

Billboard

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CARTRIDGE TV PAGE 31

HOT 100 PAGE 52

TOP LP'S PAGES 54, 56

U.K. Record-Breaking '71 113.1 Million Sales

By RICHARD ROBSON
Staff Member, Music Week

LONDON — The British record industry had its best year in 1971. According to the latest figures to be released by the Department of Trade and Industry, sales amounted to \$113.1 million compared with \$101.4 million in 1970—an increase of 11 percent—and \$83.6 million in 1969.

'Godfather' Is Blessing

By IAN DOVE

NEW YORK—With the film, "The Godfather" emerging as a blockbuster financial success, Famous Music is getting strong reaction from the music as a result of its promotion campaign on the film, reports Marty Thau, vice president, a&r and operations.

Paramount Records, a division of Famous, has the soundtrack album. Additionally, the theme from "The Godfather" has been covered by seven artists at present including Al Martino (who appears in the film), Andy Williams, Ferrante and Teicher, Roger Williams and the film score composer, Nino Rota.

Said Thau: "It's too early to tell how well we'll do eventually, but not too early to indicate a solid reorder pattern to the album in" (Continued on page 10)

New Locations Spur Millions More Juke 45's

CHICAGO—The jukebox singles market in the U.S. alone will soon expand another 39 million units a year, based on Rock-Ola Manufacturing Corp. executive Edward Doris' prediction of 250,000 new locations for the radically different home-stereo console styled "jukebox."

Actually, because of the new programming requirements of the machines, the 39 million singles surge is conservative. There will be more demand for 7-in. jukebox album product too.

International increases are indicated as well because Doris, ex- (Continued on page 34)

Of the total figure, exports accounted for \$16.6 million—a drop of one percent over the value of exports in 1969.

Production of records last year hit a new peak with a total of 121 million disks pressed—a seven percent increase over 1970. For the second year running, production of singles showed a slight increase—up from 47 million in 1970 to 48.2 million—while there was another fairly big jump in the number of LP's pressed—up from 65.8 million in 1970 to 72.3 million.

Production and sales of records during December were also the highest ever recorded for a single month. A total of 12.3 million units were pressed during the month—5.5 million singles and 6.8 million albums—13 percent up on December, 1970. Sales for the month were worth \$14.1 million—a 16 percent increase of the same period the previous year—of which exports accounted for \$1.5 million.

Leaders Hail Appeals Court Rule

By RADCLIFFE JOE

NEW YORK—The recent decision by the Ninth Circuit Court of Appeals, which ruled that payment of compulsory mechanical royalties does not automatically legitimize the operations of unauthorized duplicators (Billboard March 25), has been hailed by music industry executives and organizations as a landmark decision.

According to Al Berman, managing director of the Harry Fox

Agency, publishing agent and trustee, which filed the appeal in behalf of 59 of its members, the decision was a giant step forward in the battle to protect the rights of creative people, including songwriters and artists, their publishers and record companies.

He added, "The decision in favor of the publishers has eliminated the most serious threat to the very life of the music publishing industry. Publishers and songwriters may be assured that we will continue our battle against pirates with renewed vigor."

Jules Malamud, executive director of NARM, stated: "The decision by the Ninth Circuit Court of Appeals pleases us tremendously. Eventually, the unauthorized duplicators will be beaten by proper dedication and perseverance. To speed this end, NARM is working very closely with all industry segments, such as the Harry Fox Agency, the RIAA and all legitimate interests. We are glad the courts are supporting us and we have no doubt as to the ultimate disposition of this battle."

Larry Finley, executive director of the International Tape Association, called the court's ruling a monumental decision. "It is probably the greatest thing to have happened in our industry since our

fight against unauthorized duplicators began," he said. "Special commendation must go to industry leaders, John Clark, Al Berman and Bob Osterberg for the fantastic work they've done in helping to form the court's decision."

Jules Yarnell, legal counsel to the Recording Industry Association of America, saw the court's decision as a landmark.

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because of the reputation of one of its engineers.

Artistic License

Having the freedom to choose where one works is at the core of creativity, producers contend. One producer says he wants to work in a studio which is physically proper for a small group. The major labels have in the past built large rooms and only within the past few years have they developed small studios to accommodate rock bands, he said.

The size of the room does affect the music, some producers feel. A large room takes away some of the music's "warmth," they claim.

Working for a union guarantees job seniority but the younger rock musicians tend to look askance at the older engineers they are teamed with, emphasizes one head of a recording studio complex who will only hire young men because "the music business is young folks now."

One producer who formerly worked for a major, says the union ruling "frustrates" him and that it can "crimp you in your pocketbook if you are forced to work with someone who may not be as fast as the engineer who is your first choice."

"A good producer will stay in whatever studio he's working until he gets the sound right, but it may take him a little longer if he's not with the guy he wants to use."

At Columbia's local facility, there are one dozen engineers who are mixers. If an artist records outside CBS, the session is considered a remote.

The engineers at the originating (Continued on page 14)

STEINBERG:

Urges Trade React Faster

By EARL PAIGE

CHICAGO—The retail record-tape business will lag behind business in general unless large users develop a "head shop feeling" for product and react faster, believes Irwin Steinberg, Mercury Records chief, whose parent organization is looking into U.S. retail operations.

Steinberg would like to see rack jobbers become either "directly or indirectly" involved with head shop type outlets and use computeriza- (Continued on page 8)

RCA to Unveil 'Q' Discrete Disk at Meet

NEW YORK — RCA Records will unveil its compatible, discrete four-channel disk at the International Music Industry Conference (IMIC) being held in Acapulco, Mexico, at the Acapulco Princess Hotel, April 30-May 6. Rocco Laginestra, president of RCA Records, will head the company's contingent for the showcasing of the new disk to the global representatives at IMIC-4.

RCA's demonstration of the compatible, discrete four-channel disk at IMIC marks another in a

number of technological debuts that have been held at the worldwide meeting. Last year, Columbia Records showcased its SQ disk at IMIC, and the previous year, RCA and Motorola previewed the stereo-8 cartridge.

IMIC-4, which is being staged by James O. Rice Associates, is sponsored by the Billboard Group of publications. Further information may be obtained from IMIC-4, 300 Madison Ave., Ninth Floor, New York, N.Y. 10017, (212) 687-5523.

LINDA COHEN

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DON RANDI



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FTR-1004, P8FT-1004, PKFT-1004
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Includes the new single “Keep On Truckin’” b/w “Water Song” 65-0502

The Players:

Jorma Kaukonen: guitars and lead vocals Jack Casady: bass, vocals and eyebrow

Papa John Creach: violin and vocals Sammy Piazza: drums, tympani, other percussion and vocals

GRUNTA

Records and Tapes

Manufactured and Distributed by RCA Records

Asylum Forecasts 3 Mil Sales Year

NEW YORK—Asylum Records is expecting album sales of 3 million records in its first year of business—from sales of 10 albums, reports label boss David Geffen.

The company—an Atlantic, Geffen and Elliott Roberts label—started business in October, and Geffen stated that they have already broken new artists, Jackson Browne, Judee Sill and group Jo Jo Gunne since then.

Asylum is also putting together the original members of the Byrds

group for a one-shot album deal. The group will be titled Crosby (David), McGuinn (Roger), Clark (Gene), Clark (Mike) and Hillman (Chris).

The Asylum album will be recorded in May, produced by the whole group. The first Joni Mitchell album on Asylum will be released shortly. She was previously on Reprise.

Among new acts for Asylum, all with LP product out, will be writer-singers John David Souther and Steve Ferguson, and group the Eagles.

Said Geffen: "These new acts will be promoted in the same way we broke Jo Jo Gunne, Browne and Miss Sill — via an album and a major personal appearance tour.

Tours Important

The Eagles will be included in a Neil Young tour early summer which will probably coincide with Young's Warner Bros. film, "Journey Through The Past." The Eagles are another group put together by Geffen, who is their manager, from other known groups. Randy Meisner, bass, is from Poco and the Rick Nelson Stone Canyon Band, Bernie Leadon, lead guitar, from Flying Burrito Brothers, and

(Continued on page 8)

Stax, Ardent 3-Way Deal

NEW YORK—Stax Records has acquired the manufacturing, merchandising and distribution rights to the newly formed Memphis-based label, Ardent Records.

Al Bell, president of Stax, termed the deal "one of (Stax's) most significant expansion moves in years." He stated that what we have in Ardent is not just a label, produced by independent a&r men, but a fully developed recording company, and a most impressive one."

The Ardent deal was completed between John Fry, president of Ardent Recordings, Inc., and Ardent Productions, Inc., and Bell. Fry formed Ardent in 1966, and was one of the first independent studio owners in the South to sell studio time to artists and companies on an "hourly basis."

Terry Manning, vice president of Ardent, is also an engineer and producer. Cargoe and Big Star, two acts which have been recently signed and recorded by Ardent, had albums released in March and set for this month.

CLARK TO DO DANIEL SPOTS

NEW YORK—Promoter-disk jockey Dick Clark will do radio spots for new Atlantic Records group, Godfrey Daniel.

Clark's commercials will be part of a major advertising, publicity and point of sale merchandising campaign based around the group's first album, "Take a Sad Song."

Miller Signs With ABC

LOS ANGELES—In a major move to strengthen ABC/Dunhill's foothold in securing talent, especially in the United Kingdom, label president Jay Lasker signed a three-year multimillion-dollar pact with Jimmy Miller, ex-patriate American who bases in London and produces the Rolling Stones and many others.

