eight-week period with a minimum of five weeks in the London and home counties area.

The album will be distributed to the trade by the Tartan-Arrow Express delivery service and a number of leading chain stores including Woolworths, W.H. Smiths, HMV, Boots, Soho Records, Harlequin, Musicland, and Scene and Heard.

Michael Levene, of the Levene organization—a firm which is reported to specialize in marketing and promotion via TV, told Billboard that the Tartan-Arrow company will be able to give a 24-hour service to the trade.

There will be credit facilities available and albums may be ordered in packs of 25 and 50 with the price to the dealer standing at \$3.90 tax inclusive.

Levene stressed that the \$4.70 price tag must be maintained and that there would be no price-cutting.

With the massive TV campaign lined up plus proposed airtime being bought on Radio Luxembourg

once the album is available nationally, Myers and the Levene company are aiming at U.K. sales of up to 750,000 copies.

The album features Donny Osmond's "Puppy Love," Rod Stewart's "Maggie May," Melanie's "Brand New Key," and "What Have They Done To My Song Ma," Daniel Boone's "Beautiful Sunday," Slade's "Coz I Love You," Dawn's "Candida," the New Seeker's "Beg, Steal or Borrow" and tracks by the Osmonds, Mixtures, Vanity Fair, Bee Gees, Delfonics, the Hollies, Lou Christie, the Chelsea Football team the Piglets, Johnny Johnson, Edison Lighthouse, Harry Ryan and Lou Christie.

The television commercial, running for 45 seconds, was made by the Allen, Brady Marsh advertising agency and features disk jockey Alan Freeman and clips from recent television appearances made by some of the artists featured on the album.

Laurence Myers told Billboard that the original idea to release an album utilizing TV commercials as a promotional vehicle was born about 18 months ago during a visit to America.

The delay in releasing the album was due, Myers explained, to the difficulties in securing the various contract releases necessary from the record companies whose artists are featured on the LP.

The record companies involved in supplying product for the 20 track package are Polydor—who will be responsible for pressing the album—plus other labels it handles in the U.K. including MGM and

EMI Moves London Qtrs. 'Without Hitch'

LONDON—After 61 years in its old Hayes, Middlesex, home, EMI moved house last month and shifted all its belongings two miles away to a new production and distribution center in Southall. The switch was made without hitch and with no inconvenience to customers.

The firm has spent two years preparing the site, a former rubber factory, and has gutted the existing buildings for re-equipment as a pressing plant. The site is split in two by a stream and on the opposite side of the stream EMI has had constructed a new single story store and distribution center with multi-story offices.

Distribution closed down for one long weekend to transfer six million records, 500 employees and all the paperwork and systems to this new building. In fact, the move was all but completed by Thursday night and the staff had a weekend to acclimatize themselves to their new environment before the Tuesday opening.

EMI has spent \$10 million on its new home.

Explaining the move, EMI Records managing director Philip Brodie said: "The Hayes factory is over 60 years old and spread over seven different buildings with consequent movement problems. We have substituted two rectangular buildings directly linked by a conveyor and keyed to the 1970s rather than 1908.

"Within the new structure we can expand our total production which was becoming increasingly difficult in the old site. There was just physically not the room to make any further expansion. We

shall always have the facility to make better records and handling problems in the new layout should be avoided."

Production Up

Consequent upon the move, EMI has upped production and distribution capacity by 50 percent. The new center is on a 16-acre site beside the Grand Union Canal and an aerial view shows 10 acres of roof. Altogether there is 450,000 square feet of factory and warehouse space. The stores and distribution departments account for 176,000 sq. feet and the pressing plant has 160,000 sq. feet.

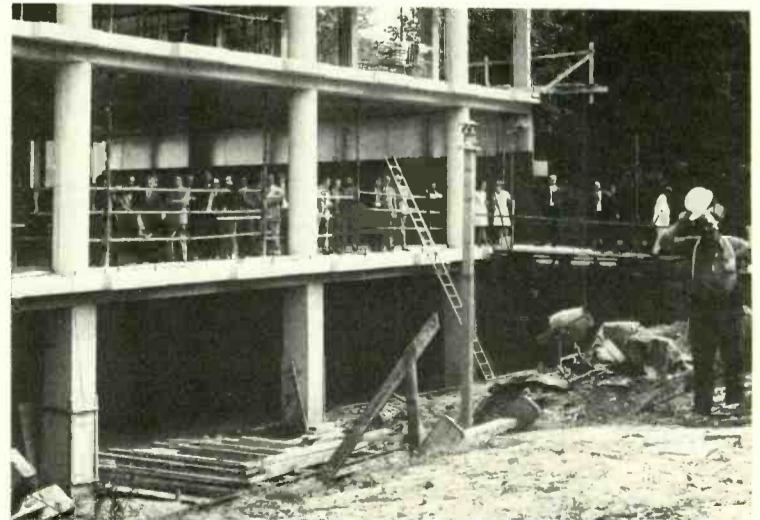
The aim of EMI's new home is flexibility. No systems have been installed that might give rise to teething troubles but there is room to increase the quantity of automated processes if necessary. The man who has been responsible for making everything run smoothly over the last 18 months is project manager Alan Boxer, who has had to co-ordinate the activities of 250 contractors and suppliers.

The pressroom contains 112 presses including some specially designed by EMI which are fully automated. There is room for a further 28 when they are required. The six primary raw materials for record manufacture, PVC, carbon black, lubricants and stabilizers, are mixed in a specially constructed 60-foot tower and then conveyed to each press in overhead ducts. Each press has its own hopper and a senser machine goes round the presses and checks each one.

The peak production capacity at Blyth Road was two million records a month. At Uxbridge Road it will be three million a month.

The factory section will also contain the sleeve stores, the sleeving area and a tape duplication plant. The tape area will be 10 times the size of the old duplication plant at Blyth Road and will enable EMI to increase its production from 1.5 million units a year to 6 million units a year, completely cutting out outside duplicating facilities.

Distribution manager is Cliff Busby, and he is confident that the streamlined picking and packing section will raise the distribution peak from 200,000 records a day to 300,000 a day—enough needle time to keep you at your record player without sleep for 15 years.



THE CONCRETE skeleton of the new \$4 million offices of Phonogram International in Baarn, Holland. Revolutionary design techniques will be used in the interior layout of the office, which will be designed on the "landscape office" system. The offices, due for completion in June 1973, will accommodate 430 staff and represent phase one of an ambitious three-phase program to rebuild the present complex in Baarn.

PRS Income Was \$24.2 Mil In '71; Up \$3.6 Million

• Continued from page 1

distributed to members and affiliated societies, after administration cost and other deductions, has increased by 16 percent to a total of \$21.8 million.

Speaking at the Society's 58th annual general meeting, Laurence Swinyard, chairman of the general council, said that "by far the largest single contributory cause of our record increase in income was our undoubted success in convincing the Performing Right Tribunal that the global royalty being paid by the BBC for the right to use our members' repertoire was totally insufficient, having regard to such factors as the rise in the cost and standard of living generally, the increase in popular demand for our music, and above all, the enormously greater use of our repertoire made by the BBC in recent years."

Swinyard also told the meeting of the successful negotiations with the independent television compa-

nies whereby there is a new increased lump royalty sum of over \$2 million per annum being paid effective from January of this year. The PRS has the right to terminate this new agreement if the companies' use of repertoire increases by more than a stated amount. "This might well happen as a consequence of the lifting of restrictions on broadcasting hours announced by the government earlier this year," Swinyard added.

Following the retirement of Guy Warrack from the PRS general council, Tony Hatch was elected to fill his place.

International Executive Turntable

Hans Officier, currently foreign repertoire manager at Ngram Records, Amsterdam, has been named European Coordinator for WEA International, with effect from Aug. 1. Officier has been with Ngram since 1965, joining the company as a salesman. He became label manager in 1966 and for the last two years has been responsible for selecting and releasing Elektra, Warner Bros. and Reprise repertoire. In his new post Officier will coordinate the activities of the WEA international offices in London, Paris and Hamburg and the activities of WEA licensees in other European countries. His office will be in Amsterdam. Succeeding Officier as label manager for the Warner, Reprise, Elektra and Atlantic labels at Ngram will be Giovanni Tonino who joined Ngram from Polydor Holland.

British journalist Andrew Tait, has joined the public relations department of Polydor International in Hamburg, headed by PR chief Eberhard B. Freise. Tait, who was partly educated in Germany and has worked there since 1970, joins Polydor from the West German news agency.



OFFICIER

Mexico TV Chain Into Song Fest

MEXICO CITY — Telesistema Mexicano, the largest TV chain in Mexico, announced participation, starting Oct. 12, in the first Organization of Ibero American TV (OTI) Song Festival, held in Madrid.

It is set for broadcast via satellite to 300 TV stations around the world. In charge of deciding the Mexican contestant is Raul Velasco, TV producer Carlos Salinas and festival organizer Augusto Marzagao. Invitations to record companies and publishers to submit material and artists have been sent out.

A contest to find the Mexican representative will be held in September with judges from 11 organizations present.

Pirela, 33, Dies In Street Fight

SAN JUAN: Felipe Pirela, 33, born in Maracaibo, Venezuela, and a Velvet Records artist, died following an argument in a street of Isla Verde, a suburb of San Juan early Sunday morning July 2. He was the top-selling artist of Velvet Records, with about 15 LP's to his credit. Tony started recording about 12 years ago in Venezuela.

He had resided here for about two years and had finished an engagement in a small club in Caguas just before he was shot.

Pirela's body was flown to Venezuela, aboard a plane sent here by the Venezuelan government. He will be buried in Maracaibo.

Baker Joins Buisson Co.

PARIS—Barbara Baker, former a&r director with Disc'AZ, has linked with leading Paris record dealer Maurice Buisson to run his new record label, Lido Music Champs-Elysees.

The company, based at Avenue des Champs-Elysees, Paris 8 (Tel: 359.53.30), has already signed U.S. artist Joe Simon and is negotiating with Richie Havens. French-based acts already signed include Sammy Gahar and Roman Perry.

Among the company's first releases is the original version of "Penelope" by Smiley, which was covered in France by the Poppys. Lido Music product will be distributed in France by Discodis.



JUST AS this truck, carrying a billboard display for the Alice Cooper show, at Wembley, was trying to sneak unnoticed through Oxford Circus in the heart of London's West End, it broke down—to the well-disguised dismay of the WEA publicity department—and caused a mammoth traffic jam.



MORE THAN 300 music industry people were guests at the opening of CBS's \$2.4 million studio complex in Whitfield St., London. Above, left to right are Anthony Fawcett, public relations for Jimmy Miller productions; George Greiff, manager of Bobby Whitlock; Joe Zagarino, Miller Productions production engineer; Bobby Whitlock and producer Jimmy Miller.

From The Music Capitals of the World

LONDON

Hansen Publications, the U.K. offshoot of the American sheet music publishers, is closing down its British operation and has formed a profit-sharing partnership with Chappell. Announcing the formation of the partnership, effective from the beginning of July, Bob Montgomery, deputy-managing director of Chappell, told Billboard that the deal is initially for a three-year period. The joint venture will be called Chappell-Hansen and a number of Chappell copyrights will be available to the partnership including the catalogs of Famous and Edwin H. Morris. . . . For the second year running, Roger Greenaway and Roger Cook have been named British Songwriters of the Year by the Songwriters' Guild of Great Britain which presented the pair with an Ivor Novello Award at the recent lunch hosted by the Music Publishers' Association. An award was also presented to Apple and EMI for George Harrison's "My Sweet Lord," which was the A side of the record which achieved the highest certified sales in 1971 and also for the most performed work of the year from figures supplied by the Performing Right Society. Tim Rice and Andrew Lloyd Webber were also presented with Ivor Novello awards for 'Jesus Christ Super-

tar,' which was named the international hit of the Year by British writers and for the song, "I Don't Know How to Love Him." The judges for the Ivor Novello awards were BBC Radio 2 boss Mark White, disk jockey Tony Blackburn, Les Reed, Jackie Trent and Andy Gray, the managing editor of the New Musical Express.

EMI has now completed its new contracts with Tamla Motown which were formulated during managing director Philip Brodie's visit to Detroit in October. EMI's Group director Records, Len Wood, concluded a deal for Europe, excluding Italy, Spain and Portugal, while Brodie completed negotiations for the U.K. market. . . . Judgement was reserved in the High Court on Monday in Tony Macaulay's action against Schroeder Music in which he claims an account of money he alleges is owed to him under an agreement which he is asking for the court to declare void. Alternatively he is claiming that the contract was validly rescinded by him and that he was therefore not bound by the agreement. Schroeder denies owing Macaulay anything and contends that the contract is effective until July 1976. . . . Pye is selling its 50 percent stake in the Irish pressing plant, Carlton Productions (1967) to Robert McGrattan, one of the existing shareholders in Carlton

and Michael Clerkin of the Release record company. Derek Honey, one of the joint deputy managing directors of Pye told Billboard that the bulk of Pye product and distributed lines — like A&M and DJM — would be manufactured at the company's Mitcham plant and shipped to Ireland. "However in the case of any fast moving items," explained Honey, "we will utilize the services of Carlton Productions."

Mojo has signed a sublicensing deal for selected tracks from Bell's soul music catalog. The first single will be the O'Jays' "I Dig Your Act," to be issued on Mojo in August. Further releases will include singles by James Carr, the Invitations, the Incredibles and James and Bobby Purify. Mojo has also reached agreement with Phonogram for the Gene Chandler material on the Mercury label. . . . Tony Defries, the manager of David Bowie, has left Laurence Myers' Gem Group to form his own management company, Main-

man, with offices in New York and London. Defries, who also manages Mott the Hoople, Iggy Pop and Dana Gillespie, will handle the company's affairs in New York and the London offices will be operated by Defries' assistant Nicky Graham. . . . K-Tel's initial LP success with "20 Dynamic Hits" has distinguished itself by reversing the normal pattern of seasonal sales last week. Normally at this time the top single outsells the top album in terms of unit sales in conventional record outlets by a ratio approaching 10 to one, but last week "20 Dynamic Hits" outsold the No. 1 single "Take Me Back 'Ome" by Slade, according to information and statistics supplied by the British Market Research Bureau. K-Tel managing director Ian Howard would neither conform nor deny a trade rumor that the album has already sold over 400,000 copies since it first became available at the end of May. He said that a second album is being planned which will receive the same pattern of TV exposure and promotion.

ABC-Dunhill has licensed its mainly classical Westminster Gold series for release by Music for Pleasure in the U.K. and Europe. The Westminster repertoire will be divided between the MfP and CFP labels, according to its nature and the first planned release will be in October in the shape of an album of Strauss waltzes played by the Vienna State Opera orchestra conducted by Julius Rudel. . . . Johnny Cash will make his only U.K. concert appearances this year at the Royal Albert Hall on Sept. 26, 27 and 28. He will be supported by his wife June Carter, Carl Perkins and others.

PHILIP PALMER

DUBLIN

RTE Radio has had a strong reaction to the recent phone interview with Johnny Cash, heard on the Saturday morning show, "Music With Morgan." By arrangement with CBD Dublin, Morgan O'Sullivan talked with Cash, who was doing a show in Waterloo, Iowa. Another very successful interview on the same show was with Nana Mouskouri. RTE repeated that particular program during a nighttime spot under the title, "Mouskouri With Morgan." . . . Mean Tom, who got national exposure in a spoof edition of RTE Television's "Hall's Pictorial Weekly" about country'n' Irish music, has joined Pat Lynch and the Tree Tops. Mean Tom (alias Derek Davis) is from Belfast. He's also a songwriter and he wrote the two songs he sang on the TV show. . . . The London-based Denver label, which specializes in Irish material and artists, has releases on the way by Big Tom and the Mainliners, Wexford Kiely and the Johnny McCauley Trio. . . . Big Tom and the Mainliners' fourth album will be "Requests!" and besides Big Tom McBride, Ronnie Duffy, Ginger Morgan, Seamus McMahon and Cyril McKeivitt will be featured as singers. . . . Wexford Kiely's first album will be titled after his

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best-known single, "The Latchyco on Stage." Following their on stage LP, the next 45 from the **Johnny McCauley Trio** will be "Any Tipperary Town" and "Leeds United 32 (The Leeds Irish Center Song)." The latter was commissioned by the Irish Center in Leeds.

The **Johnny McCauley Trio** play The Sound of Music ballroom in Glenamaddy, County Galway, on Aug. 5. . . . **Father Brian D'Arcy**, the 25-year-old Passionist priest who has an LP out on Polydor, "What Is Truth?" will conduct a one-day seminar on pop music and its use in education and communication with the younger generation, in Ballinter, County Meath, on Wednesday (12). Among the topics discussed, with appropriate illustrations on disks, will be loneliness, drugs and religion. **Father D'Arcy** will also discuss the work of such songwriters as **Kris Kristofferson**, **Paul Simon**, **Hoyt Axton** and **Johnny Cash**. . . . Scottish group, **Beggars Purse**, will be here between July 10-16 to help promote their Revival Records single, "The Rossville Thirteen." They will appear in Athlone, Dublin, Cork, Galway and Waterford. . . . Irish songwriter **Jimmy Kennedy**, who now lives in Shankhill, County Dublin, received an Ivor Novello Award in London. . . . The Radio Telefis Eireann Light Orchestra made the first of a series of provincial tours early this month, with stops at Longford, Sligo and Galway. The orchestra will make two such short tours every year. The first three dates featured guest artists **Dana**, **Ann Moran** and **Martin Dempsey**. . . . **Jack Cheadle**, Lancashire-born leader of the RTE Light Orchestra, has retired after nearly 30 years with RTE. He became leader of the orchestra in 1948, when it was formed. The new leader, **Audrey Park**, will take up duty after the RTELO's summer leave.

KEN STEWART

STOCKHOLM

CBS-Cupol in Sweden is rush-releasing the new "Live" album by **Carlos Santana** and **Buddy Miles** simultaneously with its American release date. . . . EMI group **Solar Plerus** have found themselves a new and very energetic publicity man called **F. DuMaree Journiette**. . . . Phonogram AB has released the French hit "Yankee Love" by **Frank Coper** on the Mercury label. . . . CBS-Cupol hosted press reception for singer **Ivan Rebroff** before he appeared at the Stockholm Tivoli. . . . CBS star **Andy Williams** scheduled to appear at the Scandinavian Stadium in Gothenburg on Aug. 7. . . . Epic's **Kjeretlin Dellert** has recorded a Swedish version of **Gilbert O'Sullivan's** hit "Matrimony" called "Polygami."

Metronome promoting **Aretha**

Franklin's new Atlantic album "Amazing Grace," and is now handling Swedish releases by the **Beach Boys**, who were formerly with EMI. . . . RCA's Middle Of The Road termed dull and uninspired on stage here by major critics. . . . EMI endeavoring to launch Swedish acts **Tradition**, **Soafell Pike** and **Mail Band** in England, and recently hosted a London reception for them. . . . Tradition scored a Swedish hit under the Swedish folk parks this summer, plus a TV show transmitted on June 27. . . . Kountry Korral Records has signed some new acts, including **Roger Brusberg**, the **Westerneers**, **Sivert Eklundh** and the **Country Hoboes**. . . . The Folkpark's Artist Forum No. 35 will be held in Boras on Dec. 1 and 2.

EMI singer **Rasmus** on a month's tour of "Swede counties" in America. . . . Sonet's **Lars-Olof Helen** visited London for three days to discuss with Island's **Tom Hayes** and **Rob Bell** the Swedish release program of Island product for the summer and fall and to catch the acts of **Vinagar Joe**, **Rory Music**, **Smith-Perkins-Smith**, **Persuasions** and **Long Dancers**. . . . Sonet producer **Sam Charters** will produce his second **Stefan Grossman** album in London for release this fall, and will produce a second LP by **Bill Haley and the Comets** in New York. . . . Odeon's **Povel Ramel** celebrated his 50th birthday by hiding from the Swedish press in the Danish capital of Copenhagen. . . . Cupol has signed **Sonja Lindgram-Kallstros**, and released her first single. . . . Phonogram hoping for big sales on the DJM album "Honky Chateau" by **Elton John**. . . . Dutch group **Eksperiment** received a gold award for their first self-named LP at the Stockholm Tivoli marking more than 25,000 Swedish sales.

TORONTO

Arc will release shortly first product from **Archie Abernathy** and the **Town Hall Band**. First **High Flying Bird** single will be released by the Columbia-distributed Can-Base label this week. The single, "I Never Had it So Good," was produced by **Tim Burge** at Aragon Studios in Vancouver. . . . Columbia and True North Records hosted an opening night get together for **David Rea's** opening at the Riverboat. Rea's first True North album is now released. . . . Capitol showing very strong with domestic product. **Edward Bear**, **Anne Murray** and **Foot in Coldwater** all received heavy play and sales. . . . **Badfinger-Kindred-McKendree Spring O'Keefe** Centre concert drew well, as did **Humble Pie-Groundhogs-Edger Winter** at Maple Leaf Gardens.

Capitol Canada has acquired the island line from the U.K. for distribution. . . . **Anne Murray** was signed for an Aug. 24 date at the Canadian National Exhibi-



EMI HAS renewed its contracts with Tamla Motown for the exclusive handling of all Tamla product in the U.K. and Europe. The deal was signed in London by EMI group record director Len Wood and Tamla Motown vice president and international director, Ralph Seltzer. Left to right after the signing, are Frank Chalmers, EMI's manager of popular repertoire development, Len Wood, Ralph Seltzer and John Marshall, deputy international director of Tamla Motown.



GEORGIE FAME signs an exclusive contract with WEA in London. His recordings will be released on the Warner label throughout the world. Left to right: Martin Wyatt, a&r controller WEA, U.K.; John Gunnell, Fame's manager; Brian Hutch, Warner label manager and Alan Seifert, WEA's administration and business affairs manager.

tion Grandstand show. . . . Polydor excited about acceptance of **Robert Charlebois'** "Conception." The French-language single is meeting surprisingly good action on English-language stations. "Procol Harum" were given the red carpet treatment on their arrival in Edmonton. Group hosted press, radio and retail personnel during their stay in town. . . . **Brenda Lee** is scheduled for a taping of the **Ian Tyson Show** in Toronto Aug. 9-10. . . . United Artists have released their second Canadian single "Pour un Homme" by **Claudia Valade**. Miss Valade walked away with first prize in the foreign song category at the Tokyo Music Festival earlier this year.

