

TEXAS FLEXES ITS MUSICAL MUSCLES

Spotlighted
this
issue

08120

OF DES MOINES
MUSIC DEPARTMENT

BDBBDRDE100DES022 H JUN 73
ORDER DIVISION
DES MOINES PUB LIBRARY
100 LOCUST ST
DES MOINES IA 50309

NEWSPAPER

Billboard

AUGUST 19, 1972 • \$1.25

A BILLBOARD PUBLICATION
SEVENTY-EIGHTH YEAR

The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 22

HOT 100 PAGE 52

TOP LP's PAGES 54, 56

Heaviest B'way Season Looms

By PAUL ACKERMAN

NEW YORK—Chappell & Co., Inc., is going into the fall and winter theater season with the heaviest schedule of Broadway musical scores in its history.

The range of music encompassed is extremely broad, covering both the contemporary and standard fields. The schedule, as structured by Bob Baumgart, head of Chappell's music department under the supervision of vice-president and general manager Norman Weiser, includes music by several of the writers of "Hair," namely, Galt McDermot and James Rado, as well as music by such great standard composers as Lerner and Loewe, Jules Styne, Comden and Green and more.

Already running on Broadway with Chappell music are "Two Gentlemen of Verona," with music by John Guare and McDermot, "Sugar," written by Bob Merrill and Styne, "Joan," by Al Carmines and "Funny Thing

Check Proves FIND's Values

LOS ANGELES—FIND Service International, national order service of record and tape retailers and a subsidiary of Billboard Publications, Inc., is proving successful with dealers and mass users as a prime source for special orders and as a rapid and convenient method for obtaining software.

In a national survey of retailer and rackjobber FIND subscribers they cited the prompt filling of special orders, customer loyalty as a result of this fill, the knowledge that a special network exists for special record and tape orders and the establishment of a retail communication line as the major reasons.

West Canada Starts Assn.

By RITCHIE YORKE

VANCOUVER—In an effort designed to overcome their alleged neglected status in the Canadian music industry, Western Canadian record makers have formed a breakaway trade body.

Based in Vancouver, the organization is to be known as the Western Canadian Recorded Music Association. Newly appointed spokesman for WCRMA, John Rodney of Rada Record Pressings, stated that the reasons for forming such an association are to combat the problem of recognition of their

Happened on the Way to the Forum" by Steve Sondheim.

Upcoming are the following: "Booth Is Back in Town," scheduled to open early in 1973 with words and music by Gretchen Cryer and Arthur Rubinstein, produced by Richard Fields; "Dream Engine," by Jim Steinman, to open late in 1972, produced by Joseph

(Continued on page 4)

FCC Requires Discrete Okay

By MILDRED HALL

WASHINGTON—The Federal Communications Commission has made it official that all discrete, 4-channel broadcasting of quadrasonic sound will require authorization, and has rejected the claim by Pacific FM's San Francisco station KIOI-FM, that the Dorrer-quadruplex system is compatible with present rules for 2-channel stereo transmission.

At the same time, the FCC said that the matrix-type 4-channel systems which it terms "pseudo enhancement devices" come within the commission's present stereo transmission standards, and do not need specific authorization.

This warning does not alter prospects for commission rule-making to set up standards for discrete, 4-channel broadcasting eventually. Current studies are underway by

(Continued on page 17)

Filmusic Now More Important: Bogart

By SAM SUTHERLAND

NEW YORK—As the volume of product and the tightening of playlists continue to challenge exposure for new product, original music for motion pictures will become increasingly important as an avenue of exposure, according to Neil Bogart, Buddah Records' co-president.

Bogart was discussing the impact of Curtis Mayfield's soundtrack for "Super Fly," an album which, Bogart noted, has shown the most immediate impact of any album in Buddah's history. Bogart estimated that 212,000 albums had moved since the release date 10 days earlier, with 41,000 pieces accounted for in the New York area alone.

Bogart attributed that performance to the audience's awareness of the artist and the music's im-

(Continued on page 58)

NATRA Dir. Sees Rosier Days Ahead

By EARL PAIGE

PHILADELPHIA—National Association of Television & Radio Announcers (NATRA) executive director Lucky Cordell predicted last year that the struggling organization would be self-sufficient by 1973. Looking forward to this week's national convention starting Wednesday (16) here at the Marriott, he said the prediction still holds. NATRA, under Cordell's directorship for three years now, has for the first time no outstanding debts and will not have to borrow money to put on this convention. But Cordell said this would not have been possible without the sacrifice of four members here who spearheaded a fund-raising

(Continued on page 14)

Justice Dept. to Combat Piracy

WASHINGTON—The Justice Department's Criminal Division is tooling up for "vigorous prosecution" of record pirates who are bootlegging records made after Feb. 15, 1972, in violation of the new federal anti-piracy law. Action as a result of investigations could be as imminent as within a matter of a week or more, according to John Murphy, chief of the administrative regulations' section of the division.

The department investigation has concentrated on the big producers of a "substantial" amount of piracy against recordings that have federal protection. These prosecutions will originate from the justice department itself. The investigations will also cover "willful" violation of the law by retailers, when they can be proven to know that the product bought was manufactured

in violation of federal law. The illegal duplicators are in full swing, the department has learned, and are in the market now with plenty of post-February 15 product.

Murphy, who was visited by RIAA President Stanley Gortikov on a recent trip to Washington, noted that the department could not feasibly go after violators under the old copyright law because it did not protect the records themselves. The compulsory licensing of copyrighted music was insufficient basis on which the department itself could instigate attack against piracy of the older uncopyrighted recordings. Also, there are literally tens of thousands of cases of violations, and the department "cannot clutter up the Federal courts" with a multitude of small copyright violations—therefore, the

(Continued on page 58)

MCA to Pan for TV Catalog Gold

By CLAUDE HALL

LOS ANGELES—A new special markets division established last week at MCA Records by President Mike Maitland may prove to be a boon for record dealers. Bob Dempster, previously with Capitol Records for six years as head of their special markets operation, is head of the division. He said last week that catalog product may prove to be the perfect method of establishing a new artist. The theory, he said, is that you can make an artist a household name before he ever has a record released.

The methodology, of course, is the medium of television, where

hundreds of thousands of repackages of catalog product are being sold. MCA's new division will work initially through one of the established special market houses, such as the Columbia Records special products division; Dynamic, the Morris Levy operation or Plantation House. MCA will offer one or more of these houses a complete package, including the complete LP or LP's and TV commercial. The label has been operating without a special markets division since moving to the West Coast.

"But I can see no reason that this type of package we developed can't be used to launch a new

artist," Dempster said. "For example, Alan Parker. We've just released an album by him. With an act like this, we might use some of his material . . . or have him even do the TV commercial. Normally, TV is just too expensive. But, by using an artist, such as this, in the package, our division can become even more than just a division to merchandise catalog product." And, when that LP by the artist gets on the dealer's shelves, he has a ready-made customer demand.

The first major effort, will be marketing the MCA catalog.

(Continued on page 58)

REGISTRATIONS

for

The Fifth Annual Radio Programming Forum

are still pouring in.

If you haven't registered yet, you still may register by sending \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069.

LAST MINUTE REGISTRATIONS

Will be accepted at the Forum registration desk in the Century Plaza Hotel, Los Angeles, until 2 p.m. on Thursday, Aug. 17.

Oldies Show Tees GOP Convention

By NAT FREEDLAND

MIAMI—A rock oldies show will be the first official event of the 1972 Republican convention here Sunday (20). The free dinner concert is being presented by the GOP for some 3,000 members of the Young Voters for the President Committee who have paid their own way to work at the convention.

Starring in the oldies bill are Frankie Avalon, Cornell Gunter and the Coasters, Gary "U.S." Bonds, the Five Satins, Danny and the Juniors and Bobby Lewis, all appearing without pay. Master of ceremonies is Tom Campbell, a top San Francisco area disk jockey now broadcasting for KNEW and the Armed Forces Radio-Television Service. Campbell also co-produced the event with Dave Zaan of Banner Talent Associates. Banner and Campbell have teamed for a successful series of California oldies concerts this spring.

The convention oldies show will be hosted by Sen. Bill Brock (R-Tenn.), chairman of the Congressional Advisory Committee to the Young Voters for the President. High level Republican administration officials are ex-

(Continued on page 4)

Main Ingredients for a Pop Smash

“Everybody Plays the Fool”⁷⁴⁻⁰⁷³¹

*1 Great Song
3 Great Singers
12 Weeks of Solid R&B Airplay
6 Weeks of Yeasty Top 40 Airplay
Season with SRO performances
1 Bill Gavin Record to Watch
1 Bob Hamilton Top 20 prediction*

*Add 3 bullets
BB 51 ★
CB 48 ●
RW 45 ●*

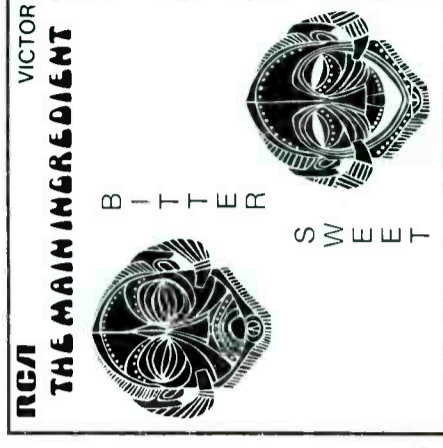
*Spin at 45 RPM three or four times an hour,
and you've got the latest Main Ingredient Smash*

“Everybody Plays the Fool” by

THE MAIN INGREDIENT From the Album

The Main Ingredient is part of the RCA experience

RCA Records and Tapes



LSP-4677,
P8S-1904, PK-1904

RULE EASTMAN CAN'T REPRESENT FUNK IN CASE

NEW YORK—The State Supreme Court here has granted a motion to disqualify John L. Eastman, and the law firm of Eastman & Eastman from appearing as lawyers for members of the Grand Funk Railroad rock group.

The decision was handed down by Judge Wilfred A. Waltemade, who pointed out that in view of the charges leveled against the attorneys in the complaint, they ought to be called as witnesses in the action.

He added, "No mitigating circumstances have been presented which would warrant any deviation from the disciplinary rule of The Code of Professional Responsibility adopted by the New York State Bar Association."

The action was brought by Terry Knight, ex-manager of Grand Funk, and grew out of a number of multi-million-dollar lawsuits between Knight and the group.

Motown Revue Resumes

LOS ANGELES—Soul music gets a shot in the arm this fall, when Motown/Tamla resumes its powerful Motown Revue touring

nationally. The package would include major stars from the Gordy family of labels, with supporting acts being novice artists from the labels.

It is understood that American Talent Intl., New York and Los Angeles, will probably be booking the itineraries. Negotiations for the tour is taking place between ATT's Sol Saffian and E.G. Abner III of the label's management wing.

The tours were a major factor in establishing Gordy acts nationally with white audiences and broke the auditorium-arena barrier for black packages in many areas when the label started them about eight years ago.

Farrell Org.—London Office

NEW YORK—The Wes Farrell Organization will open music production and publishing offices in London. Operations will begin later this year, according to president Wes Farrell.

He said that, "We have decided to open our own English operations because we want to seek important ties with British publishers and producers who have been overlooked by the American market." Presently, negotiations are under way with several top executives to head the London operations.

Farrell Organization, over the past two years, has sold, through its products and publishing operations, approximately 50 million records, Farrell claims.

O'SULLIVAN'S NATIONAL HIT

LOS ANGELES—In the first such instance since the Beatles, a single, "Alone Again (Naturally)" by Gilbert O'Sullivan on MAM Records (London) is sweeping the peak of major market Top 40 station playlists as well as holding down the No. 1 spot on Billboard's Hot 100 Chart for the third week in a row. This week, the record is No. 1 on the two key Top 40 stations in New York, Chicago, Philadelphia, Detroit, San Francisco, Milwaukee, Miami, and Houston, and No. 1 on at least one of the key Top 40 stations checked by the Billboard in such markets as Los Angeles (KHJ), Pittsburgh, the Dallas-Fort Worth area, Atlanta, the Memphis-Nashville area, Providence, Portland, Oklahoma City, Indianapolis, Hartford, Denver, Charlotte, Buffalo, Dayton, and Salt Lake City. Only in one of the markets checked by the Billboard each week was the record as low as No. 10—Seattle, where it had peaked on both major Top 40 stations in weeks past. Among the stations checked by the Billboard, the record reached No. 1 status first in New Orleans.

Greater '45' Action Shown In Jukebox Strip Survey

By EARL PAIGE

CHICAGO—A study of jukebox title strip print orders for the first six months of '72 shows a 13.7 percent increase in the number of singles, which is reflected in the increased number of releases by the top 20 chart-action labels in Billboard's recent midyear analysis. Paradoxically there are still few singles by top-selling LP artists.

Thus, jukebox programmers have more product to examine but are increasingly frustrated because album artists receiving airplay exposure via cuts from 12-in. LP's do not have singles available.

Yet another paradox of the current singles scene is the continuing

long chart life of "Hot 100" product despite the surge in the number of singles. "Layla," which

(Continued on page 40)

Skin Transfers For RCA Bowie Promo

NEW YORK—RCA Records, as part of a promotion campaign for David Bowie's "The Rise and Fall of Ziggy Stardust and the Spiders From Mars," is distributing skin transfers depicting characters from the LP.

Bowie is scheduled to begin his first U.S. tour in Cleveland, Ohio Sept. 22, with appearances following in Memphis, New York, Washington, D.C., Chicago, Santa Monica, Boston and Detroit.

50,000 WATTSTAX Ducats Sold

By NAT FREEDLAND

LOS ANGELES—WATTSTAX-72, the six-hour soul all-star benefit set for Sunday (20) at the Memorial Coliseum here, has sold half its available 100,000 tickets in 14 days and at press time looks like a complete sellout. Coliseum officials told Stax representatives

that the huge football facility has never seen tickets for any event move so fast.

"Any strong record label could do something like this to support their community," said Larry Shaw, Stax vice president. "We hope that WATTSTAX-72 will be a

model for other companies to put forth similar events. This sort of all-star benefit is not so humanitarian as to be entirely without profit. And it's a rare opportunity that lets you do something corporately valuable without being guilty of exploitation."

All tickets to WATTSTAX-72 are priced at \$1. The entire \$100,000 potential gross will go to the Martin Luther King Hospital in Watts, the Sickle Cell Anemia Foundation and the Watts Summer Festival. Stax is providing the artists and promotion costs while the Schlitz Brewing Co. underwrites the stadium rental. Production costs for the concert may run \$250,000, according to Shaw.

"Sure, Stax could easily have just given the Watts Festival \$100,000," Shaw said. "But this way we have a prototype for something that can be done by many other record companies in many other cities, and it involves the community rather than being a handout. A successful all-star concert like this also focuses pride on a community image."

WATTSTAX-72 will be recorded in its entirety by Stax and will be filmed as a theatrical feature by Wolper Productions, the documentary specialists, with Stax executive vice president Al Bell as co-producer.

Aids Black Firms

Wherever possible, black businesses are being hired to provide the service for the show. Stadium security will be provided by three black organizations; the Watts Festival. Sons of Watts and the Watts Rangers.

WATTSTAX-72 stars Isaac Hayes and the Staple Singers, as well as every available artist on the label. "The L.A. Hilton will in effect be housing a Stax convention all week," said Shaw.

The show is scheduled to run 3-9 p.m. with a permanent amplification setup to cut between-acts waiting to a minimum. The opening number will be a medley by 16 different artists taking turns with a backup band. Finale will

(Continued on page 8)

Lasker Harkens Back to Decca Days for Cashman & West

LOS ANGELES—Jay Lasker, president of ABC/Dunhill, let his Decca experience pay off when he released an unusual 10-inch promotional LP this week.

One side of the LP is the full "Manhattan Tower" by Gordon Jenkins, released by Decca in 1945, the year Lasker joined the sales department of Decca, assisting now-retired Syd Goldberg, who was then sales manager.

Lasker decided to couple the Jenkins LP, which he described to

the labels' national convention here last week as the "first concept album," with a long selection from the newly-released Terry Cashman & T. P. West album, "A Song Or Two." Lasker, in the liner notes on the radio promo LP, notes that Cashman & West have an updated musical perspective in their "American City Suite," which is the coupling.

Lasker worked out rights to use the Jenkins recording with Joe Sutton of MCA. LP is being sent to 5,000 radio stations.

Stereo Dimension Preps Nostalgia Prepack Promo

NEW YORK—Stereo Dimension Records has prepared a "nostalgia prepack" for an August-September promotion. Three albums are involved—Orson Welles' "War Of The Worlds," "Golden Age of Comedy" and "The Years To Remember, Those Great Moments In Radio."

The reduced price prepack contains five of these sets, plus a special browser box divider card. Additionally the label is offering a 10 percent discount "over and above the normal deals," said Stereo Dimension president, Loren Becker.

The albums sell individually at \$5.98 and the Welles' radio package has been reduced for the promotion from \$6.98 to \$5.98.

Becker stated that the "Golden Age" album, released in April had already sold over 50,000, the Welles' package in three years was over 100,000 and the "Years To Remember" albums as single albums had also reached this figure.

Stereo Dimension also provides ad veloxes and display material with the promotion.

Oct. 31 marks the 34th anniversary of the "War Of The Worlds" broadcast and, as a promotion aid, the label gives rights to rebroadcast it to various markets. "We get a lot of requests for it at this time of year and plan to move more extensively into this operation because we find it pays off," said Becker.

Fox Agency Class Action

NEW YORK—The Harry Fox Agency, in a class action against Sound 8 Sales Inc., Sam Beberman, Leonard Haberman, Great Sound Inc., Gary Smoliak and Burt Supplee, doing business as 7-HI Rexall Drug, has filed suit in U.S. District Court for the District of Minnesota, Third Division, for copyright infringement against the licensing rights of mechanical reproduction in their respective copyrighted musical compositions, and the collection of accrued royalties.

According to the complaint, the defendants entered into "a plan and conspiracy to deprive the 'Class Plaintiffs' of rights in the respective copyrighted musical compositions of which plaintiffs are the copyright proprietors."

It is charged that "defendants... in concert with numerous other individuals, joined a syndicate to engage exclusively in the manufacture and sale of bootleg recordings in the form of tape cartridges. The syndicate systematically appropriates the most outstanding recordings, by the most renowned artists, of the currently most popular musical compositions and extensively reproduces or duplicates such recordings in the form of tape cartridges."

To elude detection and with the design of evading civil and criminal prosecution therefore, defendants... established in Minnesota, a highly clandestine operation

(Continued on page 58)

MGM, UDC Sign U.S. Distribution Deal

NEW YORK—UDC will be the exclusive U.S. distributor of MGM product as a result of an agreement signed between Mike Curb, MGM president and Michael Stewart, UDC president.

Curb said: "Careful study of our market gross opportunities convinced us that UDC will bring us the extra reach we are seeking."

He cited UDC's regional headquarters in Los Angeles, Chicago, Cleveland, Atlanta, Dallas and Union, N.J., plus a total of 21 branch sales offices as the "powerful boost in distribution muscle in every major market" which has been sought by MGM.

Stewart stated, "adding MGM

Records to our current Polydor and United Artists Records distribution services now makes UDC one of the powers in the record distribution business in the U.S."

He said that the agreement will allow UDC to "enlarge the scope of its market penetration and to respond even more quickly to the needs of its customers."

The agreement is MGM's record company's first major marketing move since coming under the Polygram Corp. earlier this year.

MGM's independent distributors nationally were advised Tuesday (8) of the change.

Tape Firm Into Albums

NEW YORK—Mr. Topp Tape Co., of Island Park, will expand its business to include LP sales due to customer demand.

In explaining the expansion, Larry Sonin, president, stated that Topp Tape would become a catalog house and would not be regulated to selling current hits only.

They have tripled their warehouse facilities to handle records and have hired sales representatives for the West Coast and metropolitan New York City.

MERC. STAYS WITH INDIES

CHICAGO—Irwin H. Steinberg, Mercury Records president, said the Polygram-owned label will remain with its present independent distributor network even though two Polygram labels (MGM and Polydor) will now be distributed by U.D.C. (see separate story).

Steinberg said: "As we see it, our present outlet organizations will be more effective for us than ever, now that their facilities and manpower can put greater emphasis on the Mercury product than has been possible in the past."

More Late News
See Page 58

L.A. Recording Engineers Formulate National Group

LOS ANGELES—The National Council of Recording Engineers has been formed with chapters here and in New York. Its first intention to have a voice in the development of studio equipment.

"We want to be able to tell the manufacturers of equipment what our needs are," explains Larry Levine, the interim president. The organization's "first big stand is against the proliferation of too many tracks on a professional studio tape recorder." NCRE, as the trade group is called, feels 16-tracks is the proper amount.

"There is the capability to interlock tape machines," Levine points out, so there is no need to develop 24 and 32 track machines, "or who knows what," as Levine feels. "We'd like to see refinements on existing systems to interlock tape machines together."

Protect Small Studios

The small recording studios will be especially hurt if they have to invest dollars in new equipment to keep up with their bigger brothers

just to keep the "track race" going, Levine said.

The organization hopes to shortly establish a Nashville branch and hopes to become a worldwide voice. Its next meeting is Sept. 6 at A&M Studio here at 8 p.m. The group will have a central location where new equipment and new ideas can be presented before members. "We'll inform our members of the availability of something new and they can evaluate the equipment at their own shops," Levine said. "There's a lot of equipment which isn't compatible with other equipment, so anything we can do to suggest what will best work for us will improve the state of the art."

Named to NCRE's interim board of directors beside Levine, of A&M are: Gary Blum of Columbia; Chuck Bronier of Sun-West; Dave Gold of Gold Star; Shelly Herman of Artists' Recorders; Jerry Ragovoy of the Hit Factory; Phil Ramone of A&R; Pen Stevens of the Record Plant and John Woram of Vanguard.

Stigwood Plans Own Label

LONDON — The Robert Stigwood organization is planning to launch its own label, RSO in September. The label will be handled in the U.K. by Polydor and by Polygram in most world territories with the exception of America and Canada where a label deal is still under discussion. The label will be introduced with product by the Bee Gees and Eric Clapton

plus some reissue material by the Cream.

Coinciding with the news of the label comes an announcement that pre-tax profits for the Robert Stigwood group have climbed to \$612,500 and that an interim dividend of 7½ percent has been declared for the year ended Sept. 30 showing an increase of 1¼ percent compared to last year.

Mercury Goal—250% by '76; New accounting

CHICAGO — Mercury Records is shooting for a 250 percent increase by 1976 over current sales volume, said Irwin H. Steinberg, president. Aside from plans to distribute more labels and acquire some, an important step is a new accounting system for determining the break-even point and potential profit for new and existing artists.

Mercury, which just enjoyed its largest sales volume month in its 25-year history, will use an accounting system worked out by Dave O'Connell, vice president and treasurer, and Henning Jorgenson, director of accounting. The system charts costs for artist royalties, studio session fees, artwork, packaging and so forth allowing the label to judge how much money in advance artists cost the company, O'Connell said.

The label, which scored with two gold records in one week at the end of July and had artist spread on 16 LP's and 13 singles on various charts during the period, is now talking with several record companies about distribution and ownership, Steinberg said.

Jules Abramson, sales manager, credited the strong July showing to several pieces of product aside from Rod Stewart's new LP and to coordination between distributor outlets and regional sales staff. (See separate story on Mercury's continuing with present distribution.)

Executive Turntable

David Blume and David Kershenbaum have been appointed a&r producers of contemporary music for RCA's Hollywood recording center. Prior to joining RCA, Blume was assistant director, a&r, for Paramount Records, with Famous Music Corp. Before coming to Hollywood, Kershenbaum headed RCA Records' Chicago a&r operations. Both men will be reporting to Don Burkheimer, division vice president, a&r. . . . Dr. Cecily Cannan Selby and John R. Petty have been elected to RCA's board of directors. Mrs. Selby, national executive director of the Girl Scouts of the U.S. is the third woman to serve on the RCA board. Petty has been a managing director of Lehman Brothers, Inc. and head of the firm's Washington, D.C. office since March. . . . Dr. George H. Brown has announced his resignation from the RCA board and has relinquished his position as RCA executive vice president, patents and licensing. He was with the corporation for almost 40 years.



LINDROTH



PASSAMANO

Al Lawrence will assume the responsibility of manager, quadrasonic a&r, for Columbia Records. His new responsibilities include the coordination of all activities relating to quadrasonic software and the supervision of all aspects of quadrasonic records. . . . Sam Passamano has been named district manager for the West Coast for MCA Records and will move to Los Angeles. He had been district manager for the East Coast, and has been with the firm for nearly 23 years. Charles Lindroth, previously MCA sales manager for the New York area, will assume the post of district manager for the East Coast. Lindroth has been with MCA Records about 17 years. . . . Bobby Patterson, Jewel Records artist, has been named a&r director for all soul product on the label, according to Jewel/Paula president Stan Lewis. Patterson, whose album is just being released, has been working as a promotion man for Jewel during the last year.

★ ★ ★

Cordelia Perkins appointed assistant to the comptroller, Melvyn R. Lewinter, at Atlantic Records. Miss Perkins had served as accounts receivable supervisor for the past three years, after joining Atlantic in 1963. . . . Gerald Bursey has been appointed manager of the royalty department at Atlantic Records, having joined the company in 1971 as assistant to the comptroller, Mel Lewinter. . . . William A. Banks, president and general manager of WHAT-AM and WWDB-FM in Philadelphia, has been appointed to the FCC's State/Local Advisory Committee on Cable Television. . . . Arthur S. Rosenblatt has been named vice president and director of communications for Emerson Television Sales Corp., a division of National Union Electric Corp. Rosenblatt was formerly director of advertising for the company, and will now supervise advertising, sales promotion and public relations activities for various Emerson products.

★ ★ ★

Norman L. Fagan is now director of performing arts and public media for the National Endowment for the Arts. Fagan previously served as director of education for the JFK Center for the Performing Arts, and will now be responsible for coordi-

(Continued on page 6)

Letters To The Editor

CTI Accolade

Dear Sir:

Here in Denver, there has been an "up surge" of contemporary jazz.

The artists included are some of the standards like Yusef Lateef, Miles Davis, Quincy Jones and Ramsey Lewis. But the thing that has helped most to make jazz a large commodity has been the packaged CTI company.

CTI has put the likes of Freddie Hubbard, Hubert Laws, Randy Weston, George Benson, Grover Washington and Stanley Turrentine on featured records.

The reasons for this upsurge in Jazz are many. Although popular record sales have not decreased, there seems to be a stagnation of "Music Excitement." There is a rebellion against abstract music in general. People want music to stimulate their minds but at the same time want to be entertained. People want music they can relate to and at the same time do not want to wallow in the negativism of the current heavy "Pop" music scene. CTI music seems to help fulfill these positive demands. CTI brings a wide spectrum of listeners together. The abstract, for instance, can find George Benson's "White Rabbit" abstract. The classical and bebop consumer can find a little of Charlie Christian in George Benson. The Rhythm and Blues listener can find the saxophone of Stanley Turrentine a true delight—and easily relate to Grover Washington. The listener who enjoys

heavy Rock and Roll can enjoy the togetherness of Hubert Laws and Freddie Hubbard and enjoy driving rhythms.

One of the great things about CTI is that not only do the artists feature their own records, but they often play together on the same album.

So, CTI really does fulfill the needs of a society that craves for some of those good old basic rudiments: Rhythm, Melody and Good Times.

Chuck Weiss
Discount Records Center
Denver, Colo.

Chappell Is On Broadway

• Continued from page 1

Papp; "Blaming It On You," with words and music by Charles Burr and Tom Shepard, directed by Joe Hardy, produced by Edgar Lansbury and scheduled to open in New York late 1972; "Dude," with words and music by Jerome Ragni and Galt McDermot, directed by Rocco Bufano, produced by Adela and Peter Holzer and scheduled for an October 2 opening at the Broadway Theatre; "Good News," a revival of the 1927 De Sylva, Brown & Benderson show, produced by Jean Dalrymple and scheduled for a late 1972 opening; "Lysistrata," by Peter Link, directed by Michael Cicyannis, produced by David Black, and scheduled to open October 24 at the Brooks Atkinson Theater with Melina Mercouri starring; "Rainbow," by James Rado, produced by Robert Stigwood, late 1972 or early 1973; "Lorelei," an updated version of Anito Loos' "Gentlemen Prefer Blondes," with music by Jule Styne and Betty Comden and Adolph Green, produced by Lee Guber and scheduled for a fall, 1972 opening and "Gigi," with music by Lerne & Loewe produced by Edwin Lester and scheduled for the spring of 1973.

NAMES SONS FORM ACT

LOS ANGELES—Two famous show business names will live on another generation. Motown/Tamla has signed Tony Martin Jr. and Gary Finley, son of long-time industry veteran Larry Finley, who at present is president of International Tape Association.

Pair work professionally as Martin and Finley. They are recording an album.

MCA Labels Remain With British Decca

LOS ANGELES — Uni, Decca, and Kapp Records will continue its licensing agreement in the U.K. by British Decca Records, according to Mike Maitland, president of MCA Records which operates the three labels. Maitland concluded the arrangements with Sir Edward Lewis, chairman of British Decca, on a recent visit to England.

Derek Everett, managing director of MCA Records in the U.K., pointed out that the association with British Decca spans more than three decades. Via international cooperation, British Decca has built Wishbone Ash, Tony Christie, and Osibisa into major acts and spurred more than 200,000 unit sales of the "Jesus Christ Superstar" LP set in the U.K.

GOP Oldies

• Continued from page 1

pected to attend also, but announcements cannot be made due to Secret Service security rules. For the same reason, the actual hall for the concert cannot be announced yet.

"The purpose of this unique concert is to show the convention's gratitude to the young people who are paying their own way to participate in this nominating process," said Campbell, "and to demonstrate that youth will be taking part in this convention to an unprecedented extent."

NEW LOGO FOR EPIC RECORDS

NEW YORK—A new Epic Records logo was introduced by Ron Alexenburg, vice president. Epic/Columbia custom labels, at the recent Columbia convention. The new design is a graphic representation of the letter "e" with the name "Epic" underneath.

In This Issue

CAMPUS	13
CLASSICAL	28
COUNTRY	32
INTERNATIONAL	43
JUKEBOX PROGRAMMING	40
MARKETPLACE	19
RADIO	14
SOUL	20
TALENT	10
TAPE/AUDIO/VIDEO	22
TV CARTRIDGE	66

FEATURES			
FM Action	18	Hot Country Albums	36
Stock Market Quotations	8	Hot Country Singles	34
Vox Jox	17	HOT 100	52
		Top 40 Easy Listening	28
		Top LP's	54
CHARTS		RECORD REVIEWS	
Action Records	49	Album Reviews	31, 49, 76
Best-Selling Soul Albums	21	Pick Singles & Radio Action	50
Best-Selling Soul Singles	20		
Hits of the World	46		

Get ready for the next national anthem.



Listen to "All the Young Dudes." 4-45673 Mott the Hoople's debut single on Columbia.

Mott the Hoople is getting ready to explode all over the world. David Bowie has written a classic song for them, produced it, and they're giving the performance of their lives.

The first week in England, it's 22 on their charts and zooming upward.

Get ready to hop on the Hoople bandwagon.
It's ready to roll.

Billboard

The International Music-Record-Tape Newsweekly

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

Area Code 213, 273-7040 Cable: Billboy LA

N.Y. Telex-Billboy 620523

Publisher: HAL B. COOK

Associate Publisher: LEE ZHITO



EDITORIAL

EDITOR IN CHIEF: Lee Zhitto (L.A.)

EXECUTIVE EDITOR: Paul Ackerman (N.Y.)

ASSOCIATE NEWS EDITOR: Claude Hall

NEWS EDITOR: John Sippel (L.A.)

DEPARTMENT EDITORS

MUSIC EDITOR: Paul Ackerman (N.Y.)

CLASSICAL MUSIC: Robert Sobel (N.Y.)

RADIO & TV: Claude R. Hall (L.A.)

COUNTRY MUSIC: Bill Williams (Nash.)

TAPE/AUDIO/VIDEO: Earl Paige (Chi.)

GOPEL MUSIC: Bill Williams (Nash.)

JUKEBOX PROGRAMMING: Earl Paige (Chi.)

SOUL MUSIC: Julian Coleman (L.A.)

CAMPUS: Sam Sutherland (N.Y.)

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

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

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

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

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

COPY EDITOR: Robert Sobel (N.Y.)

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

EDITORIAL NEWS BUREAUS

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

Bureau Chief, Earl Paige

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

Cable: Billboard London, Bureau Chief, Mike Hennessey

MILAN: Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158., Bureau Chief, Germano Rusclitto

Cable: Billboard Milan

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

Bureau Chief, Bill Williams

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

SAN FRANCISCO, Calif. 94109, 1331 Washington St. Area Code 415, 771-7008. Bureau Chief, Paul Jaulus

TOKYO: Comfy Homes 78; 6-6-28, Akasaka, Minato-ku. Tel: 03-586-0261. Bureau Chief, Hideo Eguchi

WASHINGTON, D.C. 20005, 733 15th St., N.W. Woodward Bldg., Rm. 533.

Area Code 202, 393-2580. Bureau Chief, Mildred Hall

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires.

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

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

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

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

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

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

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

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

FINLAND: Karl Helopaltio, Partula, Finland. Tel: 27.18.36.

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

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

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

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

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

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

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

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

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

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

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

SCANDINAVIA (Denmark and Norway): Espen Eriksen, Bestumveien 21d, Oslo, Norway. Tel: 55.71.30.

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

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

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

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

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

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

WEST GERMANY: Munich: Ursula Schuegraf, Prinzregentenstrasse 54, Munich 22. Tel: 29.54.32.

Hamburg: Walter Maillin, 334 Wolfenbuttel, Hermann-Lons-Weg 6. Tel: (05531) 3267.

YUGOSLAVIA: Borjan Kostic, Balkanka 30, Belgrade. Tel: 64.56.92.

SALES

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

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

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

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

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

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

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

CIRCULATION MANAGER: Jerry Hobbs (N.Y.)

PRODUCTION COORDINATORS: Ward Mehlun, Val Karches (Cincy)

REGIONAL OFFICES

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

Steve Lappin

JAPAN Comfy Homes 713; 6-6-28, Akasaka, Minato-Ku. Tel: 03-586-0261. Bureau Chief, Henry Drennan.

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

Andre de Vekey, Regional Publishing Director

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

Bill Moran, National Talent Coordinator

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

John McCartney

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

Ron Willman, Manager of Consumer Electronics Sales

INTERNATIONAL SALES

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

Phone: 437-8090, Cable Billboard, London

Italy: Germano Rusclitto, Billboard Gruppo s.r.l., Piazzale Loreto 9, Milan. Tel: 28.29.158

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

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

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

France: Olivier Zameczkowski, 14 Rue Singer, Paris 16

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

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

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

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

Subscription rates payable in advance. One year, \$40, two years, \$70, three years, \$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. Copyright 1972 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Merchandising Week, Record Mirror, Record & Tape Retailer, Vend, World Radio

Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



Vol. 84 No. 34

General News

UA Resets Merchandising Div. Meeting

NEW YORK—United Artists Records' merchandising division meetings, originally scheduled for Aug. 7-8, will be held Monday (14) and Tuesday (16), according to Mike Lipton, executive vice president of the division.

The meetings, taking place at the offices of Musical Isle of America's St. Louis branch, will be hosted by Norman Hausfater and Norm Wienstroer, vice presidents of the firm. More than a score of key branch executives from the seven Musical Isle rack merchandising outlets, as well as the company's owned independent distributors, are expected to attend the meetings.

Buying practices, pricing problems, national accounts, advertising and publicity and acquisition versus expansion from within are some of the topics to be covered at the meetings.

Elektra Set Sales Meets

NEW YORK—Elektra Records begins a week of sales presentations in cities around the country, Aug. 14, with August and September Elektra releases slated to be previewed by sales and promotion personnel at WEA branches.

Two travelling promotional teams will handle the duties. The first team, headed by Mel Posner, vice president of marketing for the company, will handle meetings in Atlanta (14), Dallas (15), Cleveland (17) and Chicago (18).

A second team will be headed by Stan Marshall, sales manager, and will hold meetings in New York (14), Boston (15), Philadelphia (15), Los Angeles (16) and San Francisco (17).

Sales presentation for European and English Elektra releases will be held in Stockholm (25) and London (Sept. 1).

Pip Exec. On World Trip

NEW YORK—Hal Charm, vice president of operations for Pip Records, is visiting major cities around the world seeking licensing deals and new product. The trip is part of Pip's drive toward more international representation for itself and its distributed labels, Sky Disk, DeLite and Renee.

Cities included in the trip are Amsterdam, Aug. 10-12, London (13-14), Frankfurt (15), Munich (16), Paris (17-18) and Tokyo (19-22).

Jules Mercury

CHICAGO—The last of 10 informal Mercury Records regional meetings with distributor personnel will wind up this week with gatherings in San Francisco-New York (14), Minneapolis-Atlanta (15), Los Angeles-Boston (16), Dallas (17) and Detroit (18) introducing eight new LP's and upcoming product.

Jules Abramson, sales manager, said those attending the meetings included Lou Simon, senior vice president/director of marketing; Stan Bly, national promotion director; Long John Silver, national singles promotion director; Andre Montel, national r&b promotion director; regional marketing manager Burt Naidoff (East), Tom Colley (South) and George Steiner (West).

New releases are two by Tom Hall, and one each by the Statler Bros., Henry Buckle, the African West Indies group Akido, Vicky Leandros, Gap Mangione and Jerry Butler's Ice Man Band.

Nine Plead Not Guilty To Piracy Charges

NEW YORK—Seven men and two women, including Phillip Landwehr, president of Premier Albums, Inc., pleaded not guilty in Criminal Court here to informations filed by District Attorney Frank S. Hogan charging them with a variety of counts involving the manufacture and sale of pirated and counterfeit tape recordings. The hearing took place Aug. 9.

The indictments stem from a series of raids conducted last September by the New York County District Attorney's office in which more than 400,000 pirated and counterfeit 8-track tape cartridges were seized.

Landwehr and Premier Albums were charged with 10 counts of attempting to commit the crime of unauthorized copying of phonograph records, a misdemeanor under Section 561 of the General Business Law; with five counts of criminal possession of forged instrument in the third degree, a

Class A misdemeanor; and with conspiracy in the fourth degree, a Class B misdemeanor. Identical informations were also charged against George Kurtz and Michael Javits, employees of Premier, and Billie Dove Dobson, identified as a sales agent for the tapes. Miss Dobson and Jack Joseph Barnett of Jeanette, Pa., were named in a separate information charging them with conspiracy in the fourth degree, criminal possession of a forged instrument in the third degree and unauthorized copying of phonograph records.

A third information charging one count of conspiracy in the fourth degree and 17 counts of unauthorized copying of phonograph records was also handed up against Dobson, Delbert Greene, owner of All-Boro Records and Tapes, Farmingdale, N.Y., and Lawrence Abosch, an employee of All-Boro.

(Continued on page 8)

Executive Turntable

• Continued from page 4

nating the Endowment's programs in dance, music, theatre and public media. . . . Stephen C. Riddleberger has been elected president of the broadcasting subsidiaries of Bartell Media Corporation. He was formerly executive vice president in administration at Robert E. Eastman and Company, Inc., a radio station representative firm. . . . Dennis Elias and Richard Goldstein have been named to run Spirit Productions for the Epic Recording group, operating out of Sherman Oaks, Calif. . . . Jim Flood, veteran publicist associated with Aarons Management, has moved to northern California to start an investment business. . . . Colman Andrews, former assistant West Coast publicity director for Atlantic Records, has been named editor of Coast Magazine. . . . Harvey Gerald and Al Cortina have resigned as vice presidents of Topp Appliances, Inc., subsidiary of Topp Electronics, Inc. Charles Kates, vice president in charge of sales for the parent company, has temporarily assumed the duties of heading up the sales and operations departments.

★ ★ ★

At Stereo Dimension/Evolution Records, recent staff appointments to the company's sales & promotion department include Jim Stella, formerly with Famous Music Corp., and now based in Chicago to handle sales and promotion for the Midwest and Chuck Edwards, headquartered in Los Angeles. Both will report to national sales & promotion director Fred Edwards. . . . Marty Goldrod has been appointed promotion and marketing head for Goldust Productions, Los Angeles, by Les Brown, Jr., president of the firm. Goldrod was former national promotion director at Capitol. . . . Patrick J. King has been appointed general manager of the ITT Mobile Communications unit of International Telephone and Telegraph Corporation. Former general sales manager for the unit, King will now direct the operation of ITT Mobile Communications in Clark, N.J.

★ ★ ★

New sales manager for MCA Records, east coast division, is Harry Bass, an executive who has been with the operation since 1945 and was most recently a salesman for the past 15 years. He replaces Charles Lindroth who was recently promoted to district manager for the New York area. Bass will serve as liaison between the home office and the New York area, coordinating artist tours and appearances. . . . John Brown appointed national country promotion director for MCA Records and will headquarter in Nashville. He'd been national promotion director for Hickory Records, a Nashville-based operation.

★ ★ ★

Bob Buziak named national FM-album coordinator for Capitol Records. Buziak joined Capitol in May as regional FM promotion manager.

★ ★ ★

Irving E. Lempert appointed manager, audio products engineering, for the consumer products division of Motorola, Inc., replacing George E. Owen Jr., who was promoted to manager, new product introduction, planning and control for the operations group of the consumer products division. . . . G. Lee Smith appointed vice president, electronics marketing, at Admiral Corp. . . . Harvey Watts promoted to the position of marketing manager and Charles Weller to field sales manager of the parts and accessories division of Zenith Sales Company, a division of Zenith Radio Corporation. . . . Ronald M. Schroder appointed director of planning for the consumer products division of Motorola, Inc. He was previously an independent consultant. . . . Larry Mayfield named director of recordings and music publications, Four Most Productions, Inc.

JAYSON LINDH

LOVE MARCH

MD 200

WNEW

WIBG

WMMR

KBPI

CJOM

WABX

WXFM

WPRB

KCFR

WRTI

WAMS

WNOP

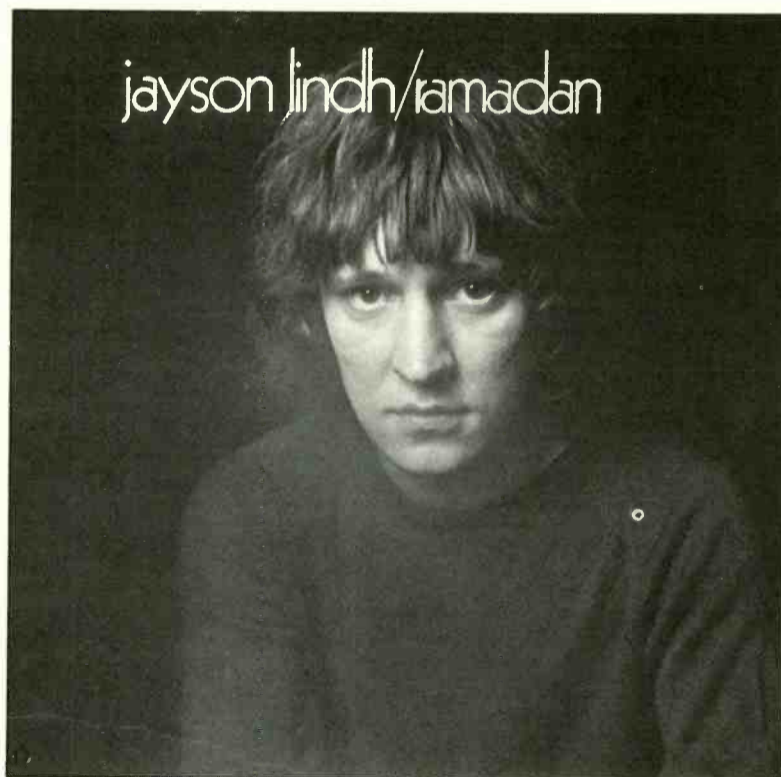
KPRI

WRC

WDET

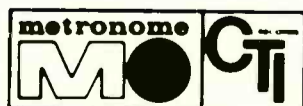
WMMS

KUNM



RAMADAN

DIX 3000



DISTRIBUTED EXCLUSIVELY IN THE U.S.A. BY CTI RECORDS

Capitol Shores Up Profit Picture Despite Sales Dip

LOS ANGELES—Capitol Industries Inc., parent company of Capitol Records and Audio Devices, has returned to a profitable posture despite a 9 percent drop in sales.

Based on unaudited figures for the year ended June 30 (fiscal 1972), Capitol had operating income of \$1,391,000 compared with an \$8,092,000 loss a year before.

Net income after extraordinary items totaled \$1,621,000, or 35 cents a share, compared with a net loss of \$8,092,000, or \$1.75 a share, last year when there were no extraordinary items. Sales decreased to \$129,688,000 from \$143,055,000.

Although Capitol's profit posture is the best it has been in several years, directors decided "it was not in the best interests of shareholders to resume payment of dividends."

Capitol suspended dividends after a 16 cent per share payoff in January, 1971.

Bhaskar Menon, president of Capitol Industries, said cost control measures and gains in the basic operations of the company was responsible for the profitable position.

Menon cautioned, however, that increased sales volume is not likely to occur in the early months of the current fiscal year.

Aiding the financial picture in fiscal 1972 was extraordinary items resulting in additional income of about \$230,000, or five cents a share. The company realized an after-tax gain of about \$7,077,000 from the sale of its Pickwick International Inc. stock.

The extraordinary item was measured against two extraordinary charges: Capitol changed its accounting practice in computing the amount of goods returned for exchange and a second charge (of \$2,207,000) was made for items not considered relevant to future needs of the company.

The accounting shift resulted in an after tax charge of \$4,639,000, but closer control over the amount of goods returned increased income before extraordinary charges by \$1,011,000, or 22 cents a share.

In the fourth quarter, Capitol had operating income of \$699,000, or 15 cents a share, compared with an \$8,454,000 loss a year ago. Sales rose in the last quarter to \$33,096,000 from \$24,339,000.

Piracy Case — Two Guilty

NEW YORK—Joseph Rucci of Providence, R.I. and Kenneth Tripp, of North Dartmouth, Mass., both arrested while selling pirated tape recordings at the Orange County Fair, pleaded guilty to the charge and were fined \$100 each by Walkill Town Justice Harold Hulse.

New York State police, with a search warrant and acting on information supplied by an investigator for the RIAA, had raided the pirates' sales booth and trailer and seized more than 500 pirated 8-track tapes, which were being sold at \$2.99 each.

The men told police that they had been assured by their suppliers that the merchandise was completely legal and that they had only recently become involved in the tape business because of the "profit potential."

They promised complete cooperation in naming the sources of their supplies and the investigation is continuing.

Earnings Reports

SUPERSCOPE INC.		
2nd qtr. to June 30	1972	1971
Net sales	\$ 17,031,000	\$ 13,570,000
Net income	871,000	702,000
Per share	.38	a.34

six-month		
Sales	32,611,000	26,100,000
Net income	1,705,000	1,362,000
Per share	.74	a.65
Com. shares	2,303,513	2,103,513

ESQUIRE RADIO & ELECTRONICS		
6 mos. to June 30	1972	1971
Sales	\$ 9,728,958	\$ 8,151,539
Net income	325,662	281,361
Per share	.50	.43

KOSS CORP.		
Year to June 30	1972	1971
Net shipments	\$ 7,467,453	\$ 5,757,540
Net income	687,022	437,620
Per share	.41	.27

fourth-quarter		
Shipments	\$ 2,150,484	\$ 1,689,777
Net income	214,182	121,951
Per share	.12	.08
Common shares	1,646,521	1,636,339

MARVIN JOSEPHSON ASSOCIATES		
Year to June 30	1972	1971
Revenue	\$ 10,687,100	\$ 10,047,300
Net income	1,252,400	918,400
Per share	1.21	a1.03

MEMOREX CORP.		
6 mos. to June 30	1972	1971
Sales	\$ 69,541,000	\$ 51,590,000
Net income	334,000	d3,811,000
Per share	.09	d.98

MCA INC.		
2nd qtr. to June 30	1972	1971
Revenues	\$ 64,141,000	\$ 65,453,000
Net income	5,391,000	4,659,000
Per share	.66	.57

six-months		
Revenues	\$144,368,000	\$144,321,000
Net income	10,709,000	9,103,000
Per share	1.31	1.11

LLOYD'S ELECTRONICS INC.		
1st qtr. to June 30	1972	1971
Net sales	\$ 8,842,163	\$ 6,877,389
Net income	397,546	175,447
Per share	.21	a.11

HARRAH'S		
Year to June 30	1972	1971
Revenues	\$ 86,500,000	\$ 77,900,000
Net income	6,420,000	4,261,000
Per share	.94	.65
Common shares	6,813,333	a6,600,000

CAPITOL INDUSTRIES INC.		
Year to June 30	1972	1971
Sales	\$129,688,000	\$143,055,000
Income	1,391,000	d8,092,000
Special credit	b230,000	
Net income	c1,621,000	d8,092,000
Per share	a.30	

50,000 Ducats Sold

Continued from page 3

have the entire cast on stage with Isaac Hayes. The stage will be set at about the 40-yard line and artists will play to all four sides of the stadium. Some seating on the grass will probably be allowed.

Sharing the MC duties will be Rev. Jesse Jackson, Al Bell, Billy Eckstine, Melvin Van Peebles and Richard ("Shaft") Roundtree.

Artists set for WATTSTAX-72 are: Carla Thomas, Luther Ingram, Johnny Taylor, Rufus Thomas, Albert King, Bar-Kays, Emotions, Soul Children, David Porter, Mel & Tim, Tommy Tate, Rance Allen Group, Newcomers, Eric Mercury, Eddie Floyd, Temprees, Hot, Buttered Soul, Movement, Little Sonny, Little Milton, Jimmy Jones, Frederick Knight, Louise McCoy, Sons of Slum.

Market Quotations

As of closing, Thursday, August 10, 1972

NAME	1972 High	1972 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	1785	167/8	155/8	153/4	- 1/4
A&E Plastik Pak Co.	127/8	35/8	129	61/4	51/2	6	+ 1/4
ABC	81 1/2	25	493	77 1/2	77 1/2	77 3/4	- 3/8
Ampex	257 1/8	61/8	1240	61/2	61/8	61/4	- 1/8
Automatic Radio	141/4	5	160	61/2	61/8	61/8	- 1/8
ARA	182 1/4	117	234	182 1/4	173 1/2	181 1/4	+ 7/4
Avco Corp.	207/8	12 1/2	936	17 3/8	15 7/8	16 3/4	+ 3/4
Avnet	15 5/8	8 1/4	1246	12 7/8	10 7/8	12 1/2	+ 1 1/2
Bell & Howell	73 3/8	32 1/8	522	73 3/8	69 3/4	72 3/4	+ 3/4
Capitol Ind.	21 7/8	6 1/4	235	8 7/8	7 3/4	8 3/8	+ 5/8
Certron	8 3/8	2 1/2	220	3	2 5/8	3	+ 1/8
CBS	62 1/2	30 1/8	1018	62 1/2	60 7/8	62 3/8	+ 1 1/2
Columbia Pictures	17 3/8	6 3/8	328	11	10 1/4	10 1/4	- 3/4
Craig Corp.	9	2 5/8	401	7 1/4	6 3/8	6 1/2	- 1/8
Creative Management	17 3/4	7 5/8	147	10 7/8	10	10 5/8	+ 1/8
Disney, Walt	201 3/4	77	625	201 3/4	196 3/4	199 3/4	+ 2 1/4
EMI	6	3	376	4 1/2	4 1/4	4 3/8	Unch.
General Electric	70 1/4	52 7/8	3113	68 7/8	64 1/4	68 5/8	+ 3 7/8
Gulf + Western	44 3/4	19	615	38 3/8	36 3/8	38 1/8	+ 5/8
Hammond Corp.	13 7/8	8 1/2	1523	12 3/8	10 1/8	12 1/2	+ 2 3/8
Handleman	47	12 1/8	580	13 3/8	12 1/8	13	+ 1/2
Harvey Group	8 7/8	3 3/8	44	4 7/8	4 5/8	4 5/8	- 1/8
ITT	67 3/8	45 7/8	3746	55 5/8	52 1/2	54 1/2	+ 2 1/8
Instruments Systems Corp.	12	3 7/8	177	4 3/8	4 1/8	4 1/2	+ 3/8
Interstate United	13 1/2	6	292	8 3/8	7 3/8	8 3/8	+ 3/4
Macke	16 1/2	8 3/8	60	13 1/2	13 1/4	13 3/8	- 1/8
Matsushita Electric Ind.	28 3/8	16 1/4	1353	26 1/4	24 3/8	25 1/8	+ 1/4
Mattel Inc.	52 1/4	15 1/2	1817	17 1/8	15 1/2	15 3/4	- 1 1/8
MCA	35 3/4	17 3/4	92	27 7/8	26 1/2	27	+ 3/4
Memorex	79 1/2	17 3/8	2264	21 1/2	17 3/8	21 1/4	- 2
MGM	26 7/8	15 1/2	61	18 3/4	17 5/8	17 5/8	- 3/4
Metromedia	39	17 3/4	580	37 3/8	34 3/8	36	+ 1 3/8
3M	84 1/2	74 3/4	853	84 1/4	82 1/8	83	- 1 1/8
Motorola	129 7/8	51 1/2	846	129 7/8	124 1/8	128 1/2	+ 3 1/2
No. American Philips	39 3/4	21 7/8	161	36 7/8	34 1/4	35 1/4	+ 1/2
Pickwick International	51 1/2	32	150	47 1/2	46	46	- 1 1/2
Playboy Enterprises	25 1/8	16 3/4	280	18 3/8	16 7/8	17 7/8	- 1/4
RCA	45	26	1452	36 7/8	35 3/8	36 3/8	+ 3/8
Servmat	40 1/4	25 1/2	390	30 1/4	28	28	- 2 1/2
Sony Corp.	47 1/8	14 1/4	1950	47 1/8	43 1/2	47	+ 3 1/2
Superscope	32 5/8	9 1/8	610	16 1/4	14 1/8	15 1/8	+ 7/8
Tandy Corp.	49	30 3/8	2733	35 1/2	32	34	- 1 3/4
Telex	22 3/8	6 1/8	2098	8 1/4	6 1/8	7 7/8	+ 1 3/4
Tenna Corp.	11 1/2	4 1/4	168	7 1/4	6 3/8	7	+ 1/4
Transamerica	22 1/2	13 7/8	1389	19 3/4	18 3/8	19 5/8	+ 1 1/8
Triangle	22 3/4	14 3/8	53	15 1/4	14 5/8	15	- 1/8
20th Century-Fox	17	7 3/8	869	10 3/8	9 1/4	- 9 3/8	- 1 1/8
Vendo	19 1/2	9 7/8	131	16	14 3/4	15 1/4	- 7/8
Viewlex	12 7/8	5 5/8	236	6 3/4	6	6 1/8	- 3/8
Warner Communications	50 1/4	25 7/8	2656	46 1/4	45	46 1/4	+ 7/8
Wurlitzer	20 1/4	10 1/8	43	16 1/4	16	16 1/8	- 1/2
Zenith	54 7/8	36 3/8	649	43	40 3/4	43	+ 2 1/8

As of closing, Thursday, August 10, 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 1/4	6 1/2	7	Integrity Entertain.	5 1/4	4 3/4	5 1/4
Bally Mfg. Corp.	53 1/2	47 1/2	51 1/4	Koss Electronics	11 1/2	10 1/4	10
Cartridge TV	26 1/4	25 1/2	26 3/4	Magnetic Tape Eng.	3 7/8	3 1/8	3 5/8
Data Packaging	6 1/4	6	5 7/8	Mills Music	12 1/2	12 1/2	13 1/2
GRT Corp.	3 1/8	2 3/4	3 1/8	NMC	10 1/2	10	9 1/8
Gates Learjet	13 1/2	12 3/4	12 7/8	Recoton	4	3 3/4	3 7/8
Goody, Sam	7	6 7/8	6 7/8	Telecor Inc.	26 1/2	26 1/4	25 1/8
				Teletronics Int.	13 1/2	12 1/2	13 1/2

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

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

Nine Plead Not Guilty

Continued from page 6

A fourth information charging conspiracy in the fourth degree was issued against Fay Cook and Daniel Guinaugh, identified as sales agents.

Judge Benjamin Altman paroled the defendants and gave their attorneys until Sept. 12 to file motions. Class A misdemeanors as

well as violations of Section 561 of the General Business Law are punishable by up to one year in jail and/or a fine of up to \$1,000, or double the profits earned from the crime. Class B misdemeanors are punishable by up to three months in jail and/or a fine of up to \$500, or double the profits from the crime.

LITTLE ELMO IS COMING



Watch This Magazine

Album Reviews

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

In Billboard. Get into It!



Billboard • 2160 Patterson Street • Cincinnati, Ohio 45214

Please fill me in on your exclusive Album Reviews and authoritative coverage of all phases of the international music industry first thing, every Monday.

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

above subscription rates for Continental U.S. & Canada

Please check nature of business

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

Name _____

Company _____ Address _____

City _____ State & Zip _____

Type of Business _____ Title _____ #6199

1-STOP



GALGANO DISTRIBUTING CORPORATION

FOR ALL YOUR MUSICAL NEEDS!

- RECORDS
Pop, Rhythm & Blues, Country & Western, Heavy Rock, Soul, Classical. Full line Budget.
- TAPE CARTRIDGES
Pre-recorded and Blank 8-Track, Cassette, Reel to Reel, All labels, Blank 8-Track and Cassettes, Scotch Reel Blank Tapes.
- ACCESSORIES
Diamond & Sapphire Needles, Batteries, Full Line of 8-Track, Cassette Players, Phonos.

Call or Write for the LOW Galgano Price!!

4135 W. Armitage, Chicago, Ill. 60639 312/227-6110

there's a david cassidy
in david cassidy
that you never heard before-



**“ROCK ME
BABY”**

RECORDED BY

david cassidy

Produced by WES FARRELL For Coral Rock Productions, Inc.

Bell # 45,260

BELL RECORDS

A Division of Columbia Pictures Industries, Inc.

PERSONAL MANAGEMENT: RUTH H. AARONS,
AARONS MANAGEMENT CORPORATION
PUBLIC RELATIONS: SOLTERS/SABINSON/ROSKIN INC.

ESTABLISHED 1898



Orbison—Sell Out On U.K., World Tour

LONDON—Currently making a major British tour, Roy Orbison is playing to sell-out houses and this must be rated his most successful-ever U.K. visit.

In fact the tour has been extended by a further four weeks at the expense of a number of important dates on the continent. And by the time Orbison leaves to undertake appearances in Australia and Asia, he will have completed concert and cabaret engagements on 116 consecutive dates.

Orbison first came to Britain in 1963, for a tour with the Beatles, but he says that today's audiences are far more responsive than they ever were, despite the fact that he doesn't currently have a hit record.

Orbison leaves Britain toward the end of September to continue a world tour which takes in Switzerland, Hong Kong, Japan, Australia and New Zealand. Another European tour is being planned for next year.

MGM Inks Burke's 6 Kids

LOS ANGELES — Recording artist Solomon Burke secured the family name in recording ranks when he signed his six children to an MGM contract recently. The contract, which required Superior Court approval under state law, pacted the children, ranging in age from 14 to 4, to a one-year contract with four one-year options.

Paper carries a graduated advance scale, with \$5,000 for the first year, winding up with \$25,000 for the fourth option year.

The contract carries a clause stating: "Any single release during the initial period going into the top 50 'pop' charts of Billboard magazine pays an additional \$5,000 advance."

The NEW Super Sounds



Here is the new Super Sound series by Kustom Electronics, Inc.

They really are new in looks and power with sound so sensational you'll have to hear them first hand to know why we call them the Super Sounds. Your Kustom dealer will show you the whole team . . . the Hustler, Charger, Sidewinder, Sidewinder JBL, Commander and Challenger.

He's got 'em, so try 'em. You'll believe 'em.

Kustom KUSTOM ELECTRONICS, INC. Chanute, Kansas 66720

From The Music Capitals of the World

DOMESTIC

NEW YORK

Metromedia Records' **Tim Davis** is setting up for an extensive West Coast tour to begin early this fall. Formerly the drummer with the **Steve Miller Band**, Davis will be joined on stage by two other former band members, **Jim Peterman**, keyboards, and **James (Curly) Cooke**, guitar. The tour commences with a headline engagement Sept. 13-17 at the Whiskey in Los Angeles.

Kevin Lindsay is at New Hyde Park, Long Island, for the production of "The Me Nobody Knows," opening for a 10-day stint, Saturday (12). . . . RCA's **Julie Budd** to play two weeks at the Desert Inn, Las Vegas, commencing for a 10-day stint, concluding Tuesday (15). . . . **Craig Frost**, organist, will guest star with **Grand Funk** in the fall, along with **Jimmy Wisner**, arranger-conductor, joining **Mark Farner**, **Don Brewer** and **Mel Schachter** at all concert dates. Frost has been recording with the trio at sessions now in progress in Nashville. The group is working on an LP, their eighth, slated for fall release.

Sweet Pie, ESP recording artists, on tour: Tammany Hall, Sept. 15-23; Worcester, Mass.; Fat City, Wilmington, Vt., Sept. 2-14; Shelter Tomorrow at Wilberhorn,

Airplane Back In New York

NEW YORK — The Jefferson Airplane will perform in New York City for the first time in a year, Aug. 14, at Gaelic Park.

Other tour dates are: Dillon Stadium, Hartford, Conn. (10), Festival of Hope at Roosevelt Raceway, Long Island (12), Spectrum, Philadelphia, Pa. (18), William & Mary Coliseum, Williamsburg, Va. (19), Cobo Hall, Detroit, Mich. (22), and the Auditorium Theatre, Chicago, Ill. (24-25).

Sylvester, Hot Band In Debut

NEW YORK — Sylvester and The Hot Band (Blue Thumb Records) will appear at Keystone Korner, Berkeley, California, (Aug. 17-19) prior to the group's debut in Los Angeles at the Whiskey Au Go Go (28-30).

Following their Whiskey appearance, Sylvester and The Band will record their first album for Blue Thumb, and prepare for a European tour.

Mass.; Sept. 25-Oct. 1. . . . **Brownie's Revenge**, 29-piece Jazzrock Odyssey, will be at the Gaslight au Go Go in Greenwich Village on Monday evenings, Aug. 7, 14, 21 & 28 at 9:30 and 11 P.M.

Mike Michaels and **Steve Pearl** of **Dick Lavsky's Music House** have created music for chili and beer commercials. A hillbilly sound was used for a 30-second Dennison's Chili spot. Michaels and Pearl also wrote the music for two 30-second television commercials for Pearl's Beer. The spots were directed by **Dick Clark** for Puddingstone Productions, edited by **Lou Adesso** for Editor's Gas. They were produced by **Joan Scocciamaro** for **Della Femina, Travisano & Partner's**. . . . At the same time, Mastermind Communications engaged the talents of Lavsky and **Bob Riley** of the Music House for a special promotion for Houbigant Cosmetics, the makers of Chantilly Perfume. The film is to be serviced to over 150 women's TV programs throughout the U.S. . . . In addition, the Music House's activities include a flute/folk/rock tune by **Dick Lavsky**, to highlight a 30-second TV commercial for **Femiron**, a dietary supplement for women. **Joan Scocciamaro** was agency producer for **Della Femina, Travisano & Partners**. **Bob Riley**, Music House editor created a composite track for a National Bible Society radio spot with original electronic Moog and library music. The spot features radio personality **Dan Ingram**. **DAN BOTTSTEIN**

LAS VEGAS

Hilton's superstar **Perry Como** (RCA) opened after a year's absence due to a broken leg. His next recording session will be in Nashville. Como will do two TV specials, one taped in Los Angeles in October for December airing and the other **Cole Porter-Paris** taped in December for February viewing. While in town Como became a grandfather for the eighth time.

Paul Anka, holder of over two dozen gold records, moved his family to Las Vegas for the summer. The Caesars Palace star had a 50-piece orchestra featuring 30 strings. During his Caesars Palace engagement, Anka celebrated his 30th birthday and 16th anniversary in show business. . . . **Mayor Oran Gragson** hosted a birthday party for **Jack Morgan**, conductor of the mod attired **Russ Morgan** orchestra currently at the Dunes.

Bobbie Gentry opened at the Landmark for a month-long engagement which concludes Aug. 29th. . . . **Merv Griffith** taped his television show at Caesars Palace the first week in August. . . .

Johnny Carson opens Saturday (19) at the Sahara. On the bill with Carson will be **Phyllis McGuire**.

Doc Severinsen (RCQ) will host a Timex TV special in October and has every week-end concert booked until the end of November.

Julie Budd (RCA) makes her debut as a member of the Hughes Hotel family in November with **Jimmy Durante**.

Raquel Welch signed to a contract by Hilton's **Dave Victorson**.

Charlie Pride (RCA) who appeared at the Hilton did some recording at United Recording here taping Navy radio show.

Jerry Bright resigned from KENO radio to accept a position in Hollywood as director of Artists Relations and PR for MGM Records.

Ray Charles put together a new nightclub act composed of 12 singers. Group will tour with **Perry Como**.

Thunderbird's Bob Fletcher and **Vicky Lano** have a new Columbia release. . . . The Thunderbird's "Geisha'rella" review opens at Del Webb's Kulima north of Honolulu in Sept. . . .

The **Guess Who**, who recorded new material at the RCA studios in Hollywood appeared at the Convention Center in concert and then headed down south for a concert tour. . . . Songstress **Bonnie Graham** is featured with **Billy Kay** at the Frontier. The hotel recently celebrated its fifth anniversary when **Wayne Newton** opened his engagement.

Vin Cardinal who appears at the Flamingo has a new release out on Vivana. . . . **Frank Sinatra Jr's** Daybreak album "His Way!" was produced by **Sonny Burke**. Engineers were **Lee Herschberg** and **Rudy Hill**. Arranger-conductor **Nelson Riddle**. "Have a Nice Day" from the album was composed by **Sammy Nastico** with lyrics by **Johnny Mercer**. Sinatra Jr. is the first person to perform the song with Mercer's words. . . . **Martino** Fest who composes in Braille has his first album out "Crescentville."

(Continued on page 12)

N.Y. Gets New 'Jazz Room'

NEW YORK — Michael's New Pub will convert its music room into a permanent "jazz room" Tuesday (15), according to owner **Gil Heist**. The move was prompted by the success of **Woody Allen's** Jazz Septet in their weekly Monday night appearances, he added. Jazz pianist **Barbara Carroll**, in an extended engagement, will open the room.

Unsurpassed in Quality at any Price

GLOSSY PHOTOS

100—8x10	\$13.95
1000—8x10	\$95.00
1000 Postcards	\$55.00
COLOR PRINTS	
100—8x10	\$89.00

1,000 8x10 COLOR \$175.00

3,000 Postcards \$120.00

Special Color Process

MOUNTED ENLARGEMENTS

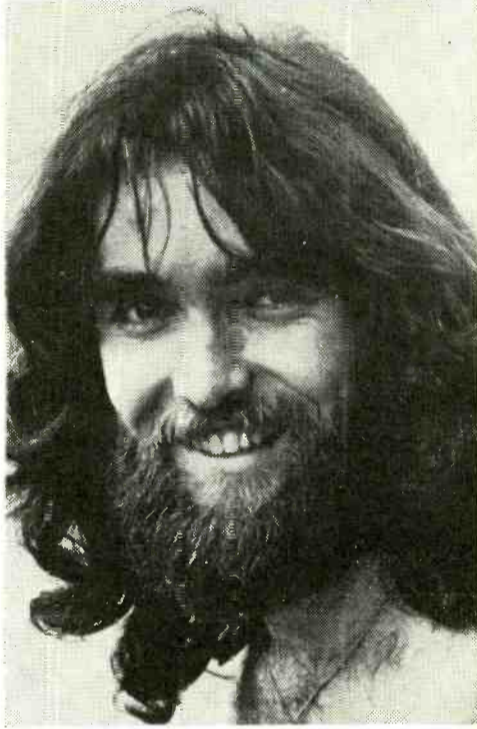
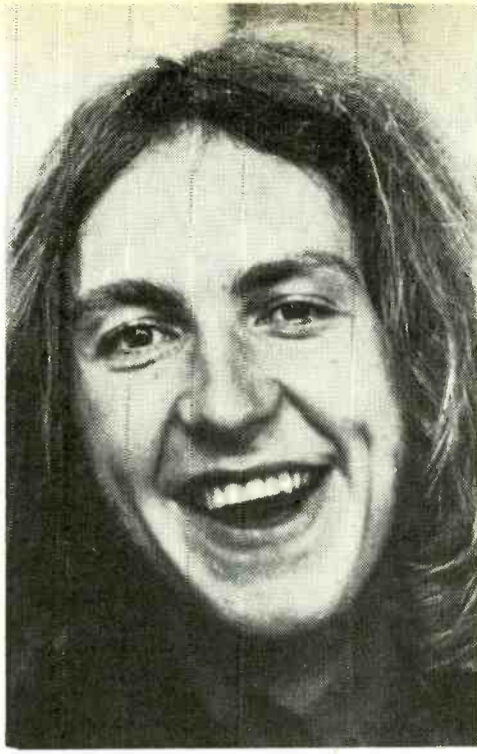
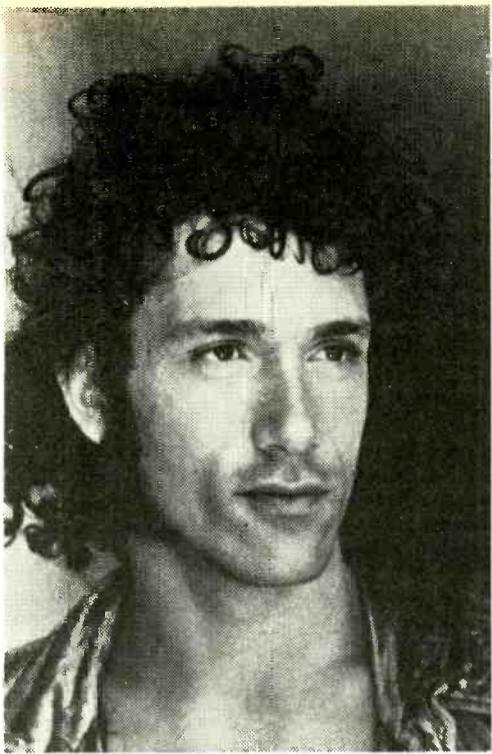
20"x30"	\$6.50
30"x40"	\$9.50

COPY-ART Photographers

A Division of **JAMES J. KRIEGSMANN**
165 W. 46th St., N.Y. 36 PL 7-0233



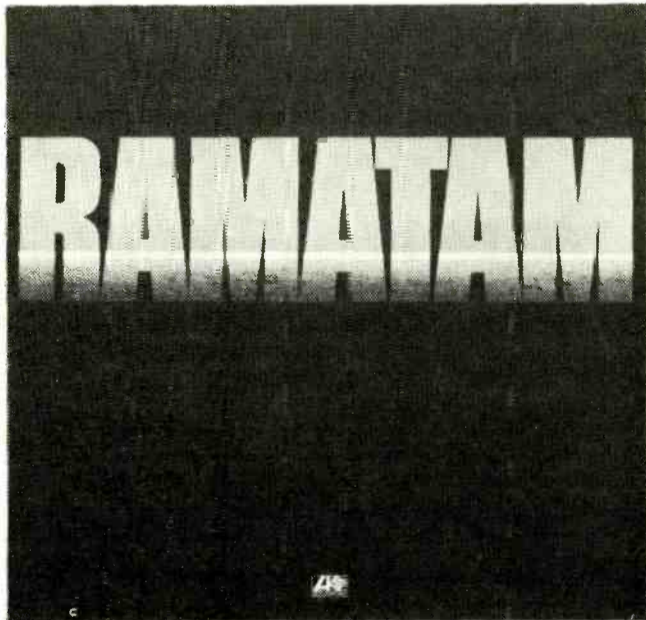
AS PART of an advertising campaign for his "Stan Kenton Today" (London) LP, Kenton recently climbed a local billboard in Peabody, Mass. with (left) **Len Gordon**, branch manager, New England, of London Records, and **Sam Trofe**, London's director of branch operations. The event was prompted by Kenton's two-night concert performance in Peabody.



Putting a good band together isn't child's play.

Putting a good band together is a lot of very hard work. First it takes years to learn your instrument. Then a lot of dues must be paid along the way trying to get together with the right combination of people to produce "your" sound.

Ramatam's people have been around long enough to know what they want. Mitch Mitchell was with the Jimi Hendrix Experience. Mike Pinera was with Blues Image and Iron Butterfly. Tommy Sullivan was with Brooklyn Bridge, Russ Smith gained his expertise with a rock group in Miami. April Lawton's guitar playing has been likened to some of the all-time rock greats. They wanted to be in a band together.



RAMATAM. A significant new band on Atlantic Records and tapes.



Ramatam On Tour:

August 10—Baton Rouge, Louisiana / August 11—St. Petersburg, Florida / August 12—West Palm Beach, Florida / August 13—Jacksonville, Florida / August 18—Rochester, New York / August 19—Bangor, Maine / August 20—Columbia, Maryland / August 21—Pittsburgh / August 23—Yorktown, Ohio / August 24—Kansas City / August 26—Houston / August 27—Dallas / August 28—Youngstown, Ohio / September 1—Hartford, Connecticut



Talent In Action

CTI SUMMER JAZZ CONCERT

Hollywood Bowl, Los Angeles

"If jazz is dead, this is the biggest funeral I've ever seen," noted host Leonard Feather in opening CTI and Kudu Records concert package Sunday (30) before an almost full Bowl.

The excitement of blues, hard driving big band sounds and the delicacy of the human voice, all gelled together in a four-hour program from the basic 12-man lineup which energized the crowd and extolled the virtues of jazz techniques.

Alto saxophonist Grover Washington Jr. played disciplined, soaring flights on his fast workout for the "Theme From 2001." Trumpeter Freddie Hubbard played melodically biting and stabbing lines on trumpet and flugelhorn.

Flutist Hubert Laws and Bob James on electric piano set up a love affair on "Love Story" with just rhythmic backing from George Benson on guitar, Jock DeJohnette on drums and Airto on assorted percussion instruments. Laws set "Love Story" in three movements which showcased his facile style in both soft and hard driving moods.

George Benson's guitar lifted "California Dreamin'" into a light groove and Hank Crawford's alto sax souled "Help Me Make It Through the Night." Crawford's bluesy expertise, coupled with organist Johnny Hammond's full throttled attack, generated unabashed sensual music.

Vocalist Esther Phillips was in fine form on a traditional woman's blues, a strong together compilation of "Goin' to Chicago," "The Comeback," "Cry Me a River" and "Stormy Monday" and a sensitive "God Bless the Child." She earned the evening's first standing ovation.

Airto provided some off-beat sounds with African instruments blended with his own vocalizations.

Jackie and Roy Kral made their first appearance in many years a happy one with two harmonically compelling numbers which gelled nicely with the big band.

Vibist Milt Jackson and tenorman Stanley Turrentine grooved together on two blues, with Jackson's beautiful ringing notes in full flight and Turrentine's rich, bluesy drive a good companion.

Arranger/electric pianist Eumir Deodato got the band rocking with an original tune which was intriguingly infectious. Joe Farrell's soprano sax mixed in free form blowing with controlled melodic invention and gave bassist Ron Carter an opportunity for some healthy fingering and DeJohnette a chance for some flashing pyrotechniques. DeJohnette was a master time keeper, exploding with rudiments which added to the overall Latin feeling of many of the charts. **ELIOT TIEGEL**

J. GEILS BAND HEADS, HANDS & FEET

Schaefer Music Festival, Central Park, New York

Several tunes into the set, with most of the crowd already on its feet, Peter Wolf paused ever so briefly to examine the Atlantic band's self-awareness. "A lotta people come up to us and ask us, 'Are you part of the rock'n'roll revival?'"

Obviously, a pointless question. Wolf's answer was a concise expletive, followed by the manic proclamation that rock had never died.

Followed, in turn, by fourth dimensional, supercharged music that made all questions of time and

place unnecessary. Wolf attacked his material with a vengeance, trying very hard indeed to keep those feet moving, and succeeding beautifully.

Per usual, Magic Dick's harp parted the waters while J. Geils himself once again demonstrated the fine art of Essential Guitar Boogie with nicely stinging lead work.

Capitol Records' Head, Hands and Feet opened the evening, and, in short, they were no mean movers themselves. An audience hungry for J. Geils often grows impatient for anything less than pure energy, but this five-piece band was pulled back for more. Country and blues and rock'n'roll, but the music was tight and powerful throughout.

SAM SUTHERLAND

JOY OF COOKING GOOSE CREEK SYMPHONY

Troubadour, L.A.

Joy of Cooking is one of the "third wave" San Francisco area groups that has built a loyal audience over the past few years through a mixture of light rock and blues.

This type of group-audience rapport was again evident during the band's latest Los Angeles billing. Joy leans heavily on its two female vocalists, guitarist Terry Garthwaite and pianist Toni Brown, with strong support from drummer Fritz Kasten, percussionist Ron Wilson and bassist David Garthwaite. Scoring best with originals from Miss Brown such as "Don't the Moon Look Fat and Lonesome" and "Beginning Tomorrow," as well as the "Going to Brownsville/Mockingbird" medley, the group produced a happy set that even prolonged sound difficulties at the beginning couldn't derail. Miss Garthwaite has moved away to some extent from her Janis Joplin style, and her rough vocals balance Miss Brown's more melodic vocals perfectly. The band's strongest point may well be their impression of looseness countered with their fine arrangements and sometimes complicated vocal combinations.

The Capitol artists constantly give off the impression that they are enjoying themselves, and the Troubadour audience reacted in kind.

Capitol's Goose Creek Symphony (recently reviewed in Billboard), opened the evening with an enjoyable country-oriented act highlighted by an extended version of "Orange Blossom Special" featuring violin, mandolin and banjo.

BOB KIRSCH

LORNA LUFT

Fairmont Hotel, San Francisco

Judy Garland's "other" daughter Lorna Luft made her Bay Area debut in the ultra-plush Venetian Room. Though it seems that she is being rushed a little too quickly, her in-born performing instincts carry her through and with more experience in front of an audience she could very well establish her own identity.

Opening with "Everyone's Gone to the Moon," she hits her pace with Michel Legrand's "Little Boy Lost" and "I'll Never Fall in Love Again," from her Broadway performance of "Promises, Promises." Other standouts were "Teach the World To Sing" and a 1950 rock-and-roll medley. There is still a lot wrong with her act, but basically she is a pleasant and talented young lady who with the right direction could continue the dynasty. True, she's no Judy Garland or half-sister Liza Minnelli, she is Lorna Luft doing her own thing and with time will be doing it very well. **PAUL JAULUS**

From The Music Capitals of the World

DOMESTIC

• Continued from page 10

TAHOE TOPICS: Steve Lawrence and Eddy Gorme closed at the Sahara Tahoe Monday (7). Perry Como and the Ray Charles Singers opened Thursday (19) at Harrah's Tahoe for three weeks. Como will return to the hotel during the Christmas-New Year holidays. . . . Tony Bennett was so happy with his engagement at Harrah's Tahoe that he took out a full page newspaper ad to thank Bill Harrah. **LAURA DENI**

LOS ANGELES

John Philips has a musical, "Space," opening in December at the Aquarius Theater, backed by "Hair" producer Michael Butler. Vicki Britton stormed out of Texas to reopen P.J.'s in a big way. . . . Carole King starts filming her TV special Oct. 2. . . . The Gay Community Services Center has endorsed A&M's "God Save the Queens!" comedy album. . . . Johnny Mathis joined Columbia's promotion staff—for a day. He filled in while the regulars were at the CBS London convention. . . . Groucho Marx's L.A. Music Center date set for Sept. 24, en route to Chicago and Detroit.

Steppenwolf's farewell concert tour postponed as John Kay and Seven both go into the studio. A fall European farewell is still on. White Trash drummer Bobby Ramirez died as a result of his Chicago beating. The killer surrendered to police. . . . Bizarre Records, featuring the snappy third base work of Tim Buckley, defeated the United Artists softballers after UA downed MCA. Filmex '72 is screening films for the November series. . . . Sonny Terry & Brownie McGee, hitbound for the first time ever with "White Boy Lost in the Blues," honored at an Ash Grove party by Impress Records. . . . Peggy Lee added to the playlist at Valley Music Theater.

Organist Craig Frost to play with Grand Funk Railroad on tour and in studio. Glen Campbell named "Entertainment Man of the Year in Golf." . . . Comic Murray Roman has a talking and allegedly edible presskit for his "Busted" album. . . . Neil Diamond asked by the Greek Theater to add two shows to his current stand. . . . Don McLean's new album titled "The Pride Parade." . . . Cheech & Chong hired for a Houston party by C.D. Jones, who's wealthy enough to pay their going concert rate. The team will be videotaped at San Diego's Funky Quarters for a local variety series pilot.

Leon Russell spending his night off this week at Elvis Presley's Vegas show. . . . Steve Miller Band cutting a possible live album at Berkeley Community Center. . . . Black Oak Arkansas to donate 50 guitars a month to prisoners in their home state.

Elektra veep Michael Kapp and wife Lydia have a 7-lb. Joshua. . . . Ike & Tina's live studio concert to be broadcast over all Metro-media FM outlets. . . . Frankie Laine in his sixth year as the voice of Campbell's "Manhandler" soup commercials. . . . Freda Payne on tour with Al Greene. . . . Yusuf Lateef at the Light-house. . . . Bloodstone at the Whisky. **NAT FREDLAND**

CHICAGO

Mercury Records introduced the Uriah Heep to radio and press people at King Arthur's Pub before a scheduled concert at the Auditorium Theater. T-shirts with a picture of their first album cover were passed out. . . . Alice Cooper performed a new stage show based on "School's Out," the latest Warner Bros. LP, at the Chicago

Amphitheatre. . . . Canned Heat headlined at the Aragon Aug. 4, with a bill including the Pure Food & Drug Act featuring Harvey Mandel and Sugarcane Harris, and special guests R.E.O. Speedwagon. Canned Heat, recording for United Artists, has Bob Hite with lead vocals and rhythm guitar, Aldojo Da Lapolo on piano, Kevin Burton on organ, Joe Scott on sax and vocals, and Henry Vestine on lead guitar. PF & D and R.E.O. Speedwagon both record for Epic, the latter released its second album Aug. 1. . . . Singer Irene Reid appeared recently at Lurlean's. Miss Reid was featured on the July 23 PBS television show "The Jazz Set." . . . The Brown Shoe will feature David Newman with Herbie Mann Wednesday-Saturday (9-12). . . . Blues guitarist Jeff Beck leads the ticket at the Arie Crown Theatre Tuesday, (8) during the group's third U.S. tour. Also on the bill was Argent, organized by Rod Argent, former leader of the English group Zombies. Their new Epic album "All Together Now" features the hit single "Hold Your Head Up." The five-man Blue Oyster Cult, also at the Arie Crown, has as their theme "Transmanic" (across all madness). . . . Megan McDonough, at the Earl of Old Town through Saturday (6). . . . White Wine will be playing Faces, a new Rush Street discotheque, until Monday (14). White Wine, featuring lead singer Chuck White, include a mini-moog synthesizer, vibes, guitar, bass and drums.