"ABC is not interested in opening a business and marketing office in London, like other labels, but we are interested in getting first crack at good talent there. Within the next 30 days, Miller's production firm will be announcing several English act additions," Lasker stated. He said Miller would also

produce exclusive label talent both in the U.S. and in London.

Miller, son of Bill Miller, veteran Las Vegas talent coordinator, has produced acts like Spencer Davis, Traffic, Spooky Tooth, Delaney and Bonnie and B.B. King.

Pact calls for Miller to funnel all his talent, including himself, to the Lasker diskery, with optional service to the American Broadcasting Company's entertainment complex in the field of television and Broadway musicals. Miller recently produced the recent Bobby Whitlock, formerly with Derek and the Dominoes, album. George Grief, partner in Miller's firm and based here, negotiated the deal with Lasker.

Knight Suit vs. Eastman Charges Pact Interference

NEW YORK—Manager Terry Knight has filed a \$5 million punitive damages suit against John L. Eastman as an individual and as partner of Eastman and Eastman. In the suit, filed at the Supreme

Court New York County, Knight alleges "deliberate, wrongful and malicious interference" with the contracts between Knight and Grand Funk Railroad. Knight further accuses Eastman of "inducing, persuading and enticing . . . Grand Funk Railroad and the board of directors of GFR Enterprises to violate and breach these agreements."

Knight has also started arbitration proceedings before the American Arbitration Association in New York City and seeks to stop the individual members of the group from further contractual breach.

Knight's suit adds: "I have called for additional record albums to be provided the public within the next 30 days, despite their open refusal to pursue their contractual obligations to that effect."

Playboy Music Foreign Deals

LOS ANGELES—Playboy Music has set sub-publishing deals in three overseas areas. Peter Maurice Music will publish Playboy material in the United Kingdom, Melodie Der Welt in Germany, Austria and Switzerland and Air Music Scandinavia in Sweden, Norway, Finland, Norway and Iceland.

Playboy Music General Manager John Mahan stated that his two houses, Playboy (ASCAP) and After Dark (BMI) are seeking high-quality artist-writers and can offer potential tie-ins with the Playboy Entertainment Division's growing activity in film and television production.

A heavy involvement in print folios utilizing the graphics know-how of Playboy Magazine is also being set up by Playboy Music.

Publishers Suing N.J. Tape Operation

NEWARK, N.J.—More than 59 publishers of the Harry Fox Agency have filed three separate suits in U.S. District Court here, against a number of alleged unauthorized duplicators charged with operating a multimillion-dollar record operation in various parts of the state.

Among those charged are Tas Audio Devices, Inc., doing business as Smile Tapes; International Tape Inc., Frank Porcello doing business as Tape City-Community Jewelers; Theodore B. Parker doing business as Hut Sandwich Shop; J.G. Distributors; Discount Wholesalers, Inc.; Mohwinkel Distributors, Inc.; J. Dexter Bird doing business as Tommy's Tape; and a number of John Does.

The suits charge that the defendants systematically appropriated recordings, compositions of music publishers, and extensively reproduced or duplicated such recordings in the form of tape cartridges.

The plaintiffs, who include Acuff-Rose, Chappell & Co., Hill and Range Songs, Screen Gems-Columbia, WB Music Corp., and

WB/Reprise 9"x9" Program In Expansion

NEW YORK — The Warner/Reprise 9"x9" program, which provides additional information on specific albums on 9"x9" sheets, has been expanded to reach all segments of the trade. The program initially took the form of the 9"x9"s being shrink-wrapped in promotional copies of debut albums of Warner/Reprise artists.

Hal Halverstadt, Warner/Reprise Director of Merchandising, inaugurated the program as an attempt to get as much information as possible on unknown artists to the company's field and sales force. Favorable response to the initial series of sheets prompted the company to bind the informational sheets describing the March release in booklet form entitled "March Music From Warner/Reprise." Also included are pages on established artists as well as newcomers to the label.

The booklet is now being used by the Warner promotion force and sales force. The salesmen are using "March Music From Warner/Reprise" as a "leave behind" sales tool in retail shops, with buyers, one-stops and rack

(Continued on page 4)

Stigwood Wins Key Rule on 'Superstar'

NEW YORK — The United States Court of Appeals for the Second Circuit on March 17 expanded the injunctive relief granted by the District Court against Betty Sperber's Original American Touring Company and her management company in favor of the Robert Stigwood Group, owner of the dramatic rights in "Jesus Christ Superstar," and the Leeds music firms, owners of the copyrights. The opinion written by Circuit Judge Irving R. Kaufman clearly defines the limits of a non-dramatic ASCAP license.

Kaufman pointed out that "the role of the courts must be to prevent exploitation of the opera in a manner that infringes the rights of the creators of the work and their assignees."

In identifying the nature and

history of ASCAP, the court noted: "Composers and publishers soon realized it was impractical for each copyright holder to attempt to enforce this right since he could not possibly police all public performances for profit of every musical composition throughout the United States. ASCAP was formed to meet this need. By obtaining licenses from its members, this organization, staffed for the purpose, could enforce the performing rights of its members. It was believed, however, that each copyright owner could appropriately police and license performances of musical comedies or operas because of the relative infrequency of such productions and the lengthy preparation and publicity which must precede these productions."

The crucial determination of the scope of an ASCAP license was based upon the fact ASCAP is authorized to grant only "non-dramatic right" rights. The court found that there was almost a complete lack of controlling precedent.

In order to assure that defendants do not make minor program changes to accomplish the same result, the court stated: "Even the presentation of five or six songs could under certain circumstances, develop an essential portion of the drama, for example, the last two days in the life of Christ, thus infringing on a part of the opera. The sequence of the songs seems to be the linchpin in this case."

(Continued on page 12)

others, argue that in the manufacture and sale of such bootleg cartridges, the legitimate recordings, name of recording artists, and copyright musical compositions are used without authorization, license or consent, and without compensation to the composer.

Such bootleg tape cartridges are sold for cash, at prices substantial-

(Continued on page 12)

Hainick Group Acquires 3 Operations of Norelco

NEW YORK—An investment group headed by Henry W. Hainick has purchased from North American Philips Corporation, the Philips Recording, Inc. of Richmond, Indiana, a record pressing plant; Dubbings Electronics of Copiague, L.I., a tape duplicating operation; and Plastic Ware, Inc., of Bronx, N.Y., injection molders of cassette and electronic components.

Hainick announced that the same management and marketing team headed by Robert Teitelman as president and general manager will operate the acquisition under the name of PRC Recording Co., a division of Richmond Recording Corp. Ernest Ferrari, David Grant and Curt Albright will continue in their present capacities with the company.

Teitelman stated that PRC plans to expand its operation through building or acquiring plants on both coasts. Teitelman also said that the Dubbings operation will continue in its present location under the general management of Michael Thaler.

HMC Backing 19 Robinson's Stores

LOS ANGELES—The 19-store J. W. Robinson chain here has turned over racking of its records and tapes to HMC Corp. Departments were previously serviced Nalt Tape Distrs.

HMC President Jesse Selter noted that it was his firm's first breakthrough with a department store on the coast. HMC claims more than 125 retail stores serviced from California through Oregon.

HMC is in the process, coincidentally, of acquiring Natl. Tape Distrs., Milwaukee-based national tape and record wholesaler (Billboard, March 12).

Col, Douglas Tie Renewed

NEW YORK — Columbia Records and Douglas Records have renewed their distribution pact, which has been in effect for four years.

Douglas has four new albums in the works, including an encore of the collaboration between Grateful Dead guitarist Jerry Garcia and keyboard man Howard Wales. Columbia will continue to broaden the exposure of the Douglas catalog, which was chosen with an eye to its social and historical interest and long-term selling potential.

Bd. Elections At ASCAP

NEW YORK—Official returns in ASCAP's election for the Society's board of review have been certified to president Stanley Adams by the committee on elections.

Author members elected in the popular-production division are Dorothy Fields and Lee Adams, with alternate Bud Green. Harold Rome was the composer elected, with Charles Strouse as alternate. In the standard division, composer Jack Hamilton Beeson was elected, with Ezra Laderman as alternate.

Publishers elected in the popular-production division are Richard Ahlert of Fred Ahlert Music Corp.; Mike Stoller of Yellow Dog Music, Inc.; and Alex C. Kramer of Kramer-Whitney, Inc.; with Marvin

(Continued on page 46)

For More Late News
See Page 58

\$700 SelectaVision Set By Late '73

By RADCLIFFE JOE

INDIANAPOLIS — The RCA Corp. will market a color Selecta-Vision MagTape CTV unit on the consumer market late in 1973. The unit, which was unveiled here March 23, is expected to carry a \$700 price tag. According to Barton Kreuzer, RCA's executive vice president, consumer electronics division, the price is significantly

below that of any other video recorder playback system introduced to date.

The unit, which utilizes three-quarter inch magnetic video tape, will be a companion to the proposed holotape play-only system scheduled for a progress showing at the SMPTE Show later this year.

RCA has already licensed Bell & Howell and the Magnavox Corp. to manufacture and market the units. Bell & Howell will also manufacture the precision tape transport component of the system for RCA, and will make the component available to others in the industry.

The new MagTape system is capable of playing prerecorded tape, as well as recording and playing regular off-the-air TV programs. A home video camera which is now in development will also provide for the recording and play of home movies.