Local booker, Capricorn Music, was gutted by fire last week. Proprietor **Sammy Jo** will continue to work out of the Yonge St. offices while repairs go on. . . . RCA has moved its national head office to Toronto from Montreal. New quarters are at Duncan Mill Road, Don Mills. . . . Kanata will release their first **Ray Materick** single this month. Materick was discovered in Hamilton, Ontario by **Bill Kearns**. . . . CHUM-FM has begun airing "Sunday Night at 11," an interview-type program with emphasis on Canadian artists. **April Wine** and **Mashmakhan**, both managed by **Terry Flood**, are currently in the middle of a two week Maritimes tour, their first for some time. . . . CHIN will host its sixth annual picnic on Toronto Islands this year. Last year, 75,000 attended. . . . Ampex will distribute Everest and Great America Music Machine product on tape in

Canada. . . . Boot Records has acquired several labels for distribution including Jed (U.S.), Generation (U.S.) Satril (U.K.) and Rainbow (U.S.). . . . RCA's "Amazing Grace" and the **Royal Dragons'** album "Farewell to the Greys" have both been certified gold in Canada by the Gold Leaf Awards Trust Fund. The single is still reported as selling very strongly.

MUNICH

The future of United Artists in Germany is uncertain following the forthcoming departure of managing director **Dr. Gerhard Weber**, the move of **Dieter Eberle** to CBS-Frankfurt and the termination of **Katja Ebstein's** recording contract. Weber's contract with the firm has now ended and he is expected to leave within the next few weeks. Eberle, who has been responsible for local record production is filling the post left vacant at CBS following the death of **Hermann Zentraf** earlier this year. **Katja Ebstein**, one of Germany's leading singers, is leaving the label following a dispute between her manager and UA over the lack of local exposure.

No statement has been made regarding the future of the company but it is understood that the firm will be merged with one of the American company's other European firms in France or Italy.

Peggy March, who has been recording for Teldec-Telefunken at Hamburg, has switched to Ariola and the singer's first single under the new deal is "Es Ist Schwer, Dich Zu Vergesseb" (It Is Not

Easy to Forget You). . . . Radio Munich is broadcasting a special Olympic Festival Concert on Sept. 1 from the Munich Congress Hall which will feature **Anna Moffo**, **Christa Ludwig**, **Franco Corelli** and **Herman Prey**. The Munich Philharmonic orchestra under **Rudolf Kempe** will present Farewell Concert to the Nations on the last day of the Olympic Games (Sept. 10).

Helge Rosvaenge, one of the most prominent opera singers in Germany, died on June 19. Deutsche Grammophon has issued Verdi's "Rigoletto" with Helge Rosvaenge singing the part of the Duke as a tribute to the singer.

Udo Juergens will undertake a 27-day tour of West Germany beginning Oct. 30 for agent **Hans Werner Funke**. Prior to the tour on Oct. 28 Juergens' musical, "Helden" (Heros) will open in Vienna. . . . Golden Europe 1972 awards were presented by the West German radio and TV station, Saarländischer Rundfunk, to **Freddy (Polydor)**, **Tony Marshal** and **Heino (Electrola)**. New talents honored were **Juliane Werding**, **Wolfgang** and **Inga & Wolf**. The special jury prize went to the Cologne pop group, the Can.

MEXICO CITY

Brazilian singer-composer **Roberto Carlos** arrived in Mexico for his Aristos Club debut. . . . Argentinian singer **Maximiliano**, who lives in Mexico, signed with Gas Records and has already released "La Guerra de Felix Cuevas" on the label. . . . Italian singer **Rita Pavone** is playing July concerts throughout the country. . . . Apollo Records will release the latest **Terry Winter** album, recorded in Brazil. . . . New artists **Carlos Gerardo**, **Alejandra** and **Carlos Morua** plus groups **Los Poetas** and **Los Tarros** all had product released by Musart, who plan future releases by new artists. They are the first productions by **Jaime Sanchez Rosaldo**, new head of production and a&r for the company. . . . the Second International Popular Song Festival, after three postponements, has now been cancelled by the government. . . . **Daniel Reyes**, CBS radio and record promoter, died following injuries received in an automobile accident. . . . Italian singer-composer **Pino Donaggio** made his debut at Quid's night club and did TV work. . . . CBS a&r chief **Jaime Ortiz Pino** flew to Los Angeles to finish the new Spanish language **Vikki Carr** album, postponed until now due to Miss Carr's illness. . . . Polydor has released **Donny Osmond's** "Too Young" single and also an EP. **ENRIQUE ORTIZ**

COPENHAGEN

Roger Whittaker scored a great success at the Tivoli Gardens Variety. . . . Rock group **Culpepper's Orchard** have split, but English member **Cy Ricklin** is forming a new line-up with the same name. . . . Pianist **Bent Fabio**, who is also managing director of Metronome Music and Records, now available on cassette with his "Piano Time" series. . . . Guitarist **Jorgen Ingmann**, who scored a No. 1 hit with "Apache," also out on cassette with "Guitar Time". . . . EMI's launch of the budget Music for Pleasure label meeting with great success. . . . No house-full signs at the Tivoli Variety Theater for **Lovelace Watkins**. . . . **John Mogensen** will shortly receive a Silver disk for 50,000 sales of his "Fut I Fejemojet". . . . Danish folk group **Ned Kaerlig Hilsen** are featured in a new album of traditional Danish folk music.

KNUD ORSTED

MANILA

Villar Records released a patriotic LP titled "Lahi" which features verse and music of Philippine national heroes, among them **Dr. Jose P. Rizal** and **Andres Bonifacio**. The singers on the LP are **Mamerto Villaba**, **Aurelio Estanislao**, **Ruby Salazar** and **The Philippine Chamber Choral**. **Jerry Dadap** conducts **The Manila Symphony Orchestra**

(Continued on page 47)



RCA COUNTRY artist **Charley Pride** takes time off during his Swedish tour to visit the offices of Grammfon AB Electra, and is flanked here by publicity manager **Lennart Andersson**, left, and label manager **Hans Englund**.

HITS OF THE WORLD

ARGENTINA

(Courtesy: Escalera a la Fama)

- This Week**
- UN GATO EN LA OSCURIDAD—Roberto Carlos (CBS) Melograf
 - SOMEDAY NEVER COMES—Creedence Clearwater Revival (RCA); Scorpio (Odeon); Barbara Y Dick (RCA) Relay.
 - LOVE THEME FROM "THE GODFATHER"—Soundtrack (M Hall); Andy Williams (CBS); Roger Williams (MCA); Mathias (Philips); Alain Debray (RCA); Korn
 - WITHOUT YOU—Nilsson (RCA); Charlie Leroy (RCA); Relay
 - VAGABUNDO VUELVE—Tormenta (RCA); Relay
 - MY WORLD—Bee Gees (Polydor) Korn
 - SUMMER HOLIDAY—Terry Winter (Odeon); Lafayette (CBS)
 - YO NO SOY ESA/AMORES—Mari Trini (M Hall)
 - SLEEPY SHORES—Johnny Pearson (Penny Farthing); Ray Conniff (CBS); Mathias (Philips); Alain Debray (RCA)
 - MAMA PAPA—Cvan (RCA); Corpus (CBS); Bond Street (Fania/M Hall)
 - SALTA PEQUENA LANGOSTA—Cenizas (Odeon); Ruben Mattos (RCA); Amalaya (Trova) Melograf
 - LOCURAS TENGO DE TI—Pedro Villar (Polydor) Korn

BELGIUM (Dutch)

(Courtesy: Humo)

- This Week**
- HELLO-A—Mouth & MacNeal
 - WEET JE NOG DIE SLOW—Willy Sommers
 - LET'S DANCE—The Cats
 - MARGRIETJE—Louis Neefs
 - LIEFSTE MEISJE—Paul Severs
 - BUDDY JOE—Golden Earring
 - MEMORIES—Earth & Fire
 - SONG SUNG BLUE—Neil Diamond
 - FREEDOM—Mac & Katty Kissoon
 - KISS ME—C. Jerome (A.Z.)

BRAZIL

(Courtesy: IBOPE)

- This Week**
- ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
 - SUMMER HOLIDAY—Terry Winter (Beverly)
 - EVERYTHING—Bread (Philips)
 - VOU TIRAR VOCE DESSE LUGAR—Oldair Jose (CBS)
 - MY WORLD—Bee Gees (Polydor)
 - LONG AGO TOMORROW—B.J. Thomas (Top Tape)
 - WITHOUT YOU—Nilsson (RCA)
 - BOEMIO 72—Nelson Goncalves (RCA)
 - CASA E COMIDA—Nubia Lafaiete (CBS)
 - UN GATTO NEL BLU—Roberto Carlos (CBS)
 - SONG SUNG BLUE—Neil Diamond (MCA)
 - SILVIA—Elvis Presley (RCA)
 - POP CONCERTO—Pop Concerto (Top Tape)
 - THERE'S NO MORE CORN—The Walkers (CID)
 - ORACAO DE UM JOVEM TRISTE—Antonio Marcos (RCA)

BRITAIN

(Courtesy Record & Tape Retailer)

*Denotes local origin

- This Last Week**
- 3 PUPPY LOVE—Donny Osmond MGM (MAM) Curb & Ruff
 - 5 ROCK AND ROLL PART I/II—Gary Glitter (Leeds) Mike Leander
 - 1 TAKE ME BAK 'OME—Slade (Polydor) (Barn/Schroeder) Chas Chandler
 - 4 LITTLE WILLY—Sweet (Chinnichap/RAK) Phil Wainman
 - 2 VINCENT—Don McLean (United Artists) Ed Freeman
 - 11 CIRCLES—New Seekers (Ampar) David MacKay
 - 6 ROCKIN' ROBIN—Michael Jackson Tamla Motown Carlin (H. Larson/J. Marcellino)
 - 12 OOH-WAKKA-DOO-WAKKA DAY—Gilbert O'Sullivan (MAM) Gordon Mills
 - 8 AMERICAN TRILOGY—Elvis Presley RCA (Acuff-Rose)
 - 7 CALIFORNIA MAN—Move Harvest (Roy Wood/Carlin) R. Wood/J. Lynne
 - 9 MARY HAD A LITTLE LAMB—Wings (Apple) Northern/McCartney Pandl McCartney
 - 25 I CAN SEE CLEARLY NOW—Johnny Nash CBS (Rondor) Johnny Nash
 - 28 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show CBS (Essex) Ron Haffkine
 - 16 THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic) Harmony Joel Dorn
 - 13 LITTLE BIT OF LOVE—Free (Island) Keepers Cottage/Socks Free
 - 22 JOIN TOGETHER—Who Track (Fabulous) Who/Glyn Johns
 - 14 SONG SUNG BLUE—Neil Diamond Uni (KPM) T. Catalano/N. Diamond
 - 18 OH GIRL—Chi-Lites (MCA) Intesong Eugene Record
 - 21 WALKIN' IN THE RAIN WITH THE ONE I LOVE—Love Unlimited Uni (Schroeder) Barry White

- 24 NUT ROCKER—B Bumble and the Stingers (Stateside) (KPM) Kim Fowley
- 19 SUPER SONIC ROCKET SHIP—Kinks (RCA) Davray R.D. Davis
- 15 METAL GURU—T. Rex T. Rex MARC I (Wizard) Tony Visconti
- 10 AT THE CLUB/SATURDAY NIGHT AT THE MOVIES—Drifters, Atlantic Screen Gems/Columbia Bunt Burns Prod.
- 17 SISTER JANE—New World RAK (Chinnichap/RAK) Mickie Most
- 32 BETCHA BY GOLLY WOW—Stylistics Avco (Gamble Huff) Thom Bell
- 27 I'VE BEEN SO LONELY FOR SO LONG—Frederick Knight (Lowery) E. Walker
- 20 OH BABE WHAT WOULD YOU SAY—Hurricane Smith Columbia (Chappell)
- 26 AMAZING GRACE—Royal Scots Dragoon Guards Band RCA (Harmony) Pete Kerr
- 41 STARMAN—David Bowie RCA (Titanic/Chrysalis) D. Bowie/K. Scott
- BREAKING UP IS HARD TO DO—Partridge Family, Bell (Screen Gems/Columbia) Wes Farrell
- 29 AMAZING GRACE—Judy Collins Elektra (Harmony) Mark Abramson
- 30 I'LL TAKE YOU THERE—Staple Singers (Carlin) Al Bell
- 23 LADY ELEANOR—Lindisfarne Charisma (Hazy) John Anthony
- 40 TRAGEDY—Argent (Verulam) Rod Argent/Chris White
- 43 MAD ABOUT YOU—Bruce Ruffin Rhino (Creole) Bruce Anthony
- 44 GIVE ME ONE MORE CHANCE—Donald Peers/Les Reed Orch. Decca (Donna) Les Reed
- 33 COME WHAT MAY—Vicky Leandros Philips (Louvigny-Marquee) Leo Leandros
- 35 COULD IT BE FOREVER—David Cassidy Bell (Carlin) Wes Ferrell
- 47 JUST WALK IN MY SHOES—Gladys Knight & The Pips, Tamla Motown
- 49 SILVER MACHINE—Hawkwind United Artists (Copyright Control) Hawkwind/Dr. Technichal
- 34 DOOBEOOD 'NDOOBE—Diana Ross, Tamla Motown (Jobete/Carlin)
- 31 WHAT'S YOUR NAME—Chicory Tip CBS ATV Kirshner (R. Easterby/D. Champ)
- 39 A WHITER SHADE OF PALE—Procol Harum Magni Fly (Essex) Denny Cordell
- 36 A THING CALLED LOVE—Johnny Cash/Evangel Temple Choir CBS (Valley) Larrv
- 45 JUNGLE FEVER—Chakachas (Polydor) KPM Roland Kluger
- MacARTHUR PARK—Richard Harris, Probe (Canopy)
- 37 ISN'T LIFE STRANGE—Moody Blues (Threshold) Tony Clarke
- MY GUY—Mary Wells, Tamla Motown (Carlin) Smokey Robinson
- 50 AMERICAN TRILOGY—Mickey Newbury, Elektra (Acuff-Rose) Dennis Linde
- 38 ROCKET MAN—Elton John DJM (DJM) Gus Dudgeon

CANADA

(Courtesy: Maple Leaf System)

- This Week**
- CONQUISTADOR—Procol Harum & The Edmonton Symphony
 - MASQUERADE—Edward Bear
 - BEAUTIFUL—Gordon Lightfoot
 - WILD EYES—Stamperders
 - POOR LITTLE FOOL—Frank Mills
 - OLD MAN—Neil Young
 - GUNS GUNS GUNS—Guess Who
 - THE THEME—Robbie McDougall
 - SUN GOES BY—Doctor Music
 - RAINSHOWERS—Pagliaro

DENMARK

(Courtesy: IFPI)

- This Week**
- A SUMMER PRAYER FOR PEACE—The Archies
 - BEAUTIFUL SUNDAY—Daniel Boone
 - OLD MAN MOSES—Les Humphries Singers
 - WHAT DO I DO—Sandra og Andres
 - UAKADI UAKADU—I Nouvi Angeli
 - A THING CALLED LOVE—Johnny Cash
 - SOMEDAY NEVER COMES—Creedence Clearwater Revival
 - DON'T GO DOWN TO RENO—Tony Christie
 - TURN YOUR RADIO ON—Ray Stevens
 - CHANTILLY LACE—Jerry Lee Lewis

HONG KONG

(Courtesy: Radio Hong Kong)

- This Week**
- VINCENT—Don McLean (United Artists)
 - INKPOT—Shocking Blue (Polydor)
 - DIARY—Bread (Elektra)
 - SONG SUNG BLUE—Neil Diamond (Universal City)

- IT'S GOING TO TAKE SOME TIME—Carpenters (A&M)
- TOO BEAUTIFUL TO LAST—Engelbert Humperdinck (Parrot)
- NICE TO BE WITH YOU—Gallery (Sussex)
- THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic)
- QUESTIONS—Bang (Capitol)
- HEART OF GOLD—Neil Young (Reprise)
- JESUS/MR. CLOUD—Cliff Richard (Columbia)
- UPSETTER—Grand Funk Railroad (Capitol)
- I NEED YOU—America (Warner Bros.)
- JUANITA—Dawn (Bell)
- WOMAN IS THE NIGGER OF THE WORLD—John Lennon (Apple)
- ROCKET MAN—Elton John (DJM)
- A HORSE WITH NO NAME—America (Warner Bros.)
- AMAZING GRACE—The Royal Scots Dragoon Guards Band (RCA)
- MORNING HAS BROKEN—Cat Stevens (Island)
- ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (MAM)

JAPAN

(Courtesy: Music Labo, Inc.)

*Denotes local origin

- This Week**
- HITORI JA NAI NO—*Mari Amachi (CBS/Sony) Watanabe
 - SETO NO HANAYOME—*Rumiko Koyanagi (Reprise) Watanabe
 - JUNKETSU—*Saori Minami (CBS/Sony) Nichion
 - FURIMUKANAIDE—*Honey Nights (Union) Astro Music
 - MOTHER OF MINE—Neil Reid (London) Chappell (Folster)
 - SAYONARA O SURUTAMENI—*Billy Banban (Kit) Nihon TV Music
 - TAIYO GA KURETA KISETSU—*Aoi Sankakujyogi (Columbia) All Staff
 - KITAGUNI YUKIDE—*Eiko Shuri (Reprise) All Staff
 - KOZURE OKAMI—*Yukio Hashi (Victor) Oriental
 - MATTEIRU HITO—*Hiroshi Itzuki (Minorphone) Tokuma
 - KONO AI NI IKITE—*Hiroshi Uchimayada & Cool Fire (RCA) Uchiyamada
 - SARUBIA NO HANA—*Motomaro (Canyon) Yamaha
 - A HORSE WITH NO NAME—America (Warner) Nichion
 - YURUSENAI AI—*Kenji Sawada (Polydor) Watanabe
 - KOI NO TSUISEKI—*O Yan Hui Hui (Toshiba) Takarajima
 - HATOBA MACHI—*Shinichi Mori (Victor) Watanabe
 - TEKKYO O WATARU TO NAMIDA GA HAJIMARU—*Shoji Ishibashi (Crown) Crown
 - YOAKE NO TEISHABA—*Shoji Ishibashi (Crown) Crown
 - MOTHER AND CHILD REUNION—Paul Simon (CBS/Sony) Shinko
 - KEKKON SHIYO YO—*Takuro Yoshida (CBS/Sony) PMP

PHILIPPINES

(Courtesy: The Music Bank Report)

*Denotes local origin

- This Last Week**
- 2 IN DESPAIR—*Victor Wood (Victor) Vicor
 - 1 WITHOUT YOU—Nilsson (RCA Victor) Filipinas
 - 3 FATHER AND SON—Cat Stevens (Parlophone) Dyna
 - 6 MALAGUENA—*Victor Wood (Victor) Vicor
 - 4 PINABIGYAN—*Emar Duet (VIP) Alpha
 - 5 IT'S THE REAL THING—*The Grandelle (Grandeur) Grandeur
 - 7 I WENT TO YOUR WEDDING—*Victor Wood (Victor) Vicor
 - IT'S NOW OR NEVER—*Victor Wood (Victor) Vicor
 - 9 IMAGINE—John Lennon (Apple) Dyna
 - 16 EVERYTHING I OWN—Bread (Elektra) Mareco

PUERTO RICO

(Courtesy: Radio WUNO-San Juan Star)

- This Last Week**
- 1 DIME PORQUE—Ismael Rivera (Tico)
 - 3 SINA JUANICA—Rafael Solano (Kubaney)
 - 2 AH, AH? NO, NO—Willie Colon (Fania)
 - 3 AMADA AMANTE—Danny Rivera (Velvet)
 - 5 EL O YO—Sabu (Exitos)
 - 8 YO QUIERO DIBUJARTE—Elio Roca (Miami)
 - 6 MUNECA—Roberto y Nuevo Montuno
 - AMOR Y PAZ—Raffy Leavitt (Boringuena)
 - 10 COMO EL ALAMO AL CAMINO—Julio Iglesias (Alhambra)
 - ACLARICION—Luz Delia (4 Points)

SAO PAULO

(Courtesy: IBOPE)

- This Week**
- WITHOUT YOU—Nilsson (RCA)
 - THERE'S NO MORE CORN ON THE BRASOS—The Walkers (CID)
 - ROCK 'N' ROLL LULLABY—B.J. Thomas (Top Tape)
 - EVERYTHING I OWN—Bread (Philips)
 - UN GATTO NEL BLU—Roberto Carlos (CBS)
 - LONG AGO TOMORROW—B.J. Thomas (Top Tape)

SWISS FRENCH

(Courtesy: Radio Swiss Romade)

- This Week**
- BEAUTIFUL SUNDAY—Daniel Boone (Bellaphon)
 - WITHOUT YOU—Nilsson (RCA)
 - MATRIMONY—Gilbert O'Sullivan (MAM)
 - LA MUSICA—Patrick Juvet (Barclay)
 - ROCKET MAN—Elton John (Hansa)
 - CORSICA—Mireille Mathieu (Barclay)
 - ROCK AND ROLL—Led Zeppelin (Atlantic)
 - JESAHEL—Dayde/Nicoletta/Delirium (Riviera)
 - TUMBLING DICE—Rolling Stones (RS)
 - AMAZING GRACE—The Military Band of the Royal Scots Dragoon Guards (RCA)

YUGOSLAVIA

- This Week**
- ZBOG JEDNE DIVNE CRNE ZENE (Because of One Beautiful Black Woman)—Krunoslav Slabinac (Jugoton)
 - PUSTI NEKA SUZE TEKU (Let the Teardrops Run)—Pro Arte (Jugoton)
 - CUVAJ SE VATRE (Keep Off From Fire)—Boba Stefanovic (RTB)
 - PESNIKOVA GITARA (Poet's Guitar)—Miki Jevremovic (Jugoton)
 - TA TUZANA MUZIKA (That Sad Music)—Djordje Marjanovic (Jugoton)
 - SNEZANA (Snowwhite)—Zoran Lekovic (RTB)
 - KAD BI OVE RUZE MALE (If This Small Roses Could)—Vladimir Savcic Cobi (Studio)
 - BIO JEDNOM JEDAN PAS/MALI MEDVED (Once There Was One Dog/Small Bear)—Yu Grupa (Jugoton)
 - APRES TOI—Vicky Leandros (RTB)
 - KUDA ZURIS (Where Are You Hurrying)—Radmila Karaklajic (RTB)

From The Music Capitals of the World

Continued from page 46

and The Philippine Concert Rondalla. "Lahi" will raise funds for the newly organized Cultural Foundation of Quezon City. . . . Other new LP releases on Villar are "Magpakailan Man" by the Dayap Duet and "Fire in Sweet Caress" by Minnie Hahah.