ANNE DUSTON

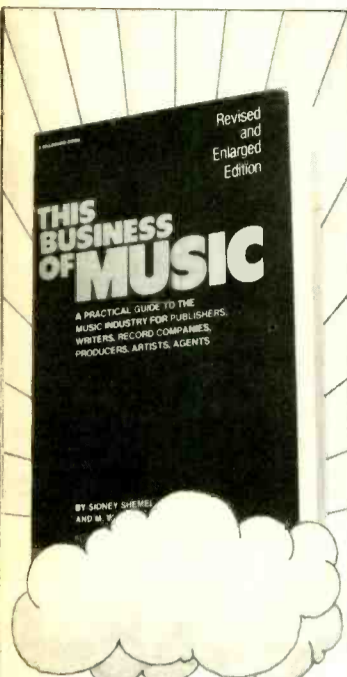
MIAMI

Jazz organist Jackie Davis was joined by his former drummer of 12 years, Weedie Morris, and guitar great Joe Diorio for a two-week gig in the Poodle Room, Fontainebleau Hotel. . . . Davis opened at the Park Plaza, Toronto, July 31 for a five-week engagement. . . . Promoter Howard Stein announced the following shows for the Miami-Hollywood Sportatorium: Emerson, Lake and Palmer, Aug. 11; Black Sabbath, Sept. 3; Yes, Sept. 17; Ten Years After, Oct. 14. A Jethro Tull concert date will be set in Miami early in November. . . . Singer Jesse Davis and the Eddie Beale Quartet holding forth at the Marriott Hotel through August. . . . Ode Records' Cheech and Chong venture into Florida for the first time with concerts Aug. 25 at the Tampa Jai Alai Fronton and Aug. 26 at the Miami Fronton. . . . Weird Dr. Hook and his Medicine Show coming to Tampa, Sept. 1 and Sept. 2 in Miami.

The big band sound that's been emanating from Dania's Jai Alai Palace is picking up momentum. Alan Grant brought in Vaughn Monroe and his orchestra did a one-nighter July 22. . . . "Today Is a Good Day to Die" rock opera at the Playboy Plaza Hotel closed this week after winding up a 10-week successful run. The rock opera heads for a late summer opening in Hartford after producing an album for a major label. . . . The Newport's Seven Seas Lounge produced a good summer lineup. Little Anthony and the Imperials appeared July 3-10; Goldiggers, July 18-24; Kenny Rodgers and the First Edition, July 25-31; Lou Rawls, Aug. 1-7; Shirelles, Aug. 8-14; Sarah Vaughn, Aug. 15-21. Gary Puckett and the Union Gap and the Amazing Kreskin fill out the summer rostrum. . . .

Singer Mel Torme played The Bachelors III nightclub in Fort Lauderdale, July 24-30 as part of a heavy schedule of entertainment under way in that Broward County cabaret. Della Reese followed Torme, July 31-Aug. 6. . . . Shark

(Continued on page 13)



THE GOOD BOOK

A Bible of the Music Industry

THIS BUSINESS OF MUSIC, by Sidney Shemel and William Krasilovsky, is the book that has quickly become the most relied-on guide to the music-record-tape industry. The New York Times has called **THIS BUSINESS OF MUSIC** "a bill of rights for composers." It is this and much more. Whatever your connection with the music industry, **THIS BUSINESS OF MUSIC** gives you a better understanding of all levels of music activity. Order yours today!

BILLBOARD Book Division
2160 Patterson Street
Cincinnati, Ohio 45214

Please send me _____
copy(ies) of **THIS BUSINESS OF MUSIC** at \$15 each.

Bill when shipped, plus postage and handling.

I enclose payment (check or money order only). Publisher pays postage and handling. Add sales tax where applicable.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
500--\$20.75 1000--\$31.75

COLOR PRINTS
1000--\$200.00

SEND FOR SAMPLES AND PRICES
PRICES EFFECTIVE UNTIL OCTOBER 1972

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

Studio Track

By SAM SUTHERLAND

Farther along the long, promised road . . .

Their recording activities in the late '60's have been recognized as some of the most exciting and imaginative moments in studio history, but the **Beach Boys** are older, the studios have long since accepted the validity of experimentation, and musicians in their late teens are already veterans of multi-tracked sessions that most musicians hadn't anticipated then.

Still, those metamorphosed surfers are obviously moving forward. And, for those who feared Brian Wilson might never return to truly active duty, **Jack Rieley**, the group's manager and helpmate, has offered heartening news.

In a letter forwarded to **Billie Wallington** and **Bob Merlis** of Warner Bros. in New York, Rieley has reported on the group's recording activities in Amsterdam where cleaner air and relative isolation from the American Dream appear to be working some changes.

Rieley noted that the trip to Amsterdam had grown from the band's March visit to that city for a Eurovision television special. Having fallen for that city, the group began making plans to spend the summer there, and houses were rented, tickets purchased, families and friends assembled for the trip. Recording was to be part of that friendly exile. But, for such demanding record producers, problems were inevitable.

"Someone found out that the existing Dutch recording studios, while quite good, were not up to the technical qualifications of the Beach Boys," Rieley wrote. "So our engineering cats were called in, and they foamed with delight as the group authorized construction of a \$120,000 mixing console, to be built in L.A.; flown to Holland; used there for the summer; then sent back to L.A. again for permanent installation. The guys wanted 'the most advanced console in the world.'"

Several homes had been rented in Haarlem, seat of the Dutch recording industry, and a comfortable distance from an old studio that had been leased for June through mid-August.

Various other personal and professional logistical hassles ensued. Studio equipment arrived late. "Finally," Rieley continued, "it was installed in the Pambrugge studio. Suddenly, the tech wizards decreed the building was not adequate for the Beach Boys. Carpenters were called in, and they built a new floor and ceiling. Lighting experts came and relit the whole place with lots of colored bulbs and stuff. One day the equipment guy came over to our office asking where he could find two big couches for people to rest on. Air conditioning had to be installed throughout the place, we were told, but they finally settled for air ducts when we screamed loud about the costs. Meanwhile, the new console was being wired up and readied for recording. It was to take 10 days, it was guessed."

Wrong again. More delays ensued, with equipment still incom-

plete, union hassles, extensive house cleaning blocking the way. Somehow, Brian Wilson actually made it to Amsterdam, though. Something was going on.

Rieley's remarks offered some clues: "The studio is actually operating now. It is, according to technical biggies who have flocked here from many parts of this planet, 'the most advanced console in the world.'"

"More exciting than that, Holland has caused Brian to get into a creativity surge like nothing ever before in his life. He has written the most progressive— ahead of its time—inclusive music of his lifetime here, and he has been recording of late. The material is, in 1972, what SMILE was five years back: an achievement which will add incredibly to his legendary genius. . . . The whole project is glorious."

Rieley's "seeming overuse of superlatives" might seem predictable, but the man's excitement appeared genuine. And, with that console completed, after running substantially over its initial budget, it should be interesting to hear what surfaces.

From **Nat Freedland** in Los Angeles comes a brief sketch of **Crystal Sound**, the Vine Street facility founded in 1969 by **Andrew Berliner**, who came West after working at Mira Sound and A-1 in Manhattan. Freedland notes that Crystal builds or customizes virtually all equipment.

"We spend our money on equipment and maintenance instead of putting in saunas or fancy fixtures," said Berliner. "Our maintenance chief is an engineer who graduated from Caltech. In charge of Crystal's technology is **Roy F. Brady**, a recording equipment expert for some 20 years with long stints at Capitol and RCA.

"The studio's control room is much larger than the usual such facility. We feel it's too misleading to have the sound bouncing around a small booth," said Brady. "Our board is also laid out differently than the standard setup, which we feel gives us extra flexibility."

Freedland went on to note the studio's sessions with artists like **Carole King** and **James Taylor**, as well as their experiences with Taylor's producer, **Peter Asher**, who brought artists in following Taylor's guest shot on Carole King's first album, "Writer," produced by Crystal's **John Fischbach**, at that time an independent producer.

Crystal has also installed a mastering facility, and its technical crew maintains a development laboratory which may presently market its designs to other facilities.

The **Record Plants** are rolling along and, while there have been some changes at the New York facility (more later), sessions remain hard and fast.

From the Music Capitals Of the World

DOMESTIC

• Continued from page 12

Records, a newly formed Miami production company, has been formed. Under management to **CeeBee Promotions** are singer **Mark Palmer**, rock group **Fire and Brimstone**, and **Rick Capman**, folk/rock singer and guitarist. They are also under contract as writers and artists to **Shark Records**, according to **Stan Webb**, president. **SARA LANE**

SAN FRANCISCO

Dr. Hook And The Medicine Show to film portions of a 90-minute television special at various locations in San Francisco for national airing in October. . . . **Vicky Cunningham** ex-**Bill Graham** press relations representative now doing same chores at **KSAN-FM**.

Bayete (Todd Cochran) debuts on **Prestige Records** this month with an album, "World's Around the Sun." . . . **Stan Kenton** at the **Oakland Airport Hilton Inn** (Aug. 19-20). . . . The **Paul Masson Vineyards, Saratoga**, will be the site for launching of **Vintage Sounds**, an outdoor concert series featuring two September weekends of folk, jazz and blues.

Long-time **Fairmont Hotel** press relations representative **Susie Strauss** has left her in-house post to open her own local publicity shop with associate **Maggie MacDonald**. . . . The **National Touring Company** of "Hair" into **San Jose's Civic Auditorium** for five performances Sept. 14-16. . . . **John Kovac's House Of Good** now running nightly rock concerts. . . . **Duke Ellington's "Second Sacred Concert"** double set on **Fantasy** awarded the **Grand Prix for Jazz** by the music critics in Italy. . . . **Malo** in concert at **Stockton's Municipal Auditorium** (22). . . . **Lumiere Productions** producing **War and The Elvin Bishop Group** concert at the **Berkeley Community Theater** Sunday (13).

Hines, Hines & Dad at the **Venetian Room** of the **Fairmont Hotel** (Aug. 10-30) followed by the **Letterman** Aug. 31-Sept. 20. . . . **Bill Graham** doing his first non-rock concert with **An Evening With Groucho Marx** at the **Masonic Auditorium** (11). . . . **Country Joe McDonald** at **The Lion's Share, San Anselmo**, (10-12). . . . **Faces** with **Rod Stewart** at the **Oakland Coliseum** Aug. 30. . . . **Tower of Power, Joy of Cooking** and **Stoneground** join forces for a concert Saturday (12) at **Longshoreman's Hall** at **The Wharf**. . . . **Perry Como** at **Harrah's, Tahoe**, Aug. 10-30 followed by **Lawrence Welk** (Aug. 31-Sept. 20).

The **Jefferson Airplane** have scheduled a series of promotion dates at record stores and radio stations in conjunction with the release this week of their new **Grunt** album, "Long John Silver."

PAUL JAULUS

Campus News

What's Happening

By SAM SUTHERLAND

Film Flashes: Several distributors have provided glimpses of their latest, uncatalogued features available for campus showings.

Twyman Films, Inc., located at 329 Salem Avenue, Dayton, Ohio has announced a list headed by "Airport," the "fourth highest grosser in the history of motion picture film distribution." Also added to their list of features is **Harry Nilsson's "The Point"**; **Dennis Hopper's "The Last Movie"**; **Anthony Mann's "The Fall of The Roman Empire"**, with **Alec Guinness, Sophia Loren, James Mason** and others; **Val Guest's** science fiction classic, "**The Day the Earth Caught Fire**," with **Edward Judd** and **Leo McKern**; **John Ford's "She Wore A Yellow Ribbon"**, with **John Wayne** himself; and **Arthur Penn (1922-): "Themes and Variants"**, a film about the director by **Robert Hughes** which won an **Emmy** in 1971.

Films Incorporated has turned in an awesome list of previously uncatalogued films. Some of the highlights include **Sam Peckinpah's "Straw Dogs"**, with **Dustin Hoffman**; **Fellini's** personalized documentary, "**The Clowns**"; "**The Boy Friend**," **Ken Russell's** impressions of **Buby Berkeley**, with **Twiggy**; **Dick's** favorite flick, "**Patton**," as portrayed by **George C. Scott**; **Elaine May's "A New Leaf"**, with **Miss May** and **Walter Matthau**; "**Shaft**"; "**The Great White Hope**," with **James Earl Jones** and **Jane Alexander**; **Escape Taylor** and **Joseph Bologna's "Made For Each Other"**; and "**Escape From The Planet of the Apes**," with **Kim Hunter** and **Roddy McDowell**.

Films Incorporated has its central offices at 1144 Wilmette Avenue, Wilmette, Illinois 60091.

From **Lee Collins** at **WKNC-FM, North Carolina State University** in **Raleigh**, comes news of that station's move into new studios in the recently constructed **University Student Center**. When the move is completed, the station's return to the air will find them benefiting from an increased tower height that will permit coverage of the entire county and its surrounding area.

New facilities include offices, a record library, tech shop and five "floating" studios. The station also has remote transmitting equipment and computerized automation which handles nine of the 21 hours in each broadcasting day.

Collins notes that the station is one of the few progressives near that area, which he cites as the 66th market in the nation, so, "It would seem that the distributors would need us." In short, they could use service, and they may be reached at **Box 5748, NCSU, Raleigh, N. C. 37607**.

PICKS AND PLAYS: EAST—New York—WRFH, Hunter College, New York, Paul Vasquez reporting: "**The Family**," (LP cut, **John Hurley Delivers One More Hallelujah**), **John Hurley, Bell**; "**The Phlorescent Leech & Eddie**," (LP), **Howard Kaylan and Mark Volman, Reprise**; "**Lisa**," (LP cut, **I'm A Lover, Not A Fool**), **Randy Burns, Polydor**. . . . **WAER-FM, Syracuse University, Syracuse, Tony Yoken** reporting: "**Never A Dull Moment**," (LP), **Rod Stewart, Mercury**; "**Ambush**," (LP), **Marc Benno, A&M**; "**White Witch**," (LP), **White Witch, Capricorn**. . . . **WGSU-FM, State University College at Geneseo, John A. Davlin** reporting: "**Toulouse Street**," (LP), **Doo-bie Brothers, Warner Bros.**; "**Joe Farrell Quartet, (LP), Joe Farrell Quartet, CTI**"; "**Seven Bridges Road**," (LP), **Steve Young, Reprise**. . . . **WSUA, State Univ. at Albany, Keith Mann** reporting: "**Final Comedown**," (LP), **Grant Green, Blue Note**; "**Winds of Change**," (LP), **Peter Frampton, A&M**; "**You Got What It Takes**," **Buzzy Linhart, Kama Sutra**. . . . **New Jersey—WFDU-FM, Fairleigh-Dickinson Univ., Teaneck, Tony Loving** reporting: "**Long John Silver**," (LP). **Jefferson Airplane, Grunt**; "**Radio Dinner**," (LP), **National Lampoon, Banana/Blue Thumb**; "**Blues And Electronics**," (LP), **Frank David Selection, BASF**. . . . **Connecticut—WSHU-FM, Sacred Heart Univ., Bridgeport, Ron Cap** reporting: "**Live**," (LP), **Rory Gallagher, Polydor**; "**Reebop**," (LP), **Anthony Reebop Bwaku Kash, Island**; "**Melton, Levy and the Dey Brothers**," (LP), **Melton, Levy and the Dey Brothers, Columbia**. . . . **Massachusetts—WBUR-FM, Boston Univ., Boston, Frank R. King** reporting: "**Summer Breeze**," (LP), **Seals and Crofts, Warner Bros.**; "**American Gothic**," (LP), **David Ackles, Elek**"

(Continued on page 19)

COME TO STOCKBRIDGE

FOR LOW COST

STUDIO TIME

16 or 8 track:

45 hr.

- top engineers
- first rate musicians
- albums, scores
- commercials, demos

(413) 298-3621
NYC 765-3707

SHAGGY DOG

Studio: Stockbridge, Mass.



INCLUDE: STEINWAY 9' GRAND PIANO
HAMMOND B-3 ORGAN
★ RMI ELECTRIC HARPSICHORD
★ ROGERS DRUMS
★ (Available on premises at no additional charge)

RAMPART SERVICES

RAMPART STREET RECORDING STUDIO

6105 Jessamine at Rampart St. / (713) 772-7227
Houston, Texas 77036



RAMPART FACILITIES



RAMPART CUSTOM SERVICES
PRESSING - PUBLISHING - PRODUCTION
REMOTE RECORDING

INCLUDE: 3M & AMPLEX RECORDING EQUIPMENT
★ EMT ECHO UNIT
★ TAPE ECHO
★ FIVE ISOLATION BOOTHS
★ VARIABLE SPEED CONTROL
★ NEUMAN, AKG, RCA, ELECTRO VOICE & SONY MICROPHONES

Radio-TV programming

Chicago FM Rocker Program Committee

By ANNE DUSTON

CHICAGO—The trend of FM progressive rock stations taking on characteristics of Top 40 AM stations is highlighted in a slightly different way here at WDAI-FM, which is forming a programming committee. However, this similarity to Top 40 is no erosion of WDAI-FM's basic philosophy, according to Judy Helm, new music director and the third female to hold the post at the station.

The committee will be made up from the staff and will review new albums and cuts for the station's progressive rock format.

WDAI-FM recently moved into new studios on Michigan Avenue, equipped with the latest Gates board and a 6,000-watt twin-tower transmitter erected on the top of the John Hancock Building.

The 24-hour station has initiated a large promotion campaign with ideas from program director Jim Davis, including a one-day giveaway of over 1,000 top 10 albums.

A special telephone hookup to register busy signal calls has totaled more than 10,000 per day. A five-hour "Roots of Rock" program was broadcast Aug. 6. The staff assembled at 6 a.m. to mail 300 FM radios, turned on and tuned to WDAI-FM to media buyers at various agencies, some accounts and prospective accounts.

Miss Helm, formerly executive secretary to general manager Roger Turnbesugh, expressed the station's philosophy as "we try to play what people want to hear." The progres-

sive rock—which includes blues, soul, and country folk-rock—is "tighter and tastier" than competitive stations, she said. A new album is played in its entirety, and album cuts, then, are included in the programming. Some recently introduced include Leon Russell, with the cut "Tightrope" replayed;

Continued on page 16) Van Morrison, with "Jackie Wilson Said"; Three Dog Night, with "Black and White"; Emerson, Lake & Palmer, with "From the Beginning" and "Hoe Down"; Chicago V with "Saturday in the Park" and "A Hit by Varese"; and the Doors, with "Verdillac." Songs are repeated no oftener than every seven to eight hours.

New personalities have been introduced since the first of the year to appeal to the 18 to 28 year olds "with a touch of teens" listening audience, according to Miss Helm. The lineup is: 6-9 a.m., Jim Kerr; 9-noon, Bob Brown; 12-3 p.m., John Platte; 3-6 p.m., Gary Wallace; 6-10 p.m., Dave Van Dyke; and 10-2 a.m., John Mrvos. A telephone talk show, from 2-6 a.m. is hosted by Wayne Juhlin.

WDAI-FM is planning to have its own news staff some time in the future, but at the moment, the five-minute newscasts come from ABC, New York. General manager Roger Turnbesugh follows a policy of a maximum of eight commercial minutes per hour. Public affairs programs are a simulcast with WLS-AM on Sunday mornings.

NATRA Dir. Sees Rosier Days

• Continued from page 1

ing rally and further cost-cutting of NATRA's budget during the last year. Thus, he believes that the 17-year-old organization is reflecting in positive ways the gradual professionalism of its members, who are less and less the finger-popping, too-talkative, character deejay hung up on his or her own ego trip; who are, in many cases, gradually moving into management positions in black radio.

Cordell, general manager of WVON in Chicago, and modest to the point of self-depreciation when assessing his role with NATRA, said board chairman Georgie Woods and Jimmy Bishop (both of WDAS here) along with B.L. Moore (of local WHAT) and Labaron Taylor (also WDAS) were the fund-raisers.

NATRA, going into its second year under president Curtis Shaw, operations manager and talk show host at WABQ in Cleveland, had to continue a cost-cutting program Cordell initiated when he moved the headquarters to Chicago and a modest \$125 a month office. "We cut costs a lot more than I would have liked," Cordell said, mentioning discontinuance of the monthly newsletter and a staff cut to two people, Delta Ashby and Cory Wade. One further cut was the insurance program. Still operational is the emergency fund for out-of-work members (actually funded separately).

Cordell said NATRA is still dependent on label support, but added that at this convention, the organization will exercise more control than ever to keep away from the syndrome of the late, late hospitality suite. "We are asking the labels to cooperate and prevent the convention from being self-defeating," Cordell said he can remember all too well having to apologize last year in Chicago to a Memphis deejay who asked why the morning seminars were so poorly attended. Cordell at the time said: "We are trapped in a financial situation because these suites (bought by labels) are a large part of our fund-raising efforts."

The WVON general manager, who told last year's delegates that a whole new way of life opened up for him when he left the air (with great reluctance), has repeatedly said NATRA must seek more than outright financial assistance from labels. He would like to draw on the tremendous creative forces of the record-tape industry executives so that NATRA could design its own fund-raising programs.

The level of NATRA development may be at last approaching. "We are this year in the best financial posture we have ever been in," Cordell said. One chief source of pride for him is the fact that a lot of old bills have been paid. "We had bills under dispute. For example, a limousine rental service claimed that some board members chartered a limo for a \$65 fee. But board members said the expenditure was never authorized. We cleared up these old bills which have been nothing but an embarrassment."

Nevertheless, Cordell isn't happy with the membership growth. "How do you get the participation of members if you don't show the programs that they can touch?" he asked with dismay. The emergency relief program is a good example of a benefit members can relate to, but NATRA needs more programs. The problem though is how to design them when the organization is still searching for financial solvency.

The relief fund, initiated by Mo-

town, was designed and is implemented as only a temporary assistance. A member must be out of work three weeks to qualify and then receives only \$50 a week for four weeks. It's an interest free loan and must be paid back. "It doesn't sound like much, but to a deejay out of work, it's very important. We've helped several members this past year."

Even modest programs cost more than people realize, Cordell said. "A mailing cost \$150." He had hoped NATRA, because it is based in the same city as Operation PUSH, headed by Rev. Jesse Jackson, also a NATRA board member, could circulate PUSH material. "This would be very valuable for the public service activities of members in other chapters." As it is, NATRA's relationship with PUSH and other organizations in the black movement is on an individual basis, said Cordell, who assists PUSH in that fashion.

Cordell still envisions NATRA's eventual expansion to a point where non-air personnel can participate; also the eventual participa-

tion of Latin air personalities. But NATRA must grow a little more.

He said he is fully aware of cynicism that still persists growing partly from the problems of past conventions and possibly from an overall impression of NATRA's ineffectiveness. He said he believes there will be some top level label executives here, that NATRA is attaining dignity year by year.

This will not be an election convention and Shaw, who has traveled extensively to build up regional chapters, will have another term. Moreover, it will be a convention dedicated to more business planning, Cordell believes. He said NATRA has had an office in the Marriott for three months planning the event.

Among speakers will be Benjamin J. Hooks, newly appointed FCC commissioner, Jackson Julian Bond, Georgia U.S. Representative, Howard University professor Tony Brown, C. Delores Tucker of Pa. Gov. Milton J. Shaft's cabinet and very likely Shaft as well as Philadelphia Mayor Frank L. Rizzo.



... to the beautiful music of faraway places and to the years of the past. Escape to the luxury of living. Designed for stereo FM automation. Up to eight commercial inserts, plus news if desired—plus bonus hours with a solid 60 minutes of music. Hearing is believing—on display in PAMS's hospitality suite. Music content audio-graphically tested.

PAMS[®]

INCORPORATED

214/827-0901
4141 OFFICE PARKWAY
DALLAS, TEXAS 75204

**NOW AVAILABLE
ON TAPE**

**THE LARGEST
SOUND EFFECTS
LIBRARY IN THE WORLD**

BOOKMARK

Unique—Sponsored—Class Programming

The Original

WILD BILL HICKOK

Series

Starring Guy Madison and Andy Devine

**GLOBE
MUSIC CORP.**

Century Plaza—Suite 701-03

New York
10 East 40th St.

Contact: Jerry Levy
(212) 689-9040

Hollywood
6410 Willoughby Ave.

Contact: Gordon Zahle
(213) 462-1732

THE ACE TRUCKING COMPANY'S NEWS CAVALCADE

OF THE AIRWAVES

...SPORTS...COMMENTARY...NEWS FLASH...WEATHER...FEATURES...



IT'S NOT YOUR TYPICAL NEWS TEAM!

Meet the wackiest assortment
of reporters and
regulars in broadcasting:

THE FIX-IT MAN, always in a fix!

THE WEATHER GIRL, who doesn't know her foot
from her warm front!

DR. FUNNY, health advice reported from inside a
closet — where he's hiding from the germs!

RIP LIGAMENT on sports, **RAYMOND J.** ("you
doesn't have to call me Johnson") plus many more!

From the production team of **DICK ORBIN**...the people who
brought you **CHICKENMAN** and the **TOOTH FAIRY**.

Syndicated By the Chicago Radio Syndicate.

IS THIS YOUR NEW RADIO NEWS TEAM?

The incredible Ace Trucking
Company bring their inventive
comedy to radio. The radio
premiere of America's top comedy
group (Johnny Carson, This is Tom
Jones, and Laugh-In) with their own
syndicated feature...*THE NEWS
CAVALCADE OF THE AIRWAVES!*

**Two-and-one-half minutes of
madness every day!**
News Spoofs! Dizzy Interviews!
Scrambled Scoops! All reported
with the famed contemporary
humor of the Ace Trucking Company.

Sixty five programs complete
with special promos, customized
opens and closes, built-in audience
expanding features.

Send for your demo today — listen
to the freshest, funniest new radio
feature to ever hit the airwaves!

Flash!

My station needs a
good laugh...send me
a demo of The Ace
Trucking Company's
**NEWS CAVALCADE
OF THE AIRWAYS!**
today...so I can play
it for a sponsor
tomorrow!

NAME _____
POSITION _____
STATION _____ PHONE _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

MAIL TO: **THE CHICAGO RADIO SYNDICATE**
25 East Chestnut Street
Chicago, Illinois 60611
(312) 944-7724

FORUM REGISTRATION LIST

EDITOR'S NOTE: The following is a list of a few of the people who've registered for the fifth annual Billboard Radio Programming Forum during the past weeks.

Bob Fead
A&M Records
Los Angeles, Calif.

Bob Todd
Vice President
Touch, Unlimited
Los Angeles, Calif.

Don McGinnis
Producer
Touch, Unlimited
Los Angeles, Calif.

Craig Bowers
National Director, Special Projects
ABC-FM Spot Sales
Los Angeles, Calif.

Alfred Picinni
General Manager
KATA
Arcata, Calif.

Francis Dickerson
KATA
Arcata, Calif.

Alec Dubro
Music Director
Zodiac News Service
San Francisco, Calif.

Stewart Sank
GSF Music Corp.
New York, N.Y.

Len Sachs
GSF Music Corp.
New York, N.Y.

Al Konow
Music Director
KHOS
Tucson, Ariz.

Fred Vance
President
KHOS
Tucson, Ariz.

Cyril Brown
Head of Commercial Broadcasting
New Zealand Broadcasting Corp.
Wellington, N.Z.

Derek Chinnery
Head of Radio 1
British Broadcasting Corp.
London, England

Mike Martin
Regional Promotion Manager
MGM Records
Los Angeles, Calif.

Frank Sciarra
National Singles Director
MGM Records
Los Angeles, Calif.

Jay Cunniff
Regional Promotion Executive
MGM Records
Los Angeles, Calif.

Ira Trachter
Research Executive
MGM Records
Los Angeles, Calif.

Barbara Wood
Research Executive
MGM Records
Los Angeles, Calif.

Tony Scotti
A&R Producer
MGM Records
Los Angeles, Calif.

Abe Glaser
Lion Records
Los Angeles, Calif.

Clive Fox
Lion Records
Los Angeles, Calif.

Bob Marcucci
Romar Records
Los Angeles, Calif.

Tad Dowd
Promotion Executive
MGM Records
Los Angeles, Calif.

Chuck Christian
Program Director
KRIZ
Phoenix, Ariz.

Robert Melton
General Manager
KUPD
Phoenix, Ariz.

Chuck Browning
Program Director
KUPD
Phoenix, Ariz.

Fred Seiden
Director, Program Services
Bonneville Program Services
New York, N.Y.

Perry Bascom
General Manager
WNBC
New York, N.Y.

Dick Clark
President
Dick Clark Radio Shows
Los Angeles, Calif.

David Sholin
KLIV
San Jose, Calif.

John McLeod
KLIV
San Jose, Calif.

Bill Stewart
Consultant
KLIF
Dallas, Tex.

John C. Canterbury
Air Personality
WMPX
Midland, Mich.

J. Carlos
President
Crested Butte Records
Denver, Colo.

Bill Dante
Program Director
KRMH-FM
Austin, Tex.

Bob Wilson
Program Director
KDAY
Los Angeles, Calif.

Art Astor
General Manager
KDAY
Los Angeles, Calif.

(Continued on page 20)

2 Rockers & Soul Station Vie in S.F.

By PAUL JAULUS

SAN FRANCISCO — Having enjoyed almost complete dominance of this area's soul radio listener for a long time, KDIA now finds itself in a toe-to-toe conflict with the Top 40 rockers KFRC and KYA for all the honors. This competition has undoubtedly evolved since the tremendous breakthrough of black artists and their music on to the national charts causing a complete reversal of the heretofore rules of rock programming. Many black artists, who had previously found only acceptance on soul radio stations, now find themselves in the mainstream of music popularity and their records have suddenly become discovered by the mass media outlets. As a result today's music has brought about the competition between soul and radio and Top 40 radio as the lines of demarcation dissolve. So KFRC and KYA, in this market, in effect, also now find themselves in

competition with KDIA instead of the reverse.

Now helping helm KDIA's soul radio directions against all other competitors is recently appointed program director Ron King. Hired by the station, a Sonderling Broadcast holding, in March of this year King was assured autonomy in developing his own concepts in the programming of KDIA and in developing the widest listening audience by offering the broadest variety of entertainment within the framework that had been established. Before joining KDIA, King served his radio apprenticeship in Hawaii. While still with the Navy in 1964, he took up the all-night duties at KIKI, Honolulu, and then switched over to KORL as the swing-shift man. After a tour of duty in Vietnam, he again returned to Honolulu radio and the year 1967 found him holding DJ spots with EHAI and KKUA. The next year he left

(Continued on page 21)

CHARLIE TUNA

has 2 radio features for you

CAMPAIGN '72

a wild Top 40 look at the election and

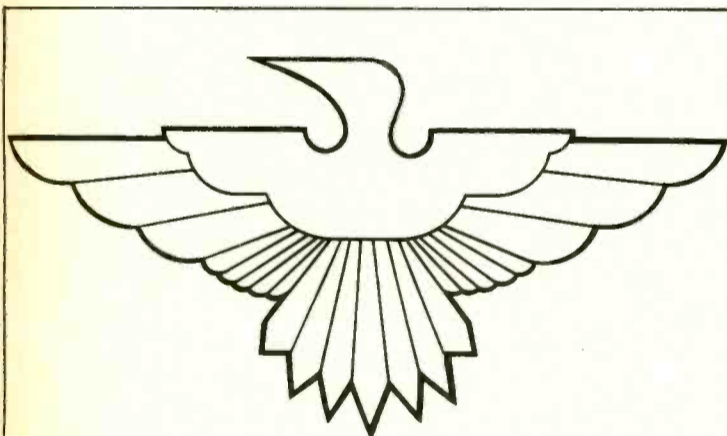
CHRIST & ROCK & ROLL

a Top 40 look at the Jesus Movement

For a demo call or write

JEFF ALAN

Box 5539, Sherman Oaks, California 91413. Phone: (213) 463-4195
Look for Charlie or Jeff at Billboard Radio Programming Forum



PHOENIX

"Flight of the Phoenix" takes off with all the new sounds that set your station distinctively apart from the competition. Once on the air, these ID's will provide the sound that both you and PAMS are so well known for—NUMBER ONE.

PAMS
INCORPORATED

214/827-0901
4141 OFFICE PARKWAY
DALLAS, TEXAS 75204

TM productions

presents

The last

great

station

ID packages

Shotgun...

and The

Propellants

SEE US AT THE BILLBOARD CONVENTION
CENTURY PLAZA HOTEL AUGUST 16 THRU 19th
or contact TM Productions, Inc.
3103 Routh St.
Dallas, Texas 75201
(214) 748-8216

Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

Tremendous amount of changes happening this past week. **Dave Diamond** has departed KCBS-FM in San Francisco. If you know of a good gig, he can be reached at 415-781-7800, room 319. . . . **Arthur Takeall** is now program director of WWWS-FM in Saginaw, Mich. . . . **Cathy Lenard**, one of the speakers lined up for the fifth annual Billboard Radio Programming Forum Aug. 17-19, is changing jobs from head of research for Metro Radio Sales and Metro-media Radio to become vice president in charge of research for

RKO General Broadcasting. . . . **K.O. Bayley** is joining KILT in Houston. . . . **Tom Campbell** is leaving KLOK, San Jose, to become afternoon drive personality at KNEW, San Francisco. Both stations feature oldies and both program to the San Francisco market.

★ ★ ★

Jerry Bright, who'd been operations manager of KENO, Las Vegas, has now joined MGM Records as director of artist relations he has about 20 years of radio experience behind him. New program director of KENO is **Doug Cory**.

. . . **Tom Bigby**, who's been programming KBUY in Fort Worth, has become program director of KTLK in Denver, one of the radio stations consulted by **John Rook**. Rook has another station lined up for the near future and, I suspect, will be needing a couple of air personalities here and there. . . .

Alan Douglas mentioned to someone while shopping for an apartment in New York that he was going to be the new talkmaster at WNBC there. He'll do 8-midnight as of Aug. 28. . . . **Alex Price**, 501-782-7460, had been at KFSA, Fort Smith, Ark., and is now looking. Says he's heavy in production. . . .

Johnny Sommer is now program director WJDX-FM, Jackson, Miss.; he'd been programming WRBC, Jackson. Sommer was slated to be an air personality at WNOE in New Orleans, but the deal fell through and **Bill Stewart** drops me a note that says: "Wrong again, redhead." Stewart is a radio veteran; one of the greats. He's program director of WNOE.

★ ★ ★

A note from **Howard Marks**, April Music Ltd., 1 Wardour St., London W1Y, England: "I am the promotion manager for April/Blackwood Music here in the U.K. and an avid enthusiast of the American system of broadcasting. Maybe you could put a little something in your column to the effect that any program director or air personality who wishes to write to me and maybe receive some exclusive new records is welcome to do so. I have some experience as a DJ myself and hope to be doing some broadcasting in the near future."

★ ★ ★

Don Elliott is leaving KIIS, Los Angeles, and would be interested in either a good air personality job or a good programming position. Call him at 213-846-6886. . . . Okay, another contest.



This time, all you have to do is identify the man in the picture at left and tell me what western movie he was in. Winner will get an aircheck of **Robert W. Morgan**, air personality at KHJ, Los Angeles. . . .

Martin Kamerman has been named program manager of WSPD, Toledo. He'd been group director of operations for General Cinema's radio and TV stations. . . . **Frankie M** of San Francisco has joined KOWH, Omaha, Neb., as program director. . . . **Terry Sheehan**, college grad, now working part-time on WLS in Chicago wants a full-time job as an air personality. Willing to work for any living wage in any size market. Call him at 312-281-7384.

(Continued on page 20)

Pro-Rock Format Group Appeals

By **MILDRED HALL**

WASHINGTON—The Citizens' Committee to Keep Progressive Rock on Sylvania, Ohio station WGLN-FM (now WXEZ-FM) has taken its case against a format switch by the new owner to the U.S. Court of Appeals here. The court is asked to reverse a Federal Communications Commission majority's grant of transfer which petitioners say will "eliminate the community's only full-time progressive rock station and turn it into the area's seventh middle-of-the-road station." The petitioners ask for a reversal of the FCC grant, or in the alternative, a stay pending appeal.

Tracy Westen, of the Stern Community Law firm here is representing the progressive rock petitioners, as he has done previously and successfully in cases where format change would have killed the only classical music outlet in an area—including the precedent-setting Atlanta WGKA case. The main drive is to force the FCC to hold evidentiary hearings when citizens' groups challenge a format change made by a new station owner if the change will deprive a community segment of its only source of that particular kind of programming. The progressive rock petition claims 10,000 signatures, with nearly 6,000 picked up in the course of a single week.

The Westen brief accuses the FCC of failure to consider, in evidentiary hearing, whether the public interest would be served by the assignment to an MOR licensee. The commission is also accused of refusing to take into account affidavits indicating that the new owner "intentionally misrepresented its proposed programming format changes to the employees and the listening audience."

In approving the grant, the FCC had held that the rock format had only been in effect for about six months on WGLN-FM before its owners, Twin Stations Broadcasting, sold it to Midwestern States Broadcasting. The FCC majority pointed out that when the assignee bought the Toledo-area station, it

was still a golden oldies format and the progressive rock change was made later. Also, WGLN-FM had gone through several music format changes, said the FCC, and the new owner had made no promises as to format on takeover. Commander Nicholas Johnson dissented and said a hearing should have been held.

Atlanta Precedent

The Westen brief quotes the U.S. Appeals Court decision in the Atlanta, WGKA, classical music case, which held that "the public interest is truly served when all

major aspects of contemporary culture are accommodated when shops are either definitely progressive that is technically and economically feasible." The court then ordered a remand for hearing on the WGKA case by the commission.

The brief makes a case for the economic health of rock format by quoting the WGLN's original licensee when it first changed to a progressive, youth-oriented format: "We feel we can become much more of a community-

(Continued on page 42)

America's
Most Imitated
Radio Station


KLIF DALLAS

is the flagship station for the expanding Fairchild Industries' Broadcast Division — long the leader in Dallas (since 1954, in fact). We are always looking for responsible and talented air personalities —

IF...

you are truly a personality (not a "time, temp, trite reciter") and want to join a going, growing broadcast dynamo, rush your tape and resume to:

MICHAEL O'SHEA
PROGRAM DIRECTOR
KLIF RADIO
2120 COMMERCE
DALLAS, TEXAS 75201

 BROADCAST SUBSIDIARY OF
FAIRCHILD INDUSTRIES

PROGRAMMING AIDS AND SERVICES, INC.
Welcomes you to Los Angeles.

You are cordially invited to visit our hospitality suite at the Century Plaza Hotel, August 17-19.

PA&S Russ Barnett
President

3620 Barham Blvd., Los Angeles, Calif. 90068
Suite Y-103 (213) 874-5411

FCC Requires Discrete Okay

• Continued from page 1

the Electronic Industries Association's special quadraphonic Radio Committee (NORC) which is working with the FCC's broadcast bureau and its engineering division—the same arrangement that produced today's 2-channel stereo transmission standards (Billboard, Aug. 5).

The commission last week cautioned broadcasters not to confuse the non-authorized discrete systems of transmission with the permissible quadrasonic systems. FCC defines the permissible matrix type systems as "psuedo enhancement devices relying on a phase-differential principle to achieve 4-channel audio effects." The matrix systems code the 4-channel of sound on two transmission channels, which are broadcast over standard stereo equipment, and unmixed at the listener's end. The discrete systems would involve FM subcarrier channels.

The FCC noted that the Dorren discrete 4-channel system had been permitted to broadcast music to the public only on a limited experimental basis, and that neither the Dorren quadraplex nor any other discrete system can be offered for transmission to the public without specific permission from the commission. It also said that since the Dorren system might exceed present limits on modulation, "existing protection ratios for co-channel and adjacent channel stations would have to be reviewed before the system to come into general use."



Shaft your competition! Brevity along with retention factor that just can't be beaten. New blenders for record to record segue. Shaft success into your format with PAMS's latest—SHAFT—Series 44.

PAMS
INCORPORATED

214/827-0901
4141 OFFICE PARKWAY
DALLAS, TEXAS 75204

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.

AUSTIN, TEX.: KRMH-FM, Jim Lucher
BALTIMORE: WKTK-FM, Pete Larkin
BOSTON: WVBF-FM, Bill Heizer
CHICAGO: WGLD-FM, Ed Shane
CINCINNATI: WEBN-FM, Frank Wood
CLEVELAND: WMMS-FM, Bill Bass
HARTFORD: WHCN-FM, Ron Berger

KANSAS CITY: KUDL-FM, Larry Miller
LONG BEACH: KRAC-FM, Ron McCoy
MEMPHIS: WMC-FM, Ron Michaels
MIAMI BEACH: WBUS-FM, Sandy Thompson
NEW ORLEANS: WRNO-FM, Hugh Dillard
PHILADELPHIA: WDAS-FM, Harvey Holliday
PROVIDENCE: WBRU-FM, Jon Rodman

RACINE, WIS.: WRKR-FM, Joey Sands
ROCHESTER: WCMF-FM, Bernie Kimball
SAN ANTONIO: KEEZ-FM, Ted Stecker
ST. LOUIS: KSHE-FM, Shelly Grafman
TORONTO: CHUM-FM, Benjy Karch
TUCSON: KWFM-FM, Allan Browning
VALDOSTA: WVVS-FM, Bill Tullis

Hot Action Albums

GUESS WHO, "Live at the Paramount," RCA
Cuts: All.
Stations: KRMH-FM, WRKR-FM, WMC-FM, KEEZ-FM, KSHE-FM, WKTK-FM, KNAC-FM

JEFFERSON AIRPLANE, "Long John Silver," Grunt
Cuts: All.
Stations: WHCN-FM, CHUM-FM, WMMS-FM, KNAC-FM, WRNO-FM, KUDL-FM, KWFM-FM

RAMATAM, "Ramatam," Atlantic
Cuts: "Whiskey Place," "Heart Song," "Strange Place," "Changing Days."
Stations: WHCN-FM, WMMS-FM, WRKR-FM, WRNO-FM, KWFM-FM

Also Recommended

PETER ALLEN, "Tenterfield Saddle," Metromedia
Cuts: All.
Station: WRKR-FM

DENNY EPPS, "Danny Epps," Columbia
Cuts: All.
Stations: WMC-FM, KEEZ-FM

CASEY KELLY, "Casey Kelly," Elektra
Cuts: "Runaway," "Silver Meter," "Escaping Reality," "A Good Love Is Like a Good Song."
Station: WKTK-FM

TOM PAXTON, "Peace Will Come," Reprise
Cut: "Jesus Christ S.R.O."
Station: WRNO-FM

JOHN DAVID SOUTHER, "John David Souther," Asylum
Cuts: "How Long," "Some People Call It Music," "Kite Woman," "The Fast One," "Jesus in 3/4 Time."
Stations: WVVS-FM, WHCN-FM, WKTK-FM

ALZO, "Alzo," Bell
Cuts: All.
Station: WCMF-FM

RORY GALLAGHER, "Live," Polydor
Cuts: "I Could Have Had Religion," "In Your Town," "Messin' With the Kid."
Stations: WKTK-FM, WBRU-FM, KWFM-FM

KINKS, "Everybody's in Show Biz," RCA
Cuts: All.
Station: WBUS-FM

PILOT, "Pilot," RCA
Cuts: All.
Stations: KRMH-FM, WRNO-FM

MARK BENNO, "Ambush," A&M
Stations: KRMH-FM, WVVS-FM, KEEZ-FM, WMMS-FM

GENTLE GIANT, "Three Friends," Columbia
Cuts: All.
Stations: WMC-FM, KEEZ-FM, WBUS-FM

LITTLE WALTER, "Boss Blues Harmonica," Chess
Cuts: All.
Stations: KNAC-FM, WMMS-FM

BADEN POWELL, "Tristeza on Guitar," Mps Basf
Cuts: All.
Station: WMMS-FM

STAPLE SINGERS, "This World," Stax (single)
Station: CHUM-FM

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

GLASS HARP, "It Makes Me Glad," Decca
Cuts: All.
Stations: KSHE-FM, WMMS-FM, KRMH-FM, WCMF-FM

MACONDO, "Macondo," Atlantic
Cuts: All.
Station: KSHE-FM

PROFESSOR LONGHAIR, "New Orleans Piano," Atlantic
Cuts: All.
Station: WBUS-FM

STYX, "Styx," Wooden Nickel
Cuts: All.
Stations: WMC-FM, WMMS-FM, WRKR-FM

JACKSON BROWN, "Rock Me on the Water," Asylum (single)
Station: CHUM-FM

DONNY HATHAWAY, "Come Back Charleston Blue," Atco
Cuts: All.
Station: WDAS-FM

MOODY BLUES, "Cities," Deram (single)
Station: CHUM-FM

MONTY PYTHON, "Another Monty Python Album," Charisma
Cuts: All.
Station: WBUS-FM

SWALLOW, "Yes, I'll Say It," Warner Bros. (single)
Station: KEEZ-FM

CAPABILITY BROWN, "From Scratch," Charisma
Cuts: All.
Station: WMMS-FM

JIMI HENDRIX, "War Heroes," Barclay
Cuts: All.
Stations: WKTK-FM, WBUS-FM, WRKR-FM

GEOFF & MARIE MULDAUR, "Sweet Potato," Warner Bros.
Cuts: All.
Station: WHCN-FM

KENN RANKIN, "Like a Seed," Little David
Cuts: All.
Stations: WHCN-FM, WCMF-FM

T. REX, "The Slider," Reprise
Cuts: All.
Stations: WHCN-FM, WCMF-FM, WRNO-FM, KUDL-FM

JOHNNY CASH, "A 200 YEAR SALUTE IN STORY AND SONG," Columbia
Cuts: All.
Station: KNAC-FM

GIL SCOTT HERON, "Free Will," Flying Dutchman
Cuts: "Free Will," "Speed Kills," "The Get Out of the Ghetto Blues."
Stations: WDAS-FM, WKTK-FM

NATIONAL LAMPOON, "Radio Dinner," Blue Thumb/Banana
Cuts: All.
Stations: WHCN-FM, WKTK-FM, WVVS-FM, WBRU-FM

JOSHUA RIFKIN, "Piano Rags by Scott Joplin, Vol. II," Nonesuch
Cuts: All.
Station: WMC-FM

THE TEMPTATIONS, "All Directions," Gordy
Cut: "Papa Was a Rolling Stone."
Station: KWFM-FM

CASHMAN & WEST, "A Song or Two," Dunhill
Cut: "American City Suite."
Stations: WHCN-FM, KNAC-FM

"BIG WALTER HORTON WITH CAREY BELL," Alligator
Cuts: "Have Mercy," "Temptation Blues."
Station: WBRU-FM

MIKE NESMITH, "And the Hits Keep on Comin'," RCA
Cuts: All.
Station: KEEZ-FM

ROAD, "Road," Natural Resources
Cuts: All.
Station: KSHE-FM

STANLEY TURRENTINE, "Cherry," CTI
Cuts: All.
Station: KRMH-FM

LARRY CORYELL, "Offering," Vanguard
Cuts: "Foreplay," "Scotland I," "Beggar's Chant."
Station: KWFM-FM

SALLY KELLERMAN, "Roll With the Feelin'," Decca
Cuts: "Child of Mine," "Dynamite Lover," "Roll With the Feelin'."
Station: KWFM-FM

DANNY O'KEEFE, "O'Keefe," Signpost
Cuts: "Good Time Charlie's Got the Blues," "Road."
Stations: WBRU-FM, KNAC-FM, WRNO-FM

S.C.R.A., "The Ship Album," Atlantic
Cuts: "Our Ship," "Freak," "Changes," "Live Today"
Station: WVVS-FM

VINEGAR JOE, "Vinegar Joe," Atco
Cuts: "Ride Me Easy Rider," "See the World," "Get Somewhere," "Rusty Red Armor."
Stations: WVVS-FM, KSHE-FM

JAMES LUTHER DICKENSON, "James Luther Dickenson,"
Cuts: "Wine," "John Brown," "Dixie Fried."
Station: KUDL-FM

GILBERT O'SULLIVAN, "Himself," (Mam)
Cuts: All.
Station: WMMS-FM

SMOKY ROBINSON, "Flying High Together," Tamla
Cuts: "Betcha," "By Golly," "Wow," "I Can't Stand to See You Cry."
Station: WDAS-FM

GARY WRIGHT, "I Know," A&M
Station: WCMF-FM

DOOBIE BROTHERS, "Toulouse Street," Warner Bros.
Cuts: All.
Station: WBUS-FM

DAVID ELLIOTT, "David Elliott," Atlantic
Cuts: "If I Were You," "Dear Mary," "The Invisible Man."
Station: WBRU-FM

JIMMY SMITH, "Root Down Live," Verve
Cuts: All.
Station: WMMS-FM

ZULEMA, "Zulema, Cusseau," Essex
Cuts: All.
Station: KRMH-FM

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. Each additional inch in same ad, \$18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept., 513/381-6450. (New York: 212/757-2800.)

Check heading under which ad is to appear

(Type & Cartridge category classified ad not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$ _____ Check Money Order.
PAYMENT MUST ACCOMPANY ORDER

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TELEPHONE # _____

PROMOTIONAL SERVICES

PROMOTE YOUR RECORD NATIONALLY

with new "personal" service to 2,000 radio stations and distributors—10-hour weekly exposure reaching the "very people you need" by direct phone line. Write for details and get your record on the charts.
Hollywood Audition Showcase
6777 Hollywood Blvd.
Hollywood, Calif. 90028
(213) HO 9-3721 eow

PROFESSIONAL SERVICES

SONGWRITERS-PUBLISHERS: INTRODUCING the Hollywood Lead Sheet, a bi-weekly bulletin listing top artists and producers looking for songs. Direct inquiries to The HLS, 6000 Sunset Blvd., Suite 209, Hollywood, Calif. au19

TALENT WANTED FOR RECORDING—Singers, Rock Groups. Forward tape or demos to Gloria Black Record Service, 201 W. 79th St., New York, N.Y., 10024. Or call ES 3-0202 or 372-9336 for appointment. au26

AVIS FILM

PRODUCTION DEPARTMENT

is opening its files for composers and arrangers of promotional film sound tracks.
Send resume (no phones, please) and sample tapes to:
Harvey Birnbaum,
Production Director
AVIS RENT-A-CAR SYSTEM
900 Old Country Rd.
Garden City, N.Y. 11530 au19

PUBLISHING SERVICES

SONGS WANTED—PUBLISHER NEEDS Top R&B/Soul. Send demos with lead sheets to Julian Music, 888 Eighth Ave., New York, N.Y. 10019. au26

WANTED TO BUY

WANTED: OLD 16 INCH TRANSCRIPTIONS of "Heart-throbs of the Hills" and "Uncle Natchel." Tenner, 299 West Street, White Plains, New York 10605. au19

BUYER

Records and Tapes
For discount
department store chain

Outstanding opportunity for an outstanding individual with multiple store buying experience. You will have complete charge of these departments. Excellent starting salary and executive-level benefits including fully paid insurance and pension plans.

Send resume, or call in confidence:
Mr. L. Korman, Sr. Vice President

Gaylords

NATIONAL CORPORATION
10 Enterprise Avenue
Secaucus, New Jersey 07094

(201) 867-9300

An equal opportunity employer

DISTRIBUTORS

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW Items. House of Ripps, 38 N. Mac Quisten Parkway, Mt. Vernon, New York 10550. au26

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

SENSATIONAL 8-TRACK TAPE OFFER TO DEALERS

DIRECT FROM MANUFACTURER AT DISTRIBUTORS COST

FAST MOVING PROMOTIONAL LINE

- TOP QUALITY
- SUPERB PACKAGING
- FULLY GUARANTEED

ACT NOW!!

Call or write for free catalog and sample.

Phone: (315) 769-8801
or write: P.O. Box 566,
Massena, N.Y. 13662

(Available to dealers only) au19

RE-WRAP YOUR ALBUMS \$29.85. Price includes roll of sparkling clear plastic, enough to do 600 albums; attractive, unobtrusive dispenser, parcel post charges to any continental USA destination; easy to interpret wrapping instructions. Roll size to do 600 tapes also available for \$13.45 additional, works in same dispenser. Payment must accompany order. Foreign orders, add higher postage charges, approximate weight, 15 lbs. Burke Packaging Co., Box 159, Carlsbad, California 92008. (714) 729-2741. au19

DISTRIBUTING SERVICES

RECORD DISTRIBUTION

We can offer distribution over the U.S. on your masters of albums. We are willing to purchase, lease or pay royalties on good material. Send all records now for review to:
MUSIC ROYALTY ASSOCIATION,
LTD.
P.O. Box 74923
Oklahoma City, Okla. 73107
A.C. (405) 943-1254 se2

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

ATTENTION, RECORD OUTLETS. We have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

DISTRIBUTING SERVICES—LOOKING for one-stop with fastest service, lowest prices, free phone calls, plus special buys dollar-up. Call collect or write: Molaman Record Dist. 1650 21st St., Santa Monica, Calif. 90404. (213) 828-7565. tfn

SCHOOLS & INSTRUCTIONS

A.I.R. OFFERS FIRST PHONE LICENSE course in 4 weeks or less. VA approved. New classes start every Monday. Tuition \$333.00. American Institute of Radio, 2622 Old Lebanon Road, Nashville, Tenn. 37214 (615) 889-0469. tfn

ON THE AIR ANNOUNCER TRAINING at R.E.I. features individual, realistic preparation for your Radio/TV career. R.E.I.'s engineering course features intensive training for the FCC first phone! Complete either course in just five (5) weeks! Call: 1-(237)-2251 toll free for brochure. Write: R.E.I., 1336 Main Street, Sarasota, Fla. 33577. tfn

MISCELLANEOUS

ATTENTION RECORD PRODUCERS. Psychic readings indicate successful recording career for me. Contact your psychic then call me. Joe Strigle (714) 792-1355. au19

BILLBOARD IS ON MICROFILM:

Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1970. Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page. For further information contact:

Dennis Myland,
Corporate Research Division,
Billboard Publications,
165 W. 46th Street,
New York, N.Y. 10036. tfn

ANITA O'DAY 1972

New album with rhythm section. Not MPS in Berlin. \$6.00

ANITA O'DAY RECORDS

Box 442, Hesperia, Ca. 92345 au19

MASTERS—FOR LEASE

All the current hits and country and western

(516) 352-3103

Ask for Roy tfn

CLOSE-OUT 45s AND LPs. LOWEST prices. Best selection. B.B. Records, 257 Bayard Rd., Upper Merion, Pa. 19082 (215) LE 2-4473 (We Export). tfn

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474. H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

SEARCHING FOR MATERIAL? Talented, charismatic songwriter will send 52 originals, waxed. Satisfaction guaranteed \$6.00. Richard Grimes, 8345 Acoma, Denver, Colorado 80221. eow

GIANT OLDIES CATALOG. 180 PAGES, over 10,000 listings, \$3.25 (loose), \$4.00 (bound), postpaid. 45RPM Records Unlimited, 268 South First, San Jose, Calif. 95113. eow

DJ's,
we all come from the soil.
Here's the hit of the ages.
FROM DUST TO DUST
by Jim Dandy
and the Sugar Beats
also hit-bound:
MOVE IT AROUND
WARM UP
HOT PANTS GIRL

DJ's & P.D.'s—For free promo copy write on your stationery to: Dadjo Records, 3118 S. Jefferson, Saginaw, Mich. 48601.

FOR SALE

COMPLETE—READY TO ROLL HIGH SPEED DUPLICATING FACILITY 8 track and 2 track stereo including Ampex, BLM, Slaves and master recorder. Pony labeler, Trescott wrapping, automatic tailoring and splicing and high speed winding, tape quality check on Pancake and in cartridge. Also assembly benches with stools and cartridge storage carts. Less than 1000 hours use, \$80,000.
BOX 615
c/o Billboard, 2160 Patterson St., Cincinnati, Ohio 45214 au26

OVER 3,000 ASSORTED LP RECORDS. DJ's private library. Must take all. Best offer, 16 Howard St., Babylon, N.Y. 11702 or (516) 661-7240. au19

FOR IMMEDIATE DELIVERY

2,200 Assorted RCA Camden Stereo LP's. 15 Titles—\$995.00—C.O.D. Freight prepaid anywhere in U.S. Marison Associates, Inc. Box 12 Newton Highlands, Mass. 02161 (617) 676-1059 au19

FOR SALE:

COMPLETE AUTOMATIC STEREO CUTTER CHAIN

Includes:

Scully lathe, variable pitch, with banding unit and one 2-track MCI-Ampex playback tape machine. Includes Westrex 3-D-II cutter with Haeco Amp, pulsters, UA limiters, complete patch bay, filters, Hummel Klien equalizer, Mattes monitor Amp, KLH speakers.

Call

JOHN MILLER

1-800-251-8591 au19

WELDETRON

HEAT SEALER

semi-automatic, large tunnel and vacuum high out put machine. Located New York area. Call: (212) 838-4587. au19

BUSINESS OPPORTUNITIES

FIRM WITH READY CASH, interested in investing in all facets of the recording industry—racking, one-stop, manufacturing. Box 6017, Billboard, 165 W. 46th St., New York, N.Y. 10036. au19

OTC CORP. SEEKS ACQUISITION of sm.-med.-sized business for cash/stock. Entertainment area. Details supplied in first letter. Strictly confidential. Box 6016, Billboard, 165 West 46th St., New York, N.Y. 10036. au19

HELP WANTED

WANTED—EXPERIENCED JUKE BOX and game mechanic. Nice territory, good working conditions. No drinking. Raney Music Co., 528 N. Carver, Greensburg, Ind. 47240. au19

**BARMAIDS,
COCKTAIL
WAITRESSES,
GO GO DANCERS,
HAT CHECK GIRLS,
HOSTESSES**

No experience necessary. Day, night, part time or full time. Split shifts also. We can suit YOUR schedule! Immediate Openings in our eight dynamite spots (clubs, restaurants, discotheques.) HIGHEST pay plus fantastic tips. East side or West side.

(212) 247-9757

Phone anytime from 6 P.M. to 4 A.M. tfn

NEWS DIRECTOR NEEDED, MUST BE very gung-ho. DJ, Sports and 1st Ticket helpful, not necessary. KMRN, Box 221, Cameron, Mo. or call Mr. Willoughby, (816) 632-7201. au19

RECORDING ENGINEERS (8). FIRST rate opportunity available to talented, skilled editors and mixers at major recording studio undergoing huge expansion. Must be able to select music and sound effects and do signaling. Salary open depending upon skills and work experience. Call 586-5577 after 10 A.M. every day. au19

COMEDY MATERIAL

"FREE" CATALOG . . . EVERYTHING for the Deejay! Comedy, books, air-checks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

NEW! 11,000 CLASSIFIED ONE-LINERS: \$10. Hilariously funny! Unconditionally guaranteed. Write for free catalog. Edmund Orrin, Box 679-A, Mariposa, Calif. 95338. tfn

INTERNATIONAL EXCHANGE

UNITED STATES

RECORD DEALERS AND COLLECTORS our two 32-page catalog and magazine—50¢ each foreign. Send 4 P. O. coupons by sea, 6 P. O. coupons by air for ea. Kape, 68-B, Brooklyn, N.Y. 11214. (212) 373-7903. se9

FREE CATALOGS OF THOUSANDS OF older LP's and 45s, all types. Golden Memories Records, Mooresville, Ind. 46158. tfn

What's Happening

• Continued from page 13

tra; "Skies of America," (LP), Ornette Coleman, Columbia. . . . Pennsylvania—WDFM, Pennsylvania State Univ., University Park: "Demons And Wizards," (LP), Uriah Heep, Mercury; "Grave New World," (LP), Straws, A&M; "Live," (LP), Rory Gallagher, Polydor. . . . WKDU, WKDU-FM, Drexel Univ., Philadelphia, Jay Meyers reporting: "Love A Little Longer," Lollipop, Atco; "Luther The Anthropoid," Jimmy Castor Bunch, RCA; "Saturday in the Park," Chicago, Columbia.

MIDWEST—Ohio—WVUD-FM, of Dayton, Dayton, Jeff Silberman reporting: "The Slider," (LP), T. Rex, Reprise; "Live," (LP), Rory Gallagher, Polydor; "Familiar Songs," (LP), Tom Rapp, Reprise. . . . WOUB, WOUB-FM, Ohio Univ., Athens: "Rock and Roll Part II," Gary Glitter, Bell; "Love Song," Tommy James, Roulette; "Couldn't I Just Tell You," Todd Rundgren, Bearsville. . . . Missouri—KCLC-FM, The Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "A Song or Two," (LP), Cashman & West, Dunhill; "Nitzinger," (LP), Nitzinger, Capitol; "Domenic Troiano," (LP), Domenic Troiano, Mercury. . . . Michigan—WKMX, Schoolcraft College, Livonia, Dennis Jackson reporting: "Geronimo's Cadillac," (LP), Michael Murphey, A&M; "Long John Silver," (LP), Jefferson Airplane, Grunt; "Ramadam," (LP), Ramadam, Atlantic. . . . Illinois—WPGU-FM, Univ. of Illinois, Champaign, John Parks reporting: "Colorado," Lanny Molien, Tumbleweed; "Best Thing," Stylx, Wooden Nickel; "Twisting The Night Away," (LP cut, Never A Dull Moment), Rod Stewart, Mercury.

WEST—KZSU, KZSU-FM, Stanford Univ., Stanford, Wendy Kruman reporting: "Trilogy," (LP), Emerson, Lake & Palmer, Cotillion; "Mousetrap," (LP), Spencer Davis, United Artists; "St. Dominic's Preview," (LP), Van Morrison, Warner Bros.

Soul Sauce

**BEST NEW SINGLE
OF THE WEEK:**

**"SWEET
CAROLINE"
BOBBY WOMACK**
(United Artists)

**BEST NEW ALBUM
OF THE WEEK:**

**"FLYING HIGH
TOGETHER"
SMOKEY ROBINSON &
THE MIRACLES**
(Tamla)

By JULIAN COLEMAN

Billy Preston will write and perform the title music for AIP's "Slaughter." The film is directed by Jack Starrett. Preston, who is still riding high on his million-selling single, "Outta Space," will open a six-day stay at Los Angeles' Troubadour August 29.

The Staple Singers will make their Las Vegas debut with Sammy Davis Jr. in the Copa Room at the Sands Hotel Wednesday Aug. 16th for three weeks. The Staples and Sammy Davis Jr. have been mutual admirers for years and long wanted to work together.

Huey R. Harris and Collis R. Sermon have joined Kent Records as national promotion men. . . . Stax Records is sponsoring the third Jim Brown celebrity golf tourney in Los Angeles Aug. 13. Proceeds go to the Black Economic Union. Flip Wilson, Mack Davis, David Porter and other recording stars are expected to participate. . . .

The Sickle Cell Research Foundation of Los Angeles received over \$150,000 in pledges from a telethon on KTTV August 6. Joe Williams acted as co-host through the eight-hour show. Jerry Butler, the Young Hearts, Albert King and the Midnighters contributed their talents. . . . Sid McCoy is the announcer and warmup on the Don Cornelius "Soul Train" TV show. McCoy also has done several segments of ABC-TV's "Room 222." He is the former all night man at WCFL, Chicago.

NEW AND ACTION ALBUM:

Isley Brothers, "Brother, Brother, Brother," (T-Neck); Carlos Santana & Buddy Miles "Live" (Columbia); Jerry Butler, "Spice of Life," (Mercury); James Brown, "Soul Classics," (Polydor); Tower of Power, "Bump City," (Warner Brothers); Jermaine Jackson, "Jermaine" (Motown); Kool & the Gang, "Music Is The Message," (Delite); Curtis Mayfield, "Superfly" (Curtom); Smokey Robinson & The Miracles, "Flying High Together," (Tamla); Allen Toussaint, "Life, Love and Faith," (Reprise); Love, Peace & Happiness, "Here 'Tis," (RCA); Richard Roundtree, "The Man From Shaft," (MGM); Ramsey Lewis, "Upendo Ni Pamojos" (Columbia); Ike & Tina Turner, "Feel Good," (United Artist); Cornelius Bros. & Sister Rose, (United Artists).

SOUL SAUCE PICKS & PLAYS:

Al Green, "I'm Still In Love With You," (Hi); Joe Simon, "Power of Love," (Spring); Candi Staton, "In The Ghetto," (Fame); Mel & Tim, "Starting All Over Again," (Stax); Lynn Collins, "Think (About It)," (People); Chi-Lites, "The Coldest Day Of My Life," (Brunswick); Isley Brothers, "Pop That Thang," (T-Neck); Harold Melvin & the Blue Notes, "I Miss You," (Philadelphia International); Jackson 5, "Lookin' Through The Window," (Motown); Emotions, "I Could Never Be Happy," (Volt); Honey Cone, "Sittin' On A Time Bomb," (Hot Wax); James Brown, "Good Foot," (Polydor); Jean Knight, "Helping Man," (Stax); Mark IV, "Honey I Still Love You," (Mercury); Spinners, "How Could I Let You Get Away," (Atlantic); and Millie Jackson, "My Man, A Sweet Man," (Spring).

Darius Smith of New York City says he keeps his finger on what's happening by reading Soul Sauce every week. Do you?

FORUM REGISTRATION LIST

• Continued from page 16

Stanley H. Moress
Director
MGM/Verve Records
Los Angeles, Calif.

Marvin Deane
National Promotion Executive
MGM/Verve Records
Los Angeles, Calif.

Jacques Amann
Regional Promotion Executive
MGM/Verve Records
Los Angeles, Calif.

Victor Stredicke
Radio Editor
The Seattle Times
Seattle, Wash.

Frank Fenter
Executive Vice President
Capricorn Records
Macon, Ga.

Dick Wooley
Promotion Director
Capricorn Records
Macon, Ga.

Tim Lane
Director, West Coast Operations
Capricorn Records
Los Angeles, Calif.

Mike Joseph
Program Consultant
Westport, Conn.

Michael Doyle
National Promotion Director
London Records, Canada
St. Laurent, Canada

Frank Mancini
Director of Promotion
RCA Records
New York, N.Y.

Larry Douglas
Singles Promotion Director
RCA Records
Los Angeles, Calif.

Tom Cossie
Albums Promotion Director
RCA Records
New York, N.Y.

(Continued on page 21)

Billboard SPECIAL SURVEY for Week Ending 8/19/72

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London), (Jec, BMI)	6	26	36	JUST BECAUSE HE WANTS TO MAKE LOVE (Doesn't Mean He Loves You) Moments, Stang 5041 (All Platinum) (Gambi, BMI)	5
2	3	POWER OF LOVE Joe Simon, Spring 128 (Polydor) (Assorted/Gaucha/Belinda, BMI)	6	27	40	GOOD FOOT, Part 1 James Brown, Polydor 14139 (Dynatone/Belinda, BMI)	2
3	4	POP THAT THANG Isley Brothers, T-Neck 935 (Buddah) (Triple Three/Eden, BMI)	8	28	30	I ONLY MEANT TO WET MY FEET Whispers, Janus 184 (Equant/Talk & Tell, BMI)	5
4	7	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	7	29	32	MY MAN IS A SWEET MAN Millie Jackson, Spring 127 (Polydor) (Gaucha/Belinda, BMI)	3
5	2	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	12	30	17	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	17
6	10	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown 1205 (Jobete, ASCAP)	5	31	34	LOVE, LOVE, LOVE J.R. Bailey, Toy 3801 (Adish A Tunes/Two People, BMI)	8
7	9	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (CBS) (Assorted, BMI)	10	32	37	SWEET SWEET TOOTIE Lonnie Youngblood, Turbo 026 (All Platinum) (Gambi, BMI)	5
8	6	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	10	33	38	DON'T TAKE MY KINDNESS FOR WEAKNESS Soul Children, Stax 0132 (East/Memphis, BMI)	4
9	11	THE COLDEST DAYS OF MY LIFE (Part 1) Chi-Lites, Brunswick 5547B (Julio-Brian, BMI)	5	34	39	SITTIN' ON A TIME BOMB (Waiting For The Hurt To Come) Honey Cone, Hot Wax 7205 (Buddah) (Gold Forever, BMI)	4
10	5	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	11	35	15	I WANNA BE WHERE YOU ARE Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)	12
11	18	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	7	36	43	YOUR WONDERFUL, SWEET, SWEET LOVE Supremes, Motown 1206 (Jobete, ASCAP)	2
12	16	IN THE GHETTO Candi Staton, Fame 91000 (United Artists) (Screen Gems-Columbia/Presley, BMI)	9	37	48	OPEN HOUSE AT MY HOUSE Little Johnny Taylor, Ronn 64 (Jewel) (Su-Ma/Rogan, BMI)	2
13	13	HONKY TONK, Part 1 James Brown, Polydor 14129 (W & K Islip, BMI)	8	38	21	JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	13
14	25	CLOSE TO YOU Jerry Butler featuring Brenda Lee Eager, Mercury 73301 (U.S. Songs/Blue Seas/Jac, ASCAP)	4	39	50	FREDDIE'S DEAD (Theme From "Super Fly") Curtis Mayfield, Curtom 1975 (Buddah) (Curtom, BMI)	2
15	33	THIS WORLD Staple Singers, Stax 0137 (Sunbeam, BMI)	3	40	45	SOMEBODY'S ON YOUR CASE Ann Peebles, Hi 2219 (London) (Jec, BMI)	3
16	8	BABY LET ME TAKE YOU (In My Arms) Detroit Emeralds, Westbound 203 (Chess/Janus) (Bridgeport, BMI)	11	41	44	I DON'T WANT TO DO WRONG Love, Peace & Happiness, RCA 74-0740 (Jobete, BMI)	2
17	22	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	6	42	49	WE THE PEOPLE Soul Searchers, Sussex 236 (Buddah) (Interior/Fern Cliff/Sheriff, BMI)	4
18	12	WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles, Tamla 5420 (Motown) (Jobete, ASCAP)	11	43	—	HOW COULD I LET YOU GET AWAY Spinners, Atlantic 2904 (Bellboy, BMI)	1
19	19	TOUCHING ME Ovations, Sounds of Memphis 708 (MGM) (Sounds of Memphis, BMI)	8	44	—	(Win, Place or Show) SHE'S A WINNER Intruders, Gambale 672 (Assorted, BMI)	1
20	20	ZING WENT THE STRINGS OF MY HEART Trammps, Buddah 306 (Warner Brothers, ASCAP)	8	45	—	I'LL PLAY THE BLUES FOR YOU Albert King, Stax 0135 (East/Memphis/Rogan, BMI)	1
21	14	RIP OFF Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI)	12	46	46	GROOVE THANG Jr. Walker & the All Stars, Soul 35097 (Motown) (Jobete, ASCAP)	3
22	28	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	6	47	47	BABY, I NEED YOUR LOVING Geraldine Hunt, Roulette 7129 (Jobete, ASCAP)	3
23	23	SCHOOL OF LOVE Tommy Tate, KoKo 2112 (Stax/Volt) (Klondike, BMI)	9	48	—	BEN Michael Jackson, Motown 1207 (Jobete, ASCAP)	1
24	27	I COULD NEVER BE HAPPY Emotions, Volt 4083 (Stax) (East/Memphis, BMI)	6	49	—	TOAST TO THE FOOL Dramatics, Volt 4082 (Conquistador, ASCAP/Groovesville, BMI)	1
25	26	LOOK WHAT THEY'VE DONE TO MY SONG, MA Ray Charles, ABC TRC 11329 (Kama Ripa/Amelanie, ASCAP)	5	50	—	HONEY I STILL LOVE YOU Mark IV, Mercury 73319 (Alga/Johnson-Hammond, BMI)	1

Vox Jox

• Continued from page 17

Doc (Mike Shawn) Holliday reports in from KBHS, Hot Springs, Ark., where Mike Rose, former KLIF, Dallas, air personality, is also. Doc was once with KPOI, Honolulu, and recovered from a brain tumor operation and is now back in the groove. . . . Dick Johnson, 606-928-6424, needs a gig; now working temporarily at WTCR, Ashland, Ky. . . . Staff at KFIV, Modesto, Calif., now includes program director John Chappell, music director Chuck Hale, production director Kevin Manna, J. Michael Stevens, and Dave Bowling, plus J. Kenny Rob-

erts. Chappell would like to trade playlists with other stations.

★ ★ ★

Bernie Ruttenberg is going back to WNEW in New York (he says that he's merely been on a five-year vacation) and will be operations manager of the middle-of-the-road station. Leaving is Gary (Gary Mack) McDowell; no plans at this moment, though I heard he was talking with several operations; Gary once told me that he just simply didn't like New York City living. And that's something I can understand. . . . A note from Dan C. Corley: "About three years ago, I experienced a temporary fit of insanity and gave up my job as chief jock at KGEE in Shreveport, La. I left radio entirely and be-

came so miserable that I knew that I, in my five previous years on the air, had contracted an incurable case of microphoneitis. So, I did the only sensible thing. I quit my job and went looking for any radio station that would give me asylum. Not only did I find a radio station, I found THE radio station willing to enfold me in its loving arms. I'm now holding down the midnight-6 a.m. slot on KTOK in Oklahoma City." The rest of the lineup reads Bob Riggs 6-10 a.m., Bob McCartney until 2 p.m., Tom Furlong 2-6 p.m., and Larry Fisher 6-midnight.

★ ★ ★

Peter W. Kreuziger, food and beverage manager, Southampton (Continued on page 21)

FORUM REGISTRATION LIST

• Continued from page 20

Lou Galliani
Regional Promotion Manager
RCA Records
San Francisco, Calif.

Tony Rufo
Station Manager
WBBM-FM
Chicago, Ill.

Tom Sommerville
Communications Coordinator
Family Stations Inc.
San Francisco, Calif.

Warren Farwel
Program Director
KSKI
Bailey, Idaho

Dick Early
Freelance Music Research
London, England

Jerry Fine
Director National Promotion
Chelsa Records
Los Angeles, Calif.

Buz Wilburn
Vice President
Chelsea Records
Los Angeles, Calif.

Steve West
Program Director
KJRB
Spokane, Wash.

Alfred D. Herger
Program Director
WUND
Bato Rey, Puerto Rico

Gregg Everett
Program Director
KKJO
St. Joseph, Mo.

Alan Bixby
Music Director
KSKI
Bailey, Idaho

Louis Henry Jr.
Program Director
WCOL
Columbus, Ohio

Jonathan King
U.K. Records
New York, N.Y.

Fred Ruppert
U.K. Records
New York, N.Y.

Daniel Evans
Program Director
KDEF
Albuquerque, N.M.

Paul Fishkin
Director Operations
Bearsville Records
New York, N.Y.

Neil Shurts
Operations Manager
KELO
Sioux Falls, S.D.

Marty Lacker
Mempro Inc.
Memphis, Tenn.

Don Burt
Mempro Inc.
Memphis, Tenn.

Carson Schreiber
Music Director
KLAC
Los Angeles, Calif.

Bob Collins
Vice President
WRIT
Milwaukee, Wis.

Mike Ventura
Operations Director
WTHI
Terre Haute, Ind.

Charles Thagard
National Promotion Executive
Columbia Records
New York, N.Y.

Del Costello
Regional Director Sales
Columbia Records
New York, N.Y.

Paul Ahern
National Promotion Director
Asylum Records
Los Angeles, Calif.

J.J. Jordan
National Program Director
Star Stations
Omaha, Neb.

John Barbis
London Records
New York, N.Y.

Roy Cardeiro
Radio Hong Kong
Hong Kong

Irwin Garr
General Manager
ABC Records & Tape
Los Angeles, Calif.

Barry Richards
Program Director
WHMC
Gaithersburg, Md.

2 Rockers & Soul
Station Vie in S.F.

• Continued from page 16

for a news assignment with WOR-FM in New York and returned to KKUA the following year as their program director. Within the course of his tenure with this Honolulu rocker, he took the station from eighth place in the market to No. 1 position.

King feels he has the best talent available. His current staff includes Doug Cass in the 6-10 a.m. time segment; Marlin Scott, his music director, is on until 2 p.m.; Bob Jones follows from 2-7 p.m.; Johnny Morris from 7-midnight and A. Jay Kemp in the all-night segment. The swing shift is covered by Don Mitchell and Bill Hall. King is a firm exponent of

allowing his on-the-air staff the flexibility of being creative and he further looks to them to continue to maintain a one-to-one relationship with the station's listener.

Many diverse factors go into King and Scott's ultimate selection of records. Included in their decision will be sales reports from retailers throughout the station's seven-county target market, awareness of competition, national trade paper charts and radio sheets. The most important consideration, according to King, is knowing what your listening audience wants to hear. King prides himself on knowing his audience and, in fact, makes almost daily rounds to ascertain for himself the programming wishes of KDIA's listener. The current KDIA music playlist is probably the longest in this market. Any one week will find 40 single records, at least 50 new or recent albums and an untold number of "goldies" including everything from Nat King Cole to the Jackson 5, and everything in between. The station prides itself that they were responsible for breaking such national hits as Billy Preston's "Out of Space," The Hawkins Singers "Oh, Happy Day" and Joe Simon's "Drowning in the Sea of Love," among others.

Audio Fidelity
Into Book Club

NEW YORK — Audio Fidelity Records will be represented by the Book-of-the-Month Club in early 1973. The first album in the Audio Fidelity catalog scheduled to be offered as a book dividend to club members will be "Al Hirt at Dan's Pier 600."

AUGUST 19, 1972, BILLBOARD

BEST SELLING
Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	14
2	3	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	9
3	2	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	15
4	4	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	11
5	6	BROTHER, BROTHER, BROTHER Isley Brothers, T Neck TNS 3009 (Buddah)	8
6	8	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308	5
7	7	UNDERSTANDING Bobby Womack, United Artists UAS 5577	8
8	5	A LONELY MAN Chi-Lites, Brunswick BL 754179	17
9	13	UPENDO MI PAMOJOS Ramsey Lewis Trio, Columbia KC 31096	7
10	11	THERE IT IS James Brown, Polydor PD 5028	5
11	12	SOUL ZODIAC Cannonball Adderley Sextet, Capitol SVBB 11025	5
12	10	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	21
13	15	SOUL CLASSICS James Brown, Polydor SC 5401	9
14	14	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	19
15	9	FIRST TAKE Roberta Flack, Atlantic SD 8230	20
16	22	BUMP CITY Tower of Power, Warner Brothers BS 2616	5
17	19	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	9
18	16	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	23
19	39	SUPERFLY Curtis Mayfield/Soundtrack, Curtom CBS 80145T (Buddah)	2
20	18	I GOTCHA Joe Tex, Dial DL 6002 (Mercury)	17
21	17	PEOPLE . . . HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	11
22	21	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	27
23	42	JERMAINE Jermaine Jackson, Motown M 752 L	2
24	23	TELL ME THIS IS A DREAM Delfonics, Philly Groove PG 1154 (Bell)	9
25	27	MUSIC IS THE MESSAGE Kool & the Gang, Delite DE 2011	3

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	20	FLOY JOY Supremes, Motown M-751 L	12
27	32	CORNELIUS BROS. & SISTER ROSE United Artists UAS 5568	3
28	31	FEEL GOOD Ike & Tina Turner, United Artists UAS 5598	3
29	29	LONDON SESSIONS Chuck Berry, Chess CH-6002	8
30	25	AMERICA EATS ITS YOUNG Funkadelic, Westbound 2020 (Chess/Janus)	9
31	33	MANDRILL IS Mandrill, Polydor PD 5025	10
32	28	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	54
33	30	STYLISTICS Avco AV 33023	38
34	34	FOOD FOR THOUGHT JB's, People PE 5601 (Polydor)	3
35	36	JACKSON 5'S GREATEST HITS Motown M 741 L	29
36	24	IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640	17
37	37	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	36
38	41	SYREETTA Mo'West MW 1131 (Motown)	4
39	26	DONNY HATHAWAY LIVE Atco SD 33-386	24
40	38	ALL DAY MUSIC War, United Artists UAS 5546	39
41	47	BITTER SWEET Main Ingredient, RCA LSP 4677	9
42	35	DELLS SING DIONNE WARWICKE'S GREATEST HITS Cadet CA 50017 (Chess/Janus)	4
43	43	CRUSADERS 1 Crusaders, Blue Thumb BTS 6001 (Famous)	19
44	45	L. A. MIDNIGHT B.B. King, ABC ABCX 743	25
45	48	CHICAGO V Chicago, Columbia KC 31102	3
46	40	MALO Warner Bros. WS 2584	25
47	44	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	27
48	—	ZULEMA Sussex SXBS 7015 (Buddah)	1
49	46	COMMUNICATION Bobby Womack, United Artists UAS 5539	40
50	—	VALERIE SIMPSON Tamla T 317 L (Motown)	1

Vox Jox

• Continued from page 20

Princess, P.O. Box 1379, Hamilton Bermuda, writes that the firm is opening 600-room luxury hotel in Bermuda and wishes to establish a discotheque with "all its beautiful intricacies of audio visual effects." So, he needs a young man or lady with the following qualifications: The ability to evaluate and purchase and maintain electronic sound equipment; and who is up-to-date on all U.S. and British product. Kreuziger was manager of Someplace Else, a club in Jacksonville, Fla. . . . Steve Bridges, formerly of KSTT in Davenport, Iowa, is now working morning drive at KXEL, country station in Waterloo, Iowa. . . . KTBR, Denver, will be known as KERE when it goes country music.

Mal Harrison had been slated to be program director; he was morning jock at WWOK in Miami; but he left the firm so I don't know the program director will be on the new station. Walt Turner has left KIMN, Denver, where he was program director. New program of the station is Al Brady, a very capable man. But, then, so was Walt. What a crazy business this sometimes is.

★ ★ ★
Charlie Bell has left WROV in Roanoke, Va., as well as Ron Thompson. But I think you can reach either of the men still through the station. Both are professionals and need work. . . . I think that I forgot to mention that Harry Scarborough is now on KTLK after a brief stint on KIMN, both in Denver. . . . I wanted to compliment Helene

Stewart, a promotion man for Stax Records in the Connecticut area. Though she was not in time to put her name on the original ballot, she got out a mail campaign you wouldn't believe! It's just that the staff of Billboard voted not to count letters sent in as votes, even though they were on business firm stationary. However, Helene Stewart proved to me that she has enormous rapport in her area. Next year, we'll give everyone more warning on the initial ballot and thus more people will have a chance to get on the ballot. Something else, next year, I plan to separate the competition so that local men won't be competing with regional men, meaning that we'll give out separate awards in those two categories which I lumped together this year. Oh, well. I never said I was perfect.

Tape/Audio/Video

Speaker Mfrs. Assn Argues Import Toll

By EARL PAIGE

CHICAGO—The America Loudspeaker Manufacturers Association (ALMA) is taking a harder look at the effects of imported electronics and chances for U. S. firms to export. In an exchange of views here ALMA was told employment in U. S. speaker manufacturing firms is down 50 percent and American companies face many obstacles if they try to export. The meeting was highlighted by the appearance of a Japanese representative of Electronics Industries Association of Japan (EIAJ).

One hopeful note for ALMA is the Domestic International Sales Corp. (DISC), said Hajime Williams Tanaka, Washington based EIAJ attorney. He said companies establishing DISC operations will maximize profits, "since 50 percent of the income earned through DISC operations will probably never be taxed."

Herbert J. Rowe, Pemcor, Inc., countered by saying, "The law says someday the income from DISC operations will be taxed." But he also said, "It's (DISC) the first break for exports in my lifetime." As for establishing off-shore subsidiaries, he said, "It's much easier to say you can be a multinational company than being one—it requires capitalization and manpower." Rowe, as well as ALMA counsel William D. North, mentioned "non-tariff" barriers for American exporters. Rowe said an example is an import license. "It may cost nothing, but try to get it," he said.