The system will further allow users to play back 8mm home movies, which have been specially converted to magnetic video tape.

Among the key features of the new unit are an In-Cartridge scanning device which simplifies tape transport mechanism, resulting in lower production cost and positive tape control. There is also an automatic tension control device designed to eliminate flagging in picture images.

Plans for prerecorded software production have not yet been finalized. Kreuzer disclosed that his company was developing this area. Meanwhile, one-hour blank cartridges will sell for \$30. The prerecorded rental market is also being considered.



ON LEFT, Columbia Records president Clive Davis (right) accepts the Presidential Executive Award from Jack Grossman, past president of NARM and chief of Jack Grossman Enterprises. On right, Grossman presents Presidential Artists Award to Perry Como. The honors were awarded at the 14th Annual NARM Convention, held recently in Bal Harbour, Fla.

MGM Issues 'Grease' Caster

NEW YORK—The original cast album of "Grease," an off-Broadway musical, will be issued by MGM Records. The album was produced for MGM by Arnold Maxin, who had become involved in the production of the musical when he picked up the score for Edwin H. Morris Music, where he had been general manager up until a few months ago.

"Grease," which is a parody of 1950's rock 'n' roll, was written by Jim Jacobs and Warren Casey.

Maxin set the deal for the original cast album with Mike Curb, president of MGM, and Clive Fox, who is in charge of all independent labels.

When Maxin was head of MGM several years ago, he produced such original cast albums as "Three-penny Opera," "The Fantasticks," "She Loves Me" and "Carnival."

The original cast album of "Grease" will be ready for shipment Saturday (1).

Lindisfarne for L.A.'s Troubadour

LOS ANGELES—Elektra artists Lindisfarne, currently completing their first American tour, are scheduled to play the Troubadour from March 28 to April 2. In conjunction with the Troubadour, Elektra Records has planned a special promotion for the group in the form of a live broadcast from the Ash Grove over KPCC.

'Bangladesh' Film Plays it Straight & to the Point

NEW YORK — The film of "Concert For Bangladesh" emerges in its 70mm glory as an accurate record of the event of Aug. 1, 1971 at Madison Square Garden. Director Saul Swimmer apparently decided to play it as it came. There are no tricks, no strobes, no tricky camera angles, the concentration, sometimes eyeball close, is on the music, with only a brief flash of rehearsals and the press conference where George Harrison explains the reason for it all.

Some of the tragedy of Bangladesh—brief flashes from newsteels—is screened, making a sober point that was nonetheless definite.

Much emphasis, rightly so, has

been placed on the sound quality, and audience noises are used as an effective counterpoint to what goes down onstage. There's a genuine emotional surge when Harrison introduces Bob Dylan that makes a strong point for 6-track stereo in rock cinema. From the point of view of inter-reaction of musicians and their music though, Ravi Shankar steals the film. The camera gets in tight as Shankar and sarod player Ali Akbar Khan, with Alla Rakah, tabla, trade musical ideas and get off on each other.

The film is an Apple/20th Century-Fox release, produced by Harrison and Allen Klein. Harrison and Phil Spector produced the music recording. IAN DOVE

Ampex Lock Unit Facilitates Multi-Track Music for Films

LOS ANGELES — Ampex has developed a \$7,500 Film Lock unit for its MM-1000 studio recorders which can synchronize any number of 8-track, 16-track or 24-track machines to a film editing set-up which is screening scenes at various speeds and constantly shuttling backward and forward.

Ampex claims that the Film Lock makes it possible for the first time for musicians used to working in contemporary multi-track recording studios to apply full sound technology to film scoring. The Film Lock also can be adjusted to function with videotape editing units.

Phil Flad, of Ampex national marketing, stated "The MM-1000 has completely variable speed control, forward or backward, because its direct-drive motor is mechanically independent of the rest of the unit. Its speed is regulated by a crystal oscillator responding to electronic signals. This is why the Film Lock can put multi-track recording tape in accurate sync with a film or videotape editing deck."

Many in the recording industry have felt that film music transfer is lagging far behind available technology in motion pictures and television.

Traditionally, film scores had to be recorded directly on soundtrack strips along the edge of a strip of film. These strips could hold, at

most, six tracks. If more tracks were needed, additional film recorder machines had to be hooked up in synchronization. Because of these technical limitations, most film or videotape scores have been recorded in a live session with the conductor leading his orchestra in time to a full-screen projection of the scene. The new system, if it lives up to its promise, could save time and money in film recording sessions.

Ampex is claiming that its MM-1000 Film Lock is the first system for bringing the most advanced multi-track recording studio technology, with all its scope of adjusting musical parts to a more effective whole, into practical use within the specialized requirements of film and videotape scoring.

Paulsen Wins Court Verdict

LOS ANGELES—Federal District Court Judge Jesse W. Curtis awarded Pat Paulsen \$40,000 in royalty guarantees in a bench decision rendered Wednesday (22) in the case of Pat Paulsen Co. Inc. vs. Mercury Record Prodn. (Case #71-1306-JWC) here. Paulsen had filed suit May, 1971, charging wrongful termination of his Mercury contract.

In the decision, Judge Curtis said that the parties conducted themselves casually and time was not of the essence. Mercury had cancelled the Paulsen pact, alleging late delivery of an album. The judge ruled that Paulsen was misled into believing delivery of the required album at a later date would be satisfactory. Mercury could appeal the decision. Dan Sklar of Sklar, Kornblum and Coben represented Paulsen.

WB/Reprise Program

• Continued from page 3

jobbers. The initial press run of the 9"x9" booklet is 10,000 copies.

The merchandising panel, headed by Bruce Lundvall of Columbia, at the recent National Assn. of Record Merchandisers' convention, emphasized the need for greater information on albums (Billboard, Mar. 18).

Executive Turntable

Robert Brockway, former president of CBS' Electronic Video Recording Division, was named chief executive and director of Polygram Corp. of New York, the firm which embraces Phonogram Inc. (Mercury Records), Polydor Inc. (Polydor, DGG), and Chappell Music. In addition to these three firms, Polygram also will include MGM Records which, according to an agreement in principle, will be acquired by the company. (See Billboard, March 4.)

Brockway was head of CBS' EVR from April 1, 1968 to Dec. 31, 1971. Prior to that, he was vice president-general manager of Manhattan Cable TV, headed his own marketing firm, served as marketing vice president of Sylvania, and from 1949 to 1959, headed Brockway Camera Corp. which he sold to Berkey Photo. His new post is his first top executive position in the music-record industry.



PUDWELL



DOUGLAS



THAGARD



ORDOVER

John Pudwell named director, new product development, RCA Records to coordinate RCA's entry into the discrete, compatible four channel disk market. He was manager, product assurance and manufacturing coordination for the company, joining in 1956 as quality analyst. Larry Douglas rejoins RCA as national single promotion manager from Epic/Columbia custom records where he was assistant national promotion manager. Douglas was previously national singles promotion manager for RCA.

★ ★ ★

Stan Hoffman named executive vice president Chess Janus Records. He was previously director of merchandising and was formerly associated with Dome Distributing, Schwartz Bros. and Marnel of Maryland. . . . Chuck Thagard named to the newly created post of associate director, national promotion, West Coast, Columbia Records. He was formerly regional promotion manager, West Coast. . . . Benjamin Ordovery named vice president marketing, Columbia House division, CBS Columbia Group. He was previously vice president, Wunderman, Ricotta and Kline advertising agency.

★ ★ ★

Dottie Psalidas named manager, a&r administration, Mercury Records. Paul Nelson assumes his position of director of a&r for Mercury's New York office, and Bud Scoppa named to succeed Nelson as East Coast publicity director. . . . Ed Ochs has left Billboard to move to Los Angeles. Ochs joined Billboard in 1967 and wrote the "Soul Sauce" and "Tomorrow" columns.