Vicor Music Corp. is rushing the English-language LP of **Pilita Corrales**, titled "Pilita: Now!" before her departure for the U.S. where she'll hold concerts. . . . Title of **Victor Wood's** new album has been changed from "All My Trials" to "Victor 'Cocky' Wood." It will contain revival of old hits. . . . The first LP releases of Vicor Music on Ember—the company is the new licensee in the Philippines—are "You Can Get It If You Really Want" by **Desmond Dekker** and "Reflections on a Life" by **Blonde on Blonde**. Vicor is pushing the LP's with broadcast exposure and print advertising. . . . Other releases include albums by **Roberta Flack** (Atlantic), **Yes** (Atlantic), **Quincy Jones** (Ranwood), **Elvis Presley** (RCA Victor), **Peter Nero** (CBS), **Santana** (CBS), **Iron Butterfly** (Atco), **Rare Earth** (Rare Earth), **Alice Cooper** (Warner Bros.), **Percy Faith**, (CBS), **Mike Curb** (MGM), **Lyn Anderson** (CBS), **Chase** (Epic). The **Santana**, **Percy Faith** and **Peter Nero** albums are on quadraphonic.

OSKAR SALAZAR

MADRID

Conchita Marquez Piquer (Columbia Espanola) is recording a Spanish version of the **Cole Porter** standard "I Love Paris." . . . **Barry Wigley**, leader singer with the group **Majority One**, has made his first solo single. It is titled "Walk on the Grass," has been written by **Manolo Diaz**, produced by **Accion** and **J.P. Rawson**, and will have a

simultaneous release in Spain, France and Italy. . . . **Hispanovox** is releasing a Spanish version of "Desiderata," sung by Mexican singer **Arturo Benavides**. . . . **Vicky Leandros** (Philips), winner of this year's Eurovision Song Contest, has recorded a Spanish version of the winning song, "Apres Toi." . . . First two singles under **Audiens Productions** new distribution deal with CBS are disks by **Pino Pugliese** and **Rosita Ferrer**. . . . **Polydor** is heavily promoting **Juan Manuel's** new single "Amigo." . . . **Union 70** (Zafiro) have recorded an English version of "Ela . . . Ela." . . . **J.E. Hochi** (RCA) is releasing a new self-penned single called "Maria Teresa" to follow his recent hit, "Los Que Se Van." . . . New single from **Formula V** (Philips), one of Spain's top groups, is "Vacaciones De Verano" (Summer Vacations). The song was composed by the group. . . . **Mike Kennedy** (Explosion, distributed by Ariola) has recorded a Spanish version of the Italian song "Ron Dimentiacarti Di Me" under the title "Un Payaso Loco" (A Crazy Clown). The record has been produced by **Alain Milhaud**. . . . **Hispanovox** has just released the first single by Argentinian singer **Sabu**. . . . **Columbia Espanola** is also releasing a new single by another Argentinian singer, **Leo Dan**. Recorded in Spain, the single is "Ayer Conoci A Una Chica" (Yesterday, I Met a Girl). . . . **Micky** (RCA), who recently topped the charts with "El Chico De La Arminica" (The South Organ Boy), has released a new disk, "Adios Tristezas" ("Goodbye Sadness"). . . . **Jorge Gafrune** (CBS) was in Madrid recently for a TV show and three concerts at the Teatro Maria Guerrero. . . . **Columbia Espanola** has released the first LP by Spanish group **Reaccion**. The album was produced by **Fred Herk** and **Fernando Mitjavila** and the main title is "La Luz Del Sol" (The Sunshine).

MARIA DOLORES ARACIL

Billboard FM ACTION

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

Representing more than 27 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically and the markets researched include: ATLANTA: WPLO-FM, Chris Morgan; BALTIMORE: WKTK-FM, Pete Larkin; BOSTON: WVBF-FM, Bill Heizer; CHICAGO: WGLD-FM, Ed Shane; CINCINNATI: WEBN-FM, Frank Wood; CLEVELAND: WMCR-FM, Steve

Capen; DAYTON: WVUD, Jeff Silberman; DENVER: KFML-FM, Tom Trunnell; DETROIT: WRIF-FM, Lee Abrams; HARTFORD: WHCN-FM, Ron Berger; LOS ANGELES: KMET-FM, Jeff Gonzer; MEMPHIS: WMC-FM, Ron Michaels; MIAMI BEACH: WBUS-FM, Sandy Thompson; NEW ORLEANS: WRNO-FM, Bill Burket; NEW YORK: WNEW-FM, Dennis Eleas; PORTLAND: KINK-FM, Bruce Funkhouser; PROVIDENCE: WBRU-FM, Jon Rodman; RACINE: WRKR-

FM, Joey Sands; ROCHESTER: WCMF-FM, Bernie Kimball; SACRAMENTO: KZAP-FM, Robert Williams; SAN ANTONIO: KEEZ-FM, Ted Stecker; SAN FRANCISCO: KSAN-FM, Bob Cole; SEATTLE: KOL-FM, Darryl Despie; TUCSON: KWFM-FM, Allan Browning; VALDOSTA: WVVS-FM, Bill Tullis; WASHINGTON, D.C.: WMAL-FM, Phil de Marne; WHUR-FM, Andre Perry.

Hot Action Albums

LEON RUSSELL, "Carney," Shelter

Cuts: "Roller Derby," "Tight-rope," "Out in the Woods."

Stations: KSAN-FM, WKTK-FM, WRIF-FM, WVVS-FM, WGLD-FM, WEBN-FM, WBRU-FM, WRKR-FM, KMET-FM, WMAL-FM, WNCR-FM, KINK-FM, KFML-FM, KOL-FM, WBUS-FM

HARRY NILSSON, "The Sons of Schmilsson," RCA

Cuts: All.

Stations: WKTK-FM, KWFM-FM, WNEW-FM, WPLO-FM, KSAN-FM, WEBN-FM, KZAP-FM, KINK-FM, KFML-FM, KOL-FM

CARLOS SANTANA AND BUDDY MILES, "Live," Columbia

Cuts: All.

Stations: WKTK-FM, WHCN-FM, WPLO-FM, WRNO-FM, WGLD-FM, WEBN-FM, KWFM-FM, WRKR-FM

JETHRO TULL, "Living in the Past," Chrysalis (Import)

Cuts: All.

Stations: WNEW-FM, WRKR-FM, WNCR-FM, KINK-FM, KOL-FM

MCCOY TYNER, "Sahara," Milestones

Cuts: "Prayer for My Family," "Valley of Life," "Rebirth," "Ebony Queen."

Stations: WBRU-FM, KMET-FM, KWFM-FM, KOL-FM, WHUR-FM

MICHAEL MURPHY, "Geronimo's Cadillac," A&M

Cuts: All.

Stations: WNEW-FM, WCMF-FM, KEEZ-FM, WMAL-FM, KFML-FM

P.F. SLOAN, "Raised on Records," Mums

Stations: WVVS-FM, WMC-FM, WRKR-FM, WMAL-FM, KOL-FM

THE WHO, "Join Together," Decca (Single)

Stations: KZAP-FM, WRNO-FM, WRIF-FM, KSAN-FM, WGLD-FM, WRKR-FM, WBUS-FM

Also Recommended

DAVID ACKLES, "American Gothic," Elektra

Cuts: "American Gothic," "Family Band," "Oh, California," "Montana Song."

Stations: WKTK-FM, WHCN-FM, WMAL-FM, KFML-FM

AZTEC TWO-STEP, "Aztec Two-Step," Elektra

Cuts: All.

Station: WRRK-FM

BALLIN' JACK, "Buzzard Luck," Columbia

Cuts: All.

Station: WMC-FM

BLUES PROJECT, "Blues Project," Capitol

Cuts: All.

Station: WNCR-FM

BOOKER T AND PRISCILLA, "Homegrown," A&M

Cuts: All.

Station: KEEZ-FM

CHARLES BROWN, "I Don't Know," Jewel (Single)

Station: KFML-FM

JAMES BROWN, "There It Is," Polydor

Cuts: All.

Stations: KZAP-FM, KFML-FM

DOUG CARN, "Spirit of the New Land," Black Jazz

Cuts: "My Spirit," "Trance Dance," "New Moon," "Arise and Shine."

Stations: WKTK-FM, WBRU-FM, WHUR-FM

CHICAGO, "Chicago V," Columbia

Cuts: All.

Station: WMAL-FM

CLEAN LIVING, "Clean Living," Vanguard

Cuts: All.

Stations: WVVS-FM, WCMF-FM

BRUCE COCKBURN, "Sunwheel Dance," True North

Cuts: All.

Station: WHCN-FM

ORNETTE COLEMAN, "Skies of America," Columbia

Cuts: All.

Station: WBRU-FM

CHI COLTRANE, "Chi Coltrane," Columbia

Cuts: All.

Station: WNEW

ALICE COOPER, "Schools Out," Warner Bros.

Cuts: All.

Stations: WHCN-FM, WPLO-FM, WGLD-FM, WVBF-FM

JIM CROCE, "You Don't Mess Around With Jim," ABC/Dunhill

Cuts: All.

Stations: WVUD-FM, WEBN-FM, WVBF-FM

SANDY DENNY, "The Bunch," A&M

Cuts: All.

Stations: WKTK-FM, WVUD-FM, WEBN-FM, WBUS-FM

NEIL DIAMOND, "Moods," Uni

Cuts: "Captain Sunshine," "Play Me," "Morningside."

Stations: WRNO-FM, WPLO-FM, WGLD-FM

EARTHQUAKE, "Why Don't You Try Me," A&M

Cuts: "Bright Lights," "Sweetest Feeling," "See What My Love Can Do," "Live and Let Live."

Station: WHCN-FM

EMERSON, LAKE AND PALMER, "Trilogy," Cotillion

Cuts: All.

Stations: WNEW-FM, KINK-FM

FLASH, "Small Beginnings," Capitol

Cuts: All.

Station: WRIF-FM

PETER FRAMPTON, "Winds of Change," A&M

Cuts: "Winds of Change," "Jumping Jack Flash," "Hard," "The Lodger."

Stations: WKTK-FM, WHCN-FM, WVUD-FM, WRNO-FM, KFML-FM

Station: WKTK-FM

HENRY FRANKLIN, "The Skipper," Black Jazz

Cuts: "Theme for Jo Jo," "Little Miss Laurie."

Stations: WBRU-FM, WHUR-FM

FRIJID PINK, "Earth Omen," Lion

Cuts: "Miss Evil," "Sailor," "New Horizon."

Station: KWFM-FM

GENTLE GIANT, "Three Friends," Vertigo (Import)

Cuts: All.

Station: WNCR-FM

GLASS HARP, "It Makes Me Feel Good," Decca

Cuts: "Cold," "La De Da," "Do Lord."

Station: WVVS-FM

GRASS ROOTS, "Move Along," ABC/Dunhill

Cuts: All.

Station: WPLO-FM

HERBIE HANCOCK, "Crossings," Warner Bros.

Cuts: "Quasar," "Crossings."

Stations: WVVS-FM, WHUR-FM

HAWKWIND, BRINSLEY, SCHWARZ, MANN, "Greasy Truckers Party," UA

Cuts: All.

Stations: KEEZ-FM, WBUS-FM

JIMI HENDRIX, "Old Hendrix," Trip

Cuts: All.

Station: WNEW-FM

HIGHWAY ROBBERY, "For Love Or Money," RCA

Cuts: All.

Station: WVVS-FM

Z.Z. HILL, "Best Thing That's Happened to Me," United Artists

Cuts: All.

Station: KSAN-FM, KFML-FM

HOLLIES, "Distant Light," Epic

Cuts: "Long Cool Woman in a Black Dress," "Look What We've Got," "Little Thing Like Love."

Station: WKTK-FM

IF, "If IV," United Artists

Cuts: All.

Station: WNCR-FM

KEITH JARRETT, "Birth," Atlantic

Cut: Wah Wah."

Station: WHUR-FM

MARK JOHNSON, "Years," Vanguard

Cuts: All.

Station: KZAP-FM

KING KRIMSON, "Earthbound," Island

Cuts: All.

Stations: WRKR-FM, WNCR-FM, KOL-FM

KING PLEASURE, "King Pleasure," Prestige

Cuts: All.

Station: KMET-FM

KOOL AND THE GANG, "Music Is The Message," De Lite

Cuts: All.

Station: KFML-FM

B. LANCE, "Rollin' Man," Atlantic

Cuts: All.

Station: WNEW-FM

ARTHUR LEE, "Vindicator," A&M

Cuts: All.

Stations: WMC-FM, KMET-FM, WNCR-FM

LIGHTHOUSE, "Lighthouse Live," Evolution

Cuts: All.

Stations: WKTK-FM, WPLO-FM, WVUD-FM

MEMPHIS SLIM, "I Feel Like Dancing," Jewel (Single)

Cuts: All.

Station: KFML-FM

SERGIO MENDES, "Primal Roots," A&M

Cuts: All.

Station: WBRU-FM

THE MOVE, "California Man," United Artists (Single)

Cuts: All.

Station: WCMF-FM

SPOONER OLDHAM, "Potluck," Family

Cuts: All.

Station: WMC-FM

POCO, "Good Feeling To Know," Epic (Single)

Cuts: All.

Station: WBUS-FM

JIM PRICE, "Sundego's Travelling Orchestra," ABC/Dunhill

Cuts: All.

Stations: KFML-FM, WVUD-FM, KWFM-FM

PURE FOOD AND DRUG ACT, "Choice Cuts," Epic

Cuts: All.

Stations: KEEZ-FM, KFML-FM, KDL-FM, WBUS-FM

REDWING, "What This Country Needs," Fantasy

Cuts: "Reaching Out," "Baby C'mon," "Every Man Needs A Woman."

Station: WVVS-FM

REEBOP KWAKA BAAH, "Reebop," Island

Cuts: All.

Station: KOL-FM

SEALS AND CROFT, "Summer Breeze," Warner Bros. (Single)

Station: KZAP-FM

SIGMUND SNOPEK III, "Virginia Woolf," Water Street

Cuts: All.

Station: WRKR-FM

RICK SPRINGFIELD, "Beginnings," Capitol

Cuts: All.

Station: KEEZ-FM

THEM, "Them, featuring Van Morrison," Parrot

Cuts: All.

Station: KEEZ-FM

IKE AND TINA TURNER, "Feel Good," United Artists

Cuts: All.

Stations: KSAN-FM, KZAP-FM, KFML-FM

VARIOUS ARTISTS, "Light's Out—San Francisco," Blue Thumb

Cuts: All.

Station: KSAN-FM

VELVERT TURNER, "Velvert Turner," Family

Cuts: All.

Station: KMET-FM

One ELLAva Singer!

POPULAR ARTISTS

To place orders, select only the information from data shown below.
 (1) 18 digit hold face number, (2) artist and title, (3) price (store and enter selling price if different from Mfr. Sugg. List Price)

FITZGERALD, ELLA
Best Of
 LP Verve V6-8720 12-713-3092-7...5.98
 8T GRT 8140-8720 96-120-0444-2...6.98
 R3 0140-8720 98-120-0444-8...5.95
Best Of Ella
 8T Decca 6-1003 96-423-0628-4...9.98
Brighten The Corner
 LP Capitol ST-2685 12-150-0326-1...5.98
Ella
 R3 B&H RST6354-8 98-180-0329-2...6.95
 LP Reprise RS6354 12-415-0122-3...5.98
 8T Ampex REP86354M 96-110-0298-4...6.95
 CA REP56354M 92-110-0298-2...6.95
Ella At Duke's Place
 LP Verve V6-4070 12-713-3030-3...5.98
Ella & Duke At Cote D'Azur
 LP Verve V6-4072-2 [2] 12-713-3031-4...5.98
Ella In Hollywood
 LP Verve V6-4052 12-713-3029-0...5.98
Ella Live
 LP Verve V6-8748 12-713-3098-3...5.98
Ella Sings Gershwin
 LP Decca DL74451 12-423-0407-9...4.98
Fitzgerald, Ella
 LP MGM GAS130 12-449-0180-1...4.98
 LP Vocalion VL73797 12-424-0192-8...1.89
Mack The Knife
 LP Verve MGVS64041 12-713-3156-6...5.98
Things Ain't What They Used To Be
 8T Ampex REP86432M 96-110-0353-4...6.95
 CA REP56432M 92-110-0353-2...6.95
 LP Reprise RS6432 12-415-0179-0...5.98

FITZGERALD, T.
Irish Dances
 LP Colonial 758 12-716-8037-5...4.98

FIVE BLIND BOYS
Best Of
 8T GRT 8055-139 96-120-0225-3...6.98
 R3 0055-139 98-120-0758-3...5.95
Father, I Stretch My Hands To Thee
 8T GRT X8055-113 96-120-0754-3...5.98
Five Blind Boys
 LP Up Front UPF134 12-801-0534-1...1.98
 8T 8T-UPF134 96-801-0534-5...3.95
Five Blind Boys Of Alabama
 LP Up Front UPF110 12-801-0510-3...1.98
 8T 8T-UPF110 96-801-0510-7...3.95

LP Hob HBX2136 12-710-7000-2...5.98
 8T Hob THBX2136 96-710-7081-1...6.95
 CA CHBX2136 92-710-7081-1...6.95
 LP Arc/Gosp GS-65 12-800-6014-1...5.98
I Saw The Light
 LP Hob HOB254 12-710-7000-2...5.98
 8T THBS254 96-710-7081-1...6.95
Jesus Rose With All P Hands
 LP Hob HOB2121 12-710-7000-2...5.98
Live At The New Church In New York
 LP Hob HOB275 12-710-7000-2...5.98
Marching Up
 LP Specialty SP531 12-413-0018-4...5.98
Oh Lord — Sings
 LP Specialty SP531M 12-413-0018-4...5.98
Precious Memories
 8T GRT X8055 96-120-0225-3...6.98
Soul Of, w. Fountain, Clarence
 LP Hob HOB262 12-710-7000-2...5.98
Tell Jesus
 LP Hob HOB284 12-710-7000-2...5.98
 8T THBX284 96-710-7081-1...6.95
Too Sweet To Be Saved
 LP Hob HOB295 12-710-7000-2...5.98

FIVE MAN ELECTRICAL
Coming of Age
 8T GRT 8143-1101 96-120-0384-7...5.98
 CA 5143-1101 92-120-0384-1...6.95
 LP Lionel LRS1101 12-415-0179-0...5.98
Goodbyes & Butterflies
 8T GRT 8143-1100 96-120-0384-7...5.98
 CA 5143-1100 92-120-0384-1...6.95

FLACK, ROBERTA
Chapter Two
 8T Ampex ATL81569M 96-120-0384-7...5.98
 CA ATL51569M 92-120-0384-1...6.95
First Take
 8T Ampex ATL88230M 96-120-0384-7...5.98
 CA ATL58230M 92-120-0384-1...6.95
 LP Atlantic SD8230 12-415-0179-0...5.98

FLAGG, FANNIE
My Husband Doesn't Make This Phone Call
 LP Sunflower SNF5008 12-415-0179-0...5.98

FLAMING EMBER
Sunshine
 LP Hot Wax HA705 12-702-9002-2...5.98

POPULAR ARTISTS

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No. 9
 LP HA702 12-702-9002-2...5.98
GROOVIES
Kingo
 LP Karma Sut KSBS2021 12-413-0011-7...5.98
AM82021M
 96-110-1697-9...6.95
 92-110-1697-7...6.95
 12-400-0037-6...4.98

MICHAEL
wann, Donald
 LP 12-419-0567-8...5.98

12-713-4014-7...5.98

12-100-0384-7...5.98
96-120-0384-1...6.95

12-100-0313-6...4.98

12-160-2350-5...5.98
96-160-2350-9...6.95

12-160-1954-3...5.98
96-160-1954-7...6.95

12-100-0378-3...4.98
12-100-0314-7...4.98

12-100-0385-2...4.98
12-100-0379-4...4.98

12-100-0388-5...4.98
96-100-0388-9...6.98
Scruggs & Foggy

Mountain Boys
 LP Harmony HS11314 12-401-0076-8...1.89

Flatt & Scruggs
 LP Arc/Folk FS-259 12-707-1002-5...4.98

Foggy Mountain Chimes
 LP Harmony HS11401 12-401-0077-9...1.89

Golden Hits
 LP Nashville NLP2087 12-705-8082-9...1.89

Greatest Hits
 LP Columbia CS9370 12-100-0382-9...4.98
 8T 18-10-0254 96-100-0382-3...6.98

Hard Travelin'
 LP Columbia CS8751 12-100-0377-2...4.98

Hear The Whistles Blow
 LP Columbia CS9486 12-100-0384-1...4.98

Jim & Jessie
 8T GRT 8009-365 96-120-0725-8...6.98

Nashville Airplane
 LP Columbia CS9741 12-100-0387-4...4.98

Original Theme From Bonnie & Clyde
 8T Merc MC861162 96-427-0301-4...6.95
 CA mcr461162 92-427-0416-2...6.95

Sacred Songs
 LP Harmony HS11202 12-401-0079-1...1.89

Songs Of Glory
 LP Columbia CS8221 12-100-0374-9...4.98

Songs & Sounds From The Bonnie & Clyde Era
 LP Starday SLP-423 12-439-0084-6...4.98

Songs To Cherish
 LP Harmony HS11265 12-401-0078-0...1.89

Story Of Bonnie & Clyde
 LP Columbia CS9649 12-100-0386-3...4.98

Town & Country
 LP Columbia CS9243 12-100-0380-7...4.98

20 All-Time Great Recordings
 LP Columbia GP30 [2] 12-100-1881-7...5.98

Wabash Cannonball
 LP Harmony H30932 12-401-0352-9...1.89

When The Saints Go Marching In
 LP Columbia CS9313 12-100-0381-8...4.98

FLEETWOOD MAC
Biggest Thing Since Colossus, w. Spann, Otis
 LP Blue Hor BH4802 12-800-7906-2...4.98
 8T 8F4802 96-800-7906-6...6.98
 CA CF4802 92-800-7906-4...6.98

Black Magic Woman
 LP Epic EG30632 [2] 12-400-0217-8...5.98
 CA Epic egt30632 92-400-0217-0...7.98
 8T Epic EGA-30632 96-400-0217-2...7.98

English Rose

Is Ella Fitzgerald's silken soul sound a part of your record inventory? It is if you're a FIND dealer.