Speaking for smaller electronic manufacturers, William Rollins, Oaktron Industries, Inc. founder, said his firm is down from 450 employees in 1966 to 225. He also mentioned that it is not just fin-

ished speakers that are affected, that off-shore competitors have an advantage in raw product and components. "We price a tweeter at 70-cents and it can be imported for 24½-cents laid down at the door of the customer."

Rollins' remarks brought strong comment from Louis Cheskins, economist and author of many books. "Every advanced country in the world has effected a marriage between government and business—not just Japan. But not the U. S.," he said.

Cheskin, who had spoken earlier, said the status of the government and business rapport in the U.S. does not depend on politics. "There's no difference in administrations, we're not socio-economically oriented." But he also challenged U. S. firms to greater efforts in motivating workers, planning and projecting for the future."

Don Schilke, III, Department of Business and Economic Development, told ALMA the state has a staff (though small) available for free consultation to manufacturers and that Illinois has established a Hong Kong office as a "catalyst of foreign trade."

North, after mentioning such non-tariff barriers as multiple exchange rates, currency blocks and licenses, was answered by Tanaka who said Japan "has eliminated procedural delays" for importers of electronics. Tanaka urged U.S. firms to use trading companies, which he said understand the nature of dealing in Japan.

ALMA's member roster of 28 represents substantially every major manufacturer involved in speakers and their components.

Irish Blank Tape Push: New Areas

By RADCLIFFE JOE

NEW YORK—Irish Magnetic Tape is introducing a new combination storage rack and blank tape package. The firm is also into a major push for business with educational and institutional users and will sell an estimated 15 million blank cassettes to a convent in the South, said Sol Zigman, president.

The cassettes will be used in the training of nuns, and for the distribution of sermons and other messages of inspiration to shut-ins.

The sale represents part of an overall sales expansion project by Irish, to non-music markets, of which the Bible Belt is an important target.

Irish is also making considerable inroads in the OEM field, according to Zigman, and this market accounts for a major percentage of the company's overall blank cassette sales.

Zigman's strategy of moving into original non-music markets with his lines of blank tapes, was triggered by growing competition on

(Continued on page 49)

Sears Bows TV Cartridge in L.A.

By BOB KIRSCH

LOS ANGELES—Sears, Roebuck & Co. is now displaying cartrivision in all of its Los Angeles outlets plus eight California zone stores, with prerecorded software and blank cartridges also in stock in all of the stores.

Sears, which has been demonstrating the units informally since Aug. 1, officially kicked off their L.A. ad campaign Aug. 6 with a four color ad on the back of West, the magazine supplement of the Los Angeles Times.

In addition to carrying a picture of the unit, the ad offered brief explanations on what the "Sears Cartridge Television Center" is and what the unit can do—including "play pre-recorded programs and feature films in full color; create your own video-tapes with a TV Camera, sound too; record any program off the air, even when you're not home; and use it as a monitoring system."

The ad also said: "Enough Sears Cartridge TV entertainment is already available to run nonstop 24 hours a day for a month and a

half." The unit is priced at \$1,600, including black-and-white camera.

According to Lee Brey, Sears' merchandising manager for tv and radio in Los Angeles and Orange Counties, "We plan to deliver by Aug. 25. We will have the pre-recorded tapes and blank tapes on hand, while the movies will be handed out of another division, with 24-hour delivery planned."

Brey said there was "tremendous reaction and many inquiries" from consumers during the first week the units were on display. He added that five sets were sold. Warwick Electronics makes the tv sets.

"We expect to have an ample supply of units to handle what we sell and be able to back up sales," Brey said. He added that Sears does have a projected sales figure through December, but felt it would be best not to elaborate at this time.

"This is actually our second test market," he said, "with Chicago being the first. We feel the Chicago test was quite successful, with about 37 units sold."

As for software, Brey said that blank cartridges will be available in 15, 30, 60 and 100-minute lengths, with prices at \$11.98, \$17.49, \$23.98 and \$36.98, respectively. Prerecorded software will be priced from \$12.98 to \$39.98, depending on the length. Movies available for rental will run from \$3.50 to \$7.50 for 24 hours depending on the length. Movies can only be run once.

Brey said that "Anybody who likes to make home movies should be interested in blank tape. There is erasability and it's more convenient than film. Another point to remember is that there is a 100 foot extension cord on the camera, which means you can go outside with it."

"We also feel the blanks are dependable, because we tested one tape on 165 runs in Chicago and it still worked fine."

On other subjects concerning television cartridge at Sears, Brey said that a service contract will be offered for one year at about \$139. "At the time," he added, "we have no plans for a contract longer than a year because this is a brand new product and we want to see what sort of problems develop. The men in our service centers have already been trained, and the salesmen have booklets on the units. We will also send a 14-minute demonstration tape to every consumer who purchases a unit."

"Literature explaining Cartrivision was also sent to Sears' EP and SRC credit account customers, which refers to the unit as a new era of entertainment. As for catalog sales, there are no plans at the moment."

"As for advertising, we will continue with newspaper ads on a

(Continued on page 27)

Polydor Sets Major Push on Tape in U.K.

By RICHARD ROBSON

LONDON—Polydor is launching a major tape sales push, particularly now that the company has finally decided to move into the 8-track cartridge market, said general marketing manager Tim Harold at the Polydor sales convention recently.

Harold told the conference that Polydor cassette sales during January to June of this year were double those of the last half of 1971, and that based on the cassette and cartridge sales figures recently compiled by the British Tape Industry Association, the firm now has a share of around 9.5 per cent of the total U.K. tape market.

However, he continued: "The long heralded tape explosion has taken place in the U.K. but it does not seem to me we have much to congratulate ourselves about. True, our sales have shot up,

but are we really selling musicassettes as effectively as we should? We are still lagging way behind our European Polydor colleagues."

Harold went on: "Our achievement in Polydor does not look good in this area. Our market share on records is far higher than on tapes. Even allowing for our not having cartridges, we hardly register in comparison to Precision, CBS or Kinney and our weakness in tape sales has to be corrected."

We all have to recognize that tapes are going to loom larger and larger in our lives and it is in our interests that we encourage this change as cassettes are at present one of our more profitable lines."

Don't underestimate the speed with which the tape revolution will develop. Don't get left behind yourself."

Without going into details, Harold added that the company's tape

operation must be reorganized and plans made for a "vast" expansion.

Polydor is moving into the 8-track market next month with an initial release of 50 cartridges which will be manufactured by Decca and distributed by Phonodisc. The initial batch will include tapes by virtually every best-selling artist in Polydor's catalogues and among them will be albums by Bert Kaempfert, Jimi Hendrix, David Rose, Melanie, James Last, Taste, Cream, the New Seekers and Rory Gallagher together with the soundtrack from the film "2001."

From November onwards, further cartridges will be released every month and issued simultaneously with the disc and cassette versions of the albums involved.

New Promotion

This autumn will also see a particularly strong release of cas-

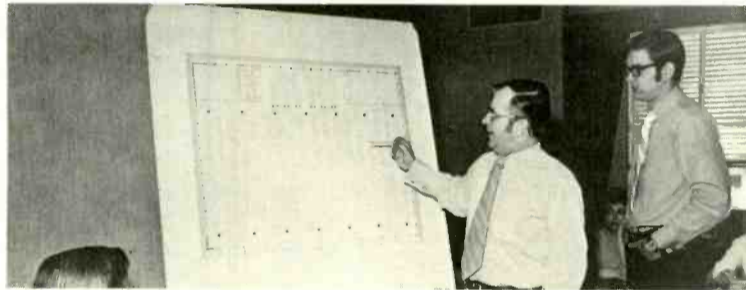
(Continued on page 27)

300 Repairmen Trained in CTI TVC Program

NEW YORK—Marketing of the Cartrivision television cartridge system is stepping up in many areas and with it the need for trained personnel. Over 300 television service personnel from 25 retail organizations across the U.S. have completed a service training course in New Orleans on the maintenance of the machines, according to Sam Gelfman of Cartridge Television, Inc.

Personnel were trained in groups in a seven-day course directed by Mark Sheldon of CTI, who worked with the Technical Education De-

(Continued on page 26)



HUB ERICKSON (left) and Jim Sobezak of Hall-Erickson Inc., managing directors of the Automotive Parts & Accessories Show (APAA), assign space on master floor plan for November 13-15 show in the Los Angeles Exhibition and Convention Center.

Young Calif. Audio Dealer's Warrantees Highlight Personalized Touch

By JAY EHLER

SANTA BARBARA, Calif. — When young Tony Soans opened his own stereo tape store here he was determined to give the business a personal touch. Even the name, Tape, Etc., evokes a kind of specialization. One area he found particularly apt to personalization is service, where among his offerings is a lifetime warrantee on parts and labor for \$15.

Tapes, Etc., features both hardware and software. Soans, just 20, who spent over four years at Discount Records in Los Angeles, has experience in prerecorded music. It was from his years in a volume outlet that he yearned to be able to spend more time satisfying customers.

This he has found he can do here, where, though the city is tucked away in the Santa Ynez mountains, it is not all that removed from the rest of the influences of the music industry.

Tapes, Etc. specializes in selling and installation of car stereo. The only other competition that Soans found in Santa Barbara was Muntz. He thought that with the relatively small amount of competition he could do well.

The largest selling tape decks in his store are Craig, Sanyo and Bowman. Installations do not limit themselves to cars. Soans features, in addition, boat and camper installations. His objective is to develop the most expanded retail and

installation dealership in the area.

In Santa Barbara, Soans has found radio promotion to be the most helpful. But he commented on the quirkish nature of the town—"It seems to be different in many ways from other areas. This makes it a hard town to do business in," he commented. "You can't predict trends like you can in a larger city."

On the door installation runs at approximately \$120 (deck, installation, speakers). The installation fee itself runs, on the average, about \$18.50 here.

Soans extends the original warrantees on all his hardware product if the customer wishes to purchase such. A one year parts and

labor warrantee costs five dollars. Lifetime warrantee costs fifteen dollars for parts and labor.

Software

In addition to hardware, Tapes Etc., sells 8-track, cassette prerecorded and blank tape but no open reel tapes. Soans estimates his number of titles at 1,000 with rock selling about 90 percent, classical about five percent, and soul and others the remaining percentage. Even though the Santa Barbara area does have its country audience, because of the size of his shop, Soans, as yet, has not ventured into this area. Also, 8 track tapes sell in a ratio of about 60/40 to cassette. Soans said he is surprised how well cassette sales have

been doing (increasing) overall in recent months.

Except for the well-known names in rock, Soans commented that there was about a six week delay in acquiring the off name, or not-so-popular artists on tape. As a rule, this owner keeps his tape variation rather homogeneous—no far out, educational or such tapes—just music. Again, the demand of the area is the primary reason.

Soans did find a return problem with some cassette tape. He felt the problem existed in the quality of the original tape blank. This, he felt, was one reason why 8-track sold better than cassette. However,

(Continued on page 23)

Philips Bows New Turntables; Adds 'Silent' Two-Speed Unit

NEW YORK—North American Philips Corp. has introduced a new "silent" electronic turntable. The model 212 offers two speeds (33 1/3 and 45) with a DC powered tachometer generator motor allowing a choice of voltage (110-240 v. AC) and two independent potentiometers for precise speed calibration. Capacity switches select RPM and stop, while automatic shut-off at the end of the record is provided by a noiseless photoelectric switch.

Hear Memorex Special Sale—Firm Denies It

LOS ANGELES — Memorex Corp. is reportedly offering \$500 to \$700 worth of merchandise on a free trial basis, according to at least one large Eastern retailer.

According to this dealer, tape buyer for a New England chain of about 50 stores, Memorex offered each one of his outlets a deal where he could take \$500 to \$700 worth of blank tape and try it on a free basis. If he liked the tape and it sold well, the buyer said, he could either reorder the merchandise at the standard price or sell the free goods and not reorder at all. He was placed under no obligation.

This dealer said, "There was definitely such an offer made. We turned it down, however, for various reasons. The only reason I can see for such an offer," he added, "is when a firm wants to buy its way into a market, in this case, a mini-mass merchandising market."

Memorex has denied that any offer of this type has been made or ever will be made.

According to national sales manager, Barry Berghorn, "We have traditionally approached the business from a consumer point of view. Our trade promotions have been basically consumer oriented where a customer purchasing a Memorex cassette during a promotion period would receive a better value. We see no reason to deviate from this strategy and we will continue to advertise and promote to the consumer. The retail deals spoken of are not true and there is nothing being planned in this type of promotion."

Young Dealer

• Continued from page 22

he also commented that in 8-track (Ampex prerecorded tape) he's experienced a problem with the plastic pinch rollers. "You can't get the tension against the capstan like you could with the formerly used rubber pinch rollers," Soans stated. "In trying to cut cost, they also reduced quality."

4-Channel

Quadrasonic sets and tapes are also stocked here. But, like many dealers, Soans feels the price of tapes and hardware are too high, that there isn't proper standardization of products, and that tape selection is poor. He also expressed concern for the confusion of buyers between matrix and the discrete four channel.

In the accessory department Tapes, Etc. carries such items as storage cases, car stereo alarm systems, brackets and converters.

Soans did mention a problem with theft when the store first opened. But that problem has been solved by the installation of closed circuit television.

Future plans indicate expansion. Soans hopes for another store in Santa Barbara; one in Ventura; and eventually, Santa Maria.

Also, the off/on switch is an electronic, feather touch lighted button indicator. The model comes with an integrated tone arm and hinged, strut-supported dust cover for open play. Tone arm cueing is by a feather touch rocker bar that is hydraulically damped. The unit lists for \$149.50.

Also introduced by Philips is Model 202, an electronic single play turntable with solid state circuits and three speeds. It provides individual potentiometers with an electronic brain that constantly senses and compensates for variations in line voltage, frequency, friction and cleaning brush drag.

Other turntables include the GA-308 manual, two-speed, single play turntables with integrated tone arm, slide-out phono cartridge and stylus overhang adjustment gauges, with automatic shut-off.

In cartridges, Philips offers magnetic phono cartridges delivered with the original individual response chart. The Super M Series GP 412 and 401 are biradial/elliptical stylus, and GP 400 is a spherical stylus for medium tracking force.

Tape Happenings

Fine-Tone Audio Products Co. Inc., has been selected by Pioneer Electronics as its distributor for its car stereo products in the greater New York metropolitan area.

★ ★ ★

The Duotone Co. of South Miami, Fla., has appointed Mac R. Bougere Associates as its New England sales representative. Mac R. Bougere Associates, with headquarters in Holyoke, Mass. will sell the complete Duotone line in Rhode Island, Maine, Vermont, New Hampshire, Massachusetts and Connecticut.

★ ★ ★

The Roller Corp. of America, is expanding its warehouse and manufacturing facilities at South Plainfield, N.J., by an additional 10,000 square feet. Completion of the new building is expected by the end of the year. The Roller Corp. manufactures 8-track stereo pinch rollers and other precision rubber moulded products.

★ ★ ★

The Audiomatic Corp. of New York has sold an Electro Sound

(Continued on page 26)

Ampex Low Noise Tape

LOS ANGELES—Ampex Corp. has added a low-noise consumer audio tape, the 345 Series, to its line.

The 1/4-inch wide tape is available in two lengths, 1,800 feet on a plastic reel and 3,600 feet

on a 10 1/2-inch professional style aluminum reel. This reel is new to the line.

The 345 Series tape is packaged in library boxes and suggested retail prices are \$7.93 for the 7-inch reel and \$10.07 for the 10 1/2-inch.

WEST COAST STEREO

22561 Ventura Blvd.

Woodland Hills, Ca. 91364

213 - 347 - 6884

MGM — RCA — DECCA — Etc.

We have 10s of thousands of factory cut-outs, 8 Track cassettes and LPs from 65¢ to \$2.25. English and Spanish. Also many items at low end prices.

ASK FOR AL FRANK

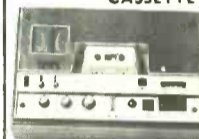
SCOTCH TAPE

(USED)

#150, 1 mil polyester, 3600 foot on 10-1/2 inch fiberglass reels, used once, \$1.99; 1800 foot, 7 inch reels, 99¢—Guaranteed to perform as good as new or money refunded. (Bulk, no box) Used 10-1/2 inch fiberglass reels (small hole) 50¢. New hinged boxes: 10-1/2 inch, 39¢, 7 inch, 9¢. All plus postage.



WOLLENSAK DOLBY CASSETTE DECK



Model #4760
List \$299.95
(Factory sealed cartons)
Dealer Price: \$197.96
(Plus Shipping)

SAXITONE TAPE SALES

1776 Columbia Rd., NW, Wash. D.C. 20009



You'll be surprised at what you make when you sell this case to the audiophile!

When a record buff wants to protect his Bach, Brahms and Beethoven, he won't hassle about paying more for a better case. And that's where our Deluxe 1290 Record Case comes in. Because it sells for more, you make more.

The 1290 is so good looking, it sells itself. Its rich, walnut grain outer cover blends with any decor... modern or traditional. It's moisture resistant, too.

Our 1290 is strong. Made with

double thick walls. Sturdy hardware. And a padded lid. There's even a set of 30 dividers with a master indexing sheet.

So the next time one of your collectors comes around, offer him the 1290 Deluxe Record Case. His best looking protection nets you more!

Write us for information. Amberg File & Index Company, 1625 Duane Boulevard, Kankakee, Illinois 60901.

platter-pak®

For Music "On-The-Go!"

AT&T - AMERICAN HOSPITAL ASSN. - PRUDENTIAL
 MERRILL LYNCH - NEW YORK UNIV. - COCA-COLA
 SIMMONS COLLEGE - READER'S DIGEST - PROGNOSES
 NEW ENGLAND LIFE - PLAYA HOTEL - HIGH FIDELITY
 CATV - DATACOM - PETA - NAVA - (NY) PUBLIC LIBRARY
 PORT WASHINGTON - NAVA - (NY) PUBLIC LIBRARY
 AECT - U.S. GOVERNMENT - IPAA - MAYTAG

**SEE FOR YOURSELF HOW
 THESE AND OTHERS
 ARE USING THE NEW
 VIDEO TECHNOLOGY**

come to **VidExpo 72**

AUGUST 21-24 • Hotel Roosevelt • New York City

**FIRST 'USER-ORIENTED' INTERNATIONAL
 VIDEO MARKETING CONFERENCE**

Sponsored by Billboard Publications

VidNews • Billboard • Merchandising Week • High Fidelity • Photo Weekly
 • Music Week • Discografia International • Billboard Japan/Music Labo

**FOR THE FIRST TIME IN ONE PLACE YOU CAN
 SEE ALL VIDEO HARDWARE SYSTEMS ON
 THE MARKET**

Among more than two dozen companies in the Video Exposition are: Philips/Norelco
 Panasonic/Matsushita Sony
 Cartridge Television Videorecord Corp.
 Mitsubishi/EVR of America
 Modern Talking Modern Video
 Picture Service Center
 Teletronics S/T Video-cassette
 International Duplicating Corp.
 Retention Communi- Tektronix
 cation Systems Sonocraft

**CONFERENCE REGISTRANTS—CROSS-SEC-
 TION OF INTERNATIONAL CORPORATE, EDU-
 CATIONAL, INSTITUTIONAL, FINANCIAL
 MARKETPLACE**

Share your experiences with representa-
 tives of: IBM, U.S. Chamber of Commerce,
 ITT Europe, Bell & Howell, London Rec-
 cords, Halpern/McDevitt Agency, Conde
 Nast, Vior Corp., Tarrant County Jr. Col-
 lege, Hearst Corp. (Good Housekeeping),
 General Electric, Investors Diversified
 Services, Entec Plastic & Engineering, CBS
 Records, Cyrus J. Lawrence & Sons, Ameri-
 can Assn. for Advancement of Science,
 Northeastern Pa. Education Inter Unit, Cre-
 ative Partners, RCA Consumer Electronics,
 Motown Records.

**SPECIAL RATES FOR ORGANIZATIONS &
 SINGLE-DAY ATTENDANCE AVAILABLE**

To encourage participation by companies,
 organizations, school systems, five or more
 persons from one firm registering at one
 time are eligible for special discount with
 full Conference/Exhibit privileges and five
 meals daily—\$600. To accommodate those
 who can only make one of the three daily
 sessions, a special fee is applicable includ-
 ing Conference/Exhibit sessions and
 luncheon on that day—\$50. Call Peter Mit-
 terhauser in New York for details. (212)
 687-5523.

CONFERENCE REGISTRATION FORM—VidExpo 72

Sponsored by The Billboard Publications Group & VidNews
 Hotel Roosevelt, Madison Avenue & 45th St., New York • August 21-24, 1972

REGISTRATION FEES: (Checks payable in U.S. dollars)

Regular: \$175 Group: \$600 Single Day: \$50

Send check and registration form to:

BILLBOARD PUBLICATIONS VIDEXPO 72 CONFERENCE

Ninth Floor, 300 Madison Avenue, New York, N.Y. 10017 • Phone: (212) 687-5523

Please register the following names to attend the BILLBOARD PUBLICATIONS VIDEXPO 72 CONFERENCE:

(Print or type the following information)

NAME OF EACH REGISTRANT

TITLE

1 _____

2 _____

3 _____

ORGANIZATION _____

ADDRESS _____ PHONE (AC) _____

CITY, STATE OR COUNTRY _____ ZIP _____

REGULAR AND GROUP FEES INCLUDE:

Admission to all Conference sessions and Exhibits, work materials, a
 one-year charter subscription to VidNews (biweekly international video
 media newsletter), full proceedings of the First International Cartridge TV,
 Videocassette & Videodisc Conference, opening cocktail party and three
 luncheons. It does not include hotel accommodations. Upon receipt of your
 registration, you will be sent information on your room reservation at
 special reduced rates—three nights for \$61 single, \$74 double, including
 taxes. A check for the appropriate amount of Conference registration fees
 in U.S. funds must accompany this registration. Make your check payable
 to: BILLBOARD PUBLICATION—VIDEXPO.

Please check if interested in attending Exhibits only.

Please check if interested in special-rate hotel accommodations.

VidExpo72 CONFERENCE/EXHIBIT SESSIONS

MONDAY, AUGUST 21

Welcome Cocktail Party, 5:00-7:00 p.m.

Your opportunity to share your experiences with other Video-Industry leaders.

TUESDAY, AUGUST 22

9:15 - 10:45 a.m.

Opening Session - Keynote Addresses

Government and the Video Media

Congressman Orval Hansen, U.S. House of Representatives

Educational Video: Reaching and Teaching the Vid Generation

Dr. Robert Heinich, President, Assn. for Educational Communications & Technology, Indiana University

Corporate Video: Bigger Payoffs in Management Communication

Wallace Henry, Director of Communications, Pepsi-Cola Co.

Consumer Video: Tapping the Multibillion-Dollar Market—When?

Aaron Neretin, Editor & Publisher, Merchandising Week

10:45 a.m. - 3:30 p.m.—Video Exposition Open

12:30 p.m.—Buffet Luncheon

3:30 - 5:30 p.m.

CORPORATE VIDEO

Bigger Payoffs in Management Communication

How YOU can use video to inform, motivate and train—in an insurance company, in the medical field, in manufacturing, in the service industries and on Wall Street.

Chairman:

Max Fuller, Director of Field Education, Maytag

Richard Van Deusen, Audiovisual Manager, Prudential Insurance Co.

Ronald Butler, National Audiovisual Specialist, Nissan Motor Co., U.S. (Datsun)

John Ribbing, Manager of Training, Coca-Cola Co.

William Hight, Director, Division of Instructional Media, American Hospital Assn.

Lee Roselle, Producer/Director of Audiovisuals, Merrill, Lynch, Pierce, Fenner & Smith

WEDNESDAY, AUGUST 23

9:00 - 10:45 a.m.

EDUCATIONAL VIDEO

Reaching and Teaching the Vid Generation

How YOU can successfully mix the media for better learning, featuring applications, experiences, costs and results from a teacher, librarian, programmer and public official.

Chairman:

Dr. Robert Heinich, Professor of Education, Audiovisual Center, Indiana University

Edward de Sciora, Director, and **Walter Dale**, Video Project Director, Port Washington (N.Y.) Public Library

Lilly Fleming, Partnership Director, Economic Development Council of New York City, Inc.

Georgia Noble, Associate Professor, Department of Education, Simmons College

10:45 a.m. - 3:30 p.m.—Video Exposition Open

12:30 p.m.—Buffet Luncheon

3:30 - 5:30 p.m.

CONSUMER VIDEO

Tapping the Multibillion-Dollar Market—When?

Strategy session on how YOU can move from the showroom to the living room, featuring experiences of the market researcher, software programmer, Cable TV expert and the retailer.

Chairman:

John W.P. Mooney, General Manager, High Fidelity Cable TV

Peter Wiegand, Project Manager, Prognos AG, Basel, Switzerland

Sol Schildhause, Director, Cable TV Bureau, Federal Communications Commission

Kevin O'Sullivan, Director of Professional Development, National Audio Visual Assn.

Bertram MacMannis, General Manager, TV Division, The Reader's Digest Assn.

Jack Craver, Vice President and General Manager, Plaza Hotel, New York

Don Segall, President, Cable Shows Video

THURSDAY, AUGUST 24

9:30 - 11:30 a.m.

'IN-HOUSE' VIDEO

"Doing It Yourself!"

HOW-TO session running the gamut from "home movie" to "network spectacular," emphasizing techniques, costs and applications, and featuring a video producer, production manager, software developer and systems use specialist.

Chairman:

Robert O'Boyle, Supervisory Electronic Engineering, Department of the Army Audiovisual Agency

Herbert Winter, Secretary General, International Publishers Audiovisual Assn., Zurich, Switzerland

Herbert Wolff, Assistant Vice President, Corporate Communications, New England Life Insurance Co.

George Griswold Jr., Information Manager, CCTV, American Telephone & Telegraph

Mrs. Red Burns, Director, Alternate Media Center, New York University

Noon—Closing Session

VIDEOGRAM FINALE

Where Do We Go From Here?

Separating the Possible from the Propaganda!

W.D. Littleford, President, Billboard Publications, Inc.

Tape Happenings

• Continued from page 23

6000 high speed tape duplicating system to Trutone, a joint venture of Philips Electric and Gallo Records in Johannesburg, South Africa. The unit will be used for the production of prerecorded 8-track cartridges.

★ ★ ★

Sanyo Electric, Inc. has appointed Shack & Associates of Skokie, Ill., as its representative for Chicago and other parts of Illinois and Wisconsin. Shack will be responsible for the Sanyo lines of television, stereo systems, radios, automotive sound products and tape recorders.

★ ★ ★

"A Salute to Television's 25th Anniversary" to be presented by Zenith Radio Corporation, September 10 (ABC, 9:30 EDT), will pay tribute to outstanding persons and programs of the past. Stars appearing in the 90-minute special include Dame Judith Anderson, George C. Scott, Milton Berle, Sid Caesar, Ed Sullivan, Perry Como and Dave Garroway.

The Electronic Industry Show Corporation in Chicago, recently elected Roy Vetzner, Vaco Products, Chicago, president for the annual trade show to be held

May 2, 3, and 4, 1973 at the Las Vegas Convention Center. Other officers elected at the annual meeting include: **Edward M. Rothenstein, Philmore Manufacturing**, Inwood, N.Y., vice-president; **James S. Silverman, Electronic Expeditors**, Milwaukee, secretary; and **Albert N. Kass, Kass Electronics Distributors**, Drexel Hill, Pa., treasurer. Vetzner succeeds **James L. Nichols, Mallory Distributor Products Company**, Indianapolis. Chairmen appointed by Vetzner include: **James S. Silverman, Electronic Expeditors**, Milwaukee, publicity; **Irvn Horwitz, United Radio**, Cincinnati, education; **Robert Trinkle, Trinkle Sales Inc.**, Cherry Hill, N.J., housing; **Henry Russell, Russell Industries**, Lynbrook, N.Y., hospitality; and **J. Lowell Erickson**, Littlefuse, Des Plaines, Ill., space and arrangements. The not-for-profit trade show, devoted to the distribution of components, is co-sponsored by the **National Electronic Distributors Association, Association of Electronic Manufacturers—Eastern Division, Association of Electronic Manufacturers—Central Division, Electronic Industries Association, Western Electronic Manufacturers Association, and Electronic Representatives Association.**

EXACT TIME LOADED 8-TRACK BLANKS

- 64 Different lengths in stock
- Lear Jet Cartridges
- Top line Ampex Tape
- Life time guarantee
- Private labeling available
- No order too small or too large
- Cost per blank from 69¢



SYNDICATED SOUNDS Unlimited

14416 Jeff Davis Highway, Woodbridge, Virginia 22191
(703) 494-8141

Browsers

Stereo Tapes - Cassettes - LP's and 45's

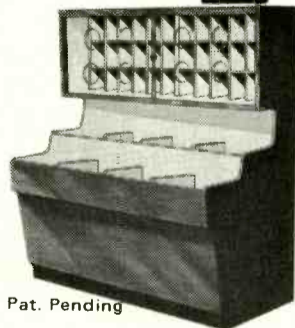
#101 - \$225.00

Combination LP and tape Browser.

Holds 216 - 8-track tapes or 432 - Cassettes PLUS 528 LP's

54" long - 60" high
30" deep - 170 lbs. wt.

Bottom Storage and any type finish for either on request.



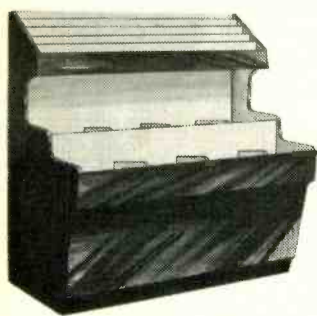
Pat. Pending

#100 - \$110.00

8 bin combination Holds 700 45's and 528 LP's

54" long - 54" high
24" OR 30" deep
140 lbs. wt.

Other 8-track stereo tape cabinets available.



QUALITY DISPLAY CO.

P.O. Box 1574
Charlotte, N.C. 28201
Tel. 704-377-4521

Repairmen Trained, CTITVC Program

• Continued from page 22

velopment Project for the National Science Foundation.

Meanwhile, Sears, which introduced its TV cartridge units in Chicago, earlier, is set to go in Los Angeles Aug. 25 (see separate story) and in Philadelphia soon, Gelfman indicated.

Joining Sears in its extensive consumer market thrust for the system, are Teledyne Packard Bell, and Emerson. Teledyne has been demonstrating its version of the Cartrivision system at Foley's department store in Houston since June 5, this year, and recently introduced the system in Detroit.

Emerson Cartrivision consoles are being marketed by its parent company, National Union Electric Corp., at Abraham & Straus stores here, and will soon expand its marketing thrust into other major cities across the country.

Both Admiral and Montgomery Ward have selected Chicago as the market for the initial sales thrust of their Cartrivision systems.

Meanwhile Cartridge Television Inc., and Cartridge Rental Network, a joint venture of CTI, and Columbia Pictures Cassettes, are making Cartrivision videotape cartridges in blanks and prerecorded versions, available for rental or purchase at any of the outlets which sell the hardware. The cartridges are compatible with the equipment offered by Sears, Admiral, Emerson, Montgomery Ward and Teledyne Packard Bell.

Coinciding with the availability of cartridge is the release by CTI of a consumer catalog describing the initial group of videotape programs available on the Cartrivision systems. "Video Cartridge Program Sale Catalog" is a 24-page index, and has been released to the first dealers who are selling cartridges throughout the country.

The 111 titles listed were se-

Greek Co. In Blank Tape

ATHENS—A plastics firm based here has begun the mass production of blank loaded cassettes for the domestic market. The firm produces all the components for the cassette which it is marketing under the brand name; "Inter-sonic." Raw tape for the cassettes is imported from Germany.

The company which also plans to move into the blank 8-track field, is hoping to reduce the current high import level of blank tapes into the country which is estimated at some 2,000,000 cassettes resulting in a revenue drain of \$10 million.



LOOK

"Quick-Vue"

Cartridge & Cassette Displayer

SEND FOR ILLUSTRATED BROCHURE

Creative STORE EQUIPMENT INC.

Box 933 Terrell, Texas 75160

lected from a library of several thousand programs licensed for distribution by Cartridge Television Inc. to owners of the system. New cartridges will become available periodically.

The first group of titles include a wide spectrum of themes ranging from sports, personal involvement, cooking and wine tasting to color-

accented music, religion, travel, cultural enhancement, cartoons and a variety of children's subjects.

Supplementing the catalog for Cartrivision system owners who might prefer to rent cartridges rather than buy them, are some 200 feature motion pictures available through distributors for Cartridge Rental Network.

WRITE FOR YOUR FREE CATALOG!

ASK THE MAN WHO KNOWS

... what's new in domestic and imported cartridges ... and how to identify what's needed with Pfanstiehl's new cartridge catalog.

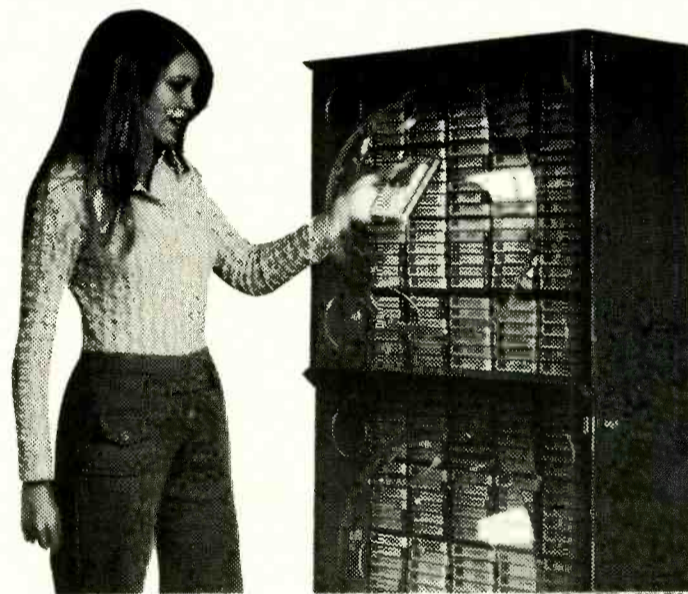


Pfanstiehl

FACTORY-TO-YOU SALES REPS.

KNOW all about cartridges and will simplify your merchandising problem!

PFANSTIEHL 3300 WASHINGTON ST. • BOX 498 WAUKEGAN, ILLINOIS 60085

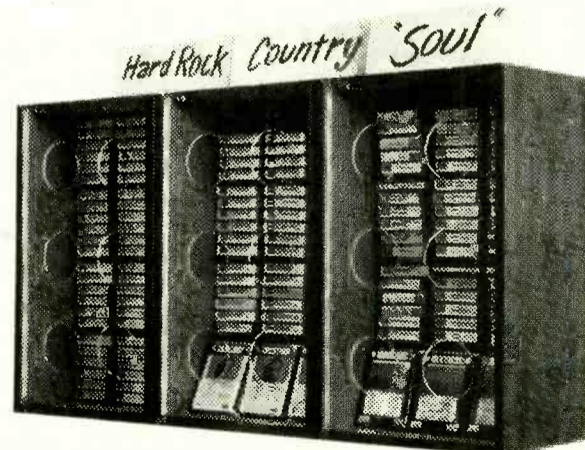


PAT. APPLIED FOR

INCREASE TAPE SALES with ASTRO TAPE CENTERS

SELF SHOPPER - NO CLERK NEEDED TO AID PURCHASER DECISION

144 tape capacity / 26" H. 30" W. 12" D. / Walnut finish / Bubble Front of Sliding Plexiglass / Security Lock & Key Weight - 50 lbs. (May be shipped U. P. S.) \$48.00 f.o.b.



New 72 Tape Mini-Center

Same self-shopper features - Tape Display by music categories, allows verticle or horizontal set-up. Start with one Mini-Center and Add-A-Rack as business grows. 24 5/8" H., 14 3/4" W., 12" D. Walnut Finish / Sliding Plexiglass Front / Security Lock & Key / Weight 24 lbs. (shp. U. P. S. \$ 28 f. o. b.

Dealer & Rack Operators Inquiries Invited

CAROLINA DISTRIBUTORS (919) 763-6447
Dept. B, P. O. Box 187 Wilmington, N. C. 28401

Members of ITA to Show TV Units to Congressmen

NEW YORK—Members of the International Tape Association (ITA) will demonstrate their video products to members of Congress, their staffs, and interested agencies and associations, at the Rayburn House office building, U.S. House of Representatives on Sept. 13, according to Larry Finley, executive director of the ITA.

The demonstrations were requested by Congressman John Brademas (D), chairman of the Select Sub-Committee on Education, and developed out of a recent meeting in New York of the Video

Information Committee of the ITA.

That meeting was addressed by Congressman Orval Hansen (R), chairman of the GOP Task Force on Education and Training, and a member of the Select Sub-Committee on Education; and Frank E. McLaughlin, director of Industry Relations for the President's Office of Consumer Affairs.

According to Finley, Congressman Hansen was instrumental in structuring the scheduled demonstrations on Capitol Hill.

The demonstrations will get underway at 10:30 a.m. with a

(Continued on page 28)

VidExpo Sets Industrial, Educational Study

NEW YORK—Highlights of an exclusive Billboard Publications, Inc., audiovisual survey of key industrial and educational markets, will be revealed at VidExpo '72, slated for Aug. 21-24 at the Roosevelt Hotel.

The survey was compiled by Billboard Publications' corporate research division, and reveals a rising demand, over the next five years, for video hardware units in education and industry.

The survey was conducted earlier this year among members of the National Industrial TV Association (NITA), concerned with the use of business and industrial TV communications; and the Association for Educational Communications and Technology (AECT),

the audiovisual arm of the National Education Association.

Of the 225 NITA members interviewed, the response indicated an average current need of 41 video hardware units, or 3,200 sets immediately with a five year average of 235 units of 18,000 sets.

Response from the 575 member sampling of the AECT indicated that the educators have immediate need of an average 118 audiovisual hardware units, or a total of 13,000 set; and will need an average of 199 units or a total of 18,000 sets over a five year period.

Other key video industry areas which will be covered at VidExpo '72 include influence on selection and purchase of equipment, preference for software rental and purchase, systems most likely to

meet current and future needs, prices the user would be willing to pay for various hardware configurations and accessories; and prices the user would be willing to pay for black and white and color software in varying lengths.

Meanwhile MPO Videotronics Projector Corp., has become the most recent exhibitor to join the roster of video companies that will show hardware at the exposition. The company will display its new color, sound, cartridge-loaded rear-screen Super 8 projector.

Further information on the show can be obtained from Peter Mitterhauser, VidExpo '72, 300 Madison Ave., New York, N. Y. Telephone (212) 687-5523.

Sears Bows TV Cartridge in L.A.

• Continued from page 22

regular basis. We may use a few tv spots in Chicago, but that is not definite yet."

Prerecorded tapes in stock deal with football bloopers, golfing with Gene Littler, a cartoon with the Incredible Hulk, the Muhammed Ali-Cleveland Williams heavy-weight fight, an Italian travel tape, a tape featuring Orson Welles, country music tapes with Carl Smith and Marty Robbins, a tape dealing with Rembrandt and the Bible, a basketball tape with Bill Russell, a Three Stooges feature, and other tapes dealing with cooking, auto racing, Chicago Bear football highlights, gardening and a guide to wines.

Brey said "quite a few blank

tapes have been purchased by those buying units and the 'Football Follies' tape was popular among the prerecorded material."

Hudson's in Detroit is also heavily involved in Cartrivision, using the Teledyne Packard Bell tv.

"Everything is set up now," said television buyer W. M. Browne, Jr. "So far we've sold five pieces. I only know personally about one sale, and this was a gentleman who was taking old movies off tv with a movie camera. He bought the unit so he can tape his movies, so this was a purchase for a special interest."

Hudson's has closed down the displays in its branch stores, but will reopen these from time to

time backed by newspaper ads. The main store display will remain open.

"We think this is better than film for several reasons," Browne said. "You have less inconveniences, it's all done on the spot and you have audio."

"This market is still in its infancy, of course, but I see it as one of the largest items to come down the pike in home electronics in a long time. It's going to be a mass merchandising and department store item. I would guess it will reach the mass point when the price comes to the \$500 area."

"We have had good steady attendance at the demonstrations," Browne added, "particularly at peak hours such as lunch time at the downtown store or after dinner at the branch stores."

"The key thing is to have somebody there to demonstrate and explain the unit at all times. If you have this, you can draw 50 people in five seconds. As for now, we're going to pick certain stores, advertise in advance in the newspapers and the Sunday newspaper magazines and see what happens."

Browne added that "The first people interested in this are the educational people, and we will give them a special demonstration."

Hudson's is setting Oct. 15 as a target delivery date for its units.

Polydor Push Tape Plan

• Continued from page 22

sette product from Polydor and the introduction of a special cassette promotion centered on a unique New Seekers tape called New Seekers Special and retailing at just under \$2.50.

Although Saga has been releasing on cassettes on its Opus label at the same price for some while, this is the first time a major record manufacturer has offered a tape product at such an attractive cost.

None of the 10 tracks included on the tape—which will be released next month on cassette only—are now available on record; in fact seven of the items have never been issued before in any form. Among the titles are the three Eurovision Song Contest runners-up to Beg Steal or Borrow.

The New Seekers Special will only be supplied in batches of 10 and in order to buy each batch, dealers have to order 15 full-price cassettes from a special best-seller list of 30 items. Special order forms have been printed for obtaining supplies of the tape and orders must be sent to Polydor's head office on Stratford Place, London, and not direct to Phonodisc. The order forms, which include the 30 best-sellers list, are being distributed by Polydor salesmen and the offer is being promoted with special plastic display pieces which are being shrink-wrapped onto the first 1,000 New Seekers Specials ordered.

Heading the main autumn release of cassettes is a tape version of the enormously-successful TV-promoted 20 Original Hits album on the Arcade label which includes recent hits by Slade, Donny Osmond, New Seekers, Rod Stewart, Melanie and Dawn. The tape will be issued with the New Seekers cassette next month.

Also scheduled for autumn release are cassettes from Pete Townshend, Stone The Crows, Melanie,

New for 1972...

Fidelity's Needle Replacement Guide is more than a Catalog... it is a true selling tool. It contains more cross-referenced entries. More ways to find what you're looking for. Saves time and effort in determining your customer's needs. You locate the Fidelity needle number quickly and confidently. It simply helps to sell more needles!

The Fidelity Needle Replacement Guide is just a part of Fidelity's complete make it easy merchandising program that means greater sales and profits for every dealer.

Contact your Fidelity Distributor or write...

Fidelity

Advancing Technology and Merchandising
With THE TOUCH OF MAGIC
6415 North Ravenswood Avenue
Chicago, Illinois 60626

AUGUST 19, 1972, BILLBOARD

audio brings you the world's most popular tape winder, for loading cassettes, 8-track and blank tape. the world's best buy in automatic tape splicers shown mounted on winder for cassette operation.

ELECTRO SOUND 100-48C

ELECTRO SOUND 200

We carry a full line of tape duplicating equipment.

AUDIOMATIC CORPORATION
237 West 54th St., New York, N.Y. 10019 (212) 582-4870/Cable AUDIOMATIC

DUOTONE ACCESSORIES ARE EVERYDAY SELLERS

Duotone's complete line of accessories do their own selling! Long time leader in the phonograph needle field, Duotone markets accessories for both phono and tape users. Tape carrying cases... blank cassettes... care & cleaning items... splicers... record cloths and adapters.

With the purchase of pre-packed, self-selling assortments, a free pegboard rack—floor stand is included.

Profits? Duotone accessory sales average a hefty 60%.

With audio fans needing all these items for everyday use, why not stock them for everyday sales?

COMPLETE CATALOG FROM:

Duotone

COMPANY
P.O. Box 1168
South Miami, Florida 33142
(305) 665-1121
IN CANADA:
Capitol Records Ltd. Malton, Ontario

Classical Music

Complete 'Ring' on Seraphin

LOS ANGELES—Angel's low-price classical line, Seraphim Records, this month is releasing for the first time the Wilhelm Furtwangler-conducted recording of Wagner's complete "Ring of the Nibelung," prepared in 1953 for broadcast by the Italian Radio and featuring an international cast of Europe's postwar Wagnerian singers. Suggested list price is \$56.62.

The cycle of four uncut operas ("Das Rheingold," "Die Walkure," "Siegfried" and "Gotterdammerung") occupies 18 long-play disks. In addition, Seraphim has prepared another disk, "The Seraphim Guide to the Ring," a spoken synopsis of the complicated plot with musical illustrations of the most important motifs from the Furtwangler recordings. The guide will also be offered separately, as part of a merchandising promotion to support the complete set. A sturdy presentation slipcase encloses the four individually boxed operas and the "Guide"; customary German-English librettos are included, along with notes on the unusual history

of the recordings. The guide's suggested list is \$2.98.

For many years the recordings were believed to have been destroyed in accordance with union regulations, although pirated tapes, several generations removed from the original, have circulated on the illicit market. Only recently were authentic reference lacquers located in the Italian Radio's archives and all necessary permissions obtained from the unions and from the individual artists or their heirs. Commercial release was rumored, denied and now anticipated after almost 20 years.

The results, said Brown Meggs, Capitol Records' vice president in charge of classics, are worth waiting for. "These are artists of another generation, and the earliest complete 'Ring' we have on record. Interestingly enough, some of today's veterans are heard at their first peak of fame. But throughout, it's Furtwangler's performance, with the special excitement of live recording before a small, select studio audience."

Colin Davis' Next Berlioz Opera Set by Phonogram

LONDON — The next Berlioz opera in the series being recorded by Phonogram under Colin Davis will be the large-scale "Damnation of Faust." Phonogram plans to record this next summer here, with Nicolai Gedda as Faust and French bass Roger Soyer as Mephistopheles.

With the Phonogram recording of "Benvenuto Cellini" finished in London last week, the "Damnation" will be the fourth of Davis' Berlioz opera cycle—others are "The Trojans" and "Beatrice and Benedict." Erik Smith will again produce.

This has been a busy summer for Smith. He has been in charge of the large-scale "Benvenuto

Cellini" recording in London, then goes to Hamburg to produce a new Phonogram recording of Mozart's "La Finta Giardiniera," starring Reri Grist and Hermann Prey, conducted by his father, Hans Schmidt-Isserstedt. After a short holiday he returns here to take charge of another Phonogram opera recording, Verdi's "Attila," of which there is no recording so far available. This will mark the Phonogram recording debut of baritone Ruggero Raimondi in the title role. Other well-known recording singers in "Attila" include Carlo Bergonzi, Sherrill Milnes and Christina Deutekom. This will be Erik Smith's third major opera production this summer.

Ferdinand Frantz is heard throughout the cycle as Wotan, Martha Modl as Brunnhilde and Ludwig Suthaus as Siegfried. Other leading parts are taken by Elisabeth Grummer, Sena Jurinac, Margarete Klose, Hilde Konetzni, Hilde Rossl-Majdan, Rita Streich, Gottlob Frick, Josef Greindl, Gustav Neidlinger, Julius Patzak, Alois Pernerstorfer, Alfred Poell and Wolfgang Windgassen.

Opera Aid Society Set In Finland

HELSINKI — The Savonlinna Opera Festival, the only one of its kind in Finland, has taken a major step to improve its financial, artistic and over-all standards and to escape from its provincial image.

The National Supporting Society of the Savonlinna Opera Festival has been formed, together with artistic and financial committees to solve its current problems. The artistic committee, which includes internationally known Finnish opera stars of the caliber of Martti Talvela, Kim Borg and Matti Lehtinen, has already decided that next year's main production will be Mozart's "Magic Flute" with the three singing the major roles.

This year's festival featured the Opera of Lodz from Poland, in Romuald Twardowsky's "Tragedy" and Verdi's "Rigoletto."

Cliburn Contest Rolling in Texas —Russian Set

NEW YORK—The fourth Van Cliburn International Piano Competition, to be held Sept. 17-30, 1973, in Fort Worth, Texas, has engaged a guest conductor for the final stage of the competition; string artists to accompany the contestants in chamber music requirements in semifinal stage; and a teacher and laureate of competitions from the Soviet Union to serve on the jury and the addition of two sponsor-donors.

Walter Susskind, conductor and music director of the St. Louis Symphony Orchestra, will conduct the orchestra for the final two rounds to be composed of six (6) finalists.

Mrs. Eudice Shapiro, violinist of Studio City, Calif., and Laszlo Varga, cellist of San Francisco, have again accepted the invitation of the Cliburn committee to accompany the semifinalists in the required work of Chamber Music. They were both in Fort Worth in the same capacities for the 1969 contest.

Mrs. Catherine L. Russell, executive secretary of the competition, Russia, will be represented on the international panel of judges by Evgeni Malinin, teacher at the Moscow Conservatory and laureate of competitions.

The competition is sponsored by the National Guild of Piano Teachers; Texas Christian University; Fort Worth Piano Teachers Forum; Junior League of Fort Worth; Fort Worth Chamber of Commerce; General Telephone and Electronics Corporation and World Service Life Insurance Co., the latter two firms having just recently joined as sponsor-donors.

ITA Shows Units

• Continued from page 27

series of five minute statements by participating ITA video industry representatives, this will be followed by a brief question and answer period. The exhibits and representatives will be in attendance for the rest of the day.

Billboard TOP 40 Easy Listening

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

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	1	1	1	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP)	11
2	3	17		WHEN YOU SAY LOVE Sonny & Cher, Kapp 2176 (MCA) (Jack & Bill, ASCAP)	6
3	4	14	20	GOODBYE TO LOVE Carpenters, A&M 1367 (Almo/Hammer & Nails, ASCAP)	5
4	5	8	16	POPCORN Hot Butter, Musicor 1458 (Bourne, ASCAP)	8
5	6	6	7	GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	14
6	9	11	14	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	10
7	7	7	8	THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima-Donna/Algee, BMI)	11
8	13	16	30	GUITAR MAN Bread, Elektra 45803 (Screen Gems-Columbia, BMI)	4
9	10	10	10	BRANDY (You're a Fine Girl) Looking Glass, Epic 5-10874 (CBS) (Evie/Spruce Run/Chappel, ASCAP)	8
10	14	24	29	BEAUTIFUL SUNDAY Daniel Boone, Mercury 73281 (Page Full of Hits, ASCAP)	4
11	8	9	9	DAY BY DAY Godspell, Bell 45-210 (Valando/New Cadenz, ASCAP)	12
12	15	15	21	MOTORCYCLE MAMA Sailcat, Elektra 45782 (Singing Wire, BMI)	7
13	3	2	3	SEALED WITH A KISS Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP)	12
14	12	12	13	MY GUY Petula Clark, MGM 14392 (Jobete, ASCAP)	12
15	22	26	35	YOU DON'T MESS AROUND WITH JIM Jim Croce, ABC 11328 (Blendingwell/Wingate, ASCAP)	5
16	16	18	19	SWEET INSPIRATION/WHERE YOU LEAD Barbra Streisand, Columbia 4-45626 (Press/Screen Gems-Columbia, BMI)	7
17	11	5	2	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	11
18	18	20	22	MAKE IT EASY ON YOURSELF Johnny Mathis, Columbia 4-45635 (Famous, ASCAP)	6
19	24	29	—	IN TIME Engelbert Humperdinck, Parrot 40071 (London) (C.A.M.-U.S.A., BMI)	3
20	36	40	—	RUN TO ME Bee Gees, Atco 6896 (WB, ASCAP/Casseroles, BMI)	3
21	26	—	—	GARDEN PARTY Rick Nelson, Decca 32980 (MCA) (Matragun, BMI)	2
22	25	36	—	A SUNDAY KIND OF LOVE Lenny Welch, Atco 6894 (Leeds, ASCAP)	3
23	28	—	—	CITY OF NEW ORLEANS Arlo Guthrie, Reprise 1103 (Kama Ripa/Turnpike Tom, ASCAP)	2
24	17	17	18	SIMPLE MAN Lobo, Big Tree 141 (Bell) (Kaiser-Famous, ASCAP)	7
25	29	—	—	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	2
26	34	35	36	IN THE QUIET MORNING Joan Baez, A&M 1362 (Almo/Chandos, ASCAP)	4
27	40	—	—	PLAY ME Neil Diamond, Uni 55346 (MCA) (Prophet, ASCAP)	2
28	33	34	—	MacARTHUR PARK Andy Williams, Columbia 4-45647 (Canopy, ASCAP)	3
29	31	32	34	GOODBYE AGAIN John Denver, RCA 74-0737 (Cherry Lane, ASCAP)	5
30	30	33	33	DUNCAN Paul Simon, Columbia 4-45638 (Charing Cross, BMI)	5
31	—	—	—	SATURDAY IN THE PARK Chicago, Columbia 4-45657 (Big Elk, ASCAP)	1
32	27	27	28	CIRCLES New Seekers, Elektra 45787 (Ampco, ASCAP)	8
33	—	—	—	I BELIEVE IN MUSIC Gallery, Sussex 239 (Buddah) (Songpainter, BMI)	1
34	—	—	—	SUMMER SUN Jamestown Massacre, Warner Bros. 7603 (Nine Mile, BMI)	1
35	35	37	37	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London) (Jec, BMI)	4
36	—	—	—	PUT IT WHERE YOU WANT IT Crusaders, Blue Thumb 208 (Famous) (Four Knights, BMI)	1
37	37	38	39	HOW DO YOU DO Mouth & MacNeal, Philips (Mercury) (WB, ASCAP)	4
38	39	39	40	THAT'S WHAT FRIENDS ARE FOR B.J. Thomas, Scepter 12354 (Almo, ASCAP)	4
39	—	—	—	DOWN BY THE RIVER Albert Hammond, MUMS 6009 (CBS) (Landers-Roberts, ASCAP)	1
40	—	—	—	BLACK & WHITE Three Dog Night, Dunhill 4317 (Templeton, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 8/19/72

The pollution problem. Maybe your engineers deserve a little help.

The engineers will be the ones to find the technical solutions to pollution problems. There's no doubt about it. But pollution is a people problem, too. And the engineers' technological approach to pollution isn't going to solve people problems. Maybe this booklet can help. It lists some of the things all people can do to

fight pollution. And with all the people supporting your engineers we'll have a better chance of winning the fight.

For a free copy or a list of bulk rates write to Keep America Beautiful, Inc., Box 1771, Radio City Station, New York, N.Y. 10020

Keep America Beautiful
Advertising contributed for the public good



People start pollution. People can stop it.



The 707 B LuxuryJet. First Class.



The DC-10 Coach Lounge.



The 747 First Class Table For Four.



The 747 Coach Lounge.

ONLY AMERICAN HAS THE LUXURY FLEET.

Why fly any other airline?



American Airlines Luxury Fleet

Ask your Travel Agent for The Luxury Fleet.
Our passengers get the best of everything.

Business can be Beautiful...

Enjoy the "Royal Touch" at
a Most Modern Castle!

There's simply no reason why a man cannot be treated like a King . . . even in his most demanding and busiest moments! At least, that's the way we do it at Royal Coach Motor Hotels, through provision of only the finest in meeting facilities and equipment and strict attention to detail, for all of our valued corporate clientele.

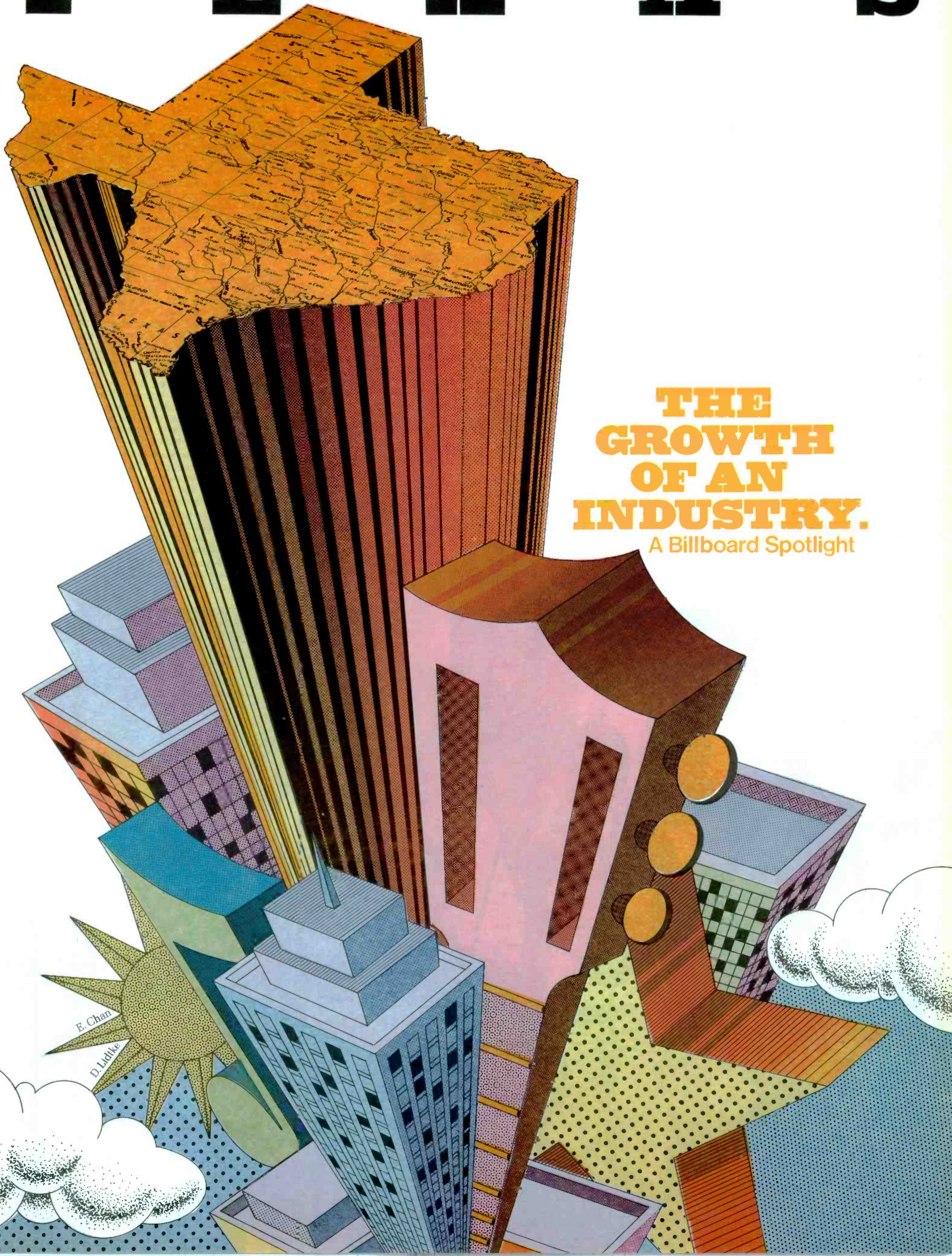
Why not drop in and look around our Castle? Business can be beautiful . . . at a Royal Coach Motor Hotel. Complete corporate meeting facilities accommodating up to 1,500 executives. After work relax, swim, dine, enjoy top entertainment.



ROYAL COACH
MOTOR HOTELS

7000 Southwest Freeway
Houston, Texas 77036
A/C 713 771-1311

T E X A S



THE GROWTH OF AN INDUSTRY.

A Billboard Spotlight

E. Chan

D. Lidtke

Texas Represents Every Sort of Musical Magic

Texas may not be what you think it is. Oh, it's big, and its people are proud, and its temperatures range from wet to dry and from cool to hot, and it has cattle ranches of incredible size, and some of the most progressive cities in the world. It's about to have the biggest airport in the world, the largest convention center, its Astrodome, and a million other things. But more than that, it has music.

And its people in the music industry are many sorts. Most, however, have a common denominator. They are as friendly, cordial, and pleasant as one could find anywhere. They are, almost incredibly, modest to a fault. There is no tendency to oversell. Some are glowing optimists; a few are a little pessimistic. And, as in any music capital (as Texas most certainly is), there are conflicts and problems and even a little naivety in some quarters.

Dallas is a city of effervescent excitement in regards to music. It has things really going, hopping. It somehow has put it all together in every area of the business, and promises to be one of the great commercial areas for all facets of music.

Fort Worth is a big country town with cosmopolitan ideas, and a great deal in the works. On down the highway is Waco, home of the world's largest religious recording centers. Farther down is Austin, a college town which has come to life and now has activity to match its raw talent. Then down to San Antonio, where the gentle and loving Tex-Mex people produce much of the Chicano Music of the nation, and where a lot of paradoxes in music occur. On down into the Rio Grande Valley, where music is a way of life. Over to Corpus Christi, where talent has oozed for many years. And back up to Houston where things can happen if they get untracked.

But music is everywhere in Texas. It is a place where people love to dance, and there probably are more dance bands per square inch than anywhere else in the world. It is a state which enjoys its club life, and this may be one of the strongest aspects of what is happening there.

But everywhere, too, new recording studios are springing up to supplement those already in existence. There are massive empires in the various areas of music, ranging from production of records to construction of audio equipment, lighting equipment, and the booking of major talent.

By Bill Williams

It might take some time to prove or disprove, but there is a claim in existence that more great talent has come out of Texas than any other state, in respect to music. That talent has emerged from all parts of the state, but heretofore there was the sad story that most of the great Texas artists had to go elsewhere to be recognized. Even today there is a reluctance on the part of some Texas radio stations to program artists who come from there, no matter how good they may be. There are other negatives: one of the great studios of Houston has all but withered and died.

But putting these few exceptions aside, there is a strong positive ring to what is happening in this remarkable state.

Music had historic origins there. In 1927, Don Law was cutting records in Dallas for Brunswick. Scouting Texas, he found the original Chuck Wagon gang at Lubbock. At Troup, Texas, he found a paperhanger named Al Dexter, who wrote a tune called "Pistol Packing

Texas is rich in pop and soul music. Black Grass, one of the newest groups developing in the state, is shown performing on a bill with Leon Russell.

Mama." At Fort Worth he discovered W. D. O'Daniel. As Law and Art Satherly moved their equipment around Texas, they ran into Milton Brown and his Brownies, who had "discovered Texas" for RCA.

Back in 1931, Pappy Dailey moved to Houston from Yokum, Texas, got into coin operated phonographs, became a producer for 4-Star Records, and brought to the label such people as Tex Tyler, the Maddox Brothers and Rose, Eddie Nowack, Bill Ford and others.

In 1952, in Houston, Dailey and Jack Starnes organized Starday Records. Don Pierce joined them as a partner. Dailey eventually worked for Mercury, United Artists, and Musicor, where he moved with Art Talmadge. There he discovered George Jones, Melba Montgomery, Judy Lynn, Webb Pierce and Hank Locklin, who was then living in Houston.

Later, the greatest names of all emerged from Texas. From people in the country field such as Jim Reeves, Tex Ritter, Ernest Tubbs, Jeannie C. Riley and hundreds of others, to Janice Joplin, Trini Lopez, Lightnin' Hopkins, Frankie Miller, Big Bopper, B.J. Thomas, Sir Douglas Quintet, Pozo Seco Singers, Bobby Bland, Ivory Joe Hunter, Roy Head, Floyd Tillman, Bloodrock, ad infinitum.

Texas is as much a part of music as it is of cattle and politics. Yes, even Lyndon B. Johnson is in the music business. And, if you scratch the surface a little, one finds other political figures. But also in it are people such as Charley Bright, who manages Channel 23 in Corpus Christi, and knows about as much about the music scene in the state as anyone, and was willing to devote long hours of work assisting in getting it together. So are the giants, who range from Jack Chalmes to Johnny Gonzales.

Texas is full of visionaries. And Texas represents every sort of music fathomable. Charley Pride once worked bookings in San Antonio for a couple hundred dollars. Now he is one of the most influential citizens of Dallas. Ray Price has returned there to make it his home.

Still, Texas to an outsider is different than one depicts. There is almost an inferiority complex about some of the people. They are genuine, down-to-earth, willing to listen, and honest.

It is these people we study in our second spotlight on Texas, one which shows a need for a floodlight rather than a spot.



RIDE ON.

"GERONIMO'S CADILLAC": A NEW SINGLE FROM THE ALBUM OF THE SAME NAME.

MICHAEL MURPHEY'S FIRST SINGLE. (AM 1368).

PRODUCED BY BOB JOHNSTON.

"O BOYS, TAKE ME BACK, I WANT TO RIDE IN GERONIMO'S CADILLAC."

"GERONIMO'S CADILLAC" IS STARTING TO BARREL THROUGH. RIDE ON. RIDE ON.



Ride in Geronimo's Cadillac (AM 1368)
With Michael Murphey On A&M Records.

Word Records Spreads Sacred Music's Message

Now It Plans To Build A Jesus Rock Label With A Mod Sound

It is difficult, in light of present day progress, to realize that Word Records really began as a sort of "something to do in college" business just over 20 years ago.

Today it is the leader in the overall religious field of music throughout the world, and is becoming increasingly strong in the contemporary area.

Jarrell McCracken, president of Word (and a man who served as president of RIAA), was a student at Baylor in Waco, Texas, majoring in religion and minoring in radio. He conceived an idea for a religious radio show, finally put it on record, and sold out of his first pressing. McCracken raised more capital by selling parts of his business. Even then it was a struggle. He and Marvin Norcross, teaming in strength, became distributors for a while, handling children's jazz and classical product.

In 1958, the two men launched the first religious record-of-the-month club, and they became stabilized. There were other ventures, too, but all of it was aimed at building Word into a formidable label. Eventually salesmen and distributors were added, and Word developed the largest direct sales organization in the world.

In 1964, Word got into the Gospel quartet business. After a slow start, the label developed and signed some of the leading groups anywhere.

The first Word office was a one-room apartment behind a cleaning store in Waco. Now there are some 60,000 square feet of space, housing the vast number of employees and everything from record tapes to computer tapes, fed through a Honeywell unit with 42,000 positions of memory storage.

Word, some years ago, began moving in many directions. It has never let up. It now is working to improve its distribution, which may be set up through a major label or through a network of independents. Meanwhile, it will continue to go through its traditional markets—religious book stores, record stores, and some rack jobbers. There also is the direct marketing business, mail order and the record club. By the way, there are now two of these, the Family Record Club and Canaan Record Club.

Vonda Van Dyke (below): she records for Myrrh.



Canaan is Word's gospel label, which includes Wendy Bagwell, the Happy Goodmans, the Blue Ridge Quartet, the Florida Boys, the Inspirations, the Thrasher Brothers, the LeFevres, the Lewis Family, Steve Sanders and the Lundstrums. If the name Wendy Bagwell doesn't ring a bell, you didn't listen to your radio last year. His single and album dealing with the "Rattlesnakes" outsold virtually everything in every market.

The Word label is sacred rather than gospel. It includes Anita Bryant, Dale Evans, Burl Ives, the Pat Boone Family, Jim Roberts and Norma Zimmer (well known from the Lawrence Welk Show), and the religious product of Wayne Newton, who records his pop product for Chelsea, and its newest acquisition, Dave Boyer, who has just moved over from the night club circuit.

A third label is Light, which is jointly owned with the incredible Ralph Carmichael, who is the most influential person in this generation in the field of religious music. Carmichael, for all his brilliance, has constantly stayed in step with the times. Among those on the label are Carmichael and Andrae Crouch and his Disciples.

A fourth label, Sacred, was previously a competitor, which was bought out.

McCracken says he has never been more optimistic about penetrating the large markets. Think what that might do in light of the fact that the firm has already done between 10 and 11 million in total sales, including its music and its books, which, combined, account for some 30% of the activity.

The firm also purchased The Rodehaver Co. of Winona Lake, Ind., in 1969, which for decades has been a major factor in music. Built in the Billy Sunday days, it has in

its catalog such standards as "Old Rugged Cross," "In the Garden," "Beyond the Sunset," and others of that caliber. Word now owns a warehouse in Winona. Word Music was merged with Rodehaver.

But the biggest move of all, McCracken feels, is the 1972 development of Myrrh Music. Even non-biblical students know that myrrh was brought by one of the wisemen to Bethlehem, and this is the origin of the name. Eight groups already are under contract to Myrrh, which McCracken describes as a full move into "Jesus type" music. It is completely contemporary, fully rock, and full of message. The search has been on for people who have musical quality, a great deal of character, and the ability to endure with a sincere religious message. Those already signed include Randy Matthews, The First Gear, Crimson Bridge, Dust, and the J. C. Power Outlet. Three others have, as yet, had no releases. The J.C. (for Jesus Christ) Power Outlet is headed by Ron Salsbury, whose older brother, Sonny, is a noted songwriter and an individual with great creative ability.

Everything the Myrrh artists sing is either message or spiritually oriented. McCracken feels that a legitimate message song is religious. This would include such tunes as Newton's "Daddy Don't You Walk So Fast."

No one in Waco, no one in Texas, and no one associated with religious music in any form doubts that Word will make it all the way in its new endeavor. Not with McCracken and Norcross, the later of whom is now vice president, secretary-treasurer, and director of the Canaan operation. And there are other great talents such as Bill Carden, executive vice-president; Bennie McDonald, vice president in charge of finance; Kurt Kaiser, vice president and director of music; Floyd Thatcher, vice president and executive editor; and Francis Heatherly, national sales manager.

Kurt Kaiser and Ralph Carmichael also have turned out two massive musicals, "Tell It Like It Is," and "Natural High," which are in the Lexicon Music catalog. Both have been major successes in showings across the nation.

In Waco, they got the Word.

Anita Bryant (below): she's got three LP's on Word.



Jarrell McCracken: he runs the Word operation.



Kurt Kaiser: he's Word's a&r director.

Come and make
beautiful music
at the Fairmont.
Number one hotel
in Dallas.
A smash hit
in the Southwest.

A great hotel, the Fairmont. Totally new but with an Old World atmosphere. With superb facilities for business and pleasure. 24 meeting and function rooms. Two ballrooms, each holding more than 2,000 people. A total of 55,000 square feet of versatile space to accommodate the most exacting requirements.

Along with 600 elegant guest rooms and suites. Champagne service in the lobby. Name acts in the Venetian Room. The Pyramid Restaurant with its extraordinary wine cellar. The Brasserie. A pool and terrace. And Neiman-Marcus.

Come to the Fairmont in Dallas. It's the star performer of the Southwest.



Ross at Akard
Dallas, Texas 75201
(214) 748-5454

Chicano Music Offers Hot Spice

Industry Built on 'Tex-Mex' Sounds

While all Texas music is big business, there is none as financially profitable as Chicano music.

Ballrooms in Dallas, Houston, San Antonio, El Paso, Corpus Christi and the Rio Grande Valley, specializing solely in Mexican-related music, are doing a thriving business booking groups which are making more money than most nationally-known artists.

Outside the Mexican-American and Latin-American population of the United States, little is known about the giant strides this form of music has taken in the last few years and the unusual industry that surrounds the Tex-Mex music scene. Only recently has this music gained a maturity that now has it on the verge of a gigantic industry-wide explosion.

The history of Chicano music had its beginnings in Texas, and its history is as colorful as the sound of the music. Mariachi, the true music of Old Mexico, was the type of listening enjoyed by the Chicano population of the United States for many years, and still enjoys strong support. However, in the late forties and early fifties, a sound was developing along the Texas border with Mexico that was catching the fancy of the Mexican-American population in that area.

With the accordion as the main instrument and the harmony of two or more voices the prevailing feature, a new brand of music labeled "Cajun" became extremely popular. Because most Spanish-speaking radio stations were sticking to a strict playlist of Mexican titles, the people were exposed to Cajun music only at dances and other areas of live entertainment. This music (likened to country music in some degree) told the story of the people of Texas and relayed their emotions on life, love and sorrow. Eventually, it began to get air play. As a result, several record companies specializing in this type of music sprang up across Texas.

Also becoming popular at this time was the Norteno music, especially in the "Valley" (Rio Grande), and with its accordion accompaniment it had the 12-string guitar, and was almost Polka in nature. This move was credited to the fact that, in the 1850's, many German and Polish descent people had settled in Texas. Their younger generation moved to the mines of Mexico to work, married Mexicans, and brought their families back to this country. They somewhat centralized in the McAllen, Texas, area.

Then came "Tejano": a music which was almost orchestral in form, and it appealed to many young Mexican-Americans. The group which introduced this form of music was Sonny and the Sunliners.

Meanwhile, the bracero (migrant farm worker) was moving north with the various crops. Many stayed and married. Thus there developed the itinerant peddler, who took the music to the fields. It may have been Mexicano (Old Mexico) or Norteno, Tejano or Cajun, but it was all Chicano.

The origin of the word Chicano is obscure, and there are many stories about it. But it has come to be applied to all Tex-Mex people, or those of Mexican descent living in the United States.

With the Alegres de Teran the top group, Arnaldo Ramirez established Falcon Records in McAllen, and took the lead in the formation of Norteno music. Later, Paulino Bernal, who packed houses wherever he played his cajun music, extended the area of bookings outside Texas to New Mexico, Arizona and California. Eventually, because of the braceros, bookings moved to Detroit and Chicago. Thus, a brand of music was exposed to much of the nation.

In the meantime, younger groups were being influenced by the successful sound of Isidro Lopez of Corpus Christi, who had replaced the accordion with a horn section and an organ, and was playing the same songs to a large following of the younger Chicano population. As a result of his popularity, other groups were formed and became highly successful on the dance and recording circuit.

Sunny (Ozuna) and the Sunliners took the lead in playing the new Tex-Mex sound and soon other groups such as Buddy and the Reno Bops, the Royal Jesters, the Dinos and Little Joe and the Latinaires, began to grow in popularity among the Mexican-American population.

At that time the music, as it has remained today, has become categorized. Cajun is still strongly supported by the older Texas-American generation, while Tex-Mex is strong in appeal to the younger Chicanos.

Record companies such as Discos Grande of San Antonio and El Zarape of Dallas sprang on the scene, and the competition in the Chicano type of music became rough.

Sunny and the Sunliners really started the big money flowing. Sunny and his group placed their future in the hands of Houston's Huey Meaux and Foy Lee, who then owned Teardrop Records, and hit nationally with a song titled "Talk to Me" that climbed to the top on the Billboard chart.

Another San Antonio group called the Sunglows, who had worked with Sunny prior to his success, hit the

charts with "Peanut," while Rene and Rene, a Laredo duet formerly with the Quarternotes, followed with a giant nationwide hit called "Angelito." These hits started the ball rolling for a whole new industry in Texas.

Johnny Gonzales of Dallas is credited with bringing true stability to the Texas Chicano music scene through his El Zarape music complex and the promotion of a group from Temple known as Little Joe and the Latinaires. His record complex grew to gigantic strength as he established a good distribution system for his music, and



Johnny Gonzales, president of El Zarape Records, one of the leaders in the Chicano scene.

began gigantic promotion campaigns. Between Gonzales and Manuel Rangel of Rangel Distributors in San Antonio, the Chicano music scene was being built on a strong economic foundation.

Gonzales built a large catalog of material and signed a young singer named Augustine Ramirez, who became known as the Elvis Presley of the Chicano population. Ramirez expanded his bookings for prices up to \$2,000 nightly, which was then unheard of in this type of music.

Johnny Bullock, an Anglo who pioneered putting Chicano music into major chain discount stores, pays great homage to Gonzales. "Johnny Gonzales has made a fantastic contribution to culture," he says. "He took kids out of the streets, made them good citizens, and made them money."

He cites a few examples of what Gonzales has done. He has helped raised money for churches, scholarship money for colleges, sends records to Tex-Mex soldiers in Viet Nam, records messages from families to send there to the soldiers. But that's only the beginning.

Gonzales has some of the top artists in the business. They include Alfonso Ramos, Ramirez, Little Joe and the Latinaires, Joe Bravo, Oskar Hernandez, Isidro Lopez, El Guero Polvos Y Los Unicos, and literally dozens of others.

He sells millions of LP's, singles and 8-tracks. This year he already has put out 15 albums, with many more to come. Each album is followed by a single. He not only sells records but books bands and artists in Texas, Oklahoma, Kansas, New Mexico, Colorado, Arizona, California, Oregon, Washington, Idaho, Utah, North Dakota, Minnesota, Wisconsin, Illinois, Ohio, Michigan, Florida and Wyoming.

Johnny produces all of his groups. He also produces the Mexico Day Show at the State Fair in the Cotton Bowl every October. He has his own publishing, and just about everything else. To many, he is Chicano music.

Bullock estimates that Chicano music represents a market of up to 100,000,000 a year, particularly if Anglos buy the Mexican music, which they are beginning to do in increasing numbers.

Both men gave a great deal of credit, too, to Manuel Rangel, who started Corona Records 25 years ago, and made a great contribution in the field of distribution. Manuel Jr. now runs the operation in San Antonio. Bullock is associated with Western Merchandisers, and probably moves more Chicano music than anyone, anywhere.

Today, the industry still shows a tremendous growth pattern that encompasses most of the United States and the interior of Mexico. Many authorities in Mexico are comparing the growth popularity of the Tex-Mex sound in the interior of their country to that of rock and roll in the U.S. in the mid-50's. For years the music flourished solely along the border, but today such acts as Freddie Martinez and Cornelia Reyna, who gained popularity originally with Los Relampagos del Norte, are moving their bookings into Mexico City with great acceptance.

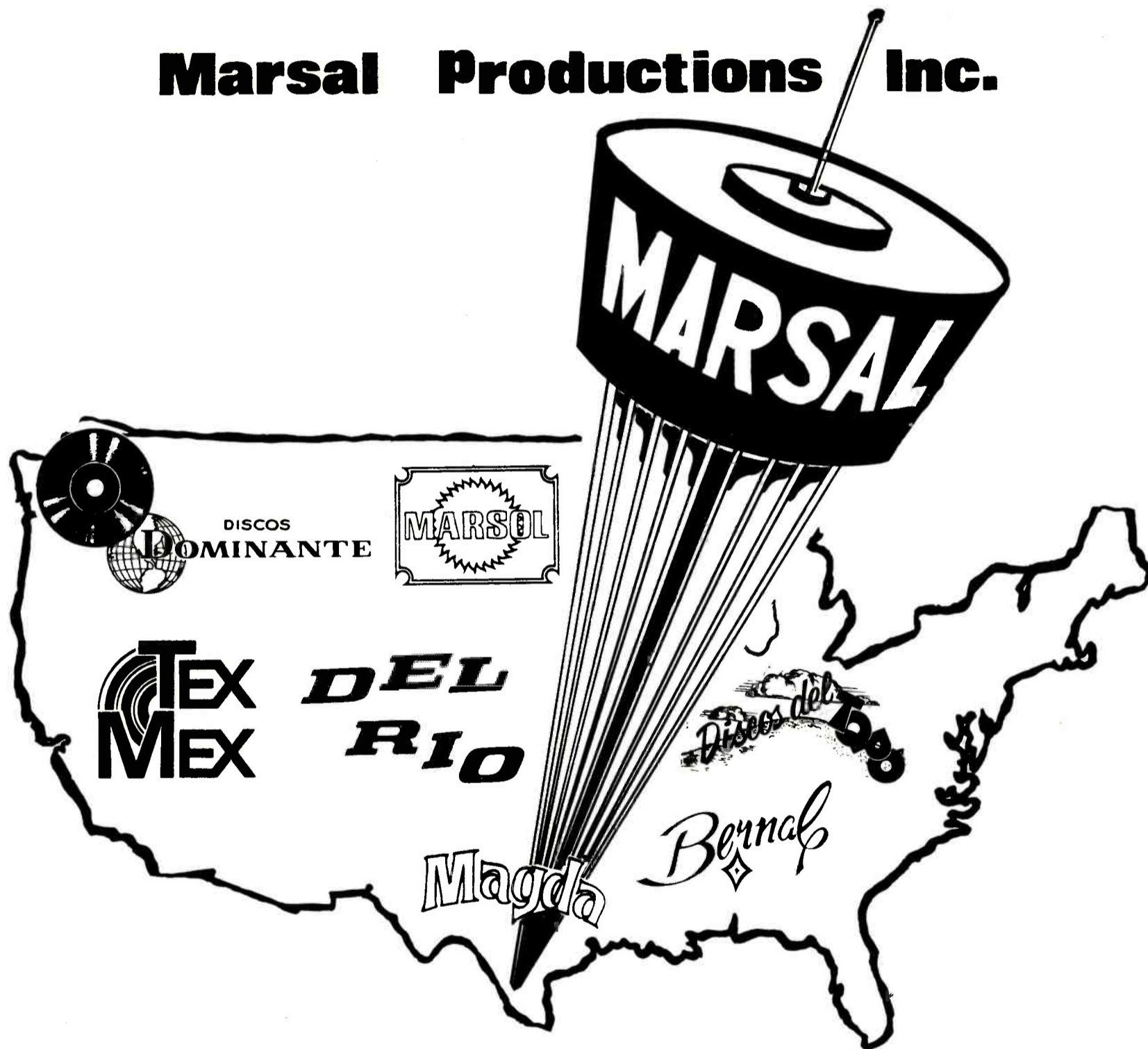
Ozuna, very successful with his own Key-Loc Record
(Continued on Page T-11)



One of the outstanding Chicano groups features Augustine Ramirez and his 11 associates.

Celebrating Our 4th Anniversary

Marsal Productions Inc.



THANKS TO ALL OUR CUSTOMERS AND FRIENDS
FOR THEIR PAST AND FUTURE PATRONAGE.



MARSAL PRODUCTIONS, INC.

2015 Castrovilla Rd., San Antonio, Texas

Freddie Martinez's Blazing Sales Propel Him To Position of King of 'Tex-Mex' Music Field

"El Nuevo Rey Tejano" is translated to mean "The New Texas King," and that recent album title tells the story of Freddie Martinez, the hottest Tex-Mex act in the country.

In a period of three years, Martinez has grown to be the top draw on the Chicano circuit and his yearly income runs well into the six-figure bracket. The success of the Tex-Mex sound is mirrored in the fact that a few years ago the Martinez band was playing Saturday night bookings for \$300. They recently were paid more than \$5,000 for appearing at the Pan American Ballroom in Houston.

"To many professional music people, the \$5,000 draw doesn't sound like much as compared with what is paid to the hot Anglo acts," explains Martinez. "But by our standards, it is measured as success. Remember that we are booked seven nights a week and have no agents to cut shares out of it."

Martinez, who headquarters his company in Corpus Christi, has very few middlemen at all in his growing organization. He records on his own Freddie label and handles his own distribution. He manages and books his own group, and produces his own records. After years of shipping his hits from his garage, Martinez is now building his own music complex to house company offices and to headquarter a complete warehouse distribution operation.

"It's hard to believe I started out a few years ago with total pressing orders of 500 albums and today my initial order is 50,000, and I still have to fill reorders within a few weeks," he says.

Following a tour of Chicago, Toledo and the West Coast, Martinez now next be the first Tex-Mex to go on tour in Mexico City. This month he will be the first Texas act to appear on the television show "Siempre en Domingo," which is Mexico's top variety show. While in Mexico City, Martinez will negotiate a contract to appear in the next motion picture with Mexico's top box office draw, Lucha Villa. CBS, the Martinez distributor in Mexico, plans to present him a life-size statue of himself during his stay there.

Martinez has become the financial backbone of three Texas composers—Johnny Herrera, Jaime Ruiz and Joe Mejia—and does their material almost exclusively. They, in turn, are becoming wealthy in their own right because many of Mexico's top recording acts are picking up their material from the Martinez albums.

Unlike the slower release of many Anglo acts, Mar-

tinez works on a schedule of a single every six weeks and an album every four months.