GRIFFIN



OLD



HUBBARD

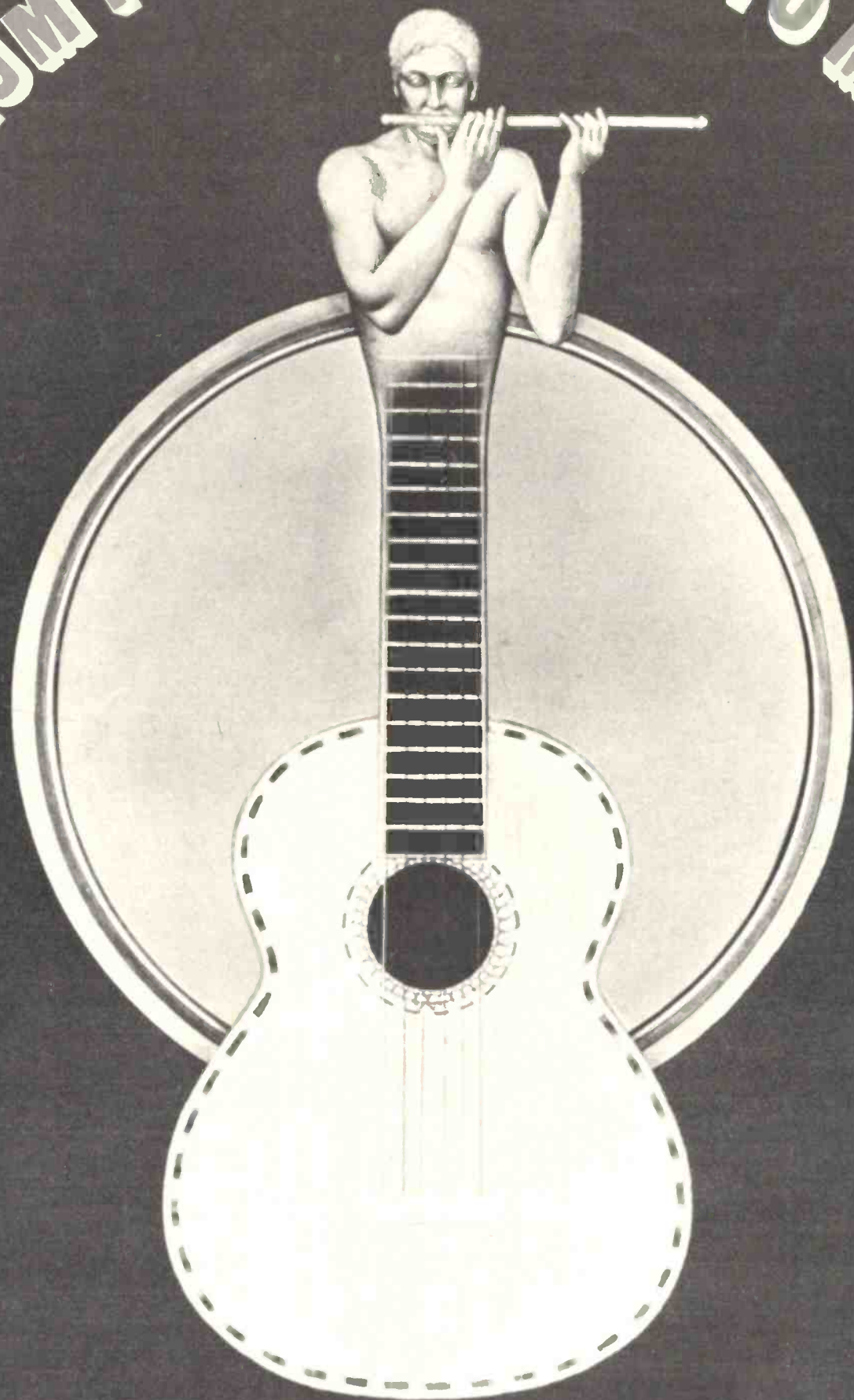
Junius Griffin, Motown Record Corp's director of public relations for the last four years, has resigned to establish his (Continued on page 10)

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ASYLUM IS COMMITTED TO MUSIC

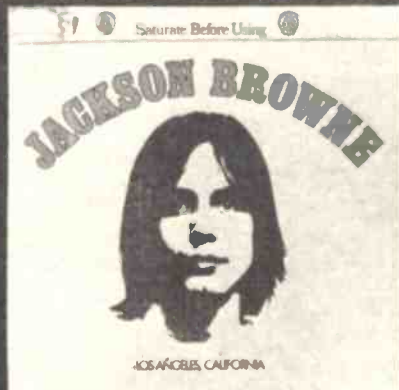


JO JO GUNNE



New album—*Jo Jo Gunne*
New single—*Run Run Run*

JACKSON BROWNE



New album—*Jackson Browne*
New single—*Doctor My Eyes*

JUDEE SILL



New album—*Judee Sill*

Use the
Power
18
VOTE



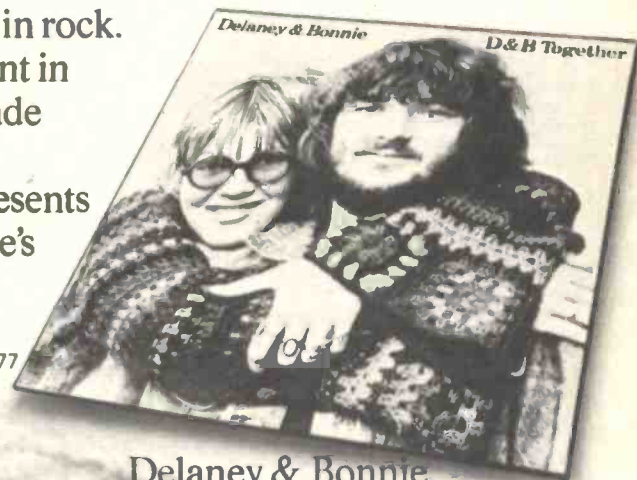


COLUMBIA RECORDS & FRIENDS.

Columbia Records proudly welcomes Delaney & Bonnie to our family. We look forward to working with the team whose "Move 'Em Out," "Comin' Home," "Soul Shake," "Never Ending Song of Love" and countless other songs and albums established good

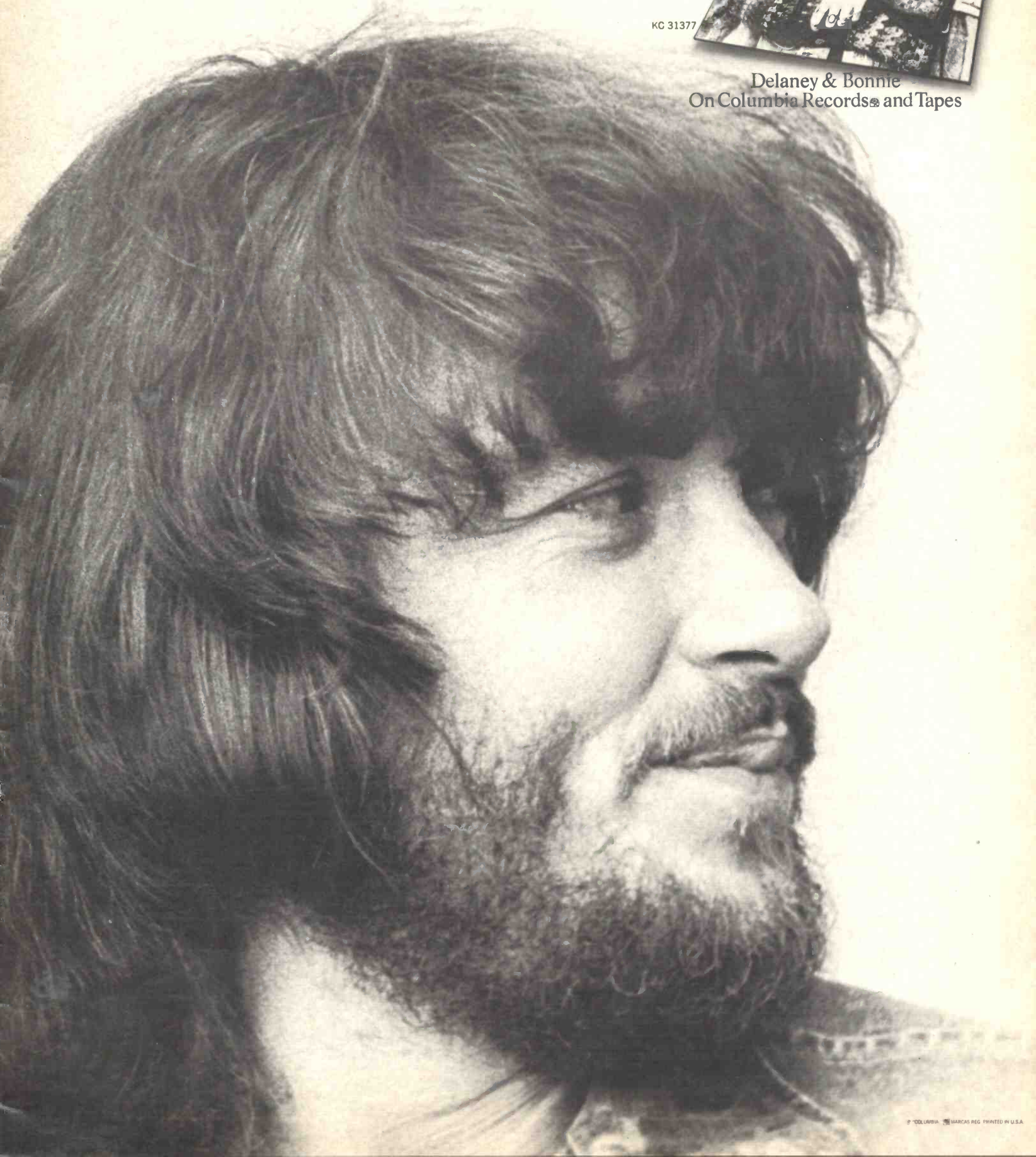
time music as a permanent force in rock. And the group who set a precedent in performing trends when they made "friends" a music word.

Columbia Records proudly presents "D&B Together," Delaney & Bonnie's debut release for the label.



KC 31377

Delaney & Bonnie
On Columbia Records and Tapes



Congratulations
from a very happy
Herb Alpert & Jerry Moss
and all your friends
at A&M.

To Carole and Lou-

To Carole and Lou-

Congratulations
from a very happy
Herb Alpert & Jerry Moss
and all your friends
at A&M.

Executive Turntable

• Continued from page 4

own firm, Junius Griffin Associates Inc. in Hollywood. Griffin formerly served as the late Dr. Martin Luther King's public relations aide.

★ ★ ★
Rick Sidotti named West Coast promotion manager for MGM Records, headquartering at London Records of Calif., Gardena, Calif. . . . **Mary Stanford** named publications coordinator for printed materials, Warner Bros. Music. She was formerly executive assistant to managing director, **Irving Brown**. . . . **Robert L. Old** promoted to senior vice president, planning and corporate development, Koss Corp., Milwaukee. . . . **Robert D. Hubbard**, vice president, Chase Manhattan Capitol Corp., and **Alfred Markim**, executive vice president, Teletronics and president of the S/T Videocassette Corp., both appointed to the board of directors, Teletronics International. . . . **Greg Zigrang** named district sales manager, Custom Music Corp., St. Louis.