Become a FIND dealer. Fill in the FIND dealer application below... Mail it today!



Application

FIND / P.O. Box 775
 Terre Haute, Ind. 47808
 Phone (812) 466-1282

1. I have checked below the type of outlet with which I have answered the questions below and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

Qualification Data

1. I have checked below the type of outlet with which I am associated.
- | | |
|--|---|
| <input type="checkbox"/> Record/Tape Store | <input type="checkbox"/> Discount Store |
| <input type="checkbox"/> Home Entertainment/ Appliance Store | <input type="checkbox"/> Variety Store |
| <input type="checkbox"/> Department Store | <input type="checkbox"/> Supermarket |
| <input type="checkbox"/> Rack Merchandiser | <input type="checkbox"/> Drug Store |
| <input type="checkbox"/> One Stop | <input type="checkbox"/> Other: |

2. I am: An independent retailer, operating _____ (state how many) outlets;
 Part of a chain-store operation with _____ (state how many) outlets;

3. I handle the products checked:
- | | |
|-------------------------------------|--|
| <input type="checkbox"/> LP Records | <input type="checkbox"/> 8-Track Tapes |
| <input type="checkbox"/> Cassettes | <input type="checkbox"/> Open-Reel Tapes |

4. My record/tape department is:
- | |
|--|
| <input type="checkbox"/> Clerk-serviced |
| <input type="checkbox"/> Self-serviced |
| <input type="checkbox"/> Self serviced with clerk assistance |

5. I buy my record/tape product from:
- | |
|--|
| <input type="checkbox"/> Distributors |
| <input type="checkbox"/> One-Stops |
| <input type="checkbox"/> Serviced by Rack Merchandiser |

6. I subscribe to Billboard. Yes _____ No _____

Store Name: _____

Individual: _____
 Owner: Manager.

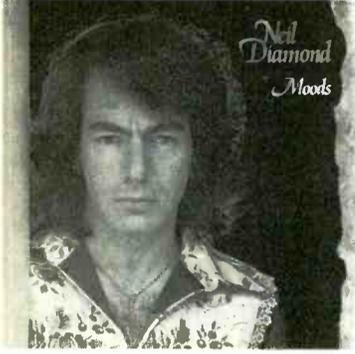
Telephone: _____

Address: _____

City, State, Zip: _____

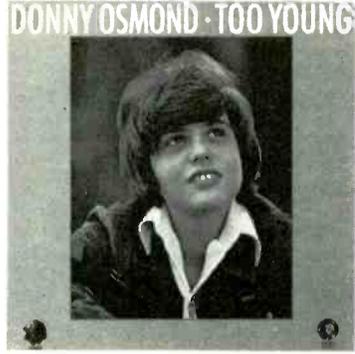
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JULY 15, 1972



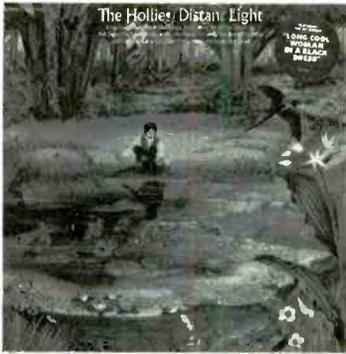
POP
NEIL DIAMOND—
 Moods.
 Uni 93136 (MCA)

Diamond keeps topping himself with one dynamite package after another and this program of brilliant, diversified material is a prime example of how he does it! Along with the No. 1 "Song Sung Blue," spotlight here, highlights include the clever "Porcupine Pie" (song for Jesse), the moving "Play Me," the infectious "Gitchy Goomy," the touching "Morningside," and the extraordinary "Walk on the Water." LP should prove his biggest to date.



POP
DONNY OSMOND—
 Too Young.
 MGM SE 4854

Producers Mike Curb and Don Costa have widened the appeal of the big talents of Donny Osmond with this program that opens the door to the MOR and adult audience. Featuring his current hit, "Too Young," Donny offers material for all ages such as the updating of "Lonely Boy," "Why," "Pretty Blue Eyes," and "Donna," plus a super piece of special material "Last of the Red Hot Lovers."



POP
HOLLIES—
 Distant Light.
 Epic KE 30958 (CBS)

The Hollies are one of the few British groups still extant after nearly a decade of togetherness. Leadsinger Allan Clarke possesses one of the most sensually exciting voices in popdom. The Hollies, always known for magnificently congenial harmonies and instrumentations do not fail to impress on "To Do With Love," "Little Thing Like Love" and of course their current hit single "Long Cool Woman in a Black Dress."



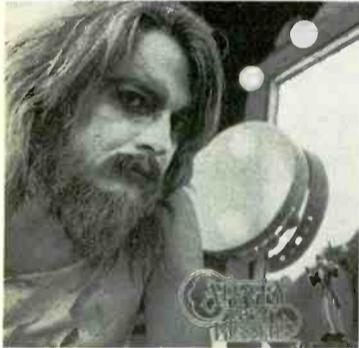
POP
VARIOUS ARTISTS—
 Fillmore: The Last Days.
 Fillmore Z3X 31390 (CBS)

This sensational 3 LP set captures the excitement, sentiment and powerful talent that went into the last days of Bill Graham's Fillmore in San Francisco. Strong entry which will go right to the top of the chart includes Malo, Quicksilver, New Riders, Hot Tuna, Lamb, Elvin Bishop. Highlights include the Dead's "Johnny B. Goode," "Santana," "In a Silent Way" and "It's a Beautiful Day's," "White Bird."



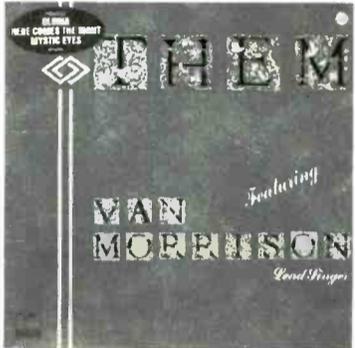
POP
THE BEST OF JERRY REED—
 RCA LSP 4729

Put all the Reed hits under one cover and the result must prove super heavy sales! For both the pop and country markets, they're all here from "Amos Moses," to "Guitar Man," to "When You're Hot You're Hot." Strong chart item.



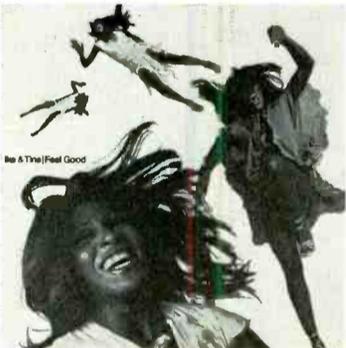
POP
LEON RUSSELL—
 Carney.
 Shelter SW 8911 (Capitol)

In this latest LP the undaunted Mr. Russell comes off as a slightly off-beat surprise and a revelation into the mind of a "superstar." Drawing unobvious parallels of an old-fashioned carnival to his own life style he has crafted an amazingly insightful work. Singing in what is still the most delightful exaggerated twang in rockdom he will enchant his corps of worshipful followers with such songs as "Me and Baby Jane," "Tight Rope," and "This Masquerade."



POP
THEM featuring Van Morrison—
 Parrot BP 71053-4

During the later part of 1964 there was a single released by a heretofore obscure Irish rock band that would set a new precedent for guts and fire in rock, the group was Them, the single "Gloria," led by Van Morrison. This two record compilation of record sellers to once again revel in unquestionably brilliant performances of Van and the boys on such cuts as "Here Comes the Night," "One Two Brown Eyes" and "Mystic Eyes."



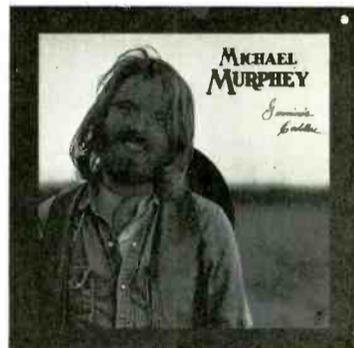
POP
IKE & TINA—
 Feel Good.
 United Artists UAS 5598

The Turners have another top flight album here especially in the driving numbers, such as "If You Can Hully Gully (I Can Hully Gully Too)" and Lennon-McCartney's, "She Came in Through the Bathroom Window." Nine of 10 tunes are Tina's own compositions. Other cuts by this always exciting act include "Bolic," "You Better Think of Something," "Black Coffee" and the title single.



POP
PEGGY LEE—
 Norma Delores Egstrom From Jamestown, North Dakota.
 Capitol ST 11077

Producer Tommy Catalano (Neil Diamond) teams with the exceptional Peggy Lee in one of her most "today" commercial packages of all time! Top cuts include "Love Me," "A Song for You," "Superstar" and "If Takes Too Long to Learn to Live Alone." Her segue from "The More I See You," to "I'll Be Seeing You," is brilliant as is her performance of "Someone Who Cares."



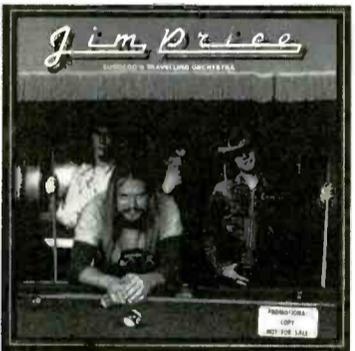
POP
MICHAEL MURPHY
 Geronimo's Cadillac.
 A&M SP 4358

Michael Murphy is a wanderer searching for things that we all seek and finding solemn secret pleasures in the most infinitesimal of man's pursuits. His voice has an inborn melodic lilt and a rare sweetness of timbre that is unabashedly enjoyable. Equally adept at handling lovely brand of countrified rock mass appreciation will center around "Crack Up in Los Cruces," "Harbor for My Soul," and "What Am I Doin' Hangin' Around."



POP
PETER FRAMPTON—
 Wind of Change.
 A&M SP 4348

Peter Frampton was, at the age of seventeen, considered the "Face" of 1967. During his stint with a British band, "The Herd" he was voted boy most likely to succeed, and succeed he did, first as Humble Pie's guitarist and scoring with his first solo album. Peter has gathered as some of his "session men" a most illustrious crew including R. Starr, B. Preston, J. Price and K. Voorman. Best cuts are "Alright," "Wind of Change" and "All I Want to Be."



POP
JIM PRICE—
 Sundego's Travelling Orchestra.
 Dunhill DSX 50125

Already widely known as a member of the Rolling Stones touring entourage and a former Delaney and Bonnie friend, Price demonstrates strong talent as a solo in his debut album. Showing abilities as a writer, arranger and singer as well as a musician, Price floats from soft tunes to rockers, often with a Leon Russell touch. Strongest cuts include "Pick a Prize," "The Strip" and "Lay Low."



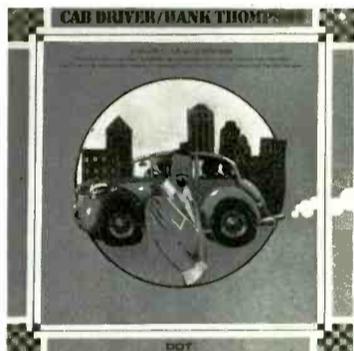
COUNTRY
BEST OF BUCK OWENS & SUSAN RAYE—
 Capitol ST 11048

One of the most powerful country duos on the scene today, Buck Owens and Susan Raye have combined their fans into a very strong loyal following. Sure to prove a strong seller, will also garner much airplay. Includes their current single shooting up the charts "Looking Back to See." Also here "Great White Horse," "Cryin' Time" and "We Were Made for Each Other." Powerful entry.



COUNTRY
HANK WILLIAMS, JR.—
 Eleven Roses.
 MGM SE 4843

Williams' single, "Eleven Roses" put him right at the No. 1 spot on the singles chart, and now featured here will help spiral the LP up the chart. Along with the hit, Williams' delivery of "The Loser" is exceptional as is "Divorce or Destiny" (singles hit sounds) and with highlights such as "Just Like Me," and "She." Potent commercial package!



COUNTRY
HANK THOMPSON—
 Cab Driver.
 Dot DOS 25996 (Famous)

Hank Thompson continues to crank out the hits . . . and the albums follow. The hit is "Cab Driver," and thus the rest of the LP is also loaded with other tunes that were made hits years ago by the Mills Brothers, all done excellently by Hank even though he does his own thing on more than one of the cuts.



COUNTRY
DAVID ROGERS—
 Need You.
 Columbia KC 31506

Spotlighting his hit "Need You," Rogers offers some of his finest performances here that include Bobby Russell's "Goodbye," (his new single) "It's Just a Matter of Time," "Hurtin' Inside," and Norro Wilson and Alex Harvey's "Baby Baby (I Know You're a Lady."



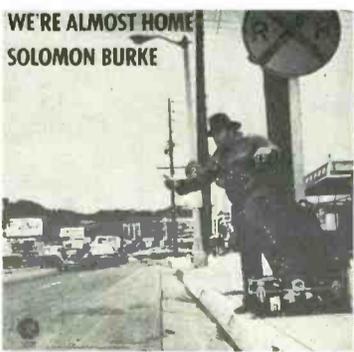
COUNTRY
CONNIE SMITH—
 "If It Ain't Love" and Other Great Dallas Frazier Songs.
 RCA LSP 4748

Connie Smith teams with Dallas Frazier, a heavyweight songwriter who is also a country artist of no little repute. The result is dynamite. "My Ecstasy," is tops, as is "If It Ain't Love (Let's Leave It Alone)," both of which were written by Frazier. Frazier also sings on three of the cuts.



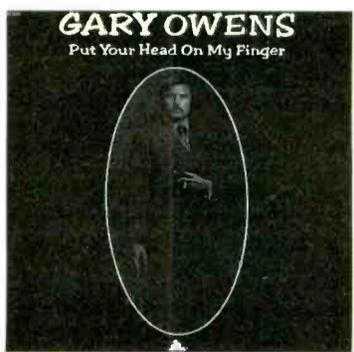
COUNTRY
KENDALLS—
 Two Divided by Love.
 Dot DOS 26001 (Famous)

Besides the exciting "Two Divided by Love" on this LP, the Kendalls have much, much more going for them—their single, "Everything I Own," "Easy to Love," which could be a sleeper, and "Never Ending Song of Love." Jeannie Kendall's voice has that magic touch.



SOUL
SOLOMON BURKE—
 We're Almost Home.
 MGM SE4830

This is one of Solomon Burke's freshest and most interesting records in a long while; with Burke's own composition of "We're Almost Home," serving as the highlight and the title cut. Other standouts include "The Things Love Will Make You Do," "I Can't Stop Loving You" and "Everybody Wants to Fall in Love." Fine entry.



COMEDY
GARY OWENS—
 Put Your Head on My Finger.
 Pride PRD 0002 (MGM)

The zany announcer of "Laugh In" comes up with an equally zany package of hilarious material that runs the gamut from politics, to horoscopes, to funerals, to teenagers, to the clever, funny bit, "The Presidents," which is also a single. LP has it to prove a heavy chart item.

THEY'RE PLAYING OUR SONGS



Big, small, old and new AM-FM radios everywhere are playing our songs.

BICYCLE RIDE
Don Marley

MMS 247

WHAT EXACTLY IS A FRIEND
Peter Cofield

MMS 248

I.O. I.O.
Butch Patrick

MMS 251

Three hot new singles from Metromedia Records.



Make our songs your songs.



Dear FIND Participants:

We have just approved completed artwork for FIND Flyers for FIND dealer use as counter giveaways and/or stuffers for mailings to customers. These will be sent to participating accounts shortly.

Also in the works for printing is a FIND strip for use on dealer browser boxes; strip reminds your customers you have special order service available.

A combination customer order-dealer recap form is also being printed for use by dealers; 25 items can be listed on this form; this will greatly simplify dealer paperwork.

We are adding labels to FIND weekly as you will see in the FIND update section in Billboard's issue of August 5th. If there are labels you want us to contact for inclusion of their product in FIND, let us know.

Bice Wardlaw

FIND Service International
P.O. Box 775
Terre Haute, Indiana 47808
and

FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
Candy Tusken



Album Reviews

SPECIAL MERIT PICKS

POP

FRIJID PINK—Earth Omen. Lion LN 1004 (MGM)

Frijid Pink are exponents of heavily electrified and flashily crafted rock and as such are very good of kind but perhaps the audience for this kind of music is dwindling. Jon Wearing's lead vocals are suitably enlivening and generate just the right amount of compulsion. Instrumentally they lack not in prowess but perhaps a new direction would be productive. Best cuts "Mr. Blood," "Sailor" and "Eternal Dream."

MARK RADICE—Paramount PAS 6033

Very interesting debut LP from the young Radice. As both a writer and performer he shows great potential. Very fine songs included here are "Your Yesterdays," "Take Me to the Park" and "Seein' Through My Pillow." This talented young balladeer deserves much acclaim and attention.

ROD MCKUEN—Pastures Green. Stanyan SR 5047

McKuen fans will delight in this collection of material recorded from 1965 through 1971. Many may dispute McKuen's abilities as singer, but few can question his appeal as a poet and stylist. Standout cuts include "The Voyeur," "The Lonely Things" and the title song.

CHARLIE DANIELS—Te John Grease & Wolfman. Kama Sutra KSBS 2060 (Buddah)

This is a fine first album from Charlie Daniels and friends. There is a genuinely earthy feel to the music, these guys are getting back to their roots and grooving on it. Daniels both physically and vocally resembles a grizzly bear (that is if a bear could sing). Instantly memorable selections include "I'll Try Again Tomorrow," "In the City" and "Drinkin' Wine Spodie Odie."

MCLUHAN—Anomaly. Brunswick BL 754177

Webster's definition of the word anomaly is "Deviation from the common rule; irregularity" and that gives quite a good picture of what McLuhan's first album is like. Utilizing an entire sound spectrum which is totally removed from all others they have created an album which exhibits rare strokes of genius. An experience enveloping both listener and artist into a dark scintillating web of realities and illusions.

SAMMY KAYE—New Recordings/ If You've Got the Time. Project 3 PR 5065 (Total Sound)

Very up to date LP for Sammy Kaye. Highlighted are his own versions of current hits "For the Good Times," "I'd Like to Teach the World to Sing," "We've Only Just Begun." Fine production by Tom Morgan and top arrangements by Pete DeAngelis. Standout cut is "If You've Got the Time." Strong disc for Kaye's return to the recording scene.

COUNTRY

COMPTON BROTHERS—Yellow River. Dot DOS 25998 (Famous)

"Yellow River" is the best cut on this LP; it's uptempo an excellent for morning airplay on country music stations. "Secret Memories" is also good. The Compton Brothers are here and will certainly have to be reckoned with in the future as their music perception develops.

CLASSICAL

MOZART: SUITES FROM THE GREAT OPERAS—Members of the London Symphonic Band (Snashall). Columbia M 31310

Superbly arranged and executed treatment of Mozart's suites. A very fine album highlighting music from "The Marriage of Figaro," "Don Giovanni," "The Abduction From the Seraglio" and "The Magic Flute." The London Symphonic Band under John Snashall interprets the music beautifully on the wind instruments.

LOW PRICE CLASSICAL

MOZART: THE SIX QUARTETS DEDICATED TO HAYDN—Budapest String Quartet. Columbia Y3 31242

Fine performance by the Budapest String Quartet on Mozart's work. This 3 LP set should fare well with Mozart fans, Haydn fans and string fans. Beautiful works beautifully done.

BLUES

VARIOUS ARTISTS—Pitchin' Boogie. Milestone MLP 2018 (Audiofidelity)

A must anthology, both for boogie woogie and blues fans. Featuring piano greats such as Meade Lux Lewis, Roosevelt Sykes and Jimmy Blythe and strong vocals from George Hannah and Louise Johnson, these cuts from the 1924-1930 period demonstrate the timeless quality of boogie and blues. While the recordings may sound dated, this only adds to the charm of the package.

INTERNATIONAL

JUAN SERRANO—Flamencismo. Audio Fidelity AFSD 6251

Juan Serrano, growing in guitar stature with every exciting flick of his fingers on the strings, delves deep into the flamenco-effects that can be rendered with the guitar. "Mi Pena," one of his own compositions, stands out. Other words include "Las Mantillas" and "Nostalgia."

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

SAN SEBASTIAN STRINGS—La Mer. Stanyan SR 10043

VARIOUS ARTISTS—I Will See You in Hawaii. RCA LSP 4724

CANDULLO & VAL SHOW BAND—Audio Fidelity AFSD 6253

SOUL ★★★★★

CHEE CHEE & PEPPY—Buddah BDS 5116

RELIGIOUS ★★★★★

TRIBUNES—Tempo TL 7036. Impact Records 1625 B'way Nashville

Cherry Red Bows Card Line; Opens LA Distributor

• Continued from page 3

company will market a line of cards carrying peace and ecology messages specifically designed for sale in record outlets, and will be selling cards through distributors, one-stops and rack jobbers nationally.

Test programs on the cards, which will retail at 50 cents were held here and in San Francisco and through Hotline Record Distributors, Memphis, and Mid-America Specialty Distributors, Chicago. The firm is now sending all its distributors sample packs and distribution information.

Display racks and floor stands will also be offered with certain orders. A dealer ordering 24-dozen cards can get a revolving counter rack and one ordering 48-dozen can get a floor stand. A quarter-of-a-million cards are now being printed.

Alexander also said that all Cherry Red new album and tape releases will be price-coded, and any reprints of current releases will be coded. The code will appear on the spine. The firm is phasing out of the cassette business and will sell only what remains in stock due to "a drop in sales in this area," but will continue with 8-track tapes.

The firm's current distributors for records and tapes are: ABC Records & Tape, Seattle; A & L Distributors, Philadelphia; All South Distributing Co., New Orleans; H.R. Basford, San Francisco; Best Records, Buffalo; Big State Distributing Co., Dallas; Commercial Music, St. Louis; Empire Music, New York City; Essex Records Distributors, Newark; Hotline, Memphis; Mangold-Bertos, Charlotte, N.C.; Music City Record Distributors, Nashville; Music Merchants of New England, Boston; Pan American Record Distributors, Denver; Record Distributing Co., Detroit; Record Service Co., Houston; Southland Record Distributors, Atlanta; Stan's Record Service, Shreveport; Summit Distributors, Chicago; Tone Distributors, Miami; United Distributors, Cleveland; and Joseph Zamoiski Co., Baltimore.