"Strangely enough, the release of a new record doesn't hurt the sale of old material," Martinez notes. "My first hit album, 'Te Traigo Estas Flores,' is still a top seller."

Martinez does all of his recording in Corpus Christi, cutting in the city's one 8-track recording studio. He will use no engineer other than Jim West, who was on the board during the recording of his first hit record. His records are pressed in Houston.

Loyalty prevails in the family-type company, and Martinez has employed the people who helped him when he was getting started. One of his highest salaried employees is Joe Perez, who handles his promotion, because "Joe used to give my band \$90 a night when everyone else wanted us to play for \$50."

The Tex-Mex business, being highly competitive, gives Martinez very little time to himself. While he is at home, the telephone continues to ring nonstop with one promoter attempting to outbid and outdeal another for his services. Martinez has to take the phone off the hook so his family can get some rest.

Unlike the Anglo music field, it is so competitive that promoters will pay up to \$500 just to get a performer's unlisted number and there is always someone around to sell it.

The main problem confronting his company is tape bootlegging, which is becoming widespread in the Tex-Mex field.



Freddie Martinez

Capri Records Laments Radio 'Discrimination'

Mrs. Vivian De La Garza, co-owner and co-president of Capri Records of Dallas, takes issue with some of the success stories of the Chicano music people.

"To get a record of ours played in this state we must pay for it, one way or another," laments Mrs. De La Garza, whose husband, Luther, also is co-owner and president.

"First of all," she explains, "most of the radio stations in Texas programming Chicano music hire Mexican disk jockeys rather than those from Texas, because they speak a purer Spanish. So, all they do is play mariachi music, which is their own preference."

"The result is that a lot of companies have taken their product into Mexico to the known major labels so they can get airplay in Texas."

Mrs. De La Garza says there is one way to overcome the problem: buy time on the radio in order to air the Chicano records.

"The stations know we will spend money with them. It's the only way we can get our records played. So, in effect, they are charging us high rates just to get our records heard. All of the profits we make go right back into the radio stations. Check any successful Chicano company and you'll find that they have their own radio shows, television shows and the like, which they sponsor and pay for."

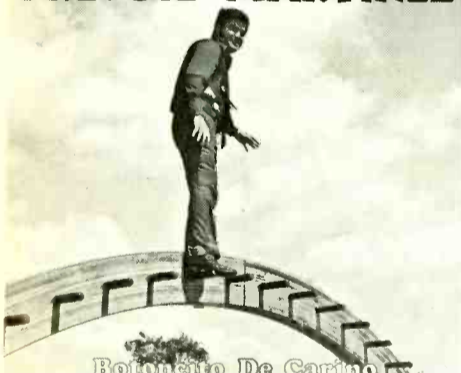
Mrs. De La Garza cites herself as a prime example. She currently sponsors a one-hour program daily in Fort Worth, with two hours of programming on Saturday and Sunday. "The stations are living off us," she continues. "That's the only time you will hear our records on the air."

And she discusses what she calls "payola in reverse." "A new company comes along," she charges, "and instead of paying to have its own records played, it pays the disk jockey not to play the records of a competitor. This is true on 75 percent of the stations."

Mrs. De La Garza has just expanded her broadcast business in a big way. As of Aug. 1, she bought a half hour (1:30 a.m. to 2:00) on XERS, Del Rio, Tex., which is actually transmitted from Mexico. She says this 500,000-watt station would get her records broadcast all around the nation.

The De La Garzas also operate the Hi Ho Ballroom between Arlington and Grand Prairie, Tex. (near Six Flags), and have a string of Capri Record shops in the Dallas area.

FREDDIE MARTINEZ



LP 1001

Freddie MartinezPresident
 Lee Martinez Sr.Vice-President
 Jean MartinezSecretary
 Promotion ManagerJoe Perez
 from Corpus Christi, Texas

LP 1002



LP 1005



LP 1003

For complete record
 catalog and free brochure
 Write care of: Freddie Martinez
 Record Company 1510 Brentwood
 Corpus Christi, Texas 78415

LP 1004



One of Texas top moving Record
 Companies, with the No. 1 chicano
 artist **FREDDIE MARTINEZ**

Mrs. T's Record Label Creates Lots of Styles

Texas women are something special, and one of the special women of Texas is Mrs. Dorris Tanner, owner and manager of the Tanner 'N' Texas Record Manufacturing Co. in San Antonio.

Mrs. Tanner has been instrumental in the success of several record companies over the past several years, and she counts her friends involved in music among the thousands.

The booming Tex-Mex business has continued to keep her manufacturing company flourishing, and she, in turn, has helped that area of music grow to the stature it enjoys today.

"Our company pressed the first Texas Chicano record in 1949, and if it hadn't been for this type of music we certainly wouldn't have enjoyed the growth figure that we have over the years," Mrs. Tanner says. While 80 per cent of her business is still Chicano, she manufactures

every type of music from children's records to classical.

She is pressing children's records for areas of the north; polka albums for Wisconsin; religious albums for San Antonio; Spanish albums for California and rock albums ready to be mailed to Oklahoma.

Mrs. T., as she is called by her friends, has been active in the business for years, working with her husband, R. E. Tanner. Recently his health began giving him problems, and the burden of running the operation fell upon her.

She says success has come because they give the same service to all companies, large or small. "When my husband extended credit above the call of duty to many of the people trying to get started, everyone told him he was crazy. Today, just one of those companies will do more business with us than most other Anglo companies put together."

Trans-World Marketing Seeks New Outlets For Selling Disks, Tapes

A bunch of the boys were in school one day when Trans-World Marketing came into existence. It all began as a hypothetical company in a master's thesis.

The key to the organization was Pat Morgan, president of Pompeii Records and Pompeii Publishing in Dallas. An honor graduate of New Mexico Military Institute, and a law school graduate at the University of Texas, he decided to enroll at Pepperdine University as part of the President's Masters Degree in Business Administration Program.

It was while he was in school here that he and 10 other Dallas executives devised the idea of a record marketing and distribution method.

One of the first men interested in the project was Michael Corboy, vice president of finance of the Medicus Corp., and formerly European marketing manager for Texas Instruments. Corboy now is president of Trans-World Marketing, and Morgan is chairman of the board. Others in the class included David Tacke, president of LTV Electrosystems; William Thomas Jones, executive vice president of Reserve Life Insurance, and Richard Fagin, president of University Computing International.



Michael R. Corby, president, Trans World Marketing.

The class, the first Pepperdine ever held in Dallas, was led by Dr. Fred Labowitz, a brilliant former New Yorker. He helped lead the hypothesis into reality.

The concept was to use a distributor technique to market records. Simply, it sells its distributors a minimum of three entertainment center display modules (which cost \$332 each), each containing 100 albums

(Continued on page T-26)

GREAT TEXAS RADIO MEN Become even GREATER TV • MEN

These former creators of SOUND:

- Bob White KILT Houston
- Charlie Brite KEYS Corpus Christi
- Bill McDonald KTSA San Antonio
- Charlie St. Johnn KLIF Dallas
- Charlie Miller KRIO McAllen
- Owen Elliot WBAP Ft. Worth
- Gordon Clark KONO San Antonio
- Bob Tucker KEYS Corpus Christi

Are all adding VISUALS to SOUND
in Beautiful CORPUS CHRISTI and
are making

kiii-tv3
CORPUS CHRISTI, TEXAS

THE MOST PROGRESSIVE AND
CREATIVE TELEVISION STATION
IN THE NATION

We're Coming Thru In 72'

EL ZARAPE

with

LOS PEPPERS

AUGUSTINE RAMIREZ

FREDDIE MARTINEZ

ISIDRO LOPEZ

THE MEXICAN REVOLUTION

MARIACHI SAHUAYO

JOHNNY CANALES

LOS TRUENOS

JUAN ANTONIO
"EL REMOLINO"

HNOS. DE LA ROSA

EL PALOMO Y EL GORRION

LOS AGUILARES

LYDIA MENDOZA

AGAPITO ZUNIGA

ZULLI CRISTAL

LITTLE JOE AND THE LATINAIRS

"NOVIA DE LA ONDA CHICANA"

EL ZARAPE RECORDS

es la Onda Chicana

EL ZARAPE RECORDS

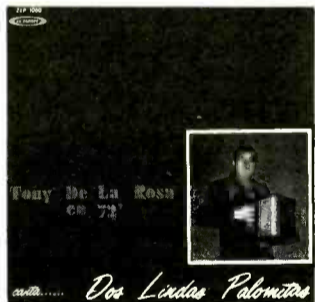
1305 MOTOR ST.
DALLAS, TEXAS 75207

WAREHOUSE 638-6114

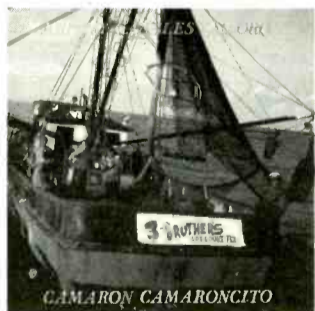
GEN. OFFICES 634-7160

President
JOHNNY GONZALES

Gen. Sales Mgr.
CRUZ GUERRERO



ZLP-1060
TONY DE LA ROSA



ZLP-1061
JOHNNY CANALES



ZLP-1062
LOS TRUENOS



ZLP-1063 ESTA ES,
LA ONDA CHICANA



ZLP-1065 LOS PEPPERS
DE VICTOR GARZA



ZLP-1066
AUGUSTINE RAMIREZ



ZLP-1067
JOE BRAVO Y SU ORQ.








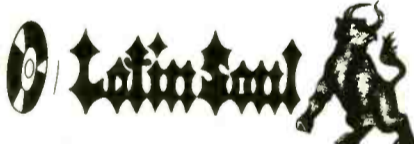
EL ZARAPE

DISTRIBUTED IN MEXICO BY CBS INTERNATIONAL

EL ZARAPE

LAS MARCAS CAMPEONAS EN EL MERCADO DEL DISCO EN ESPAÑOL.

45 RPM • LP'S • EIGHT TRACK TAPES

 TEARDROP	
	
 D.L.B. LO MEJOR	
	
	
	

ARTISTAS:

JUAN DIAZ
POLI CHAVEZ Y SUS
CORONADOS
JACOBO CRUZ Y SU
ALMA TEJANA
MARIACHI NUEVO
SAN JUAN
'COUNTRY' RUDY T.
GONZALES & THE
RENO BOPS
LOS GALANES

GARY & THE EPICS
LOS CAPORALES
FLACO JIMENEZ
LINDA & MANUEL
MANUEL GUERRERO
CHANO CADENA
CARLOS MIRANDA
SANGRE MEXICANA
BEATRIZ LLAMAS
LOS GUADALUPANOS
THE JIVES



LATIN TAPE COMPANY

PRODUCTORES

Foy Lee
Salome Guitierrez

Mel Moran
Joey Lopez

FOY LEE PRODUCTIONS

P.O. BOX 7505
SAN ANTONIO, TEXAS 78207
(713) 735-8160

MARSAL CUTS 'SPANISH-COUNTRY'

The owner of Marsal Productions is a construction man who got into the record business as a hobby. Now he owns eight labels, manages 50 acts, has a work force of 32 people, and has 140 LP's in his catalog.

He is Joe P. Martinez, and he already has branch offices in Chicago and Los Angeles. He headquarters in San Antonio.

His eight labels are Magda, Dominante, Marsal, Tex-Mex, Del Rio, Del Topo, Bernal, and Freddie Tapes.

The biggest of his acts is Ramon Ayala, but he has many of them. Unlike most Chicano operators, about 50 per cent of his acts are recruited in Mexico, although they now all live in the United States. He does his recording in Mexico City, Monterrey, and a little of it in San Antonio.

He considers most of his acts Spanish-country, and they gross approximately \$1 million annually.

Martinez now is interested in the anglo market in the country field. He also plans to build his own studio, one year from now, which will be 8-track.

Other officials of his company are Tony Menendez, Chano Elizonso and Leo Lazono.

Wood Finds His Pot of Gold

Anyone who hasn't lived in Texas forever, but who in-migrates to that state, would insist that it's the end of the rainbow, the potential pot of gold.

Luther Wood not only has made the move, but he calls his various firms Pot O' Gold. They include promotion, publishing and production.

Wood already has a sizable track record. For five years with Capitol Records, he developed close ties with radio stations, with one-stops, and just about everyone else connected with the business. He has worked the south and southwest, and has become deeply entrenched with the country side of music. However, he knows all facets.

He's also an established writer, and currently has one side of the latest Sonny James single.

But his first love is promotion. He feels there are all sorts of companies and individuals in the Dallas area who have no representation, and he intends to fill this need.

His publishing company, also Pot O' Gold, already has four writers under contract. One of these, Kyle Miller, also is under a management pact. Miller was the 17-year-old winner of the KLIF Talent Search.

"Dallas is where it's going to happen," Wood says. "It has been rumbling beneath the surface, and now we'll see explosions unlike those seen anywhere else."



The New Zound Comes to the Southwest

Latin Soul

We've got it — we distribute it — we merchandise it. We carry all lines. . . . Spanish and English with a spicy emphasis on the Chicano Sounds. Tito Puente, Joe Cuba, La Lupe and Tico Alegre Lable, to mention a few, are here awaiting your order. Call Andy Montes (915) 544-4182 or write:

ANRAY MUSIC DISTRIBUTORS,
P.O. Box 3411, El Paso, Texas 79923
D.J. Promo Copies Available

anray

WALT DISNEY

PRESENTA A SUS

DISTRIBUIDORES EXCLUSIVOS

EN LOS ESTADOS UNIDOS

(U. S. A.) Y CANADA



EN
ESPAÑOL



©WALT DISNEY PRODUCTIONS-DERECHOS RESERVADOS MUNDIALMENTE

Pan American Records, Inc.

3751 WEST 26th STREET
CHICAGO, ILLINOIS 60623
(312) 521-1100

A Musical Community Grows In Austin

In Austin, the capital city of Texas, people point with pride to the Longhorn football team, the LBJ Library, and a history that few cities rival.

Lately, though, the talk has been about music, and it's no wonder. Austin is literally bulging with talent, and there is so much going on from the standpoint of commercial happenings that one is instantly surprised.

There is no reason why Austin shouldn't be a music center; it has been serving up talent for scores of years. Now it is a happening market.

Take, for instance, General Audio Services, formed in 1968 by Steve Shields. In its earliest days it was doing primarily jingle work. Now it is doing everything. The firm has two studios, one a 16-track, the other a 4. It is the biggest of the studio operations in Austin.

Six months ago, Shields was joined by Jay Podolnick, a one-time rock musician, and just within the past two weeks the place has been renamed Odyssey Sound, jointly owned by the two men.

General Audio Limited, which is solely owned by Shields, manufactures audio equipment and sells equipment by other manufacturers. Still another adjunct is Reel Sound, owned and presided over by Malcolm H. Harper Jr. It's a completely mobile studio, which does top location work in 2 and 4 track. Its equipment is entirely supplied by General Audio. And it's in the process of going to 16 tracks, currently building 16 input and output consoles. In business for three years, most of its work is in the educational field. The company records up to 3,000 education groups yearly, including high school bands, college bands and the like. It has three engineers, and does its work all over Texas, at any location. Last year they did a remote for MGM's Hank Williams Jr. General Audio is the supplier—providing studio operations to Audio Sound (Odyssey Sound) and remote operations to Reel Sound.

In another part of Austin is Moon Hill Management, which was formed only last January by Larry Watkins. He handles two big acts, Rusty, Layton and John, and a four-piece acoustic group called Calico, which plays primarily for dances. At this time, neither has a label affiliation, but negotiations are underway. Watkins also promotes local shows in Austin under the banner of Phase Productions. According to Watkins, "Austin is the musician rather than the facility."

Even the University of Texas is showing its musician-ship. From that school of 40,000 students has come one of the finest jazz ensembles anywhere, and Dr. Dick Goodwin, the associate professor of music there, took his ensemble on a tour to, among other places, communist Rumania on invitation from the government. The tour which lasted 16 days, was backed by the Reader's Digest. The University of Texas marching band also has done extensive international touring.

Twink Records was formed just two months ago, and its only act at the outset is a group called the Techniques Four, who are backed by the Mark Three Band. It's an R&B group, and its manager is Aaron Cash. Owned by a group of doctors and businessmen, the firm now is seeking national distribution.

Charlie Hatchet, an Austin lawyer, formed an agency

Chicano Music; Hot Spice

• Continued from page T-6

company, now releases his Sunny & the Sunliners material in 35 states and into Central and South America.

In Texas, the competition is strong. In addition to Martinez, Reyna, Sunny, Los Vavilanes, Joe Bravo, Little Joe there are such big names as Johnny Canales, Los Saylor, Ramirez and Ramon Ayalo.

Chicano promoters feel it is their duty to outdo all other promoters, and are highly emotional when someone invades their specific territory. It is not unusual for a promoter to give a free dance with top talent—paying out of his own pocket—to bust a competitive promoter holding a dance across town.

A good record release likely will be covered by as many as ten different artists.

Probably the most important factor in the development of the Texas Chicano sound is the fact that distributors, rack jobbers and retailers are currently handling the product much more effectively and are promoting it better than in the past. The availability of Spanish-language radio and the extent of its popularity is another important development, made possible by the fact that a new pride has developed in the Mexican-American people in regard to ancestry.

Chicano music deals mainly with the theme of love and heartbreak, and usually does not reach into the areas of protest as does its anglo counterpart. The singer remains very important to the music, and the lyrics must come across.

The Chicano companies of Texas have put their firms on a strict business relationship, and have learned the marketing of their product well. Most companies are all-encompassing, handling production, publishing, pressing, album-layout, etc.

Texas was its birthplace, but Tex-Mex or Chicano music is now on the verge of world-wide acceptance.

AUGUST 19, 1972, BILLBOARD

in 1963 which now lays claim to being the largest such operation in the Southwest. It has a production company, too, and it puts on a monthly outdoor shows for top rock groups. It also has its own sound company, using Frisco speakers which are made in Oklahoma. Hatchet has a demo studio, for obvious reasons.

He is associated with Artists Communications and Management, headed by Tim and Murray Neece. Their biggest group is Rattlesnake. Tommy Shannon and John Turner, former members of the Johnny Winter backup group, are now part of Rattlesnake. The other two are Roy Cox and Bruce Bollin. They used the Shield Studio for their master recording.

Hatchet claims to book in excess of 100 acts a week, and has 20 bands signed exclusively. Other big acts, in addition to Rattlesnake, are Blackbird, Front Street Warehouse and Phoenix. Hatchet gears most of his efforts toward the college market.

Sprit Sound in Austin is a sound reinforcement company, involved mostly with public address systems with their own cabinets and enclosures. The company is breaking heavily into the concert area in the Austin market with its equipment. Dean Rabourn is the driving force.

Eddie Wilson runs Armadillo World Headquarters, which is a 2,000 seat concert hall in Austin, appealing to youth. Open two years, it also serves as a club. Wilson is into the fields of promotion, management and concert production, and operates in 14 cities in Texas. His partner in the operation is Mike Tolleson, and they have 40 employees working for them. They work with three bands almost exclusively, and three of these are "long hair country bands," which is somewhat unusual in itself. One of these is Greazy Wheels (country rock), and another is Freda and the Firedogs (straight country) and the Balcones Fault (country swing band).

It's something of a "family" organization, with everyone working in obvious close harmony. The company has been instrumental in bringing in top acts, with a \$3 top price on tickets to make it available to all. The concert hall is open 7 nights a week. And the firm spent \$70,000 for talent last year.

In the fall, the hall also will feature ballet, jazz and some classical music. "We're not only a rock club," Wilson says. National talent runs four nights a week, with local talent the other three.

One side of Freddie King's next Shelter Record was cut there, and Mike Murphy of A&M has done some recording as well.

Wilson says the people who are making the big money in Austin run the country dance halls. "It's been suggested that we have become the first real long-hair country western dance hall in the nation. We are interested in booking Willie Nelson, Waylon Jennings, Grandpa Jones, Bill Monroe, and re-booking Earl Scruggs. We're extremely interested in bluegrass groups. If anyone can combine country and longhair, it will be Armadillo."

Tim O'Connor owns a club called Castle Creek in Austin. He has booked such acts as Earl Scruggs, Mike Murphey and B.J. Stevenson. It brings in outside talent on a regular basis, and has 260 seats. It also has recently added a remarkable sound system. O'Connor's partner is Doug Moyer, and the two of them plan to spend \$100,000 on talent this year. The two have been in the club business for 10 years, and they own a seasonal place in Georgetown, Colo.

O'Connor complains that prices fluctuate too much in college towns, which is killing off some of the artists. He suggests that club owners have a protective contract, with a non-competitive clause to protect the owners.

Indicative of the faith in Austin is the fact that the Marriott Hotel chain is putting in a massive hotel and club complex in Austin.

One of the bright lights to come out of Austin has been folk singer Carolyn Hester, who was born in Waco but did her growing up in the state capitol. Her big break came when Rod Kennedy put on the first annual Kerrville Folk Festival. It launched her on a career that took her to New York, a contract with Dot Records, and eventually on to Los Angeles where she now is negotiating for a new contract. At the Kerrville gathering were such people as Peter Yarrow, Mike Murphy, Kenneth Threadgill, John Lomax and Texas Fever. In the audience was the most famous of the Texas contemporaries, Lyndon B. Johnson.

Since moving away from Texas, where Miss Hester thinks the folk revival started, she has returned to perform for Rod Kennedy.

She is not surprised in the least that Austin has emerged as a music center. Calling it "the heartbeat of Texas," Miss Hester cites the University of Texas as one of the reasons for this coming about. She recalls that Bob Dylan had particularly liked Austin because of his early reception there. Judy Collins, she says, also thought Austin was "groovy." And finally, it was a popular play-date spot for Joan Baez.

Those are pretty good recommendations.

ODYSSEY SOUND, LTD.

ANNOUNCES THE OPENING OF

ODYSSEY II

Offering complete professional recording services in Austin, Texas.

ODYSSEY I and ODYSSEY II 8 TRACK AND 16 TRACK MASTER RECORDING STUDIOS

For specifications and rates please call:

512-477-1122

308-310 WEST SIXTH

AUSTIN, TEXAS 78701

Duke-Peacock Flies the Banner Of Good Gospel and Soulful Soul

Don Robey and Evelyn Johnson have spent a couple of decades together welding one of the strongest musical foundations anywhere. They have seen it grow from its inception into a massive double-pronged company with some of the nation's leading artists and more than 3,000 songs in the publishing catalog.

But the two of them are weary after the unrelenting struggle, and they simply would like to see a major label move in and take over this proven winner.

"We really want someone to pick it up and run with it," Robey notes. "We've had to live with a three year rumor that we're going out of business, and that's preposterous."

He and Evelyn, the strikingly attractive, hard-working efficient business partner, made it plain that what the company really wants is a major affiliation.

"It makes sense for a major to take us over and operate right here out of Houston," she says. It wouldn't be experimental. Duke-Peacock has one of the greatest r&b and gospel catalogs anywhere.

Audio Services Develop

Audio Services, Inc., will open studios in Dallas this month. President of the firm is Don Evans whose vice-president in charge of programming and creative services is Charles Sears. Dan Foster is technical director and equipment systems co-ordinator, and he'll assist in specialized program areas.

The studio will offer facilities for commercial production and produce original-blend music programming services as well as custom voice packages for broadcast, public service and religious clients. The firm intends to expand to video and educational production in the near future, as well as providing live music recording session capabilities at a later date.

"If a major came in and ran this for us, it could be one of the strongest things going," says Mrs. Johnson. She notes that there currently are existing 40 LP's and 50 singles of current material just ready for the market. "A major could pick these up and fly," she adds.

Duke-Peacock isn't hurting. The firm is still selling the first record it ever made 22 years ago, and is still pressing as many as 300 singles out of the past.

And when one has an artist of the stature of Bobby Bland, one can imagine the number of records sold in a year's time. And there are existing 30 new sides by Bland, ready to roll.

Many companies have tried to buy Bland's contract, but it isn't for sale. "We have adopted our artists here rather than just put them under contract," Robey says. "Bobby would never think of leaving us."

Nor would the other artists on the label, who include O.V. Wright (produced in Memphis for the label by Willie Mitchell), Carl Carlton and Rhonda Davis (who are produced by former Motown F&R men), Jeanette Williams, Masters of Soul, Jo Ann Garrett, Tina Moore, Jean Elias, Jay Holman, and Bobby Lamp and the Lamp Sisters. That's only part of the list, and it doesn't include the black gospel roster at all. On here there are such artists as Dixie Hummingbird, the Sensational Nightingales, the Mighty Clouds of Joy, Inez Andrews, The Loving Sisters, Highway OC's, the Pilgrim Jubilee Singers, The Gospelaires, The Jackson Southernaires, Brooklyn Skyways and Victoria Hawkins. Again the list is seemingly endless.

Duke-Peacock has produced its records everywhere—whenever and wherever a top producer is ready. This has been the philosophy which has kept the firm growing for all of its 22 years. Production has taken place in Muscle Shoals, Philadelphia, Nashville, Detroit, and you name it.

"Sometimes people tend to overlook us because we're based in Texas," Mrs. Johnson says. "But we have everything to offer."

Crescendo Aids Custom Clients, Has Own Label

Where else but in Texas would someone do a speculative recording using a 250-voice choir and 40 members of the Dallas Symphony?

Crescendo Records did it, and now has distribution set up through the Christian Bookstores of America.

Hardly anyone has heard of Crescendo, including many in Dallas where the firm is based. That doesn't bother Billy Hilbun, the president. He does mostly custom work in his studio, and he has been in the book business for eight years. His recording efforts are only a year old.

His custom work is tailored to a specific product, with orders out front. He will do as few as 500 records for someone, or they may run into the thousands.

The customer has only to bring his idea to the studio. The staff there does the arrangements, provides the musicians and the music, finishes the product, and sends it to a pressing plant.

But, on his own label, he has now done seven LP's
(Continued on page T-16)

Major Smith Flies High Over His Music Empire

Although he retired from the Air Force 15 years ago, Major William Smith continued to wear his uniform for a long while.

"It had a dual purpose," he recalls. "It enabled me to hitchhike rides on planes going to New York, and it opened doors that were unattainable to civilians." Those open doors created a new career for him.

They still call him Major, although his activities these days are anything but of a military nature. In Fort Worth, Tex., he is a record manufacturer, a publisher, a successful songwriter, and has enough trophies to cover his den.

Smith has been responsible for turning out four gold records and a platinum record. His production of "Hey, Paula" is listed 85th in the Billboard ranking of the 1,000 all-time best-selling hits. That was a follow to "Hey, Baby," which also was a hit. And then came "Last Kiss," which again had overwhelming success.

So, in a relatively brief period of time, Smith was
(Continued on page T-16)

HOUSTON RECORDS INC.

Now in our 14th year is grateful to everyone large and small who took part in our growth.

Pressing records is our business.

We supply excellent service at highly competitive prices.

We hope to continue...

"MOVING RIGHT ALONG"

HOUSTON RECORDS INC.

3300 JENSEN DRIVE • HOUSTON, TEXAS 77026 • (713) 223-5971

Look what's being over-looked in Texas

MOTHER LABEL

Peacock (Established in 1950)

Duke (Acquired in 1952)

Backbeat and Songbird (Subsidiaries)

PUBLISHING COMPANIES

Lion Publ. Co., Inc.

(Approximately 2500 compositions)

Don Music Company

(Approximately 1500 compositions)

PEACOCK & SONGBIRD LABELS

(Most extensive and popular Gospel record catalogue in the Industry)

Among the many artists contracted to the company, are;

R&B

Bobby "Blue" Bland

O. V. Wright

Carl Carlton

Rhonda Davis

Jeanette Williams

Masters of Soul

Jo Ann Garrett

Tina Moore

Jean Elias

Jay Holman

Buddy Lamp &

The Lamp Sisters

GOSPEL

Dixie Humming Birds

Sensational Nightengales

Mighty Clouds of Joy

Inez Andrews

The Loving Sisters

Highway Q Cs

The Pilgrim Jubilee Singers

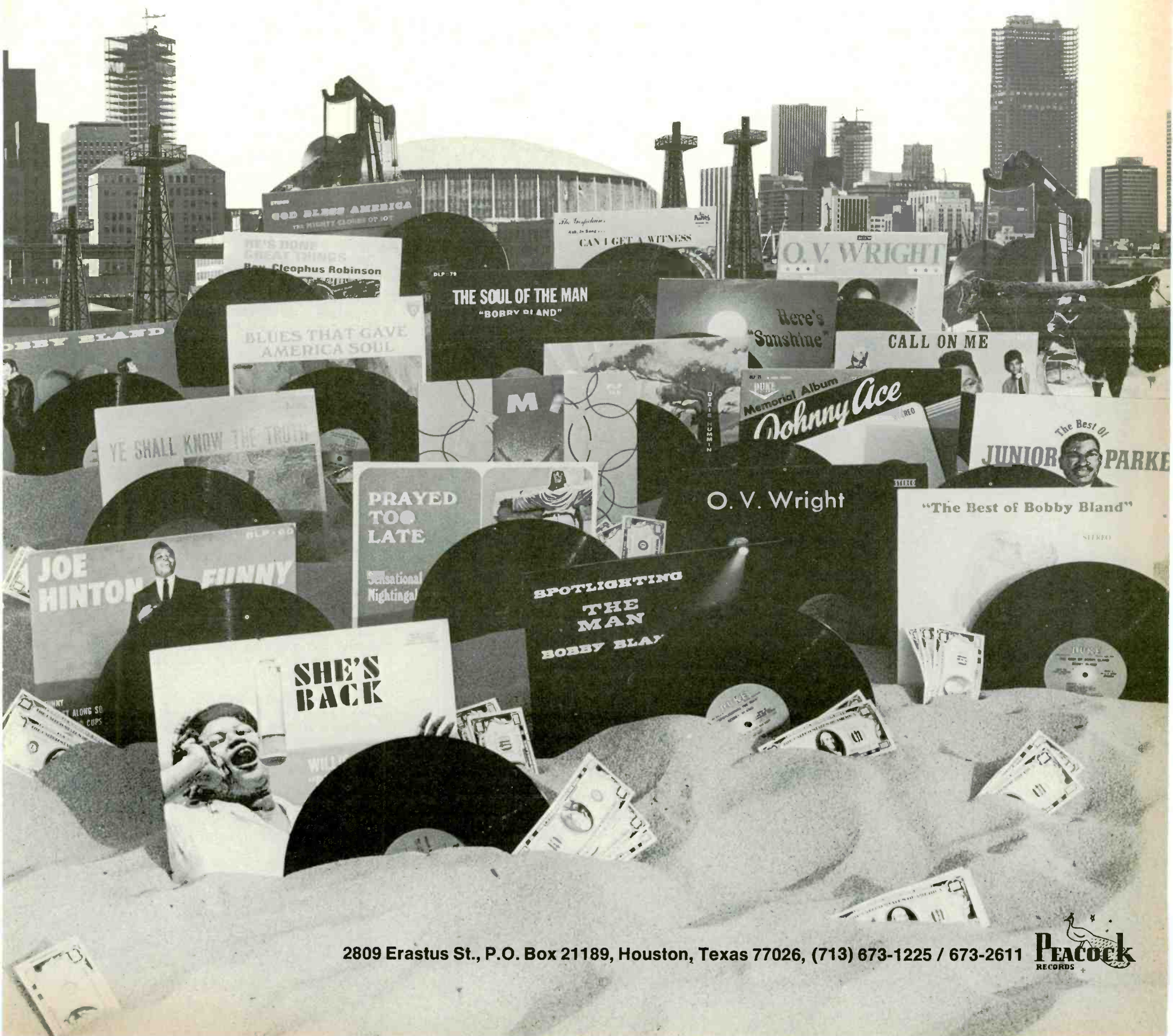
The Gospelaire

The Jackson Southernaires

Brooklyn Skyways

Victoria Hawkins

We have the foundation... all it needs is exploitation



2809 Erastus St., P.O. Box 21189, Houston, Texas 77026, (713) 673-1225 / 673-2611

PEACOCK
RECORDS

Lincoln Records On Growth Projection

While there long has been an out-migration from Texas in the music industry, Stan Corbitt represents a reversal of this past practice. He made it to Dallas from Ashville, Ky., via Shreveport and Houston.

He now is executive vice president of Lincoln Records, which is just a couple of months old right now, and already is working on expansion.

It all came about because he met Dale Hawkins, but first we'll clarify the issue in regard to Corbitt. His background is in oil. A student of economics, he worked first in the Kentucky area at gas processing plants (and wrote songs mostly as a hobby), then moved to Shreveport in the same line of work. Eventually he got to Houston, the heart of the oil country, and on to Dallas, and all the time his mind was in the music business. He picked and sang a little, and always kept writing.

Dale Hawkins has seemingly always been doing something in music. Some years back he wrote and recorded "Suzie Q," a hit record for Chess, where he was the only white artist on the roster. He later moved to Dallas to join Abnak, and there he took part in the production of seven hit records. Leaving Abnak, he went to Bell, and

cut a series of hits in Tyler, Texas. After this he went to RCA, then went independent.

Hawkins had just formed Lincoln Records (a name chosen because it sounded prestigious) when he and Corbitt came into contact.

Corbitt brought with him a group called Angelo Smith and Ruckles from Houston. They were not only great performers but writers as well. They formed their own publishing company, Lincoln, and the firm got financial backing from a group of stockholders. They also helped form Action Management Co., and Corbitt, with his business background, gives artists the option to handle their money through investments and the like.

The first releases are by Angelo Smith and Ruckles, The Talk of the Town, and Dale Smith. Roger Barnes of Shreveport has signed with the publishing company. Naturally, Corbitt also writes.

Lincoln Records is located in the same building which houses Sumet Sound. They feel they now have the right combination, and can add a little more luster to the Dallas story.



Hoda International's Jesse Lopez during one of his many performances throughout the state.

Jesse Lopez Heads New Hoda Label's Roster

Everybody knows Trini Lopez. Now Hoda, International, wants everybody to know his younger brother, Jesse. A good many people already know Jesse, and say he has the same potential as Trini.

Hoda is an independent label, with Jesse Lopez its principal artist. He already has cut three singles for them, and did well despite limited distribution. The firm now is finishing an LP with him (at Sumit). To do this he has to make periodic flying trips to Dallas, for he spends up to 16 weeks at a time on the road.

Hoda, which stands for House of Decorative Accessories, is named for its backers. Bud Boren is its head man, and he knows better than to build a label entirely around one person. He also has under contract Tomorrow's Sunshine, a group which has just begun a five-month stand at Disneyworld in Florida. The group also is due for a single release right away.

In existence only since February, Hoda is working on two possible distribution deals: either leasing singles to a major label, or working out an agreement with the Graham firm in Denver, which has 30 independents. The Lopez LP will be distributed by Graham.

Boren has been in the music business for about 12 years, having worked as a band musician, and then moving into booking and management. Some years ago he opened a teen-age club in Dallas which is still thriving. Some 5,000 members pay their dues for the club, and he provides them with leading entertainment. Strictly soft drinks. Boren also did booking for GTO, and for the Dallas office of ABC. In 1968, Boren returned to SMU and received a degree in geology, and worked for a time with his father in the oil industry. But then he got to talking with Jesse Lopez.

Jesse wanted to make it on his own. He had joined Hoda, and they needed someone to run the company as general manager. Bud was available.

Now there is a Hoda Agency as well as a record label. It was put together to provide for needs—good acts for local clubs, cocktail bars and the like. Boren deals mostly with bands at the present. He knows where the good musicians are, and he knows the desires of the clubs. It has been a happy arrangement.

Things will be even happier at Hoda when the whole world knows about Jesse Lopez. Boren is convinced that will happen soon.

12th St. Handles Rock, DMC Cuts Kid Tunes

What do you do if you like rock music and children's music? If you are the members of 12th Street Productions in Houston, you set up companies to handle each.

For example, 12th St. Productions is into contemporary rock music as the promoters and producers of concerts in the Southwest area. 12th St. Management handles one rock band and DMC Records is the kiddie line.

The concert wing, which is one and one-half years old, expects to handle around 20 shows this year. It produced 10 last year. Dupuy Bateman handles the concert operation which books shows into music halls and coliseums. Among the acts it has worked with are Emerson, Lake and Palmer, Humble Pie, Yes, the J. Giles Band, Allman Brothers, Savoy Brown and Cheech and Chong.

12th St. Management's first client is a five-piece band called Navasota which records for ABC/Dunhill. Its first LP, "Rootin'" was co-produced by Dennis Collins, head of the management operation with Gary Cannon of ABC/Dunhill.

The band plays a brand of music which Collins calls "Texas rock," or "country rock with more energy."

The DMC line's first LP is "Miki Sings Songs For Children," featuring Miki Johnson. The LP has been serviced to Houston and surrounding area school systems. "We thought that by coming out with children's product at first we wouldn't be bucking all the other companies with pop product," Collins explains.

As to the future, DMC will be developed as a "full service" label, handling single folk singers and Western-type music for example.

Jack Parker Sets Up Stars

When Jack Parker retired from the Air Force after 20 years he was in San Antonio, and he decided to stay there. Now he has turned it into the focal point of one of the top club management operations anywhere.

For eight of those years in the military he was involved in the programming of clubs and of managing clubs.

So, in April of 1971, when he hung his chief master sergeant's stripes, Parker opened his production company in San Antonio and began producing celebrity entertainment for 14 military clubs and two country clubs. Now his Star Attractions firm takes care of more than 400 clubs in 42 states, including Hawaii, and plus Puerto Rico and Guam.

Although he started through strictly military ties, 50 percent of his clients now are civilian. These include such elite places as Cherry Hills and Pinehurst in Denver (the latter run by Bud Hall, president of the Club Managers Assn. of America), and the Colonial Country Club in Fort Worth.

Early this fall he will have so many acts going that 52 sidemen will be working at one time. They come from everywhere, and his musical director is on the board of the musicians' union.

Parker has two basic methods of operation. The clubs can either buy a show outright from Star Attractions at the going price, or can pay the incredibly low price of \$250, turning all cover charges over to the company. Admittedly it's a gamble on the part of Star, but Parker feels anyone he books in will command a large audience.

By the end of this year, Parker plans to be in all 50 states. And there is no end to his planning. Among other things he is working on is a mobile dressing room to be taken along for the top names, and purchase of a DC-9 to enable some to do more than one show a day in different locations.

Another man very much a part of the operation is Jack London, who spent two years working with the Monkees, then with such groups (in various capacities) as

(Continued on page T-35)

WHY ARE THESE MEN SMILING?



TECHNIQUES IV

First Place in the 1971 Texas
"Battle of the Bands"



FABULOUS MARK III BAND

Finalist in the 1972 Texas
"Battle of the Bands"

CURRENT RELEASES:

"How Can You Win?" - The Techniques IV

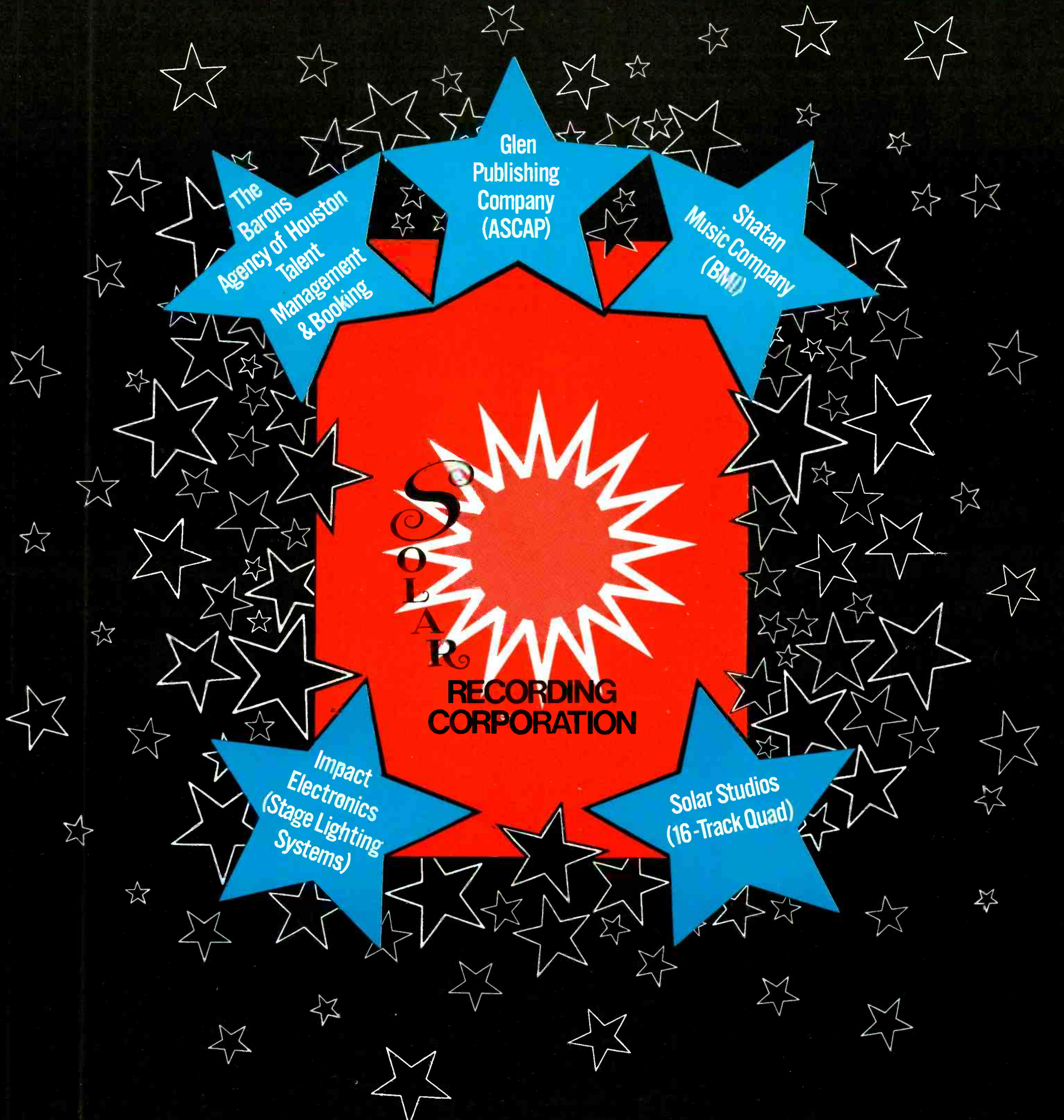
"Psycho" - The Fabulous Mark III Band

THAT'S WHY.

Label: Twink Records, P.O. Box 6494, Austin, Texas 78762

Distributor: Record Service Co., 614 Dennis St., Houston, Texas 77006

THE TALENT IS HERE!! THE PRODUCT IS HERE!!



The Barons
Agency of Houston
Talent
Management
& Booking

Glen
Publishing
Company
(ASCAP)

Shatan
Music Company
(BMI)

S
O
L
A
R
RECORDING
CORPORATION

Impact
Electronics
(Stage Lighting
Systems)

Solar Studios
(16-Track Quad)

Y'ALL CHECK HOUSTON !!

P.O. BOX 1136 / BELLAIRE, TEXAS 77401 / (713) 666-0800

THANKS TO OUR CUSTOMERS AND SUPPLIERS FOR MAKING US THE LARGEST DISTRIBUTORS IN TEXAS

**BIG STATE DISTRIBUTORS CORP.
DALLAS, TEXAS**

and

**H.W. DAILY, INC.
HOUSTON, TEXAS**

Major Smith Flies High

• Continued from page T-12

responsible for the production of records which sold about 8,000,000.

For years after that, the label was fairly dormant. Smith carried on a lot of other activities, primarily those of writing and publishing. Now his Lecam label is going strong again, and it has distribution by Columbia, the only small independent in Texas with major distribution.

Smith currently is working with 15 acts, and one of the projects he has turned out is a brand-new recording of "Hey, Paula" by the "new" Paul and Paula. He also has a pop-soul version of "For the Good Times."

One of his earliest successes was "20 Feet of Muddy Water," which he wrote. It was the first Sonny James hit. He later published many other hits, both in the country and pop fields. He has worked with virtually every big name in the business in some capacity.

Major Smith has always stayed in Texas, often while others around him moved away. He believes in the state and he likes its music. "It's the greatest music in the world," he says unhesitatingly.

Most of his recording is done at John Patterson's Delta Studio in Fort Worth.

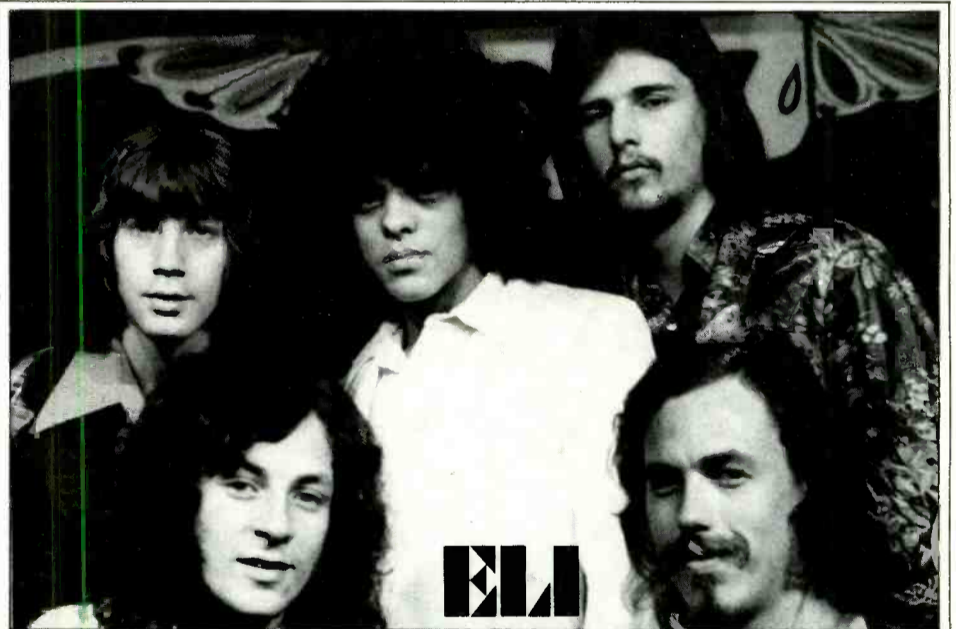
Smith now has expanded his publishing interests abroad, and he maintains an office in England.

Crescendo Aids Clients

• Continued from page T-12

and a few singles. The most ambitious of these projects is that done by the massive First Baptist Church Choir, accompanied by members of the symphony. The man who arranged and conducted this was Tom Merriman, president of T-M, and there's nothing ordinary about it. Titled "From Rock to Bach," the album contains sacred songs done in a rock beat, and even a little Bach fugue.

In addition to the bookstore distribution, these are being sold by direct mail from a list of 50,000 prospective clients. Some radio advertising also is being done in Dallas and Shreveport. And further expansion plans are on the drawing board.



3 Dominant Factors in Texas Music

Dominant because they have what it takes to keep a place moving. From Dallas to Houston, to Los Angeles to San Diego, to Phoenix and Las Vegas, to Aspen and New Orleans these groups get it on. Isn't it about time they hit your scene?

SUMMER STAR MUSIC

P.O. BOX 6334 ODESSA, TEXAS 79762

(915) 362-1463

PERSONAL MANAGEMENT

by

HERBERT GRAHAM



In a quiet little quadrangle shopping center in Dallas, there is an empire. It is a vast empire, growing daily, and soon will have its own 40,000 square foot home replete with studios, more office space, and the central headquarters for a business which deals in the millions of dollars.

It is called Showco, a simple enough name, with complexities that stagger the imagination. Briefly said, it encompasses concert sound, stage lighting, the manufacturing of audio equipment, artists management, record production and publishing. The story of any of these entities could fill a book.

Behind it are four men, young men with hair, who combine corporate brilliance and hard work with knowing where it's at musically. These four, for purposes of identification, are Jack Calmes, Jack Maxson, David Alley and Rusty Brutsche. Each has multiple functions, and each relies heavily on the other three. An unusual partnership, they have complete faith, trust and comradeship with each other.

Calmes is president of Showco, which is the parent firm spreading like an umbrella over the other operations.

To begin with, Showco is reportedly the largest concert sound service company in the world. In addition to its eight travelling units in the United States, it has operations in the Far East, Europe and South America. Each unit consists of a truck, a three-man crew, massive pieces of sound equipment and the like. Just to toss out a few names, this firm provides the sound for 3 Dog Night, Led Zeppelin, James Taylor, Cat Stevens, the Carpenters, Alice Cooper, Rare Earth, Bread, Jeff Beck, The Kinks, Leon Russell, Joe Cocker, Bloodrock, and the national touring company of Jesus Christ Super Star.

They have provided the sound and lighting for such major events as the recent Pocono Festival, Billy Graham's Explo 72 at the Cotton Bowl, and the Dripping Springs Reunion.

Sixty employees work to build the sound equipment, and others work on lighting.

While Calmes is the overall president, Alley is in charge of administration for all of the various companies. Brutsche heads up the manufacturing division. Maxson handles sound engineering and production. John Tedesco is chief lighting designer. The firm runs offices in New York as well as Dallas.

Calmes was in the concert promotion business in 1966 when Showco got started. In 1969, the firm produced the now-famous Texas International Pop Festival. That same year the firm was restructured to begin working seriously in the field of sound. In 1970, there was a concentration on sound services and management. And their first major act was Bloodrock.

Now they not only manage Bloodrock, but produce them for Capitol. Then came Freddie King, whom they placed on Shelter. Then Nitzinger on Capitol, Black Grass on Shelter, Green on Atlantic, Thunder on Capitol, and Jim Rutledge on Capitol. Their latest signee is All Braggs, a soul-writer/singer, who soon will join a major label.

Last year the firm moved into record production. The huge staff of producers come mostly from the groups they manage. The production firm is called Fancy Space, and much of the production is done by Jim Rutledge, former lead singer for Bloodrock, who is about to do a solo LP on Capitol.

Bloodrock is a name which put Dallas on the map. It still consists of four of its original members: Rick Cobb, drummer; Ed Grundy, bass; Nick Taylor, guitar, and Steve Hill, keyboards. Replacing Rutledge is Warren Ham, who does vocal and flute. Showco simply doesn't have the time for booking, so that's handled for this group by American Talent.

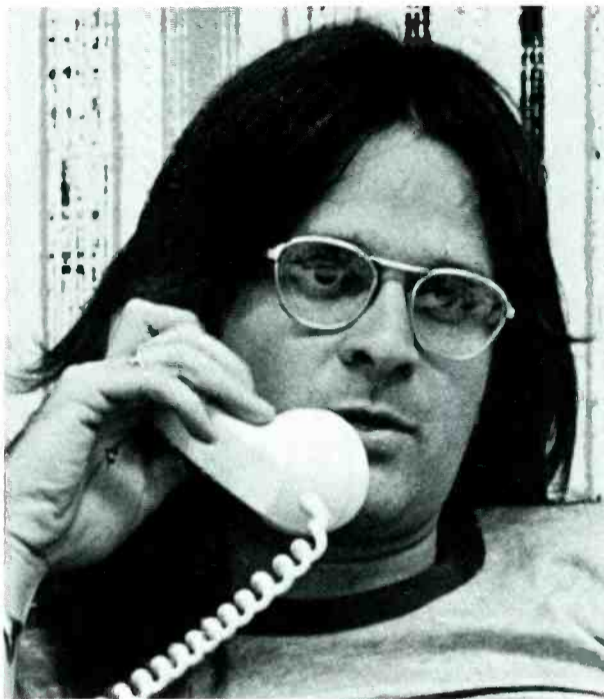
Bloodrock was brought together at the time of the Texas Festival. And this organization is now produced by Bloodrock Productions, headed by Ed Grundy and Peter Granet. Everyone involved is from the Dallas area. The next release of the group is set for September. Their hits already would fill a chart.



Two of Showco's top managed acts; Freddie King, (above) Bloodrock (right).

Showco: An Empire Built With Flair To Aid The Music World

Nitzinger is a four-piece group headed by John Nitzinger, who is a writer, guitarist and vocalist. Others are Bugs Henderson, guitar; Curley Vinton, bass; Linda Waring, an attractive female drummer, who also is quite capable. Produced by Jim Rutledge, Nitzinger currently is on the Leon Russell tour. Their debut was at the



Jack Calmes, one of the driving forces behind the Showco multimillion-dollar operation in Dallas.

Mar y Sol Festival in Puerto Rico, and their first LP on Capitol was released in July.

Also under the umbrella is Freddie King, the blues guitarist, produced by Leon Russell. He is considered one of the top instrumentalists in the world, and his credits include several million-selling singles. He has just concluded a two-month tour with Creedence Clearwater.

Black Grass, also produced by Leon Russell, has been on tour with him as part of his show. The group features Reverend Patrick Henderson, pianist; Phillis Lindsey, Marianne Lindsey, and Nawasa Crowder. They once were a gospel group, singing mostly in churches, until they converted to pop. Now they have a strong following of their own.

Green is produced by Green Productions (part of the same overall company), with David Alley and Bob Pick-

ering handling the production. It's a five-piece group, basically country-rock, set for an LP in the fall.

Thunder is the newest group, featuring David Alley on vocals, Whitey Thomas on the Moog, David Hungate on bass and vocals, Phil Kelley on drums, Dean Parks on guitar. They are produced by Thunder Productions, and that, too, is part of Showco. Alley and Parks, by the way, have been working recently with Sonny and Cher.

Jim Rutledge, the former Bloodrock man now on his own, is producing his own LP. All groups do their own writing, and all of the publishing is done with the various companies headed by Showco, naturally.

As for the Showco Sound business, take a look at the figures. Building some of their component parts, doing the assembly, structuring the cabinets and all, and manufacturing the lighting, they have moved up incredibly. The first year gross was \$100,000. The second year it was \$500,000. This year, the third of its operation, its projected gross is \$2 million. Projections for the future are incalculable.

In the management company, in the same three years, the growth has gone from \$200,000 to \$750,000 to more than \$1½ million.

Now a product marketing division is about to start, and when it gets underway in the fall it will include such things as guitar amps, hi-fi components, etc., and will be marketed through retail stores.

And that's only a part of the future. When the firm moves into new quarters in the fall it will structure a 40,000 square foot complex which will house administration and three new studios. It already has taken over the existing January Studio in Dallas and changed its name to Showco.

The company also is going strong into the field of video cassettes. Bob Pickering will oversee this move. They will do everything in the field, including jingle work. They also plan a heavy move into mobile recording.

Calmes feels that video cassettes are the coming thing, and the firm will have an on-site location for this work in the next 18 months. There is currently, he believes, not a mobile video cassette unit anywhere. Bloodrock already has its first video cassette on the market, handled through Sears. It's a 15-minute recording of four live performances.

The new building, along with everything else, will have an auditorium-style room, where live recordings can be done. There also will be a rehearsal room. Calmes feels it is the first all-purpose facility in the Southwest, and one of the few anywhere.

The next project for the firm is that of producing the Seventh International Popular Song Festival in Brazil. This poses no problem for them. After Pocono, anything would be easy. There they had to tear down existing facilities and completely rebuild the stage and sound and lighting in 24 hours.

The sound equipment, so say the promoters, is superb. Obviously the groups are pleased with it. The lighting is perhaps the greatest in the world.

Looking ahead, the company can envision the possibility of building customized buses for artists and groups, including special baggage platforms for carrying all of the sound and lighting equipment. There would be sleeping facilities and even secretarial quarters with special telephones and office equipment.

So the empire continues to expand, and four young geniuses are making it work. Don't look for executive types; You'll find them in jeans and sweatshirts (manufactured by and for Showco), and you'll also find them friendly, affable, and cool.

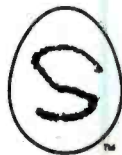


THE TEXAS CANNONBALL



FREDDIE KING

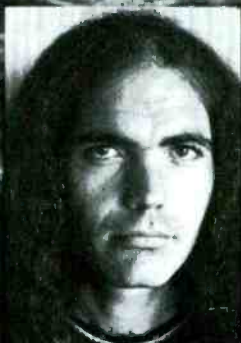
CMA



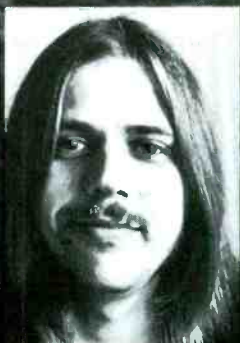
JNC JACK N. CALMES
MANAGEMENT
2806 NORTH STREET, DALLAS TEXAS 75211 214 741-1188

TOWARD THE HORIZON...

BLOODROCK



Nick Taylor
guitars
vocal



Ed Grundy
bass
vocal



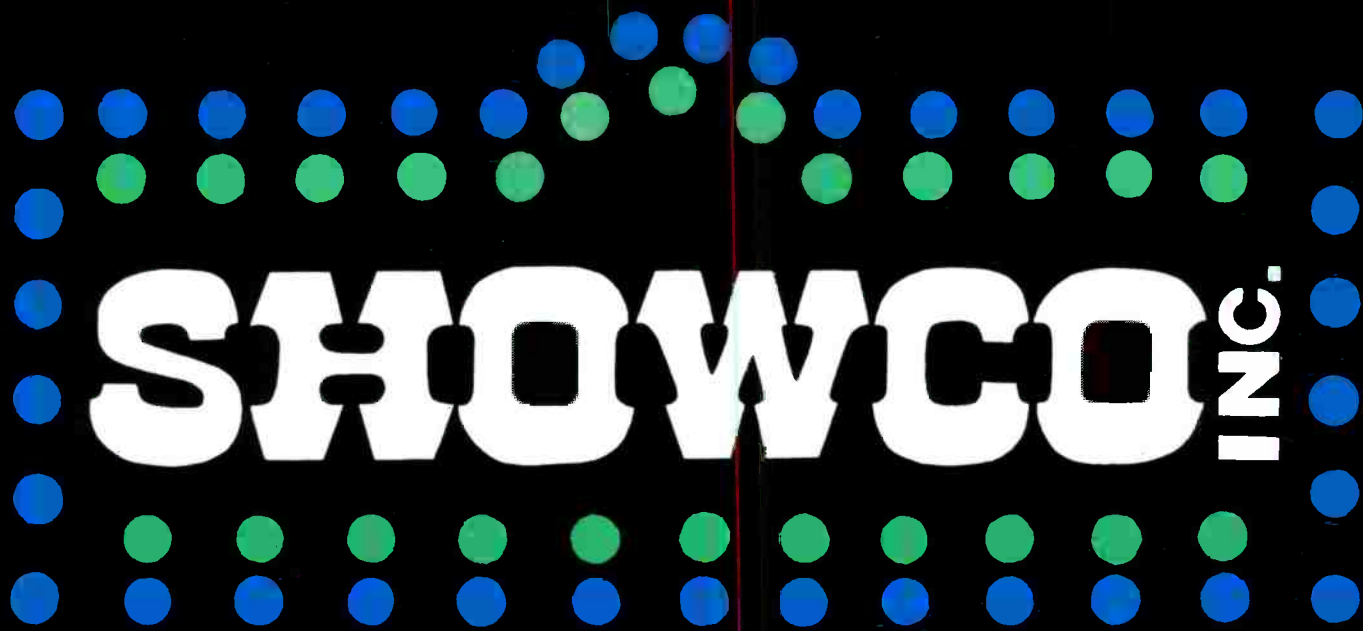
R. Cobb III
drums
percussion



Warren Ham
vocals
flute
saxophone
harmonica



Stevie Hill
keyboards
vocal



CONCERT SOUND

STAGE LIGHTING

ARTIST MANAGEMENT

RECORDING

RECORD PRODUCTION

MANUFACTURING

DIRECTORS:

JACK CALMES

DAVID ALLEY

RUSTY BRUTSCHE

JACK MAXSON

THANKS TO OUR FRIENDS

ALICE COOPER

JAMES GANG

BEACH BOYS

JEFFERSON AIRPLANE

BLOODROCK

JAMES TAYLOR

BREAD

JEFF BECK GROUP

CARPENTERS

JOE COCKER

CAT STEVENS

JESUS CHRIST SUPERSTAR

DAVID CASSIDY

LED ZEPPELIN

EXPLO '72

LEON RUSSELL

GLEN CAMBELL

RARE EARTH

GUESS WHO

THREE DOG NIGHT



**238 THE QUADRANGLE
DALLAS, TEXAS 75201**

**2800 ROUTH STREET
PHONE: (214) 741-1188**

NITZINGER

On the Carney Leon Russell Concert Tour

September 3	Hawaii
September 7	Little Rock, Arkansas
September 8	Memphis, Tennessee
September 9	St. Louis, Missouri
September 10	St. Paul, Minnesota
September 15	Boston, Massachusetts
September 16	College Park, Maryland
September 17	Jersey City, New Jersey
September 20	Montreal, Quebec
September 21	Buffalo, New York
September 22	Rochester, New York
September 23	Hempstead, Long Island
September 25	Providence, Rhode Island
September 26	New Haven, Connecticut
September 28	Detroit, Michigan
September 29	Louisville, Kentucky
September 30	Knoxville, Tennessee



PRODUCTIONS



four distinctive individuals comprising one karma, have combined the efforts of time. the results will be heard in january on capitol records.

production by whitey thomas & bob pickering
management by jack calmes & david alley

thunder: david alley, whitey thomas, david hungate
bob pickering

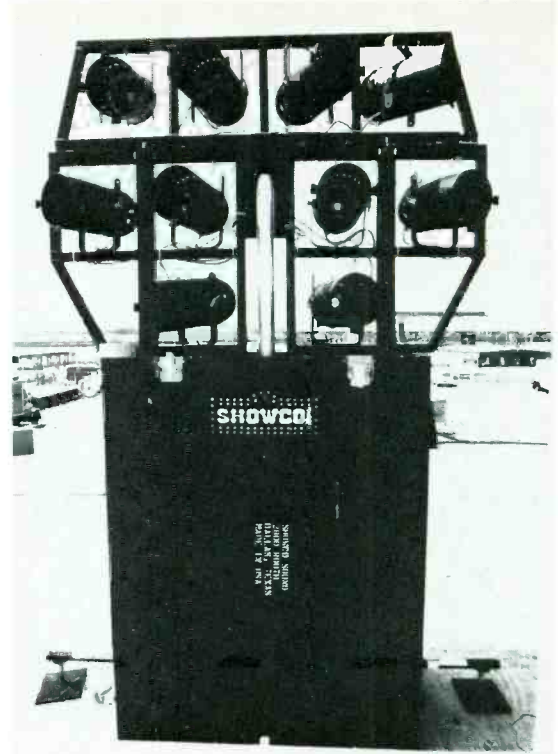
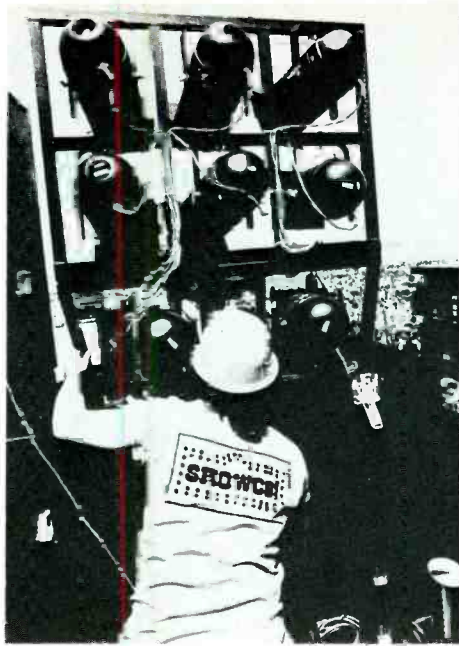
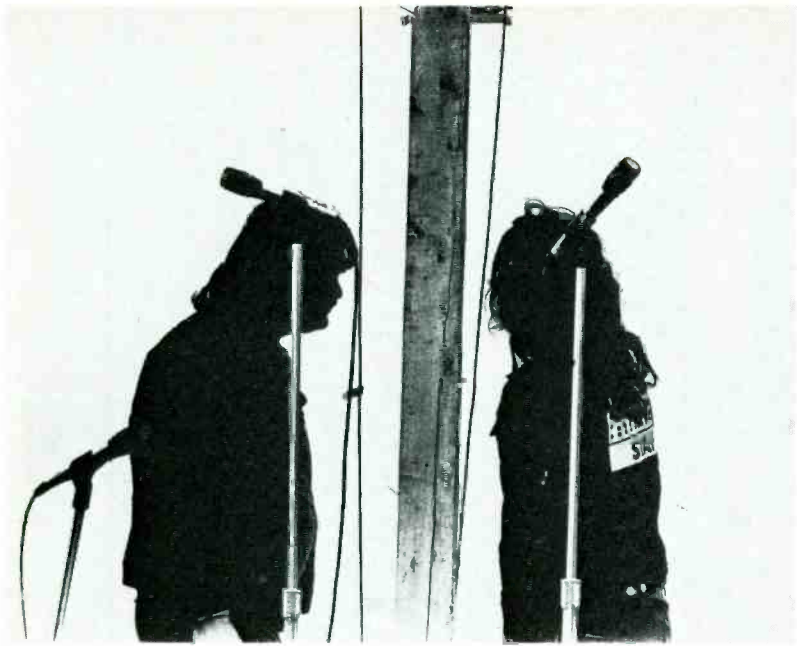
thunder producers
whitey thomas & bob pickering

2545 n. fitzhugh
dallas, texas


capitol

thunder management
jack calmes & david alley

2800 routh
dallas, texas



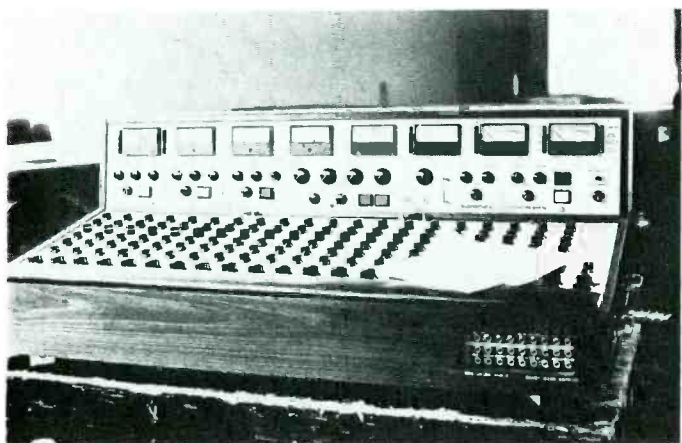
Two afternoon silhouettes turn out to be Rusty Brutche and Jack Calmes at an outdoor concert (top left). Technician arranges lights (top center) while a satellite light stand becomes a free standing statue.



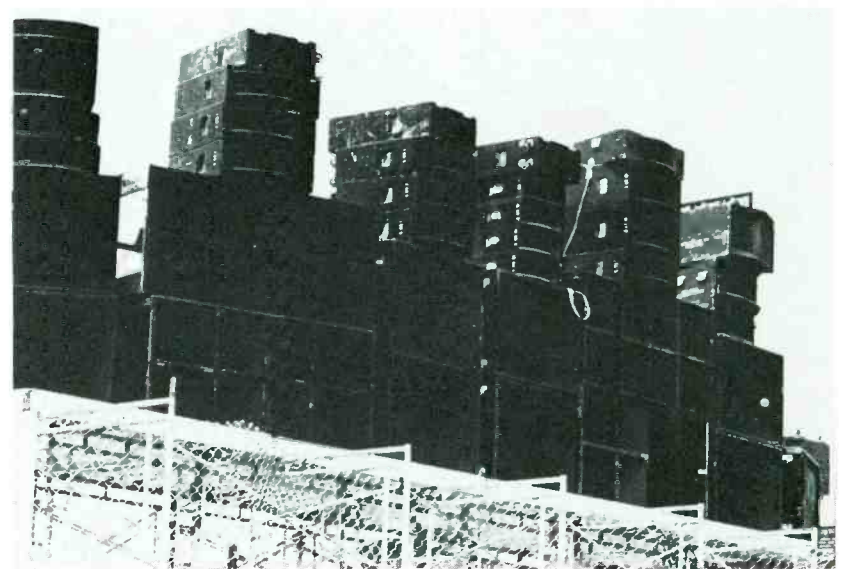
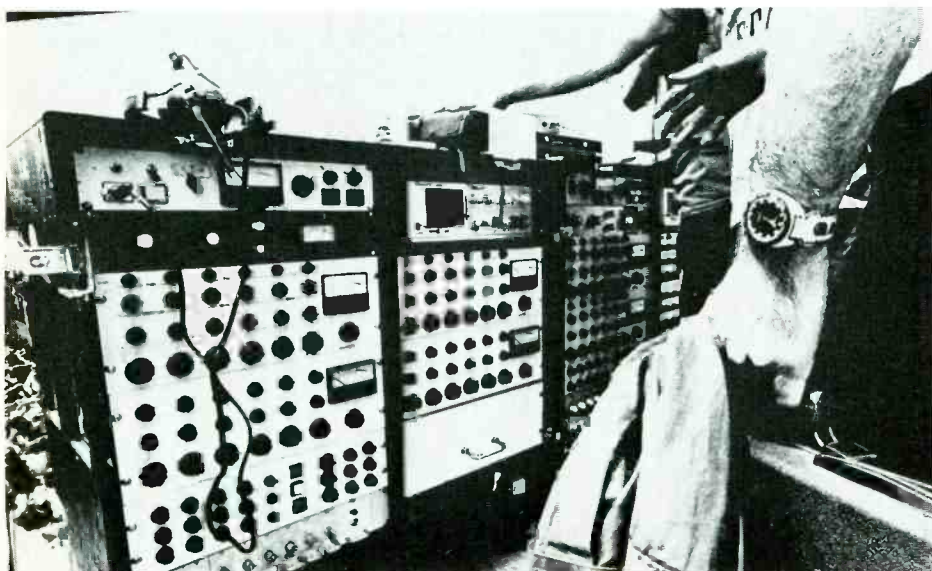
How to get to the top at a concert: stand on a case.



Surrounded by traveling cases and lighting structures, Showco technicians set up their stage monitors.

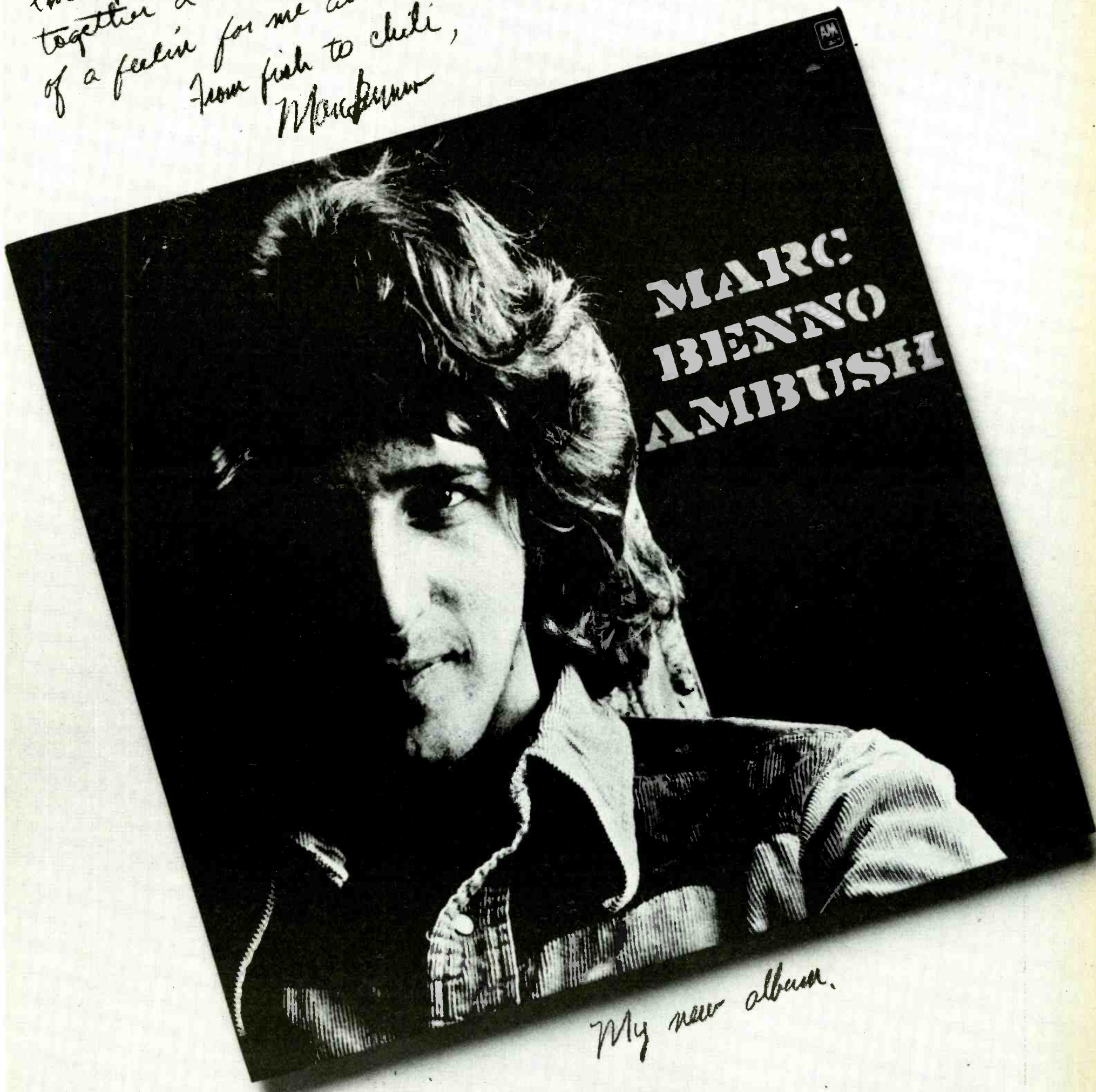


A portable mixing console: tool of the trade.



There are enough knobs on the portable sound mixing consoles (left) to make an engineer happy. A typical setup for an outdoor show (above) stares out at the audience.

I've played with a lotta people and
known a lotta places.
I'm goin back to Austin soon to put
together a band to give you something more
of a feelin for me and even more of a Texas sound.
From fish to chili,
Manic Street Preachers



My new album.

T-M Moves Into Radio Programs

It comes as a great shock to many to learn that T-M (for Tom Merriman) Productions of Dallas is owned by the famous articulate conservative, William Buckley.

It surprises even more to learn that this great I-D pioneer and jingle giant is devoting many hours of its efforts into programming, and is becoming a leader in this field.

Back at the beginning, Merriman got into the jingle business. That was in 1955. At that time, he and Bill Meeks (president of the rival PAMS) were working for the McClendon station, and they made jingles together for the Liberty Network. It was something of a simultaneous idea to go on their own.

Merriman first formed the Commercial Recording Corporation, which he later sold, and formed Tom Merriman,

Inc. He retained it until a year ago when it was sold to Star Broadcasting, Inc., owned by Buckley. But the company continued to function as in the past, with management the same.

T-M services about 600 stations each year with station I-D's (for the most part), with its staff of 25. Merriman still does most of the writing. Others are management, singers and salesmen. All instrumentation is done in Los Angeles.

Business isn't bad at all. The last year's gross was \$1,362,000. Considering the competition, it's pretty strong.

But Jim Long, who joined forces with Merriman a few years ago, and is executive vice president of T-M, has started some new moves. He has formed T-M Programming, Inc. And he is president of this division.

Already this outlet is programming 30 important stations around the nation, all in the field of Easy Listening. But Long is about to move into the rock aspect. Two of the T-M Studios in Dallas are set up strictly for this programming service. There are four studios in all.

Long feels that the real future is in broadcasting, and in programming for broadcasting. So he has devised an ambitious and somewhat complicated program of carrying this out.

He has what he calls a Custom Commercial Service, with 150 clients for whom pre-recorded commercials have been done. He utilizes these to carry out a training program for stations which use his service. Basically, one of his people go in and meet with the sales staff, explaining in detail how the service works. They conduct seminars on custom commercials. The sales force may call in prospective clients to attend the seminars. The custom commercials are then played, and can be applied to a specific product or dealer (used car sales, service stations, ad infinitum), and the customized commercial is then made ready for air play.

While Merriman does most of the creative work with the I-D's (he writes virtually all of them, produces, and does just about everything else), Long works on the other phase of the operation. He is quietly taking over, and becoming one of the leading programmers everywhere.

Chances are he'll be calling on you. He feels he can get you fully automated, save a lot of money, and improve your programming to boot.

PAMS Places Dallas In Top Jingles Post

Dallas is known as the jingle capital of the world, and Bill Meeks may be the man most responsible for getting it into that position.

Meeks is president of PAMS, which means Production-Advertising-Merchandising Service. It's a name Meeks thought of more than 20 years ago, gave it to a client, then later got it back from the client.

It was Meeks who invented the concept of music station breaks, and from that concept has grown one of the major corporations of the world.

Its latest acquisition, or expansion, is a new recording studio with two natural echo chambers, a matrix system for utilizing the "Q" sound, two new EMT's, and all tracks from 16 down to mono. A Dolby system unit is in the process of being installed.

That means three studios now for the incredible needs which have arisen in the growth of PAMS. Studio A is for the traditional singing groups, while studio C is for rock. B is used for remixing, overdubbing and the like.

To give you some concept of the growth, consider the fact that PAMS is now doing the jingle work for one or two stations in every major market in this nation, using five different vocal styles, and is now branching heavily into overseas work.

Practically all of the work is done by the staff at PAMS, a staff which Meeks, and others, feel is unexcelled. Talent has poured into that area from North Texas State University.

The personnel working with Meeks is talent laden from the top on down. Bob Piper, vice president and general operations manager, is a former New York lawyer who did some musical work, including working with Billy May, but did mostly legal work. Eventually he gave it all up for music, working for a while with the Smothers Brothers Show, and then migrating to Dallas to join PAMS.

Another vice president is Ray Hurst, who heads the commercial division. In his spare time he plays vibes, guitar, arranges songs, and writes them. Toby Arnold is the vice president for sales. Clifford Moore is the financial officer, and Marjorie Meeks is secretary-treasurer.

Chief engineer is Bruce Collier, while Bob Peeples does the mixing and electrical engineering. Orris Wheaton, a product of North Texas State, heads the new good music program service. John Wolford, another New Yorker, heads operations in that area. Alan Vox deals with the West Coast, Fred Harty with the Southeast, Ron Perry with the Midwest, and Dennis Meeks, son of Bill and Marjorie, holding down New England.

There are literally thousands of clients, both for I.D.'s and commercials. The British Broadcasting Corporation is the latest to come in for station identifications. The United Biscuit Co. of England, which has its own radio stations in its plants, has PAMS do such things as greetings to the workers, time checks and the like. They do work also for Mexican agencies and radio stations, and for French-Canadian broadcasters.

With radio booming more than ever, so is PAMS.

But the biggest part is yet to come. On the agenda is audiographics.

This is a study which ultimately may affect every recording company in America. It began when Meeks, who was taking some courses at North Texas, spoke there at a seminar. He told them flatly that the university was not geared to the commercial industry, and that the young graduates had a difficult time gearing from the academic to the business world.

So a learned professor, taking this to heart, began utilizing the physiograph, a device which had been used for skin testing to determine emotions. It showed such things as length tolerance, emotional response, etc.

So they began testing records, and—due to Meeks—jingles as well. The device was then able to determine what records the young people preferred, how long they sustained their interest in them (length of the record and length of popularity of a record), and just what their total reaction was.

The same was true of commercial jingles. Some got good responses, others bad. Meeks feels this will open an entire new avenue. Success in this venture has been so outstanding that he now is working with a major record label, testing their product.

The audiographics are being used with the program services. They have new clues as to the type of music to be programmed at specific times, and they even know the fatigue point of records.

Although the concept is young, PAMS has the experienced personnel to pull it off.

Meeks is convinced he has the greatest singers and musicians in the world. With the success record at PAMS, no one is going to challenge the claim.

Trans-World Marketing

• Continued from page T-9

representing virtually all of the record labels. Each module has a built-in stereo system.

All of the albums are placed on consignment. But they are not placed in the traditional marketing areas. Instead, they go into beauty shops, boutiques, hotel lobbies and grocery stores. These are traditional waiting places (they may go into doctors' offices next), and people have time to browse and listen. The records are all sold at discount (\$3.98), with the shop getting a percentage, the distributors a percentage, and Trans-World getting the balance. As the records are sold, the distributor orders more, and the racks are replenished. It's that simple.

But the 11 investor classmates still meet once a month, under the guidance of Dr. Labowitz, although it now is something of a board meeting rather than anything else.

Morgan always likes to be surrounded by beauty, and this company is no exception. His two public relations officials are strikingly attractive girls, who make periodic trips to market places, showing the beauty shop operator or his counterpart how best to display the product, how to deal with customers and the like.

Next will be tapes. The company already is putting together modules to handle the tape market, and they will be on those out-of-the-way racks shortly.

**"DRIVING A DREAM,
THEY CAME FROM TEXAS..."**

CHARLES JOHN QUARTO

Rusty, Layton & John

"They played their multi-labeled, country-folk-rock music well and opened a lot of eyes; one of the newest and perhaps the best—Rusty, Layton & John."

The group's music is something that you have to listen to, not worship. They have found a collective sound that is extremely pleasant."

John Wilson
"Houston Chronicle"
June '72

Calico

"Calico started off the concert with a fine and friendly performance. Tight, clean sound, very dynamic, versatile vocals."

"Joint Issue"
May '72
East Lansing, Michigan

Superb female lead vocalist with her own unique East Texas style. Pure Texas rock-and-roll!

...AND OPENED A LOT OF EYES"



Larry Watkins
P.O. Box 4945 Austin, Texas 78765
(512) 452-9411

A new product for a new market
 ... and a new sales tool for you!

Jesus Music

Jesus Music is here.

The time is ripe for you to take advantage of a new musical trend... a whole new movement with a totally new sound.

And you'll find that sound on the Myrrh label. Here is your chance to generate new sales.

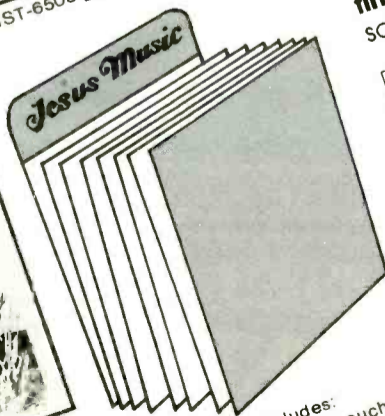
New Myrrhchandising Program!

We provide

1. A Prepack of 8 top-selling titles including those pictured **plus** "SOULFULLY," the latest from Andrae Crouch and The Disciples. (Prepack contains 25 records.)
2. A JESUS MUSIC Divider Card for your rack, free with each Prepack.

Remember... they can't buy what they can't find. The new sound of Jesus Music means new sales for you. Order your prepack today.

Disc jockeys, for promotional copies, call Stan Moser collect, 817/772-7650 or write



Prepack also includes:
 Soulfully by Andrae Crouch and The Disciples
 *LS-5581 □ 5-5581 °LC-5581

Records
myrrh

a division of Word, Inc., Box 1790, Waco, Texas 76703
 In Canada: Word Records, Box 6900, Vancouver 3, B.C.

* record, \$5.98 □ stereo 8, \$6.95 ° cassette, \$6.95

John Patterson Aims Discus Label

John Patterson is a quiet, modest man (in Texas?) who once played guitar with Bob Wills and Gov. Jimmy Davis. Now he has his own label, Discus, in Fort Worth, and a recording studio in which he does considerable production for others.