★ ★ ★
Ted Inahara, formerly national sales manager of Audio Magnetics, has joined Toyo Radio Co. of America in the same post. . . . Appointments at Muntz Stereo Corp. of America include: **Reggie Williams**, marketing and sales vice president; **K. Yamazaki**, assistant to the president; **Andy Kurita**, director of accounting; **Harry Fukuwa**, comptroller; and **Tadao Takamine**, senior executive vice president.

★ ★ ★
Mary Scott, formerly with Sony/Superscope, has joined Audio Magnetics as creative services manager. . . . **Irv Azoff** has been named a full partner of the Heller-Fischel Agency. He has been with the office since September after operating his own agency in Illinois. . . . **Sean Merrifield** is general professional manager of Berdoo Music.



TAPE portion of the M&A Wholesale operation is growing. Here, Jack Rose and his father Merrill, examine an 8-track cartridge.

Rose Meets Retail Inroads; Opens Wholesale Outlet

By EARL PAIGE

CHICAGO—The greatest challenge facing record-tape retailers in the 1970's is finding people who will function as salespeople, according to Merrill Rose, co-owner of two giant Rose Discount Record Stores here in the Loop. Reviewing his 40 years in business, Rose placed the "crying need" for qualified help number one on his list.

Merrill, who with his brother, Aaron, opened Rose Radio in 1931 and added records a few years later, is conscious of the competition to independent retailers on the part of manufacturers and wholesalers who are opening retail chain stores (Billboard, Mar. 4). Rose has gone another direction

to counter this competition. He and his brother have opened a large wholesale operation at 775 E. Jackson here near the Loop and are now into rack jobbing and one-stop operations dealing to a great degree in surplus and cut-out merchandise.

The Rose Brothers claim they are able to meet competition at the retail level by buying in huge quantities, and then moving out surplus via the wholesale operation, being run principally by Merrill's two sons, Jack, 30, and Chuck, 27.

Stocks of almost any kind of product imaginable are carried, even huge quantities of McGraw Hill spoken arts recordings that formerly listed for \$5.95 and \$6.95. Rose sells them at \$1.25 to \$1.75 to other retailers.

Other hurdles include the huge amounts of product being released, shoplifting and the growing popularity of tape. Rose has steadily increased inventories of tape, even carrying as many as 2,400 titles of open reel. Shoplifting has been slashed through the use of uniformed guards. As for the product glut, this ties in to the need for qualified help, including buyers.

"The growth of self-service stores has been so many sales people forget how to sell. This is our worst problem. You have to walk up and greet customers and sell them. We've always believed this was so."



ROSE DISCOUNT RECORDS co-owner Merrill Rose (right) asks a customer if he can be of assistance in the giant retail outlet on West Madison in Chicago. The large stock of classical records (foreground) is typical of the in-depth catalog philosophy of Merrill and brother Aaron who operates even a larger store on S. Wabash Ave. in the Loop. The problem of security has been almost completely solved by the use of uniformed guards (left). Rose said tape will soon comprise 30 percent of sales (note large tape sections in background).



WHOLESALE operation of Merrill and Aaron Rose is pictured above. Merrill Rose (right) has both his sons, Jack, 30, and Chuck, 27, involved in the wholesale firm known as M&A Wholesale.

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6. Schools, Colleges, Libraries, Audiophiles
 8. Music Publisher, Songwriter, Unions
 9. Writers, Reviewers, Newspapers & Magazines

Other (please specify)

Name _____
 Company _____ Address _____
 City _____ State & Zip _____
 Type of Business _____ Title _____ #6200

Music Perks 'Godfather'

• Continued from page 1

most areas that are showing the film."

Dealer response to the Paramount promotion has been excellent, said Thau, with the posters and stickers being displayed. At the NARM convention, Paramount had a special exhibit that allowed convention attendees to be photographed with life size cut-outs of "The Godfather" characters.

Thau also reports good radio play on the music especially Rota, the composer, "which is pleasing, considering the competition."

Commented Thau: "I suppose we are known as a soundtrack label" (Famous had major success with the music from the Paramount film, "Love Story"), "which is both a good and a bad thing, and soundtrack material, no doubt about it, can become blockbuster sellers.

"But it is not the case now where Famous will put out a soundtrack

album just because it is a Paramount movie, as an automatic thing.

"I think for the most part far too many soundtrack albums get on the market. They require careful screening for quality and this is what we are doing now at Famous.

"Also Famous has moved into the over-all contemporary field very strongly during the last year, as our chart entries show."

Polydor Pushes McIlwaine LP

NEW YORK—Polydor Inc. has started a major promotion campaign, geared to college and underground markets, on Ellen McIlwaine's debut LP, "Honky Tonk Angel," set for March 22 release.

The company started a teaser campaign on March 8 in connection with both artist and album.

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Van Morrison (Straight to Your Heart) **Like a Cannonball**

A prime cut from Van's best-selling **Tupelo Honey** album, it heads straight to the charts (with a cannonball)

WB 7573



Deep Purple **Never Before**

Heralding the imminent arrival of Deep Purple's sizzling **Machine Head** LP, "Never Before" is a resounding demonstration of the power of the purple.

WB 7572



Crazy Horse **All Alone Now**

Heavily favored from Crazy Horse's second Warner Bros. album, **Loose**. It's sweet and strong and fleet of foot.

REP 1075



Delivered by Three Almighty Albums
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Preston Appeals Labor Ruling

LOS ANGELES—Billy Preston has appealed to Superior Court here the California Labor Commission ruling which upheld the Ray Charles contract to be his personal manager.

Wax Firm Heads 250G Promo

NEW YORK—Morton D Wax & Associates will coordinate a \$250,000 international promotion on behalf of Universal Awareness Record Corp. Two albums have already been prepared and independent promotions to coincide their release are scheduled for Japan, France, Italy, West Germany, Hawaii, Australia and Great Britain. The promotional program also includes the appointment of local companies to handle activities for Universal Awareness Foundation in each area.

Wax has appointed Duncan Holmes to supervise the preliminary stages of the program from Wax's New York base.

Meanwhile Ray Charles has filed a countersuit against Preston and his current manager, Bob Ellis, charging that Ellis induced Preston to breach his contract with Ray Charles Enterprises.

In Preston's original action, he claimed that Charles illegally booked him with the Ray Charles Revue at a UCLA concert, Maverick's Flat and the York Club here. Because of provisions in the California Labor Code, a licensed personal manager cannot compete with a booking agency by lining up dates for his client.

This gray area in the law has been brought out by two current recording artist cases. Jefferson Airplane and the Grass Roots each were freed of management contracts by Labor Commission rulings which are now being appealed in court by the managers.

Court Action On 'Superstar'

MIAMI — Judge James Lawrence King entered an order on March 2 in the U.S. District Court, here, permanently enjoining defendants Larry Hayes and Carmine Anastasio, doing business as The National Touring Co. and Jesus Christ Superstar Co., from any future performances involving any of the music from "Jesus Christ Superstar," unless the performance is authorized and licensed by the Stigwood Organization.

Judge King set Wednesday (22) as the date for an evidence hearing, to determine the amount of damages to which the plaintiffs are entitled to recover. By their complaint, the Stigwood Organization seeks recovery of all profits derived from the infringing performances, plus the full amount of damages sustained, or statutory damages under the copyright law.

Off The Ticker

Superscope, Sun Valley, Calif., reported that for the 15th consecutive year the company set records in sales and earnings in 1971. . . . North American Philips Corp., New York, said it is restating previously reported 1971 results to show an additional \$3.9 million in extraordinary losses and a \$4.5 million sales decrease. After the revisions, Philips had 1971 net income of just under \$8 million, or 90 cents a share, after extraordinary net charges of \$9.2 million. Restated sales were \$560.7 million. The revision was required by a proposed transaction announced by Digitronics Corp., a 68 percent owned subsidiary of Philips. Digitronics plans to sell the business and assets of its unprofitable Data division to Iomec Inc., Santa Clara, Calif. . . . Pickwick International, New York, has moved to larger facilities in Woodbury, N.Y. The new 46,000 square foot facility will house corporate headquarters and the firm's record divisions: Pickwick/33, Design and Cricket.

Earnings Reports

SUPERSCOPE INC.			
Year to Dec. 31	1971	1970	
Sales	\$ 66,740,000	\$ 57,200,000	
Net income	3,400,000	3,130,000	
Per share	1.57	1.49	
Fourth-Quarter			
Sales	25,710,000	19,900,000	
Net income	1,600,000	1,400,000	
Per share	.72	.67	

NORTH AMERICAN PHILIPS			
Year to Dec. 31	a1971	1970	
Sales	\$560,735,000	c\$510,145,000	
eNet cont oper	20,847,000	18,432,000	
Loss			
dis oper	3,720,000	9,642,000	
Income	17,127,000	8,790,000	
Spec chg	99,156,000		
Net income	17,971,000	8,790,000	
Per share	b1.94	1.00	

a—Final report. b—based on income before special charge. c—Restated to exclude sales of activities sold or discontinued. d—From discontinuance of certain product lines and disposition of certain activities. e—Equal to \$2.36 a share in 1971 and \$2.09 a share in 1970. f—Equal to 90 cents a share.