ACTION Records

NATIONAL BREAKOUTS

SINGLES

GOODBYE TO LOVE . . . Carpenters, A&M 1367 (Almo/Hammer & Nails, ASCAP)
HAPPY . . . Rolling Stones, Rolling Stones 19104 (Atlantic) (Promo, ASCAP)

ALBUMS

NEIL DIAMOND . . . Moods, Uni 93131 (MCA)
VARIOUS ARTISTS . . . Fillmore: The Last Days, Fillmore 23X31390 (CBS)
LEON RUSSELL . . . Carney, Shelter SW 3911 (Capitol)

REGIONAL BREAKOUTS

SINGLES

There Are No Regional Breakouts This Week.

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

101. CAFEMalo, Warner Bros. 7605
102. BREAKING UP IS HARD TO DOHeaven Bound w/Tony Scotti, MGM 14412
103. TELL ME THIS IS A DREAMDelfonics, Philly Groove 172 (Bell)
104. HOT FUN IN THE SUMMERTIMEDavid T. Walker, Ode 66025 (A&M)
105. JOIN TOGETHERWho, Decca 32983 (MCA)
106. CITY OF NEW ORLEANSArlo Guthrie, Reprise 1103
107. I AM WOMANHelen Reddy, Capitol 3350
108. BEAT ME DADDY EIGHT TO THE BARCommander Cody & His Lost Planet Airmen, Paramount 0169 (Famous)
109. CIRCUSMike Quatro, Evolution 1062 (Stereo Dimension)
110. I COULD NEVER BE HAPPYEmotions, Volt 4083
111. ONE A.M.Dillard's, Anthem 51010 (United Artists)
112. MARCELLABeach Boys, Reprise 1101
113. BACK STABBERSO'Jays, Philadelphia International 3517 (CBS)

Bubbling Under The TOP LPs

201. VARIOUS ARTISTSEverything You Always Wanted to Know About the Godfather—But Don't Ask, Columbia KC 31608
202. JACKIE DeSHANNONJackie, Atlantic SD 7231
203. DONNY OSMONDToo Young, MGM SE 14407
204. SPIRITFamily That Plays Together, Epic KE 31461 (CBS)
205. EDDIE HARRISInstant Death, Atlantic SD 1611
206. LAURA LEERip Off, Hot Wax HA 714 (Buddah)
207. BOB SEGERSmokin' O.P.'s, Palladium P 1006
208. EDDIE SENAYHot Thang, Sussex SXBS 7013 (Buddah)

RCA in Hot Singles Pace

NEW YORK—RCA Records is in a hot singles surge, spearheaded by RIAA gold certification for "Troglodyte" by the Jimmy Castor Bunch and heavy chart and sales activity on four other singles, said Gene Settler, division vice president, marketing, for the label.

"Amazing Grace" by Pipes and Drums and the Military Band of the Royal Scot Dragoon Guards and "Daddy, Don't You Walk So

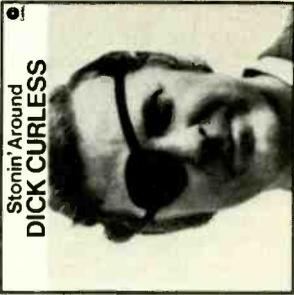
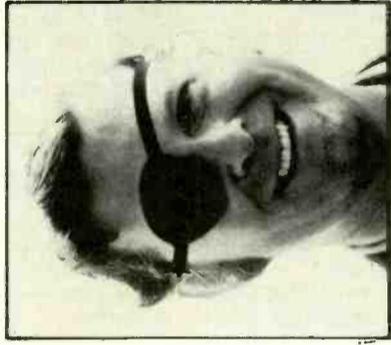
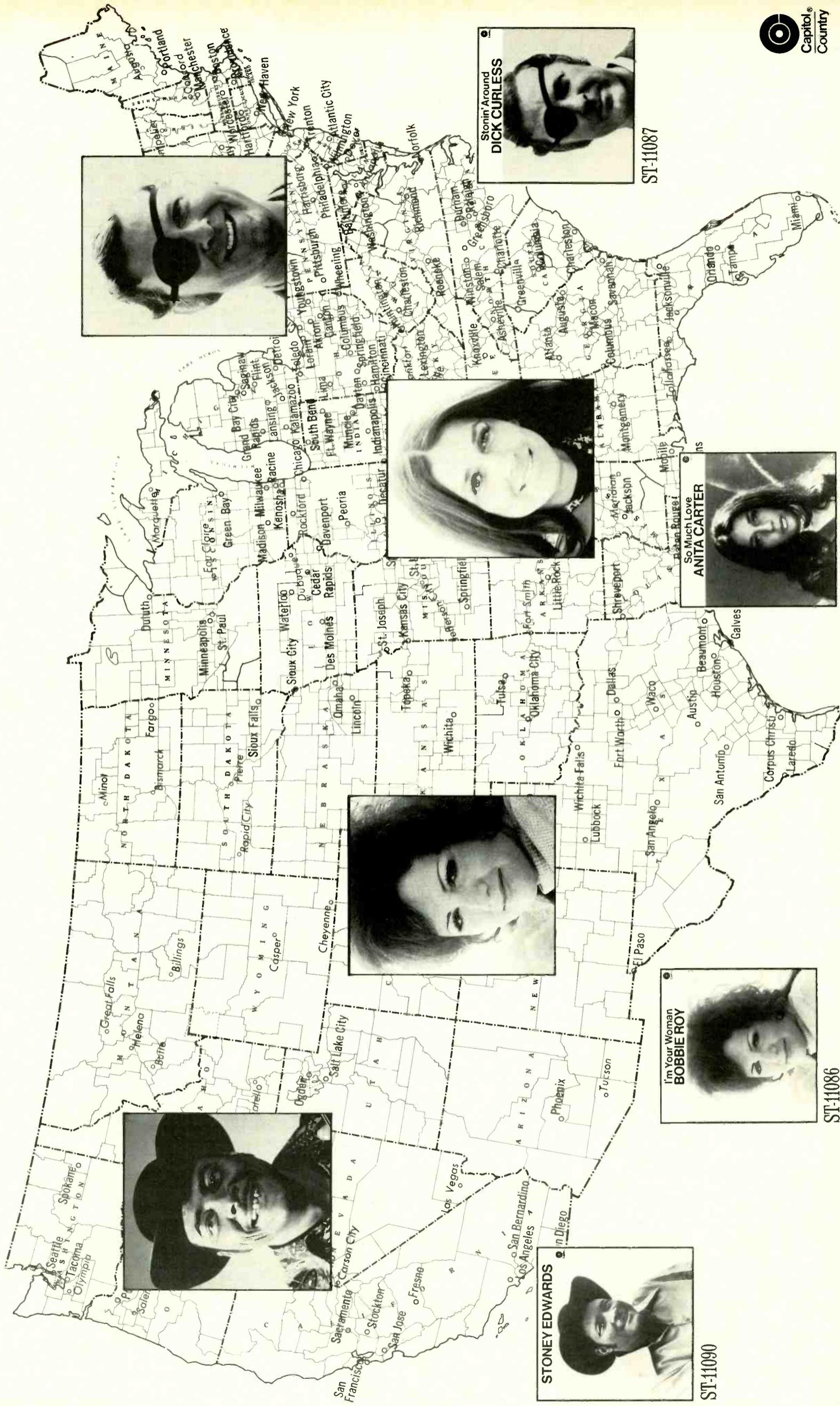
Fast" by Wayne Newton have hit the top 10 for RCA. In addition, the success of "Amazing Grace" has caused the album of the same title to zoom up the charts, as has happened with Newton's single. "From initial sales, there can be no doubt that Nilsson's 'Coconut' is going to be a top 10 record, and David Bowie's single ('Starman') is going to the top also. We also have a new single by a new artist, Buck Earl, which should go right up the charts," Settler said.

U.K. Copyright Reversion Test

NEW YORK — Miriam Stern, president of the Miriam Rose Stern Agency, writer representative firm, has embarked on London regarding a projected test case on copyright reversionary rights in the U.K. Miss Stern plans to consult with British lawyers about pressing specific claims. British law provides for reversion of copyrights to the songwriters' estate 25 years after his death.

The provision, uncovered only in the last few years, affects only those songs written before 1956. The reversionary provision was rescinded after that date. Seventy-eight estates are represented by Miss Stern, both American and British. She's also involved in reversionary interests in Australia, Canada and South Africa.

This Summer, Discover America



Stonin' Around
DICK CURLESS

ST-11087



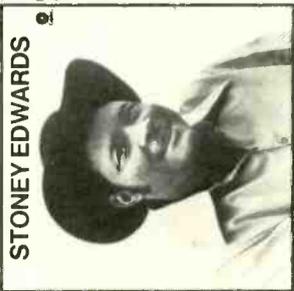
So Much Love
ANITA CARTER

ST-11085



I'm Your Woman
BOBBIE ROY

ST-11086



STONEY EDWARDS

ST-11090



On Capitol Records & Tapes

Hot Chart Action

Director—DON OVENS

NUMBER OF SINGLES REVIEWED
THIS WEEK
103
LAST WEEK
84

Where Is the Love—Roberta Flack & Donny Hathaway (*10 from 19) . . . all 21 sales markets reporting action on this one with top 15 sales coming in from those markets. Top 40 radio action in all forty markets checked with the exception of Pittsburgh, Providence and San Diego. Hit #1 in Seattle.

Happiest Girl in the Whole U.S.A.—Donna Fargo (*25 from 35) . . . from #1 Country to soaring on the Hot 100 with top 40 additions in Charlotte and Omaha, bringing the total of 16 markets listing top 40 of the 40 markets checked. Dealer and

sales reports heavy in Los Angeles, Baltimore, Dallas/Ft. Worth, Milwaukee, Minneapolis, Atlanta and Houston where it's top 10 in radio and top 15 in sales.

Breaking Up Is Hard to Do—Partridge Family (*55 from 82) . . . heavy chart jump here with dealer sales reports in all 21 markets checked with the exception of New Orleans. Top 40 radio added in Washington, Kansas City and Hartford for a total this week of nine markets of the 40 checked listing the record.

Breaking

Goodbye to Love—Carpenters (*68 new) . . . a national breakout with early sales reports coming in from New York, Philly, Boston, Cleveland, Pittsburgh, Baltimore, Washington, Milwaukee, Memphis/Nashville and Houston. Top 40 radio added in L.A., Cleveland, Baltimore, Dallas, Seattle, Minneapolis, Nashville, Atlanta, Houston, Portland, Hartford, Charlotte and Birmingham.

Happy—Rolling Stones (*69 new) . . . second national breakout for week with early sales action in 13 of the 21 markets polled and top 15 mentions from Cleveland where the record was added in top 40 radio as well as Seattle, Memphis/Nashville, Denver, Cincinnati, Buffalo and Fargo.

TRENDS:

The constant trend toward the current soft sound becomes more and more obvious with 7 of the top 10 on the Hot 100 chart now dominating the

easy listening chart. Coming up under those with strength are Bobby Vinton's "Sealed With a Kiss" (*32 on Hot 100 and #5 on E.L.), Joey Heatherton "Gone" (*37, Hot 100 and #5 E.L.) and Beverly Bremers' "We're Free" (*43 on the Hot 100 and #15 on E.L.). The potent cross over from Soul to Hot 100 to E.L. is underlined this week by "Where Is the Love" (#8 Soul, #10 Hot 100 and #2 E.L.; "Lean On Me" (#3 Soul, #1 Hot 100 and #6 E.L.); "Too Late to Turn Back Now" (#11 Soul, #2 Hot 100 and #9 E.L.).

Pop

BEE GEES—RUN TO ME (3:05)

(prod: Bee Gees and Robert Stigwood) (Casseroles/Lupis, BMI) Flip: No info available. **ATCO** 6896

MILLIE JACKSON—MY MAN, A SWEET MAN (2:35)

(prod: Raeford Gerald) (writer: Gerald) (Gaucho/Belinda, BMI) Flip: No info available. **SPRING** 127

SOUL CHILDREN—DON'T TAKE MY KINDNESS FOR WEAKNESS (3:00)

(prod: Jim Stewart, Al Jackson) (writers: Banks-Marion-Thigpen) (East/Memphis, BMI) Flip: "Just the One (I've Been Looking For)" (3:20) (East/Memphis, BMI) **STAX** 0132
RADIO ACTION: WGIV (Charlotte); WABQ (Cleveland); WDIA (Memphis)

ANDY WILLIAMS—MacARTHUR PARK (4:18)

(prod: Dick Glasser) (writer: Webb) (Canopy, ASCAP) Flip: No info available. **COLUMBIA** 4-45647

URIAH HEEP—EASY LIVIN (2:37)

(prod: Gerry Bron) (writer: Hensley) (Bron, ASCAP) Flip: "All My Life" (2:46) (Bron, ASCAP) **MERCURY** 73307

PINK FLOYD—FREE FOUR (3:30)

(prod: Pink Floyd) (writer: Waters) (TRO-Hampshire, ASCAP) Flip: "Stay" (3:58) (TRO-Hampshire, ASCAP) **CAPITOL** 3391

JAMES LAST—WEDDING SONG (3:37)

(prod: James Last) (writer: Last) (Intersong-U.S.A./Chappell, ASCAP) Flip: No info available. **POLYDOR** 15045

DAVE CLARK & FRIEND—RUB IT IN (2:42)

(prod: Dave Clark) (writer: Martine) (Ahab, BMI) Flip: No info available. **EPIC** 5-10894 (CBS)

GARY GLITTER—ROCK AND ROLL PART 2 (3:10)

(prod: Mike Leander) (writers: Glitter-Leander) (Leeds, ASCAP) Flip: No info available. **BELL** 45-237

RADIO ACTION: WOKY (Milwaukee); WCAR (Detroit); WCFL (Chicago); KOL (Seattle); KIMN (Denver)

GLADSTONE—A PIECE OF PAPER (2:59)

(prod: R.H.B. Productions) (writers: Sellers-Russell) (Sunnybrook/Four Star, BMI) Flip: No info available. **ABC** 11327

RADIO ACTION: WGY (Minneapolis/St. Paul)

RICK SPRINGFIELD—SPEAK TO THE SKY (2:42)

(prod: Robie Porter) (writer: Springfield) (Binder/Porter, ASCAP) Flip: No info available. **CAPITOL** 3340

SUNDAY PEOPLE—STAY TOGETHER (2:57)

(prod: Pete Bellotte) (writer: Bellotte) (Dandelion, BMI) Flip: "I've Found My Freedom" (2:08) (Discocon, GEMA) **JAMIE** 1403

Also Recommended

EMITT RHODES—Tame the Lion (2:53) (prod: Emitt Rhodes) (writer: Rhodes) (Thirty Four, ASCAP) **DUNHILL** 4315
RADIO ACTION: KQWB (Fargo)

RASCALS—Jungle Walk (2:40) (prod: Felix Cavaliere) (writer: Feiten) (Purusa, ASCAP) **COLUMBIA** 4-45649

MANDRILL—Git It All (3:19) (prod: Alfred V. Brown & Mandrill) (writer: Mandrill) (Mandrill/Intersong U.S.A., ASCAP) **POLYDOR** 14142

EDDY ARNOLD—Lucy (2:58) (prod: Jim Malloy) (writer: Harvey) (United Artists, ASCAP) **RCA** 74-0747

RAMSEY LEWIS—Slipping Into Darkness (2:54) (prod: Teo Macero) (writer: War) (Far Out, ASCAP) **COLUMBIA** 4-45634

SPENCER DAVIS—Sunday Walk In the Rain (3:37) (prod: Peter Kleinow) (writer: Yarbrough) (Rodra, BMI) **UNITED ARTISTS** 50922

DAN CASSIDY—We Are the Children (3:16) (prod: Monte Kay & Jack Lewis) (writer: Cassidy) (Kaymont, BMI) **LITTLE DAVID** 722 (Atlantic)

EARTH QUAKE—Bright Lights (3:19) (prod: Allan Mason & Earth Quake) (writers: Dunbar-Doukas) (Almo/Red Setter, ASCAP) **A&M** 1365

GERALDINE HUNT—Baby, I Need Your Loving (3:51) (prod: Zorn Prod) (writers: Holland-Dozier-Holland) (Jobete, ASCAP) **ROULETTE** 7129
RADIO ACTION: WWIN (Baltimore)

BOONE FAMILY—Children Learn What They Live (2:58) (prod: Fred Werner) (writer: Werner) (Old St. Paul, ASCAP) **LION** 119 (MGM)

JUNE JACKSON—Let's Try Dancin' (2:24) (prod: Mike Post) (writer: Jackson) (Dar Jen, BMI) **BELL** 45-236

MICHAEL HOLM—I Will Return (3:53) (writer: Cordell) (Jigsaw, ASCAP) **JAMIE** 1402

LITTLE HOOKS—Give The Drummer Some More (3:53) (prod: Unger & Bloomberg) (writer: Holcomb) (Unart/Enjay, BMI) **UNITED ARTISTS** 50932

JOHNNY MANN SINGERS—America, There's So Much To Say (2:26) (prod: Jerry Frank) (writers: Mann-Holmes) (Choral/Red Bridge/Out of Business, ASCAP) **EPIC** 5-10895 (CBS)

STEVE KARMEN ORCHESTRA & SINGERS—Everybody Likes It (The Easy Way) (2:48) (prod: Steve Karmen) (writer: Karmen) (Sandlee, ASCAP) **AUDIO FIDELITY** 179

CORRECTION:
Please note on Paul Davis' Pop Pick in last week's issue (7/8) the title was misprinted. It should read "Simple Man," the publisher is Web IV/Baby Chick, BMI and the label is Bang.

Country

PORTER WAGONER—A WORLD WITHOUT MUSIC (2:54)

(prod: Bob Ferguson) (writer: Wagoner) (Owepar, BMI) Flip: "Denise Mayree" (2:53) (Warden, BMI) **RCA** 74-0753

CONNIE SMITH—IF IT AIN'T LOVE (Let's Leave It Alone) (2:28)

(prod: Bob Ferguson) (writer: Frazier) (Blue Crest, BMI) Flip: "Living Without You (Is Too Much To Live With)" (2:51) (Blue Crest, BMI) **RCA** 74-0752

JOHNNY BUSH—Whiskey River (2:26) (prod: Jerry Bradley) (writers: Bush-Stroud) (Nelson, BMI) **RCA** 74-0745

RADIO ACTION: KCKN (Kansas City); KUZZ (Bakersfield); WWVA (Wheeling); KVET (Austin); KFDI (Wichita); WUBE (Cincinnati); WINN (Bakersfield); WIVK (Knoxville)

STONEWALL JACKSON—Torn From the Pages of Life (2:35) (prod: Frank Jones) (writers: Taylor-Wilson) (Algee, BMI) **COLUMBIA** 4-45632

RADIO ACTION: WDEE (Detroit)

CHARLIE LOUVIN & MELBA MONTGOMERY—BABY, WHAT'S WRONG WITH US (2:52)

(prod: Pete Drake) (writer: Kingston) (Window/Empher, BMI) Flip: "Unmatched Wedding Bands" (2:34) (Histring, BMI) **CAPITOL** 3388

EDDY ARNOLD—LUCY (See Pop Pick)

OSBORNE BROTHERS—Miss You Mississippi (1:42) (writers: Haggard-Owens) (Blue Book, BMI) **DECCA** 32979 (MCA)

NORMA JEAN—Hundred Dollar Funeral (2:44) (prod: Jerry Bradley) (writer: McAlpin) (Accclaim, BMI) **RCA** 74-0749

RADIO ACTION: KCKN (Kansas City)

DALLAS FRAZIER—North Carolina (2:54) (prod: Ronny Light) (writers: Frazier-Owens) (Blue Crest/Hill & Range Songs, BMI) **RCA** 74-0748

RADIO ACTION: KCKN (Kansas City); KVET (Austin); KTCR (Minneapolis/St. Paul); WMNI (Columbus); KUZZ (Bakersfield)

Also Recommended

Soul

MILLIE JACKSON—MY MAN, A SWEET MAN (See Pop Pick)

SOUL CHILDREN—DON'T TAKE MY KINDNESS FOR WEAKNESS (See Pop Pick)

GERALDINE HUNT—BABY, I NEED YOUR LOVING (See Pop Pick)

KING FLOYD—WOMAN DON'T GO ASTRAY (2:21)

(prod: Elijah Walker) (writer: Floyd) (Malaco-Roffignac, BMI) Flip: No info available. **CHIMNEYVILLE** 443 (Cotillion)

RADIO ACTION: WAWA (Milwaukee)

ANN PEBBLES—SOMEBODY'S ON YOUR CASE (2:21)

(prod: Willie Mitchell) (writer: Randle) (Jec, BMI) Flip: "I've Been There Before" (3:06) (Jec, BMI) **HI** 2219 (London)

TRAVIS WAMMACK—WHAT EVER TURNS YOU ON (2:55)

(prod: Rick Hall) (writers: Jackson-Moore) (Fame, BMI) Flip: No info available. **FAME** 91001 (United Artists)

RADIO ACTION: KDIA (San Francisco)

MAXAYN—GIMME SHELTER (4:00)

(prod: Andre Lewis) (writers: Jagger-Richard) (Gideon, BMI) Flip: "Song" (3:52) (Rear Exit/Mary Jane, ASCAP) **CAPRICORN** 0009 (Warner Bros.)

Also Recommended

RAMSEY LEWIS—Slipping Into Darkness (See Pop Pick)

GARNET MIMMS—Stop and Check Yourself (2:48) (prod: Staff/Lloyd Price Group) (writer: Thomas) (Lorjoy/Greenflower, BMI) Flip: No info available. **GSF** 6874

LITTLE HOOKS—Give the Drummer Some More (See Pop Pick)



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 Write in the title & artist on the above single.
 By telling us which hits made your day, you'll be making our day.
 With these 17 hot singles, we both can't lose.