Patterson, whose label now is predominantly country, intended at first only to create enough interest in his label to get someone else to distribute it.

But he has been getting so many sales regionally he has had little time to worry about distribution. And he keeps on growing, which is parallel to the entire Texas story.

With three records already released and three others ready to grow, he also finds time to produce rock groups and lease the masters. Three LP's on Cates Gand have been leased to Metro Media. His studio, Delta Recording, also is used for custom work.

His newest LP on Leon Rausch is called "Doing it Bob's Way," and in Texas that could only refer to the legendary Bob Wills. He says it sounds like the 1952 Bob Wills band.

Lawton Williams also is recording on Discus. Williams, a noted singer, songwriter and radio personality, cut "The

McNairy County Sheriff," which also is used in the movie being done by Crosby Productions dealing with Tennessee Sheriff Buford Puser. That likely will not remain regional.

Another artist on Discus is Dean Charles, who has his first single on the market, a country version of "Matilda." Another single and an LP already have been put together. Patterson does all of the production. Other artists with releases about to break are Suzy Busy and Jan Diamond.

Patterson is still an artist himself, recording for the Lecam Label, which is distributed by Columbia. His current instrumental release of "Release Me" is moving strong.

All of this is done in his Fort Worth studio, where he plans to expand his existing four-track facilities (Skully and Ampex) into eight-track.

Patterson is producing still other records for leasing purposes, including some Gospel groups.

He has enough going now that he is going to have to think in terms of national distribution, and that will be his next move. If he can sell thousands of records in Texas, he feels he can sell hundreds of thousands elsewhere.

Baron Agency, Artists Invest Their Monies

There is an old common misquote about the prophet being without honor (save) in his own country. In the Houston area, the Baron Agency considers itself in this category.

Homer Glen Gay, president of the firm, considers himself and his artists in this category. Highly critical of Houston radio stations, he contends that they refuse to play any music out of this area unless it has broken first somewhere else.

"They have no creativity, no feeling of local pride, no anything," he says in a strong statement. "They wouldn't play a locally produced record for anything in the world."

The Baron Agency started eight years ago when a group called The Barons came to Gay for bookings. He formed the agency (which is owned by the group), and things began to grow from there—except in Houston.

Other groups joined the agency, and there currently are eight under contract. Many others not signed with the agency are booked by them.

The Baron Agency formed Solar Recordings, which is the label under which seven of these acts have been released. The company now is building a massive studio. In a unique operation, all money made by the groups is

invested in a special fund by the management, and that money is then taken from the fund for other investments, including the studio construction. Thus, everything returns to the artist.

Although the groups are making about \$800,000 annually in public appearances, and are selling their records at their shows, no Houston station will touch the records.

"We get air play out of Houston, but not here," Gay says. "They tell us it has to be a hit somewhere else. So, if it involves our ignoring Houston completely, we'll simply have to do it. We're at an impasse."

Groups under contract include The Barons, Flintlock, Krystal Blue, Fourth Ceksion, The Squires, King's Road, the Forum, and Blue Gravel Rock Band.

The Barons also own two publishing companies, Shatam Music (BMI) and Glen Publishing Co. (ASCAP).

Gay says he is able to book his talent because of public demand. Dances are big in Texas, and youngsters follow the groups everywhere, particularly The Barons. That's why they're able to sell the albums, too. They also produce cassettes and 8-track tapes. Production is handled by Fred Carroll.

(Continued on page T-36)

Happy Jazz Label Builds Reputation By Building Up the Classic Sounds

It may be hard to envision jazz as a strong art form in San Antonio, but the Cullum family has made it happen.

They are the officers and owners of Happy Jazz, Inc., which is the parent company of Audiophile Records and Happy Jazz Records.

Another wholly owned subsidiary is The Landing, a swinging night club which adjoins the San Antonio River. And it features pure, unadulterated jazz music. It has been a top night spot there since 1963.

The band performs in the "classic tradition of Louis Armstrong, Jelly Roll Morton and Bix Beiderbecke." It is led by clarinetist Jim Cullum Sr., who also is vice president of Happy Jazz and Audiophile. His background is an impressive one. He played with the great popular bands of the 30's and 40's, and had his longest stay with Jack Teagarden.

He is joined by his son Jim Jr., who plays cornet and is the firm's president. They claim to be the most successful father and son team in jazz. The band has performed together for 10 years, with only one change in personnel.

The Happy Jazz band has played all across the U.S. and Mexico, and they've done the Macy's parade in New York, the National Ragtime Festival in St. Louis, the HemisFair Jazz Festival, ad infinitum.

For four years the group has hosted the World Series of Jazz, with guests which included Pete Fountain, Yank Lawson and Bob Haggart.

A third officer of the organization is Conoly Cullum, who is Mrs. Jim Cullum Sr. She is secretary and chief of operations.

Beginning rather modestly in the record business, the Cullums did an album a year, and sold them in the club. Then their work came to the attention of E. D. Nunn of Minneapolis, who, in 1947, had established Audiophile Records, Inc. The Happy Jazz band agreed to recut their first LP under the Audiophile label, and the second was issued through Happy Jazz Records and Audiophile. Eventually the Cullums brought Audiophile and moved its headquarters to San Antonio.

Then the Happy Jazz went on local radio for four years (at WOAI), and the Cullums sold their outside interests in various activities and went full-time into music.

The greatest coup, the Cullums feel, in the purchase of Audiophile is that they got Nunn along with the bar-

(Continued on page T-37)

TO NEW ORLEANS' EVERLASTING AMAZEMENT.



JIM CULLUM'S HAPPY JAZZ. It's Jazz in the Armstrong tradition and it's some of the best you'll hear. And it's played nightly, when they're not on tour, at The Landing on the San Antonio River, of all places.

THE LANDING is their own night club. And it stands out like a colorful beacon in a sea of Country & Western. A beacon that's grown in ten years from a small flicker to a raging flame drawing Jazz buffs from all over the country to listen to the Cullum brand of Happy Jazz.

AUDIOPHILE RECORDS. You can also hear them on Audiophile. It's their very own label. Carrying their sound on ten different albums as well as that of everyone from Earl Hines and the Olympia Brass Band to Knocky Parker's Complete Piano Works of Scott Joplin and Jelly Roll Morton.

It all adds up to one of the great jazz centers to come off any river. Including the Mississippi.

Address booking and dealer inquiries to: Audiophile/Happy Jazz, 301 Broadway, San Antonio, Texas (of all places)



It's genuine jazz in San Antonio, with the Happy Jazz Band, live and on record.

SMITH AND COBB SEEK JAZZ FOR DALLAS

Dallas has every other sort of music, so why not jazz? Barry Smith and Richard Cobb are in the process of bringing in jazz on a regular basis.

They have started an organization known as Jazz Dazzle Productions, and they have both a unique and intimate facility for their project. To begin with, there is a 2,600-seat auditorium. They will have another in Houston before long.

The two young men are planning 17 concerts each year, the first of which will occur at the end of August or the first of September. The theory is to start relatively slow, then grow steadily with a good foundation. Eventually they plan to move into San Antonio with jazz.

Both men, with divergent backgrounds, are jazz buffs. They feel there are enough like them to sustain the programs, and offer real jazz an outlet in Texas.

WHAT'S ALL THAT JAZZ ABOUT TEXAS?

It's about the likes of Miles Davis, Herbie Mann, Les McCann. It's about JAZZ DAZZLE. It's about time.

JAZZ DAZZLE, bringing the State of Jazz to the State of Texas, and doing it in the right way. The way Jazz musicians and Jazz listeners really love it. Close. Close to the people and close to the performers. Intimate Jazz.

JAZZ DAZZLE, where the stars are bright, big and bright, deep in the heart of Texas.



JAZZ DAZZLE

The Recording Studio Scene

Tyler, The Rose Capital, Creates Rosy Sounds

Halfway between Dallas, Texas, and Shreveport, La., is the Rose Capital of the World. It is the city of Tyler, Texas, and from that location have come some of the greatest sounds in the world.

The leader in making it all happen has been Robin Hood Brians, owner of Brians Studio. Even his competitors give him homage and praise. And he has two competitors now, as Tyler keeps on growing musically.

For a dozen or so years Brians, the owner and chief engineer, has been quietly going about his business of making hits, making money, and making the people of Tyler realize there is something blooming other than the roses.

Robin Hood produces hits, and rents his studio for custom work for others to make hits. That custom work includes sides for London, Atlantic, RCA, Motown and MGM, just to name an important few.

For these years, the artists and the labels have flocked in from all over Texas, and from Shreveport, which is something of a great music city in itself.

Tyler, and specifically Brians, has been blessed over the years with top caliber pickers. Musicianship seems to abound.

With his partner, Randy Fouts, Robin has a production company, R-H-B, which does a great deal of independent work for various labels, and does a great deal of commercial work as well. They have a string of national credits.

And now Robin Hood is going to sing. He is putting together his own LP, writing his own material, and is negotiating with major labels.

His current pride, however, is Gladstone, which he produces for ABC-Dunhill. The group is hot, and has been getting increasingly hotter for the past couple of years, thanks to Robin's efforts and to their own ability.

Houston Has a Nashville Sound

Out on the north side of Houston, some 783 miles from Nashville, is a studio whose owners called it Nashville Sound.

Owner-board chairman Jim Johnson feels it's a good name for many reasons, one of which is the association between Nashville and successful music.

Johnson has a lot of things going at this studio complex, which has all tracks from 16 to mono, and does custom work about 85 percent of the time.

He also has his own production company, Aball, his own publishing firm, Publicaire (ASCAP) and Pubit, (BMI), and his own label, International Mod. He calls it a break-out label, and it has a catalog of some 45 tunes. There are three writers who are under exclusive contract to the publishing company: Joel "Butterfingers" Johnson; Rocky Wimberly (of San Antonio), and Elton J. (Boo-Boo) Businelle.

The production firm keeps busy turning out product for various labels, including Atlantic. The strongest current group is Just Us.

Johnson's studio has received accolades from local newspaper columnists and from various artists as being among the best in that part of the country. Now completing its third year of operation, it continues to expand and assume new dimensions.

While Jim Johnson is chairman of the board, his brother, Joel, is president. Their sister, Lola, handles the bookkeeping. Another division of the company, Gospel World, handles religious product.

Brians also has his Sonnybrook Music, and is co-publisher of Gladstone Music.

Steve Wright, an old friend of Brians and an Epic recording artist, has another studio in Tyler, and he has just installed a new MCI 16 and 8-track recorder. He also has what he calls a super-elaborate custom Quadrafonic console. Wright, who also is a producer, publisher and songwriter, says the new console has many built-in mixing aids, such as programmable switching and level control. There is a 360-degree quad panning on the monitor and all channels.

"Studio customers will be amazed at the speed of mixing and getting the sounds they're looking for in much less time than in conventional studios," Wright says.

"For instance, we set up to mix truly compatible quad stereo and mono all at the same time. During a session we can be monitoring quad and, with the flip of a switch, monitor the whole thing in stereo or mono without disturbing the original mix."

Wright agrees with Robin Hood that there has always been an abundance of good musicians in Tyler and the East Texas area. Now, he says, there is no worry about musicians leaving for need of better equipment.

While the location between Dallas and Shreveport is a plus, producers actually come from all over the United States to record in Tyler.

Robin Hood has a long record for success. Now Wright is making strong moves. "Demo sessions are frequent

(Continued on page T-37)

Huey Meaux Returns To 'Flexible' Houston

"Draw a circle," Huey Meaux says in his marvelous Cajun accent, "and you'll find that Houston is the most flexible market in the United States."

The circle Meaux wanted drawn runs roughly from San Antonio to Crowley, La., and he insists it has produced more talent than any other spot on the globe. "It's the talent belt, black, country, rock, Chicano, Gospel, everything," Huey insists.

Like another famous Huey, this one came from Louisiana, the "gravy and rice" area where the Cajuns, immortalized by Longfellow, fled from Canada. He has been a fixture in the music business for as long as most can remember.

Now he has returned to his favorite city, Houston, and purchased one of its famous studios. It was called Gold Star in the old days, and it's where the hits were made: George Jones, Frankie Miller, B.J. Thomas, Poco Seco Singers, Bobby Bland, etc. Then it was owned by Bill Quinn, and Pappy Dailey cut most of his hit songs there. Now, undergoing renovation, Huey Meaux calls it Sugar Hill, and he is the most confident individual anywhere, absolutely sure that hits again will emanate from Houston.

"In the past, the artists were always talked into leaving," he explains. "It's true we didn't have the producers or the facilities, but instead of bringing them in, people would out-migrate. That's why Texans had to go somewhere else to become famous."

But no more, not according to Meaux. "I wouldn't move out of here for anything. Why, man, I can find good acts here in any field. They're right around the corner. There is everything here, including good Polish polka music. This

(Continued on page T-37)

Studio Texas Builds A Production Roster

Studio Texas is not a studio, but it is many other things. It started as an agency and turned into a management and production company. Headed by Steve Hibler, the firm opened its doors about 19 months ago because of the need of an agency for talent, particularly in the college market.

A partner is Norm Miller, who managed Rose Colored Glass, which did right well. It reached the top 40 on the Billboard chart.

Another partner, Gordon Perry, managed Southwest F.O.B., which also distinguished itself. Once the three had combined forces, they began finding other groups, including Triste Janero.

Although many of their records have hit the charts, they have had little national recognition. Hibler feels this is due to a tendency to ignore Dallas. "We have to sell 40,000 copies of a record right in this area before the rest of the nation pays attention," he says. But he feels it will change. Good talent eventually must be recognized.

The firm now is producing other groups such as Rose, Star, Daniel and others. They spend most of their time in a studio.

The name Studio Club came from the teen-age club where they formerly were headquartered.

All Studio Texas wants now is recognition, and wants eventually to dominate the college market. They are certain both of these desires will bear fruit.

NO SOUNDS AT SOUNDVILLE

The sound of Soundville is heard no more. The multi-million-dollar Houston studio is closed, its doors are padlocked, and most of the equipment and furnishings are gone from the inside.

Two years ago Jimmy Duncan had a \$7.5 million complex, with a 24-track studio, a 16-track studio, another 3,200 square feet leased to Scepter, to KRBE-FM Radio, to Fortune Productions, Impresario Records, Shelton Bissell Productions, and five publishing companies. He was in the process of building a film studio complex.

He formed the Soundville label (distributed by Mercury and Philips) and Westpark (distributed by Record Service), and talked glowingly of putting out 30 singles and 4 LP's in the next few months. In a year he said, he would jump to 100 singles and 40 LP's. He added a talent management agency and an audio-visual commercial production company.

He opened a series of clubs around Houston.

Now, Duncan has departed, Soundville is closed, and there is considerable litigation involved. Admittedly, it was a blow to the music industry of Houston.

JONES SOUND PASSES NO. 5

The Jones Sound Recording Studio of Houston is five years old and counting. It currently is in the process of installing 16 track facilities with a quadrafonic board.

Basically a custom studio, Doyle E. Jones, the president and his son, Bruce Jones, do a great deal of production work with their own label, Astro Records. Astro gets Atlantic distribution. The biggest known artist is Blackwell.

Work is done at the studio by Duke-Peacock, Stone-way, Atlantic and Columbia. The engineers are Burt Fritel and Paul Butts, both of whom also produce.

Ed Bernet: Visionary With Roots In Many Fields

Ed Bernet is tall, strikingly handsome, one of the most popular men in all of Texas, sings, runs what many consider to be the best recording studio around, and is a fellow of vision.

He is one of those who recognizes not only what is happening in Texas, but what likely will happen. He not only is a witness, but is a main character in the events taking place.

His biggest project to date is the Sumet-Bernet Studios (known throughout Texas as Sumet, which he called it for its first couple of years of operation). In two years he has doubled his gross at this modernistic spot, and in the past five months has broken all records for recording.

Naturally, he does a lot of jingle work. But he does a great deal more. Work comes from CPI (Commercial Productions, Inc.), from Gwainsound, from Vinnie Troth Productions, from Euel Box.

He is doing considerable film work. Some of the work done at his studio (Tommy Gwinn, of Gwainsound) won an award in the most recent American Film Festival. He is doing more than his share of film mixing, now that he has the facilities.

About 50 percent of his work is with jingles, film or tape. The other half is regular studio work. Among his

recent clients, for cuts or rehearsals, have been the Rolling Stones, James Brown, Sonny & Cher, and considerable remote work for Word, Crescendo, as well as cuts for John Davidson, Jimmy Rodgers, and Carol Channing.

Bob Sullivan, who once was with the Louisiana Hayride in Shreveport, is his chief engineer, and Tom Kenchel is the studio manager. Phil York also does engineering work. Roy Cherryhomes is his mixer and runs the film department, while Gene Caton is the technical director.

Bernet now has three studios: 16 track, 8 track, and a film-and-narration studio.

Bernet also owns a popular club in the city, The Levy, featuring the Levy Singers. Bernet is one of them, and works the club regularly. He now has formed the Levy label, and it has thrived with recording live performances of the singers for sale at the club. But he is branching out. To do this, he has formed a production and publishing company. One of his recent hits (distributed by Big State) was "Battle At New Orleans," a story of the Dallas Cowboys' Super Bowl victory. It was done by the Levy Singers and Jim Weaver, and sold 30,000 copies in the Dallas area alone.

Bernet has signed a group called Dallas (formerly Dallas County, with Stax), and two country singer-writers—Rick Hooper and Sam Gafford. They will be tested lo-

cally, and then likely distributed nationally. Bernet doesn't want to go whole hog. He plans to expand one market at a time.

He now has started a booking agency business, called the Burmic Agency. It began with the Levy Singers, who are constantly in demand for convention dates, and he is now expanding to additional acts. Again, the concentration will be on conventions.

Bernet also has revitalized the old-time "Big D Jamboree" and provided it with a house band. This will be held at the Dallas Sportatorium. Ed Bernet Associates, Inc., will produce and manage it.

Can a man with so many fingers in various pies make it? The people around Dallas say Ed Bernet can. He not only is successful, but perhaps the most respected and well-liked man in the music industry in that area. Every conversation with every company show led to Bernet, and the compliments flowed. They believe in him, they trust him, and they have a genuine devotion to him.

This, perhaps, attests to the fact that he has doubled his studio gross and is still moving upward. His aim now is to bring the Dallas industry together, to have a series of "friendship, goodwill and interchange-of-ideas" luncheons.

If anyone can get it done, Ed Bernet can.

SPIRIT THANKS TEXAS

ON EPIC RECORDS AND TAPES



R KNOW
 KRMH
 KHSI
A KNIT
 KFAD
 KLOF
 KNUS
D knus
 KAUM
 KRLD
I KZMF
 KFJZ
O KXOL
 KNUZ
 KILT
 KONO KLOE
 kaum KTSA
 WACO KEEZ
 KEXL



HUEY'S IN HOUSTON

So Houston Is Happening

Huey Meaux

Music Enterprises, Inc.

Sugar Hill Studio

5626 Brock Street, Houston, Texas

(713) 962-4431

THE STARS AT NIGHT ARE BIG & BRIGHT DEEP IN THE HEART OF TEXAS

SAM STAR ATTRACTIONS

INC.

SAN ANTONIO, TEXAS

JACK PARKER
PRESIDENT

KINGSLEY POOR
EXECUTIVE VICE PRESIDENT

RICK HANSEN
VICE PRESIDENT

THANK YOU

EDIE ADAMS
MARTY ALLEN
NANCY AMES
MOREY AMSTERDAM
LEONARD BARR
THE MILLS BROTHERS
MYRON COHEN
THE COWSILLS
PHYLLIS DILLER
RUSTY DRAPER
BILLY ECKSTINE
THE BROTHERS FOUR
AARON & FREDDIE
JOHN GARY
GEORGE GOBEL
THE GOLDDIGGERS
THE HAGERS
SKILES & HENDEKSON
LITTLE ANTHONY & THE IMPERIALS
JENIE JACKSON
KEVIN JAMES
PATTI JAMES
FATS JOHNSON
CAROL KIMZEY
WILLIE TYLER & LESTER
GLORIA LORING
BOBBIE MARTIN
TONY MARTIN
DALE MCBRIDE
PAT MCKINNEY
JODY MILLER
ROGER MILLER
THE NEW CHRISTY MINSTRELS
JAYE P. MORGAN
LOUIS NYE
OLIVER
PATTI PAGE
LOU RAWLS
JOANNIE RAY
JEANNIE C. RILEY
JIMMIE ROGERS
BILLY JO ROYAL
THE SERENDIPITY SINGERS
THE DING-A-LING SISTERS
O. C. SMITH
SAMMI SMITH
CARLA THOMAS
TINY TIM
THE NEW KINGSTON TRIO
DIANA TRASK
DIANE VARGA
JACKIE VERNON
JIMMY WALLIS
JO ANNE WORLEY

**we've enjoyed
working with you**

Texas Radio: Bold & Brassy

By CLAUDE HALL

They don't come any bolder or any brassier nor any better than Texas radio men. The state, for years and years, has been responsible for turning out some of the greatest radio men in the nation and its disciples and offspring inhabit markets ranging from KNEL in Brady, Tex., to the biggest radio stations in New York and Los Angeles.

Among the air personalities who came out of Texas are Dan Daniels, who now hosts a morning television variety show on WABC-TV in New York; Jimmy Rabbitt, a high-caliber Top 40 and progressive rock air personality; Steve Lundy, a major-market Top 40 personality, and the countdown goes on and on.

But, quite frankly, the state has held on to most of its great radio men. In the ownership category, you have Gordon McLendon, a man who is known as one of the fathers (along with Todd Storz) of the Top 40 format. McLendon, who started his radio career as "the old Scotchman," has also been largely responsible for other radio formats such as the KABL format which features wall-to-wall lush music, the all news format pioneered on XTRA, as well as a classified format on one radio station.

Of course, it was KLIF in Dallas that became the flagship for McLendon and it was this station that zoomed to nationwide prominence as one of the most outstanding Top 40 operations in the world, an image it still maintains under the ownership today of the firm of Fairchild.

But Dallas is not the only market with outstanding radio stations. In Fort Worth, WBAP has long been a contributing factor in radio. It was here that the Light Crust Dough Boys and the Chuck Wagon Gang rose to fame; you might consider the station the birth place of western swing, which grew two prominence under Bob Wills and the Texas Playboys (Wills and Leon McAuliff were both members in the Dough Boys group and McAuliff is still prominent, too, in western swing).

But, a year or so ago, WBAP dropped its block programming and went all-country under general manager Hal Chestnut and program director Don Day and, via paying tribute to all of the great country music artists, has virtually reversed the steady trend of country music stations coast-to-coast towards ever-increasingly modern sounds, meaning that they were avoiding all of the established artists who'd made country music what it is today. But Day plays them all—Ray Price as well as the Ray Price of years ago. And the station has become quite successful and even imitated outside the state.

In Houston, Bill Young has been doing extraordinarily well with KILT, a Top 40 station that usually leads the market. The air team of Hudson & Harrigan has been a dominant factor in morning radio in Houston on KILT for some while. Now, Mike Scott is coming down from Detroit to join Hudson as part of the show (Harrigan is now on the air in San Diego as part of another morning show). But Houston also has two excellent country music operations—KIKK and KENR.

Bill Bailey programs KIKK and Arch Yancy is one of the major personalities on the station. Ric Libby programs KENR and Bruce Nelson, a man who has considerable programming experience himself, is one of the key KENR personalities. Houston is noted

also for having two excellent soul stations — KYOK and KCOH. Gladys Hill, Skipper Lee Frazier, and Wash Allen are among the KCOH air personalities and all three are a major contribution to the Houston community. As for MOR radio, Houston has KULF, KXYZ, and KPRC.

Over in San Antonio, Sonny Melendrez has been doing quite well as operations manager and air personality on KTSA. KONO, owned by Jack Roth, is a market-pleaser.

Speaking of Roth, he's just one of the few big-chain owners that operate out of Texas. McLendon, of course, has long been very important throughout the nation as a radio man. But Roth owns such stations as WWOK in Miami and WAME in Charlotte, N.C., and has just bought KBTR in Denver. All three of these stations are country operations. In San Antonio, he has KONO, a Top 40 station, and country-formatted KITY-FM.

Another important radio owner in Texas is John Walton, El Paso, who operates KELP in El Paso,

KBUY in Fort Worth, KDJW in Amarillo, and has just bought, subject to FCC approval, KFOX in Los Angeles. Ron Rogers and Neil Spelce are two of the principals that are rapidly building a radio chain, but the only station they have outside Texas is KJOE in the Shreveport, La., area.

One of the best soul radio stations in Texas is not in a major city. It's KJET in Beaumont, programmed by Roy Brown. But KNOK in the Dallas and Fort Worth area is also extremely good.

Speaking of Fort Worth and Dallas, one should never overlook the fact that KBOX was probably the first station in the nation to switch to a modern country music format and certainly it was the first to rise to prominence. Programmed in those days by Jack Gardiner, the station quickly shot to the top in rating and was able to do something in the market that no Top 40 station had ever achieved—give KLIF a run for the audience. Bill Ward, now general manager of

(Continued on page T-37)

HOUSTON'S OWN



NASHVILLE SOUND STUDIOS A-BALL PRODUCTIONS PUBLICARE PUBLISHING CO. (ASCAP)



"FUNKY"
is the sound!

"RELAXED"
is the atmosphere!

(713) 695-3648

We're heavy into all fields of music...
three Chart Records this year prove it!

State's Writers Hit With Country

Texas is unquestionably the home of some of the greatest songwriters of all times, and in the country field they lead the pack.

Cindy Walker, from Mexia, Tex., was the granddaughter of a great writer. Professor F.F. Eiland wrote, among other things, the Gospel standard, "Hold to God's Unchanging Hands." An outstanding career dancer and musician, she wrote the theme of Billy Rose's Casa Manana. In 1942 she broke into the recording field, and her first success was with Bing Crosby, who recorded her "Lone Star Trail." Dave Kapp then signed Cindy to a recording contract.

She appeared in several movies, but songwriting was always her first love. She wrote hits for Eddy Arnold, Hank Snow, Porter Wagoner, and Carl Smith. Moving back to Texas with "Mama," continuing to turn out hits over the years for every major country artist in America. In all, she has turned out almost 500 recorded hits.

Tex Daffan, a native of Houston, still makes his home there. Many years ago he formed a group known as "The Blue Islanders," and he taught guitar, which he had learned to play in a very short time on his own. Floyd Tillman became lead guitar player for his group. He began recording, and his own "Truck Drivers Blues" became the biggest hit of 1939.

When he went to Columbia his songs became even bigger. "Worried Mind" and "I'm a Fool to Care," were instant hits. Using the pen name of Frankie Brown, he wrote many hits that were not attributed to him. Then came "Born to Lose," and "No Letter Today," and he dropped his assumed name and went back to Ted Daffan. He moved briefly to Nashville in 1958, only to return to Houston three years later.

When Ray Charles recorded three of his songs in 1962, the album accounted for more than 4,000,000 mechanical royalties. Since then he has had more than 100 cuts by top artists in both pop and country.

Floyd Tillman actually was born in Ryan, Okla., but his family moved to Post, Tex., when he was small. It was there he started his phenomenal career, and it's in Texas (Austin now) that he has made his home.

Starting as an entertainer in the early 1930's he joined Ted Daffan and began writing songs himself. One of his first was "It Makes No Difference Now," and

it became a great country standard.

From that time on, Tillman songs were always in demand, and more than 200 of them were recorded. He, himself, recorded for Decca, RCA and Columbia. In 1948 he wrote the monster hit "I Love You So Much It Hurts." Then came his famous "Slippin' Around." More singles and albums followed, and he had established himself as one of the greatest of them all.

Mickey Newbery, a leading Nashville writer of today, came out of Houston, Tex.

Ray Winkler of Dallas, with John Hathcock of Amarillo, wrote the great Jim Reeves (also a Texan) hit, "Welcome to My World." Winkler still is in the publishing business along with jingle production.

And perhaps one of the most famous Texans of them all is Bob Wills, from Turkey, in Hall County, Texas. One of the greatest fiddlers and band leaders of all times, Wills also wrote some of the greatest tunes of recent history: "Rose of San Antone," "Mexicali Rose," "Yellow Rose of Texas," and "Texas Playboy Rag," to name a few standards. Wills has been referred to as the living legend of country music.

Tourists Flip Over The Flip Side Shop

Jo Coffey is probably not typical of owners of record shops. Her operation is unusual enough to cause talk even in Texas.

Miss Coffey is young, charming and intelligent. About a year ago she went to the Small Business Administration, negotiated a loan, and went into the retail record business. Then she opened her shop in a shopping center. While business was all right, it wasn't booming.

She went to the Chamber of Commerce of Dallas, which runs regular bus tours for tourists, and suggested that her shop be put on the tour. The novel idea appealed to them, so tourists began coming by, by the hundreds.

She became a selective buyer, and added class to her store through the painting of mod murals and the like. Now her Flip Side record shop is the talk of Dallas, and she admits to having done more than \$100,000 in business in her first struggling year.

A lot of that business is mail order, dealing with the tourists who came by to see her in the first place.

Gospel Acts Seek Gold At Rainbow

Rainbow Sound, Inc., has been around a while in Dallas, but only recently has it begun making a real noise.

Founded by Rev. Charles Massee, a Southern Baptist evangelist in 1964, he began recording church choirs and singers on location with his own portable equipment.

As with any success, business expanded to the point that was need for a studio, a lot of equipment, and a full-time engineer and manager. Bob Cline took over these responsibilities in 1969, and began producing a large number of custom albums in the studio.

Since that time, distribution has developed, and several artists have signed exclusive contracts with Rainbow. Some of them are the Galileans from Dallas, the Song Masters of Milan, Tenn., the Latinos from Ontario, Calif., and others.

Today Rainbow has a studio equipped for 8-track recording and convertible to 16-track. Not only do Rainbow's artists record in the Dallas studio, but other famous gospel singers such as John Hall, Gary McSpadden and Francine Morrison have cut there, along with pianist-producer Lari Goss.

Many of the gospel albums produced at Rainbow have a full complement of background including strings, brass and vocal. The arrangements for background music are written and conducted by Marvin Montgomery, a well-known Dallas musician.

Rainbow Sound feels, with justification, that it is the major cause for the growth of gospel music in Texas.

Sabre's Sharp List

Sabre Productions, Inc. has a lot of things going in all directions.

The San Antonio-based company, whose president is John Henderson, has enough labels to keep a massive corporation busy. They include Sabre, Legacy, Brazos, TFM, El Capitan, Sol and Harlem. And they are rather all-inclusive. They include country, Chicano, rhythm and blues, and even a party label.

Sabre and Brazos specialize in country and instrumental music, with a little rock tossed in. Artists, some from out of the past, include Leon Payne, Ray Frushay, Rex Allen, and the Light Crust Doughboys.

The Spanish-speaking labels work on a one-session-at-a-time basis, with practically no one under contract. Some of their releases have included Los Fabulosos Pavos and Monsanto.

One of the soloists on their country label is Smokey Montgomery, who was one of the original Light Crust Doughboys.

About 76 percent of what the firm sells is hard country. The rest is a mixture. Distribution is handled in a somewhat unusual way—direct mail to juke box operators, and to the four record shops owned by the company, three of them in Alice, Tex.

It may be unusual, but it seems to work.

DISCUS

"HOME IN SAN ANTONIO"

DISCUS 914

FROM LP "DOIN'T BOBS WAY"

DISCUS 911

Leon Rausch



"NEXT TO NOTHIN"

DISCUS 913

FROM LP "NEXT TO NOTHIN"

DISCUS 920

Dean Charles



"MEMORIES OF MY MIND"

DISCUS 916

Susi Bush



"THE McNAIRY COUNTY SHERIFF"

DISCUS 912

Lawton Williams



"GRANDMA'S LOVE"

DISCUS 915

John Stuckey



"ONE MINUTE OF YOUR TIME"

DISCUS 917

Jan Diamond



L.P. "FIDDLEIN B.D."

INSTRUMENTAL DISCUS 919

B.D. Griffin



"DRINKIN CHAMPAGNE"

INSTRUMENTAL DISCUS 918

Johnny Patterson



EXCLUSIVELY ON

DISCUS

DISCUS RECORDS

BOX 9577 FORT WORTH, TEXAS



We are proud to be a part of the Texas music industry and real proud of our three NUMBER ONE smashes, "Hey Baby," "Hey Paul" and "Last Kiss," which earned us a platinum record and four gold records. Look for big things from us on our Le Cam label which is the only Texas label distributed nationally and internationally by a major label. We expect to do great business in '72 with CBS Records of New York.

LE CAM RECORDS

4930 Camp Bowie Blvd.
Fort Worth, Texas 76107

(817) 738-8843 / (817) 738-0142

MAJOR BILL SMITH

President

WILLIAM CARROLL SMITH

Vice President

He turned to the group and told them they constituted one of the best country bands he had ever sung for. And they loved it. The "band" was the Dallas Symphony Orchestra, and the speaker of the moment was Ray Price.

Ray Price is a study in sincerity. He is a country singer, and probably always will be. To him, and to millions of others, that is no stigma. Country music to Price is the greatest thing in the world, and it has no bounds. It can be anything it wants to be, and needs only to unshackle its long-possessed inferiority complex.

To a futile few, Ray Price has deserted country music. This is laughable, not only to Ray, but to those who know him best. It is also regrettable, for Price perhaps has done more to foster the true image of country music than anyone around.

Consider, just by itself, the number of great artists who have come from the Ray Price bands over the years. They include Roger Miller, Darrell McCall, Charlie Harris, Willie Nelson, Johnny Paycheck (then Donnie Young), Ray Sanders, Johnny Bush and Van Howard. Each now is a recording artist in his own right. And most will tell you that they learned much of what they know from Ray Price.

Price, clear back in 1956, was using the "sound" that so many emulate today. When country music was in a demise at that time, and rock taking over, it was Price who saved the day with his "Crazy Arms." People again began listening to country music. It took Price to knock Elvis off the charts. It sold over a million records. And, as has been the case with every Ray Price record, it was produced by Don Law. The two have a common bond and a marvelous working relationship. And likely it will always be that way. It was in 1956, too, that Price won Billboard's "triple crown," being named the best in three separate categories. He has sustained that incredible sound over these years, and now he is bigger and better, as they say, than ever.

When Cam Mullins began doing his arranging a few years ago, they, too, developed a keen relationship. They understood one another. Cam provided the masterful arrangements, and yet "stayed out of Ray's way."

Irony comes to every great artist, and it came to Ray when he recorded his first Cam Mullins-arranged tune, "Danny Boy."

"You know why I recorded that?" asks Price rhetorically. "I did it because the jocks wanted it. They requested it, asked me to do it, saying it would do something for country music. Then, when I cut it, some of them struck out at me."

Price feels strongly that those who did the damning have never helped country music. "They are in the minor-

Ray Price: Country Music's Ambassador

ity, fortunately," he says, "and they simply don't know that nothing can exist without expansion. They overlooked the fact that the Country Music Assn., at its annual functions, was using a 30-piece orchestra. They felt that country music had to stay in one bag, couldn't dare expand, couldn't be meaningful to all audiences. They wanted to keep it in one little groove."

Price points out that when Opryland USA did its initial network broadcast, it used not only a large orchestra but a marching band. "These minority jocks are snobs in reverse," he says. "They want to hold country music 'in its place.'" To Ray Price, country music cannot be confined.

"Hank Williams became best known for his songs when they went on to greater audiences, borrowed by the pop singers and others. He proved that country songs were not confined."

Price is one of those who has taken country music out of the honky-tonks and into the symphony. "It ought to be played and sung by everyone," he said. "Why deny a symphonic audience when it wants to hear country music?"

Ray said with some amusement that he has never stopped wearing his boots onstage. "The great names of country music—Roy Acuff and Marty Robbins, for example—don't wear spangles anymore. They dress like businessmen, and they have class. This has done nothing to tarnish the image of country music. It has only enhanced it."

Price feels strongly that country music hasn't yet begun to reach out toward its potential. He is not opposed to the traditional forms. On the contrary, he supports it. But he believes everyone in country music must do his own thing and help it grow.

When Price appeared before the NARM convention in 1967, he paid the entire expense of a massive orchestra. "It had to be done right for the merchandisers," he says. "They saw for perhaps the first time what country music could be. And it has made a tremendous difference in recent years." His manager, Tony Bifano, now makes

arrangements with buyers of his talent to have 11 basic good musicians on hand for all his concerts.

Price, who spends his life now in his native Texas, finds living there more to his temperament. He likes the pace and the people, and he has some heavy Texas investments. He is selling his farm in middle Tennessee, and plans to spend more time breeding and training race horses. He also plans to take part in yearling sales.

His philosophy is strong (he is an avid reader) and his definitions are concise. To him, an entertainer should always be in good taste. His one bitterness is the fact that people tend to do too much categorizing in the field of music. He is sick of country music being demeaned by anyone, particularly those in that field. He feels his audiences should be universal. He should appeal to the old and young, to all geographical areas, and to all backgrounds.

The fact that he now has sung with the Dallas Symphony and has other similar concert plans does not particularly excite Price. He feels it's perfectly natural. Bifano agrees, and contends (with emphasis) that Ray can sing anywhere he wants to any sort of audience. And that's exactly what he plans to do—in the great concert halls of the world, and wherever the opportunity presents itself.

"Country Music has to expand, or wither and die," he concludes.

Price continues to keep on expanding it. And his gold records give credence to what he is doing.



Ray Price

Cleve Howard
Gary Barnard
Dave Edwards
Mike Duncan
Bob Ramsey
Barbara Poole
Jim Pappas
Mary Lou Burlison
Peggy Walston
Rudy Vaughn
Phillip Page
Tim Sandel
Allen McCulley
Lonnie Pleasant
Chuck Jones
Charles Moorefield
Rick Stevens
Terry Schnell
Michael Levine
William Love
William Tickle
Tom Kirchheimer
Billy Kirchheimer
Reni Rodriguez
Stanley Bradberry
Lawrence Criscione
David House
David Padgett
Samara Cummins
Don Jabo
Halcott Anderson
Mike Waggoner
Barry Babst
Jeff Dicker
Knapp Greyson

BUDGET TAPES & RECORDS

6919 ALDER
HOUSTON, TEXAS 77036
(713) 664-7772

Phil Lasky
Jay Lasky
Mike Boyle
Tom Boyle
Gary Grissom
Larry Gentry
Mike Darden
Mark Ellis
Pat Jackson
Richard Marquard
Bob Peck
Raymond Turner
David Cole
David Evinson
Robert Dixon
Ed Magner
Robert Miller
Ann Forwood
Douglas Johnson
Joe Schrieder
Steve Gassoway
Dwayne Stockton
Earl Estes
Gary Cottingham
Mike Morgan
Edward Walsh
Bill Berry
Samuel Smith
Johannes Ornelas
Tom May
Don Campbell
Richard Maddon
Charles Grieder
Bert Goodwin

Larry Kane Pops Up Regularly In Houston

Every major city has its key individual, one who stands out above the crowd. In Houston, such a man is Larry Kane.

His is the one name that pops up with regularity when music is discussed. But then, he has been showcasing it since 1959.

That's when Kane, a television personality and lawyer, began his local music show. Later it became syndicated, at first through Bing Crosby Productions (now Telecon), and later by himself.

The one-hour show goes to stations around the nation, with the heaviest concentration in the Southwest. He books four acts per show, 80 percent of them from the top 100 in the charts, with the other 20 percent leading regional acts from various parts of the country.

For the most part, Kane does now use the local Houston acts, a point which has brought some criticism from a few of the many groups in the Houston area. However, Kane believes a name must be known out of that market.

"We go further on production than any other show of this type," he says. "We believe in proper showcasing of

Red Neck, ZAZ Part Of San Antonio Scene

Augie Myers is a fellow who once left Texas to make it on the West Coast. When he did well there, he returned to his native land to continue the success story.

Myers is head of Western Head Music, a publishing and production firm in San Antonio. He also is forming his own label, Red Neck. Already his production firm has done an LP for Polydor, and is doing work now for Epic and Mercury.

Myers and his partner in production, Joey Lopez, have their own studio—ZAZ. It's an 8-track facility which Lopez owns.

The two of them have assembled 14 good people to work in the studio, each an outstanding musician, and they are doing independent work for Jamie Records of Philadelphia now, too.

Most of the work is country and country-rock, but Myers feels he can branch in any direction.

It was he who started the Sir Douglas Quartet in San Antonio five years ago.



Houston's Larry Kane interviews Glen Campbell on his widely syndicated show.

the acts." Occasionally he does interviews, but it's mostly music. Normally a guest will do his most recent hit song, and a cut from his album or a past hit. The program is aired live on KPRC, Houston, and taped from that performance for the other markets.

When Kane talks of top acts, he has the names to prove it. Recent guests have included Glen Campbell, Tommy James, Joe Tex, Bill Withers, Wayne Newton, Billy Preston, Donna Fargo, Al Green, Gallery, Grass Roots, Climax, Candy Staton, Jackie DeShannon and many more. Occasionally he will do a nightclub performer of the caliber of Jack Jones, even if the act comes to plug a potential hit record.

In the past, his guests have included Tony Bennett, Andy Williams, Bobby Darin, Robert Goulet, Al Martino and Vicki Carr. Not all of them sing. Some, if they are big enough, are merely interviewed.

Kane turns to the labels for help in lining up his guests. Colleen Johnson, his assistant, does most of the coordinating. Bruce Bryant produces the show.

Kane sees some problems in Houston, but—as most Texans—he thinks positively. "The town of Houston from a musical standpoint is not a cohesive unit. It's too fragmented. There doesn't seem to be excitement. What happened at Soundville has set us all back. People are not prepared to move quickly when an entertainment venture is discussed. I see Houston happening, but I don't know when. Houston right now needs a big hit record, as in the past. One new hit out of this city and the whole complexion will change."

Kane, who is 36 years old, has rebuffed offers to move to New York or Los Angeles.

Parker Sets Up Stars

• Continued from page T-14

First National Band, Lewis and Clark Expedition, and Linda Ronstadt. He paid a visit to San Antonio, liked Parker's concepts, and joined him as tour director and manager of the entertainment. He now works on the bookings, because there are so many.

When Parker and London send an act on tour, it will normally play to about 40,000 customers. The acts are bought from the big agencies across the country.

Parker knew from the start that his operation was going to be successful. His first month in operation grossed \$23,000. His first year brought in \$1.5 million. This year his total will be in the neighborhood of \$4.5 million.

His operation, of course, includes the use of sound and lights, with color jells, follow spots, footlighting, etc. It is totally professional. Parker spent all those years in service learning what clubs need.

And he has the talent to get the job done. Shows he has handled this year have included those of Roger Miller, Phyllis Diller, the Ding-a-Ling Sisters, George Gobel, John Gary, the Brothers Four, Diana Trask, Jeannie C. Riley, The New Christy Minstrels, O.C. Smith, The Goldiggers, Lou Rawls, Tony Martin, the Cowsills, Morey Amsterdam, the Kingston Trio, Patti Page, Jimmie Rodgers, Myron Cohen, The Classics IV, Gloria Loring, The Hagers, Jaye P. Morgan, Nancy Ames, Jo Anne Worley and The Supremes.



Jackie DeShannon and Craig Morton of the Dallas Cowboys meet at the Fairmont's Venetian Room.



PHOTOGRAPHY/DESIGN: SCENIC OVERLOOK

Deep in the heart of Texas rock. Navasota.

Their album: **ROOTIN'**
 Their single: **THAT'S HOW IT IS** (Playin' in a Rock & Roll Band)
AUGUST 19, 1972, BILLBOARD

Recording for:
ABC/DUNHILL RECORDS
 Spotlight on Texas

Management:
12th STREET MANAGEMENT, Houston (713) 529-4624

WE CARRY A BIG SCHTIK

Because we are
the largest
independent
rack jobber
of records and tapes
in the Southwest
(that includes
Spanish, too.)

OFFICES IN:

Amarillo
Houston
Dallas
Oklahoma City

western MERCHANDISERS, inc.



421 East 34th / P.O. Box 1969
Amarillo, Texas 79105
(806) 376-6251

Snuff Garrett: Proud Texan Working In L.A.

The name Snuff Garrett rings bells right away in the world of music. This outstanding producer-publisher is a Texan, and proud of it. In fact, he looks to the day when he can return to his native Dallas.

It was back there that he got his start in music, in a rather unusual way. At the age of 15 he got a job at Big State Distributors, and he had worked as an errand boy at KOIF, one of the radio stations in the area. The girl he eventually would marry was Gordon McClendon's secretary.

Convinced that he was ready for the "big time," Garrett went west to Hollywood, and waited for the industry to accept him with open arms. It didn't work that way. After nearly starving to death, he took a job at Music City in Hollywood, selling albums from behind a counter.

Enter Al Bennett, who had known the youngster from his promotion days in Dallas, and Bennett literally took him under his wing.

From that point on, it didn't take Garrett long to prove his worth. But, despite his success on the West Coast, he always had Texas on his mind.

Some time back he formed a publishing company called Garrett-Tecon, which is in a partnership with Garrett Music. Tecon is the name of a firm in Dallas owned by Clint Murchison, whose credits in various fields are well known. Snuff originally planned to open the company in Dallas, but decided to remain in Hollywood because that's where things were happening at the time. But now that Dallas is happening, Garrett plans on doing something there.

"I'm going to make some sort of inroad, some venture into Texas in the near future," Snuff says. "I still own property there, my family is there, and I plan to move back some day."

Ed Burnet of Sumet Sound in Dallas was recently quoted as saying that Dallas could emerge as a giant if someone of the caliber of Snuff Garrett were there to make it happen. Snuff took that to heart, and plans to do something about it.

Meanwhile, he's one of many Texans busy on the West Coast. Currently he is producing such acts or individuals as Sonny & Cher, Jim Nabors, Vikki Carr, Liza Minnelli and Ray Conniff. It's a pretty impressive list.

His publishing company came up with "Gypsies, Tramps and Thieves," and "Living in a House Divided," among others.

Now his coming project is Texas.

MANAGING BOXERS TO MANAGING SINGERS IS CAMMARATA'S STORY

He's a Texan with a Boston accent, and his background is in boxing, but Sam Cammarata has found a special place in the music business in Houston.

His closest ties with the past were with Brockton, Mass., home of one of the greatest heavyweight prize fighters ever to live, the late Rocky Marciano. They were inseparable friends and business partners. Cammarata, in fact, was Rocky's manager.

Now, not coincidentally, Sam's Professional Management, International, represents, among others, Joe Frazier and the Knockouts.

But that's only part of the story of Cammarata, who has taken Texas acts all over the Las Vegas circuit, and now has a contractual tie with all of the Marriott Hotel chain, stretching from Acapulco to Germany.

His fast-ascending family group, the Rhodes Kids, opened recently to tour with Danny Thomas. They are composed of five brothers and two sisters, ranging in age from 17 to 18, and all part of one family.

Ray Frushay has been one of Professional Management's acts for a number of years, and Frushay spends most of his time in the clubs of Las Vegas, Lake Tahoe and Reno. He also handles Wayne Chaney, from Muscle Shoals, and Thursday's Children, an outstanding Houston group, who compose their own material and play dates mostly in that area. They are regarded by many as the coming act out of the area.

Cammarata also has South, a rock group, Expressway, also rock, and Jerry Scott, which is listed as contemporary country.

Cammarata is something of a commuter, although he bases in Houston. Much of his time is spent on the road opening new doors for his acts.

Barron Agency Invests

• Continued from page T-28

Six months from now the Agency plans to open the 16-track studio with 3-M equipment and a total Quadra-sonic board. Frank de Medio is doing the board, and the firm plans to hire an engineer to re-locate in Houston, actually in the suburb of Bellaire. They are anxious to bring in someone from the West Coast, to give it that sort of national sound.

Other officers of the company, working with Gay, are Fred L. Teykle, Ralph C. McCauley, Morris Bosnak, Vance Charles and Frank Sebista.

The company plans to stay in Houston because, as Gay put it, "we're going to make it big despite the stations here. Others will hear us."

HELLO BACK HOME IN TEXAS

STEVE AKIN
Entertainer

Appearing

September 4 through September 30

Ramada Inn, Sioux Falls, S.D.

October 2 through October 11

Sheraton Hotel, Aberdeen, S.D.

For further information,
call (713) 946-8258 in Houston

Brand New From

THE MOODS OF COUNTRY MUSIC



"YOU'VE LOST
THAT LOVIN'
FEELIN' "

Phase II Records #PH-25

Distributed Nationally by—NSD, Box 1262
Nashville, Tennessee

Four regional record hits in last 18 months—solid country to rock. After 12 years of successful personal appearances in the Southwest—STILL ONE OF THE HOTTEST ACTS IN TEXAS.

For Bookings Contact

LEROY EICHLER
(512) 352-7103—(512) 352-7009

Dallas Sports Financial Section

Picture, if you will, the skyline of Dallas as the backdrop to your stage. Picture, too, some 220 people on an intimate feeling of closeness. And imagine going to a club in Dallas without preparing in advance or dressing for it.

Joe Caruso says it can happen. And he's staking a lot of dollars on the belief that it will.

Dallas, first off, is a "dress" city. People sport evening clothes when they go out. They plan well in advance. The wife buys a new dress. They pay a steep cover charge. And they get good entertainment. But that, Caruso says, is not the answer.

What IS the answer is The Financial Section, a club he has been planning, with others, for more than a year. The former New York knit clothing dealer has given a great deal of thought and study to the matter since moving to Dallas several years ago.

The Financial Section is a nightclub, or will be shortly, occupying the top three floors of a massive office building on Turtle Creek Blvd. in Dallas, a few miles from the downtown section.

It will open to members and guests only. But there will be no cover charge, no need to dress to the teeth, strictly a low-gear concept with great excitement. Not a single membership has been solicited, but 250 have already sought it. He plans initially to sell 600 of these at \$1,000 each.

Most members will be in the world of finance, but they will range from established bankers to up and coming young executives. Optimistic Joe Caruso feels Dallas is only a start. He has plans for six other cities in the next four years.

All of his partners have business backgrounds. Caruso is president, and he feels no need to divulge the names of others involved at this time.

Diversification, he feels, is the key to his hoped-for success. He feels other clubs in the area are too institutional in their booking practices, among other things. He plans to bring in acts of all sorts, whoever happens to be hot. This can range from soft rock to the middle-of-the-road people. He doesn't feel that he has to book someone in who was a name act several years ago. He wants it to be part of the now generation.

Just to give it a little extra class, the area will contain a board room where members may hold meetings; a WATS line for them to make their phone calls; lady messengers (probably dressed much like Bunnies) who can fetch stock market quotations and the like. On the top floor will be a restaurant with a bar, and above that bar will be a trading board for financial commodities.

The next down (11th) will contain corporate offices and banquet facilities, for special occasions.

The rest of the building will be office space. Caruso plans to have the club open in November, with the best available talent. This could include comedy acts and top country acts, too.

Dallas, he points out, is the leading city in the nation for sell-outs for one-night stands. Now he's going to give the city something else.

Huey Meaux Returns

• Continued from page T-30

is where the talent is. That's where Huey is going to be."

Meaux notes that Houston is on its way toward a population of 5,000,000 people. "Up north everything is scattered. Here it's all together," he says.

To give some concept of the amount of talent in Houston alone, consider the fact that there currently are some 600 rock acts in the city alone, performing somewhere. They work there in apartment complexes, in drive-ins such as Pizza Huts. Every street seems to bulge with entertainment.

So now he's purchased an entire block, is installing 16 track systems, and has further plans for the place which he contends has produced more gold records than any studio in America.

Meaux cut his first hits at KPAC radio studios in Port Arthur, Texas, where he also did a Cajun show. He cut later at the J.D. Miller Studio in Crowley, La., and then on to New Orleans. Finally, after a stint in Nashville, where he still has close ties, he moved back to Houston.

Huey doesn't plan just to let things happen. Through his studio and his publishing firms (Crazy Cajun, BMI, and Swamp, ASCAP), he has been establishing scholarships for the colleges and universities of the area. Operating through his parent firm, Music Enterprises, Inc., he is searching out potential artists, musicians, producers and engineers at the area colleges, particularly at the University of Houston and Texas State. His studios will be utilized as a place to try talent, to let them experiment and learn, and he feels the hits will follow.

Huey should know. He's had more than his share in his career in music. Houston has been out of the lime-light too long. He doesn't intend to let it happen any Meaux.

Texas Radio: Bold & Brassy

• Continued from page T-32

KLAC in Los Angeles, was a product of KBOX, as was several other outstanding radio men.

There are, certainly, many, many outstanding radio stations in Texas. KEYS in Corpus Christi, KROD and KHEY in El Paso, KCMO in Conroe, WBR in Dallas, KFJZ programmed by Dave Tucker in Fort Worth, KILE in Galveston, KAUM-FM and KLOL-FM in Houston, both of which are excellent progressive stations; KNUS-FM in

Tyler-Rosey Sounds

• Continued from page T-30

here at the studio because I believe in giving the songwriters a chance to show what they have in mind for a song before they get cold on their ideas," he says. "A songwriter will write more songs and take more pride in his work if he knows he'll get a shot at putting his ideas down on tape almost immediately after he's written the song." There is an abundance of good writers in Tyler and Wright has his own publishing company, Thunderbird.

Wright, who formerly sang for Dot, Atco and Ami, now is with Epic. He has had his studio for four years in Tyler, which is known in music circles as "the magic village."

And now there's a third studio, Custom Sound, an eight track facility which produces mostly country and gospel music. Curtis Kirk, the owner, has been in the recording business for 20 years, and he'll tell you instantly that both Robin Hood and Steve Wright have excellent studios.

However, he has had his share of success, and hopes for more. In 1963, on his own Custom label, he produced "Hello Trouble," which made the country chart. It was done by Orville Couch. He later scored with Tony Douglas and "His and Hers." His current release is "Hallelujah Jones," by Joe Paul Nichols.

He produces his own acts, tries to build them as performers, and records them either for release on his own label or for leasing purposes to major labels. As the name of his studio implies, there is a great deal of custom work which takes place there.

He feels there is a great need for an 8-track studio in Tyler. After all, it's a busy place, with all of the right people. And he says he's proud to be working along the top people such as Wright and Brians.

No wonder Tyler comes up smelling like roses.

AUGUST 19, 1972, BILLBOARD

Dallas, another fine progressive station; and KTFM-FM, a San Antonio progressive station.

In San Antonio, A.V. Bamford, president of KBER, is almost a legend unto himself. Bamford, a personal friend of the late Hank Williams, has promoted live shows by artists ranging from Elvis Presley to Ray Price all over most of Texas.

Of course, Texas wouldn't be Texas without Spanish radio and many of the Spanish language stations achieve top ratings in their markets. KCOR in San Antonio is an excellent Spanish station.

But, besides having one of the first modern country music stations in the nation, it's really Top 40 that Texas is noted for and that's primarily because of the enthusiastic Gordon McLendon and other men like him who really saved radio nationwide from the doldrums that developed as television became more and more popular in the 1950's. And the men who did Top 40 radio in Texas in those days now are involved in all aspects of radio, ranging from MOR to country music. A lot of these men got their training with McLendon, too—men such as Art Holt, now a programming consultant and radio station broker in the Washington area, and Bill Steward, programmer now of WNOE in New Orleans. McLendon's son, Bart, is becoming more and more a radio man similar to the standards of his dad and now manages KNUS-FM in Dallas.

At any rate, Texas radio is always exciting, always varied, and always among the best in the nation.

Happy Jazz Label Builds

• Continued from page T-28

gain. He has been noted over the years for his perfection in auditory quality. Nunn does all the recording live, refusing to work in a studio, because he wants the genuine jazz sound.

Now the firm has been expanding to other artists. There is a release by the late Ernie Caceres and his brother, Emillo; "The Complete Piano Works of Jelly Roll Morton" performed by Knocky Parker. They also are recording jazz groups from New Orleans, the Olympia Brass Band and the Crawford-Ferguson Nightowls. They currently are after Don Ewell, Earl (Fatha) Hines, and Turk Murphy. Jim Cullum Presents has done a concert in San Antonio by Duke Ellington.

Thus, in a city where country music and Chicano music long have been supreme, jazz has taken its place, live and on record.

UNITED RECORD DISTRIBUTING CO.

1613 St. Emanuel Street

Houston, Texas 77003

(713) 228-8151

OWNERS:

Steve Poncio—Jack Kirby

A&M—AMARET—JEWEL/PAULA

RONN—MEGA—PLAYBOY—ODE

TARGET—GAMBIT—CTI—KUDU

SCEPTER—GOLD PLATE—GRAMM

CAPRICE—LUNA—SOUL POWER

CREAM—PLUSH—LEWIS—WAND

HOBB—FLYING DUTCHMAN

RECORD SERVICE COMPANY

Distributor and one-stop covering South Texas

We wish to thank our customers and suppliers for a great 10 years (1962-1972)

614 Dennis Street
Houston, Texas 77006
(713) 528-5521



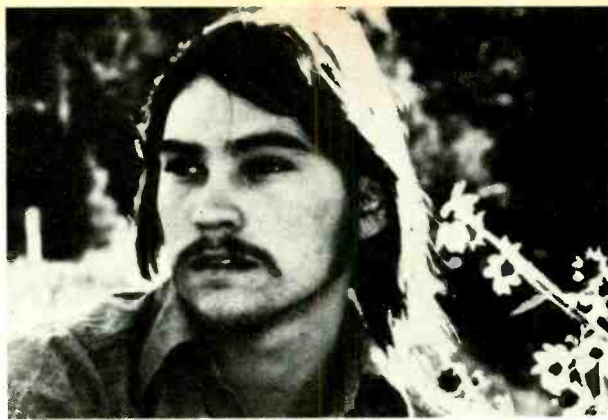
We're proud to be part
of the booming music
scene in Texas and the
Great Southwest.

Independent Promotions

Publishing

Record Production

Luther M. Wood



Sam Neely: a singing discovery.

**FILM MAKER DISCOVERS
TALENT FOR RECORDS**

Native Texan Rudy Durand became a film maker, and because of that another native Texan now is on the Capitol label. And he may be one of the greatest names yet to come out of the Lone Star State.

Durand had made a motion picture called "Cactus in the Snow," and in doing so searched for an unknown singer for a feature musical role. For this part, he found Mary Lane in Houston, and started her on her way.

Then a second movie was planned, this one named "Tilt," and Durand once more began to search for a singer, relatively unknown, who could fill the bill.

Tapes and disks came in from everywhere. In Corpus Christi, a young singer named Sam Neeley submitted some of his work. Durand heard the tape, found what he wanted, and brought Neeley to the West Coast to sing the tracks for "Tilt."

Durand and Neeley then began working together writing songs. Neeley was signed by Capitol, and an album titled "Long Road to Texas" was released. However, only 10,000 copies were pressed. Some renegotiating was done, and Capitol later reservised the album, retitled "Loving You Just Crossed My Mind." A single came out with that same title, and Neeley was on his way.

Sam, a native of Cuero, Texas, had been singing in bands in the Corpus Christi area for about seven years, and had sung as a solo act for a while when he heard about the casting possibility with Durand. Once he flew into the West Coast, things began to happen.

He has spent much of his time writing songs, and

Fairmont Tops In Dallas

Money well spent is not money lost, according to the philosophy of Max Schnallinger, who manages and books the famous Venetian Room at the Dallas Fairmont Hotel.

"We have an overall objective in this company, and it simply is impossible to make money on the club. We figure instead to lose about \$100,000 a year," Schnallinger said.

But the benefits, he feels, are worth it. Calling the Dallas room the most successful in the three city chain, his idea is to provide good entertainment for the people of Dallas.

"Once we get the local people into the hotel, they encourage their visiting friends to stay there. It creates a good spirit, and it fills the rooms," Schnallinger points out.

The individual manager in the Fairmont chain books acts depending upon his own judgment and taste. If he makes a bad mistake, he gets burned. The Austrian-born manager has not been burned yet.

At the start, he worked with a limited budget of \$10,000 weekly. Now he can go as high as \$40,000 for an act such as Richard Harris. "We don't have to worry about acts such as these. They pay for themselves." Harris and Johnny Mathis have been the biggest draws at the hotel so far, but there have been other big ones such as Peggy Lee, Carol Channing and Jack Jones.

The club seats 400 people, and there are two shows a night. The cover varies, but top names bring in as much as \$10. But between 28 and 32 musicians must be paid, too.

Born in Salzburg, Schnallinger has worked in 15 different countries, and has spent his last six years in the United States. One of these was spent at the Fairmont in San Francisco. For the past three years he has been developing the club for the Dallas hotel, probably the finest hotel in all of Dallas.

Durand describes him as the "best in the business." His bookings have begun to pick up, particularly in the West and in Canada, and he finally has had to quit his club work in Texas. That stopped only a few weeks ago.

Thus the Corpus Christi area has produced still another talent with potential greatness, and between Durand and Capitol, much should be heard from him.



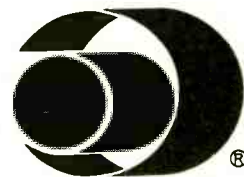
**Little
by little...**

the stars are descending on Dallas and Sumet Sound Studios—and for good reasons. Dallas is the #1 convention center, has the world's largest airport, and a reputation for excellence. We've got a reputation for excellence too—for super facilities, dependable capacity and talented people who can deliver a top product every time. For more information call 214 691-0001.



SUMET SOUND STUDIOS

7027 TWIN HILLS AVENUE, DALLAS, TEXAS 75231
(214) 691-0001



Alltapes Inc.

**ONE OF THE
SOUTHWEST'S
LEADING
RECORD
AND
TAPE
DISTRIBUTORS**

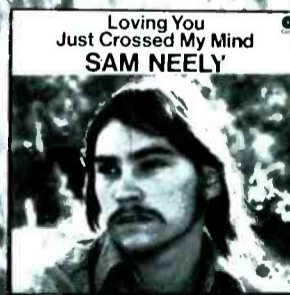
**WHERE
PROMOTION
COMES
FIRST!**

9009 Governors Row
Dallas, Texas 75247

SAM NEELY COMES ACROSS WITH A HIT*

Loving You Just Crossed My Mind

Produced by
Rudy Durand



From The Album ST-11097
Single 3381

*To find out just how big a hit,
ask your Capitol Rep or
just listen to your local
Chart Making Radio Station.



"y'all come."



Billboard Album Reviews

AUGUST 19, 1972,



POP
ENGELBERT HUMPERDINCK—
In Time.
Parrot XPAS 71056

Humperdinck takes on some of the best of current hits, including his own, "In Time," and the result is a super heavy programming LP loaded with chart sales potency. Highlights include the opener, "Baby I'm a Want You," "First Time Ever I Saw Your Face," "Close to You," and a new one penned by Reed and Mason, "Girl of Mine."



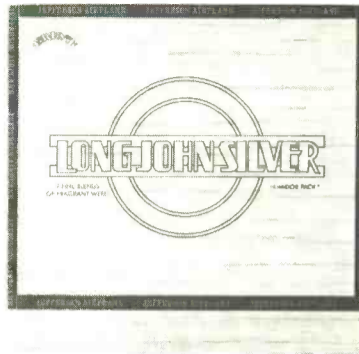
POP
THE TEMPTATIONS—
All Directions.
Gordy G 962 L (Motown)

Another dynamite package from the ever popular-ever successful group. Their many faceted talents continue to unravel as they grow even more in their musical scope. "Love Woke Me Up This Morning," "Mother Nature" (their current single) and "Papa Was a Rolling Stone" (a past single for them) are strong cuts. A super reading is delivered on "The First Time Ever I Saw Your Face." Powerful LP, produced by Norman Whitfield.



POP
GUESS WHO—
Live At The Paramount.
RCA LSP 4779

The Guess Who have emerged from being strictly a top 40 band into one of the funkier most enjoyable live groups around and this recording has captured the excitement and magnetism of their performances. Burton Cummings was in fine form that night his vocals charged with excitement and power. Old standbys include "Albert Flasher" and "American Woman." Two exceptional new cuts "Runnin' Back to Saskatoon" and "Truckin' Off Across the Sky."



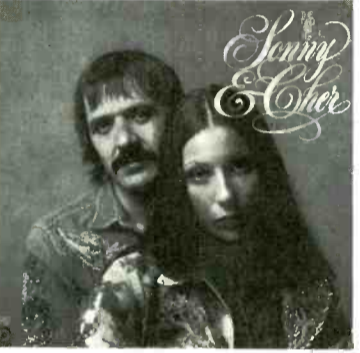
POP
JEFFERSON AIRPLANE—
Long John Silver.
Grunt FTR 1007 (RCA)

J.A. were always in the forefront of the San Francisco sound emergence their appeal bordering on the universal and their skills being unquestionable. Long John is a tasty dish featuring flashes of Jorma's stridently fluid guitar licks, Papa John's searing violin and the vocal drama of Gracie, Paul and Jorma. Songs etching their way into immortality are "Aerie (Gang of Eagles)," "Easter" and "Eat Starch Mom."



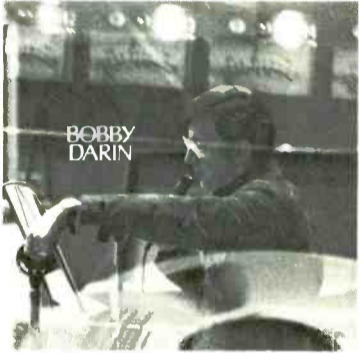
POP
T. REX—
The Slider.
Reprise MS 2095

Marc Bolan has about him the mystique and glamour of a silent film star. There is a strangely ethereal feel to his music underscored by the seeming simplicity of his lyrics. The unique harmonic flourishes and hypnotic rhythms abound to overflowing on "Baby Strange" (a fantastic song destined for FM exposure as AM DJ's seemingly have an aversion to the word ball in any context other than throwing) "Spaceball Ricochet" and "Ballrooms of Mars."



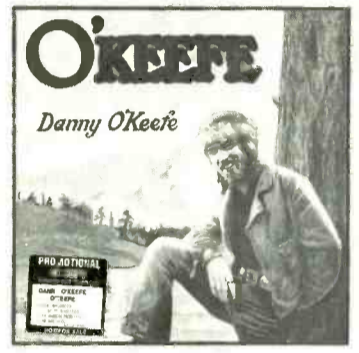
POP
SONNY & CHER—
The Two of Us.
Atco SD 2-804

Currently a smash on both CBS TV and Kapp Records, Mr. & Mrs. Bono's older material has been repackaged by Atco into this super two record set which will prove a favorite with their many fans, old and new. Includes their classics "I Got You Babe" and "The Beat Goes On" as well as "The Letter," "Misty Roses," "Let It Be Me" and many more. Sure to be an addition to the long string of this year's chart hits.



POP
BOBBY DARIN—
Motown M 753 L

After a lengthy absence from the recording scene, Bobby Darin is back, sounding better than ever. His debut LP from Motown is a strong package, produced by Joe Porter, which will bring him back to the charts with impact. Includes Newman's "Sail Away," Stevens' "Hard Headed Woman," and Peters' "I've Already Stayed Too Long." Strong cut is his own "Something in Her Love" (written with Tony D'Amato).



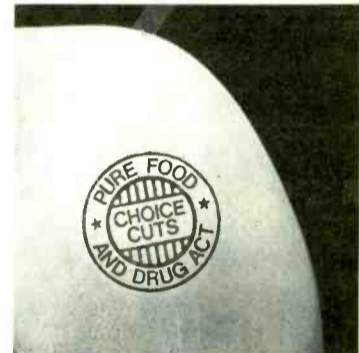
POP
DANNY O'KEEFE—
Signpost SP 8404 (Atlantic)

O'Keefe has the wear-with-all to prove one of the major super stars of the future, both as a writer and performer judging by this debut package. Potent material and performances to match are experienced here in the opening cut, the bluesy ballad "Good Time Charlie's Got the Blues," as well as in "Shooting Star," and "An American Dream." Basic, simple and meaningful story lines. For Top 40 and FM.



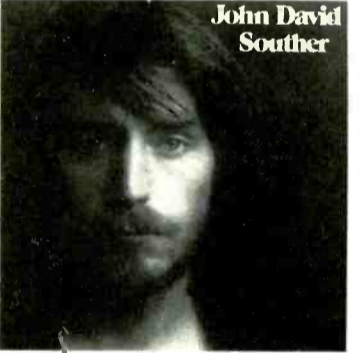
POP
MELBA MOORE—
Live!
Mercury SRMI-622

The electricity and excitement she generated last November at New York's Philharmonic Hall is totally captured in this exceptional package. Miss Moore starts off quietly in the beginning of "New World Coming," and ignites to a wild climax of the Mann-Weil material. Her treatment of "Summertime" as part of a medley is a gem, as is her closer "Lean on Me."



POP
PF & DA—
Choice Cuts.
Epic KE 31401 (CBS)

Despite appearances to the contrary this album does consist of more than a totally unbelievable eleven minute version of "Eleanor Rigby." The reputations of the band's members are by now near legendary. Harvey Mandel's guitar work is conserved yet potently powerful and Don "Sugar Cane" Harris can shuck & jive with the best of 'em. Other fine tracks include "My Soul's on Fire," "Where's My Sunshine" and "A Little Soul Food."



POP
JOHN DAVID SOUTHER—
Asylum SD 5055 (Atlantic)

David Geffen's Asylum label has been battling a thousand and John David Souther's debut album will not spoil the track record. He plays and sings an ingratiating brand of mellow country rock that is sure to win favor. His beautiful ear-riveting vocals illuminate such songs as "How Long," "Run Like a Thief" and "Lullaby."



COUNTRY
CHARLEY PRIDE—
A Sunshiny Day With Charley Pride.
RCA LSP 4742

It seems impossible, but this is the 15th album by Charley Pride, meaning that he's had more than a dozen hit singles. His latest hit, "It's Gonna Take a Little Bit Longer," graces this LP and the tunes of "Nothin' Left But Leavin'" and "She's Helping Me Get Over You" are also good. Another winner for Pride.



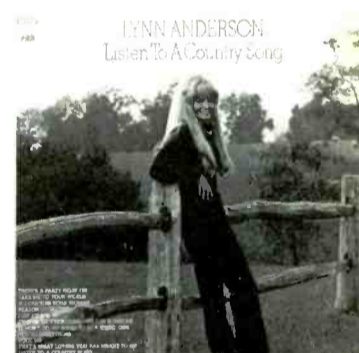
COUNTRY
GEORGE JONES & TAMMY WYNETTE—
Me and the First Lady.
Epic KE 31554 (CBS)

Perhaps the hottest duet going, Tammy Wynette and George Jones both have hits as soloists on the country chart as well as the duet hit "The Ceremony," which is featured here. Thus, the dealer can't lose. As for the music, most of the tunes are sad, but that's made to order for country fans.



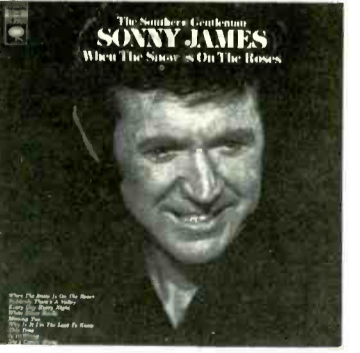
COUNTRY
JOHNNY CASH—
America: A 200-Year Salute
In Story and Song.
Columbia KC 31645

An interesting portrait in song of our country by Cash, sure to attract much attention with its novel concept and superb execution. Tunes like "Paul Revere," "Battle of New Orleans," "Gettysburg Address" and "These Are My People" cover the history and excitement of America. The Cash narration is an extra highlight to be reaped from this top package, produced by Larry Butler.



COUNTRY
LYNN ANDERSON—
Listen To A Country Song.
Columbia KC 31647

Super package from Ms. Anderson, another sure seller for her. A wide spectrum of tunes from "There's a Party Goin' On" to "You're Everything" and on to Tim Hardin's "Reason to Believe." Her own "It Don't Do No Good to Be a Good Girl" is especially well done. A strong cut, beautifully done is the Boone's Farm tune "If I Can't Be Your Woman" with great single potential. As usual, top production work by Glenn Sutton.



COUNTRY
SONNY JAMES—
When the Snow Is On the Roses.
Columbia KC 31646

James moves to the Columbia label and sounds stronger than ever for what should prove his top selling package ever! With the title tune now running up the singles chart, the Southern Gentleman offers equally strong performances of "Suddenly There's a Valley," a super spirited "White Silver Sands," a James-Carole Smith heartbreaker, "Why Is It I'm the Last to Know," and a bluesy "Missing You."



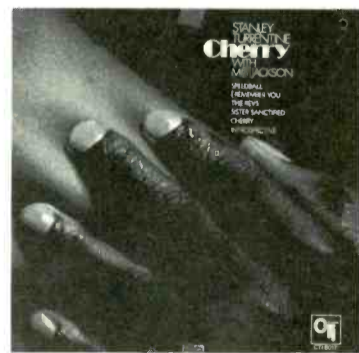
COUNTRY
JIM REEVES—
Missing You.
RCA LSP 4749

With the title tune rushing up the singles chart, this fine package is well timed and contains some exceptional Reeves performances. Standouts include "The Tie That Binds," "World You Left Behind," and the South African ballad beauty "Draf Maar Aan Ou Ryperd." Beautiful liner notes by Mel Tillis.



COUNTRY
JERRY REED—
RCA LSP 4750

You can usually count on Jerry Reed to come up with three or four great tunes per album. Here, he has the hit single "Alabama Wild Man," and also an intriguing "Almost Crazy" and "You Made My Life a Song," performed as only Jerry Reed could do it. Count on this LP to be a big seller.



JAZZ
STANLEY TURRENTINE—
Cherry with Milt Jackson.
CTI CTI 6017

The coupling of Stanley Turrentine's undisturbably great sax licks with Milt Jackson's virtuosic vibes playing is surely inspiring. Joined by Bob James on piano, guitarist Cornell Dupree, Bill Corban on drums and Ron Carter's bass, they meld together to produce a complete and dimensional kind of listening. Get off on "Sister Sanctified," "I Remember You" and "Cherry."



JAZZ
GARY MCFARLAND—
Requiem for Gary McFarland.
Cobblestone CST 9019 (Buddah)

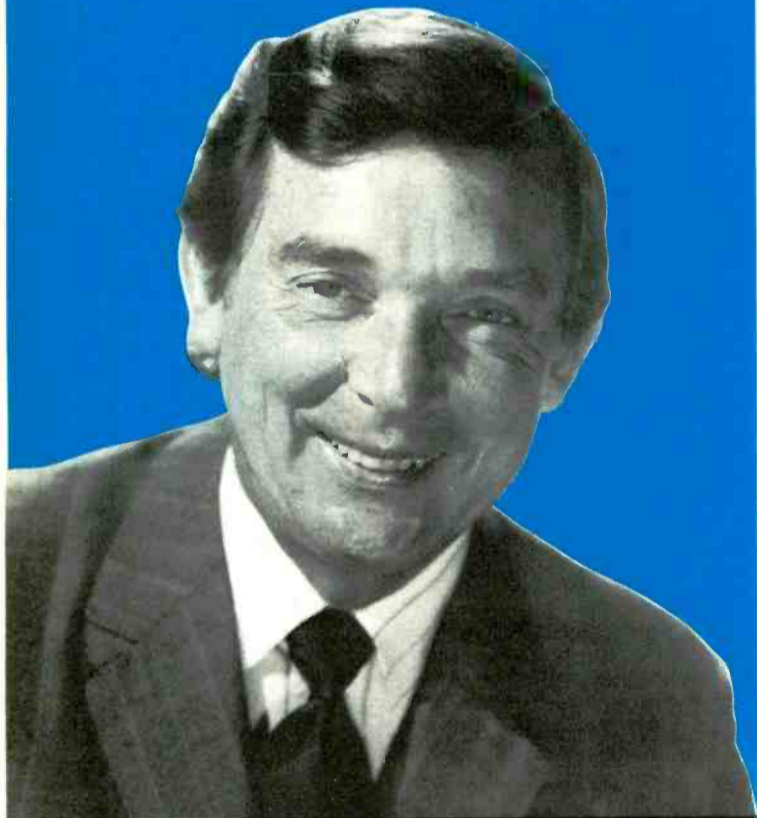
This is a fine McFarland retrospective, showcasing his abilities as arranger, composer and conductor. McFarland, who died last year, was ahead of his time in many ways. His arrangements are a joy, he was one of the few to achieve a true jazz-pop fusion and he had a talent for picking the best possible tunes to work with, such as "God Only Knows" and his own "Last Rites for the Promised Land."

HUBERT LONG INTERNATIONAL



WELCOMES

RAY PRICE



**SOME PEOPLE WONDERED
WHAT HE WAS TRYING TO DO,
BUT NOW THEY KNOW . . .**

He's been the #1 C&W Singer in Billboard 8 times.
He had the Best Single of the Year (BILLBOARD AWARDS 1971)
His Album "For the Good Times" has been in Billboard's Country LP
Charts for an exceptional 103 Consecutive Weeks.

**. . . THAT HE WAS WORKING HARD
TO ESTABLISH HIMSELF AS ONE OF
COUNTRY MUSIC'S TRUE SUPER STARS**

Exclusive Bookings:

HUBERT LONG AGENCY

1513 Hawkins, Nashville, Tenn. 37203 (615) 244-9550

Country Music

Willex Primes For More Disk Activity

NASHVILLE—Willex Records, an Omaha-based firm which does its production here, has expanded its roster, set up independent distribution, and announced some plans for cartoon book publishing with records. Among the new artists signed are Alec Houston and Max D. Barnes. Mike Peevyhouse, president of the midwest corporation, flew in for the signings.

Willex is a large manufacturer of cleaning products, household aids and wigs. It entered the record business about six months ago with the signing of Kent Westberry. It later added Dale Turner to the label.

Peevyhouse said that Houston's first project will be a Christmas record, featuring his ventriloquist-dummy, Elmer. Cartoon books will be released with the records, and eventually toy products will be manufactured of record characters. He said that 5 percent of all proceeds would be donated to Crippled Children's funds.

Barnes, who was with the JED label, will do country songs. Westberry will do all of the producing. Willex has just released singles on him and Miss Turner, both of which were co-written by Westberry, who long has been associated with the Mel Tillis organization.

Long Regains Price & Huskey

NASHVILLE—Two of the biggest names in country music have returned to the Hubert Long Talent Agency, now under the guidance of Dick Blake.

Blake announced the signing of Ray Price and Ferlin Huskey. Huskey and Long once were partners in publishing as well.

Blake personally will handle the bookings for Price, who now makes his home outside Dallas.



Curly Putman, president of Green Grass Music, adds another leading writer to his publishing firm. Johnny Slate, seated, will write exclusively for Green Grass. With them is company professional manager Jimmy Bowen, right.

Nashville Scene

By BILL WILLIAMS

Ed Bernet, one of the great talents of Texas, reports that the first show of the revitalized "Big D Jamboree" was a huge success. The show featured Carl Smith and Nat Stuckey. The show also features 15 local acts. . . . Songwriter Ben Peters is recovering at Vanderbilt Hospital in Nashville from kidney stone surgery. While convalescing, he's writing more hits. He's already had two No. 1 songs this year. . . . Jerry Reed has done an album cut on the old Kermit Goell song, "Huggin' & Chalkin'." . . . Dickey Lee is forming his own band, and has already hired Ric Simpson as lead guitarist. He's one of the best.

Tommy Cash is now being managed by Frank Campana, a Columbia executive for 16 years. Tommy also has purchased Tomcat Music, which he is moving to Nashville, and has formed an international fan club. . . . Johnny Western writes that he has wrapped up a tour of Colorado, Arizona, Texas, New Mexico and California, and is about to go back and cover some of the same ground. He did the rodeo circuit with Waylon Jennings, Mike Landon, Chill Wills and others. . . . Webb Pierce set new records at the Hood River, Ore., Fairgrounds. . . . New fan clubs formed by Buck Owens and by Susan Raye. . . . The Jack Greene-Jeannie Seely Show, with a day off on a midwest tour, took in the Ernest Tubbs show at McCook, Neb., and naturally joined them on stage. Both Jack and Jeannie are former Texas Troubadours. . . . Tommy Overstreet's next Dot release, "Heaven Is My Woman's Love," is getting such good crowd response that the label has had him record it in German, French and Italian for international play. . . . Sept. 23 is Jamey Ryan Day for the Show Biz artist in her hometown of Karnes City,

(Continued on page 36)



Jamey Ryan, Show Biz artist, is made an honorary deputy by "Sheriff" Faron Young as she departs on a tour with him. Looking on are Young's manager, Billy Deaton, and Tandy Rice of Top Billing, Miss Ryan's booking agency.



Dick Blake, left, general manager of the Hubert Long Agency, welcomes Ray Price back to the fold. With Price, seated, is his manager, Tony Bifano. They have concluded an exclusive booking arrangement with Blake.

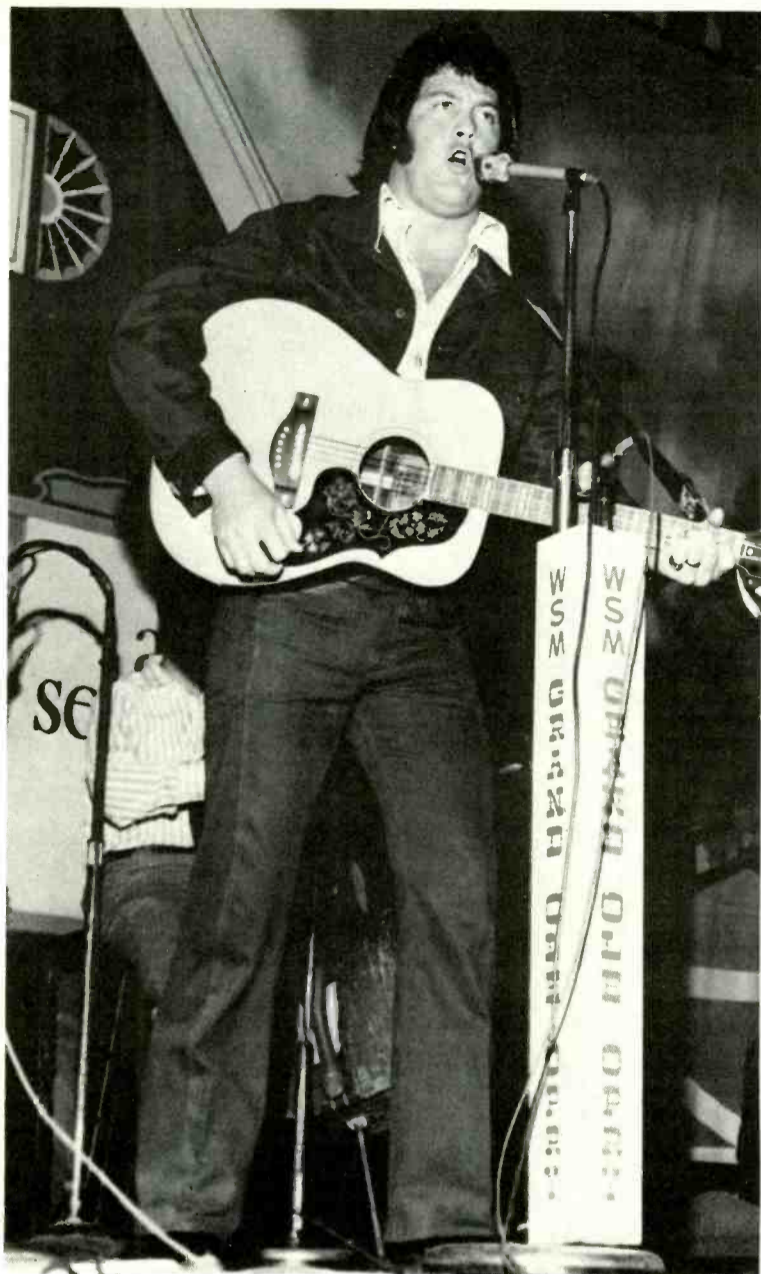
AN EXCITING DOUBLE

"ROCKIN"

C/W

"I FORGOT WHERE I WAS GOING"

CANDY #C-1007



JERRY WEST

Ott Moore, Music Director at Radio Station WMNI, Columbus, Ohio, says quote, "Jerry West is 'Great' and has a 'Great' future ahead of him. He is one of those rare people, and is headed for #1 in our area. I would like to say more about Jerry, but there's just not enough words or space to say all the good things."