ROBINS INDUSTRIES			
Year to Dec. 31	d1971	1970	
Sales	\$ 2,404,215	\$ 2,681,647	
Income	28,434	95,698	
Spec. chg.	c61,621		
Net loss	33,187	b95,698	
Per share	a.07	.24	

a—Based on income before special charge. b—Income. c—Write-off of certain assets. d—Includes results of Fairchild Sound Equipment Corp., from Aug. 1, 1971.

PHILIPS LAMP WORKS			
Year to Dec. 31	a1971	b1970	
Sales	\$5,580,000,000		
Net income	105,600,000		
Per share	.77		

a—Includes results of U.S. Philips Trust. b—Figures not comparable because of accounting change.

Appeals Court Rule

Continued from page 1
The battle between unauthorized duplicators has been waxing stronger over the past several weeks on both the city and state level, as well as at the national level. Jerry Moss, president of A&M Records, stated recently in his keynote address at the annual convention of National Association of Record Merchandisers in Miami that "the cancer keeps growing." He said that pirates, in fact, were getting better organized. He pleaded at that time for the record industry, especially at the local level, to back politicians engaged in waging war against pirates.

Market Quotations

As of closing, Thursday, March 23, 1972

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	27	8	908	24 3/8	21 3/8	24	- 3/8
A&E Plastik Pak Co.	12 7/8	3 3/8	164	4 5/8	4 5/8	4 5/8	- 3/8
American Auto Vending	15 3/8	6 7/8	160	14 5/8	13 1/4	13 1/4	- 1/2
ABC	68 7/8	25	1518	68 7/8	65 5/8	68 7/8	+ 2 1/8
Ampex	25 1/2	7	2203	8 1/2	8	8	- 3/8
Automatic Radio	14 1/4	5	142	7 7/8	6 3/4	7	- 3/8
ARA	172	117	149	171	164	168 1/2	- 3 1/2
Avco Corp	20 7/8	12 1/8	669	19 7/8	18 1/2	19	- 1
Avnet	15 5/8	8 1/4	816	14 7/8	13	13 3/4	- 7/8
Bell & Howell	65 1/2	32 1/2	462	61 3/4	59	59 7/8	- 2 1/8
Capitol Ind.	21 7/8	8	256	12 1/2	10 5/8	12 1/8	- 1/4
CBS	55 7/8	30 1/8	963	54 1/4	52 3/8	53 3/8	+ 5/8
Cartron	8 3/8	2 1/8	520	4 7/8	4	4 7/8	+ 1/2
Columbia Pictures	17 3/8	6 5/8	552	14 1/2	13 1/4	13 3/4	- 1/4
Craig Corp.	9	2 5/8	148	5 5/8	5	5 1/8	Unch.
Creative Management	17 3/4	7 3/8	114	12	11 1/4	11 3/4	+ 1/8
Disney, Walt	169 1/2	77	805	155 1/2	146	153 1/2	Unch.
EMI	6	3	258	5 3/4	5 1/2	5 5/8	- 1/8
General Electric	66 1/2	52 7/8	4125	64 7/8	62 7/8	64 5/8	+ 1 3/8
Gulf + Western	39 3/8	19	1050	37 3/8	35 3/4	37 1/2	Unch.
Hammond Corp.	13 3/8	8 1/2	257	10 7/8	10 1/8	10 5/8	- 1/4
Handleman	47	29 1/2	355	31 1/2	29 1/2	31	+ 1 1/8
Harvey Group	8 7/8	3 1/8	75	4 1/2	4	4 1/2	+ 3/8
ITT	67 3/8	45 7/8	4393	59 1/4	56 7/8	58	- 3/8
Instruments Systems Corp.	12 3/8	4 5/8	452	7 1/8	6 3/8	6 3/8	- 3/8
Interstate United	13 1/2	6	400	10 7/8	10 1/8	10 3/4	+ 3/8
Macke	16 1/2	8 3/8	297	15 5/8	14 1/2	15	- 1/8
Matsushita Electric Ind.	28 5/8	16 1/4	3027	25 3/4	22 3/8	24 5/8	Unch.
Mattel Inc.	52 1/4	18 3/8	792	29	27 3/4	27 3/4	- 1 1/8
MCA	35 1/4	17 3/8	378	35 1/4	33 3/8	34	- 1/4
Memorex	79 1/2	19 1/4	2610	31 1/2	26 3/4	31 1/2	+ 1 3/4
MGM	26 1/2	15 1/2	317	19 1/4	17 1/2	18	- 1 1/4
Metromedia	38 7/8	17 3/4	327	37 1/2	34 3/8	36 1/2	+ 1 1/8
3M	149 1/4	95 1/8	831	149 1/4	144	149 1/4	+ 4 5/8
Motorola	98 3/8	51 1/2	564	97 3/8	91 3/8	95 5/8	- 2
No. American Philips	37 3/4	21 7/8	233	35	33 1/2	35	+ 1 1/4
Playboy Enterprises	25 1/2	16 3/4	898	23 3/8	20 3/4	23 3/8	+ 1
Pickwick International	47 3/8	32	140	45 1/4	42 1/4	43 1/2	- 1 3/8
RCA	45	26	3331	42 1/4	39 3/8	40 1/4	- 1 7/8
Servmat	40 1/4	25 1/2	299	34	32	32 1/2	- 1 3/8
Sony Corp.	35 3/8	14 1/4	2439	33 3/8	30	32 1/2	- 1/2
Superscope	32 3/8	9 1/8	639	19 1/4	16 3/8	17 1/2	- 3/8
Tandy Corp.	49	30 3/8	820	42 3/8	40 1/4	42 3/8	- 1/4
Telex	22 3/8	7 3/4	1470	12 7/8	11 3/4	12 7/8	+ 1/2
Tenna Corp.	11 1/2	4 1/4	1086	9	7 7/8	8 3/4	+ 1/8
Transamerica	23 1/2	14 3/8	2313	22 3/8	20 3/4	22 3/8	Unch.
Triangle	22 3/4	14 3/8	66	19 1/4	17 3/4	17 3/4	- 1 1/4
20th Century Fox	17	7 3/8	699	15 3/8	14 1/4	14 7/8	- 1/8
Vendo	17 1/2	9 7/8	131	14 3/8	13 3/4	13 3/4	Unch.
Viewlex	12 7/8	5 3/8	804	11	10	10 3/4	- 1/8
Warner Communications	47 3/8	25 7/8	1738	45 3/8	42 1/8	43 1/2	- 1/2
Wurlitzer	20 1/4	10 1/8	75	17 3/8	17	17 1/4	- 1/4
Zenith	54 7/8	36 3/8	1444	48 3/4	44 3/4	46	- 1 7/8

As of closing, Thursday, March 23, 1972

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind	5 1/2	4	5 1/2	Magnetic Tape Eng.	9 1/2	9 1/4	9 3/8
Audio Phonics	5	4 1/8	5	M. Josephson Assoc.	13 1/2	13	13 3/8
Bally Mfg. Corp.	45 1/4	42 1/8	45 1/4	Mills Music	17	17	17
Cartridge TV	36	32 3/8	32 3/8	NMC	12 3/4	12 3/8	12 3/8
Data Packaging	10	9 1/8	9 1/4	Perception Ventures	3 3/4	3	3 1/4
GRT Corp.	5 1/2	5	5 1/8	Recoton	4 3/4	4	4 3/4
Goody, Sam	9 1/8	8	9	Schwartz Bros.	11 3/8	10 1/8	10 1/8
Kirshner Entertain.	3 1/4	2 1/2	3 1/4	Telecor Inc.	46 7/8	46	46 1/2
Koss Electronics	12 3/8	12 1/8	12 3/8	Teletronics Int.	10 1/2	9 3/4	9 3/4
				United Recrod & Tape	6	5 1/8	6

*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.

Publishers Suing N.J. Tape Operation

Continued from page 3

ally lower than the prices of legitimate tapes, to the material detriment of the recording artists, recording companies, music publishers and songwriters, and to the great damage of retail merchants engaged in the sale of legitimate recordings, the suits claim.

Seek Halting
The plaintiffs are asking that each of their defendants, their respective agents and servants, be enjoined during the pendency of the action, and permanently from infringing the copyrights of plain-

tiffs in any manner from selling or using parts of instruments serving to reproduce mechanically plaintiffs' copyrighted musical works.

The suits are also asking that for every infringing act the defendants be required to pay such damages as the plaintiffs may have suffered, but in no event less than \$250 per infringement.

The suits also seek to have all cartridges, equipment and other related paraphernalia be confiscated by the court.

The actions were filed by Abeles & Clark.

Stigwood Wins Key Rule on 'Superstar'

Continued from page 3

The court also affirmed the district court on the prohibition against any advertisements or representations that defendants concerts are from "Jesus Christ Superstar" or consist of excerpts therefrom. Although noting "we do not doubt that the defendants chose the name 'The Original American Touring Company' with the hope of misleading the public, the court said it could not enjoin defendants use of the name without a more complete factual development.

Betty Sperber has instructed her legal counsel, David Robert Fitzpatrick, to petition the U.S. Court of Appeals in New York within a week for a rehearing of its recent decision expanding an injunction against certain methods of advertising and performing a concert involving musical selections from

"Jesus Christ Superstar" by the Original American Touring Co.