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I've Been Lonely For So Long
STA 0117 | <input type="checkbox"/> DAVID PORTER
When The Chips Are Down
ENA 9055 |
| <input type="checkbox"/> LUTHER INGRAM
If Loving You Is Wrong (I Don't Want To Be Right)
KOA 2111 | <input type="checkbox"/> STEPHAN
Keep On Loving Me
STA 0130 |
| <input type="checkbox"/> TOMMY TATE
School Of Life
KOA 2112 | <input type="checkbox"/> SOUL CHILDREN
Don't Take My Kindness For Weakness
STA 0132 |
| <input type="checkbox"/> EMOTIONS
I Could Never Be Happy Without You
VOA 4083 | <input type="checkbox"/> RUFUS THOMAS
Love Trap b/w 638
STA 0129 |
| <input type="checkbox"/> MEL & TIM
Starting All Over Again
STA 0127 | <input type="checkbox"/> LITTLE SONNY
Going Down Slow
STA 9053 |
| <input type="checkbox"/> HARVEY SCALES
What's Good For You Don't Have To Be Good To You
STA 0126 | <input type="checkbox"/> THE RANCE ALLEN GROUP
There's Gonna Be A Showdown
GTA 1204 |
| <input type="checkbox"/> WILLIAM BELL
Save Us
STA 0128 | <input type="checkbox"/> ALBERT KING
I'll Play The Blues For You
STA 0135 |
| <input type="checkbox"/> LITTLE MILTON
Before The Honeymoon
b/w Walking The Back Streets & Crying
STA 0124 | <input type="checkbox"/> CARGOE
Feel Alright
ADA 2901 |
| | <input type="checkbox"/> O. B. McCLINTON
A Six Pack Of Trouble
ENA 9051 |



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 July 15, 1972

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	LEAN ON ME • 13	Bill Withers (Bill Withers), Sussex 235 (Buddah)
2	4	TOO LATE TO TURN BACK NOW 8	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910
3	2	OUTA SPACE • 13	Billy Preston (Billy Preston), A&M 1320
4	3	SONG SUNG BLUE 11	Neil Diamond (Tom Catalano/Neil Diamond), Uni 55326 (MCA)
5	12	BRANDY (You're A Fine Girl) 5	Looking Glass (Mike Gershman-Bob Lipton-Looking Glass), Epic 5-10874 (CBS)
6	7	ROCKET MAN 11	Elton John (Gus Dudgeon), Uni 55328 (MCA)
7	8	DADDY, DON'T YOU WALK SO FAST 13	Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)
8	20	ALONE AGAIN (NATURALLY) 5	Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London)
9	10	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT 7	Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt)
10	19	WHERE IS THE LOVE 6	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2879
11	13	HOW DO YOU DO 12	Mouth & MacNeal (Hans Van Hemert), Philips 40715 (Mercury)
12	16	SCHOOL'S OUT 7	Alice Cooper (Bob Ezrin), Warner Bros. 7596
13	14	TOO YOUNG 6	Donny Osmond (Mike Curb & Don Costa), MGM 14407
14	17	TAKE IT EASY 7	Eagles (Glyn Johns), Asylum 11005 (Atlantic)
15	15	LAYLA 20	Derek & the Dominos (Tom Dowd and the Dominos), Atco 6809
16	18	I WANNA BE WHERE YOU ARE 8	Michael Jackson (Hal Davis), Motown 1202
17	5	CANDY MAN 19	Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320
18	6	TROGLDYTE (Cave Man) 10	Jimmy Castor Bunch (Castor-Pruitt Prods), RCA 48-1029
19	22	CONQUISTADOR 8	Procol Harum (Chris Thomas), A&M 1347
20	9	I NEED YOU 9	America (Ian Samwell with Jeff Dexter and America), Warner Bros. 7580
21	11	NICE TO BE WITH YOU • 21	Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)
22	33	LONG COOL WOMAN 4	Hollies (Ron Richard & the Hollies) Epic 5-10871 (CBS)
23	28	DAY BY DAY 9	Godspell (Steven Schwartz), Bell 45-210
24	39	HOLD HER TIGHT 3	Osmonds (Alan Osmond & Michael Lloyd) MGM 14405
25	35	THE HAPPIEST GIRL IN THE WHOLE U.S.A. 8	Donna Fargo (Stan Silver), Dot 17409 (Famous)
26	26	ALL THE KING'S HORSES 7	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2883
27	31	PEOPLE MAKE THE WORLD GO ROUND 7	Stylistics (Thom Bell), Avco 4595
28	34	COCONUT 6	Nilsson (Richard Perry), RCA 74-0718
29	38	MARY HAD A LITTLE LAMB/LITTLE WOMAN LOVE 5	Wings (the McCartneys), Apple 1851
30	57	I'M STILL IN LOVE WITH YOU 2	Al Green (Willie Mitchell) Hi 2216 (London)
31	27	I'VE BEEN LONELY FOR SO LONG 13	Frederick Knight (E. Walker), Stax 0117
32	36	SEALED WITH A KISS 6	Bobby Vinton (Bobby Vinton), Epic 5-10861 (CBS)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
33	23	(Last Night) I DIDN'T GET TO SLEEP AT ALL 16	5th Dimension (Bones Howe), Bell 45-195
34	40	HOLD YOUR HEAD UP 5	Argent (Rod Argent & Chris White), Epic 5-10852 (CBS)
35	37	SUPERWOMAN (Where Were You When I Needed You) 9	Stevie Wonder (Stevie Wonder), Tamla 54216 (Motown)
36	24	OH GIRL • 15	Chi-Lites (Eugene Record), Brunswick 55471
37	46	GONE 8	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387
38	25	I'LL TAKE YOU THERE 15	Staple Singers (Al Bell), Stax 0125
39	47	MOTORCYCLE MAMA 6	Sailcat (Pete Carr), Elektra 45782
40	21	AMAZING GRACE 8	Pipes and Drums and the Military Band of the Royal Scot Dragoon Guards (Pete Kerr), RCA 74-0709
41	50	YOU DON'T MESS AROUND WITH JIM 3	Jim Croce (Terry Cashman & Tommy West), ABC 11328
42	42	AFTER MIDNIGHT 9	J.J. Cale (Audie Ashworth), Shelter 7321 (Capitol)
43	43	WE'RE FREE 12	Beverly Bremers (Levine/Brown/Eichner/Metz/Lipton), Scepter 12348
44	45	THE RUNWAY 5	Grass Roots (Steve Barri with Rob Grill & Warren Entner), Dunhill 4316
45	48	BROWN EYED GIRL 5	El Chicano (Don Buday), Kapp 2173 (MCA)
46	44	WE'RE ON OUR WAY 7	Chris Hodge (Tony Cox), Apple 1850
47	49	BABY LET ME TAKE YOU (IN MY ARMS) 7	Detroit Emeralds (A. Katouzzian Prod.), Westbound 203 (Chess/Janus)
48	51	HONKY TONK, Part 1 4	James Brown (James Brown) Polydor 14129
49	56	SWEET INSPIRATION/WHERE YOU LEAD 4	Barbra Streisand (Richard Perry), Columbia 4-45626
50	55	I'M COMING HOME 5	Stories (Stories), Kama Sutra 545 (Buddah)
51	32	HOW CAN I BE SURE 9	David Cassidy (Wes Farrell), Bell 45-220
52	64	SMALL BEGINNINGS 4	Flash (Derek Lawrence) Capitol 3345
53	52	LIFE & BREATH 11	Climax (Larry Cox), Rocky Road 30061 (Bell)
54	59	WE'VE COME TOO FAR TO END IT NOW 4	Smokey Robinson & The Miracles (Johnny Bristol), Tamla 54220 (Motown)
55	82	BREAKING UP IS HARD TO DO 3	Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-235
56	60	IN A BROKEN DREAM 8	Python Lee Jackson (Miki Dallan), GNP Crescendo 449
57	61	IN THE GHETTO 4	Candi Staton (Rick Hall) Fame 91000 (United Artists)
58	67	BEAUTIFUL SUNDAY 7	Daniel Boone (Larry Page), Mercury 73281
59	58	FUNK FACTORY 8	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2878
60	62	BEAUTIFUL 8	Gordon Lightfoot (Lenny Waronker), Reprise 1088
61	73	BABY DON'T GET HOOKED ON ME 3	Mac Davis (Rick Hall) Columbia 4-45618
62	76	POP THAT THANG 3	Isley Brothers (Isleys), T-Neck 935 (Buddah)
63	63	VICTIM OF A FOOLISH HEART 8	Bettye Swann (Mickey Buckins & Rick Hall), Atlantic 2869
64	72	WAR SONG 3	Neil Young & Graham Nash (Mazer, Mulligan Johnson and Young) Reprise 1099
65	66	MEN OF LEARNING 5	Vigraas & Osborne (Jeff Wayne), Uni 55330 (MCA)
66	74	DUNCAN 2	Paul Simon (Roy Halee & Paul Simon), Columbia 4-456381

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	71	I MISS YOU 3	Harold Melvin & the Blue Notes (Gamble & Huff Prod.), Philadelphia International 3516 (CBS)
68	—	GOODBYE TO LOVE 1	Carpenters (Jack Daugherty), A&M 1367 (Almo/Hammer & Nails, ASCAP)
69	—	HAPPY 1	Rolling Stones (Jimmy Miller), Rolling Stones 19104 (Atlantic) (Promo, ASCAP)
70	99	WHEN YOU SAY LOVE 2	Sonny & Cher (Snuff Garrett) Kapp 2176 (MCA)
71	94	POWER OF LOVE 2	Joe Simon (Staff) Spring 128 (Polydor)
72	90	A SIMPLE MAN 2	Lobo (Phil Gernhard) Big Tree 141 (Bell)
73	75	RIP OFF 6	Laura Lee (William Weatherspoon/Stagedoach Productions), Hot Wax 7204 (Buddah)
74	89	POPCORN 2	Hot Butter (R. Talmadge, D. Jordan & Bill & Steve Jerome, M.T.L.), Musicor 01458
75	84	GO ALL THE WAY 3	Raspberries (Jimmy Ienner) Capitol 3348
76	79	LOOK WHAT THEY'VE DONE TO MY SONG, MA 2	Ray Charles (Ray Charles) ABC/TRC 11329
77	77	EDDIE'S LOVE 5	Eddie Kendricks (Frank Wilson), Tamla 54218 (Motown)
78	70	BED AND BOARD 6	Barbara Mason (Jim Bishop), Buddah 296
79	69	FRANCENE 9	Z.Z. Top (Bill Ham), London 179
80	80	VANILLA OLAY 7	Jackie DeShannon (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2871
81	—	YOU'RE STILL A YOUNG MAN 1	Tower of Power (Ron Capone), Warner Bros. 7612 (Kupitillo, ASCAP)
82	83	STARTING ALL OVER AGAIN 2	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127
83	—	LOOKIN' THROUGH THE WINDOWS 1	Jackson 5 (Hal Davis), Motown 1205 (Jobete, ASCAP)
84	85	MY GUY 6	Petula Clark (Mike Curb & Don Costa), MGM 14392
85	78	BUTTERFLY 6	Danyel Gerard (Danyel Gerard & Don Costa), Verve 10670 (MGM)
86	87	IF I WERE A CARPENTER 3	Bob Seger (Punch & Cass), Palladium 1079
87	88	DELTA DAWN 3	Tanya Tucker (Billy Sherrill), Columbia 4-45588
88	—	COLDEST DAYS OF MY LIFE 1	Chi-Lites (Eugene Record), Brunswick 55478 (Julio-Brian, BMI)
89	—	ALABAMA WILD MAN 1	Jerry Reed (Chet Atkins & Jerry Reed), RCA 74-0738 (Vector, BMI)
90	92	ZING WENT THE STRINGS OF MY HEART 2	Trammps (Baker-Harris-Young) Buddah 306
91	—	PUT IT WHERE YOU WANT IT 1	Crusaders (Stewart Levine), Blue Thumb 208 (Famous) (Four Knights, BMI)
92	93	MOTHER NATURE 3	Temptations (Norman Whitfield), Gordy 7119 (Motown)
93	—	ROCK AND ROLL CRAZIES 1	Stephen Stills & Manassas (Stephen Stills, Chris Hillman & Dallas Taylor), Atlantic 2888 (Gold Hill, BMI)
94	—	EVERYBODY PLAYS THE FOOL 1	Main Ingredient (Sylvester & Simmons), RCA 74-0731 (Giant Enterprise, BMI)
95	96	STARMAN 3	David Bowie (Ken Scott & David Bowie), RCA 74-0719
96	98	THAT'S THE WAY GOD PLANNED IT 2	Billy Preston (George Harrison), Apple 1808
97	—	CIRCLES 1	New Seekers (David Mackay), Elektra 45787 (Ampco, ASCAP)
98	—	THAT'S WHAT FRIENDS ARE FOR 1	B.J. Thomas (Steve Tyrell & Al Gorgoni), Scepter 12354 (Almo, ASCAP)
99	100	COUNTRY WOMAN 2	Magic Lantern (Steve Rowland) Charisma 100 (Buddah)
100	—	DOWN ON ME 1	Janis Joplin (Elliot F. Maser), Columbia 4-45630 (Brent, BMI)

HOT 100 A-Z - (Publisher-Licensee)

After Midnight (Moss/Rose, BMI) 42	Breaking Up Is Hard To Do (Screen Gems-Columbia, BMI) 55	Duncan (Charing Cross, BMI) 66	Honky Tonk, Part 1 (W & K Islip, BMI) 48	I've Been Lonely For So Long (East/Memphis/Lowery, BMI) 31	Nice To Be With You (Interior, ASCAP) 72	A Simple Man (Kaiser-Famous, ASCAP) 72	Vanilla Olay (Plain & Simple, ASCAP) 80
Alabama Wild Man (Vector, BMI) 89	Brown Eyed Girl (WB, BMI) 45	Eddie's Love (Jobete, BMI) 77	How Can I Be Sure (Slasner, ASCAP) 51	(Last Night) I Didn't Get To Sleep At All (Almo, ASCAP) 33	Oh Girl (Julio-Brian, BMI) 36	Small Beginnings (Colgems, ASCAP) 52	Victim Of A Foolish Heart (Fame, BMI) 63
All the King's Horses (Pundit, BMI) 26	Butterfly (PENDING, ASCAP) 85	Everybody Plays The Fool (Giant Enterprise, BMI) 94	How Do You Do (WB, ASCAP) 11	Layla (Cassero, BMI) 15	Outa Space (Irving/Wep, BMI) 15	Song Sung Blue (Prophet, ASCAP) 4	War Song (Silver Fiddle, BMI) 64
Alone Again (Naturally) (MAM, ASCAP) 8	Candy Man (Taradem, BMI) 17	Francene (Landers Roberts/India, ASCAP) 97	I Miss You (Assorted, BMI) 67	Lean On Me (Interior, BMI) 1	People Make The World Go Round (Bellboy/Assorted, BMI) 27	Starman (Tantic, BMI) 95	We're Free (Pocketful of Tunes, BMI) 82
Amazing Grace (Sunbury, ASCAP) 40	Coconut (Blackwood, BMI) 28	Funk Factory (Erva, BMI) 59	I Need You (WB, ASCAP) 20	Life & Breath (Warner/Brown's, BMI) 53	Popcorn (Bourne, ASCAP) 74	Starting All Over Again (Muscle Shoals Sound, BMI) 82	We're On Our Way (Mellin, BMI) 46
Coldest Days of My Life (Julio-Brian, BMI) 88	Conquistador (TRO-Exxon, ASCAP) 88	Go All The Way (C.A.M.-U.S.A., BMI) 75	I Wanna Be Where You Are (Stein & Van Stock, ASCAP) 16	Little Woman Love (MacLenn/McCartney, BMI) 22	Pop That Thang (Triple Three/Eden, MI) 22	Superwoman (Stein & Van Stock/Black Bull, ASCAP) 35	When You Say Love (Jack & Bill, ASCAP) 70
Baby Don't Get Hooked On Me (Screen Gems-Columbia, BMI) 61	Conquistador (TRO-Exxon, ASCAP) 88	Gone (Dalles/Hill & Range, BMI) 37	If I Were A Carpenter (Faithful-Virtue, BMI) 86	Long Cool Woman (MCPSS) (Timtobe, BMI) 22	Power Of Love (Assorted) (Gaucho/Belinda, BMI) 71	Sweet Inspiration/Where You Load (Press/Screen Gems-Columbia, BMI) 49	Where Is The Love (Anisia, ASCAP) 10
Baby Let Me Take You (In My Arms) (Bridgeport, BMI) 47	Country Woman (Jobete/Brewer, BMI) 29	Goodbye To Love (Almo/Hammer & Nails, ASCAP) 68	If Loving You Is Wrong I Don't Want To Be Right (East/Memphis/Klondike, BMI) 9	Look What They've Done To My Song, Ma (Kama Rippa/American, ASCAP) 76	Put It Where You Want It (Four Knights, BMI) 91	Take It Easy (Benchmark, ASCAP) 14	You Don't Mess Around With Me (Blendingwell/Wingate, ASCAP) 98
Beautiful (Moose, CAPAC) 60	Daddy Don't You Walk So Fast (Jewel, ASCAP) 7	Happiest Girl In The Whole U.S.A. (Prima Donna/Algee, BMI) 25	I'll Take You There (East/Memphis, BMI) 38	Mary Had A Little Lamb (Mazzen/McCartney, BMI) 50	Rip Off (Gold Forever, BMI) 73	That's The Way God Planned It (Apple, ASCAP) 96	You're Still A Young Man (Kupitillo, ASCAP) 81
Beautiful Sunday (Page Full of Hits, ASCAP) 58	Day By Day (Valendo/New Cadent, ASCAP) 23	Happy (Promo, ASCAP) 69	I'm Coming Home (Buddah/Minuet, ASCAP) 68	Men Of Learning (Wayne, BMI) 30	Rocket Man (James, BMI) 6	That's What Friends Are For (Almo, ASCAP) 98	You're Still A Young Man (Kupitillo, ASCAP) 81
Bed and Board (Kama Sutra, BMI) 78	Delta Dawn (Big Ax, BMI) 87	Hold Her Tight (Kolob, BMI) 24	I'm Still In Love With You (Jec, BMI) 57	Mother Nature (Jobete, ASCAP) 92	The Runway (Trousdale/Soldier, BMI) 42	Too Late To Turn Back Now (Unart/Stagedoor, BMI) 12	Zing Went The Strings Of My Heart (Warner Brothers, ASCAP) 90
Brandy (You're A Fine Girl) (Epic, Spruce Run/Chappell, ASCAP) 5	Down On Me (Brent, BMI) 100	Hold Your Head Up (Mainstay, BMI) 34	In A Broken Dream (Leeds, BMI) 56	Motorcycle Mama (Singing Wire, BMI) 39	School's Out (Bizarre, BMI) 12	Sealed With A Kiss (Post, ASCAP) 84	
			In The Ghetto (Screen Gems/Columbia/Presley, BMI) 57	My Guy (Jobete, ASCAP) 84	Sealed With A Kiss (Post, ASCAP) 84		

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

John Gummoe

sings the
Eurovision Award Winner of 1972

“COME WHAT MAY”

(Apres Toi)

#183

LONDON
RECORDS

Arranged by Eddie Abner
Produced by Andy DiMartino

2 Gigantic English-European Hits.

This summer's novelty smash.

Del Simmons

“OH, BABE, WHAT WOULD YOU SAY?”