Ron Barlow, Program Director at Radio Station WMNI, Columbus, Ohio, says "Jerry West is one of the most personable young men I've ever met and I predict a great future in Country Music for him."

WMNI TOPGUN		Country Gentlemen Survey	
920-AM 99.7-FM		COLUMBUS	
THIS WEEK		LAST WEEK	
1. Pride	Jeannie Seely - Decca	1	
2. If You Touch Me	Joe Stampley - Dot	2	
3. I Don't Mind Going Under	Charlie Walker - RCA	4	
4. Bless Your Heart	Freddie Hart - Capitol	6	
5. Old Fashioned Love Song	Jeris Ross - Cartwheel	5	
6. Soft, Sweet And Warm	David Houston - Epic	3	
7. I'm Gonna Knock On Your Door	Billy "Crash" Craddock - Cartwheel	9	
8. Daddy, Don't You Walk So Fast	Gus Thomas - Jamboree	10	
9. Rocking Robin/I Forgot Where I Was Going	Jerry West - Candy	12	
10. Spread It Around	Brian Collins - Mega	13	
11. I'm In Love	Buddy Allen - Capitol	7	
12. A Whole Lot Of Something	Tony Booth - Capitol	14	
13. Love Is A Good Thing	Johnny Paycheck - Epic	15	
14. Whiskey River	Johnny Bush - RCA	16	
15. Looking Back To See	Buck Owens/Susan Raye - Capitol	23	
16. There's A Party Going On	Jody Miller - Epic	24	
17. My Heart Has A Mind Of It's Own	Susan Raye - Capitol	8	
18. Ding Dong Bell	Kenny Roberts - Starday	11	
19. I Can't Build A Bridge Here I Am Again	Dale Ward - Dot	25	
20. Beer Drinking Music	Loretta Lynn - Decca	26	
21. Beer Drinking Music	Red Steagall - Capitol	27	
22. Love Is The Answer	Kitty Wells - Decca	28	
23. North Carolina	Dallas Frazier - RCA	29	
24. The First Time For Us	Karen Wheeler - Chart	17	
25. Stoning Around	Dick Curless - Capitol	18	
26. Ozzy Land	Wilburn Bros. - Decca	30	
27. That Certain One	Tommy Cash - Epic	31	
28. If You Leave Me Tonight	Jerry Wallace - Decca	32	
29. Happiest Girl In The Whole USA	Donna Fargo - Dot	19	
30. When The Show Is On The Roses	Sony James - Columbia	34	
31. Rain Falling On Me	Johnny Russell - RCA	35	
32. Goodbye	David Rogers - Columbia	37	
33. Hollywood And Vine	Kennel Huskey - Capitol	38	
34. I Don't Believe I'll Fall	Warren Smith - Jubal	39	
35. If It Ain't Love	Connie Smith - RCA	40	
36. Baby, What's Wrong With Us	Charlie Louvin/Meibohm-Tomery - Capitol	41	
37. I Can't Stop Loving You/ Since She's Not With The One She Loves	C. Twitty - Decca	42	
38. You're Burning My House Down	Warner Mack - Decca	43	
39. This Little Girl Of Mine	Faron Young - Mercury	45	
40. What In The World Has Come Wrong	Jack Greene/Jeanie Seely - Decca	46	
41. Born A Woman	Alice Creech - Target	47	
42. Not Once But A Hundred Times	Patti Powell - Hickory	48	
43. Claudette	Compton Bros. - Dot	49	
44. California Lady	Jeff Young - Rice	50	
45. Just Like Walking In The Sunshine	Jean Shepard - Capitol	new	
46. Because I Am Still In Love With You	Hobby Wright - Decca	new	
47. The Class Of '57	Statler Bros. - Mercury	new	
48. The Spoiler	Gene Davis - Metro Country	new	
49. Candy Candy	Sobby Kirkpatrick - Country Showcase	new	
50. No Place To Go	Charlie Harris - Mega	new	

Program Director: Ron Barlow
Music Librarian: Ott Moore

Week of August 7, 1972

Brand New Album: Best Of Leona Williams - Leona Williams - Hickory

THANKS, DJs, THE RESPONSE HAS BEEN GREAT!

Exclusively On:

CANDY RECORDS

A division of
NATIONAL SOUND PRODUCTIONS & RECORDING COMPANY, INC.

1314 Pine Street
Nashville, Tennessee 37203
(615) 259-2905

Area Distributor:

ROBERT AND CO.

1910 Lockbourne Road
Columbus, Ohio 43207
(614) 444-9842



Ott Moore, Music Director and Ron Barlow, Program Director at WMNI, review their next week's chart based on sales and public reaction to airplay requests.

Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 8/19/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	BLESS YOUR HEART Freddie Hart, Capitol 3353 (Buckhorn, BMI)	9	39	39	RAIN FALLING ON ME Johnny Russell, RCA 74-0729 (Husky, BMI)	8
2	5	IF YOU LEAVE ME TONIGHT I'LL CRY Jerry Wallace, Decca 32989 (MCA) (Leeds, ASCAP)	5	40	46	UNEXPECTED GOODBYE Glenn Barber, Hickory 1645 (Acuff-Rose, BMI)	3
3	3	WOMAN (Sensuous Woman) Don Gibson, Hickory 1638 (Acoustic, BMI)	11	41	26	REACH OUT YOUR HAND Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)	14
4	4	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	10	42	36	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	22
5	2	IT'S GONNA TAKE A LITTLE BIT LONGER Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	12	43	55	I AIN'T NEVER Mel Tillis & the Statesiders, MGM 14418 (Cedarwood, BMI)	2
6	9	HERE I AM AGAIN Loretta Lynn, Decca 32974 (MCA) (Evil Eye, BMI)	7	44	47	IT MEANT NOTHING TO ME Diana Trask, Dot 17424 (Famous) (Green Apple/Sunbeam, BMI)	6
7	8	BORROWED ANGEL Mel Street, Royal American 64 (Levisa, BMI)	13	45	50	WASHDAY BLUES Dolly Parton, RCA 74-0757 (Owepar, BMI)	2
8	6	DELTA DAWN Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)	15	46	51	WHAT'S WRONG WITH OUR LOVE Jack Greene & Jeannie Seely, Decca 32991 (MCA) (Tree, BMI)	2
9	19	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia 4-45644 (Miller/AMRA, ASCAP)	5	47	48	I'M IN LOVE Buddy Alan, Capitol 3346 (Blue Book, BMI)	9
10	13	I'M GONNA KNOCK AT YOUR DOOR Billy "Crash" Craddock, Cartwheel 216 (Anne-Rachel, ASCAP)	8	48	53	ALWAYS ON MY MIND Brenda Lee, Decca 32975 (MCA) (Press/Rose Bridge, BMI)	7
11	14	THE CEREMONY Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	7	49	54	GOODBYE David Rogers, Columbia 4-45642 (Pix Russ, ASCAP)	3
12	7	SWEET DREAM WOMAN Waylon Jennings, RCA 74-0716 (Blackwood/Back Road, BMI)	11	50	35	I WANT YOU Johnny Carver, Epic 5-10872 (CBS) (Green Grass, BMI)	9
13	20	THE MONKEY THAT BECAME PRESIDENT Tom T. Hall, Mercury 73297 (Hallnote, BMI)	7	51	56	BEAUTIFUL PEOPLE Pat Daisy, RCA 74-0743 (Ismael/Coors, BMI)	4
14	15	I'VE GOT TO HAVE YOU Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	10	52	57	LAST TIME I CALLED SOMEBODY DARLIN' Roy Drusky, Mercury 73314 (Blue Crest, BMI)	2
15	18	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	10	53	64	I THINK THEY CALL IT LOVE Don Gibson & Sue Thompson, Hickory 1646 (Acuff-Rose, BMI)	2
16	16	ASHES OF LOVE Dickie Lee, RCA 74-0710 (Acuff-Rose, BMI)	10	54	—	THE CLASS OF '57 Statler Brothers, Mercury 73315 (House of Cash, BMI)	1
17	17	THE ROADMASTER Freddy Weller, Columbia 4-45624 (Young World/Central Star, BMI)	9	55	66	NORTH CAROLINA Dallas Frazier, RCA 74-0748 (Blue Crest/Hill & Range, BMI)	4
18	21	AIN'T IT ALL WORTH LIVING Tompall & the Glaser Brothers, MGM 14390 (Milene, ASCAP)	10	56	59	DADDY, DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	6
19	12	LOVE IS A GOOD THING Johnny Paycheck, Epic 5-10876 (CBS) (Jack & Bill, ASCAP)	9	57	58	I'M GONNA BE A SWINGER Webb Pierce, Decca 32973 (MCA) (Brandywine, ASCAP)	6
20	11	LONELY WEEKENDS Jerry Lee Lewis, Mercury 73296 (Knox, BMI)	10	58	63	NEVER BEEN TO SPAIN Ronnie Sessions, MGM 14394 (Lady Jane, BMI)	3
21	28	I CAN'T STOP LOVING YOU Conway Twitty, Decca 32988 (MCA) (Acuff-Rose, BMI)	4	59	60	HAPPY EVERYTHING Bonnie Guitar, Columbia 4-45643 (Duchess, BMI)	3
22	29	THIS LITTLE GIRL OF MINE Faron Young, Mercury 73308 (Dixie Jane/Court of Kings, BMI)	5	60	62	IF THIS IS GOODBYE Carl Smith, Columbia 4-45648 (Sea View, BMI)	3
23	25	A WHOLE LOT OF SOMETHIN' Tony Booth, Capitol 3356 (Blue Book, BMI)	7	61	61	OLD FASHIONED LOVE SONG Jeris Ross, Cartwheel 214 (Almo, ASCAP)	9
24	27	THAT CERTAIN ONE Tommy Cash, Epic 5-10885 (CBS) (House of Cash, BMI)	6	62	69	LUCY Eddy Arnold, RCA 74-0747 (United Artists, ASCAP)	3
25	10	SOFT SWEET & WARM David Houston, Epic 5-10870 (CBS) (Algee, BMI)	11	63	70	JUST BECAUSE I'M STILL IN LOVE WITH YOU Bobby Wright, Decca 32985 (MCA) (Blue Crest, BMI)	2
26	31	LOOKING BACK TO SEE Buck Owens & Susan Raye, Capitol 3368 (Dandelion, BMI)	6	64	65	CALL ON ME Jeanne Pruett, Decca 32977 (MCA) (Moss-Ross, BMI)	3
27	22	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia 4-45615 (Jasperilla, ASCAP)	11	65	67	RAIN — RAIN Lois Johnson, MGM 14401 (Acoustic, BMI)	6
28	23	A SEED BEFORE THE ROSE Tommy Overstreet, Dot 17418 (Famous) (Terrace, ASCAP)	14	66	68	YOU'RE BURNIN' MY HOUSE DOWN Warner Mack, Decca 32982 (MCA) (Page Boy, SESAC)	3
29	30	IF I HAD A HAMMER Johnny Cash & June Carter, Columbia 4-45631 (Tro-Ludlow, BMI)	6	67	—	THE LAWRENCE WELK—HEE HAW COUNTER—REVOLUTION POLKA Roy Clark, Dot 17426 (Famous) (Happy-Go-Lucky, ASCAP)	1
30	33	I'M SO LONESOME I COULD CRY Charlie McCoy, Monument 8546 (CBS) (Rose, BMI)	7	68	73	ASTROLOGY Liz Anderson, Epic 5-10896 (CBS) (Greenback Music, Inc., BMI)	2
31	32	STONIN' AROUND Dick Curless, Capitol 6537 (Cedarwood/Sawgrass, BMI)	8	69	—	BABY WHAT'S WRONG WITH US Charlie Louvin & Melba Montgomery, Capitol 3388 (Window/Empher, BMI)	1
32	37	WHISKEY RIVER Johnny Bush, RCA 74-0745 (Nelson, BMI)	5	70	—	JUST LIKE WALKIN' IN THE SUNSHINE Jean Shepard, Capitol 3395 (Central Songs, BMI)	1
33	38	ALABAMA WILD MAN Jerry Reed, RCA 74-0738 (Vector, BMI)	6	71	72	TORN FROM THE PAGES OF LIFE Stonewall Jackson, Columbia 4-45632 (Algee, BMI)	4
34	45	A WORLD WITHOUT MUSIC Porter Wagoner, RCA 74-0753 (Owepar, BMI)	3	72	75	YOU BARE Lefty Frizzell, Columbia 4-45652 (Blue Crest, BMI)	2
35	40	MISSING YOU Jim Reeves, RCA 74-0744 (Valley, BMI)	4	73	—	SMILE SOMEBODY LOVES YOU Linda Gale Lewis, Mercury 49814 (Full Swing, ASCAP)	1
36	44	YOU'VE GOTTA CRY GIRL Dave Dudley, Mercury 73309 (Six Days, BMI)	5	74	74	I DON'T MIND GOIN' UNDER (If It'll Get Me Over To You) Charlie Walker, RCA 74-0730 (Hill & Range/Blue Crest, BMI)	3
37	43	IF IT AIN'T LOVE (Let's Leave It Alone) Connie Smith, RCA 74-0752 (Blue Crest, BMI)	3	75	—	DON'T PAY THE RANSOM Nat Stuckey, RCA 74-0761 (Cedarwood, BMI)	1
38	24	LOVING YOU COULD NEVER BE BETTER George Jones, Epic 5-10858 (CBS) (Altam, BMI)	14				

TOMMY CASH

SINGS A HIT

YOU MAY LOVE A DOZEN
BUT MATTER IT DOESN'T
THERE'LL ALWAYS BE

THAT CERTAIN ONE

EPIC
5-10885

PRODUCED BY: GLENN SUTTON

PUBLISHER:
HOUSE OF CASH

Conway Twitty

DOES IT AGAIN WITH
HIS NEW HIT SINGLE

*'I Can't Stop
Loving You'*

DECCA 32988

AND AGAIN, IN HIS
**'GREATEST HITS
VOLUME ONE'**



EXCLUSIVE BOOKINGS BY
United Talent, Inc.
903 16th AVENUE SOUTH
NASHVILLE, TENN. 37212
615 244-9412



EXCLUSIVELY ON DECCA RECORDS



2510 FRANKLIN ROAD NASHVILLE TENNESSEE • 37204

Hits are happening

CURRENT RELEASES

JUSTIN TUBB—TRAVELIN' SINGIN' MAN B/W TEXAS DANCE HALL GIRL

COUNTRY CAVALEERS—STOP IN THE NAME OF LOVE B/W NOW I CAN LIVE AGAIN

THE LEIGHTONS—WE GOT LOVE B/W WHEN IT'S OVER WAYNE ARMSTRONG—I'D TAKE A CHANCE ON TOMORROW B/W THE MOST BEAUTIFUL THING IN THE WORLD

LOFTON KLINE—TWO LONELY PEOPLE LIVIN' ON B/W DADDY DON'T YOU WALK SO FAST

MACK DUMIS—Y.O.U. B/W ABILENE

RELEASING NOW

BILLIE JO SPEARS—SUNSHINE B/W LOOKS LIKE THE SUN'S GONNA SHINE

FOUR GUYS—SWEET YESTERDAY B/W DOWN BY THE LAZY RIVER

TOMMY O'DAY—UP AND OVER YOUR LOVE B/W ANNA

HAL WAYNE—MY HEART IS AN OPEN BOOK B/W BY MYSELF OR ALONE

MACK DUMIS—CHAMPAGNE B/W EIGHTEEN YELLOW ROSES

SOON TO BE RELEASED

SONNY WRIGHT DON SILVERS BOBBY SPICHER

All of the above are exclusive on

CUTLASS RECORDS

WATCH FOR SURPRISE RELEASES BY

JOHNNY PAYCHECK. . . CONWAY TWITTY. . . RONNIE DOVE AND A POP SMASH BY ROY SMITH

PRODUCERS: TOMMY JAMES, BOB KING, BILLY CARR, BUNKY SHEPPARD

Country Music

Nashville Scene

• Continued from page 32

Tex. She is one of the most underrated talents in the business.

The Stan Hitchcocks have joined the growing list of artists who have purchased farms. There is a real "back to the country" movement going on. . . . MGM's Billy Walker has some top artists lined up for his syndicated "Country Carnival" which is being revived this fall. They include Hank Williams Jr., Merle Haggard, Jerry Reed, Tex Ritter, Hank Snow, Jack Greene, Faron Young, Charley Pride, Sammi Smith and Archie Campbell. . . . Another country black singer has been heard from. This one is Roosevelt Savannah, who has his first release out on the G-R-C label. He operates in the northwest. . . . Sister and brother team Paula and Bill Wolfe of Tacoma have joined Pat Roberts' Evergreen Drifters western-swing band. . . . Jim Powell, nighttime man at WSLR Radio, Akron, celebrated his first anniversary with the station with a country music show for his listeners in the Portage Lakes State Park.

Jimmy Key's companies keep on growing. The organization now includes Newkeys Music, Sixkey Music, Rice Records, Key Talent, Holiday Pictures, Plus City Jingles, and Six Days Music, which is owned by Dave Dudley, and administered by Key. . . . Bluegrass Jim of Chicago is due in Nashville for TV work and show dates. . . . O.B. McClinton of Stax has been signed to an exclusive personal appearance contract by Shorty Lavender. He already has lined up 23 dates for him. . . . Bob Braun, host of WLW-TV's 50-50 Club, has recorded "Lonely, Lonely Town," for Wrayco. It was written by Ron Pataky, theater editor for the Columbus Citizen-Journal.



Carl Smith, Columbia artist, re-opens the Big-D Jamboree in Dallas. He was the first guest artist at the revitalized show.

"COUNTRY SOUL EXPRESS"

b/w

"DESTINATION HAPPINESS"

Introduced on KAGY-1510

and featuring DON HAGEN

and his rocking country band

HIPPO RECORDS

5611 St. Roch Ave.
New Orleans, La.

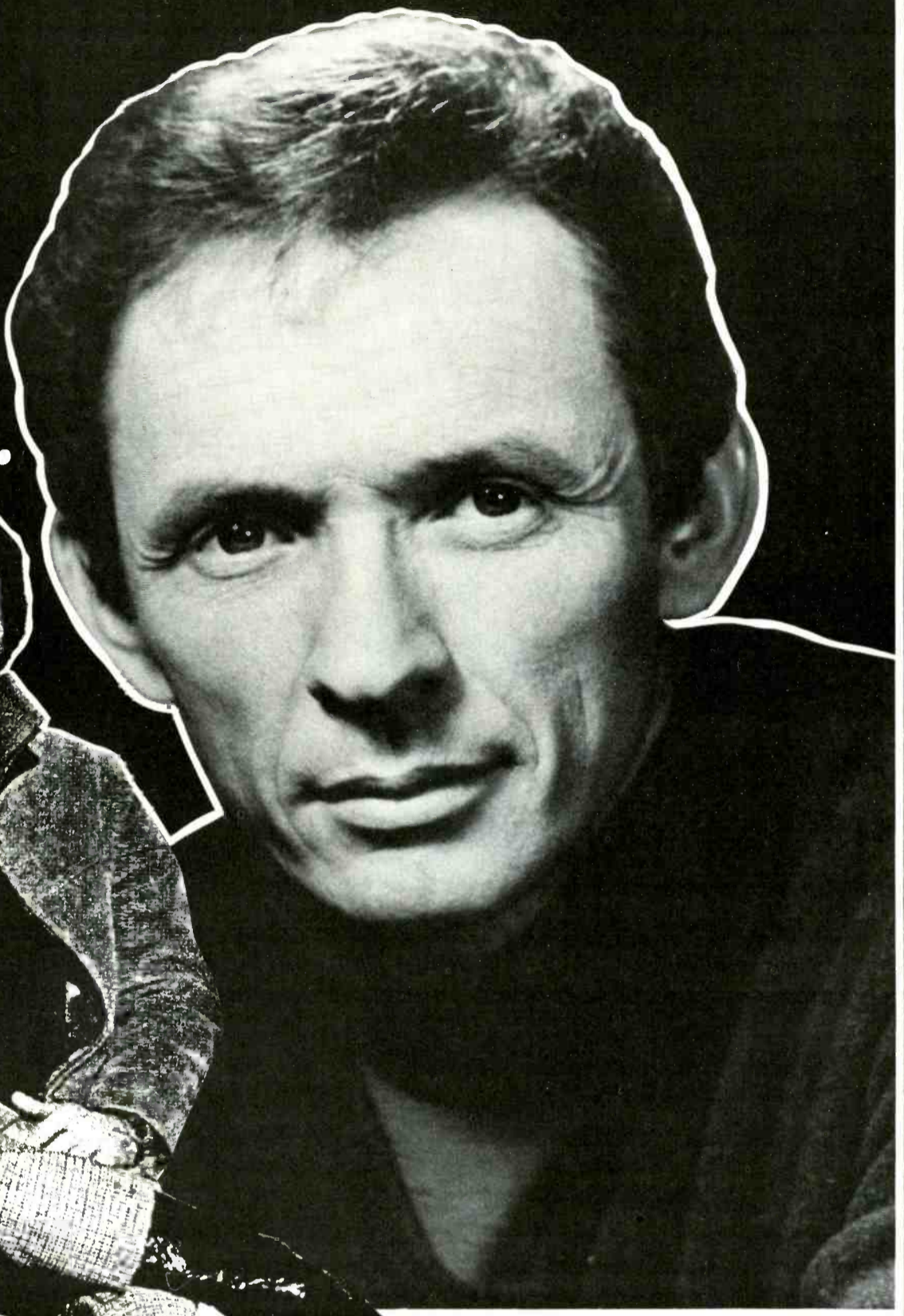
Billboard Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 8/19/72

★ 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	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	6
2	2	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	22
3	5	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	8
4	6	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	8
5	4	BEST OF JERRY REED RCA LSP-4729	8
6	3	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	21
7	12	GOD BLESS AMERICA AGAIN Loretta Lynn, Decca DL7-5351 (MCA)	8
8	8	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	17
9	20	LONESOMEST LONESOME Ray Price, Columbia KCP 31546	3
10	15	CAB DRIVER Hank Thompson, Dot DOS 25996 (Famous)	5
11	16	ELEVEN ROSES Hank Williams, Jr., MGM SE 4843	4
12	13	THE KEY'S IN THE MAILBOX Tony Booth, Capitol ST 11076	7
13	11	CRY Lynn Anderson, Columbia KC 31316	20
14	7	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	11
15	10	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	17
16	21	GREATEST HITS, VOL. 1 Conway Twitty, Decca DL7-5352 (MCA)	7
17	9	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	15
18	18	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	11
19	19	"IF IT AIN'T LOVE" AND OTHER GREAT DALLAS FRAZIER SONGS Connie Smith, RCA LSP 4748	5
20	27	ROY CLARK COUNTRY Dot DOS 25997 (Famous)	4
21	17	GEORGE JONES Epic KE 31321 (CBS)	13
22	23	HANK WILLIAMS, JR.'S GREATEST HITS, VOL. 2 MGM SE 4822	12
23	14	THE DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	15
24	34	BEST OF BUCK OWENS & SUSAN RAYE Capitol ST 11048	2
25	25	ASHES OF LOVE Dickie Lee, RCA LSP 4715	9
26	26	BALLADS OF LOVE Porter Wagoner, RCA LSP 4734	7
27	24	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	20
28	30	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia KC 31594	3
29	41	ELVIS LIVE AT MADISON SQUARE GARDEN Elvis Presley, RCA LSP 4776	4
30	—	SINGS THIS LITTLE GIRL OF MINE Faron Young, Mercury SR 61364	1
31	22	SINGS FOR ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca DL7-4344 (MCA)	11
32	32	FOR THE GOOD TIMES Ray Price, Columbia C 30105	103
33	—	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	1
34	31	THIS IS JERRY WALLACE Decca DL 75294 (MCA)	18
35	—	ME AND THE FIRST LADY George Jones & Tammy Wynette, Epic E 31554 (CBS)	1
36	37	STONEY EDWARDS Capitol ST 11090	3
37	39	THE BEST OF JOHNNY BUSH Million 1001	3
38	28	ORIGINAL TRAVELIN' MAN Dave Dudley, Mercury SR 61365	11
39	44	THE WILLIE WAY Willie Nelson, RCA LSP 4760	2
40	—	YOU ALMOST SLIPPED MY MIND Kenny Price, RCA LSP 4763	1
41	35	LIVE IN PERSON Danny Davis & The Nashville Brass, RCA LSP 4720	7
42	36	MY HANG UP IS YOU Freddie Hart, Capitol ST 11014	24
43	29	WHAT AM I GONNA DO Bobby Bare, Mercury SR 61363	11
44	38	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	21
45	45	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	18

*Tilly's
tearin' up
the trades...*



'i ain't never'

MGM K14418

Mel Tillis

exclusively on MGM records



806 16th Ave. S.
Nashville, Tenn. 37203
(615) 244-4336

LATEST ALBUMS:

"LIVE AT THE SAM HOUSTON COLISEUM"

MGM #SE-4788

"THE VERY BEST OF MEL TILLIS"

MGM #SE-4806

Together Inc. Switches From Memphis to MC

By BILL WILLIAMS

NASHVILLE — Together, Inc., of Memphis, leading radio syndicator in the country field, has moved its offices here and will henceforth be known as Together, Inc., of Nashville.

Mike Powell, president of the firm, said the move to Music City was made because of the close involvement of the company with country music.

Together, taken over last October by Powell and Lee Cash, executive vice president, is the owner of "The History of Country Music," a 37-hour radio show

which has been updated and played in dozens of markets around the U.S.

Together also syndicates "The Nashville Reporter," a weekly series of news events in the country music field, featuring 15 separate reports, each with three news items. It, too, has wide distribution.

Working with Powell and Cash are Jack Campagna, national sales manager, and Nancy Campagna, office manager. Mrs. Campagna was the former Nancy Apple, who performed as one of the Apple Sisters.

Triumphs Sue B.J. Thomas Over Royalties

HOUSTON, Tex.—U.S. District Court Judge Woodrow Seals is presiding over a case here in which members of a band are suing singer B.J. Thomas. Members of the band, The Triumphs, are asking for equal shares of royalties on records made with Thomas when he performed with the group in this area from 1959 to 1966.

The group formed in Rosenberg in 1960, disbanded in November 1963, and regrouped in May 1964. The members played together until the spring of 1966, when Thomas left.

The band still performs under the same name. Members of the band testified that records, cut by the group, were labeled B.J. Thomas and the Triumphs, because the producer said a longer name was more commercial.

In their testimony the band members said that income from all sources was split nine ways, a share for each member and one for the pot which covered expenses. The expenses included purchase of a station wagon, trailer and sound equipment which the plaintiffs say was owned jointly by all eight.

They contend that a partnership existed in all things, dance band income and recordings, and they have never had any royalty income from records though the group cut a number of records together which are still being sold.

Some of the records were regional hits and one, "I'm So Lonesome I Could Cry," ranked high on national charts. The record has reportedly sold some 450,000 copies and still turns up on albums, tapes and cassette.

Other records include "Garner State Park," "It's Not Unusual," "Midnight Hour" and "Bring Back the Time."

It was said in the hearings that Thomas signed a contract with Music Enterprises in Pasadena for the band, doing so to avoid the necessity for all band members to come in the recording office and sign the contract.

The defense alleges that the band was simply hired to play behind the singer and that he owes them nothing.

Holiday Inns Initiate Talent Management Co.

MEMPHIS—Jimmy Damon, the first talent chosen by Holiday Inn for personal management and promotion under the corporation's ShowTown Productions, opened here at the River Room of the Rivermont last week (see review).

ShowTown, under the direction of Dolly Holiday (Dorothy Abbott), is the firm's recently devel-

Nashville Executives Act As NARAS 'School' Pedagogues

NASHVILLE—Fifty people, interested in careers in the music industry, were afforded an intensive operations workshop at the NARAS seminar last week.

Twenty-two of the top people have in all facets of the music business lectured and demonstrated for the mostly-young group, who utilized five studios and a record pressing plant in the instructional seminar.

On the opening day, using Monument Studios, publisher Wesley Rose, national NARAS president; and songwriters Mickey Newbury and Kris Kristofferson joined publisher Bob Beckham in dealing with that aspect of the industry. The instruction ranged from creativity to mechanics.

On the second day, at Columbia, producers Ronnie Light, George Richey and Jim Malloy carried the students through actual production techniques. The third day, at Woodland, was devoted to overdubbing, remixing and arranging, with instructors Don Gant and Bill Walker. Moving to Mercury on Thursday, Brad McCuen, Chick Doherty and Tom McEntee talked on sales, distribution and promotion, and Bill Barnes conducted a class on art design. That afternoon, the students toured the United Record Pressing Company, with Joe Talbot offering instructional information. The group moved to RCA on Friday, where David Ludwick

spoke on the legal aspects of the music industry. A tour of the Country Music Hall of Fame, conducted by CMF executive director Bill Ivey, concluded the week.

The instructional staff also included Rory Bourke, Henry Hurt, Charlie Monk, Frances Preston, George Richey, Glenn Sutton, and Bob Thompson.

Observers said it was the most successful seminar held so far. Student reaction was reportedly excellent.

Ace of Hearts Reactivating

NASHVILLE — Reactivation of Ace of Hearts Records, after a three-year dormancy, has been announced by Earl Richards, general manager of the firm.

He and Gene Kennedy, national sales and promotion manager, said seven artists already are under contract, five of them country and two contemporary, and that 33 independent distributors have been named.

Richards, who will do the producing, also is one of the artists under contract. Others are Wild Bill Emerson, Linda Nash, Bobby Johnson and Don McClendon, all country, and Heavyfeather and Milk & Honey.

The firm has purchased a Music Row building, and will do all sessions at RCA. The company is backed by a group of North Carolina bankers.

Under the Ace of Hearts umbrella are Wild Blue Music (BMI), Golden Horn Music (ASCAP), and Golden Horn Productions.

An Emerson release, "Blue's Grass," is the theme of Opryland U.S.A.

Realty Sales To Help Firm

AMARILLO, TEX. — Star-Lan Enterprises, Inc., a Texas corporation involved in the music industry, is selling square inches of land to raise capital for record production.

O. J. Keith, president, is a long-time producer-writer who said he feels he can exploit talent in the Texas Panhandle with the proper financing. He owns enough land to sell \$1½ million worth of land there, a square-inch at a time.

As soon as the \$100,000 level is reached, he plans to go into production with the Star-Lan label, which will feature country product. Working with him is C.B. Haley, another song writer, who said that lack of capital had held back progress from that part of the state in the past.

Decca Donates Country Trove

NASHVILLE — Decca Records, a label of MCA Records, is donating its recorded country music archives to the Country Music Foundation and Media Center here. Many rare Vocalion and Brunswick 78 rpm disks are in the collection of more than 5,000 tunes, according to Jack Loetz, vice president of MCA Records. MCA and Decca will be able to have access to the records for study and re-issue purposes, according to Danny R. Hatcher, library and media center archivist.

The collection has been shifted from New York's Decca office to Nashville by Foundation executive director William Ivey and Hatcher, who rented a truck and did the work themselves. The collection will have its own special section in the library.



Milene Music, the ASCAP arm of Acuff-Rose, shows its promotional support for the new Jim Mundy release on Hickory, "If You've Got It, Flaunt It." T-shirts were mailed to radio stations with the record.



RCA's Porter Wagoner and Dolly Parton sign writer's contracts with BMI in ceremonies at OwePar Publishing. The pacts were negotiated by Louis Owens, standing left, and Mrs. Frances Preston, BMI vice president.



Sonny Anglin

SINGING

"MRS OLSEN"

Fabor # 356

Becoming a Big Hit!
A BIG JUKE BOX FAVORITE
Big Reorders Showin' On It!

FABOR Record Company

P.O. BOX 1100 - WESTMINSTER, CALIFORNIA 92683
PHONE (714) 893-0329

Mega Invades Memphis Area

MEMPHIS — Mega Records & Tapes has opened an office here and appointed Larry Rogers to the position of executive producer to run the operation.

Rogers will concentrate on finding and developing new artists. Calling Memphis "an important recording center." Mega president Brad McCuen said the new offices will be located in Bloc-6 Recording Studio, partly owned by Rogers. The studio is just opening for custom recording business. Bloc-6 is the former Lyn-Lou studio.

Rogers will divide his time between Memphis and Nashville, and will continue to produce country artists Patsy Sledd and Jerry Jaye.

Mega signed the Bill Black Combo in Memphis last year, and more recently signed writer-artist Jerry Glenn Ward, also of Memphis, whose first album is set for release.

Davidson Bows Graphics Firm

NASHVILLE—Bruce Davidson, a long-time Capitol executive and more recently assistant to the president at Mega, has formed his own firm, Graphic Concepts.

"We intend to offer the record industry a total album cover within six weeks from the date of concept to date of delivery," Davidson said. Emphasizing speed and quality, Davidson said the work could even be done within eight working days on a crash basis. Davidson said his firm also would deal with booklets, brochures, catalogs and color separations of all sorts, all on short schedule demand. He also will continue to handle graphics and advertising for Mega.

oped entertainment department. This department locates, develops and then showcases talent to approximately 70 inns in the United States and abroad.

However, Damon, a native of Memphis who has been performing on the circuit for some time, is the initial artist to be signed to an exclusive management pact by Holiday Inn.

Damon performs with two backup singers, Pat Kiefer and Pam Corrigan, and the Mugwumps, a group organized in 1965 by Catalina Sportswear for promotional purposes. The band stayed together, and in 1966 hit on Capitol Records with "Jug Band Music."

The act next is scheduled for the Persian Room in New York at mid-September.

Damon recorded in the past on the Phillips label, and later with Decca.

Stark Sets Distrib Co.

WARRINGTON, Pa. — Stark Record and Tape Co. of North Carolina has formed a distributing company, Stark Records and Stark Tapes Distributing Co. here.

The new company will be managed by Wayne C. Johnson and will handle product from the parent manufacturing company in North Carolina.

"WHAT THIS COUNTRY NEEDS IS..."

Just Like Walkin' In The Sunshine
Album ST-11049
Single 3395



Here & Now
Album ST-11094
Includes the single
In The Spring
3307



The Very Real
Red Simpson
Album ST-11093
Includes the single
Hold On Ma'm
(You Got Yourself A Honker)
3364



I Wouldn't Want You Any Other Way
Album ST-11096
Single 3385



Jukebox programming

45 Releases Up 13%; Less by LP Artists

• Continued from page 3

peaked at 10, worked on the "Hot 100" 25 weeks, as an example.

For the six month analysis period (Jan. 1 through June 30) title strip company orders totalled 2,114 as compared with 1,823 for the same period in 1971. The totals do not include oldies. This reflects an almost 14 percent increase for first six months 1972, whereas singles, based on a count of Billboard reviews, dipped during 1971 by 5.5 percent, dropping from 5,685 to 5,372 (Billboard, Apr. 8).

Of the top 20-chart action labels in the recent Billboard midyear analysis (Billboard, Aug. 5), 11 released more singles during the six months previous, 8 released less and 1 the same. Rank and '72 vs. '71 totals:

More singles: 1 Atlantic (39 vs. 38); 3 RCA (123 vs. 116); 6 Elektra (24 vs. 17); 7 Warner Bros. (36 vs. 33); 8 MGM (44 vs. 32); 10 Bell (26 vs. 25); 11 Dunhill (18 vs. 15); 12 Epic (54 vs. 48); 17 Stax (20 vs. 4); 20 Polydor (21 vs. 12).

Less singles: 2 Columbia (95 vs. 116); 4 A&M (26 vs. 31); 5 United Artists (40 vs. 51); 9 Motown (8 vs. 10); 13 Reprise (23 vs. 28); 14 Apple (7 vs. 8); 15 Sussex (6 vs. 8); 16 Uni (14 vs. 18). Avco Embassy, ranking 19, released 9 singles during both periods.

Artists represented by the top 20 albums on Billboard's Aug. 5 "Top LP's & Tapes" chart released comparatively few of the total number of singles during the six months prior to the analysis period, according to Star Title Strip Co. and Sterling Title Strip Co. listings. The '72 and '71 totals:

Elton John (1-1); Alice Cooper (2-2); Rolling Stones (1-2); Bill Withers (1-2); Paul Simon (1-0); Carpenters (2-2); Jackson 5 (2-0); Roberta Flack (1-1); Donny Hathaway (1-2); Flack & Hathaway (1-1); Chicago (0-2); Neil Diamond (1-2); Jethro Tull (0-1); Osmonds (2-2); Santana (1-1); Buddy Miles (1-2); Procol Harum (0-1); Elvis Presley (3-4); Derek & the Dominos (0-1); Aretha Franklin (4-2); Janis Joplin (1-0); Emerson, Lake & Palmer (1-1).

The paucity of singles by top ranking artists is further pointed up by the recent analysis. The artists and number of singles during the first six months '72: top female (Carole King—2); top male (Cat Stevens—1); top group (Yes—1) top instrumentalist (Dennis Coffey—2).

Programmers Pick Jukebox Award Disks

CHICAGO—The nation's jukebox operator organization has nominated record of the year in three categories and Music Operators of America (MOA) members will vote on one award each by Wednesday (16).

Picked for the pop record of the year award were Don McLean's "American Pie," Sammy Davis, Jr.'s "Candy Man" and Melanie's "Brand New Key." Country nominees were Freddie Hart's "Easy Loving," Charley Pride's "Kiss an Angel Good Morning" and Donna Fargo's "The Happiest Girl in the Whole U.S.A." Soul records: Roberta Flack's "First Time Ever I Saw Your Face," Isaac Hayes' "Shaft" and Bill Withers' "Lean on Me."

Award committee members are Ted Nichols, chairman; Wayne Hesch, Joe Silla, Victor Scotta, Clayton Hornberg and Leoma Ballard. MOAs awards for the top jukebox records of the year have been steadily overhauled with this year marking the most revolutionary change (Billboard, July 29).

Theodore Rubey Dies; Mfg. Pioneer

CHICAGO — Theodore (Ted) Rubey, president, Marvel Manufacturing Co. here, died July 31 as a result of a heart attack. He was 75. Though ill recently, he had been active in his business, which he started in 1945.



RUBEY

MAY ADD PROGRAMMING

Jukebox Mechanic School Featuring New Approach

By EARL PAIGE

FORT MORGAN, Colo.—Coin Machine Technical Training Institute, Ltd. recently formed here is considering adding a short course or at least talks by one-stop personnel on the subject of jukebox programming and the public relations aspects mechanics confront, said Barbara J. Frank, secretary-treasurer. The school will have an entirely new approach.

Sidney L. Spears, president, and Miss Frank were both associated with the school founded by Jack Moran in Denver some years back. Unlike the former school, which ultimately closed, Technical Training Institute will not ask operators

to send mechanics for training, though they can, she said. Instead, Technical Training Institute is setting up a field sales force and will recruit trainees.

Moreover, the new school is approved by a number of state and federal agencies. Tuition is \$1,650; room and board here (about 80 miles east of Denver on interstate) runs around \$25 a week. Under some plans, tuition and subsistence plus travel is paid by funding agencies, she said. The school will exhibit at the upcoming Music Operators of America Sept. 14-16 in Chicago.

(Continued on page 42)

50,000 RECORDS

Disk Library Worth Effort

By LAURA DENI

WEST YELLOWSTONE, Mont.—Mrs. Dorothy Christensen of Malta, Mont. believes the extra work of maintaining a very sophisticated record library, more than pays for the effort. She explained it to fellow operators at the recent Montana Coin Machine Operators Association meeting.

Mrs. Christensen has over 50,000 records catalogued in a library. The library consists of seven shelves holding two cards for each record. The cards contain top side, flip side, artists, record number, label and musical category. She also includes how many copies she has, the route the record has taken "so we don't double up on the

same record" and how many records are recorded by different artists.

The library includes records she began collecting 26 years ago. Mrs. Christensen has up to 20 copies of old records which are suddenly becoming in demand.

Although she reports the Montana area prefers "mostly western, the kids like pop. There's very little blues. The radar station at Opheim likes blues if there are blacks stationed there."

Mrs. Christensen, secretary of the Montana group operates with her husband O. W., Christy's Music Co. which services Blaine, Phillips and Valley counties.

Coin Machine World

S. D. MEETING

The Music & Vending Association of South Dakota will hold a meeting in Rapid City, Aug. 20-21, at the Howard Johnson Motor Inn, according to Mac Hasvold, president. A number of subjects will include discussion of direct to location sales, design errors in games that allows patrons to cheat them, the 1975 and 5th state-wide

(Continued on page 42)

CALIFORNIA REPORT

Wurlitzer 'Jukeboxes' Promise New Programming, New Locations

By JAY EHLER

The Furniture Look
LOS ANGELES—Furniture styled "jukeboxes" such as Wurlitzer's Caberet are allowing operators in this rather slow to change market new record programming possibilities and new commission structures, according to Ken Anderson, manager of Wurlitzer Dist. Corp. here. But most of all, the new design machines are allowing jukebox business people to open up entirely new locations, many that heretofore frowned on the idea of the normally designed equipment.

One unusual feature is the Caberet's eight different rows for 7-in. albums instead of the normal two. In addition there is also space in the present Caberet for future wiring to accommodate Wurlitzer's new cassette tape jukebox, the Carousel. Thus, the ground work exists for the ultimate transition of disks to tape in one machine, Anderson pointed out.

Although Wurlitzer was not the originator of the furniture jukebox concept, two years ago they did bring their German made Turok furniture jukebox to America. But it was too weighty a problem at the time to translate manuals and measuring devices from German standard to American so the Turok was discontinued here.

Operators are delighted with the Caberet's beauty and operators Anderson has dealt with report that they are getting \$35 a week up front money guarantee. Locations don't mind the extra ten dollars and are clamoring, according to Anderson, for the models. Every location Anderson surveyed reported increased revenue with the Caberet. "The model is proving itself to be a fast success in this market." Anderson frowned upon the idea of putting the Caberet into a beer bar or go-go club because the machine might not stand the abuses. But he was quick to point out the axiom of jukebox operating: i.e., every location is unique. Thus, the Caberet and other furniture models from other companies are showing up in all kinds of spots.

"Our Caberets are selling so fast, I can't keep them in stock," declared Anderson. They went on sale here around mid-June and already there have been 75 machines sold in the six week period, with more on order. The Caberets sell here for \$1,495 plus \$35.00 for shipping and \$19.95 for the volume control. Anderson stated, "They're truly a beautiful piece of equipment, designed to go in the more luxurious locations such as

cocktail lounges that demand jukeboxes be elegant. I've seen them in cocktail lounges with fireplaces and a luxurious atmosphere. I've even sold three to people who just want one for their home."

Design

"With the totally wood cabinets, these jukeboxes give a much better sound than the other types," the Wurlitzer manager added. Each contains as special features, louvered glass over the title strips to eliminate light glare. This was especially designed by the Polaroid Corporation. Polished diamond needles, unique to the Caberet, are specially designed for Wurlitzer by a company in Buffalo, N.Y. Stereo or mono is available at the flick of a switch. Other features include a device known as the four coin bonus accumulator which allows for either two for 25-cents, (in the more luxurious locations, two for a quarter has been opted rather than the normal three for a quarter typical to Southern California), five for 50-cents, nine for 75-cents or thirteen for one dollar—there is a bonus play at each 25-cent interval.

The Tape Jukebox

LOS ANGELES — Wurlitzer Distributing Corp. manager Ken Anderson here believes the tape jukebox is the format of the future. However, Wurlitzer's cassette Carousel model is still a source of wonder and puzzlement for local operators. After all, this is a market where two for a quarter play is still unusual, a market slow to change. Nevertheless, the tape jukebox is a subject of conversation here because the concept is successful in many areas (Billboard, July 22). Moreover, yet another tape jukebox is being introduced in America, though it is 8-track.

One vital programming aspect of tape jukeboxes Anderson and others are noting is that these machines allow operators to program album material often not available on singles. Many of the top-selling artists today release few singles; some none at all (see separate story this section). Carousel and the new Japanese Junipak 80-track unit (Billboard, July 29) use tape versions of LP's.

Another plus for the Carousel is its small size, according to Anderson. Durability of tapes and the relative minor maintenance needs are other advantages he sees. Yet to be determined, however, is the popularity of album play, a problem noted with 7-in. jukebox disk

albums as well. Wurlitzer, in fact, is conducting marketing studies on a special route near its North Tonawanda, N.Y. factory to see if patrons play albums and thus extended music of one type.

Selection

Personally, Anderson wonders about the fact that the patron after depositing his money cannot hear one song by one artist, then another song by another. He must instead select either 10, 15, 20 or 30 minutes of tape at varying prices—an average, Anderson commented, of about eight plays for fifty cents—but because of the nature of tape only one album tape, one artist, may be listened to for any one extended purchase. Two approaches to selectivity are single songs on a cassette or sensory mechanisms that can select songs that are on the tape. At present, there is little indication of the U.S. record-tape industry considering tape "singles," though Ampex Stereo Tapes, Elk Grove Village, Ill., has long had available four-tune cassettes (but without individual selectivity).

All the same, Wurlitzer has already proved the Carousel is not an experiment, Anderson noted. He as well as others in the company have pointed out that whereas the Carousel has been made in Germany, it will now be made in the U.S.

Anderson commented that the machine is devised for somewhat special locations, fancy cocktail bars, or dinner houses, perhaps a small dinner where a small machine that plays music is advantageous yet not cumbersome. Anderson sights the advantages in addition to saving space as being the durability of tapes over records, a design that doesn't necessarily look like a jukebox and, for the operator and customer alike, a fourth advantage in that the Carousel is new and most other locations would not have it. It would be unique to certain locations.

The machine itself, describes Anderson, is red in front, small, with wood sides and a tough, durable reinforced top that was originally made in Germany. The retail cost of the device here is \$1,095, \$35.00 for shipping and \$19.95 for the volume control. But, as yet Wurlitzer in Los Angeles haven't been 'pushing' their models. They are watching and waiting, comments Anderson. Some locations are featuring the Carousel but most operators, states Anderson, are still wondering, slightly amazed by such an innovation in the industry.

Bring the family - they'll love it!



ALL NEW EXPO '72

1972 MUSIC AND AMUSEMENT MACHINES EXPOSITION
Conrad Hilton Hotel, Chicago September 14-15-16

OPEN LETTER TO THE COIN-OPERATED MUSIC AND AMUSEMENT INDUSTRY

The forthcoming Exposition is not called the ALL NEW EXPO '72 for nothing. In fact, we believe that it will usher in a new era of better MOA trade shows.

First, and very important, the Exposition is being moved to one of the finest convention hotels in the country -- the Conrad Hilton Hotel in Chicago. This alone has excited the interest of the industry.

For the first time, all exhibits will be set up in one big exhibit hall. All segments of the industry will be represented: phonograph manufacturers, record companies, amusement machines manufacturers, allied industries -- and this means representation from top firms.

The Exposition will open Thursday morning, September 14. There will be a Ladies Luncheon and Program at Noon and an All Industry Seminar in the late afternoon. Hospitality Suites will be open in the evening. Exhibit hours are 9:00 A.M. to 3:00 P.M.

On Friday, the second day, there will be a General Membership meeting and luncheon at 11:30 A.M. Hospitality Suites will be open in the evening. Exhibit hours are 10:00 A.M. to 6:00 P.M.

The Gala Banquet and Show will be held in the Grand Ballroom on Saturday night, with a new arrangement of the stage so that everyone will be closer to the action. Exhibit hours are 10:00 A.M. to 4:00 P.M.

If you want to know what's new, if you want to know what's going on, if you want to have a wonderful time, then don't miss the ALL NEW EXPO '72!

PS And bring your friends.

Board of Directors
Music Operators of America

What's Playing?

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

AMES, IOWA; EASY LISTENING LOCATIONS

Mrs. Mary Robertson
K.D. Music & Amusement
"If Loving You Is Wrong I Don't Want to Be Right," Luther Ingram; "Alone Again (Naturally)," Gilbert O'Sullivan; "Day by Day," Gospell; Oldies: "Precious & Few," Climax; "Candy Man," Sammy Davis, Jr.

BEAVER DAM, WIS.; RECENT PURCHASES

Ruth Saweika
Coin-Operated Amusement Co.
Polka: "El-El-Oh/Tinker Polka," Jolly Two, KL 57; "Clarinet Polka/Beer Barrel Polka," Jolly Two, KL 58; Pop: "The Guitar Man," Bread; "Run to Me," Bee Gees; Atco 8898; "Black & White," Three Dog Night; Dunhill 4317; Albums: "Rascals' Greatest Hits," LLP 190; "Let's Dance Again," Benny Goodman, LLP 193; "Frank Sinatra's Greatest Hits Vol. 2," LLP 191; "Jukebox Favorites," Bill Black's Combo, LLP 192. Reports continued played on Bill Black's "Black Lace" album released several years back.

CHICAGO; SOUL LOCATIONS

John Strong
South Central Novelty Co.
"Good Foot, Part 1," James Brown, Polydor 14139; "This World," Staple Singers, Stax 0137; "They Long to Be Close to You," Jerry Butler featuring Brenda Lee Eager, Jazz; "Slipping into Darkness," Ramsey Lewis Trio, Columbia 45834. LP cut "Use Me," from Bill Withers' "Still Bill" being played on WVON. WGRB other stations causing repeated requests for a jukebox single.

MADISON, WIS.; RECENT PURCHASES

Pat Schwartz
Modern Specialty Co.
Campus locations: "Rock Me on the Water," Jackson Browne, Asylum 11008; "Easy Livin'," Uriah Heep, Mercury 73307; "Nights in White Satin," Moody Blues, Deram 85000; EL: "A Sunday Kind of Love," Lenny Welch, Atco 6894; "Big Hurt," Vikki Carr, Columbia 45622. Country: "I Ain't Never," Mel Tillis; "Stonin' Around," Dick Curless.

HUTCHINSON, KAN.; EASY LISTENING LOCATIONS

Alfred Bishop
Hutchinson Vending Co.
"Alone Again (Naturally)," Gilbert O'Sullivan; "Happiest Girl in the Whole U.S.A.," Donna Fargo; "Where Is the Love," Roberta Flack & Donny Hathaway; Oldies: "Anticipation," Carley Simon, Elektra 45759; "Joy," Apollo 100. Mega 0050.

WINCHESTER, VA.; HIGH SCHOOL AGE LOCATIONS

Jesse J. Richardson
Frye Amusement Co.
"Brandy," Looking Glass; "School's Out," Alice Cooper; "Day by Day," Gospell; Oldies: "Lean on Me," Bill Withers; "Happiest Girl in the Whole U.S.A.," Donna Fargo.

WASHINGTON, D.C.; RECENT PURCHASES

Shelley Rosenberg
D.C. Vending
Cover: "My Ding-A-Ling," Chuck Berry, Chess 2131; Pop: "I Believe in Music," Gallery, Sussex 239; "Beautiful Sunday," Daniel Boone, Mercury 73281; "Happy," Rolling Stones; "The Guitar Man," Bread, Elektra 45803; "Rock and Roll, Part 2," Gary Glitter, Bell 237; "Go All the Way," Raspberries, Capitol 3348; Soul: "Back Stabbers," O'Jays, Philadelphia International 3517; "Good Foot, Part 1," James Brown, Polydor 14139; "This World," Staple Singers, Stax 0137; "Toast to the Fool," Dramatics, Volt 4082. Country: "A World Without Love," Porter Wagoner, RCA 0753; "I Can't Stop Loving You," Conway Twitty, Decca 32988.

MANHATTAN, KAN.; EASY LISTENING LOCATIONS

A.L. Ptacek
Bird Music Co.
Judy Weidner
programmer
"Baby Don't Get Hooked on Me," Mac Davis, Columbia 45618; "Goodbye to Love," Carpenters; "Where Is the Love," Roberta Flack & Donny Hathaway; Oldies: "First Time Ever I Saw Your Face," Roberta Flack; "Hey Jude," Beatles.

PEORIA, ILL.; RECENT PURCHASES

Bill Bush
Les Montooth
Phonograph Service
"Rock and Roll, Part 2," Gary Glitter, Bell 237; "Saturday in the Park," Chicago, Columbia 45657; "Porcupine Pie," Neil Diamond, Uni 55346; "Coconut," Nilsson, RCA 0718. EL: "In Time," Engelbert Humperdinck, Parrot 40071. Country: "I Ain't Never," Mel Tillis, MGM 14418; "If You Touch Me (You've Got to Love Me)," Joe Stampley.

LEESVILLE, LA.; COUNTRY LOCATIONS

Albert E. Kelly
Ross Investment
"Delta Dawn," Tanya Tucker; "Happiest Girl in the Whole U.S.A.," Donna Fargo; (flipping) "What's He Doing in My World," back of Jerry Wallace's "If You Leave Me Tonight I'll Cry," Decca 32989. Oldies: "Help Me Make It through the Night," Sammi Smith, Mega 0015; "Hello Darling," Conway Twitty, Decca 32661.

RADIO-TV mart

If you're a deejay searching for a radio station—or a radio station searching for a deejay—Billboard is the best buy. No other trade publication is read by so many air personalities and program directors. And all of the sharp programming-oriented general managers read the magazine, too! Best of all, Billboard classified ads achieve better results than any other publication in the field. General managers report that a Radio-TV Job Mart can draw five times the results of the next leading radio-TV industry publication. The cost is \$15—in advance—for two times. Box numbers will be used, if you wish. Send money and advertising copy to:

Radio-TV Job Mart
Billboard
165 W. 46th St.
New York, N.Y. 10036

HELP! Outgrown present market. Feel stagnant at this location. Need to learn more. If you're a growing, contemporary organization that thrives on progress, looking for a young, ambitious, hard working talent, let's talk. Would eventually like to land permanent position in programming or management with right company. No beginner. Tape, Resume, picture on request. Box 523, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 8/26

I don't yell at my audience, or talk so fast that I sound like a train! I'm looking for a job on a rock station that wants personality, not a race. I'm calm, relaxed, and relaxing over the air. My major musical interests lie in progressive and underground rock as well as Folk and Blues. I know that somewhere out there is a radio station with that kind of format. My question is: Where? I have many ideas for running a show fitting that format, and it would be well worthwhile for you to tell me where you are. I have one and a half years of NYC College Radio experience as a DJ, Music Director and Program Director. I can handle any time slot, although my preference lies somewhere between midnight and 6 A.M. (That is ONLY a preference, NOT a restriction.) Send me the address of your station, and I will send you a tape, resume, and possible program outline. I have no preference re: Market size, and I will gladly relocate myself. Marc Mandella c/o Lenny Siggel, 33-65 14th St., LIC, N.Y. 11106. 8/26

3rd class endorsed is seeking first position. I am young and aggressive and have a good voice. I want to learn radio and I am willing to work to learn. I do have considerable experience in recording. Also I am willing to relocate, and available now. Contact Dennis M. Richards, 5548 Satinwood Dr., Columbus, Ohio 43229 or call between 8 am and noon (A.C. 614) 885-2925. 8/26

POSITIONS WANTED

PRODUCTION DIRECTOR AVAILABLE. Award winning major market Production Director, 10 years experience in commercial engineering/production, seeks creative position with major market radio (NO airshift please) or production company with aggressive ideas. Contact: Allen Roth, Production Director, KAYQ Radio, Kansas City, Mo. 64112. (816) 753-7707 or (816) 361-8033. 8/19

For only \$200 a week, you can have a twenty-eight-year-old creative mind, an award winning copywriter, actor, comedyscripter, and professional broadcaster. Eight years in radio, some TV. Family. I'm seeking permanent. Want personal interview and a contract. Prefer MOR, or smooth contemporary. No drake! . . . Experienced talk host, P.D., Music Director, Production Director, Promotion Director. Call Jim Thomas, (615) 262-0989. 8/26

HELP! I NEED A CHANGE. I'm 28, with the first phone nearly five years experience. I'm competent, dependable, creative and imaginative. Currently production manager and announcer. Excellent knowledge of popular music. I'd prefer to relocate in Wisconsin, but will definitely consider every possibility. Box 522, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 8/26

ON AIR PROGRAM DIRECTOR OR MUSIC DIRECTOR

OR just personality. 13 years experience in top 40, contemporary and MOR. Did TV Bandstand. Extensive knowledge of Hit Music. #1 Oldie collector. Record library of every hit song since 1956 — Top 100 Each Year — 1500 all time best sellers. Sharpes car in the industry regarding oldies. Can go solid gold! Prefer afternoon slot. 7 minute or 11 minute show. Good background. Warm, sincere and friendly delivery. Financially secure, some college, clean cut. Heavy on sports. Personality Pro who can really sell and adlib. Super on remotes and personal appearances. To Hear airtack, Call (513-274-1003) or Write: Nick Powers Citzinger, 869 St. Agnes Ave., Dayton, Ohio 45407. NO MARKET TOO LARGE OR TOO SMALL. 8/26

Have experience, B.S. in broadcasting, ideas, love for radio—need position at progressive FM or AM. Production, tight board, but forte is interviewing: talked with who, Pink Floyd, Mountain, others. Ready for ailing. Free, Runren, Heep, Blue Oyster Cult, others. South preferred, not essential. Box 519, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 8/19

NEWS DIRECTOR-OPERATIONS MANAGER

The sale of our #1 rated, Top 10 Market Station, forces me to make a selective search for a position with more security and a challenge. I am not a drifter, but a seasoned pro with over 15 years experience in broadcasting. I am now drive time news editor in one of the nation's best known stations. Can handle an established staff with fairness, or build a new operation from scratch. I have been a successful news director, program director, music director, radio talk show host, and on camera television anchorman. Married, veteran with an F.C.C. 1st Phone. Member of RTNDA, SIGMA DELTA CHI, and former vice president of a large state wire service news association. I am willing to re-locate in most areas of the U.S. or Canada, and will consider a foreign news assignment. Am well versed in most formats. From hard rock to "good" music. Please include all details in your first letter. If you're looking for a loyal employee who can get the job done, and at the same time become a key part of your operation . . . answering this ad may be the best move you've ever made. Box 516, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 8/19

I'm searching for the eastern mid-west high and low for a good stable position at a contemp. station. I've got 3 years experience in top 40 radio and I'm seeking Jock Work or Music Director to move on from my present job. I am 22, married and have good references. First phone. I love radio and contemp. music and I would like to hear from you. Write to: Mike West, Box 1064, Richmond, Indiana 47374. 8/26

I WANT OUT! Here I sit in the #3 market with almost 4 years of experience (on and off the air) and no place to go but . . . The company I'm with is dynamic but there's no room at the top right now. How about you? Are you looking for a Producer, P.D., O.D., M.D. or D.D.? Let's talk! College grad. (B.A. Mass Comm.), 23, single, and ready for anywhere. Man does not live by bread alone . . . it's being creative that counts. Reply box 520, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 8/26

POSITIONS OPEN

WE HAVE: A large chain of radio stations, new Controp, and Production room fully equipped in a great climate (Central Florida); super working conditions; all company benefits, including life-health insurance; a 40 hour week AND a Progressive M-O-R format. The job is yours. YOU HAVE: The ability to COMMUNICATE. To be able to talk TO people, not at them. You must realize that to be good you must work hard at it. No Prima Donnas, please. Big voice not necessary but a human voice a must. Let's talk. LET'S COMMUNICATE! Write: Box 518, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 9/2

ATTENTION—TOP 40—MOR OR MODERN COUNTRY AIR PERSONALITIES. If you have a First Class FCC License and are interested in moving to a Major Midwest Market, then send tape and resume now to: Box 521, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. We are an Equal Opportunity Employer. 8/26

"TOP 15 MARKET": Major M.O.R. personality station looking for a real communicator with something to say. We're an equal opportunity employer with a great facility in a great market. If you're great too, send tape, resume and salary requirement to: Box 517, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 9/2

Going "MOR" . . . Two Progressive "MOR" Jocks wanted . . . experienced only good voice . . . excellent at production . . . top commercial delivery . . . prefer a man from Rocky Mountain States personal interview a must. Send tape . . . resume . . . photo and references to: P.O. Box 11809 Pioneer Station . . . Salt Lake City, Utah 84111. 8/19

Coin Machine World

Continued from page 40
pool tourney and the possible first football tournament. Nationally prominent people expected include John Trucano, Music Operators of America (MOA) president from Rapid City; Fred Granger, MOA executive vice president, Chicago; and Les Montooth, former MOA president, Peoria, Ill. A regularly scheduled quartet of seminars will be held on jukeboxes, background music, games and vending. The four domestic manufacturers' distributors also participate.

liberation on the appointments was in a secret session. The opposition to Butler was led by Sen. Chet Brooks of Pasadena. Butler's appointment to the vending commission became controversial when it was revealed that Smith named two distributors to the commission and that both represented the same company. Butler and Raymond B. Williams of Dallas, Smith's choice for the commission chairmanship, are the only two Wurlitzer distributors in Texas. Williams resigned recently after it became apparent his appointment would be rejected by the Senate.

NEB. MEETING

Coin Operated Industries of Nebraska will meet Aug. 27 at the New Tower Hotel, Omaha.

TEX. AGENCY UNDER FIRE

L.C. Butler of Houston has been rejected by the state senate on his appointment by Gov. Preston Smith to the controversial Texas Vending Commission. De-

Pro-Rock Format Group

Continued from page 17
minded station. There is no station in the market currently playing any of this type of music and yet about 85 percent of the songs sold in record stores and tape sive rock, or singles taken from albums." The brief also quotes WGLN-FM's sales manager, who found billings increased, and healthy ratings for the progressive format in area surveys.

New Approach

Continued from page 40
While the curriculum is basic in the mechanical aspects of jukeboxes, games and vending, she said the idea of adding material on programming and dealing with the public was something at least worth considering once the first classes get under way—target date is Sept. 11.

The poor financial condition of the station at the time of transfer was due to "earlier business reverses and poor management," the brief pointed out. The FCC has held that it can't force a station owner to go broke maintaining a particular format—but in this case, the Westen brief argues that the FCC is relying on out-of-date financial data from the station's past, and not for the six months of its rock format. The FCC should be considering whether "progressive rock has been, and is now, 'economically feasible.'"

The court is told that the assignee is presently broadcasting pre-taped, automated MOR programming shipped in from California. "With each passing day, WGLN's record collection, its sponsors and its listener identification will be dissipated," attorney Westen points out, in a plea for fast court action.

Burl-Felsted Execs Return

NEW YORK—Mimi Trepel and Eddie Deane, executives for Burlington-Felsted, London Records publishing subsidiary, have returned to the company's New York offices, following a week's visit to the West Coast.

While in California, they visited several companies whom the Burlington group and British Decca represent overseas as well as several firms in regard to possible European sub-publishing representation. Also visited was their Los Angeles representative, and Trepel and Deane brought with them fresh material from writers in the East. A similar visit to the UK has been set for September.

International News Reports

EMI & Decca Hampered By British Dock Strike

By NIGEL HUNTER
Staff Member, Music Week

LONDON—The national dock strike, which resulted in the proclamation of a State of Emergency last week, and the "floating" of the pound sterling are both causing repercussions in the music industry.

The dock strike is hampering the export activities of Decca and EMI in particular. Both companies ship considerable quantities of disks by sea to Australia and the Far East, and the distance involved makes dispatch by the alternative air freight prohibitive in cost.

"The position regarding Australia and the Far East is not good," Decca director Bill Tomsley told Billboard. "Shipments are being help up, and they're too costly to send by air. Urgent product is going by air to the States."

EMI Records shipping manager Les Pillyer echoed the long distance problem posed by the dock strike.

"A lot of our exports go by air, but the situation as far as Australia and the Far East are concerned is awkward," he said. "We're trying to handle urgent records by air as far as possible. We are slightly affected, but things are not too bad at the moment."

Music Sales general manager Peter Foss is circumventing dock-side bottlenecks by dispatching all sheet music shipments by air freight for the duration of the strike with Music Sales absorbing the additional expense. Foss estimates that the company has about 220 overseas customers, mostly on

the Continent, and accounting for about 30 percent of the company's turnover. These customers will continue to have much interest in Maple music from publishers, record producers and the broadcast media.

About 100 European media people were flown to Canada in June to take a quick look at the Maple Music scene, and there has been widespread print and other media coverage throughout Europe.

Dr. Matejcek urged CAPAC publishers to provide European publishers with material suitable for release in Europe, as well as many radio stations which have promised support for Maple music. He also called on Canadian publishers to step up their overall effort in establishing Canadian music

(Continued on page 45)

Canada Acts At CNE Show

TORONTO — Canadian artists are getting a better showing than ever before at this year's CNE Grandstand shows, set to take place as part of the annual Canadian Exhibition here.

Performers were booked, for the fourth consecutive year, by Jack Thompson of Barco Media Ltd.

The schedule includes the Allan Sisters with Ray Price and George Kirby (21), Des O'Connor and the Establishment (22), the Osmonds and the Heywoods (23), Anne Murray and Frank Mills (24), Ginette Reno, Engelbert Humperdinck and Celebration (28-29), Gary Buck, Al Cherny, Merle Haggard and Bonnie Owens (30), the Guess Who and John Kay (31), David Cassidy and the Stampeders (Sept. 1), and Sonny and Cher with David Bremmer (2).



THE ROBERT Stigwood Organisation and Phonogram are jointly launching a new singer-songwriter duo, Jimmie Edwards and Lynton Guest with a debut single, "All Alone." Left to right are John Davies, RSO publishing; Jimmie Edwards; Roland Rennie, creative director, Phonogram; John Gunnell, RSO director and manager of the duo; producer Mike Hurst; Lynton Guest; Brian Shepherd, Phonogram product manager and, seated, Steve Gottlieb, executive chairman, Phonogram.

U.K. Rock Revival, Small Profit, Many Difficulties

LONDON—Ark Concert Promotions, the company which organized the star-studded Rock and Roll Concert at Wembley Stadium, has made "a small profit," despite an audience figure well below the anticipated 87,000.

Tony Harms of Ark told Billboard: "We're obviously disappointed with the audience figure, but we expect to make a small profit, even though we won't know the exact amount until we've had the ticket returns. The break-even

point was 50,000 and we had an audience of about 56,000."

Harms also claimed the Aug. 5 concert had cost in the region of \$225,000 to stage, although earlier estimates had put the cost at \$500,000. "The person who put the cost at \$500,000 was confusing pounds with dollars," he commented. Primary costs had been the 100,000-seat stadium itself, which was hired for \$50,000, and Little Richard's reputed fee of \$62,000.

Little Richard however, who was given a rough reception by the audience, has broken his agency agreement with Ark for future British dates. "Little Richard walked off stage in disgust at one point," Harms commented. "We sympathize with him and we won't try and hold him to the contract."

Another mishap for Ark, which is owned by Ronald and Raymond Foulk, promoters of the two Isle of Wight Festivals, was the non-appearance of the three U.S. vocal groups, the Coasters, the Platters and the Drifters. Legal difficulties prevented all three groups from appearing—they were threatened with a total of seven lawsuits from other groups claiming to be the original bands.

Wembley Stadium authorities also created confusion by cutting the electricity supply at 10 p.m., 15 minutes after Chuck Berry had started his performance. A spokesman for the stadium commented: "The festival organizers knew the terms of the music license. We have to be very strict. In the end the show continued and I think there was a reasonable compromise."

Commented Harms: "We hope to make this an annual event, although I don't think we will be using Wembley Stadium again. Nothing definite however, has yet been finalized." Further rock shows by Ark have been planned for two cricket grounds, the Oval, London, on Sept. 16 and Trent Bridge, Nottingham, the following day. Neither bill has yet been finalized.

'Superstar' Film Into Production

JERUSALEM—Over 60 Israeli singers and actors were chosen last week for the film production of "Jesus Christ Superstar." The production choreographer Bob Iscove auditioned over 800 singers and dancers for the 60 parts.

Filming starts on Aug. 20 at the Beit Jubrin Caves. Other locations already confirmed are Ovdad, Herodian, Bet Sha'an, Ze'elim Wadi and the Dead Sea.

Increased Europe Interest In Cancon Product-Report

TORONTO—Dr. Jan Matejcek, executive secretary of the CAPAC/CAB committee, reports that there has been a large increase in European interest in Cancon product in the aftermath of the Maple Music Junket, held in June.

Dr. Matejcek, one of the directors of Maple Music Inc., the non-profit body which organized the junket, had just returned from a trip to Europe.

He said the junket had been a prime force in adding further importance to active contracts with the European music market. There is to be charged the normal post rate while the air lift is employed.

The export side of the Manchester-based Disc Imports firm is

acting according to its customers' instructions with regard to export orders. If requested, it is dispatching accumulated orders by air freight at the customers' expense.

Importing has scarcely been affected by the strike as far as the bulk of imported records, sleeves and other ancillary material arrives by air in the normal course of events or overland by container lorries. The floating pound has caused continental record distributors to raise some of their prices on lines where it is impossible for increases to be absorbed as a result of exchange rate fluctuation.

The increases on the various albums and cartridges and cassettes range between 36 and 96 cents.

MCA Licensing With U.K. Decca Extended

BB international paul phillips
72 aug 10 am 11:41 .. aMrty 10
8/8 TR 11 picas MUST

LONDON — MCA'S agreement with Decca for the U.K. has been extended for 14 months. The deal

covers all material from the Kapp, U.S. Decca and Uni catalogs.

The agreement was reached following much speculation as to MCA's future plans after its successful build up of local talent and several hits with U.S. product including singles by Sonny and Cher and the Chi-Lites.

The company has also had success with the double album of "Jesus Christ Superstar" which has sold 200,000 units in Britain.

However, despite the fact that the time seemed right for MCA in Britain to become independent again — a previous breakaway from Decca failed — the new deal has been designed so that all MCA's European licensing agreements expire at the same time.

The deal was concluded by MCA president Mike Maitland and Decca chairman Sir Edward Lewis during Maitland's recent European visit when he also extended contracts with licensees in Belgium, Holland, Spain, Portugal, Italy, Norway, Sweden and Denmark.

Lightfoot Cuts LP in Canada

TORONTO—For the first time in several years, Gordon Lightfoot is cutting an album on Canadian soil.

Lightfoot's fourth album for Reprise, to be released this Fall, is being cut at RCA Studios in Toronto with producer Lenny Waronker, engineer Lee Hirschenberg and arranger Nick DeCaro flying in for the session.

Most of Lightfoot's records have been cut in either Los Angeles or Nashville. In the past, the singer has been outspoken about the lack of studio facilities in Canada.

His next single is expected to come from these sessions.

DO YOU WANT YOUR LABEL
TO CONQUER
A POTENTIAL MARKET
IN CARTRIDGES,
CASSETTES AND RECORDS?

*We have the answer,
give us the license!*

STEREO JET DE MEXICO, S. A.
CARTRIDGES & CASSETTES

PANAMUSIC, S. A.
RECORDS

PLANEACION MUSICAL, S. A.
MUSIC PUBLISHERS

MEXICO
P. O. BOX 151. NAUCALPAN, ESTADO DE MEXICO
TEL. 576-16-15

U.K. Radio Drops Music Programs

By BRIAN MULLIGAN
Editor, Music Week

LONDON—New British Broadcasting Corp. fall schedules for Radio 1-2, announced by controller Douglas Muggersidge yesterday, contained two shocks for Britain's record companies.

Under the reshuffled lineup, the two main review programs for new releases, "What's New" and "Album Time" have both been dropped, leaving an expanded two-hour Rosko's Round Table on Fridays as the only daytime program geared specifically to exposing the latest records, supported by the Wednesday evening edition of "Sounds of the '70's" on which Anne Nightingale and Alan Black, two former "What's New" presenters, will be commenting on current contemporary releases.

Also dropped, as previously disclosed, is Alan Freeman's "Pick of the Pops" in favor of a new program "Solid Gold Sixty" lasting three hours and presented by a new disk jockey, Tom Browne, which will go some way to redressing the lack of concentration of new releases. The show will showcase 60 of the top singles being featured on Radio-1 and will also include the pick of the new releases. However, there still remains a large gap of about six hours previously devoted to new albums, singles and tapes being filled by other programs—"Radio-1 Club" is being revived from Monday to Thursday as the "What's New" replacement, while "Album Time" disappears to make way for a new daily two-hour show on Radio-2 hosted by Teddy Johnson.

The BBC views the disappearance of the two shows as being in the best interests of programming requirements, bearing in mind that neither in the low-priority time-

slots allocated attracted a mass audience.

But in dropping the shows, the BBC plans to play as many new releases as ever, but to incorporate them within the framework of existing programs. This, it is felt, will appeal to the record companies which will gain bigger audiences for new product than was previously the case. Indeed, it is essential that the BBC maintains its coverage of the latest records, for reviews do not count against the needtime allocation, and by incorporating them in the broad programming framework, Radio 1-2 will be able to introduce a greater amount of recorded content into programs.

Industry reaction was predictably one of disappointment, particularly at the loss of "Album Time." Vic Lanza, EMI's middle-market manager, described the program as "a valuable medium for introducing new repertoire to the public," while Gordon Gray, Polydor's easy-listening marketing manager, commented, "Apart from its obvious value for new product, 'Album Time' was also one of the few programs which played instrumental music on records—indeed, it was one of the few Radio-2 shows devoted exclusively to records, rather than the hotchpotch of disks and house orchestras."

The production of Sequence to take advantage of stereo is part of the BBC's plans to boost output of two-channel sound. By the end of November, it's expected that the total output of "Sounds of the '70's" will be in stereo. On Radio-2, 45 percent of music broadcast from Sept. 30 will be in stereo, with a figure of 67 percent being aimed at by the end of February.

Norway Sets Local Record Program

OSLO—Norway Radio (NRK) will begin a weekly series entitled "Norsktoppen" devoted to local pop record production in January next year. NRK entertainment managing director Rolf Kirkvaag announced plans for the program a few weeks after assuming his present post.

The news fulfills a 25-year-old dream for the Norwegian record industry with the acknowledgment by the government-controlled NRK of the importance of supporting local talent and creativity. Hitherto NRK has insisted the Norwegian disks should compete on equal terms with foreign product, and most radio programmers have been more interested in the latter, even when local records were of the same quality. An example was the local version of the French hit "Butterfly" recorded by Jan Hoiand in Norwegian and Swedish, with most airplay being given to the Swedish rendition.

The "Norsktoppen" program, patterned on Sweden's "Svensktoppen" and Denmark's "Dansktoppen," will present 10 new locally produced records which a selected panel of 200 families will hear and cast votes. The 10 records will then be numbered according to the votes, and played the following week together with four new disks claiming a place amongst the

Israel Into 1st Quadrophonic

TEL AVIV—Israel's first quadraphonic record was pressed last week by Hed Arzi. The album, recorded at the Kliner Studios in Tel Aviv, is a collection of light classical music and Israeli songs played by the Israeli Army Brass Band.

Euro Jazz Fed Assembly Held

VIENNA—Jan Byrczek was elected general secretary of the European Jazz Federation by the general assembly, held in Nice during the Nice Jazz Festival.

Lance Tschannen was reelected president, and Hans-Georg Brunner-Schwer was made an honorary member in acknowledgement of his outstanding contribution to jazz as president of MPS Records.

A total of 47 delegates from 15 countries discussed the present state of jazz in Europe and the role of the Federation in coordinating the work of festivals and clubs in Europe.

Main task of the new board will be to promote greater cooperation between the professional organizations of Europe and the U.S. The EJJF will also apply for membership of UNESCO's International Music Council.

Another project given the green light was the preparation of a list of active musicians, critics, radio and TV producers and clubs in Europe.

Jazz, Blues on Upsurge In Scandinavian Market

By PAUL ACKERMAN

NEW YORK—Record Sales in Denmark, Norway and Sweden, annually total approximately 75 million dollars at the retail level, according to Karl Emil Knudsen, head of Dansk Grammofonpladef of the Sonet group of Scandinavia. Knudsen, who recently visited the U.S. on a business trip, breaks down the Scandinavian sales in this manner: Denmark and Norway each account for \$15 million annually at retail, with Sweden accounting for the remainder.

Knudsen said that in Denmark, for instance, 25 percent of recordings sold represent local product, with about 75 percent categorized as from the U.K., U.S., Germany and France.

The Danish market, as well as other areas, has not expanded as greatly as it might have, owing to the fact that records are not regarded as a cultural product and are therefore heavily taxed. In Denmark, for instance, a normalized LP sells for about seven dollars, of which two dollars is tax. The Scandinavian record industry, Knudsen notes, argues that records should be considered a cultural item; and in this connection he points out that the European record industry has drawn up a paper to be presented to UNESCO in December, seeking recognition of records as a cultural product.

Should this drive be successful, the Scandinavian market is expected to increase in dollar volume, because cultural products are less heavily taxed and records could be sold at a cheaper price.

Currently in the Scandinavian countries tapes and cassettes total less than 15 percent of the sale of recorded music, according to Knudsen. The executive noted that Scandinavia is a good market for jazz and blues, with interest in jazz now on the upsurge. "There are many jazz clubs and a colony of American jazz men who live and play in Scandinavia."

Throughout Scandinavia, Knudsen related, manufacturers distribute directly to dealers. "Therefore the manufacturer controls the product to the dealer and there is virtually no discounting from dealer to the public. In Denmark, there are about 700 dealers, of which 200 do about 80 percent of the nation's record business.

Knudsen's company manufactures and distributes the Sonet label, the Storyville label, a children's line and others. Sonet also represents American manufacturers in Scandinavia, such as GRT (Chess line), Vanguard, Roulette, Scepter,

Flood, Rain Hits Manila Disk Business

MANILA—As a result of the floods and rains from Typhoon Gloring in the Manila area, record sales were down 75 percent. After witnessing the biggest business drop in 25 years, record producers and manufacturers are feeling that the worst is yet to come.

The Philippine peso has been floated in an effort to counter the billions lost in property, crop and business damages to Gloring's rains.

West Canada Starts Assn.

• Continued from page 1

particular area by the rest of Canada.

The prime objectives of the WCRMA are to (1) promote and develop Western Canadian talent; (2) develop a Western Canadian identity; (3) develop a Western Canadian music industry.

The Association says it will at-

tempt to draw the attention of the CBC and CTV (the two TV networks), the Canadian Talent Library, and the CRTIC, in addition to the various levels of government. It also hopes to broaden contact with international bodies and create awards for artists and for the broadcasting sphere.

The feeling runs deep. Spokesman Rodney noted: "Western Canada has been ignored generally by our Eastern big brothers, by music moguls in general, including radio, as well as by government bodies. For example, where was Western Canadian industry representation at the recent Maple Music Junket?"

Such broad criticism is hardly fair, observed one national promotion director, when one considers that several Western artists appeared at Junket concerts, including the Poppy Family and the Stampedeers. Chilliwack was also chosen by the Talent Selection Committee, but was unable to appear.

The Committee itself included two Westerners—Michael Bennett of Canadian Press and Radio CHED's music director, Wayne Bryant.

Nonetheless, Western Canada has not received due attention from record executives in Montreal and Toronto, claims the organization, and the WCRMA could do much to change these attitudes.

Representation at the formation meeting included representatives from Studio 3 Productions Ltd., PSI-Chord Recording and Mastering Ltd., Rada Record Pressings, Van-Los Music International Ltd., and Stoney Productions Ltd.

Rodney revealed that he will be contacting other record people in the Western provinces during coming weeks.

Eastern response to the announcement was lukewarm, with most executives adopting a wait-and-see attitude.

One Toronto a&r man summed up the situation: "The people in Vancouver have long been very vocal about lack of attention. They claim to be the next big music center of the country. In the East, we're just waiting to see some results."

Second prize of \$1,500 went to the song "Tema de amor" (Love Theme) by J.E. Mochi and Rafael Ferro sung by Daniel Velazquez (Philips), who won a \$750 prize.

Third prize of \$750 was won by "Las enamoradas" ("Girls in Love") composed by singer Andres Do Barro and sung by Federico Cabo (Philips), who was awarded \$375.

The winning song is published by Canciones del Mundo and released on the RCA label. The second and third songs are both published by Ediciones Musicales RCA and released by Philips.

Dutch Group For Fantasy

AMSTERDAM—Fantasy's Pat Boyle and Ralph Kaffel concluded a four-year deal in London with Bovema's Theo Roos for the representation in the U.S. of the Cats, one of Holland's leading groups.

The group's last 10 singles have all made the top 10 and they have been awarded eight gold disk awards for singles sales and five gold disk awards for album sales.

Fantasy is rush-releasing the Cats' current hit, "Let's Dance," which is a top 10 record in Holland, Belgium, Germany, Switzerland and Austria. The group were formerly released in the U.S. on Motown's Rare Earth label.

Sub-publishing of the Cats' songs continues to be handled in the U.S. by Jobete.

14th Spanish Festival Held

BENIDORM—The first prize of \$4,000 in the 14th Spanish Song Festival of Benidorm was won by the song "A Maria yo encontré" ("I Found Maria") by Alfonso Alpin, sung by Argentinian Eduardo Rodrigo (RCA) who was awarded \$1,500.

Second prize of \$1,500 went to the song "Tema de amor" (Love Theme) by J.E. Mochi and Rafael Ferro sung by Daniel Velazquez (Philips), who won a \$750 prize.

Third prize of \$750 was won by "Las enamoradas" ("Girls in Love") composed by singer Andres Do Barro and sung by Federico Cabo (Philips), who was awarded \$375.

The winning song is published by Canciones del Mundo and released on the RCA label. The second and third songs are both published by Ediciones Musicales RCA and released by Philips.

Fludd Moves to Love Productions

TORONTO—Love Productions this week revealed that it had signed Ontario group, Fludd.

Fludd had been signed with WEA Canada (through the U.S. Reprise label) and had two national hits in recent months, "Turned 21" and "Get Up, Get Out and Move On."

Fludd is now working on its first album for Daffodil Records, expected release later this fall. Daffodil has world rights to the band.

U.K. Charisma Chief Urges More U.S. Co-op

LONDON — Tony Stratton Smith, head of Charisma, this week announced plans for intensifying cooperation with management in the U.S. and other territories in a scheme which would "enable us to use one another's flair to promote one another's artists."

Stratton Smith, whose record company recently concluded a worldwide deal (excepting North America and the U.K.) with Phonogram, told Billboard: "I believe

that in the management and agency field there are few people of real excellence and energy. But I plan to work closely with people of this kind to our mutual advantage."

Explaining the scheme Stratton Smith said that when an American producer wanted to break a group in Europe, Charisma could cooperate by sending a supporting group on the tour, or alternatively putting out a name group which would pull in audiences for the American act.

"Equally U.S. managements could reciprocate by supporting our acts on tour in the States, giving us advice on promotion possibilities, and providing technical backup, road staff, equipment, etc."