Stigwood and Leeds were represented by Robert C. Osterberg and John L. Eastman, who are engineering the legal battles against the pirate Superstar concerts throughout the United States. Defendants were represented by Robert L. Fitzpatrick of California.

Pickwick/All Tapes Deal Off

CHICAGO—The agreement in principle for Pickwick Intl. to acquire All Tapes Inc., locally-headquartered national record and tape wholesaler (Billboard, Feb. 26), has been suspended indefinitely.

Cy Leslie, Pickwick chairman of the board confirmed the suspension of negotiations this week.

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WE BELIEVE in the Atlanta Rhythm Section not only because they are some of the finest musicians in the country today, but also because they believed in themselves enough to turn their backs on lucrative careers as hit songwriters and sought after musicians to make this album.

WE BELIEVE their debut album, "The Atlanta Rhythm Section" (#75265), is worth the year it took to make.

WE BELIEVE, after careful consideration, that "Another Man's Woman" is the must play, must stock single from this album.

WE BELIEVE you'll believe.

Rhythm



Section

See The ATLANTA RHYTHM SECTION On Tour

- | | | | |
|----------|--|-------------|---|
| April 6 | Quebec, Canada—Quebec Coliseum | April 14 | Berkeley, California—Berkeley Community Theatre |
| April 7 | Louisville, Kentucky—Louisville Convention Center | April 15 | Anaheim, California—Anaheim Convention Center |
| April 8 | Dayton, Ohio—Hare Arena | April 16 | San Diego, California—San Diego Community Concourse |
| April 9 | Youngstown, Ohio—Struthers Fieldhouse, Youngstown State University | April 19 | Edmonton Alberta Canada—Edmonton Gardens |
| April 10 | OFF | April 20 | Vancouver, Canada—The Gardens |
| April 11 | Akron, Ohio—Civic Theatre | April 21 | Salem, Oregon—Salem Armory |
| April 12 | Milwaukee, Wisconsin—Milwaukee Auditorium | April 22 | Seattle, Washington—Paramount Theatre |
| April 13 | OFF | April 26-30 | The Whisky—Los Angeles, California |



Producers Dislike Unions' Studio Rule

• Continued from page 1

studio and the visiting CBS people come to some "mutual agreement" whereby the CBS people handle all the equipment, explains Bill Brittan, Columbia Studio's recording supervisor.

What does an engineer in his own studio do while visiting engineers are in control? Answers Brittan: "He may sit around or become a technical advisor offering advice on how to work the equipment, or how he handled the act in the past, or how to make the act sound the same way he did."

Or if he's an engineer at United or Western, "it frustrates him and drives him crazy," admits Bob Doherty, the company's vice president, general manager. Approximately 40 percent of United/Western's dates are now mixed by outside engineers.

United/Western belongs to IBEW so they have to maintain an engineering staff behind the "guest mixers." It's the only way United/Western can get some of this outside business. "We have lost some clients who went to smaller studios which don't have their own engineering staffs," Doherty said.

RCA's contract with Natl. Assn. of Broadcast Employers & Technicians (NABET) provides that its engineers must operate the equipment either in the company's own studio or outside.

Charles Pruzansky, head of the local RCA studios, indicates his men prefer to work in their own facility, and he doesn't know how the other studios detail work for their men if RCA engineers are used.

If a producer or company rents an RCA studio for a date with a non-RCA artist, an RCA engineer must work the panel. An outside engineer or producer is "invited in but our people must operate all technical equipment," Pruzansky explains. "The word invite means anybody is welcome."

Capitol, an IBEW pactee, does not have the stipulation in its contract that its artists must record in its studios or use its engineers. "There is an emphasis that our artists do it here," said Peter Dent, Capitol's national recording manager, "and it's been somewhat successful."

Capitol's engineers requested that stipulation three years ago during contract talks and Dent feels the topic will probably come up again when talks begin this fall. But Dent doesn't feel it will be a hot issue "because of its impracticality."

"A new artist who has never recorded before, won't put too much emphasis on where he records. An

established act will insist on going where he has been successful and we normally allow this. One of the reasons an artist goes to a particular studio is he likes to mix it himself or there is a mixer he has worked with and has confidence in. He doesn't want to change that system and you can hardly blame him."

Dent acknowledges there is a fine line which a company has to tread in allowing a performer artistic flexibility and using his approach to the method of getting the product out.

"You don't want to inhibit him too much and you don't want to give him the store either." Dent feels that RCA and Columbia are becoming more aware of this fine line and the "difficulties inherent in living up to the letter of the contract."

Capitol Pact

When Capitol rents its studios to a custom client, the contract says a Capitol engineer handles the project. On some occasions when the client states his desires to use an outside engineer, and that client is someone Capitol wants to keep working with, "we get a waiver. A number of the independent mixers are members of the same union and this makes it easier to get the waiver."

Dent estimates in the last two years there have been about 10 dates in which an outside mixer worked on a record being recorded by a Capitol artist.

United Artists, which has its own studio manned by IBEW engineers, does not require its artists to keep the action within the company.

"We realize it is a passe type of thing," says Dino Lappas, director of recording. "It's a very sore point with producers; we cannot ask successful independent producers to change their format. There is a certain relationship between a producer and an engineer that shouldn't be destroyed. We are aware of the problems (at other companies); it's a one-to-one relationship when you're working in the booth."

UA claims 50 percent of the time its artists do record in its own facility.

At A&M and Warner Bros., which both own their own studios, the engineers are non-union and artists may go wherever they please to record.

For the companies which have the union rule, the advantage is guaranteed work for its engineers. For the artist or producer who may want to work outside the confines of that stipulation, the effect is frustration.

One producer understanding of the situation, claims the engineer assigned to do a job at another studio is "also a victim" because he is working in a place where he may be unwanted or resented.

Bones Howe is one freelance producer/engineer who admits the reason he never worked with any Columbia artist was because of the union stipulation. "The basis of my craftsmanship is what I do with the knobs," he said. "I felt I couldn't function at my proper efficiency under those conditions. Clive Davis and I are friends and Columbia is a super company, but to me the engineering and production are inseparable."

Col Settles Studio Beef With Nashville IBEW

By BILL WILLIAMS

NASHVILLE — The threat of the closing-down of the Columbia Studios here have disappeared following the working out of a "compromise" regarding the use of guest engineers.

There had been a possibility that the studios would be closed March 31st following sessions between CBS officials and leaders of the International Brotherhood of Electrical Workers.

The talks, initiated by Columbia president Clive Davis, involved Joe Rodger of the CBS legal department in Chicago, Taylor Blair of the IBEW International office, and Marshall Devine, president of IBEW local 429.

Davis visited Nashville and issued what the union called an "ultimatum." He warned, according to union officials, that the Columbia studio would be shut March 31 (the date of the engineer's contract expiration with CBS) unless the union agreed to specific demands. These included

the unlimited use of "guest engineers" to come into Columbia and do sessions without using house engineers.

Devine at first labeled this an unfair labor practice, but later said that a compromise had been reached. Under the terms of the agreement, scheduled to be ratified this past weekend, "certain safeguards will be set-up to protect the equipment."

The union spokesman said it had been agreed that the "guest engineers" could come in and turn knobs if they desire, but there will be house engineers standing by. He said Columbia also had agreed to a 5.5% salary increase for the engineers, "and other fringe benefits."

Devine said the rank and file was in general agreement with the compromise, and he expected no hitch. However, he made it clear that this was a short-term arrangement, good for only six months. "At that time we will both reconsider," he said.

Dorren & Miller Show 'Q'

LOS ANGELES—Lou Dorren of Quadracast Systems Inc. and independent record producer Brad Miller teamed up Wednesday (22) to give a record company executives and recording studio personnel here a demonstration of the discrete quadrasonic album (Billboard, March 25).

Setting up equipment in the conference room of Warner Bros. Records here, Dorren and Miller demonstrated two CD-4 albums produced and manufactured by the Victor Company of Japan and a test pressing of a new Mystic Moods album pressed from JVC-made mothers at the pressing facilities of Columbia Records in Santa Maria, Calif.

The demonstration was being held primarily for executives of Warner Bros. Records, but among those coming were men from other labels and studios. There were several people from RCA Records, of course, including Mort Hoffman,

director of sales, and Bill Leonard, RCA Special Projects, Los Angeles.

RCA starts its series of official briefings and demonstrations on the RCA Records quadrasonic disk this week and will be conducting these demonstrations over the next few weeks for record company executives and members of the press.

Dorren, vice president and director of research for Quadracast, which holds rights to this discrete quadrasonic broadcasting system and a new improved demodulator for playing discrete records, unveiled a 4-channel vector display unit tied into an oscilloscope which detailed where the actual sounds were coming from in the room. He's also working right now closely with JVC and Panasonic, both of whom will be marketing hardware for the disk system, on a new cutting device for the mothers. At present, in order to maintain quality standards, quadrasonic mothers

(Continued on page 58)

Studio Track

By SAM SUTHERLAND

Five years ago, Marty Feldman, a drummer and engineer, decided to build a studio. Like most engineers, his studio was hopefully going to embody the production values that artists and producers were looking for. Like many studio operators, he found himself building the facility virtually by hand.

Paragon Recording Studios, in Chicago, is the fruit of Feldman's labors, and, while the studio is physically quite small, Feldman's recent modifications on the original lay-out and complement of equipment have produced a facility which Feldman and vice-president Jim Atlas consider one of the most sophisticated in that area of the country.