#364



Produced and arranged by Andy DiMartino

Billboard TOP LP's & TAPE

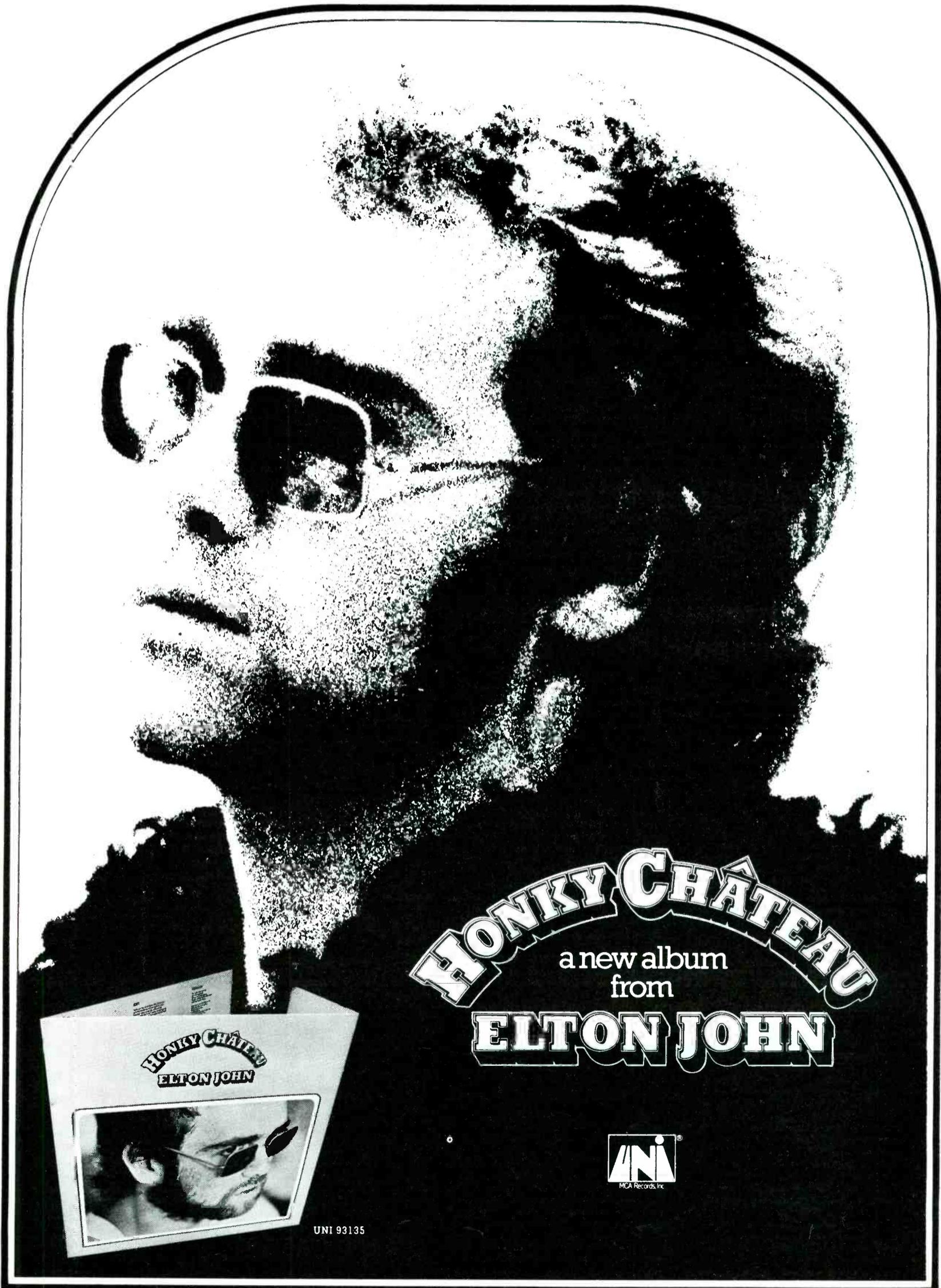
THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. NA indicates not available	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet).	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
★	3	5	★	ELTON JOHN Honky Chateau Uni 93135 (MCA)			37	37	8	JUDY COLLINS Colours of the Day/The Best of Elektra Elektra EKS 75030			72	77	6	JOHNNY MATHIS First Time Ever (I Saw Your Face) Columbia KC 31342			NA	
2	1	6	★	ROLLING STONES Exile on Main St. Rolling Stones COC 2-2900 (Atlantic)			38	38	11	NEW RIDERS OF THE PURPLE SAGE Powerglide Columbia KC 31284		NA	73	79	5	TOM JONES Close Up Parrot XPAS 71055 (London)			NA	
3	4	10		ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216			39	40	40	GODSPELL Original Cast Bell 1102		NA	★	85	4	PINK FLOYD Obscured by Clouds Harvest ST 11078 (Capitol)			NA	
4	2	9	★	JETHRO TULL Thick As A Brick Reprise MS 2072			40	26	13	JOE TEX I Gotcha Dial DL 6002 (Mercury)		NA	75	76	9	FLASH Capitol ST 11040			NA	
5	5	10	★	JANIS JOPLIN Joplin In Concert Columbia C2X 33160			41	35	23	AL GREEN Let's Stay Together Hi SHL 32070 (London)		★	76	68	48	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)			NA	
6	8	10		PROCOL HARUM Live in Concert with the Edmonton Symphony Orchestra A&M SP 4335			42	42	16	HUMBLE PIE Smokin' A&M SP 4342		NA	77	71	22	ARETHA FRANKLIN Young, Gifted & Black Atlantic SD 8213		★	NA	
7	7	8		DONNY OSMOND Portrait Of Donny MGM SE 4820		NA	43	36	14	DEEP PURPLE Machine Head Warner Bros. BS 2607			78	82	5	BOB WEIR Ace Warner Bros. BS 2627			NA	
★	16	5	★	ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace Atlantic SD 2-906			44	44	28	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7		★	79	83	7	BLOODROCK Live Capitol SVBB 11038			NA	
★	14	9	★	BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)		NA	★	62	4	THE PIPES & DRUMS & MILITARY BAND OF THE ROYAL SCOTS DRAGOON GUARDS Amazing Grace RCA LSP 4744		NA	80	73	23	PAUL SIMON Columbia KC 30750		★	NA	
10	11	7		JACKSON FIVE Lookin' Through the Windows Motown M 750 L		NA	46	46	33	ALICE COOPER Killer Warner Bros. BS 2567		★	81	59	21	SONNY & CHER All I Ever Need Is You Kapp KS 3660 (MCA)		★	NA	
11	13	12		SAMMY DAVIS, JR. Now MGM SE 4832			47	45	12	DR. HOOK & THE MEDICINE SHOW Columbia C 30898			82	84	6	DILLARDS Roots & Branches Anthem ANS 5901 (United Artists)			NA	
12	6	14		HISTORY OF ERIC CLAPTON Atco SD 2-803		NA	48	48	8	JOAN BAEZ Come From the Shadows A&M SP 4339		NA	★	93	3	ARGENT All Together Now Epic KE 31556 (CBS)			NA	
★	31	2	★	CARPENTERS A Song For You A&M SP 3511			★	60	4	EAGLES Asylum SD 5054 (Atlantic)			84	61	16	FIFTH DIMENSION Individually & Collectively Bell 6073			NA	
14	9	22	★	ROBERTA FLACK First Take Atlantic SD 8230			50	53	7	BEACH BOYS Pet Sounds/Carl & the Passions—So Tough Reprise 2MS 2083			118	4	BOBBY WOMACK Understanding United Artists UAS 5577			NA		
★	33	3	★	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350			51	41	21	STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002			86	75	34	ELTON JOHN Madman Across the Water Uni 93120 (MCA)		★	NA	
16	10	12		CHI-LITES A Lonely Man Brunswick BL 754179			★	—	1	NEIL DIAMOND Moods Uni 93136 (MCA)			87	89	5	JAMES BROWN Soul Classics Polydor SC 5401			NA	
★	51	3	★	ALICE COOPER School's Out Warner Bros. BS 2623			53	47	24	BREAD Baby I'm-A Want You Elektra EKS 75015		★	88	88	6	FRANK SINATRA Greatest Hits, Vol. 2 Reprise FS 1034			NA	
18	18	20		DONNY HATHAWAY Live Atco SD 33-386		NA	54	43	22	GEORGE CARLIN FM-AM Little David LD 7214 (Atlantic)		NA	★	200	2	CARLOS SANTANA & BUDDY MILES Live Columbia KC 31308			NA	
★	23	5	★	THE OSMONDS Live MGM 2SE 4826		NA	55	39	15	ANDY WILLIAMS Love Theme From "The Godfather" Columbia KC 31303			90	81	33	NILSSON Nilsson Schmilsson RCA LSP 4515		★	NA	
20	12	12	★	STEPHEN STILLS Manassas Atlantic SD 2-903			56	56	12	MANDRILL Mandrill Is Polydor PD 5025		NA	91	67	10	FLIP WILSON Geraldine/Don't Fight The Feeling Little David LD 1001 (Atlantic)			NA	
21	22	17		STEVIE WONDER Music Of My Mind Tamla T 314 L (Motown)		NA	57	58	28	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385		NA	92	74	12	HENRY MANCINI & DOC SEVERINSEN Brass On Ivory RCA LSP 4629			NA	
22	15	20	★	NEIL YOUNG Harvest Reprise MS 2032			★	65	6	CHUCK BERRY London Sessions Chess CH 60020		NA	93	70	23	MALO Warner Bros. BS 2584			NA	
23	25	25		DEREK & THE DOMINOS Layla Atco SD 2-704			59	50	17	TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.)		★	★	107	4	GRASS ROOTS Move Along Dunhill DSX 50112			NA	
★	49	3	★	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)		NA	60	54	8	SUPREMES Floy Joy Motown M 7511		NA	95	95	32	CAROLE KING Music Ode SP 77013 (A&M)		★	NA	
25	20	18	★	ALLMAN BROS. Eat A Peach Capricorn 2CP 0102 (Warner Bros.)			61	52	12	RAY CHARLES Message From the People ABC/TRC ABCX 755			96	86	38	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900			NA	
26	17	67	★	CAROLE KING Tapestry Ode SP 77009 (A&M)			62	57	41	CAT STEVENS Teaser & the Firecat A&M SP 4313		★	★	150	3	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756			NA	
27	28	13		JIMMY CASTOR BUNCH It's Just Begun RCA LSP 4640		NA	63	63	5	STEPPENWOLF Rest In Peace Dunhill DSX 50124		NA	98	94	41	ROBERTA FLACK Quiet Fire Atlantic SD 5194		★	NA	
28	19	10		JEFF BECK GROUP Epic KE 31331 (CBS)			64	64	10	MOUNTAIN Live—The Road Goes Ever On Windfall 5502 (Bell)		NA	99	87	36	DON McLEAN American Pie United Artists UAS 5535			NA	
29	21	15		GODFATHER Soundtrack Paramount PAS 1003 (Famous)			★	90	3	JOHN & YOKO/PLASTIC ONO BAND Some Time In New York City Apple SVBB 3392		NA	★	—	1	VARIOUS ARTISTS Fillmore: The Last Days Fillmore 23X31390 (CBS)			NA	
★	96	2	★	ELVIS PRESLEY Elvis Live At Madison Square Garden RCA LSP 4776		NA	★	80	5	URIAH HEPP Demons & Wizards Mercury SRM 1-630		NA	101	91	17	EDGAR WINTER'S WHITE TRASH Roadwork Epic KEG 32149 (CBS)			NA	
31	29	22	★	AMERICA Warner Bros. BS 2576			★	72	5	JOHN MAYALL Jazz Blues Fusion Polydor PD 5027		NA	102	92	31	STYLISTICS Avco AV 33023			NA	
32	24	13	★	GRAHAM NASH/DAVID CROSBY Atlantic SD 7220			★	55	26	YES Fragile Atlantic SD 7211		NA	★	—	1	LEON RUSSELL Carney Shelter SW 8911 (Capitol)			NA	
33	32	35		WAR All Day Music United Artists UAS 5546			68	55	26	WAYNE NEWTON Daddy Don't You Walk So Fast Chelsea CHE 1001 (RCA)			★	146	3	FREDDIE HART Bless Your Heart Capitol ST 11073			NA	
34	34	22		BILLY PRESTON I Wrote a Simple Song A&M SP 3507		NA	★	78	5	HARRY CHAPIN Heads & Tales Elektra EKS 75023			105	99	18	CABARET Soundtrack ABC ABCD 752		★	NA	
35	27	12	★	CREEDENCE CLEARWATER REVIVAL Mardi Gras Fantasy 9404			70	66	18	FREE At Last A&M SP 4349		NA	★	132	3	MOUTH & MacNEAL How Do You Do Philips PHS 700-000 (Mercury)			NA	
36	30	10	★	GRAND FUNK RAILROAD Mark, Don & Mel, 1969-71 Capitol SABB 11042			71	69	8			NA	107	101	34	LED ZEPPELIN Atlantic SD 7208		★	NA	

No. 1* Billboard

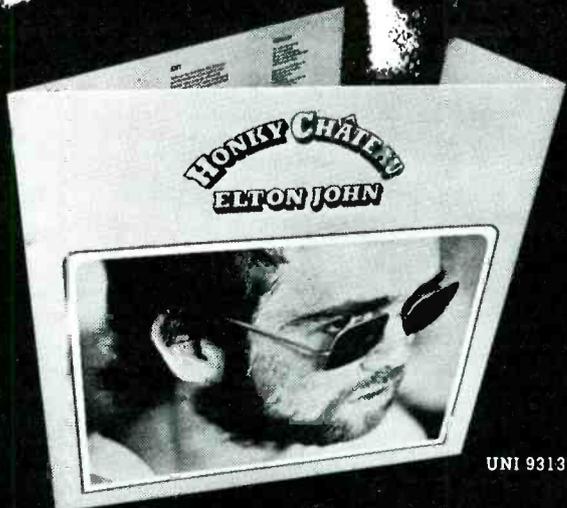
"Thank You, Elton John" (We Love You Guys)
"Thank You, Russ Regan" (We'll Miss You)

MCA/UNI Records Inc.

*A First For UNI



HONKY CHATEAU
a new album
from
ELTON JOHN



UNI 93135

TOP LPs & TAPE

POSITION
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
			STAR PERFORMER—LP's registering greatest proportionate upward progress this week.			
108	113	4	RAMSEY LEWIS TRIO Upendo Ni Pamoja Columbia KC 31096			NA
109	109	10	MEET THE BRADY BUNCH Paramount PAS 6032 (Famous)			NA
110	135	5	DAVID BOWIE Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			NA
111	102	24	A CLOCKWORK ORANGE Soundtrack Warner Bros. BS 2573			NA
112	105	11	CHARLEY McCOY Real McCoy Monument Z 31329 (CBS)			NA
113	98	13	FLEETWOOD MAC Bare Trees Reprise MS 2080			NA
114	116	5	TOWER OF POWER Bump City Warner Bros. BS 2616			NA
115	155	2	JAMES BROWN There It Is Polydor PD 5028			NA
116	117	7	RAY CONNIF Love Theme From "The Godfather" Columbia KC 31473			NA
117	119	6	ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060			NA
118	123	5	JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA
119	124	23	J. J. CALE Naturally Shelter SW 8098 (Capitol)			NA
120	115	24	MAHAVISHNU ORCH/ JOHN McLAUGHLIN The Inner-Mounting Flame Columbia KC 31067			NA
121	114	17	LILY TOMLIN And That's The Truth Polydor PD 5023			NA
122	127	5	CARROLL O'CONNOR Remembering You A&M SP 4340			NA
123	130	4	DELPHONICS Tell Me This Is a Dream Philly Groove 1154 (Bell)			NA
124	125	5	FUNKADELIC America Eats Its Young Westbound 2020 (Chess/Janus)			NA
125	161	2	ELVIS PRESLEY Sings Hits From His Movies RCA Camden CAS 2567			NA
126	104	18	HOT TUNA Burgers Grunt FTR 1004 (RCA)			NA
127	108	15	TEN YEARS AFTER Alvin Lee & Co. Deram DES 18064 (London)			NA
128	133	6	BILLY PRESTON That's the Way God Planned It Apple 3359			NA
129	112	10	DR. JOHN Gumbo Atco SD 7006			NA
130	—	1	DONNA FARGO Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)			NA
131	97	21	JO JO GUNNE Asylum SD 5053 (Atlantic)			NA
132	111	18	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044			NA
133	100	18	JACKSON BROWNE Asylum SD 5051 (Atlantic)			NA
134	110	22	MICHAEL JACKSON Got to Be There Motown M 747 L			NA
135	—	1	HOLLIES Distant Light Epic KE 30958 (CBS)			NA
136	106	19	BLOOD, SWEAT & TEARS Greatest Hits Columbia KC 31170			NA
137	145	6	HERB ALPERT & THE TIJUANA BRASS Solid Brass A&M SP 4341			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
138	138	7	AL MARTINO Love Theme From "The Godfather" Capitol ST 11071			NA
139	103	18	SAVOY BROWN Hellbound Train Parrot XPAS 71052 (London)			NA
140	140	25	OSMONDS Phase III MGM SE 4796			NA
141	136	20	CRUSADERS 1 Blue Thumb BTS 6001 (Famous)			NA
142	142	43	CHEECH & CHONG Ode SP 77010 (A&M)			NA
143	121	29	JACKSON 5 Greatest Hits Motown M 741 L			NA
144	128	43	CHER Kapp KS 3649 (MCA)			NA
145	122	17	GORDON LIGHTFOOT Don Quixote Reprise MS 2056			NA
146	139	87	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)			NA
147	129	32	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)			NA
148	137	18	JAMES GANG Straight Shooter ABC ABCX 741			NA
149	143	17	PARTRIDGE FAMILY Shopping Bag Bell 6072			NA
150	159	4	JOHNNY MATHIS All Time Greatest Hits Columbia MG 31345			NA
151	171	2	RAIDERS All Time Greatest Hits Columbia KG 31464			NA
152	131	7	EDDIE KENDRICKS People Hold On Tamla T 315 L (Motown)			NA
153	120	30	BADFINGER Straight Up Apple ST 3387			NA
154	147	8	FOUR TOPS Nature Planned It Motown M 748 L			NA
155	144	23	DAVID CASSIDY Cherish Bell 6070			NA
156	—	1	WEATHER REPORT I Sing the Body Electric Columbia KC 31352			NA
157	157	8	MANTOVANI Annunzio Paolo Mantovani London XPS 610			NA
158	158	5	JIM NABORS Way of Love Columbia KC 31336			NA
159	166	2	WALTER CARLOS Clockwork Orange Columbia KC 31480			NA
160	199	2	BLACK OAK ARKANSAS If An Angel Came to See You, Would You Make Her Feel at Home Atco SD 7008			NA
161	126	16	CREAM Live, Vol. 2 Atco SD 7005			NA
162	168	4	DELLS Sing Dionne Warwick's Greatest Hits Cadet CA 50017 (Chess/Janus)			NA
163	151	12	LOVE UNLIMITED Uni 73131 (MCA)			NA
164	169	9	RASPBERRIES Capitol SK 11036			NA
165	172	4	ARETHA FRANKLIN In the Beginning/The World of (1960-1967) Columbia KG 31355			NA
166	175	5	RANDY NEWMAN Sail Away Reprise MS 2064			NA
167	167	7	GOOSE GREEK SYMPHONY Words of Earnest Capitol ST 11044			NA
168	173	4	VIKKI CARR First Time Ever (I Saw Your Face) Columbia KC 31453			NA
169	191	3	STAN KENTON TODAY London Phase 4 B 44179-80			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
170	—	1	SERGIO MENDES & BRASIL '77 Primal Roots A&M SP 4353			NA
171	176	2	WALTER CARLOS Sonic Seasons Columbia KG 31234			NA
172	178	4	WISHBONE ASH Argus Decca DL7-5437 (MCA)			NA
173	—	1	JERRY REED The Best Of RCA LSP 4729			NA
174	181	10	EL CHICANO Celebration Kapp KS 3663 (MCA)			NA
175	179	4	AUDIENCE Lunch Elektra EKS 75026			NA
176	190	3	NAT ADDERLEY SEXTET Cannonball Adderley Presents Capitol SVBB 11025			NA
177	185	4	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
178	180	3	ISLEYS Brother, Brother, Brother T Neck TNS 3009 (Buddah)			NA
179	186	3	LOOKING GLASS Epic KE 31320 (CBS)			NA
180	188	3	SHA NA NA Night Is Still Young Kama Sutra KSBS 2050 (Buddah)			NA
181	182	6	HOLST: THE PLANETS Zubin Mehta & the Los Angeles Philharmonic Orch. London CS 6734			NA
182	170	7	BRIAN AUGER'S OBLIVION EXPRESS Second Wind RCA LSP 4703			NA
183	184	4	CLIMAX FEATURING SONNY GERCI Rocky Road RR 3506 (Bell)			NA
184	174	6	JOY OF COOKING Castles Capitol ST 11050			NA
185	192	3	TYRONE DAVIS I Had It All the Time Dakar DK 76901 (Brunswick)			NA
186	—	1	NEW SEEKERS Circles Elektra EKS 75034			NA
187	189	3	TONY BENNETT With Love Columbia KC 31406			NA
188	—	1	CHUCK MANGIONE QUARTET Mercury SRM 1-631			NA
189	196	3	STORIES Kama Sutra KSBS 2051 (Buddah)			NA
190	177	7	FLYING BURRITO BROTHERS Last of the Red Hot Burritos A&M SP 4343			NA
191	—	1	VARIOUS ARTISTS Highlights From the Metropolitan Opera Gala Honoring Sir Rudolph Bing, Vol. 1 DGG 2530 260 (Polydor)			NA
192	197	2	PETER NERO First Time Ever (I Saw Your Face) Columbia KC 31335			NA
193	—	1	ERIC ANDERSON Blue River Columbia KC 31062			NA
194	195	3	JOHN McLAUGHLIN My Goals Beyond Douglas Z 30766 (CBS)			NA
195	198	3	SARAH VAUGHAN/MICHEL LeGRAND Mainstream M 361			NA
196	152	59	CARPENTERS A&M SP 3502			NA
197	165	9	B. J. THOMAS Billy Joe Scepter SPS 5101			NA
198	154	15	BOBBY VINTON Every Day of My Life Epic KE 31286 (CBS)			NA
199	—	1	FOG HAT Bearsville BR 2077 (Warner Bros.)			NA
200	—	1	STRAWBS Grave New World A&M SP 4344			NA

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Nat Adderley	176
Allman Brothers Band	25
Herb Alpert	137
America	31
Eric Anderson	193
Argent	83
Audience	175
Brian Auger	182
Badfinger	153
Joan Baez	48
Beach Boys	50
Jeff Beck Group	28
Tony Bennett	187
Chuck Berry	58
Black Oak Arkansas	160
Bloodrock	79
Blood, Sweat & Tears	136
David Bowie	110
Brady Bunch	109
Bread	53
Jackson Browne	133
James Brown	87, 115
Jerry Butler	118
J.J. Cale	119
George Carlin	54
Carpenters	13, 196
Walter Carlos	159, 171
Vikki Carr	168

David Cassidy	155
Jimmy Castor Bunch	27
Harry Chapin	70
Ray Charles	61
Cheech & Chong	24, 142
Cher	144
Chi-Lites	16
Eric Clapton	12
Climax	183
Judy Collins	37
Ray Conniff	116
Alice Cooper	17, 46
Cream	161
Credence Clearwater Revival	35
Jim Croce	97
Crusaders	141
Sammy Davis Jr.	11
Tyrone Davis	185
Deep Purple	43
Delphonics	123
Derek & The Dominos	23
Dells	162
Neil Diamond	52
Dillards	82
Dr. Hook & The Medicine Show	47
Doctor John	129
Eagles	49
El Chicano	174
Donna Fargo	130
Fifth Dimension	84
Roberta Flack	14, 98
Roberta Flack & Donny Hathaway	3
Flash	75

Fleetwood Mac	113
Flying Burrito Brothers	190
Fog Hat	199
Four Tops	154
Aretha Franklin	8, 77, 165
Free	71
Funkadelic	124
Goose Creek Symphony	167
Grand Funk Railroad	36
Grass Roots	94
Al Green	41
Arlo Guthrie	117
George Harrison & Friends	57
Freddie Hart	104
Donny Hathaway	18
Isaac Hayes	147
Hollies	135
Hot Tuna	126
Humble Pie	42
Isley Brothers	178
Michael Jackson	134
Jackson 5	10, 145
James Gang	148
Jesus Christ, Superstar	146
Jethro Tull	4
Jo Jo Gunne	131
John & Yoko	65
Elton John	1, 86
Tom Jones	73
Joy of Cooking	184
Janis Joplin	5
Eddie Kendricks	152

Stan Kenton	169
Carole King	26, 95
Led Zeppelin	107
Ramsey Lewis	108
Gordon Lightfoot	145
Kenny Loggins w/Jim Messina	132
Looking Glass	179
Love Unlimited	163
Charlie McCoy	112
Don McLean	99
John McLaughlin	194
Mahavishnu Orch. w/John McLaughlin	120
Main Ingredient	177
Malo	93
Henry Mancini & Doc Severinsen	92
Mandrill	56
Chuck Mangione	18
Mantovani	157
Al Martino	138
Johnny Mathis	72, 150
John Mayall	67
Zubin Mehta	181
Sergio Mendes	170
Mountain	64
Mouth & MacNeal	106
Jim Nabors	158
Graham Nash & David Crosby	32
Peter Nero	192
Randy Newman	166
New Riders of the Purple Sage	38
New Seekers	186
Wayne Newton	69