"The record companies (Elektra, CBS and Buddah in the U.S.) we work with are fine but now we want to parallel that situation in the field of live performances and promotional activity."

Stratton Smith said that between November 1972 and April 1973 Charisma would have four or five acts on tour in the U.S. "In Europe we are concentrating on four or five main countries initially and we have already made a good start in Italy with 40,000 albums sold since January."

"We want to provide intensive management and agency backup to our recording artists and we'll be slowing down our rate of signing new acts in order to intensify promotion of our existing roster. Colin Richardson has joined us to head up our Mother Agency offshoot and he is in the process of developing the idea of a cooperative booking chain throughout Europe."

Artists on Charisma include Lindisfarne, Van Der Graaf Generator, Genesis, Spread Eagle, Capability Brown, Graham Bell, Audience and String Driven Thing.

From The Music Capitals of the World

LONDON

Confusion surrounds the Brunswick-Dakar label situation in the U.K. following American disclosures that no deal for the labels has yet been concluded. In March this year Polydor announced it had signed a three-year licensing deal for Dakar and its sister label, Brunswick. The Polydor deal, however, was never completed because of possible contractual complications concerning Brunswick. The label has been released in Britain by MCA and includes material by the Chi-Lites and Jackie Wilson. Decca's contractual claims to the label expire in November. Brunswick-Dakar president Nat Tarnopol has claimed in New York that he is presently negotiating a new deal with a number of British companies and Polydor confirmed that it would start fresh negotiations for the labels in October. . . . Rex Oldfield, Phonogram pop product manager, has left the company and his place has been taken by general sales manager John Mair. Oldfield has no definite plans at present and is considering several offers. Mair, who was with the EMI sales force before joining Phonogram 18 months ago, will take up his post with immediate effect. The post of general sales manager will not be filled and Bill Groves remains as national sale manager.

Colin Blunstone, one of the artists featured on K-Tel's "20 Dynamic Hits" album, presented executives of the company with a silver disc to mark U.K. sales of 250,000. . . . Michael Aldred and Guy Stevens have joined WEA to work in the a&r department, reporting to a&r manager Martin Wyatt. Aldred, who made his debut in the music business as joint compere of the television show, "Ready Steady Go" will be responsible for repertoire liaison between the group and independent producers. Stevens, previously with Island will be responsible for the acquisition of new talent.

Sandy Robertson is not now joining Witchseason and Warlock, and will continue his indie producing. Larry Page is to launch a new series of sports records under the Banner Trophy. First release will be two singles by the Manchester United and Liverpool football teams. Promotional back-up will include bill-posting with special concentration on the two football areas plus TV and consumer advertising.

Polydor is launching a new folk music series called Folk Mill in October with albums by COB and Wizz Jones. The series will be marketed on the Polydor label with its own windmill logo. The company's folk and country marketing manager George McManus will be responsible for the series. Polydor's recent production deal with Jo Lustig will provide many of the initial artists including both COB and Wizz Jones.

PHILIP PALMER

Italian singer Al Bano (EMI) is presently on a 50-concert tour of Spain which will end in September. During August he will be joined by his wife Romina Power (EMI) . . . On Aug. 22-25 the Sixth International Contest of Classical Guitar "Francisco Tarrega" will take place at Benicasim . . . The Sweet (RCA) performed on July 19 at the TV live show "Estudio Abierto" for promotion of their latest record "Alexander Graham Bell." On the same show were U.K. group Christie (CBS) with their song "Iron Horse." . . . Argentinian singer Facundo Cabral (RCA) is in Madrid promoting his first records released in Spain. RCA has released a single "No soy de aqui" (I am not from here) and "Pobrecito Mi Patron" (My Poor Boss), and one LP. During his stay Cabral has videotaped

MADRID

performances for the TV programs "Bue nas Tardes" and "A Todo Ritmo" and also appeared at the live TV show "Estudio Abierto." He also appeared at several radio shows of the Cadena SER (Radio Network). At the beginning of August he will leave for Barcelona . . . CBS has released the French version of "Taka Takata" sung by Joe Dassin. The original version corresponds to a Spanish singer living in Brussels: PACO PACO (Movieplay) . . . New single by the group Modulos (Hispanavox) is a song composed by them titled "No Quiero Pensar En Ese Amor" (I Don't Want To Think About This Love). The record is produced by Rafael Trabucelli for Hispanavox.

RCA has released a record by Encarnita Polo with the songs, "Dale Que Dale" (Insist Again and Again) by Camilo Sesto and a pop version of a Mexican folk song "Ay Sandunga." Arrangements are by Adolfo Waitzman . . . Hispanavox has released a new record by Brazilian singer Martinha with two of her compositions, "Como Tu Quiero Ser" (I Want To Be Like You) and "Somos Enamorados" (We Are Lovers) . . . Italian singer Iva Zanicchi (Columbia Espanola) performed on July 11-14 at the Club "Florida Park". She then left for Benidorm where she performed at the closing gala of the XIV Benidorm Song Contest. . . . On July 16 another Italian singer Rita Pavone (RCA) also performed as guest star at the Benidorm Festival.

New record by Andres Do Barro (RCA) is titled "Amor D.F." (Love Federal District) and was recorded in Mexico at RCA Studios during his stay in this country. The record was released in two versions: in Spanish and in Galician . . . Italian singer Mino Reitano (Palobal) performed on July 23 at the TV program "Tarde Para Todos" . . . In this program also performed as guest star Josephine Baker . . . Hispanavox has released a new record by Jeanette titled "Estoy Triste". This song is composed by Manuel Alejandro . . . Pino Donaggio (Hispanavox) started in July and will end in September a series of 50 performances around Spain.

MARIA ARACIL

an album in aid of UNICEF called "Star Parade 1972/73" which features tracks by Gilbert Beaud, Adamo, Heino, Christian Anders and Udo Juergens. The singers gave their services free for the record and 2 marks of each record sold will be donated to UNICEF. Rut Brandt, wife of Chancellor Willy Brandt, is a member of the UNICEF committee.

URSULA SCHUEGRAF

DUBLIN

Following their recent very successful concert at the National Stadium, Horslips will again play the venue on Sept. 27. In October they go to London to cut their first album. . . . Thin Lizzy attracted a large crowd to Red Island, Skerries. The group has two albums out on Decca and a third is on the way. . . . Chicory Tip appeared at the Television Club. . . . Pye issued John Kerr's "Three Leafed Shamrock" album on Golden Guinea. The album takes its title from Kerr's maxi single, which was in the charts for many weeks, including a spell at No. 1. . . . The Elvis Presley Fan Club of Ireland will present the Elvis Convention '72 at the Ormonde Hotel, Dublin, on Sunday, Oct. 15. . . . The Johnny McCauley Trio in Dublin for just one date, at the Sound of Music, Glenamaddy. The next McCauley single will be a maxi, "Any Town in Tipperary," on his own Denver label. . . . Pye is hopeful that the 22-track "Golden Hour of Irish Ballads" will be one of the summer's biggest hit albums.

Among those heard on the LP are Johnny Kelly, Bridie Gallagher, the Johnstons, the Donal Ring Sound and the Cotton Mill Boys. . . . The Tremeloes in Ireland for their 26th tour, which included dates at Cavan Carnival, Ballybunion, Fermoy, Athlone, Pontoon and Cork.

KEN STEWART

as an important part of the international music scene. EMI import manager Kik van Hengel said: "We're trying to keep prices steady at the moment. Obviously we're bearing price increases in mind, but no decision has been taken yet."

U.K. Dock Strike

• Continued from page 43

Selecta chief John O'Meara commented along the same lines, but drew attention to another potentially serious effect of the dock strike concerning the Channel Islands.

"It is possible that a system of licensing will be introduced by the Island authorities to ensure that essential supplies get through by the means available," he said. "If so, it is probable that goods classified as non-essential, like records will not be granted licenses, and business in the Channel Islands will become paralyzed."

MUNICH

The Ministry of the Interior of Bavaria has announced that no pop festivals can be held in the Munich area in August or September owing to the staging of this year's Olympic Games. The Ministry feels that as most of the local police force and army will be engaged in security for the Games there would not be a sufficient number of staff to organize security arrangements for a pop festival. The man who was planning to organize a pop festival, David Spiegel, has pulled out following the Ministry's ban on pop concerts. . . . Electrola has released

SIEGEL, GERMAN MUSIC PUBLISHER, WRITER DIES

MUNICH—Ralph Maria Siegel, one of Germany's most successful music publishers and a noted composer died after a short illness here on Aug. 2. Siegel, 61, headed the Ralph Maria Siegel Music Publishing Company and recently was responsible for forming Jupiter Records, handled by Intercord of Stuttgart.

Siegel was the son of musical director Dr. Rudolf Siegel. Following the end of the second World War Siegel entered the music industry and was responsible for composing operettas and children's musicals. One of his most famous songs was "Ich Hab Noch Einen Koffer in Berlin" (I Still Have a Suitcase in Berlin).

In his 25 years of music publishing Siegel built his publishing company into one of the most successful in Germany and was responsible for introducing Udo Juergens about seven years ago. Siegel's firm published Juergens' song "Jenny."

Siegel's only son, Ralph Siegel who has been involved in songwriting and record production for the past few years will continue to work for the Ralph Maria Siegel company.



FOLLOWING BELL Records' exclusive, long-term agreement with Penny Farthing Records for U.S. distribution of the U.K. label's product, Larry Page, left, president of Penny Farthing, is seen with Larry Uttal, Bell Records president. Page is noted as producer of such groups as Vanity Fair, the Kinks and the Troggs, and is currently represented on the charts by Daniel Boone, for whom he is both producer and manager. The first U.S. release on Penny Farthing will be issued by Bell Records, a division of Columbia Pictures Industries, Inc., in September.

M. RICKETTS, CHAPPELL CHAIRMAN DIES AT 91

LONDON—Matthew Edwin Ricketts, chairman of Chappell, died on Aug. 7, aged 91. Initially an engineer by profession, he was a founder member of the Gramophone Company which later became HMV, and was directly concerned in the adoption of its famous dog symbol.

Ricketts joined the Chappell Piano Company at the end of the 1920's at the invitation of William Boosey, and later the board of Chappell Music after meeting Louis Dreyfus.

He was a member of the council of the Performing Right Society, and chairman of the Mechanical Copyright Society. His knowledge of copyright law and practice was legendary throughout the international world of music publishing.

HITS OF THE WORLD

ARGENTINA

(Courtesy: Escalera a La Fama)

- This Week**
- 1 LOVE THEME FROM "THE GODFATHER"—Soundtrack (M Hall); Andy Williams (CBS); Roger Williams (MCA); Alain Debray (RCA); Mathias (Philips)
 - 2 ALGO DE MI—Camilo Sesto (MCA)
 - 3 TANTOS DESEOS DE TI—I Pooh (CBS)
 - 4 PALABRAS PALABRAS—Mina/A. Lupo (EMI); Silvana di Lorenzo/O. Brandi (RCA)
 - 5 SUMMER HOLIDAY—Terry Winter (Odeon); Lafayette (CBS)
 - 6 SLEEPY SHORES—Johnny Pearson (Penny); Ray Conniff (CBS); Alain Debray (RCA)
 - 7 SI SUPIERAS—Luisa M. Guell (M Hall); Julieta (CBS); Maria Esther Lovero (RCA); Gloria (M Hall)
 - 8 SATURDAY MORNING SATURDAY NIGHT—Ledbetter Possum (M Hall)
 - 9 LUCHE LUCHE—Horacio Guarany (Philips)
 - 10 MY WORLD—The Bee Gees (Polydor)
 - 11 QUE LA DEJEN IR AL BAILE SOLA—Willy Nochebuena (Odeon); Ruben Matos (RCA)
 - 12 DETALLES—Roberto Carlos (CBS)

BANGKOK

(Courtesy: HSA Sound Survey)

- This Week**
- 1 STARMAN—David Bowie
 - 2 SHE TAUGHT ME HOW TO YODEL—Dave Newman
 - 3 I CAN SEE CLEARLY NOW—Johnny Nash
 - 4 WALKIN' IN THE RAIN WITH THE ONE I LOVE—Love Unlimited
 - 5 BABY BY THE WAY—The Fortunes
 - 6 BREAKING UP IS HARD TO DO—Partridge Family
 - 7 MAYBE I KNOW—The Seashells
 - 8 LITTLE WILLY—The Sweet
 - 9 OOH-WAKKA-DOO-WAKKA-DAY—Gilbert O'Sullivan
 - 10 CIRCLES—The New Seekers
 - 11 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show
 - 12 BETCHA BY GOLLY, WOW—The Stylistics
 - 13 PUPPY LOVE—Donny Osmond
 - 14 LISTEN TO A COUNTRY SONG—Lynn Anderson
 - 15 TIP TOE THROUGH THE TULIPS—The Gladiators
 - 16 EVERYBODY GET OUT OF BED—Fishbaugh, Fishbaugh & Zorn
 - 17 POPCORN—Hot Butter
 - 18 NUT ROCKER—B. Bumble And Stingers
 - 19 WALK ON BY—Tony Cody
 - 20 TAKE THE MONEY AND RUN—Joe Dolan

BELGIUM (Dutch)

(Courtesy: HUMO)

- This Week**
- 1 9 POPCORN—Anarchie System (AZ)
 - 2 6 UN CANTO A GALICIA—Julio Iglesias (Decca)
 - 3 2 SMOKE GETS IN YOUR EYES—Blue Haze (AM Records)
 - 4 1 MOULDY OLD DOUGH—Lt. Piseen (Decca)
 - 5 4 MARGRIETJE—Louis Neefs (Philips)
 - 6 — BID VOOR MIJ—Will Tura (Palette)
 - 7 13 HELLO MARY LOU—Riky Belson (Tex)
 - 8 11 MEISIES MET RODE HAREN—Arne Jansen (Imperial)
 - 9 — OH BABE, WHAT WOULD YOU SAY—Hurricane Smith (EMI)
 - 10 — POPCORN—Rod Hunter (Decca)
 - 11 16 TAKATAKATA—Paco Paco (Biram)
 - 12 18 ROCK AND ROLL Part I en II—Gary Glitter (Polydor)
 - 13 3 HELLO A—Mouth and MacNeal (Decca)
 - 14 20 LIEFSTE MEISJE—Paul Severs (Start)
 - 15 7 KISS ME—C. Jerome (AZ)
 - 16 17 MY LADY OF SPAIN—The Classics (Ronnex)
 - 17 5 LET'S DANCE—The Cats (EMI)
 - 18 10 LITTLE WILLY—The Sweet (RCA)
 - 19 14 PUPPY LOVE—Donny Osmond (Polydor)
 - 20 8 MATRIMONY—Gilbert O'Sullivan (Decca)

BRAZIL

(Courtesy: IBOPE)

- This Week**
- 1 ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
 - 2 EVERYTHING I OWN—Bread (Elektra)
 - 3 WITHOUT YOU—Nilsson (RCA)
 - 4 LONG AGO TOMORROW—B.J. Thomas (Top Tape)
 - 5 VOU TIRAR VOCE DESSE IUGAR—Odair Jose (CBS)
 - 6 MY WORD—Bee Gees (Polydor)
 - 7 SYLVIA—Elvis Presley (RCA)
 - 8 SUMMER HOLIDAY—Terry Winter (New Records)
 - 9 CASA E COMIDA—Nubia Lafaiete (CBS)
 - 10 SONG SUNG BLUE—Neil Diamond (MGM)
 - 11 UN GATTO NEL BLU—Roberto Carlos (CBS)
 - 12 BOEMIO 72—Nelson Goncalves (RCA)
 - 13 A TASTE OF EXCITEMENT—Carnaby Street (Top Tape)
 - 14 POP CONCERTO SHOW—Pop Concerto (Top Tape)
 - 15 FREE SOUND ORCHESTRA—Free Sound Orchestra (Som Livre)

BRAZIL

(Courtesy: IBOPE)

- This Week**
- 2 ROCK'N ROLL LULLABY—B.J. Thomas (Top Tape)
 - 2 WITHOUT YOU—Nilsson (RCA)
 - 3 EVERYTHING I OWN—Bread (Continental)
 - 4 LONG AGO TOMORROW—B.J. Thomas (Top Tape)
 - 5 SONG SUNG BLUE—Neil Diamond (Continental)
 - 6 ASFALTO FALSIFICADO—Cyro Aguiar (Philips)
 - 7 ROCKET MAN—Elton John (Fermata)
 - 8 THERE'S NO MORE CORN ON THE BRASOS—The Walkers (CID)
 - 9 THE LION SLEEPS TONIGHT—Robert John (Continental)
 - 10 EU NUNCA MAIS VOU TE ESQUECER—Moacyr Franco (Copacabana)
 - 11 PUPPY LOVE—Donny Osmond (Philips)
 - 12 POP CONCERTO—Pop Concerto Show (Top Tape)
 - 13 FALE BAIXINHO—Wanderley Cardoso (Copacabana)
 - 14 AGUAS DE MARCO—Elis Regina (Philips)
 - 15 MARIA ROSA—Marcos Roberto (R.G.E.)

BRITAIN

(Courtesy: Record & Tape Retailer)

- This Week**
- 1 6 SCHOOL'S OUT—Alice Cooper, Warner Bros. (Copyright Control) Bob Ezrin
 - 2 5 SEASIDE SHUFFLE—Terry Dactyl-The Dinosaurs UK (Sonet)
 - 3 4 BREAKING UP IS HARD TO DO—Partridge Family, Bell (Screen Gems/Columbia) Wes Farrell
 - 4 1 PUPPY LOVE—Donny Osmond MGM (MAM) Curb & Ruff
 - 5 2 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show CBS (Essex) Ron Haffkine
 - 6 19 POPCORN—Hot Butter Pye, Prod. R. Talmadge, The Jeromes, Prod. D. Jordan
 - 7 12 SILVER MACHINE—Hawkwind United Artists (Copyright Control) Hawkwind/Dr. Technical
 - 8 7 I CAN SEE CLEARLY NOW—Johnny Nash CBS (Rondor) Johnny Nash
 - 9 3 ROCK AND ROLL PART I/II—Gary Glitter (Leeds) Mike Leander
 - 10 8 CIRCLES—New Seekers (Ampar) David MacKay
 - 11 10 STARMAN—David Bowie RCA (Titanic/Chrysalis) D. Bowie/K. Scott
 - 12 17 AUTOMATICALLY SUNSHINE—Supremes, Tamla Motown (Jobete/Carlin) Smokey
 - 13 9 MAD ABOUT YOU—Bruce Ruffin Rhino (Creole) Bruce Anthony
 - 14 15 BETCHA BY GOLLY WOW—Stylistics Avco (Gamble Huff) Thom Bell
 - 15 20 MY GUY—Mary Wells, Tamla Motown (Carlin) Smokey Robinson
 - 16 29 IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy
 - 17 45 10538 OVERTURE—Electric Light Orchestra Harvest (Carlin/R. Wood/Sugartown) R. Wood/J. Lynne
 - 18 13 JOIN TOGETHER—Who Frack (Fabulous) Who/Olyn Johns
 - 19 36 RUN TO ME—BeeGees Polydor (Abigail) Bee Gees/Robert Stigwood
 - 20 11 LITTLE WILLY—Sweet (Chinnichap/RAK) Phil Wainman
 - 21 49 THE LOCOMOTION—Little Eva London (Screen Gems/Columbia) Jerry Goffin
 - 22 — ALL THE YOUNG DUDES Mott the Hoople, CBS 8271 (Titanic/Chrysalis) David Bowie
 - 23 — YOU WEAR IT WELL—Rod Stewart, Mercury 6052 171 (G.H. Music) Rod Stewart
 - 24 28 WORKING ON A BUILDING OF LOVE—Chairman Of The Board, Inivictus (KPM) Holland-Dozier-Holland
 - 25 — LAYLA—Derek & the Dominos, Polydor 2058 130 (Throat)
 - 26 48 SAMSON & DELILAH—Middle of the Road (Sunbury) G. Tosti
 - 27 14 WALKIN' IN THE RAIN WITH THE ONE I LOVE—Love Unlimited Uni (Schroeder) Barry White
 - 28 16 TAKE ME BAK 'OME—Slade (Polydor) (Barn/Schroeder) Chas Chandler
 - 29 21 OOH-WAKKA-DOO-WAKKA DAY—Gilbert O'Sullivan MAM (MAM) Gordon Mills Dayglow
 - 30 18 AMERICAN TRILOGY—Elvis Presley RCA (Acutt-Rose)
 - 31 46 I GET THE SWEETEST FEELING—Jackie Wilson (T.M. Music)
 - 32 43 WATCH ME—Labi Siffre Pye (Groovy) Labi Siffre
 - 33 — TOO BUSY THINKING ABOUT MY BABY—Mardi Gras, Bell BELL 1226 (Jobete/Carlin), Lou Pop
 - 34 22 ROCKIN' ROBIN—Michael Jackson Tamla Motown Carlin (H. Larson/J. Marcellino)
 - 35 — CONQUISTADOR—Procol Harum, Chrysalis CHS 2003 (Essex) Chris Thomas

- 36 — WHERE IS THE LOVE—Roberta Flack/Donny Hathaway, Atlantic K 100202 (C. Shane) Joel Dorn/Arif Mardin

- 37 30 AMAZING GRACE—Royal Scots Dragoon Guards Band RCA (Harmony) Pete Kerr
- 38 27 THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic) Harmony Joel Dorn
- 39 — WALK WITH ME TALK WITH ME DARLING—Four Tops, Tamla Motown TMG 823 (Jobete/Carlin) Frank Wilson
- 40 26 VINCENT—Don McLean United Artists (United Artists) Ed Freeman
- 41 25 CALIFORNIA MAN—Move Harvest (Roy Wood/Carlin) R. Wood/J. Lynne
- 42 40 AMAZING GRACE—Judy Collins Elektra (Harmony) Mark Abramson
- 43 24 NUT ROCKER—B. Bumble and the Stingers (Stateside) (KPM) Kim Fowley
- 44 — STANDING IN THE ROAD—Blackfoot Sue, DJM JAM 13 (Beano) Noel Walker
- 45 38 MACARTHUR PARK—Richard Harris, Probe (Canopy)
- 46 42 METAL GURU—T. Rex T. Rex MARC 1 (Wizard) Tony Visconti
- 47 32 AT THE CLUB/SATURDAY NIGHT AT THE MOVIES—Drifters, Atlantic Screen Gems/Columbia Bunt Burns Prod.
- 48 — LEAN ON ME—Bill Withers, A&M AMS 7004 (United Artists) Withers/Jackson
- 49 37 OH BABE WHAT WOULD YOU SAY—Hurricane Smith Columbia (Chappell)
- 50 23 I'VE BEEN SO LONELY FOR SO LONG—Frederick Knight (Lowery) E. Walker

CANADA

(Courtesy: Maple Leaf System)

- This Week**
- 1 CONQUISTADOR—Procol Harum & the Edmonton Symphony
 - 2 ANYTHING YOU WANT—(A Foot In) Coldwater
 - 3 BAD SIDE OF THE MOON—April Wine
 - 4 WHO HAS THE ANSWERS—Andy Kim
 - 5 MASQUERADE—Edward Bear
 - 6 DUNROBIN'S GONE—Brave Belt
 - 7 SUN GOES BY—Doctor Music
 - 8 BRAND NEW SUNNY DAY—James Robert Ambrose
 - 9 WILD EYES—Stamperders
 - 10 N. Y. IS CLOSED TONIGHT—Greenfield

DENMARK

(Courtesy: IFPI)

- This Week**
- 1 ANGELINA—Olsen
 - 2 SONG SUNG BLUE—Neil Diamond
 - 3 I'VE FOUND MY FREEDOM—Mac & Katie Kissoon
 - 4 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show
 - 5 HELLO A—Mouth & MacNeal
 - 6 METAL GURU—T. Rex
 - 7 A SUMMER PRAYER FOR PEACE—The Archies
 - 8 BEAUTIFUL SUNDAY—Daniel Boone
 - 9 DON'T GO TO RENO—Tony Christie
 - 10 UAKADI UAKADU—I Nouvi Angeli

FRANCE

(Courtesy: Centre d'Information et de Documentation du Disque)

- This Week**
- 1 POP CORN—Hot Butter (Barclay)
 - 2 QUI SAURA—Mike Brant (CBS)*
 - 3 TROP BELLE POUR RESTER SEULE—Ringo Willy Cat (Carrere)*
 - 4 UNE BELLE HISTOIRE—Michel Fugain (CBS)*
 - 5 KISS ME—C. Jerome (Disc'AZ)*
 - 6 BONSOIR CLARA—Michel Sardou (Phonogram)*
 - 7 Y'A LA PRINTEMPS QUI CHANTE—Claude Francois (Fleche)*
 - 8 FREEDOM—Mac & Katie Kissoon (Carrere)
 - 9 JE VOUDRAIS DORMIR PRES DE TOI—F. Francois (Vogue)*
 - 10 SANS TOI JE SUIS SEUL—C. Delagrang (CED)*

HOLLAND

(Courtesy: Radio Veronica and Bas Mul)

- This Week**
- 1 1 A WHITER SHADE OF PALE—Procol Harum (Maxicube) Essex
 - 2 2 UN CANTO A GALICIA—Julio Iglesias (Decca)
 - 3 3 OH BABE, WHAT WOULD YOU SAY—Hurricane Smith (Columbia) Essex
 - 4 8 SING ALONG—Mac & Katie Kissoon (Young Blood) Dayglow*
 - 5 4 SMOKE GETS IN YOUR EYES—Blue Haze (A&M) Chappell
 - 6 5 ZOMERZON—De Makkers (Il Provincien) Bospel*
 - 7 17 SEALED WITH A KISS—Bobby Vinton (Epic) Altona
 - 8 9 ROCK & ROLL Part 1—Gary Glitter (Bell) Leeds
 - 9 6 SUMMERTRAIN—Sandy Coast (Polydor) Dayglow
 - 10 10 CHILD IN TIME (Part 1)—Deep Purple (Harvest) Essex

HONG KONG

(Courtesy: Radio Hong Kong) *Denotes local origin

- This Week**
- 1 ROCKET MAN—Elton John (DJM)
 - 2 NICE TO BE WITH YOU—Gallery (Sussex)
 - 3 ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan (MAM)
 - 4 AMERICAN TRILOGY—Elvis Presley (RCA)
 - 5 TOO YOUNG—Donny Osmond (MGM)
 - 6 VINCENT—Don McLean (U-A)
 - 7 SONG SUNG BLUE—Neil Diamond (Uni)
 - 8 I NEED YOU—America (W-B)
 - 9 IN TIME—Engelbert Humperdinck (Decca)
 - 10 CIRCLES—New Seekers (Philips)
 - 11 DIARY—Bread (Elektra)
 - 12 SOMEDAY NEVER COMES—Creedence Clearwater Revival (Fantasy)
 - 13 METAL GURU—T. Rex (T. Rex) (Dunhill)
 - 14 THE RUNWAY—Grass Roots
 - 15 (LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL—5th Dimension (Bell)
 - 16 JOIN TOGETHER—The Who (Polydor)
 - 17 DADDY DON'T YOU WALK SO FAST—Wayne Newton (Capitol)
 - 18 GOODBYE TO LOVE—Carpenters (A&M)
 - 19 ROLL OVER/SKYLINE PIGEON—Sam Hui (Polydor)
 - 20 THE CANDY MAN—Sammy Davis Jr. (MGM)

ITALY

(Courtesy: Discografia Internazionale) *Denotes local origin

- This Week**
- 1 VIAGGIO DI UN POETA*—Dik Dik (Ricordi) Inc/Pegaso
 - 2 QUANTO E' BELLA LEI*—Gianni Nazzaro (CGD-Messaggerie Musicali) Suvini Zerboni
 - 3 IO VAGABONDO (che non sono altro)*—Nomadi (Columbia-EMI) Numero Uno.Voce Del Padrone
 - 4 PICCOLO UOMO*—Mia Martini (Ricordi) Come Il Vento/Pegaso
 - 5 I GIARDINI DI MARZO*—Lucio Battisti (Numero Uno-RCA) Acqua Azzurra
 - 6 E' ANCORA GIORNO*—Adriano Pappalardo (Numero Uno-RCA) Aromando
 - 7 NOI DUE NEL MONDO E NELL'ANIMA*—Pooh (CBS-Messaggerie Musicali) Anril Music
 - 8 UN ALBERO DI TRENTA PIANI*—Adriano Celentano (Clan-Messaggerie Musicali) Margherita
 - 9 WITHOUT YOU—Harry Nilsson (RCA Victor-RCA) Aromando
 - 10 PER CHI*—Gens (Philips-Phonogram) Aromando
 - 11 PAROLE PAROLE*—Mina (PDU-EMI) Curci/PDU
 - 12 HAUM!*—Delirium (Fonit-Fonit/Cetra) Numero Uno/Usignolo
 - 13 GRANDE GRANDE GRANDE*—Mina (PDU-EMI) Italcari/SH/PDU
 - 14 SEMO GENTE DE BORGATA*—Vinnella (Apollo-RCA) Vinnella/IT
 - 15 CHE BARBA AMORE MIO*—Ornella Vanoni (Ariston) Ariston

JAPAN

(Courtesy: Music Labo, Inc.) *Denotes local origin

- This Week**
- 1 TABI NO YADO*—Takuro Yoshida (Odsvev) P.M.P.
 - 2 SAYONARA O SURUTAMENI*—Billy Banban (Kit) Nihon TV Music
 - 3 HITORI JA NAINO*—Mari Amachi (CBS/Sony) Watanabe
 - 4 ANATA DAKE DE IPI*—Kenji Sawada (Polydor) Watanabe
 - 5 LOVE THEME FROM "THE GODFATHER"—Andy Williams (CBS/Sony) Nichion
 - 6 JUNKETSU*—Saori Minami (CBS/Sony) Nichion
 - 7 SETO NO HANAYOME*—Rumiko Kovanagi (Reprise) Watanabe
 - 8 FURIMUKANAIDE*—Honey Nights (Union) Astro Music
 - 9 HIMAWARI NO KOMICHI*—Cherish (Victor) Victor
 - 10 TEKKYO O WATARUTO NAMIDA GA HAJIMARU*—Shoji Ishibashi (Crown) Crown
 - 11 MEBAE*—Megumi Asaoka (GAM) J&K
 - 12 MATTEIRU ONNA*—Hiroshi Itsuki (Minoruphone) Tokuma
 - 13 LOVE THEME FROM "THE GODFATHER"—Original sound track (Paramount) Nichion
 - 14 DOUNIMO TAMARANAI*—Linda Yamamoto (Canyon) Fuji
 - 15 WAKARE NO TABI*—Keiko Fuji (RCA) Ryu
 - 16 KOKORO NO HONO O MOYASHITA DAKEDU/"THE GODFATHER"—Kiyohiko Ozaki (Philips) Nichion
 - 17 SARUBIYA NO HANA*—Motomaro (Canvon) Yamaha
 - 18 KOZURE OKAMI*—Yukio Hashi (Victor) Oriental
 - 19 A HORSE WITH NO NAME—America (Warner) Nichion
 - 20 KONO AI NA IKITE*—Hiroshi Uchiyamada & Cool Five (RCA) Uchiyamada

MALAYSIA

(Courtesy: Rediffusion, Malaysia)

- This Week**
- 1 SONG SUNG BLUE—Neil Diamond (MCA)
 - 2 IT'S GOING TO TAKE SOME TIME—The Carpenters (A&M)
 - 3 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show (CBS)
 - 4 CANDY MAN—Sammy Davis Jr. (Warner)
 - 5 DON'T GO DOWN TO RENO—Tony Christie (MCA)

- 6 NICE TO BE WITH YOU—Gallery (Buddah)
- 7 I SAW THE LIGHT—Todd Rundgren (Warner)
- 8 BABY BLUE—Badfinger (Apple)
- 9 HOW CAN I BE SURE—David Cassidy (Bell)
- 10 HOW DO YOU DO—Mouth & MacNeal (Philips)

MEXICO

(Courtesy: Radio Mil)

- This Week**
- 1 VERONICA—Victor Yturbe "piruli" (Philips)
 - 2 POR QUE—Los Babys (Peerless)
 - 3 HOW DO YOU DO (Como estas)—Mouth & MacNeal (Philips)
 - 4 WITHOUT YOU (Sin ti)—Nilsson (RCA)
 - 5 SAMSON AND DELILAH (Sanson y Dalila)—Middle of the Road (RCA)
 - 6 PUPPY LOVE (Amor Infantil)—Donny Osmond (MGM)
 - 7 SUAVECITO—Malo (Warner Bros.)
 - 8 QUE IRONIA—Los Muecas (CBS)
 - 9 CANCION PARA UNA ESPOSA TRISTE—Clemencia Torres (RAFF)
 - 10 HORSE WITH NO NAME (Caballo sin nombre)—America (Gambra)

SINGAPORE

(Courtesy: Rediffusion, Singapore)

- This Week**
- 1 SONG SUNG BLUE—Neil Diamond (MCA)
 - 2 METAL GURU—T. Rex (T. Rex)
 - 3 ROCKET MAN—Elton John (DJM)
 - 4 TAKE ME BACK 'OME—Slade (Polydor)
 - 5 CIRCLES—New Seekers (Philips)
 - 6 OOH-WAKKA-DOO-WAKKA-DAY—Gilbert O'Sullivan (MAM)
 - 7 LITTLE BITTY PRETTY ONE—Jackson Five (Motown)
 - 8 VINCENT—Don McLean (UA)
 - 9 TUMBLING DICE—Rolling Stones (Rolling Stones)
 - 10 MARY HAD A LITTLE LAMB—Wings (Apple)

SOUTH AFRICA

(Courtesy: South African Record Manufacturers & Distributors)

- This Week**
- 1 COME WHAT MAY—Vicky Leandros (Trutone) Philips
 - 2 SUNDAY MONDAY TUESDAY—Jessica Jones (E.M.I.) Nitty Gritty
 - 3 SYLVIA'S MOTHER—Dr. Hook & The Medicine Show (G.R.C.) Date
 - 4 NICE TO BE WITH YOU—The Gallery (R.P.M.) A&M
 - 5 MORNING HAS BROKEN—Cat Stevens (Trutone) Island
 - 6 THE FIRST TIME VER I SAW YOUR FACE—Roberta Flack (Teal) Atlantic
 - 7 SONG SUNG BLUE—Neil Diamond (Gallo) MCA
 - 8 LONG COOL WOMAN IN A BLACK DRESS—The Hollies (E.M.I.) Parlophone
 - 9 BEAUTIFUL SUNDAY—Daniel Boone (Teal) Penny Farthing
 - 10 I NEED SOMEONE—Alan Garrity (Gallo) Gallo

WEST GERMANY

(Courtesy: Musikmarkt) *Denotes local origin

- This Week**
- 1 MICHAELA—Bata Ilic (Polydor) Melodie der Welt/Aberbach*
 - 2 METAL GURU—T. Rex (Ariola) Wizard Music
 - 3 LITTLE WILLY—The Sweet (RCA) Melodie der Welt
 - 4 HELLO A—Mouth & MacNeal (Philips) Aberbach
 - 5 ES FAEHT EIN ZUG NACH NIRGENDWO—Christian Anders (Electrola) Anders Musik*
 - 6 SONG SUNG BLUE—Neil Diamond (Uni) Accord
 - 7 DON'T GO DOWN TO RENO—Tony Christie (MCA) Altus/Global
 - 8 BEAUTIFUL SUNDAY—Daniel Boone (Bellaphon) Altus
 - 9 LET'S DANCE—The Cats (Electrola) Accord
 - 10 SAMSON AND DELILAH—Middle of the Road (RCA) Young Music/Intro

WHEN IN CHICAGO

YOU CAN BUY BILLBOARD

AT THE

COSMOPOLITAN DRUG

752 N. Clark St. Chicago, Ill. 60605

POPULAR ARTISTS

ACKLES, DAVID
American Gothic
(LP) Elektra
75032 12-405-0324-5 \$5.98

ANDERSON, LYNN
Listen To A Country Song
(LP) Columbia
KC31647 12-100-2900-7 \$5.98
8T CA31647 96-100-2900-1 \$6.98
CA CT31647 92-100-2900-9 \$6.98
R3 CR31647 98-100-2900-7 \$6.98

ARGENT
All Together Now
(LP) Epic
KE31556 12-400-0353-5 \$5.98
8T EA31556 96-400-0353-9 \$6.98
CA XET31556 92-400-0353-7 \$6.98

ARMSTRONG, LOUIS
Armstrong, Louis, Saga
LP Harmony
KH31326 12-401-0433-9 \$2.98

AUSTIN, GENE
This Is
(LP) Victor
VPM6056 12-160-2450-8 \$6.98
8T P855113 96-160-2450-2 \$9.95

AZTEC TWO-STEP
Aztec Two-Step
(LP) Elektra
EK575031 12-405-0323-4 \$5.98

BALLIN' JACK
Buzzard Luck
(LP) Columbia
KC31468 12-100-2862-8 \$5.98
8T CA31468 96-100-2862-2 \$6.98

BASIE, COUNT
Super Chief
(LP) Columbia
G31224 12-100-2830-0 \$5.98

BASILE, JO
Music From "Cabaret"
(LP) Harmony
H31382 12-401-0434-0 \$1.89

BENNETT, TONY
All-Time Greatest Hits
(LP) Columbia
KG31494 12-100-2887-7 \$6.98
8T GA31494 96-100-2887-1 \$7.98
CA GT31494 92-100-2887-9 \$7.98

BERNARDI, HERSCHEL
Sings Broadway's Greatest Hits
(LP) Harmony
KH31482 12-401-0436-2 \$2.98

BLOSSOMS
Shockwave
(LP) Lion
LN1007 12-802-0405-8 \$4.98

BOOKER T. & PRISCILLA
Home Grown
(LP) A&M
SP4351 12-408-0277-6 \$5.98

BREWER, BUD
Big Bertha, The Truck Driving Queen
(LP) Victor
LSP4746 12-160-2499-9 \$5.98

BROTHERS FOUR
Great Songs Of Our Times
(LP) Harmony
H31505 12-401-0437-3 \$1.89

BROWN, JAMES
There It Is
(LP) Polydor
PD5028 12-710-8150-5 \$5.98

BRUBECK, DAVE
Brubeck On Campus
(LP) Columbia
KG31298 12-100-2864-0 \$6.98

BULL, SANDY
Demolition Derby
(LP) Vanguard
VSD6578

BUNCH Featuring GARY CONWAY
Rock On
(LP) A&M
SP4354 12-418-0282-3 \$5.98

BURKE, SOLOMON
We're Almost Home
(LP) MGM
4830 12-449-0378-3 \$5.98

BURNS, RANDY
I'm A Lover, Not A Fool
(LP) Polydor
PD5030 12-710-8148-1 \$5.98

CANDULLO & VAL SHOW BAND
Candullo & Val Show Band
(LP) Aud Fid
AFSD6253 12-712-8359-0 \$5.98

CARGOE
Cargoe
(LP) Ardent
ADS2802

CARN, DOUG
Spirit Of The New Land
(LP) Black Jazz
BJQD08 12-800-8205-4 \$5.98

CARPENTERS
Sons For You
(LP) A&M
SP3511 12-418-0273-2 \$5.98
8T CA31511 96-418-0273-6 \$6.98
CA CS3511 92-418-0273-4 \$6.98

CARR, VIKKI
100% Canta En Espanol
(LP) Columbia
KC31470 12-100-2891-3 \$5.98
8T CA31470 96-100-2891-7 \$6.98
CA CT31470 92-100-2891-5 \$6.98

CASH, JOHNNY
America
(LP) Columbia
KC31645 12-100-2898-0 \$5.98
8T CA31645 96-100-2898-4 \$6.98
CA CT31645 92-100-2898-2 \$6.98
R3 CR31645 98-100-2898-0 \$6.98

CASSIDY, DAN
Cassidy, Dan
(LP) Little David
LS1002 12-801-9504-1 \$5.98

GATES GANG
Come Back Home
(LP) Metromedia KMD1052

CCS
CCS
(LP) Rak
KZ31569 12-700-2002-4 \$5.98

CHEE CHEE & PEPPY
Chee Chee & Peppy
(LP) Buddah
BDS5116 12-412-0168-2 \$5.98

CHICAGO
Chicago V
(LP) Columbia
KC31102 12-100-2878-6 \$5.98
8T CA31102 96-100-2878-0 6.98
CA CT31102 92-100-2878-8 6.98
R3 CR31102 98-100-2878-6 6.98

CLARK, GENE
Collector's Series
(LP) Columbia
KC31123 12-100-2859-3 \$5.98
8T CA31123 96-100-2859-7 6.98

CLARK, ROY
Clark, Roy, Country
(LP) Dot
DOS25997 12-774-4148-5 \$4.98

CLAYTON, STEVE
Clayton, Steve, Sings
(LP) Mon-Ev
MES7045 12-712-1052-6 \$5.98

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The Music Industry Code (MIC) number, a universal numbering system, appears in bold face type following the manufacturer's number. The following configuration abbreviations are used in the listings: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 3/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q8—quadrasonic 8-track cartridge.

CLEAN LIVING
Clean Living
(LP) Vanguard VSD79318

COLEMAN, ORNETTE
Skies Of America
(LP) Columbia
KC31562 12-100-2858-2 \$5.98

COLLINS, RANDALL
Stands Tall In "Ga. Cotton"
(LP) Attetram API1015

COMPTON BROS.
Yellow River
(LP) Dot
DOS25998 12-714-4149-6 \$4.98

COOPER, ALICE
School's Out
(LP) Warner Bros.
BS2623 12-414-0323-5 \$5.98

CROSBY, BING
Bing 'N Basie
(LP) Daybrk
D82014 12-714-9013-1 \$5.98
(8T) P8DR2014 96-714-9013-5 6.95
(CA) PKDR2014 92-714-9013-3 6.95

CURLESS, DICK
Stonin' Around
(LP) Capitol
ST11087 12-150-1240-0 \$5.98

D'ABO, MICHAEL
Down At Rachel's Place
(LP) A&M SP4346 12-418-0278-7 \$5.98

DANIELS, CHARLIE
To John Grease & Wolfman
(LP) KamSut
KBS2060 12-413-0063-9 \$5.98

DAVID DANNY, & THE NASHVILLE BRASS
Live-In Person
(LP) Victor
LSP4720 12-160-2476-8 \$5.98
(8T) P8S1957 96-160-2476-2 6.95
(CA) PK1957 92-160-2476-0 6.95

DAVIS, SKEETER
Skeeter Sings Dolly
(LP) Victor
LSP4732 12-160-2478-0 \$5.98
(8T) P8S1973 96-160-2478-4 6.95

DAVIS, TYRONE
I Had It All The Time
(LP) Dakar
DK76091 12-800-1504-4 \$4.98

DeSHANNON, JACKIE
Jackie
(LP) Atlantic
SD7231 12-140-0495-1 \$5.98
(8T) TP7231 96-140-0495-5 6.98
(CA) CS7231 92-140-0495-3 6.98

DIAMOND, NEIL
Moods
(LP) Uni
93136 12-426-0108-6 \$5.98

EARTH QUAKE
Why Don't You Try Me
(LP) A&M
SP4337 12-418-0276-5 \$5.98

ELLINGTON, DUKE
Latin America Suite
(LP) Fantasy 8419

ENGLAND DAN & JOHN FORD COLEY
Fables
(LP) A&M SP4350 12-418-0275-4 \$5.98

EPPS, DANNY
Epps, Danny
(LP) Columbia
KC31502 12-100-2892-4 \$5.98
(8T) CA31502 96-100-2892-8 6.98

FARGO, DONNA
Happiest Girl In The Whole U.S.A.
(LP) Dot
DOS26000 12-714-4151-0 \$4.98

FERGUSON, MAYNARD
Dues
(LP) Mainstream MRL359

FRAMPTON, PETER
Wind of Change
(LP) A&M
SP4348 12-418-0274 \$5.98

FRANKLIN, HENRY
Skipper
(LP) Black Jazz
BJQD7 12-800-8206-5 \$5.98

FRIJID PINK
Earth Omen
(LP) Lion
LN1004 12-802-0404-7 \$4.98

GALLON, PAULETTE
Tribute To Chevalier
(LP) Belier 100

GALPER, HAL
Wildbird
(LP) Mainstream MRL354

GARDNER, FREDDY
England's Most Fabulous Saxophone Star
(LP) Mon-Ev
ME7044 12-712-1053-7 \$5.98

GENTLE GIANT
Three Friends
(LP) Columbia
KC31649 12-100-2901-8 \$5.98
8T CA31649 96-100-2901-2 6.98
CA CT31649 92-100-2901-0 6.98

GOODMAN, BENNY
All-Time Greatest Hits
(LP) Columbia
KG31547 12-100-2893-5 \$6.98
8T GA31547 96-100-2893-9 7.98
CA GT31547 92-100-2893-7 7.98
R3 GR31547 98-100-2893-5 7.98

GORGONI, MARTIN & TAYLOR
Gorgoni, Martin & Taylor
(LP) Buddah
BDS5113 12-412-0157-9 \$5.98

GRASS ROOTS
Move Along
(LP) Dunhill
DSX50112 12-417-0132-5 \$5.98

GREAT WHITE CANE
Great White Cane
(LP) Lion
LN1005 12-802-0403-6 \$4.98

GREENBRIAR BOYS & JOHN HERALD
Best Of
(LP) Vanguard VSD79317

GREENSLADE, ARTHUR
Main Title
(LP) Stanyan
10045 12-711-7046-7 \$5.98

GRIFFITH, ANDY
Somebody Bigger Than I
(LP) Columbia
KC31624 12-100-2897-9 \$5.98
8T CA31624 96-100-2897-3 6.98
CA CT31624 92-100-2897-1 6.98

HARRIS, EDDIE
Love From A Horn
(LP) Harmony
KH31164 12-401-0432-8 \$2.98

HART, FREDDIE
Bless Your Heart
(LP) Capitol
ST11073 12-150-1227-3 \$5.98
8T 8XT11073 96-150-1227-7 6.98

World Of
(LP) Columbia
G31550 12-100-2889-9 \$5.98
8T GA31550 96-100-2889-3 7.98

HAWKINS, RONNIE
Rock & Roll Resurrection
(LP) Monu
KZ31330 12-402-0080-9 \$5.98

HAYNES, ROY
Sahyah
(LP) Mainstream MRL351

HEAVY CRUISER
Heavy Cruiser
(LP) Family
FPS2706 12-800-8506-4 \$5.98

HENDRIX, JIMI
Rare Hendrix
(LP) Trip
TLP9500 12-801-0726-7 \$5.98

HIGGINS, MONK
Heavyweight
(LP) UA
UAS5592 12-407-0351-8 \$5.98

HIGH VOLTAGE
High Voltage
(LP) Columbia
KC31376 12-100-2880-0 \$5.98

HILL, Z.Z.
Best Thing That's Happened To Me
(LP) UA
UAS5589 12-407-0350-7 \$5.98

HIRT, AL
This Is, V.2
(LP) Victor
VPS6057 12-160-2481-5 \$6.98
8T P8S1114 96-160-2481-9 9.95

HOLLIES
Distant Light
(LP) Epic
KE30958 12-400-0351-3 \$5.98
8T EA30958 96-400-0351-7 6.98

HOOKER, JOHN LEE
Johnny Lee
(LP) Green Bottle
GBS3130 12-717-0006-1 \$5.98

HURLEY, JOHN
Delivers One More Hallelujah
(LP) Bell
6075 12-445-0055-7 \$4.98

IAN & SYLVIA
You Were On My Mind
(LP) Columbia
KC31337 12-100-2879-7 \$5.98
8T CA31337 96-100-2879-1 6.98

JACKSON, STONEWALL
World Of/All-Time Greatest Hits
(LP) Columbia
KG31411 12-100-2886-6 \$6.98
8T GA31411 96-100-2886-0 7.98

JAMES, SONNY
When The Snow Is On The Roses
(LP) Columbia
KC31646 12-100-2899-1 \$5.98
8T CA31646 96-100-2899-5 6.98
CA CT31646 92-100-2899-3 6.98

JARRETT, KEITH
Birth
(LP) Atlantic
SD1612 12-140-0498-4 \$5.98
8T TP1612 96-140-0498-8 6.98
CA CS1612 92-140-0498-6 6.98

JONES, GEORGE
Jones, George, & Tammy Wynette
(LP) Epic
KE31554 12-400-0355-7 \$5.98
8T EA31554 96-400-0355-1 6.98
CA ET31554 92-400-0355-9 6.98
R3 ER31554 98-400-0355-7 6.98

JONES, GEORGE M.
Contrasts
(LP) Gambit GAM12-001

JONSON, MARC
Years
(LP) Vanguard VSD6577

JORDAN, EARL
Jordan
(LP) Capitol
ST11070 12-150-1229-5 \$5.98

JUBAL
Jubal
(LP) Elektra
EKS75033 12-405-0322-3 \$5.98

KAYE, SAMMY
New Recordings/If You've Got The Time
(LP) Proj 3
PR5065 12-709-6059-2 \$5.98

KENDALLS
Two Divided By Love
(LP) Dot
DOS26001 12-714-4153-2 \$4.98

KING, MORGANA
Cuore Di Mama
(LP) Mainstream MRL355
Klingman, Mark "Moogy"
(LP) Capitol
ST11072 12-150-1230-8 \$5.98

KNIGHT, BOOBIE, & THE SOULCIETY
Soul Ain't No New Thing
(LP) Victor
LSP4608 12-160-2505-6 \$5.98

KOLOD, BONNIE
Hold On To Me
(LP) Ovation
OVQD12-26 12-711-4085-1 \$5.98

KONITZ, LEE
Spirits
(LP) Milestone
MSP9038 12-713-0061-8 \$5.98

KOSTELANETZ, ANDRE
Greatest Hits Of Broadway & Hollywood
(LP) Harmony
KH31414 12-401-0435-1 \$2.98

LA CROIX, JERRY
La Croix
(LP) Epic
KE31555 12-400-0358-0 \$5.98
8T EA31555 96-400-0358-4 6.98
CA ET31555 92-400-0358-2 6.98

LANCE, B.
Rollin' Man
(LP) Atlantic
SD7218 12-140-0500-1 \$5.98
8T TP7218 96-140-0500-5 6.98
CA CS7218 92-140-0500-3 6.98

LEE, ARTHUR
Vindicator
(LP) A&M
SP4356 12-418-0280-1 \$5.98

LEE, PEGGY
Norma Deloris Egstrom From Jamestown,
North Dakota
(LP) Capitol
ST11077 12-150-1237-5 \$5.98

LENNON, JOHN, & YOKO ONO/PLASTIC ONO
BAND/ELEPHANT'S MEMORY
Some Time In New York City
(LP) Apple
SVB83392 12-422-0061-8 \$6.98

LIEBERMAN, LORI
Lieberman
(LP) Capitol
ST11081 12-150-1241-1 \$5.98

LIFERAFT
Liferaft
(LP) Aero Space
RA1005 12-800-9804-5 \$5.98

LIGHTHOUSE
Live
(LP) Evolution 3014

LONGO, MIKE
Awakening
(LP) Mainstream MRL357

LOVE, PEACE & HAPPINESS
Here 'Tis
(LP) Victor
LSP4721 12-160-2501-2 \$5.98

LYNN, LORETTA
God Bless America
(LP) Decca
DL75351 12-423-1301-4 \$4.98
8T 6-5351 12-423-1301-8 6.98
CA C73-5351 92-423-1301-6 6.98

LYNN, VERA
When The Lights Go On Again
(LP) Stanyan
SR10032 12-711-7048-9 \$5.98

MANCINI, HENRY
This Is, V.2
(LP) Victor
VPS6053 12-160-2500-1 \$6.98

MANTOVANI
Annunzio Paolo Mantovani
(LP) London XPS610

MATHIS, JOHNNY
All-Time Greatest Hits
(LP) Columbia
KG31345 12-100-2852-6 \$6.98
8T GA31345 96-100-2852-0 7.98
CA GT31345 92-100-2852-8 7.98
R3 GR31345 98-100-2852-6 7.98

McKLUEN, ROD
Greatest Hits, V.3
(LP) Stanyan
5031 12-711-7047-8 \$5.98

Pastures Green
(LP) Stanyan
SR5047 12-711-7051-4 \$5.98
Tony B—Started here—8-10-72—Mach 4

McLUHAN
Anomaly
(LP) Brunswick
BL754177 12-713-2052-5 \$4.98

McPHERSON, CHARLES
Siku Ya Bibi (Day Of The Lady)
(LP) Mainstream
MRL365

MELTON, LEVY & THE DEY BROS.
Melton, Levy & The Dey Bros.
(LP) Columbia
KC31279 12-100-2863-9 \$5.98
8T CA31279 96-100-2863-3 6.98

MELVIN, HAROLD, & THE BLUE NOTES
I Miss You
(LP) Phila Intl
KZ31648 12-700-8002-8 \$5.98

MENDES, SERGIO, & BRASIL '77
Primal Roots
(LP) A&M
SP4353 12-418-0279-8 \$5.98

MILLER, JODY
There's A Party Goin' On
(LP) Epic
KE31706 12-400-0360-4 \$5.98
8T EA31706 96-400-0360-8 6.98
CA ET31706 92-400-0360-6 6.98

MINNELL, LIZA
Maybe This Time
(LP) Capitol
ST11080 12-150-1235-3 \$5.98

MOONGLOWS
Return Of
(LP) Victor
LSP4722 12-160-2458-6 \$5.98
8T P8S1958 96-160-2458-0 6.95

MURPHY, MICHAEL
Geronimo's Cadillac
(LP) A&M
SP4358 12-418-0281-2 \$5.98

NASH, JOHNNY
I Can See Clearly Now
(LP) Epic
KE31607 12-400-0359-1 \$5.98
8T EA31607 96-400-0359-5 6.98
CA ET31607 92-400-0359-3 6.98

NAVASOTA
Rootin'
(LP) ABC
ABCX757 12-416-0208-3 \$5.98

NELSON, WILLIE
Willie Way
(LP) Victor
LSP4760 12-160-2503-4 \$5.98

NERO, PETER
First Time Ever I Saw Your Face
(LP) Columbia
KC31335 12-100-2857-1 \$5.98
8T CA31335 96-100-2857-5 6.98
CA CT31335 92-100-2857-3 6.98
R3 CR31335 98-100-2857-1 6.98

NEW SEEKERS
Circles
(LP) Elektra
EKS75034 12-405-0321-2 \$5.98

NICHOLS, CHET
Time To Love
(LP) KamSut
KBS2057 12-413-0059-3 \$5.98

NILSSON, HARRY
Son Of Schmilsson
(LP) Stanyan
12-160-2475-7 \$5.98

NORMA JEAN
I Guess That Comes From Being Poor
(LP) Victor
LSP4745 12-160-2504-5 \$5.98
8T P8S1924 96-160-2504-9 6.95

O'JAYS
Backstoppers
(LP) Phila Intl
KZ31712 12-700-8003-9 \$5.98

ORBISON, ROY
Sing
(LP) MGM
SE4835 12-449-0372-7 \$5.98

OSBORNE BROS.
Osborne Brothers/Bobby & Sonny
(LP) Decca
DL75356 12-423-1302-5 \$4.98
8T 6-5356 96-423-1302-9 6.98
CA 73-5356 92-423-1302-7 6.98

OSMON, DONNY
Too Young
(LP) MGM
SE4854 12-449-0382-9 \$5.98

OVERLAND STAGE
Overland Stage
(LP) Epic
KE31319 12-400-0357-9 \$5.98
8T EA31319 96-400-0357-3 6.98

OVERSTREET, TOMMY
This Is
(LP) Dot
DOS25994 12-714-4110-1 \$4.98

OWENS, BUCK
Best Of Buck Owens & Susan Raye
(LP) Capitol
ST11084 12-150-1238-6 \$5.98

PALMIERI, EDDIE
Recorded Live At Sing Sing
(LP) Tico
CLP1303 12-433-0151-0 \$4.98

PERLITCH, MICHAEL
Keyboard Tales
(LP) Atlantic
SD7230 12-140-0499-5 \$5.98
8T TP7230 96-140-0499-9 6.98
CA CS7230 92-140-0499-7 6.98

PILOT
Pilot
(LP) Victor
LSP4730 12-160-2502-3 \$5.98

PINK FLOYD
Obscured By Clouds
(LP) Harvest
ST11078 12-800-9316-4 \$5.98

POSEY, SANDY
Why Don't We Go Somewhere & Love
(LP) Columbia
KC31594 12-100-2884-4 \$5.98
8T CA31594 96-100-2884-8 6.98

PRESLEY, ELVIS
Elvis As Recorded Live At Madison Square
Garden
(LP) Victor
LSP4776 12-160-2497-3 \$5.98
Elvis Sings Hits From His Movies, V.1
(LP) Camden
CAS2567 12-701-4737-9 \$2.49

PRICE, JIM
Sundego's Travelling Orchestra
(LP) Dunhill
DSX50125 12-417-0133-6 \$5.98

PRICE, RAY
Greatest Hits
(LP) Columbia
KG31364 12-100-2890-2 \$6.98
8T GA31364 96-100-2890-6 7.98
CA GT31364 92-100-2890-4 7.98
R3 GR31364 98-100-2890-2 7.98

Lonesome Lonesome
(LP) Columbia
KC31546 12-100-2883-3 \$5.98
8T CA31546 96-100-2883-7 6.98
CA CT31546 92-100-2883-5 6.98
R3 CR31546 98-100-2883-3 6.98

RADICE, MARK
Radice, Mark
(LP) Paramt
PA6033 12-714-5184-3 \$5.98

REED, ERRY
Best Of
(LP) Victor
LSP4729 12-160-2448-4 \$5.98
8T P8S1942 96-160-2448-8 6.95
CA PK1942 92-160-2448-6 6.95

REDWING
What This Country Needs
(LP) Fantasy
9405

ROBBINS, MARTY
Greatest Hits
(LP) Columbia
KG31361 12-100-2885-5 \$6.98
8T GA31361 96-100-2885-9 7.98
CA GT31361 92-100-2885-7 7.98

ROBESON, PAUL
Songs Of My People
(LP) Red Seal
LM3292 12-430-1144-0 \$5.98

ROCK FLOWERS
Naturally
(LP) Wheel
WLS1002 12-715-1002-1 \$5.98

ROGERS, DAVID
I Need You
(LP) Columbia
KC31506 12-100-2874-2 \$5.98
8T CA31506 96-100-2874-6 6.98
CA CT31506 92-100-2874-4 6.98

ROGERS, ROY
Take A Little Love (And Pass It On)
(LP) Capitol
ST11020 12-150-1231-9 \$5.98

ROUNDTREE, RICHARD
Man From Shaft
(LP) MGM
SE4836 12-449-0377-2 \$5.98

RUSSELL, LEON
Carney
(LP) Sheltre
SW8911 12-711-8013-2 \$5.98

SAN SEBASTIAN STRINGS
Mer, La
(LP) Stanyan
SR10043 12-711-7052-5 \$5.98

SANTANA, CARLOS, & BUDDY MILES
Live
(LP) Columbia
KC31308 12-100-2876-4 \$5.98
8T CA31308 96-100-2876-8 6.98
CA CT31308 92-100-2876-6 6.98
R3 CR31308 98-100-2876-4 6.98

SELDMO SCENE
Act I
(LP) Rebel
SLP1511 12-715-7032-1 \$5.98

SHAW, ARTIE
This Is, V.2
(LP) Victor
VPM6062 12-160-2482-6 \$6.98
8T P8S5119 96-160-2482-0 9.95
CA PK5119 92-160-2482-8 9.95

New LP/Tape Releases

• Continued from page 47

SPRINGFIELD, RICK
Beginnings
(LP) Capitol
SMAS11047 12-150-1236-4 \$5.98

STATLER BROS.
World Of
(LP) Columbia
KC31455 12-100-2882-2 \$5.98
BT CA31455 96-100-2882-6 6.98
CA CT31455 92-100-2882-4 6.98

STIDHAM, ARBEE
Time For Blues
(LP) Mainstream
MRL360

SUPA
Homespun
(LP) Param
PAS6027 12-714-5186-5 \$5.98

SWEET MARIE
Stuck In Paradise
(LP) Yardbird
ODBS771
(LP) Catyr
CYS1312 12-451-0225-3 \$4.98

SYREETA
Syreeta
(LP) Mowest
MW1131 12-714-3004-6 \$5.98

TERRY, BUDDY
Pure Dynamite
(LP) Mainstream
MRL356

THEM
Them Featuring Van Morrison
(LP) Parrot
BP71053-4

THOMPSON, HANK
Cab Driver
(LP) Dot
D0525996 12-714-4147-4 \$4.98

TOBIAS/DREAM 2
Tobias/Dream 2
(LP) Verve
MV5085 12-713-3180-6 \$5.98

TRASK, DIANA
Sings About Loving
(LP) Dot
D0525999 12-714-4152-1 \$5.98

TURNER, IKE & TINA
Feel Good
(LP) UA
UAS5598 12-407-0349-4 \$5.98

TYNER, McCOY
Sahara
(LP) Milestone
MSP9039 12-713-0059-4 \$5.98

UNIVERSAL JONES
Universal Jones, V.1
(LP) Verve
MV5084 12-713-3178-2 \$5.98

UPCHURCH, PHILIP
Darkness, Darkness
(LP) Blue Thumb
BT56005 12-717-2030-9 \$5.98

VALE, JERRY
All-Time Greatest Hits
(LP) Columbia
KG31543 12-100-2888-8 \$6.98
BT CA31543 96-100-2888-2 7.98
CA CT31543 92-100-2888-0 7.98

VALERY, DANA
Not The Flower But The Root
(LP) Brunsw
BL754180 12-713-2051-6 \$4.98

VAN PEEBLES, MELVIN
Don't Play Us Cheap
(LP) Stax
STS2-3005

VAUGHAN, SARAH
Vaughan, Sarah, Michel Legrand
(LP) Mainstream
MRL361

VINTON, BOBBY
All-Time Greatest Hits
(LP) Epic
KEG31487 12-400-0350-2 \$6.98
BT EGA31487 96-400-0350-6 7.98
CA EGT31487 92-400-0350-4 7.98

Sealed With A Kiss
(LP) Epic
KE31642 12-400-0356-8 5.98
BT EA31642 96-400-0356-2 6.98
CA ET31642 92-400-0356-0 6.98

VON SCHMIDT, ERIC
2nd Right, 3rd Row
(LP) Poppy
PY55705 12-713-1077-0 \$5.98

WAGONER, PORTER
Ballads Of Love
(LP) Victor
LSP4734 12-160-2460-0 \$5.98
BT PBS1975 96-160-2460-4 6.95
CA PK1975 92-160-2460-2 6.95

WALKER, CHARLIE
I Don't Mind Goin' Under (If It'll Get Me Over You)
(LP) Victor
LSP4737 12-160-2480-4 \$5.98
BT PBS1993 96-160-2480-8 6.95

WALLACE, JERRY
To Get To You
(LP) Decca
DL75349 12-423-1306-9 \$4.98
BT N-5349 96-423-1306-3 6.98
CA 73-5349 92-423-1306-1 6.98

WELLS, KITTY
Sincerely
(LP) Decca
DL75350 12-423-1303-6 \$4.98
BT 6-5350 96-423-1303-0 6.98
CA 73-5350 92-423-1303-8 6.98

WESTON, RANDY
Blue Moses
(LP) CTI
6016

WILLIAMS, HANK, JR.
Eleven Roses
(LP) MGM
SE4843 12-449-0376-1 \$5.98

WOMACK, BOBBY
Understanding
(LP) UA
UAS5577 12-407-0340-5 \$5.98

WORLD'S GREATEST JAZZ BAND/YANK LAWSON & BOB HAGGART
Century Plaza
(LP) World Jazz
WJLP5-1

GREATEST HITS FROM THE MOVIES

(LP) Columbia
KC31455 12-100-2882-2 \$5.98
BT CA31455 96-100-2882-6 6.98
CA CT31455 92-100-2882-4 6.98

NOSTALGIA'S GREATEST HITS, V.1
(LP) Stanyan
SR10055 12-711-7050-3 \$5.98

OTRA VEZ
Sims-Rainy-Hall-Swallow-Johnson
(LP) Mainstream
MRL358

PITCHIN' BOOGIE
(LP) Milestone
MLP2018 12-713-0060-7 \$5.98

TOGETHER
R. Acuff, J. Horton, Statler Bros., etc.
(LP) Harmony
H31325 12-401-0431-7 \$1.89

YESTERDAY
Getz-Mulligan-Gray-Lambert-Green-Eager
(LP) Mainstream
MRL364

INTERNATIONAL

HAWAIIAN

I Will See You In Hawaii
(LP) Victor
LSP4724 12-160-2439-3 \$5.98
BT PBS1959 96-160-2439-7 6.95
CA PK1959 92-160-2439-5 6.95
QB PQ81959 95-160-2439-9 7.95

SPANISH & LATIN AMERICAN

BWANA
(LP) Caytr
CYS1312 12-451-0225-3 \$4.98

COMBOMELDICOS DE JULIAN, LOS
En New York
(LP) ORC
ORC30048

OLIVENCIA, TONY
Secuestro
(LP) Inca
SLP1026

SERRANO, JUAN
Flamencismo
(LP) Aud Fid
AFSD6251 12-712-8358-9 \$5.98

RELIGIOUS & GOSPEL ARTISTS

ARTHUR, BETTE
Way Of Life
(LP) Supreme
SS2067

BARBERVILLE BAPTISTS CHURCH CHOIR
There's A Peaceful Green Valley
(LP) Halo
HR4652

BROOK, RANDY
One More Highway
(LP) Davi
D1032

CHINESE YOUTH CHOIR OF NEW YORK
(LP) ORC
0050

CHUCK WAGON GANG
Hear The Gospel Greats
(LP) Harmony
HS31322 12-401-0430-3 \$1.89

HERITAGE SINGERS
Happy Side Of Life
(LP) Chapel
S5205

JOHNSON, PAUL, VOICES
What Is The Way Out
(LP) Bridge
S2229

LEMON, HOWARD, SINGERS
Message For Today
(LP) Gospel Truth
GTS2707

LIGHTSHINE
Lightshine
(LP) Word
WST8573 12-411-0364-9 \$5.98

SLAUGHTER, HENRY & HAZEL
Live
(LP) Hrt Wrm
R3179 12-704-2240-6 \$4.95

SOUL STIRRERS
Going Back To The Lord Again
(LP) Specialty
SPS2150 12-711-5043-6 \$4.98

STEVENS, MARTHA
When God Speaks, w. London Concert Orch. & Choir
(LP) Supreme
SS2072

SUMNER, J.D.
Way It Sounds Down Low
(LP) Hrt Wrm
R3149 12-704-2241-7 \$4.95

TELESTIALS
Happy Sound
(LP) Halo
HR4675

TRIBUNES
Tribunes
(LP) Tempo
TL7036 12-704-4031-7 \$4.95

WOODS, REV. MACEDO, & THE CHRISTIAN TABERNACLE CONCERT CHOIR
Jesus People
(LP) Gospel Truth
GTS2704

YOUNG, OVID
Praise Song
(LP) Impact
R3185 12-704-3086-8 \$4.95

RELIGIOUS & GOSPEL COLLECTIONS

CELEBRATE LIFE
(LP) Broadman
LPS4585-08

CHILDREN OF THE DAY/GONE TO THE WATERS
(LP) Maranatha
HS777/2

EVERLASTIN' LIVING JESUS MUSIC CONCERT
(LP) Maranatha
HS777/1

GOSPEL SOUND, V.2
(LP) Columbia
KG31595 12-100-2895-9 \$6.98
BT GA31595 96-100-2895-1 7.98

MARAMATHA! 2.
(LP) Maranatha
777/2

THEATRE/FILMS/TV (MUSICAL)

BURGLARS
Soundtrack
(LP) Bell
1105 12-445-0056-8 \$5.98

DON'T BOTHER ME, I CAN'T COPE
Original Cast
(LP) Polydor
PD6013 12-710-8149-2 \$4.98

DUCK YOU SUCKER
Soundtrack
(LP) UA
UAS5521 12-407-0348-3 \$6.98

FINAL COMEDOWN
Soundtrack
(LP) BI Note
BST84415 12-408-0312-6 \$5.98

HAMMERSMITH IS OUT
Soundtrack
(LP) Capitol
SW861 12-150-1228-4 \$5.98

MAN OF LA MANCHA
Nabors, Horne, Gifford, Tucker
(LP) Columbia
S31237 12-100-2902-9 \$5.98
BT SA31237 96-100-2902-3 6.98
CA ST31237 92-100-2902-1 6.98
R7 SR31237 99-100-2902-7 9.98

ONCE UPON A TIME IN THE WEST
Soundtrack
(LP) Victor
LSP4736 12-160-2459-7 \$5.98

SLAUGHTERHOUSE-FIVE
Greatest Hits From
(LP) Victrola
VIC31666 12-701-5317-7 \$2.98

Themes From The Film
(LP) Angel
S36876 12-419-0834-8 5.98
BT BXT36876 96-419-0834-2 6.98
CA 4XT36876 92-419-0834-0 6.98

CLASSICAL

BEETHOVEN/C.P.E. BACH/TELLEMAN: Music For Flute, Strings, & Harpsichord
Zukerman, Tree, Wadsworth
(LP) Columbia
M31309 12-100-2870-8 \$5.98

BACH: CANTANTAS
Ameling, Prey
(LP) Phil
6500080 12-428-0539-5 \$6.98

BACH: ITALIAN CONCERTO/FRENCH SUITE NO. 6/FANTASIA IN c/ENGLISH SUITE NO. 2
De Larrocha
(LP) London
CS6748

BRAHMS: PIANO CONCERTO NO. 1
Arrau, Haitink
(LP) Phil
6500018 12-428-0537-3 \$6.98

COUPERIN: PIECES DE CLAVECIN
Puyaha
(LP) Phil
6700035 12-428-0533-9 \$6.98

DONIZETTI: LUCIA DI LAMMERMOOR
Sutherland, Milnes, Pavarotti, Bonyng
(LP) London
05A13103

DVORAK: SYMPHONY NO. 7
London Sym. Orch. (Rowicki)
(LP) Phil
6500122 12-428-0534-0 \$6.98

DVORAK: TRIO IN E MINOR, OP. 90 (DUMKY)
Beaux Arts Trio
(LP) Phil
LY802918 12-428-0536-2 \$6.98

GRIEG: CONCERTO & POETIC TONE PICTURES
Yerlesko
(LP) Mel/Ang
SR40193 12-420-0151-9 \$5.98

MAHLER: SYMPHONY NO. 6 (TRAGIC)/SYMPHONY NO. 10
Cleveland Orch. (Szell)
(LP) Columbia
M231313 12-100-2868-4 \$11.98

MONTEVERDI: MADRIGALI
Leppard
(LP) Phil
6799006 (5) 12-428-0540-8 \$34.90

MOZART: HORN CONCERTOS
Tuckwell, Marriner
(LP) Angel
S36840 12-419-0838-2 \$5.98

MOZART: REQUIEM
Barenboim
(LP) Angel
S36842 12-419-0837-1 \$5.98

MOZART: SUITES FROM THE GREAT OPERA
London Sym. Band Members (Snashall)
(LP) Columbia
M31310 12-100-2867-3 \$5.98

RAVEL: TZIGANE/LALO: SYMPHONIE ESPAGNOLE
Szeryng
(LP) Phil
6500195 12-428-0538-4 \$6.98

SCHOENBERG: COMPLETE FOR VOICE & PIANO, V.1
Gould
(LP) Columbia
M31311 12-100-2872-0 \$5.98

SCHOENBERG: COMPLETE FOR VOICE & PIANO, V.2
Gould
(LP) Columbia
M31312 12-100-2877-5 \$5.98

SCHUMAN: SYMPHONY NO. 9/PERSICHELLI: SINFONIA JANICULUM
Philadelphia Orch. (Ormandy)
(LP) Red Seal
LSC3212 12-430-1145-1 \$5.98

SCHUBERT: SONATA IN A; FANTASIA IN C
Oistrakh, Bauer
(LP) Mel/Ang
SR40194 12-420-0180-4 \$5.98

SCHUMANN: SYMPHONIC STUDIES-ABEGG VARIATIONS
Arrau
(LP) Phil
6500130 12-428-0535-1 \$6.98

SCRIABIN: POEM OF ECSTASY; PROMETHEUS (POEM OF FIRE)
Philadelphia Orch. (Ormandy)
(LP) Red Seal
LSC3214 12-430-1146-2 \$5.98

SHOSTAKOVICH: MUSIC FOR FILMS, V.2
Shostakovich, M.
(LP) Mel/Ang
SR40181 12-420-0179-1 \$5.98

STRAVINSKY CONDUCTS STRAVINSKY
(LP) Columbia
M31124 12-100-2866-2 \$5.98

VAUGHAN WILLIAMS: PASTORAL SYMPHONY; TUBA SYMPHONY
Previn, London Sym. (Fletcher)
(LP) Red Seal
LSC3281 12-430-1137-1 \$5.98

VAUGHAN WILLIAMS: A LONDON SYMPHONY
London Sym. (Previn)
(LP) Red Seal
LSC3282 12-430-1136-0 \$5.98

VAUGHAN WILLIAMS: SYMPHONY NO. 9; THREE PORTRAITS FROM "THE ENGLAND OF ELIZABETH"
London Sym. (Previn)
(LP) Red Seal
LSC3280 12-430-1142-4 \$5.98

CLASSICAL COLLECTIONS

PIANO
Horowitz, Vladimir
Great Romantic Favorites
(LP) Victrola
VIC31649 12-701-5311-1 \$2.98

SPOKEN WORD

GLAZER, TOM
Do Not Go Gentle
(LP) CMS
CMS647 12-717-4170-8 \$5.95

YEVTUSHENKO, YEVGENY
Reading From New York & San Francisco Poetry Concert
(LP) Columbia
S31344 12-100-2806-0 \$5.98

HUMOR ARTISTS

CHEECH & CHONG
Big Bambi
(LP) Ode '70 12-703-7067-6 \$5.98

CRAZY GANG
Everything You Always Wanted To Know About The Godfather
(LP) Columbia
KC31608 12-100-2875-3 \$5.98

FIELDS, W.C.
Fields, W.C., & Mae West
(LP) Proscenium 22
..... 12-801-7702-7 \$4.98

FOXX, REDD
Best Of
(LP) RF
RF101 12-802-1217-0 \$4.95

Sanford & Son, w. Wilson, Demond
(LP) Victor
LSP4739 12-160-2459-5 5.98

TRACY, GENE
Says A Truck Stop Is The Best Place To Eat
(LP) Kent
CC6001 12-714-0103-6 \$5.98

VERNON, JACKIE
Sex Is Not Hazardous To Your Health
(LP) Bev Hills
BH1133 12-711-6021-4 \$5.98

CHILDREN'S

GLAZER, TOM
Music For 1's & 2's
(LP) CMS
CMS 649 12-717-4173-1 \$5.95

MUSIC SING/PLAY ALONG

MUSIC MINUS ONE
Taste Of Honey
(LP) MM0
1070 12-455-0565-0 \$5.95

MISCELLANEOUS

HAIL TO THE CHIEF: AN INQUIRY INTO THE POWERS OF THE PRESIDENT
(LP) Folkways
FH5803

PRE-COLUMBIAN INSTRUMENTS
Daher
(LP) Folkways
FE4177

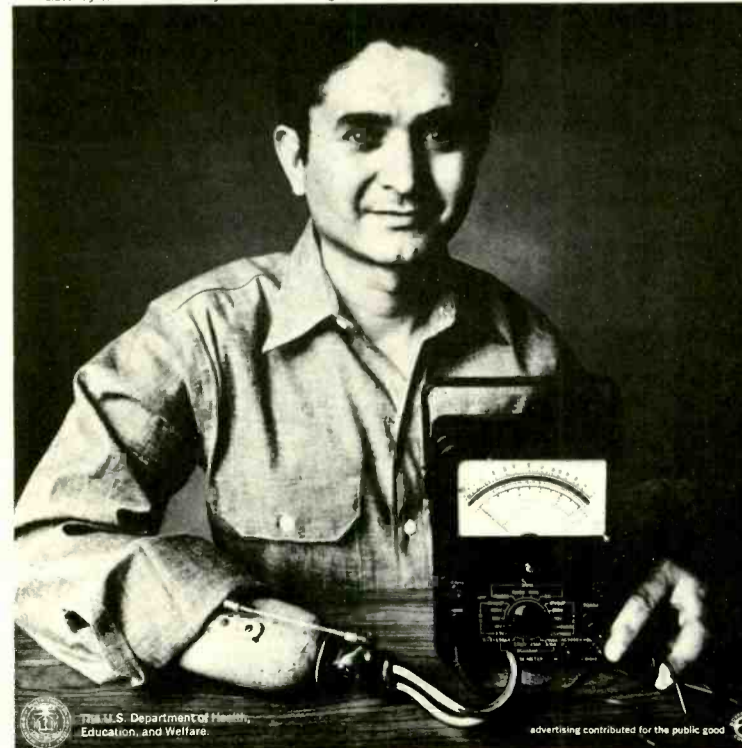
When in CHICAGO You Can Buy BILLBOARD at the BOB KATZMAN

51st & Lake Park Newsstand
Chicago, Ill. 60615

He made it with his own two hands.

There's a name for a place that employs men and women with serious physical and mental handicaps. It's called a "sheltered workshop." As you might expect, "sheltered workshops" are an unusual kind of business. But as you might or might not expect, they do an unusual kind of work. Excellent. In fact, sheltered workshops consistently turn out work every bit as good as more usual kinds of businesses. And priced just as low. If your company farms out any of its work, we'd like to invite you to give a sheltered workshop a chance to bid on it—without obligation, of course. (For more information, write to Workshop, c/o HURRAH, Box 1203, Washington, D.C. 20013.) If you like their bid, you may decide to give them a chance to do some of your work. In which case, you'll be helping a lot more people "make it" with their own two hands. And, if you like good work, helping yourself in the bargain. The State-Federal Program of Vocational Rehabilitation.

HURRAH



POPULAR COLLECTIONS

BEST OF COUNTRY INSTRUMENTALS, V.3
(LP) Victor
LSP4728 12-160-2457-5 \$5.98
BT PBS1964 96-160-2457-9 6.95
CA PK1964 92-160-2457-7 6.95

FILLMORE: THE LAST DAYS
(LP) Fillmore
Z3X31390 12-700-3011-9 \$12.98

Album Reviews

SPECIAL MERIT PICKS

POPULAR

DOC SEVERINSEN—Doc. RCA LSP 4669. The ever popular folk hero of the "Tonight Show" is beautifully showcased in this strong LP. Sounding sensational, his work on cuts "Lucky Me," "Living Free," "Baby I'm-A Want You" is outstanding. Two originals (written with Dick Hyman) "Liberia" and "Bonnie" are particular highlights. Top production work by Peter Spargo and Dick Hyman.

SUE RANEY—People Tree. Light LS 5587. The smooth voiced pop stylist turns her writing talents to sacred music and the meaningful, positive thinking, well done material takes on a pop-religious feel that offers wide programming and sales appeal. In top vocal form and well assisted by arranger Ralph Carmichael and the production of Lee Gillette, the title tune as well as "Glory Land," and "One Way are among the standouts. Much thought and care here.

JIM WEATHERLY—Weatherly. RCA LSP 4747. Jim Weatherly presents a selection of love ballads in a very pleasant manner. "Between His Goodbye and My Hello" stands out and deserves MOR radio attention. The tune "Mississippi Song" should get attention by radio programmers in that state. A good, substantial LP.

WOLFE—Rare Earth, R 541 L (Motown). A powerful debut LP from this British group, which is getting back to "simple rock." John Pantry stands out on keyboards and as co-writer of many of the tunes, with "Us" and "Funny Funny" among the highlights. Much of the LP verges on bubblegum, but is far more sophisticated. Almost any cut could be pulled for the AM market.

CARMEN COPPOLA and his Orchestra—The Godfather's Family Wedding Album. Paramount PAS 6034.

This LP has two things going for it—mostly the huge popularity of the movie "The Godfather," but also some nostalgic value for everyone who's ever seen a wedding of this type, whether on-screen or off. The music is mushy, Hungarian-flavored (to this reviewer), and pleasant.

BOB RUZICKA—What the World's All About. Signpost SP 8403 (Atlantic). Bob Ruzicka has already attained quite a formidable reputation in his native Canada and is sure to acquire the same on this side of the border. His songs make for some very pleasant, gentle listening. Singing in an urbanized country manner the backings all have a pleasant twang. Danny Davis produced the package in Nashville and the tracks that come to mind are "Down and Losing," "Getting Together" and "Storm Warnings."

MACONDO—Atlantic SD 7234. Another group from the Latin rock school, Macondo show strong potential in the Latin, M.O.R. and rock market. The three-man percussion section give a solid base to this set, with many of the cuts featuring a rock vocal and a Latin instrumental backup. "Batter" and "Why" are highlights, with lead singer and chief song writer Max Uballez a strong leader.

PROFESSOR LONGHAIR—New Orleans Piano. Atlantic SD 7225.

Roy Byrd, a.k.a. Professor Longhair, was once one of the premiere pianists and singers in New Orleans blues. Now out of the business, this LP shows how strongly he influenced many of the top blues men of his time. Characterized by a simple but distinctive piano and rough vocals, cuts like "Ball the Wall" and "Boogie Woogie" are standouts. Though the cuts are twenty years old, the LP is a must for blues fans.

VARIOUS ARTISTS—Chicago Blues Anthology. Chess ZCH 60012.

This set, featuring cuts from masters such as Elmore James, J.B. Lenoir, Memphis Slim and John Brim, is a must for the urban blues enthusiast. In addition to being a standout on its own merits, the LP is a fine history of the kind of blues picked up by English groups such as the Stones and John Mayall. Most of the cuts are twenty years old, but the singing and instrumentals sound better than ever.

LOS INDIOS TABAJARAS—Softly, As In A Morning Sunrise. RCA FSP 310.

This LP should do well in both the pop and the international bins; Los Indios Tabajaras is known around the world. Best cuts include "Moon River," "Moon Over Miami," and "South of the Border."

COUNTRY

RAY PRICE—All-Time Greatest Hits. Columbia KG 31364. This two record set at a special low price is a must for collectors! Price's top performances are featured with highlights such as "For the Good Times," "She Wears My Ring," "Sweet Memories," "I Won't Mention It Again," "I'd Rather Be Sorry," and the classic "Danny Boy."

BOBBIE ROY—I'm Your Woman. Capitol ST 11080. Bobbie Roy lends her strong voice to some very powerful country material and comes up with a super package sure to bring her chart action. Included here "Snowbird," "I'm Your Woman," "I Fall To Pieces," and "Forget Me Nots." Also her chart single "One Woman's Trash (Is Another Woman's Treasure)". Well produced by Bill Walker.

MARTY ROBBINS—All Time Greatest Hits. Columbia KG 31361. This too, as in the case of the Ray Price LP reviewed on this page, should prove a collector's item. The two record-special priced set includes Robbins' classics "El Paso," "Devil Woman," "Streets of Laredo," "Ribbons of Darkness," and "My Woman, My Woman, My Wife."

STONEWALL JACKSON—The World of/His All-Time Greatest Hits. Columbia KG 31411. Super two record package from Stonewall Jackson. He offers strong readings on tunes like "Greener Pastures," "Blue Field," "Mary Don't You Weep" and "Promises And Hearts." Many more of his hits are included here especially "Me and You and A Dog Named Boo." Frank Jones and Don Law share production credit.