Nilsson	90
Carroll O'Connor	122
Original Cast	189
Godspell	39
Donny Osmond	7
Osmonds	19, 140
Partridge Family	149
Pink Floyd	74
Elvis Presley	30
Billy Preston	34, 128
Procol Harum	6
Raiders	151
Raspberries	164
Jerry Reed	173
Rolling Stones	2, 44
Royal Scots Dragon Guards	45
Todd Rundgren	59
Leon Russell	103
Carlos Santana & Buddy Miles	89
Sha Na Na	180
Savoy Brown	139
Paul Simon	80
Simon & Garfunkel	15
Frank Sinatra	88
Sonny & Cher	81
Soundtracks	105
Cabaret	111
A Clockwork Orange	96
Fiddler On The Roof	29
Godfather	29
Staple Singers	51

Steppenwolf	63
Cat Stevens	62
Stephen Stills	20
Stories	189
Strawbs	200
Stylistics	102
Supremes	60
Ten Years After	127
Joe Tex	40
B.J. Thomas	197
Lily Tomlin	121
Tower of Power	114
Uriah Heep	66
Various Artists—Last Days of Fillmore	100
Sarah Vaughan & Michel LeGrand	195
Various Artists—Highlights from Met.	191
Bobby Vinton	198
War	33
Weather Report	156
Bob We	

Don't Bother Me, I Can't Cope

WINNER!
BEST MUSICAL
1972 OUTER CIRCLE CRITICS' AWARD
1972 OBIE AWARDS

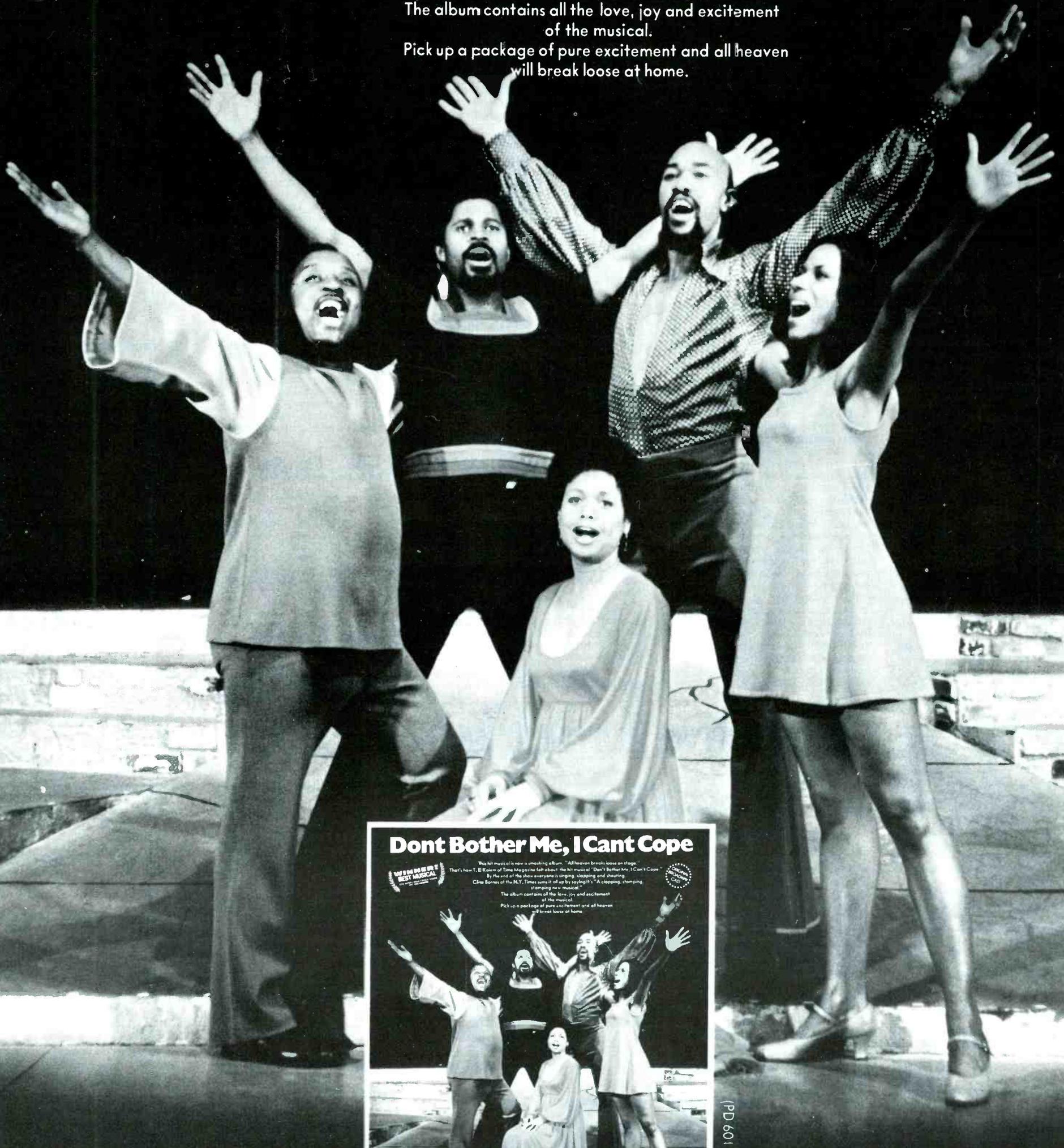
This hit musical is now a smashing album. "All heaven breaks loose on stage."
That's how T. E. Kalem of Time Magazine felt about the hit musical "Don't Bother Me, I Can't Cope."

By the end of the show everyone is singing, clapping and shouting.
Clive Barnes of the N.Y. Times sums it all up by saying it's "A clapping, stomping,
stamping new musical."

The album contains all the love, joy and excitement
of the musical.

Pick up a package of pure excitement and all heaven
will break loose at home.

ORIGINAL
BROADWAY
CAST



(PD 6013)

Don't Bother Me, I Can't Cope

Tommy Valando—Music Publisher/Fiddleback Music Publishing Co., Inc. (BMI)/Produced for Records by Jerry Ragavoy



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USE THE POWER (18) REGISTER AND VOTE

Grossman: Must Reflect Change

By ROBERT SOBEL

NEW YORK—"This is an ever-changing business and we intend to remain fluid and not locked in our thinking," stated Jack Grossman, head of the 10-month-old Grossman Enterprises.

"Our philosophy is that we will reflect this constantly changing industry, regardless of what role we must play and as long as it makes a profit. In this regard, although we are primarily a retail-accented operation, we will continue to grow in all areas of mass merchandising as well," he said.

Grossman has put his philosophy to work. After leaving Merco Enterprises, Grossman formed a new company, headquarters of which are at an impressive, lavish building in Woodbury, N.Y. Here is housed a warehouse in excess of 23,000 square feet with room to expand for 10,000 more, and a

dozen executive offices, carpeted and air-conditioned.

Sees \$20 Million

"Our set-up here shows our faith in the industry, and we can project a \$20 million volume for us by end of 1974. We have four outlets at the moment, two in New York, one in New Jersey and one in Baltimore. We envision opening some 40 or 50 in total. But the number of units is not important compared to volume and profits, that's why I refer to a \$20 million projection," Grossman said.

Inventory

"As to our inventory, that depends on volume of business. We do carry a full catalog and in depth. The days of just carrying the top 100 are over. This is because there's no such thing now as a super volume hit, which would sell three or four million copies. So we have structured our inven-

tory not to forget our basic concept: an inventory which will reflect a continuing return of profits based on the capital put into it."

Grossman's buying is done at the central warehouse, although the store manager may make selections on an individual basis based on specialized needs. In choosing a site, Grossman's yardstick is not the bigness of the outlet, but whether it can make a profit. He looks for a minimum of \$150 per square foot in volume. "Volume is the easiest thing to achieve if you have the right merchandising formula based on consumer demand, which, actually only the company itself can create," Grossman said.

Pilferage

Regarding pilferage, Grossman has attempted to keep the problem at a minimum through professional management and through trained alert store personnel. The tapes, also, are behind a counter or on a rail, so displayed so that customer can read and handle them, with the clerk nearby.

"We look forward to the Seventies as a period of continued change and challenge, and this extensive and expansive operation reflects our faith and commitment to it. This challenge can mean great opportunities and we will always gear ourselves to the principle of change, even overlapping into sub-distribution as we are now, or whatever the needs dictate. Our thrust, however, will be in retailing," Grossman said.

LABELS PROVIDE RECORD LIBRARY FOR PRISONERS

LOS ANGELES—Over 400 record albums were donated by labels here to central California's Soledad Prison, in conjunction with a prison concert by artists from ABC's Impulse jazz label, Archie Shepp and Mike White.

Cyndi Gillespie, ABC publicist who coordinated the drive, said it was a spur of the moment effort suggested by Impulse producer Ed Michel three days before the Soledad concert. Providing records were: Bob Fead of A&M, Atlantic's Pete Senoff, Sue Clark of Buddah, Capitol's Lew Segal, Judy Paynter of Columbia, Reed Gregg at United Artists and Shelley Cooper of Warner's. The albums were transported to the prison on a Wally Heider sound truck.

Black Oak Ark. Labor Pitch

LOS ANGELES—Members of the group, Black Oak Arkansas, Norman Stone, James L. Mangrum, Richard Lee Reynolds, Harvey Jett, Patrick Daugherty and Stanley Glen Knight, have petitioned the California Labor Commission to declare their contract with Professional Talent Associates and Illiad Productions here void. Larry Keethe of Sklar, Kornblum and Cohen is legally representing the group.

Petition charges that the management agency, PTA, illegally acted in behalf of the group in booking actual performance dates, which would violate the state labor code. Petition asks for a return of all monies taken in by PTA and Illiad to the group.

Lee D. Weisel and Sheldon Krechman of the two firms named

in the petition are plaintiffs in two litigations recently instituted in Superior court here. In one suit, Weisel and Illiad are suing Atlantic for over \$1 million damages charging the record label with persuading Black Oak Arkansas to break their Illiad contract. In another, PTA is charging the group and its members with breaking their pact with the firm and asking \$15,000, which PTA claims is due for services rendered.

Ex-Mgr. Sues Allman Bros.

LOS ANGELES—William McEuen, former manager of the Allman Brothers, has filed suit against four members of the group in local Superior Court, claiming they never repaid any of a June, 1968 promissory note for \$14,619 loaned at 8 percent interest.

Named in the suit are Gregory Allman, Howard B. Allman, Paul Hornsby, Johnny Sandlin and Jesse Willard Carr Jr.

Radio Parley to Study

Continued from page 3

event: Jerry Wexler, executive vice president of Atlantic Records; Smokey Robinson, vice president of Motown Records; Sonny Menezes, operations manager, KTSA, San Antonio; Paul Drew, program consultant, Washington; Dick Orkin of the "Chickerman" series, Chicago; Tom Adams, The Electric Weenie, Miami; and Lou Dorren, research director, Quadracast Systems, San Mateo, Calif.

Registration fee this year is \$135 and includes continental breakfasts in the conference rooms, luncheons, a cocktail party, all work materials, and entrance to all sessions.

To register, send a check for \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Elektra C&W Label

Continued from page 3

gust." Nesmith said. "I've really become a habitue of the beer-bar and bowling alley circuit in L.A. and Orange County. And I've found there's some excellent talent working these places because they can't get jobs anyplace else."

Countryside albums will be budgeted at approximately \$5,000 apiece for production. Nesmith will be expected to complete five per year. "What I'm looking forward to more than anything else about this is the opportunity to learn how to run a record company from Jac Holzman."

NARAS Board Execs

Continued from page 4

Ostin (Warner Brothers/Reprise), Jerry Schoenbaum (Polydor), Joe Smith (Warner Brothers), Irwin Steinberg (Mercury), Mike Stewart (UA), and Larry Uttal (Bell).

Rose said that he hopes to add a few more record company executives to the list.

Heilicher Warns on \$ Hike

Continued from page 1

A story in last week's Billboard noted that the WEA labels and Capitol Records had increased their wholesale album prices by 6 cents on \$5.98 product. The WEA distribution prices to subdistributors—racks and volume one-stops—has gone from \$2.82 to \$2.88.

Hammond Blasts Jazz 'Sitters'

Continued from page 1

was chaired by Walter C. Allen and included panelists Arnold S. Caplin, president of Biograph Records, discographer Bob Porter, attorney Howard N. Beldock, and Hammond.

While considering the over-all bootleg and piracy problems in the industry, the seminar's main thrust was towards the bootlegging of vintage jazz works and the collector's increasing desire for such recordings.

Caplin suggested that the best solution to the problem would be to have the major labels lease vintage material to the independent, smaller labels who could profitably add them to their catalogs.

Col-Biograph Deal

Biograph has concluded such an agreement with Columbia and has LP's by the Boswell Sisters, Mississippi John Hurt, and records such as "The Great Soloists, featuring Benny Goodman 1929-1932," and "The Great Soloists, featuring Jack Teagarden 1929-1936." The agreement will cover a five-year period. It calls for royalty payments from Biograph and the use of Columbia pressing facilities over the same period.

The seminar also covered the new copyright law. It was stated that the law has no provisions for the protection of works prior to Feb. 15, 1972.

Preceding the seminar, Hammond was the recipient of the Institute's Jazz Studies Award.

Capitol's base wholesale price for a \$5.98 list album went from \$2.80 to \$2.86.

Another major rackjobber, stating his present price is \$2.88 "give or take a penny," for \$5.98 albums, said, "The spread between the rackjobber price of \$2.88 and the retail price of \$3.05 makes for a very uncomfortable situation."

Apprehension

The growing apprehension of rackjobbers over the present price structure follows shortly after comments stated in Billboard, June 24, by Norman Weinstroer, vice-president of Musical Isle of St. Louis, that manufacturers are failing to give proper recognition to rackjobbers—with the result that the rackjobber was getting a "tainted image." Wienstroer rebutted the cliches that rackjobbers fail to promote and expose product and that they ask for excessive returns and too much ad money. He termed these and other charges, "an insult." Wienstroer stated that the so-called retail explosion is not developing as predicted. He added that several chains are expanding and that "the concessions these chains are getting from manufacturers is matter of concern to retailers as well as rackjobbers."

RRD Moving to Natl. Distr.

LOS ANGELES—Rare Record Distributing, the Glendale-based specialist in handling small jazz and blues lines, is expanding its wholesale operation. The company now handles 49 lines, providing national distribution and local service in the Los Angeles area.

George Hocutt, the newly named general manager, has begun campaigning to land additional labels which cannot cope with the problems of national distribution.

The company handles several non-jazz and blues labels, but the

emphasis is on nostalgia in these two fields. New to their operation is Anita O'Day's label bearing her name, plus two New York lines, Blue Goose and Yazoo.

Rare sets up subdistributors in major markets to handle these small lines, explains president Ray Avery.

Bank Tie On Campbell Show

NEW YORK—The Glen Campbell Show has been purchased for a day by the First National Bank of Wisconsin Rapids, Wis. On Sunday (9), two concerts will be held at Witter Field. Admission is free on a come-one come-all basis.

The bankers originated the plan to celebrate First National's 100th Anniversary, and they selected Campbell as "top entertainment; family entertainment of a kind that has appeal for all age groups."

In the weeks leading up to the event, the bank has provided residents with special souvenir tickets, signed photos and other Campbell mementoes.

The artist will donate his share of profits from a concert the previous evening (8) in Richmond, Va., at the Richmond Coliseum to local residents victimized by floods last month.

Polka Awards

Continued from page 3

calist group, the Skaja Sisters of Chicago, on Chicago Record Co. label; best instrumental group, the New Brass of Western Mass., on Belaire label.

Eddie Zima, concertina Player and band leader from Chicago, was elected to the deceased polka personality category.

The awards will be presented at the Polka Music Hall of Fame Banquet at the Red Carpet Inn, Milwaukee, in conjunction with the International Polka Convention and Festival August 4-6.

time. It will be taken up on the House side some time after July

Executive Turntable

Continued from page 4

products for Barney Miller's Inc. and appliance application design and builder sales promotion for General Electric.

Joe Kleinhandler has been promoted to director, distribution and operations administration, by RCA Records. Kleinhandler joined RCA early in 1971 after having been with CBS Records for 15 years, leaving that company as assistant director of administration.

Red Schwartz, who recently came to United Artists Records as director of special projects, has become Western regional promotion manager for the label.

Ed Braca, Jim Johnson and Les Brown Jr. have formed Gold Dust Productions in Hollywood.

Mike Elliot, branch administration director of Warner/Elektra/Atlantic Distributing, has been appointed a vice president of the firm. Prior to joining WEA in 1971, he was president of Liberty/UA Distributing.

Bob Ramsey has been named controller of Budget Records & Tape, Houston, the national retail store franchising chain. He was formerly with a Houston accounting company. Dave Edwards, chief of Ramada Music Corp., Atlanta, the distribution wing of Budget Records & Tape, has been appointed a vice president of the parent firm.



WISE



KLEINHANDLER

Leo Wise, an executive in the Royalties Department of Atlantic Records, retired last week.

Greg Kimmelman, formerly with Elektra, has joined ABC-Dunhill as northeastern promotion director, headquartered in Boston. It is a new position for the firm.

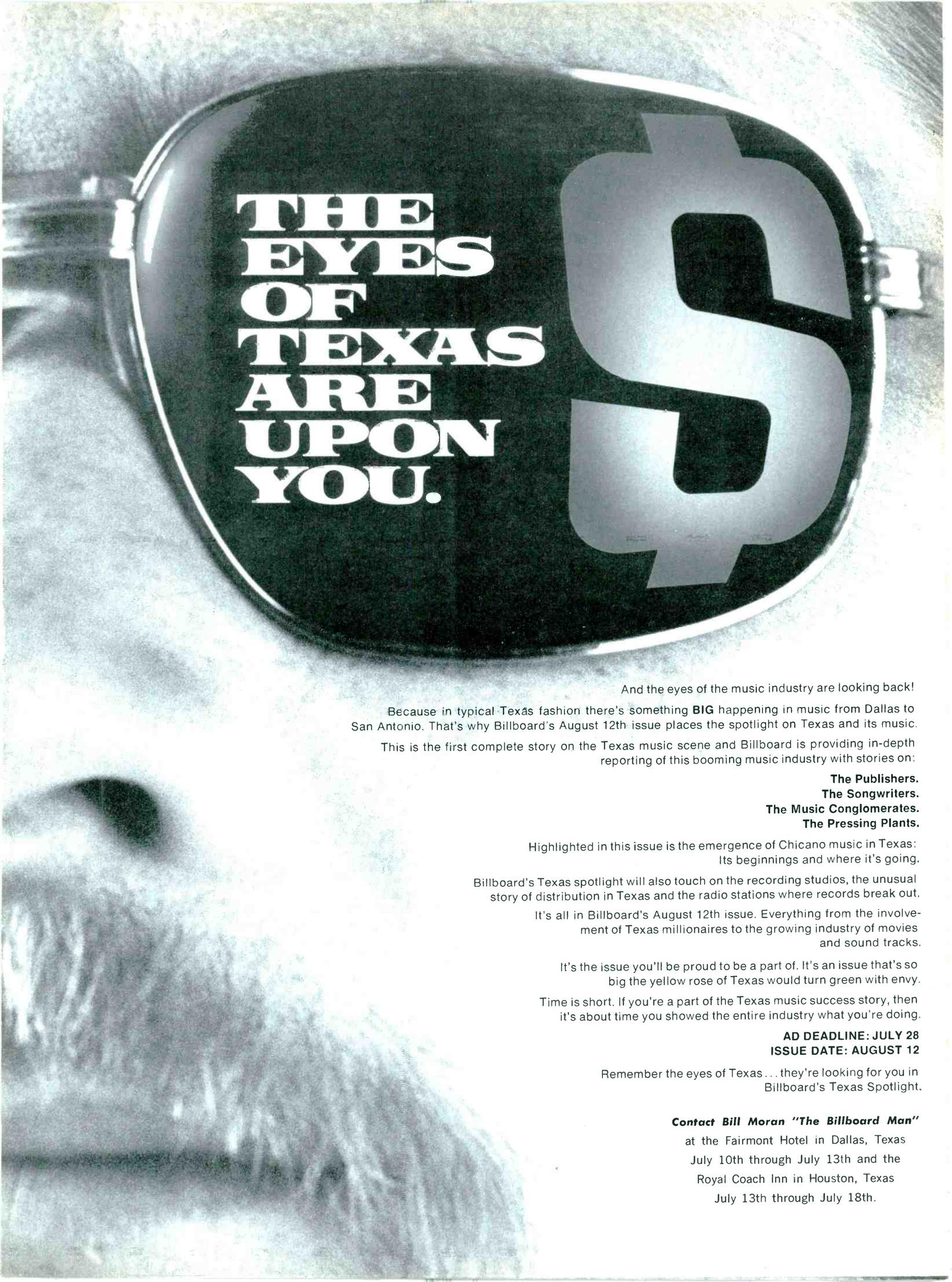
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FRESH
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RASPBERRIES
FOR SALE



Rolling Stone
July 6, 1972

Raspberries
Capitol SK-11035

Raspberries opens with the finest burst of lightweight English rock I've heard all year, a raunchy 16-bar guitar intro, and followed by a verse that sounds like a cross between "Reflections Of My Mind" and early Badfinger. The rest of the album is just as ephemeral, and just as good.

The funny thing is that the Raspberries aren't English at all—they're from Cleveland, Ohio. Just like the Wackers, though that hasn't stopped them in cultivating a perfect three-part English group harmony, and the Raspberries go one further by even *looking* strikingly English. When you're dealing with groups whose aim is to do energetic, melodic rock, nationality simply seems to be no deterrent.

What makes this album easy to recommend is the fact that there really isn't a bad cut on it. With the exception of "Rock & Roll Mama," an only slightly above-average rocker, and "With You In My

Life" (a nice uptempo good-timey number), *Raspberries* is composed in *lots* of potential hit singles all with excellent vocals and terrific production. Even the eight-minute piece "I Can Remember" works superbly, flowing through several sequences and ending with an irresistible chorus.

And if you've heard either of the Raspberries' two singles on the radio, "Don't Want To Say Good-bye" and the aforementioned album opener "Go All The Way," you already know how infectious their music is. With the original material quite impressive and the filler cuts all adequate, *Raspberries* is much more impressive than Badfinger's debut album, and I find myself already looking forward to the group's second.

There've been several other entries in the lightweight rock sweepstakes this season, things like *Stories* (ex-Left Banke leader Michael Brown's new group), *Chesapeake Juke Box Band*, and so on. Forget them: this is the one any true lightweight rock fan shouldn't be without for an instant.

—MIKE SAUNDERS