CLASSICAL

BRAMMS: THE PIANO CONCERTOS—Serkin/Szell/Cleveland Orchestra. Columbia MG 31421.

The thick-clustered romantic chromatics of Brahms' piano-orchestral combinations repackaged in a definitive collection by a pair of great artists.

ARTHUR FIEDLER & THE BOSTON POPS—Great Children's Favorites. RCA VCS 7095 (2). A fine bargain collection of children's classic standards, featuring "Carnival of the Animals," "Peter and the Wolf" and "Young Person's Guide to the Orchestra."

GREAT CHORUSES FROM HANDEL'S "MESSIAH"—Robert Shaw Chorale and Orchestra. RCA LSC 3293. A fast trip through the high points of Handel's "Messiah" minus the lengthy recitatives. Good work on the "Hallelujah Chorus" and other familiar choruses.

SCHUMANN: DAVIDSBUNDLERTANZE/BRAMMS: SONATA NO. 1—Masselos. RCA LSC 3291. William Masselos steadily continues to build his pianistic reputation as an RCA artist with this well-organized interpretation of two thickly chromatic late romantic pieces, not often performed today.

★ ★ ★ ★
4 STAR
★ ★ ★ ★

POPULAR ★★★★★

SALLY KELLERMAN—Roll With the Feelin'. Decca DL 7-5359 (MCA).

GOTHAM—Pass the Butter. Natural Resources NR 104L (Motown).

CRUSADERS—Hollywood, MoWest MW 1181 (Motown).

STYX—Wooden Nickel WNS 1008 (RCA).

HENRY MANCINI PRESENTS ARTIE KANE—Playing the Swinging Screen Scene. RCA LSP 4693.

BROTHERS FOUR—The Great Songs of Our Times. Harmony H 31505.

VINEGAR JOE—Atco SD 7007.

THE LOUIS ARMSTRONG ERA—Harmony KH 31326.

VARIOUS ARTISTS—The Decade of the '30s. RCA VPM 6058.

ORIGINAL TATTOOS—Basf 21143 Bedford, Mass.

SWEET PIE—Pleasure Pudding. ESP Disk 20045 Riverside Dr.-NYC.

COUNTRY ★★★★★

THE WORLD OF FREDDIE HART—Columbia G 31550.

JAZZ ★★★★★

TURK MURPHY JAZZ BAND—The Many Faces of Ragtime. Atlantic SD 1613.

LUCKY THOMPSON—Goodbye Yesterday! GM1 GM 508.

GOSPEL ★★★★★

GALILEANS—Plenty of Time. Rainbow R 5000 Box 24500 Dallas, Texas 75224.

JIM McNIEL with the Bob Cline Singers—New Born Feeling. Rainbow R 2095 Box 24500 Dallas, Texas 75224.

DAVID LONG—Anointed Piano Sounds. Rainbow R 2091.

Box 24500 Dallas, Texas 75224.

LATINOS—Ten Thousand Angels. Rainbow R 2083 24500 Dallas, Texas 75224.

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There Are No National Breakouts This Week.

ALBUMS

TEMPTATIONS . . . All Directions, Gordy G962L (Motown)
JEFFERSON AIRPLANE . . . Long John Silver, Grunt FTR 1007 (RCA)
SMOKEY ROBINSON & THE MIRACLES . . . Flying High Together, Tomlo T 318 L (Motown)
GUESS WHO . . . Live At The Paramount, RCA LST 4779

REGIONAL BREAKOUTS

SINGLES

IT'S TOO LATE . . . Bill Deal & the Rondells, Buddah 318 (Screen-Gems Columbia, BMI) (NEW ORLEANS)

ALBUMS

NITZINGER . . . Copitol SMAS 11091
SHAFT'S BIG SCORE . . . Soundtrack, MGM

Bubbling Under The HOT 100

101. IS IT REALLY TRUE BOY—IS IT REALLY ME— . . . Love Unlimited, Uni 55342 (MCA)
102. (They Long To Be) CLOSE TO YOU . . . Jerry Butler featuring Brenda Lee Eager, Mercury 73301
103. MacARTHUR PARK . . . Andy Williams, Columbia 4-45647
104. MAKE IT EASY ON YOURSELF . . . Johnny Mathis, Columbia 4-45635
105. THINK (About It) . . . Lyn Collins, People 608 (Polydor)
106. LJTHER THE ANTHROPOID . . . Jimmy Castor Bunch, RCA 74-0763
107. EVIL WAYS . . . Carlos Santana & Buddy Miles, Columbia 4-54666
108. DON'T TAKE MY KINDNESS FOR WEAKNESS . . . Soul Children, Stax 0132
109. SLIPPIN' INTO DARKNESS . . . Ramsey Lewis Trio, Columbia 4-45634
110. TOUCHING ME . . . Ovation—Sounds Of Memphis 708 (MGM)
111. TOAST TO THE FOOL . . . Dramatics, Volt 4082
112. FOOL'S PARADISE . . . Sylvers, Pride 1001 (MGM)
113. I'LL NEVER PASS THIS WAY AGAIN . . . Glen Campbell, Capitol 3411
114. IT'S TOO LATE . . . Bill Deal & the Rondells, Buddah 318

Bubbling Under The TOP LP'S

201. DOOBIE BROTHERS . . . Toulouse Street, Warner Bros. BS 2634
202. GROUNDHOGS . . . Who Will Save The World?, United Artists UAS 5570
203. JIMMY WEBB . . . Letters, Reprise MS 2055
204. GARY OWENS . . . Put Your Head On My Finger, Pride PRD 0002 (MGM)
205. T. REX . . . The Slider, Reprise MS 2095 (Warner Bros.)
206. PEGGY LEE . . . Norma Delores Egstrom, Capitol ST 11077
207. RORY GALLAGHER . . . Live, Polydor PD 5513
208. MICHAEL NE SMITH . . . And The Hits Just Keep On Comin', RCA LSP 4695
209. CHI COLTRANE . . . Columbia KC 31275

Irish Develops New Market

• Continued from page 22

the music market by larger manufacturers, with an assortment of new formulations, and marketing and merchandising gimmicks.

To cope with the high pressure sales tactics of the blank tape majors in this area, Irish is concentrating its packaging and sales energies on popular-priced lines.

The packages carry lists prices of \$8.15 for storage trays with four C-60 "professional-quality" cassettes; \$12.35 for storage trays with four C-90 cassette, and \$14.55 for trays with four C-120 cassettes.

The packages which are shipped with special promotional flyers and point-of-sale displays, are being targeted to large retail chain stores including Fortunoff's, Arvin Stores, Masters and Montgomery Ward.

Even as Irish Magnetic Tape plugs its popular priced lines of blank tapes, the company is keeping a foot in the door of new blank tape trends by marketing, on a lesser scale, a line of chromium

dioxide cassettes, and following closely, developmental trends in cobalt formulations, with a view to possible involvement in that area.

Also being marketed is a 40-minute cassette, which, according to Zigman, is growing in popularity among recordists. Also being marketed is a full line of blank 8-track tapes.

Zigman pointed out that with the increase of 8-track recorders on the market, the demand for 8-track blanks has been very encouraging. This line is being packaged in color-coded shrink wrap packages with rock band designs.

Bearing in mind the pilferage problems which have always plagued the industry, Irish is also concentrating on sales its popular pilfer-proof cassette bar, a counter display with a "go" "no go" lock that holds up to 96 cassettes.

The unit measures 7½ inches square by 21 inches high, has an attractive header card, and allows for the removal of a single cassette at a time.



Dear FIND Dealers:

The initial FIND update section of 12 pages will be mailed to you the week of August 14th. This initial section will have all new release information since our May Catalog as well as all new label product added to FIND since our May Catalog.

You will be advised by letter (with this initial update section) that effective September 1st there will be several basic changes in FIND's policies as follows:

1. No further C.O.D. shipments will be made to FIND accounts. This means those FIND dealers presently ordering on a C.O.D. basis will either have to apply for open account or remit checks with their orders.
2. Minimum orders to FIND must be for 5 units or more. This does not mean 5 units per title; just 5 units in total on a dealer order.
3. FIND will cycle out all Revolving Accounts and this type of service to present FIND dealers will be transferred either to open account billing or dealers must remit with orders.
4. FIND will only accept orders for product listed in the FIND Catalog and FIND Update. Special orders for product not listed in either the FIND Catalog or FIND Updates will be returned to the dealers as Not Available.

All these changes are necessitated by heavy processing costs not in line with profit objectives of FIND. All of the above changes will enable FIND to give much faster service to participating accounts.

If you have any questions on the above, please contact Dean White, Operations Manager, FIND, Post Office Box 775, Terre Haute, Indiana 47808.

Bice Wardlaw

FIND Service International
P.O. Box 775
Terre Haute, Indiana 47808
AC (812) 466-1282

and

FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
AC (213) 273-7040
Candy Tusken



ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

Director—DON OVENS

Hot Chart Action

NUMBER OF SINGLES REVIEWED
THIS WEEK
90

LAST WEEK
82

HOLD YOUR HEAD UP—Argent (*8 from 18) . . . disc jumped into the Top 10 with all 40 markets of top 40 radio now on it . . . showing Top 10 in Philly, Cleveland, Minneapolis, Memphis, Atlanta, Denver and Fargo. Added this week in N.O., Top 15 dealer sales reports coming from N.Y., L.A., Philly, Boston, Detroit, Cleveland, Milwaukee, Baltimore, D.C., Minneapolis with all 21 of the sales markets checked reporting sales action.

SATURDAY IN THE PARK—Chicago (*33 from 40) . . . in a short 3 weeks this cut from their #1 LP, moved right into the Top 40 of the Hot 100

with a reflection of 32 of the 40 markets of radio. Added this week in St. Louis, Portland, Oklahoma City, Denver, Cincy and Charlotte. Already Top 20 in N.Y. (WOR-FM), Philly, D.C., N.O., Seattle, Buffalo, Louisville and Omaha. Top 15 dealer sales action showing in L.A., Philly, Seattle and Milwaukee.

HONKY CAT—Elton John (*44 from 63) . . . national breakout last week with a considerable chart jump this week. Top 40 radio additions in L.A. (KHJ), D.C., Dallas, Seattle, Minneapolis, Oklahoma City, Hartford, Buffalo and Syracuse, bringing the total to 18 of the 40 markets polled. Top 15 sales action showing in N.Y., L.A., N.O., Milwaukee, Atlanta and Houston with 19 markets now reporting sales activity of the 21 checked.

Breaking

PLAY ME—Neil Diamond (*55 from 87) . . . his potent cut from the "Moods" LP moved right across the Hot 100 this week with a pickup in Top 40 play in L.A. (KHJ), Dallas, Milwaukee, Seattle, Minneapolis, Memphis, Atlanta, Houston, Kansas City and Louisville plus a strong increase in dealer

sales reports coming from 17 of the 21 sales markets checked. Moves to #27 on the Easy Listening chart with heavy radio and sales reports.

NIGHTS IN WHITE SATIN—Moody Blues (*69 from 89) . . . formerly in their "Days of Future Past" LP, cut has made a giant chart move in two weeks with additions in top 40 radio showing in Kansas City, Syracuse (WNDR) joining Indianapolis, Hartford and Minneapolis who started it three weeks ago. Dealer sales activity reflected in 13 of the 21 markets checked.

MOR RADIO: The Easy Listening formats continue to induce sales action and eventually top 40 radio recognition as witnessed by four current Hot 100 chart items; all motivated by their original MOR activity. At #39, "Popcorn" by Hot Butter, at #73, "My Guy" by Petula Clark, at #83 "If You Leave Me Tonight I'll Cry" by Jerry Wallace first starting country (now #2 on the Country chart) and moving MOR to top 40 and #88 "Goodbye Again" by John Denver. Of the four, "Popcorn" is faring the best in top 40 radio activity with "If You Leave Me Tonight, I'll Cry" starting to show.

Pop

SIMON & GARFUNKEL—FOR EMILY, WHEREVER I MAY FIND HER (2:25)

(prod: Paul Simon, Art Garfunkel & Roy Halee) (writer: Simon) (Charing Cross, BMI) From their current "Greatest Hits" LP, this ballad beauty is out for the first time as a single for MOR and top 40. Flip: "America" (3:23) (Charing Cross, BMI) COLUMBIA 4-45663

BILL WITHERS—USE ME (3:46)

(prod: Bill Withers with R. Jackson, J. Gadson, M. Dunlap, B. Blackman) (writer: Withers) (Interior, BMI) Radio demand cut from his "Still Bill" LP, a potent blues rock ballad for top 40, soul and MOR. Flip: No info available. SUSSEX 241 (Buddah) RADIO ACTION: WJLB (Detroit)

BILLY PRESTON—SLAUGHTER (Theme From "Slaughter") (2:46)

(prod: Billy Preston) (writer: Preston) (Irving/Web, BMI) Solid dance rocker, follow up to "Outa-Space" which went Top 10. Flip: No info available. A&M 1320

EAGLES—WITCHY WOMAN (3:53)

(prod: Glyn Johns) (writers: Henley-Leaden) (Kicking Bear/Benchmark, ASCAP) Their initial entry "Take It Easy" took them into the teens of the Hot 100. Follow up is a strong easy beat slow rock ballad, a cut from their LP. Flip: No info available. ASYLUM 11008 (Atlantic)

GODSPELL—WE BESEECH THEE (3:30)

(prod: Stephen Schwartz) (writer: Schwartz) (New Cadenza/Valando, ASCAP) Cast of "Godspell" went into the teens of the Hot 100 with "Day By Day." Follow up rhythm item from same musical and current chart LP. Flip "On the Willows" (2:57) (New Cadenza/Valando, ASCAP) BELL 45-240

OCEAN—ONE MORE CHANCE (3:09)

(prod: Greg Brown) (writers: Cook-Greenaway) (Cookaway, BMI) Penned by Cook and Greenaway this potent rhythm item for top 40 and MOR has much of the "Put Your Hand In the Hand" appeal. Flip: No info available. KAMA SUTRA 556 (Buddah)

GENE PITNEY—SUMMERTIME DREAMING (2:58)

(prod: Barry Murray) (writers: Murray-Stephens) (April, ASCAP) Label is hot now via "Popcorn" and the timing is right for Pitney to break through top 40 and MOR with this infectious rhythm number. Cut in England with Mungo Jerry. Flip: "A Thousand Arms (Five Hundred Hearts)" (2:40) (Catalogue, BMI) MUSICOR 1461

B.W. STEVENSON—On My Own (2:42) (prod: David M. Kershenbaum) (writer: Stevenson) (Prophesy, ASCAP) RCA 74-0778

JOHNNY WILLIAMS—Slow Motion (Part 1) (2:57) (prod: Gamble-Huff) (writers: Gamble-Huff) (Assorted, BMI) PHILADELPHIA INTERNATIONAL 3518 (CBS)

JOHN ROWLES—Blue On Blue (2:54) (prod: Al Capps) (writers: Bacharach-David) (Famous, ASCAP) KAPP 2180 (MCA)

PILOT—Rider (3:27) (prod: Ken Scott) (writer: Stephens) (Czarina, ASCAP) RCA 74-0770

CRYSTAL MANSION—Somebody Outa' Turn Your Head Around (3:25) (prod: Co-Creations, Inc. & Crystal Mansion) (Ivory/Crystal Mansion, BMI) RARE EARTH 5047 (Motown)

TOBIAS—Dream #2 (3:35) (prod: Michael Lloyd) (writer: Tobias) (Gloosecap, BMI) VERVE 10681 (MGM)

REDWING—Soul Theft (3:51) (prod: Russ Gary) (writers: Samuels-Phillips-Floegel) (Parker, BMI) FANTASY 682

KYLE—She (2:19) (prod: Artie Ripp) (writer: Kyle) (Layne, ASCAP) FAMILY 0913 (Famous)

ODDS & ENDS—Apples, Peaches, Pumpkin Pie (2:45) (prod: P. Adams D. Jordan) (writer: Irby, Jr.) (Bradley, BMI) TODAY 1513 (Perception)

REEBOP KWAKU BAAH—Silly Boy (3:15) (prod: Reebop Kwaku and Chris Blackwell) (writer: Reebop Kwaku Baah) (Ackee, ASCAP) ISLAND 1207 (Capitol)

EDDIE KENDRICKS—IF YOU LET ME (3:16)

(prod: Frank Wilson) (writer: Wilson) (Jobete/Stone Agate, BMI) Kendrick follows "Eddie's Love" with a clever blues, easy beat swinger for top 40 and Soul. Flip: No info available. TAMLA 54222 (Motown)

BLOOD, SWEAT & TEARS—SO LONG DIXIE (4:07)

(prod: Bobby Columby) (writers: Mann-Weil) (Screen Gems-Columbia/Summerhill Songs, BMI) Group's first in a long time with new lead is a strong rock ballad for the top 40. Flip: No info available. COLUMBIA 4-45661

DANNY O'KEEFE—GOOD TIME CHARLIE'S GOT THE BLUES (3:02)

(prod: Arif Mardin) (writer: O'Keefe) (Cotillion/Road Canon, BMI) Potent composer-performer with a strong blues ballad, a cut from his debut LP . . . for top 40, MOR and Country. Flip: No info available. SIGNPOST 70006 (Atlantic)

MYLON—MAMA, YOU BEEN ON MY MIND (2:54)

(prod: Alan Toussaint) (writer: Dylan) (Warner Bros., ASCAP) A lot going for this one! . . . penned by Bob Dylan, produced by Alan Toussaint and a potent performance by Mylon that has it to break him through top 40 and MOR. Flip: No info available. COLUMBIA 4-45671

CASCADES—Sweet American (2:35) (prod: Steve Douglas) (writer: Greenfield) (Sherman/Fatheyrrab, BMI) CanBase 714

UNIKES—Will You Love Me Tomorrow (3:39) (prod: Uniques) (writers: King-Goffin) (Screen Gems-Columbia, BMI) PARAMOUNT 0172

LOUIS PAUL—With a Little Bit of Love (2:20) (prod: Hotwater Prod) (writer: Paul) (East/Memphis/Knee Deep, BMI) ENTERPRISE 9056 (Stax/Volt)

GROVER WASHINGTON, JR.—No Tears, In the End (3:30) (prod: Creed Taylor) (writers: MacDonald-Saltzer) (Antisia, ASCAP) KUDU 909 (CTI)

SOUTHERN FRIED—Put It Where You Want It (3:10) (Prod: Rogers-Todd-Winn) (writers: Sample-Layne) (Four Knights, BMI) CREAM 1020

BONES—Good Luck (2:00) (prod: Richard Perry) (writer: Faragher) (Hogwild/Braintree/Jimskip, BMI) SIGNPOST 70005 (Atlantic)

CHUCK WOOLERY—Pen of a Poet (2:48) (prod: Joe Reisman) (writers: Arnold-Martin-Morrow) (Sunbury, ASCAP) RCA 74-0771

PAUL EVANS—Try It You'll Like It (2:20) (prod: Charles R. Grean) (writer: Grean) (Brookhaven, BMI) RANWOOD 928

JERRY ROSS SYMPOSIUM—Duck You Sucker (3:07) (writer: Morricone) (Unart, BMI) MOTOWN 1209

MARK RADICE—Hey, My Love (2:59) (prod: Jerry Ross) (writer: Radice) (Famous, ASCAP) PARAMOUNT 0170

JAMES ROBERT AMBROSE—Brand New Sunny Day (2:49) (prod: Mort Ross) (writer: Ambrose) (Modo, BMI) HOPI 101 (Vanguard)

Also Recommended

EMERSON, LAKE & PALMER—From the Beginning (3:48) (prod: Greg Lake) (writer: Lake) (Tro, BMI) COTILLION 44158
RADIO ACTION: KLIF (Dallas)

FREDA PAYNE—Through the Memory of My Mind (2:51) (prod: Williams Weatherspoon) (writer: Weatherspoon) (Gold Forever, BMI) INVICTUS 9128 (Capitol)

BOBBY GOLDSBORO—With Pen In Hand (3:27) (prod: Bob Montgomery & Bobby Goldsboro) (writer: Goldsboro) (Detail, BMI) UNITED ARTISTS 50938

SEATRIN—I'm Willin' (3:32) (prod: George Martin) (writer: George) (Abraham, ASCAP) CAPITOL 3421

JACKIE MOORE—Time (3:27) (prod: Brad Shapiro & Dave Crawford) (writer: Crawford) (Walden, ASCAP) ATLANTIC 2830

CHAIRMEN OF THE BOARD—Let Me Down Easy (2:42) (prod: Greg Perry & General Johnson) (writers: Johnson-Perry-Dunbar) (Gold Forever, BMI) INVICTUS 9126 (Capitol)

TOM RUSH—Kids These Days (3:19) (prod: Tom Rush) (writers: Rush-Veitch) (Rush, BMI) COLUMBIA 4-45669

DIAN HART—What I Don't Know Won't Hurt Me (3:10) (prod: Jerry Stzner) (writers: Soul-Wiggins) (Muscle Shoals Sound/Cotillion, BMI) AMARET 142 (MGM)

Country

MERLE HAGGARD and the Strangers—IT'S NOT LOVE (But It's Not Bad) (3:20)

(writers: Cochran-Martin) (Tree, BMI) Flip: "My Woman Keeps Lovin' Her Man" (2:44) (Blue Book, BMI) CAPITOL 3419
RADIO ACTION: WBAP (Ft. Worth); KCKN (Kansas City)

HANK LOCKLIN—I Forgot to Live Today (3:00) (prod: Ronny Light) (writers: Lee-Reynolds) (Gold Dust, BMI) RCA 74-0772

BOBBY GOLDSBORO—With Pen In Hand (See Pop Pick)

PEGGY SUE WRIGHT—Bread Upon the Waters (2:21) (writer: Silverstein) (Tro-Evil Eye, BMI) DECCA 32984 (MCA)

ERNIE ASHWORTH—Dreaming Again (2:40) (prod: Wesley Rose) (writer: Stewart) (Acuff-Rose, BMI) HICKORY 1647

DON WILLIAMS—Don't You Believe (2:51) (prod: Susan Taylor-Allen Reynolds) (writer: Williams) (Jack, BMI) JMI 7

MARTY ROBBINS—I'VE GOT A WOMAN'S LOVE (2:23)

(prod: Bob Johnston) (writer: Robbins) (Rose, BMI) Flip: No info available. COLUMBIA 4-45668

GEORGE HAMILTON IV—TRAVELIN LIGHT (1:56)

(prod: Bob Ferguson) (writer: Paxton) (Acoustic, BMI) Flip: "Alberta Bound" (2:35) (Early Morning, CAPAC) RCA 74-0776
RADIO ACTION WBAP (Ft. Worth); KCKN (Kansas City)

HAROLD LEE—Lila (2:28) (prod: Bob Millsap) (writer: Millsap) (Robbins, BMI) CARTWHEEL 219

DANNY O'KEEFE—Good Time Charlie's Got the Blues (See Pop Pick)

ALVIS BARNETT—Be Nice to the Little Guy (2:38) (writer: Ludstrom) (Heartwarming, BMI) IMPACT 5137

GLENN CANYON—Drinkin' Suit (2:30) (prod: Ron Chancey) (writer: Canyon) (Glenn Canyon, BMI) CARTWHEEL 218

SMILEY MONROE—Janie's Sad Song (2:54) (prod: Gene Breedon) (writer: Miller) (Plaque, BMI) PORTLAND 1010

Also Recommended

DONNA FARGO—Daddy (2:50) (prod: Joe Johnson) (writer: Fargo) (4 Star/Prima-Donna, BMI) DECCA 33001 (MCA)

JERRY REED AND CHET ATKINS—Jerry's Breakdown (2:07) (prod: Chet Atkins and Jerry Reed) (writer: Hubbard) (Vector, BMI) RCA 74-0775

Soul

Also Recommended

FREDA PAYNE—Through the Memory of My Mind (See Pop Pick)

JOHNNY WILLIAMS—Slow Motion (Part 1) (See Pop Pick)

DORIS DUKE—I Don't Know How To Fall Out of Love With You (2:54) (prod: Jerry Williams, Jr.) (writer: Roach) (Williams/Jiboro, BMI) MANKIND 12013 (Nashboro)

CHAIRMAN OF THE BOARD—Let Me Down Easy (See Pop Pick)

BILL WITHERS—USE ME (See Pop Pick)

BILLY PRESTON—SLAUGHTER (Theme From "Slaughter") (See Pop Pick)

MANHATTANS—One Life to Live (4:24) (prod: H. Neely-R. Riely-B. Smith) (writer: Lovett) (Fort Knox-Nattahnam, BMI) DELUXE 139 (Starday/King)

ODDS & ENDS—Apples, Peaches, Pumpkin Pie (See Pop Pick)

GROVER WASHINGTON, JR.—No Tears, In the End (See Pop Pick)

SOUTHERN FRIED—Put It Where You Want It (See Pop Pick)

BOBBY DUKES—Just To Be With You (2:55) (prod: Bobby Dukes & Calvin Simon) (writers: Dukes-Massey) (Big Seven/Chuck Brown, BMI) CALLA 184 (Roulette)

SWAMP DOGG—Sam Stone (3:57) (prod: Jerry Williams, Jr.) (writer: Prine) (Walden/Sourgrapes, ASCAP) CREAM 1021

LUCKY PETERSON—Lucky's Tune (2:40) (prod: Adams, Irby, Jordan) (writer: Irby) (Bradley, BMI) TODAY 1512 (Perception)

EDDIE KENDRICKS—IF YOU LET ME (See Pop Pick)

JACKIE MOORE—TIME (See Pop Pick)

POINTER SISTERS—Destination No More Heartaches (2:45) (prod: Wardell Quezzerque) (writers: Adams-Savoy-Kimble-Quezzerque) (Alotta, BMI) ATLANTIC 2893

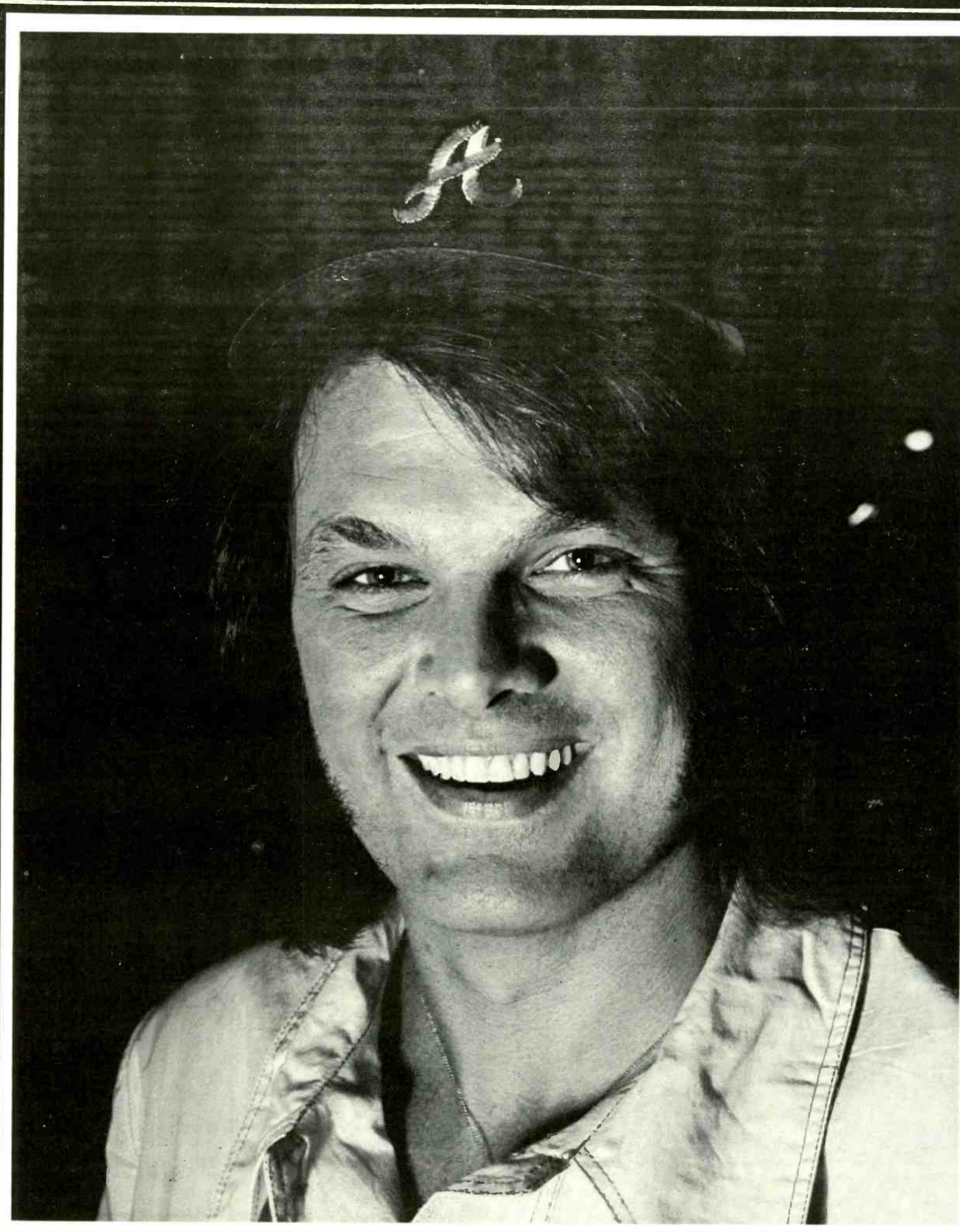
DAVE "BABY" CORTEZ—Funky Robot (Part 2) (1:25) (prod: Joe Richardson) (writer: Richardson) (Gambi, BMI) ALL PLATINUM 2339

PERSIANS—I Won't Cry For You Anymore (2:46) (prod: Phi-Mar) (writer: Harlee) (Astronomical, BMI) CAPITOL 3414

STANLEY TURRENTINE—I Told Jesus, Part 1 (3:45) (prod: Creed Taylor) (writer: Traditional) (Three Brothers, ASCAP) CTI 10

JONES GIRLS—Your Love Controls Me (2:42) (prod: Ronald Dunbar) (writers: Holland-Dozier-Dunbar-Wayne) (Gold Forever, BMI) MUSIC MERCHANT 1009 (Buddah)

Swinging For The Fences



TOMMY ROE is the lead-off hitter for MGM-South Records.

This Atlanta Brave is second only to Hank Aaron in career home runs. He's hit such round-trippers as "Sheila", "Everybody", "Jam Up and Jelly Tight", "Sweet Pea", "Dizzy" and many, many more. Now he's swinging for the fences with his first release . . . a mean little record, about a "Mean Little Woman, Rosalie".

"Mean Little Woman, Rosalie"
Tommy Roe

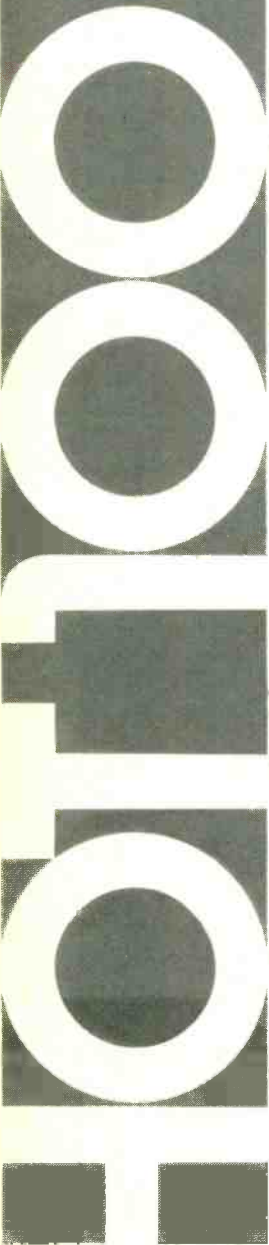
MGM SOUTH (7001)


The
Lowery
Group
of Music Publishing
Companies

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 August 19, 1972



Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	ALONE AGAIN (Naturally) 10	Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London)
2	2	BRANDY (You're A Fine Girl) • 10	Looking Glass (Mike Gershman-Bob Lipton-Looking Glass), Epic 5-10874 (CBS)
3	6	LONG COOL WOMAN 9	Hollies (Ron Richard & the Hollies), Epic 5-10871 (CBS)
4	3	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT 12	Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt)
5	7	I'M STILL IN LOVE WITH YOU 7	Al Green (Willie Mitchell), Hi 2216 (London)
6	5	WHERE IS THE LOVE 11	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2879
7	4	DADDY, DON'T YOU WALK SO FAST • 18	Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)
8	18	HOLD YOUR HEAD UP 10	Argent (Rod Argent & Chris White), Epic 5-10852 (CBS)
9	11	COCONUT 11	Nilsson (Richard Perry), RCA 74-0718
10	12	GOODBYE TO LOVE 6	Carpenters (Jack Daugherty), A&M 1367
11	13	THE HAPPIEST GIRL IN THE WHOLE U.S.A. 14	Donna Fargo (Stan Silver), Dot 17409 (Famous)
12	17	YOU DON'T MESS AROUND WITH JIM 8	Jim Croce (Terry Cashman & Tommy West), ABC 11328
13	8	TOO LATE TO TURN BACK NOW • 13	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910
14	10	SCHOOL'S OUT 12	Alice Cooper (Bob Ezrin), Warner Bros. 7596
15	9	HOW DO YOU DO • 17	Mouth & MacNeal (Hans Van Hemert), Philips 40715 (Mercury)
16	20	MOTORCYCLE MAMA 11	Sailcat (Pete Carr), Elektra 45782
17	26	THE GUITAR MAN 4	Bread (David Gates), Elektra 45803
18	27	BABY DON'T GET HOOKED ON ME 8	Mac Davis (Rick Hall), Columbia 4-45618
19	21	SEALED WITH A KISS 11	Bobby Vinton (Bobby Vinton), Epic 5-10861 (CBS)
20	22	LOOKIN' THROUGH THE WINDOWS 6	Jackson 5 (Hal Davis), Motown 1205
21	25	ROCK AND ROLL, Part 2 5	Gary Glitter (Mike Leander), Bell 45-237
22	23	HAPPY 6	Rolling Stones (Jimmy Miller), Rolling Stones 19104 (Atlantic)
23	28	JOIN TOGETHER 5	Who (Who/Glyn Johns), Decca 32983 (MCA)
24	24	GONE 13	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387
25	15	LEAN ON ME • 18	Bill Withers (Bill Withers), Sussex 235 (Buddah)
26	37	BACK STABBERS 5	O'Jay's (Gamble-Huff Prod.), Philadelphia International 3517 (CBS)
27	30	BABY LET ME TAKE YOU (IN MY ARMS) 12	Detroit Emeralds (A. Katouzian Prod.), Westbound 203 (Chess/Janus)
28	29	BREAKING UP IS HARD TO DO 8	Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-235
29	31	BEAUTIFUL SUNDAY 12	Daniel Boone (Larry Page), Mercury 73281
30	14	HOLD HER TIGHT 8	Osmonds (Alan Osmond & Michael Lloyd), MGM 14405
31	32	SMALL BEGINNINGS 9	Flash (Derek Lawrence), Capitol 3345
32	33	WHEN YOU SAY LOVE 7	Sonny & Cher (Snuff Garrett), Kapp 2176 (MCA)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
33	40	SATURDAY IN THE PARK 3	Chicago (James William Guericco), Columbia 4-45657
34	16	LAYLA 26	Derek & the Dominos (Tom Dowd and the Dominos), Atco 6809
35	19	DAY BY DAY 14	Godspell (Steven Schwartz), Bell 45-210
36	41	POP THAT THANG 8	Isley Brothers (Isleys), T-Neck 935 (Buddah)
37	42	POWER OF LOVE 7	Joe Simon (Staff), Spring 128 (Polydor)
38	39	SWEET INSPIRATION/WHERE YOU LEAD 9	Barbra Streisand (Richard Perry), Columbia 4-45626
39	44	POPCORN 7	Hot Butter (R. Talmadge, D. Jordan & Bill & Steve Jerome, M.T.L.), Musicor 01458
40	45	GO ALL THE WAY 8	Raspberries (Jimmy Ienner), Capitol 3348
41	47	YOU'RE STILL A YOUNG MAN 6	Tower of Power (Ron Capone), Warner Bros. 7612
42	43	I'M COMING HOME 9	Stories (Stories), Kama Sutra 545 (Buddah)
43	49	RJN TO ME 4	Bee Gees (Bee Gees & Robert Stigwood), Atco 6896
44	63	HONKEY CAT 2	Elton John (Gus Dudgeon), Uni 55343 (MCA)
45	51	T-HIS WORLD 3	Staple Singers (Al Bell), Stax 0137
46	34	CONQUISTADOR 15	Procol Harum (Chris Thomas), A&M 1347
47	61	BLACK & WHITE 2	Tree Dog Night (Richard Podolor), Dunhill 4317
48	48	IN THE GHETTO 9	Candi Staton (Rick Hall), Fame 91000 (United Artists)
49	59	THE CITY OF NEW ORLEANS 4	Arlo Guthrie (Lenny Waronker & John Pilla), Reprise 1103
50	53	COLDEST DAYS OF MY LIFE 6	Chi-Lites (Eugene Record), Brunswick 55478
51	56	EVERYBODY PLAYS THE FOOL 6	Main Ingredient (Sylvester & Simmons), RCA 74-0731
52	55	STARTING ALL OVER AGAIN 7	Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127
53	54	FUT IT WHERE YOU WANT IT 6	Crusaders (Stewart Levine), Blue Thumb 208 (Famous)
54	46	WE'VE COME TOO FAR TO END IT NOW 9	Smoksy Robinson & The Miracles (Johnny Bristol), Tama 54220 (Motown)
55	87	PLAY ME 2	Nail Diamond (Tom Catalano & Neil Diamond), Uni 55346 (MCA)
56	57	A SIMPLE MAN 7	Lobo (Phil Gernhard), Big Tree 141 (Bell)
57	62	SPEAK TO THE SKY 3	Rick Springfield (Robie Porter), Capitol 3340
58	65	EASY LIVIN' 4	Uriah Heep (Gerry Bron), Mercury 73307
59	58	I MISS YOU 8	Harold Melvin & the Blue Notes (Gamble & Huff Prod.), Philadelphia International 3516 (CBS)
60	52	DUNCAN 7	Paul Simon (Roy Halee & Paul Simon), Columbia 4-456381
61	75	BEN 3	Michael Jackson (Corporation), Motown 1207
62	66	ALABAMA WILD MAN 6	Jerry Reed (Chet Atkins & Jerry Reed), RCA 74-0738
63	70	ROCK ME ON THE WATER 3	Jackson Browne (Richard Sanford Orshoff), Asylum 11006 (Atlantic)
64	76	MY MAN IS A SWEET MAN 3	Millie Jackson (Raeford Gerald), Spring 127 (Polydor)
65	68	STARMAN 8	David Bowie (Ken Scott & David Bowie), RCA 74-0719
66	67	ZING WENT THE STRINGS OF MY HEART 7	Trammps (Baker-Harris-Young), Buddah 306

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	72	GOOD FOOT, Part 1 3	James Brown (James Brown), Polydor 14139
68	69	THAT'S THE WAY GOD PLANNED IT 7	Billy Preston (George Harrison), Apple 1808
69	89	NIGHTS IN WHITE SATIN 3	Moody Blues (Tony Clarke), Deram 85023 (London)
70	86	AMERICA 2	Yes (Yes & Eddie Offord), Atlantic 2899
71	82	MY DING-A-LING 3	Chuck Berry (Esmond Edwards), Chess 2131
72	88	GARDEN PARTY 4	Rick Nelson (Rick Nelson), Decca 32980 (MCA)
73	73	MY GUY 11	Petula Clark (Mike Curb & Don Costa), MGM 14392
74	79	IN THE QUIET MORNING 4	Joan Baez (Joan Baez/Norbert Putnam), A&M 1362
75	78	YOUR WONDERFUL SWEET SWEET LOVE 3	Supremes (Smokey), Motown 1206
76	77	IF I WERE A CARPENTER 8	Bob Seger (Punch & Cass), Palladium 1079
77	80	IN TIME 3	Engelbert Humperdinck (Gordon Mills), Parrot 40071 (London)
78	97	I BELIEVE IN MUSIC 2	Gallery (Mike Theodore & Dennis Coffey), Sussex 239 (Buddah)
79	83	WHAT A WONDERFUL THING WE HAVE 3	Fabulous Rhinestones (Fabulous Rhinestones), Just Sunshine 500 (Famous)
80	71	RIP OFF 11	Laura Lee (William Weatherspoon/Stagedoach Productions), Hot Wax 7204 (Buddah)
81	81	BEAT ME DADDY EIGHT TO THE BAR 5	Commander Cody and His Lost Planet Airmen (Dale Lear & Lefty Black), Paramount 0169 (Famous)
82	85	GERONIMO'S CADILLAC 3	Michael Murphey (Bob Johnston), A&M 1368
83	—	IF YOU LEAVE ME TONIGHT I'LL CRY 1	Jerry Wallace (Joe E. Johnson), Decca 32989 (MCA)
84	—	WHOLY HOLY 1	Aretha Franklin with James Cleveland (Jerry Wexler/Arif Mardin/Aretha Franklin), Atlantic 2001
85	74	THAT'S WHAT FRIENDS ARE FOR 6	B.J. Thomas (Steve Tyrell & Al Gorgoni), Scepter 12354
86	90	MELISSA 2	Allman Brothers Band (Tom Dowd), Capricorn 0007 (Warner Bros.)
87	—	JACKIE WILSON SAID 1	Van Morrison (Van Morrison), Warner Bros. 7616
88	91	GOODBYE AGAIN 5	John Denver (Milton Okun), RCA 74-0737
89	—	LOVE SONG 1	Tommy James (Tommy James & Bob King), Roulette 7130
90	—	BURNING LOVE 1	Elvis Presley, RCA 74-0769
91	—	HOW COULD I LET YOU GET AWAY 1	Spinners (Thom Bell), Atlantic 2904
92	93	DOWN BY THE RIVER 5	Albert Hammond (Don Atfeld & Albert Hammond), MUMS 6009 (CBS)
93	94	I NEVER COULD BE HAPPY 5	Emotions (Homer Banck, Carl Hampton, Raymond Jackson & Pervis Staples), Volt 4083
94	96	SUMMER SUN 2	James Town Massacre (Myland Bogden & Guy Marasco), Warner Bros. 7603
95	—	FREDDIE'S DEAD 1	Curtis Mayfield (Curtis Mayfield), Curtom 1975 (Buddah)
96	98	SITTIN' ON A TIME BOMB (Waitin' for the Hurt to Come) 4	Honey Cone (Greg Perry), Hot Wax 7205 (Buddah)
97	100	A SUNDAY KIND OF LOVE 2	Lenny Welch (Hank Medress & Dave Appell), Atco 6894
98	—	HE'S AN INDIAN COWBOY IN THE RODEO 1	Buffy Sainte-Marie (Buffy Sainte-Marie & Norbert Putnam), Vanguard 35156
99	99	SOUTHBOUND TRAIN 2	Graham Nash & David Crosby (David Crosby/Graham Nash/Bill Halverson), Atlantic 2892
100	—	GUESS WHO 1	B.B. King (Joe Zagarino), ABC 11330

HOT 100 A-Z - (Publisher-Licensee)

Alabama Wild Man (Vector, BMI) 62	Burning Love (Columbia, BMI) 90	Geronimo's Cadillac (Mystery, BMI) 82	Hold Her Tight (Kohlo, BMI) 80	In the Ghetto (Screen Gems-Columbia/Presley, BMI) 48	Nights in White Satin (Essex, BMI) 69	Sittin' on a Time Bomb (Waitin' for the Hurt to Come) (Gold/BMI) 96	This World (Sunbeam, BMI) 45
Alone Again (Naturally) (MAM, ASCAP) 1	City of New Orleans, The (Kama Rippa/Turnpike Tom, ASCAP) 49	Go All the Way (C.A.M.-U.S.A., BMI) 40	Hold Your Head Up (Mainstay, BMI) 8	in the Quiet Morning (Almo/Chandos, ASCAP) 74	Play Me (Prophet, ASCAP) 55	Too Late to Turn Back Now (Unart/Stagedoor, BMI) 13	What a Wonderful Thing We Have (Higher/Rhinestones, ASCAP) 79
America (Charing Cross, BMI) 70	Coconut (Blackwood, BMI) 9	Goodbye Again (Cherry Lane, ASCAP) 50	Honkey Cat (James, BMI) 84	Popcorn (Bourne, ASCAP) 39	Power of Love (Assorted/Gaucha/Belinda, BMI) 23	What's the Way God Planned It (Apple, ASCAP) 68	Your Wonderful Sweet Sweet Love (Jobete, ASCAP) 75
Baby Don't Get Hooked on Me (Screen Gems-Columbia, BMI) 18	Coldest Days of My Life (Julio-Brian, BMI) 5	Goodbye Again (Cherry Lane, ASCAP) 50	How Could I Let You Get Away (Bellboy, BMI) 77	Pop That Thang (Triple Three/Eden, BMI) 36	Rip Off (Gold Forever, BMI) 53	Where Is the Love (Antisia, ASCAP) 32	You're Still a Young Man (Kuptilla, ASCAP) 41
Baby Let Me Take You (In My Arms) (Bridgeport, BMI) 27	Goodbye Again (Cherry Lane, ASCAP) 50	Good Foot, Part 1 (Dynatone/Cadenz, ASCAP) 35	How Do You Do (WB, ASCAP) 15	Put It Where You Want It (Four Knights, BMI) 37	Rock & Roll, Part 2 (Leeds, ASCAP) 3	Whole Holy (Jobete, ASCAP) 84	Zing Went the Strings of My Heart (Warner Bros., ASCAP) 66
Back Stabbers (Assorted, BMI) 26	Goodbye Again (Cherry Lane, ASCAP) 50	Guess Who (Michele, BMI) 100	I Believe in Music (Songpainter, BMI) 88	Rock Me on the Water (Open Window, BMI) 20	Run to Me (WB, ASCAP/Casserole, BMI) 43		
Beat Me Daddy Eight to the Bar (MCA, ASCAP) 78	Goodbye Again (Cherry Lane, ASCAP) 50	The Guitar Man (Screen Gems-Columbia, BMI) 17	I Miss You (Assorted, BMI) 59	Rip Off (Gold Forever, BMI) 53	Saturday in the Park (Big Elk, BMI) 86		
Beautiful Sunday (Page Full of Hits, ASCAP) 81	Goodbye Again (Cherry Lane, ASCAP) 50	Happiest Girl in the Whole U.S.A. (Prima Donna/Algee, BMI) 11	I Never Could Be Happy (East/Memphis, BMI) 10	Rock & Roll, Part 2 (Leeds, ASCAP) 3	School's Out (In Litigation) (Almo, ASCAP) 14		
Ben (Jobete, ASCAP) 61	Goodbye Again (Cherry Lane, ASCAP) 50	He's an Indian Cowboy in the Rodeo (Calev, ASCAP) 98	If I Were a Carpenter (Faithful Virtue, BMI) 87	Sealed With a Kiss (Post, ASCAP) 19	Simple Man (Kaiser-Famous, ASCAP) 56		
Black & White (Templeton, ASCAP) 47	Goodbye Again (Cherry Lane, ASCAP) 50		If Loving You is Wrong I Don't Want to Be Right (East/Memphis/Klondike, BMI) 67	Simple Man (Kaiser-Famous, ASCAP) 56			
Brandy (You're a Fine Girl) (Epic/Giant Enterprises, BMI) 2	Goodbye Again (Cherry Lane, ASCAP) 50		If You Leave Me Tonight I'll Cry (Leeds, ASCAP) 62				
Breaking Up is Hard to Do (Screen Gems-Columbia, BMI) 28	Goodbye Again (Cherry Lane, ASCAP) 50		If You Leave Me Tonight I'll Cry (Leeds, ASCAP) 62				

JOIN US AT THE BIGGEST RECORDING
SESSION EVER...
...IN THE MAKING
OF THE GREATEST
SOUL ALBUM EVER!

IN SUPPORT
OF THE
**WATTS
SUMMER
FESTIVAL**

SCHLITZ
BREWING CO.
&
STAX RECORDS
PRESENT



WATTSTAX '72

BENEFIT
CONCERT

FEATURING

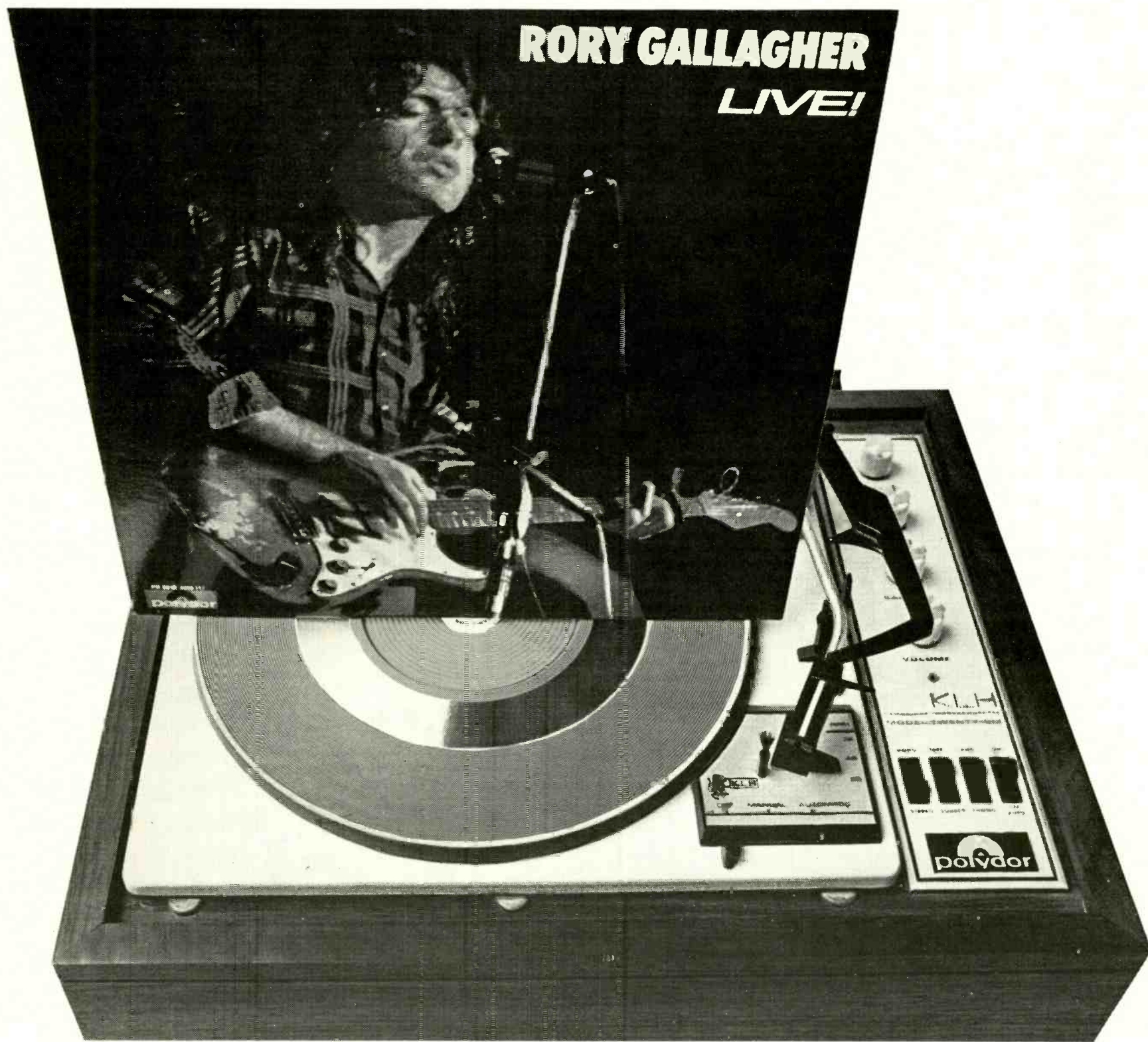
HONORARY HOST: REV. JESSE L. JACKSON • THE BAR-KAYS • WILLIAM BELL
BILLY ECKSTINE • EMOTIONS • EDDIE FLOYD • ISAAC HAYES • ERNIE HINES
HOT, BUTTERED & SOUL • LUTHER INGRAM • JIMMY JONES • ALBERT KING
JOHN KASANDRA • FREDRIC KNIGHT • LITTLE MILTON • LITTLE SONNY
DEBRA MANNING • MEL AND TIM • ERIC MERCURY • THE MOVEMENT
NEWCOMERS • DAVID PORTER • RANCE ALLEN GROUP • FREDDY ROBINSON
LEE SAIN • SONS OF SLUM • SOUL CHILDREN • STAPLE SINGERS • TOMMY TATE
JOHNNIE TAYLOR • TEMPREES • CARLA THOMAS • RUFUS THOMAS
KIM WESTON • FREDDY WILLIAMSON • INTRODUCING JOE HICKS

LOS ANGELES COLISEUM - AUGUST 20 - 3:00 P.M.

ALL SEATS RESERVED
DONATION \$1.00

Tickets available at WALLICH'S MUSIC CITY • MUTUAL TICKET AGENCIES • COLISEUM BOX OFFICE • TARGET DISCOUNT RECORD CENTERS

Rory Gallagher's history-making tour is now a matter of record.



Last February and March, Rory Gallagher layed down some of the heaviest, hardest, meanest, roaring blues you're likely to hear. And now Rory's touring the States. Listen to it. On record.

Rory Gallagher LIVE!

Holland, Mich., Civic Center, 8/10
Rock Island, Ill., Armory, 8/11
Elk Grove, Ill., Elk Grove High School, 8/12
Boston, Mass., Boston Commons, 8/14
Asbury Park, N.J., Sunshine Inn, 8/16
Harrisburg, Pa., Farm Show Arena, 8/17
Rockingham, N.C., Speedway, 8/18

Des Moines, Ia., Veterans Memorial Aud., 8/19
Chattanooga, Tenn., Municipal Aud., 8/20
Greenville, S.C., Memorial Aud., 8/22
Memphis, Tenn., Ellis Aud., 8/25
Augusta, Ga., Baseball Stadium, 8/26
Las Vegas, Nev., Convention Center, 8/29
Coral Gables, Fla., Univ. of Miami, 9/15



PD 5513
USE THE POWER

(18)

REGISTER AND VOTE

Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.

TOP LPs & TAPE

POSITION
109-200

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA Indicates not available

ARTIST
Title, Label, Number (Dist. Label)

TAPE
PACKAGES
AVAILABLE

8-TRACK
CASSETTE
REEL TO REEL

TAPE
PACKAGES
AVAILABLE

8-TRACK
CASSETTE
REEL TO REEL

TAPE
PACKAGES
AVAILABLE

8-TRACK
CASSETTE
REEL TO REEL

TAPE
PACKAGES
AVAILABLE

8-TRACK
CASSETTE
REEL TO REEL

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot).

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	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
109	111	10	JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA	139	132	41	DON McLEAN American Pie United Artists UAS 5535				171	166	36	STYLISTICS Avco AV 33023			NA
110	—	1	JEFFERSON AIRPLANE Long John Silver Grunt FTR 1007 (RCA)			NA	140	154	8	LOOKING GLASS Epic KE 31320 (CBS)			NA	172	173	7	PETER NERO First Time Ever (I Saw Your Face) Columbia KC 31335			NA
111	101	11	JOHNNY MATHIS First Time Ever (I Saw Your Face) Columbia KC 31342			NA	141	135	27	ARETHA FRANKLIN Young, Gifted & Black Atlantic SD 8213			NA	173	179	6	ERIC ANDERSEN Blue River Columbia KC 31062			NA
112	149	14	RASPBERRIES Capitol SK 11036			NA	142	142	23	CABARET Soundtrack ABC ABCD 752			NA	174	167	34	JACKSON 5 Greatest Hits Motown M 741 L			NA
113	—	1	SMOKEY ROBINSON & THE MIRACLES Flying High Together Tama T 318 L (Motown)			NA	143	143	9	JOHNNY MATHIS All Time Greatest Hits Columbia KG 31345			NA	175	159	39	LED ZEPPELIN Atlantic SD 7208			NA
114	103	16	NEW RIDERS OF THE PURPLE SAGE Powerglide Columbia KC 31248			NA	144	144	53	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)			NA	176	176	6	VARIOUS ARTISTS Highlights From the Metropolitan Opera Gala Honoring Sir Rudolph Bing, Vol. 1 DGG 2530 260 (Polydor)			NA
115	108	15	MOUNTAIN Live—The Road Goes Ever On Windfall 5502 (Bell)			NA	145	137	9	DELFOINCS Tell Me This Is a Dream Philly Groove 1154 (Bell)			NA	177	177	8	SARAH VAUGHAN/MICHEL LEGRAND Mainstream M 361			NA
116	115	17	RAY CHARLES Message From the People ABC/TRC ABCX 755			NA	146	150	7	WALTER CARLOS Clockwork Orange Columbia KC 31480			NA	178	178	5	CRAZY GANG Everything You Always Wanted To Know About the Godfather—But Don't Ask Columbia KC 31608			NA
117	118	7	BLACK OAK ARKANSAS If An Angel Came to See You, Would You Make Her Feel at Home Atco SD 7008			NA	147	131	10	FUNKADELIC America Eats Its Young Westbound 2020 (Chess/Janus)			NA	179	185	4	LIGHTHOUSE Live Evolution 3014 (Stereo Dimension)			NA
118	119	6	JERRY REED The Best Of RCA LSP 4729			NA	148	140	22	EDGAR WINTER'S WHITE TRASH Roadwork Epic KEG 32149 (CBS)			NA	180	181	10	RANDY NEWMAN Sail Away Reprise MS 2064			NA
119	116	13	FREE At Last A&M SP 4349			NA	149	153	9	VIKKI CARR First Time Ever (I Saw Your Face) Columbia KC 31453			NA	181	—	1	CAPTAIN BEYOND Capricorn CP 0105 (Warner Bros.)			NA
120	105	11	FRANK SINATRA Greatest Hits, Vol. 2 Reprise FS 1034			NA	150	151	8	STAN KENTON Today Phase 4 B 44179-80 (London)			NA	182	182	8	STORIES Kama Sutra KSBS 2051 (Buddah)			NA
121	—	1	GUESS WHO Live At The Paramount RCA LSP 4779			NA	151	157	4	RAY PRICE Lonesomest Lonesome Columbia KCP 31546			NA	183	183	19	LEONARD BERNSTEIN Mass Columbia M2 31008			NA
122	113	17	CREDENCE CLEARWATER REVIVAL Mardi Gras Fantasy 9404			NA	152	152	30	OSMONDS Phase III MGM SE 4796			NA	184	160	9	ARETHA FRANKLIN In the Beginning/The World of (1960-1967) Columbia KG 31355			NA
123	123	15	MEET THE BRADY BUNCH Paramount PAS 6032 (Famous)			NA	153	133	37	CAROLE KING Music Ode SP 77013 (A&M)			NA	185	186	67	THE GRADUATE Soundtrack Columbia OS 3180			NA
124	100	10	STEPPENWOLF Rest in Peace Dunhill DSX 50124			NA	154	146	15	FLIP WILSON Geraldine/Don't Fight The Feeling Little David LD 1001 (Atlantic)			NA	186	190	3	SMALL FACES Early Faces Pride PRD 0001 (MGM)			NA
125	121	28	J.J. CALE Naturally Shelter SW 8098 (Capitol)			NA	155	155	18	FLEETWOOD MAC Bare Trees Reprise MS 2080			NA	187	187	5	EDDIE HARRIS Instant Death Atlantic SD 1611			NA
126	195	2	RICK SPRINGFIELD Beginnings Capitol SMAS 11047			NA	156	145	22	LILY TOMLIN And That's The Truth Polydor PD 5023			NA	188	188	5	BOB SEGER w/TEEGARDEN & VAN WINKLE Smokin' O. P.'s Palladium P 1006 (Warner Bros.)			NA
127	117	43	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900			NA	157	122	22	TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.)			NA	189	199	2	DAVID ACKLES American Gothic Elektra EKS 75032			NA
128	128	48	CHEECH & CHONG Ode SP 77010 (A&M)			NA	158	138	29	A CLOCKWORK ORANGE Soundtrack Warner Bros. BS 2573			NA	190	148	7	RAIDERS All Time Greatest Hits Columbia KC 31464			NA
129	125	46	ROBERTA FLACK Quiet Fire Atlantic SD 5194			NA	159	163	8	SHA NA NA Night Is Still Young Kama Sutra KSBS 2050 (Buddah)			NA	191	192	5	SPIRIT Family That Plays Together Epic KE 31461 (CBS)			NA
130	124	10	CARROLL O'CONNOR Remembering You A&M SP 4340			NA	160	139	23	HOT TUNA Burgers Grunt FTR 1004 (RCA)			NA	192	172	7	WALTER CARLOS Sonic Seasons Columbia KG 31234			NA
131	120	17	HENRY MANCINI & DOC SEVERINSEN Brass On Ivory RCA LSP 4629			NA	161	141	11	BILLY PRESTON That's the Way God Planned It Apple 3359			NA	193	198	2	SYREETA MoWest MW 1132 (Motown)			NA
132	136	4	ROY CLARK Country! Dot DOS 25997 (Famous)			NA	162	156	25	CRUSADERS I Blue Thumb BTS 60011 (Famous)			NA	194	197	4	FABULOUS RHINESTONES Just Sunshine JJS1 (Famous)			NA
133	127	39	ELTON JOHN Madman Across the Water Uni 93120 (MCA)			NA	163	170	5	THEM featuring VAN MORRISON Parrot BP 71053/4 (London)			NA	195	196	6	FOGHAT Bearsville BR 2077 (Warner Bros.)			NA
134	134	28	MALO Warner Bros. MS 2584			NA	164	165	4	REDD FOX & DESMOND WILSON Sanford & Son RCA LPM 4739			NA	196	180	6	CHUCK MANGIONE QUARTET Mercury SRM 1-631			NA
135	112	13	SUPREMES Floy Joy Motown M 751 L			NA	165	147	6	WEATHER REPORT I Sing the Body Electric Columbia KC 31352			NA	197	193	3	MOONGLOWS Return of the Moonglows RCA LSP 4722			NA
136	130	12	RAY CONNIFF Love Theme From "The Godfather" Columbia KC 31473			NA	166	158	24	BLOOD, SWEAT & TEARS Greatest Hits Columbia KC 31170			NA	198	174	92	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)			NA
137	129	26	SONNY & CHER All I Ever Need Is You Kapp KRS 5560 (MCA)			NA	167	168	5	IKE & TINA TURNER Feel Good United Artists UAS 5598			NA	199	—	1	ENGELBERT HUMPERDINCK In Time Parrot XPAS 71056 (London)			NA
138	126	21	FIFTH DIMENSION Individually & Collectively Bell 6073			NA	168	169	6	NEW SEEKERS Circles Elektra EKS 75034			NA	200	—	1	CHARLEY PRIDE A Sunshine Day RCA LSP 4742			NA

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

David Ackles	189
Nat Adderley	89
Allman Bros.	25
America	69
Eric Andersen	173
Argent	51
Joan Baez	56
Beach Boys	62
Jeff Beck Group	60
Tony Bennett	169
Leonard Bernstein	183
Chuck Berry	24
Black Oak Arkansas	117
Bloodrock	71
Blood, Sweat & Tears	166
David Bowie	93
Brady Bunch	123
Bread	80
Jackson Browne	170
James Brown	70, 87
Jerry Butler	109
J.J. Cale	125
Captain Beyond	181
George Carlin	74
Carpenters	4
Walter Carlos	146, 192
Vikki Carr	149
Jimmy Castor Bunch	68
Harry Chapin	105
Ray Charles	116
Cheech & Chong	6, 128
Cher	52
Chicago	1
Chi-Lites	34
Eric Clapton	31
Roy Clark	132
Judy Collins	64
Ray Conniff	136
Alice Cooper	3, 59
Cornelius Bros. & Sister Rose	63
Crazy Gang	178
Credence Clearwater Revival	122
Jim Croce	50
Crusaders	162
Sammy Davis Jr.	53
Deep Purple	92
Delfonics	145
Derek & The Dominos	23
Neil Diamond	8
Dillards	81
Dr. Hook & The Medicine Show	97
Doors	79
Eagles	28
Emerson, Lake & Palmer	10
Donna Fargo	58
Fabulous Rhinestones	194
Fifth Dimension	138
Roberta Flack	27, 129
Roberta Flack & Donny Hathaway	18
Flash	49
Fleetwood Mac	155
Foghat	195
Redd Foxx & Desmond Wilson	164
Aretha Franklin	26, 141, 184
Free	119
Funkadelic	147
Gallery	99
Grand Funk Railroad	73
Grass Roots	96
Al Green	54
Guess Who	121
Arlo Guthrie	94
Eddie Harris	187
George Harrison & Friends	107
Freddie Hart	106
Donny Hathaway	32
Hollies	47
Hot Tuna	160
Humble Pie	75
Engelbert Humperdinck	199
Isley Brothers	65
Jackson 5	14, 175
Jefferson Airplane	110
Jermaine Jackson	98
Jesus Christ, Superstar	198
Jethro Tull	17
John & Yokoyama	48
Elton John	2, 133
Tom Jones	66
Janis Joplin	29
Stan Kenton	150
Carole King	44, 153
Led Zepplin	175
Ramsey Lewis	88
Lighthouse	179
Looking Glass	140
Charlie McCoy	103
Don McLean	139
Malo	134
Henry Mancini & Doc Severinsen	131
Mandrill	104
Chuck Mangione	196
Johnny Mathis	111, 143
John Mayall	82
Moonglows	197
Van Morrison	55
Mountain	115
Mouth & MacNeal	78
Graham Nash & David Crosby	67
Peter Nero	172
Randy Newman	180
New Riders of the Purple Sage	114
New Seekers	168
Wayne Newton	38
Nilsen	19, 101
Carroll O'Connor	130
Gilbert O'Sullivan	30
Original Cast	197
Godspell	35
Donny Osmond	20, 42
Osmonds	21, 152
Pink Floyd	46
Elvis Presley	13, 91
Billy Preston	39, 161
Ray Price	151
Charley Pride	200
Procol Harum	22
Raiders	190
Raspberries	112
Jerry Reed	118
Smokey Robinson & The Miracles	113
Rolling Stones	7, 33
Royal Scots Dragoon Guards	40
Todd Rundgren	157
Leon Russel	12
Sailcat	86
Carlos Santana	9
Buddy Miles	159
Sha Na Na	188
Bob Seger	100
Paul Simon	100
Simon & Garfunkel	5
Frank Sinatra	120
Small Faces	186
Sonny & Cher	137
Soundtracks	142
Cabaret	142
A Clockwork Orange	158
Fiddler on the Roof	127
Godfather	72
Shaft	144
Graduate	185
Spirit	191
Rick Springfield	126
Staple Singers	77
Steppenwolf	124
Cat Stevens	84
Rod Stewart	11
Stephen Strills	45
Stories	182
Stylistics	135
Supremes	171
Syreeta	193
Temptations	108
Joe Tex	102
THEM featuring Van Morrison	163
Three Dog Night	16
Lily Tomlin	156
Tower of Power	85
Ike & Tina Turner	167
Uriah Heep	43
Various Artists	41
Last Days of the Fillmore	41
Highlights from the Metropolitan	176
Sarah Vaughan & Michel Legrand	177
Bobby Vinton	83
War	61
Weather Report	165
Bob Weir	90
Andy Williams	76
Flip Wilson	154
Edgar Winter's White Trash	148
Bill Withers	15
Bobby Womack	57
Stevie Wonder	36
Yes	95
Neil Young	37

THE CANADIAN GOLD RUSH IS ON!



**Read All
About It in
Billboard's
Canadian
Spotlight!**

“Thar’s Gold in Them Thar Hills!”

It’s been quite awhile since that phrase echoed across a continent, but it’s being heard again. The Canadian Music Industry is exploding with solid gold. The gold is in the form of gold records that are being assayed by music people all over the world.

Billboard’s 3-column Canadian spotlight, coming in the September 23 issue, will dig into this fascinating market with in-depth coverage of:

- The future of the Canadian Music Industry
- The importance of Canada as a test market for tight U.S. playlists
- The Canadian studio boom
- The A&R picture
- Inside Maple Music, Inc.
...and a lot more!

It’s an issue that taps a mother lode of talent and opens up a new vein in the ever-expanding music market.

Get in on the ground floor of the Canadian Gold Rush in Billboard’s Canadian Spotlight and stake your claim before the ad deadline:

Ad deadline: September 8

Issue date: September 23

**Billboard's
Canadian Spotlight:
A Golden Opportunity.**



**Contact a Billboard Sales Representative
at any of the following locations:**

NEW YORK

165 West 46th Street
New York, N. Y. 10036
212/757-2800

LONDON

7 Carnaby Street
London W.1, England
437-8090

CHICAGO

150 North Wacker Drive
Chicago, Ill 60606
312/CE 6-9818

TOKYO

Comfy Homes 7B
6-6-28, Akasaka
Minato-ko, Tokyo Japan
586-0261-2-3

LOS ANGELES

9000 Sunset Blvd., Suite 415
Los Angeles, Ca 90069
213/273-7040

MILAN

Billboard Gruppo sri.
Pizzale Loreto 9, Italy
28-29-158

NASHVILLE

1719 West End Avenue
Nashville, Tenn 37203
615/329-3925

Buddah's Bogart Illustrates Movie Soundtrack's Impact

• Continued from page 1

portance as an integral part of the film. "The music is an essential part of the film," he stated. "It's a reflection of society today, of the world we live in."

Such realism is, Bogart feels, particularly evident in many of the new black films. And music by contemporary black artists has been an important part of that awareness.

"Gone are the days of name musicians simply contributing background music," Bogart said. "Music should never be merely incidental. Even instrumental music should have something to say."

"It's silly to expect the masses to go see a movie today, particularly when they include the youth market, if the music isn't dressed in the ideas the audience can understand."

With black films "opening the door to reality, just as black music led to rock 'n' roll, to the Stones and the Beatles," the need for original music will increase, Bogart suggested. Films like "The Graduate" and "Shaft" first demonstrated how vital original film music could be when important contemporary artists became directly involved with the film's statement. And, Bogart continued, the sales of those albums reflected the significance of that music.

"We in the record industry desperately need additional avenues for our artists," Bogart said. "The tighter the playlist, the less radio wants to help build new stars."

"It's tougher and tougher to have a hit, now, with that vicious cycle—you have to have a hit to get your future music on the air—still increasing."

"We can sell more product with movies, and, when television finally wakes up, and those shows become real and meaningful, the music there can become vital, and real, as well."

Does the success of "Super Fly" point to further film involvement

Threshold In Signing, Disk Expansion

NEW YORK—Threshold Records, planning general expansion, has signed four new acts to the label and plans a special concentration of single and LP releases, as well as tour engagements, for the artists in the fall.

Recently signed were the U.K. group, Aegard, soloists Nick James and Sue Vickers, and Providence, the first U.S. act to join the label. According to Gerry Hoff, president of Threshold, "there are no plans to make the label much bigger; we want to keep it small so that we can work with each individual to the fullest."

He also stated that Jerry Weintraub of Management Three is currently booking a U.S. tour for the Moody Blues to coincide with the label's fall push. They are set to begin the tour in Hampton Roads, Va., Oct. 21, with their seventh LP set for release in early October.

Threshold is distributed in the U.S. by London Records and world-wide by British Decca and its affiliates.

Ass'n Group Member Dies

NEW YORK—Brian Cole, musician, actor, writer, singer and member of the rock group Association, died Aug. 2 at his home in Hollywood. Cause of death has been withheld pending the coroner's inquiry.

He is survived by three children, his parents and a brother.

for Buddah? Bogart was emphatic: "It's marvelous. I only wish we could be involved in 10 films a year with significant artists like Curtis Mayfield."

Strong sales are an obvious incentive to future film work for artists, but Bogart also recognized creative possibilities. "It's an opportunity to be involved with a full concept that will really reach an audience, with something more than just that one album cut that gets exposure on the radio."

Beyond films, Bogart noted the emergence of videotape and videocassettes, which will provide even greater avenues for exposing new music. He noted that Buddah has been examining that market for some time, and "even though we're a young company, we'll probably be somewhat 'premature' in that area. We'll be among the first to jump in, because we've been 'premature' before."

With "Super Fly" doing solid box office business, and the album expected to reach a quarter million pieces within a week, Bogart feels that soundtrack has "clinched" the viability of substantial involvement with film production for record companies.

Hallmark Signs 2 More Publishers

LOS ANGELES — Hallmark's new cards and posters' series, "Sounds of Love," based on current hit songs (Billboard, June 24), has been opened up to include more publishers, with Lester Sill

Combat Piracy

• Continued from page 1

Dempster pointed out that the new special markets division will not interfere with the current record firm activities. "For example, like most major labels, we feel we should not take an artist as hot as Neil Diamond and merchandise him this way. He's still doing great business via the record stores. Our operations will involve capitalizing on the tremendous resurgence of nostalgia." And this will not be a premium project, he said. "The premium album is on the decline, in my opinion. Discounting has wiped it out."

"What we want to do is market our catalog. It's plus business, because you reach the consumer that no longer goes much into record stores. And almost any album you turn out for this special market sells 100,000 units or more."

The normal price is \$3.95 for a two-LP set, he said. Of this, the record company receives about \$1.50. So, this will necessitate some negotiations with publishers. "But we stress that it is plus business and everybody makes a profit."

Dempster pointed out there's a fight on to get the big name established acts to host the commercials. "Larry Crane of Dynamics scored a coup when he got Chubby Checker to do the commercial for his oldies package."

MCA plans to have its first special markets product ready by Fall.

Harry Fox Pirate Action

• Continued from page 3

for the manufacture and sale of the bootleg cartridge in a disguised setting; utilized an Oklahoma association for the purpose of concealing their location to said agency, said the Judge. In addition, said the Judge, the defendants "in the distribution and sales of the bootleg cartridges, utilized highly surreptitious delivery procedures, and other methods and means designed to camouflage their operation and avoid exposure, including a post office box address."

sons behind their satisfaction with FIND.

Most dealers added that they will check with their local distributors first on a special order and will use FIND as a supplement, but several mentioned that they now use FIND exclusively for special orders, particularly in tape.

What were the comments of some of the retailers surveyed concerning FIND?

"We haven't placed our first order yet, but we've already found FIND helpful," said Wizzy Weiss of the 10-outlet Discount Record Center in Denver. "As a combination distributor-wholesaler-retailer, we have made FIND available to our customers at no extra charge. If we can't find a record within ten days, we will order from FIND. It's already helped us to get new wholesale business and we will eventually put it in all our stores."

"Special orders are the main reason for this," Weiss continued. "What's happening here is the establishment of a retail communication network that didn't exist. This type of thing will help us build and keep customers and will cement a relationship for us."

of Screen Gems signing the second agreement with the major card manufacturer.

Hallmark's first deal was made with A&M's publishing facilities. The new card series will debut nationally right after Christmas. There will be 28 different cards, retailing at 75 cents each; and two two-poster sets at \$1.50 each. Hallmark also worked out an agreement with Glaser Publications of Nashville and is reported seeking more hit material for subsequent cards.

The Screen Gems deal is for one year with options up to five years. Publishers and writers are paid a percentage of the wholesale price, with an advance and guarantee put up by Hallmark.

"Content, more than hits, determined Hallmark's choices," Sill

Bobby Scott in Song Right Win

LOS ANGELES — Songwriter Bobby Scott won his legal fight to secure one-half of the publishing rights to the song, "He Ain't Heavy, He's My Brother," which he co-wrote with the late Bob Russell.

In a Superior Court hearing here last week, Scott was awarded half of the copyright. Scott originally filed suit in Federal district court here against Harrison Music (ASCAP) in June, 1971, and more recently had the litigation transferred to Superior court to gain a quicker decision. Scott was represented by Al Enbright of Ball, Hunt, Hart, Brown and Baerwitz.

Scott claimed that his original agreement with Russell provided that the song would be split half and half between his own Jenny Music (ASCAP) and Harrison.

Defendants include Londora, Elvis Presley Matic, Blue Seas, Jac, Blackwood, Big Seven, Al Gallico Music, Twentieth Century, Siquomb Publishing, Songfest, Combine, Koppelman-Rubin, Daly City, Evil Eye, Venice, ABKO, Beechwood, Beechwood Music of Canada, Blue Book, Rivers, Jobete Screen Gems-Columbia, Aldon, Conrad Publishing Co., Pronto, Lucon E.G. Music Ltd., Total Ahab Co., Bourne, Harrisongs, Harrisongs Ltd., Vogue, Third Story, Almo, WB Music, Words & Music, Apple Music, Startling, Startling Cedarwood Publishing Inc., Harrison, Track, Fabulous Ltd., Vector, Tiger, M. Witmark & Sons, Leeds Corp. and Leeds Music Ltd.

Plaintiffs include Sound 8 Sales, Sam Beberman, Leonard Haberman, Great Sound, Gary Smoliak and Burt Supplee, doing business as 7-Hi Rexall Drug.

Screen Gems Bow Songbooks

NEW YORK — Screen Gems-Columbia Publications has released three new songbooks, "Box Office Blockbusters" (\$4.95), a collection of memorable songs from Broadway and Hollywood productions, "Hot Country Singles No. 5" (\$2.95), an assortment of 20 chart toppers, and "Fanny Songbook" (\$3.95), selections from the hits of the all-girl rock group, Fanny.

Industry Lauds FIND Services

"The program is working out very well," said Ray Heidebrecht of Bruce and Ray's Records, Great Bend, Kan. "The fact that the catalog is there gives us the feeling that we can get a record or tape when we need it. We're using it for our own stock as well as for special orders, and we're finding that a return business is building up among customers."

Good Tape Business

"We will go to our local distributor first on some occasions, but if we have any doubts, we'll use FIND immediately. I would guess that 50 percent of our business with FIND is in tape, which is one item they can deliver and we often find hard to get."

Another retailer enjoying particular success with FIND and tape is Harvey Bloomston, Stereo World, Ft. Meyers, Fla. "On hard-to-get tapes, we almost always use FIND," Bloomston said. "And it's a repeat type of business if you can satisfy a consumer. We had one man who had been trying to get a record for two years and we picked it up from FIND in 10 days. My only objection is the backorders we occasionally get."

"It's a help to us because it's a lot faster for special orders," said Karen Burnett, The Music Inn,

Evansville, Ind. "We also use it a great deal for tapes and we find the fills have been good. It's helping to bring about a return business and people are impressed by the speed."

"We go directly to FIND for special LP's and tapes," said Mrs. D.H. Gallivan, Discount Stereo Limited, Newport News, Va. "We're building consumer loyalty through FIND and are using it as a supplement to our distributor. We have the display stand up and consumers stop and browse frequently. They also fill out their own order forms."

"It's reliable," said Gregory Lockhart, Band Box, Xenia, Ohio. "Delivery is quick and we feel that if it's in the catalog we can get it. The catalog is left on the counter for the consumer to look through, but we fill out the order. We try our distributor first, but FIND works as a fine supplement for the older, hard-to-get software."

Mass users also report success with FIND, particularly those serving a large number of outlets.

"FIND enables me to save a lot of time when I have special orders," said Irwin Garr of ABC Records and Tapes, Los Angeles. "It's working very well with special orders and it's bound to get better as the operation progresses. What we are going to try soon is the unmanned account, which will save a lot of time in the smaller accounts. I feel this will work. The big thing is, everything comes in all filled out. The material is shipped direct. It saves me a lot of time."

Gene Hansen of Platt Music, Los Angeles said FIND helps her with "records and tapes we can't order locally or on things we order locally and can't get. It's a good supplement to the existing special order department. The shipping time is good and it's improving all the time. We do want to increase our special order service and FIND is helping. We're also pleased with the order cards with our names on them, which expedites matters. It may not be the most convenient way to handle this, but it works and we're happy."

"It's been a great help," said Joe Jarmusz, Record City, in Milwaukee. "It fills our orders a lot faster than would normally be done from certain distributors. The delivery time has been good and the fact that our name is on the order cards makes for good identification. FIND also saves a lot of time because the consumer does a lot of the work that our people used to do."

"Sufficient catalogs are available," he continued, "and we have been able to get some cut-outs as well as hard-to-get material."

Two Veterans Consult Radio

LOS ANGELES—Programming Aids and Services, a new radio consulting and production firm, has been launched here by Russ Barnett, who until recently, had been program director for many years of KMPC, the figurehead middle-of-the-road station here. Roger Christian, another well-known program director and air personality, will be working with Barnett in the firm, which will specialize in consulting, advising on promotions, creating station IDs, helping in production, and advising in operation station operations. Christian was an air personality on such stations as KFVB, KHJ, KRLA and KGBS here. Barnett, before KMPC, helped set up the nation's first all-new operation for Gordon McLendon and prior to that worked in radio as both air personality and newsmen.

The firm, which will be marketing a new jingles set by Anita Kerr, will also be involved in aiding station on FCC license applications and renewals. First two clients have already been signed, including a Brazilian radio firm.



John. John, the Corporate Scion

After the Dues Paying and the Risk Taking are over, your basic metropolitan Major Record Company can usually count on one of two things:

1. Bankruptcy and Subsequent Liquidation
- or
2. Hand-Over-Fist Profit.

There's little room for mediocrity. It's also pretty dull.

To avoid taking the dull middle path, Warner/Reprise (who, by the way, took the requisite number of risks and stumbled into the Hand-Over-Fist Profit category in a Big Way) has decided to embark upon a programme of Nouveau Risk Taking.

But Nouveau Risk Taking asks for more than the formula rendering of a Top 10 act into a Top 10 disc. Warner/Reprise can still see far enough past its now plump tummy to recall that this is not the way they fattened up the corporate coffers in the past.

Warner/Reprise's Nouveau Risk of 1972 is Classical Music ("Oooh!" comes the murmur from the audience.)

John Cale's Billboard Ad

Warner/Reprise's Risk Vehicle is John Cale.

John Cale, Welshman by birth, musician by trade, is now a Warner/Reprise artist as well as staff A&R man. He has embellished his legend by working with such industry legend-embellishers as John Cage, Terry Riley, Lou Reed, Nico, The Velvet Underground and The Royal Philharmonic. His oeuvre includes such milestones as The Velvet Underground's *Banana* album, *Vintage Violence*, *Church of Anthrax* and *Desertshore* (which he produced and arranged for Nico).

the Royal Philharmonic Orchestra of London with guests Ron Wood (of The Faces) and Legs Larry Smith (of The Bonzo Dog Band) sitting in.

The Academy in Peril fuses the form of the short, ad hoc pop album track with the more amorphous content of Classical Music. Let it be said right here that others have essayed this fusion before. Let it also be said that this one works. Cale terms it a form of "mixed media."

Warner/Reprise terms it Something New Under the Corporate Sun, and hopes to get a nice tan while selling respectably large quantities of the album.



Something New



Under the Corporate Sun

Cale's newest thrust is called *The Academy in Peril*, just possibly an epoch album of the recent compositions of Cale as played by the Myth Himself, along with

John Cale's *The Academy in Peril* is a good Nouveau Risk, as Warner/Reprise sees it. And John Cale lives in Burbank, where he belongs.

Speak To The Sky

#3340

There's more to
Rick Springfield
that meets the eye

Voted Australia's
leading singer/
songwriter — 1972
Voted Australia's
Number One
guitarist — 1971/72

His album
says the rest...



Beginnings
SMAS-11047