Recording activity in Chicago has never approached the peak of some other cities, and Atlas describes Paragon's business as being sustained by jingle production. Curiously, Paragon's popularity for jingle work seems to stem from the studio's record orientation: "We seem to be pulling business away from the larger studios in the area," Atlas suggests. "I think it's because we're more interested in contemporary music, and we've built the studio to handle those recording situations. Consequently, the agencies, who field a substantial slice of the recording activity in this city, come to us because they're looking for recording mixes closer to an actual record."

Both Atlas and Feldman point toward their equipment as their strongest point, and the quality of their facility, they feel, more than compensates for its size (there is only one studio at present, although a second, smaller studio for ad voice-overs is nearing completion).

"Our console is probably the most sophisticated in Chicago," Atlas said, and even a cursory look at the custom-built Flickinger board is indeed impressive. Built to Paragon's specifications, the 16-track console offers 36 inputs, 24 outputs, and is entirely interfaced with their 3M 16-track tape machine. VU meters have been replaced with colored, sequential light columns for each channel, thus simplifying multi-channel work by offering a more immediately readable check of sound levels. A new cueing system; an automatic search and stop panel permitting rapid location of tracks pre-set to a digital counter; and a noise-gate system utilizing 16 squelch units built directly into the console are also incorporated into the design.

While the console itself is "extremely quiet," particularly with the squelch units functioning much like Kepex reduction, Feldman and Atlas are currently experimenting with DBX noise reduction.

While jingles help keep the bills paid, Paragon's first love remains record production. Despite the tendency of area groups to record elsewhere, Paragon has managed to keep a hand in record production, having recorded albums for the Siegel-Schwab Band (Wooden Nickel Records), Aurs (Mercury Records), and Richard Evans (for Atlantic Records), among others. Feldman handles most of the engineering himself.

Other artists who have used the facility recently include Wilderness Road, Mason Proffitt, Jerry Butler (for mixing), Steve Goodman, Norman Luboff, the Arbors, and the Second City, improvisational theater group.

California Recorders, Hollywood, has joined the ranks of 16-track facilities. The studio's 4 and 8-track equipment were recently augmented by the installation of an Electrodyne console (20 in, 16 out) set up for quad-mixing. 8 and 16-track tape machines are by 3M.

California's single studio is also going to be complemented with the completion of a second, separate studio in the near future. The second facility, which will offer ad-

ditional office space, will also be 16-track.

Presently, the studio is busy with jingles, network and syndicated television soundtracks (notably for the NFL and for "New Zoo Revue," where California Recorders' president, Delton Kacher, is musical director), and film soundtracks.

Location Recorders recorded A&M's Joe Cocker and his band for The Concert at Madison Square Garden on March 15th. Location is also scheduled to record the 5th Dimension for WNEW's Music Spectacular in the Terrace Room of the Plaza Hotel in New York. That concert would be for broadcasting at a later date.

At United Recording Studios in Las Vegas: Rankin-Bass brought in the Osmond Brothers for recording of the soundtrack to their upcoming ABC-TV special.

Bill Cosby was in, working on record promotion tags for his Australian tour. The Westwoods, signed to VMI Records, owners of United, have been working on their second album. For Impact Records, the Imperials were in for over-dubbing. Finally, Chuck Berry is expected in, recording for Chess Records.

Sound 80, Minneapolis, recently hosted Manfredo Fest, produced for Daybreak Records by Sonny Burke, Tom Jung engineered the date, which is being mixed for quad and distributed by RCA. On the date were a number of area musicians offering a Twin Cities taste on horns and percussion.

Also, belated kudos for Sound 80's hand in recording area musician Leo Kottke's "Greenhouse," now out.

In Miami, Criteria Studios is active with a number of projects, notably completion of the final mix of the soundtrack for "Children Shouldn't Play With Dead Things," handled by Cinemasound-Criteria, and produced by Midnight Owl Productions. The feature film is scheduled for April release, and director Benjamin Clark worked with local production people.

The Band were also at Criteria recently, remixing their live tapes from the Academy of Music. Karl Richardson engineered for Capitol Records.

Meanwhile, Cajun crazy Dr. John stopped by between concerts to record a track for his new album. The track is being considered for release as a single.

At the moment, Atco Records' Black Oak Arkansas is in, working on a new album. Tom Dowd is producing, and Ron and Howard Albert, a/k/a A&A Productions, will handle the engineering. The Alberts are also involved with several other projects at Criteria, notably upcoming remotes in Alabama and New Orleans for Joe Cocker on A&M Records. Upon their return, the Alberts will be engineering sessions for Columbia Records artists, Pacific Gas & Electric, followed by engineering and production work for Rasputin Stash. Finally, Ron Albert has just finished production and engineering for Impact of Brass, a local group, and for an unidentified 75-voice choir.

At Ultra-Sonic's Long Island studio, Chuck Negron, Floyd Sneed, and Cory Wells of 3 Dog Night attended sessions with Utopia Parkway. That band's premiere performance, hosted by Steve Russ Associates, drew the well-known artists because of Negron's interest in possibly coordinating development of the band.

Steve Goetz engineered the sessions.

Coming Up for the Third Time, (Continued on page 58)

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Talent

Miami Stepping Up Support of Festival

MIAMI BEACH—The Miami Beach Tourist Development Authority (TDA) reaffirmed its commitment to stage a major Jazz and Pop Music Festival in August and is seeking a private promoter to produce the basic components of the event.

The TDA made the decision to underwrite the entire two-week festival after it was unable to reach agreement with Playboy International, Inc., on contractual details. The festival had originally been planned as a joint TDA-Playboy venture.

"The Tourist Development Authority is convinced the festival concept is both sound financially and necessary as a leading part of our promotional program for the City of Miami Beach during 1972," H. Allen Robinson, TDA executive director said.

"We have instructed our Festival Director, Charles Cinnamon,

to entertain proposals from private promoters to stage a minimum of eight nights of entertainment in our convention complex with the outstanding stars of the music world," Robinson said.

Cinnamon will meet with interested promoters and will report his recommendation to the TDA.

"We have established certain criteria for the type of promoter we want for this festival, which we expect to become an annual, internationally recognized event," Cinnamon said.

He said that promoters to be considered must provide:

A track record of success in festival or other music events.

A full financial statement. Written evidence that an adequate performance bond can and will be posted.

"I am prepared to interview responsible, interested promoters and ask that those interested come with all the necessary data in writing, as we must come to a rapid decision," Cinnamon said.

Promoters interested may contact Cinnamon at the Miami Beach Tourist Development Authority, 1700 Washington Avenue, Miami Beach, Florida 33139 for an appointment.

Robinson said the TDA "is 100 percent committed to this festival and already has appropriated necessary funds to ensure its proper production and promotion."

"What we need," he added, "is an outstanding producer to buy talent and to stage the major festival events to ensure top quality productions that will be in keeping with Miami Beach's reputation."

Signings

The Chambers Brothers have signed for personal management with Gerard W. Purcell. The group's latest Columbia album is "Oh, My God." On March 28, the act begins a 20-city U.S. concert tour. . . . The Ship, recently signed by the William Morris Agency, has signed with Elektra. . . . The Millard Agency has signed for exclusive agency representation, the Mahavishnu Orchestra, featuring John McLaughlin, Lindsay Farnie, Billy Joel and Plainsong. Plainsong features Ian Matthews, formerly of the Fairport Convention and Matthew's Southern Comfort.

Evangeline Made, a south Louisiana-based rock group, has signed with Rivertown Productions for exclusive personal management.

Kenny Smith has signed with General American Records. His first release for the label is "Lord, What's Happening to Your People." . . . Tony & Carol, Make Music's teenage singing duo, have signed with CMA for agency representation. . . . Jazz musician Charlie Mariano has signed with Atlantic. Mariano plays alto and soprano saxophone and flute. His initial Atlantic LP is "Mirror." . . . Pianist-composer-arranger Todd Cochran has signed with Prestige. He tours with Weather Report in May.

Michael Jarrett has signed with Playboy Records. His debut album is scheduled for April release. . . . Smith-Perkins-Smith is the first U.S. act to sign for worldwide distribution by England's Island label. The group is recorded by Muscle Shoals Sound Productions. . . . Sailcat has signed with Elektra. Group members Courland Pickett and Johnny Wyker are debuting with a concept LP about an outlaw motorcyclist. . . . Ronce Blakley has signed with Elektra.

Talent In Action

FAIRPORT CONVENTION DAVID REA

Alice Tully Hall, New York

Fairport Convention has been a spawning ground for interesting and essentially eclectic musical ideas since its inception in 1967, but the strain of many personnel changes and subsequent alterations in the band's personality is presently showing in their performances. Since their earliest A&M Records releases, the band has undergone no less than five distinct incarnations, and the recent departure of Dave Mattacks and Simon Nicol has left the band shaky but still productive.

At present, Dave Swarbrick's excellent fiddle-work and vocals are the focus for most of the group's work. Swarbrick has a distinct and often exciting musical personality, but his past strength lay in his interaction with other members of the band. Roger Hill, recently added on guitar, lacks assertiveness in his vocals, and his guitar-work, while promising, will need time to approach the tension and delicacy which previously characterized this band. Similarly, Tom Farnell's drumming suffered somewhat, yet, like Hill, Farnell is definitely capable of moving on to a more satisfying level of performance.

While their performance consequently lacked the subtlety which distinguished their earlier work, the group compensated for the understandable hurdles of working in a new line-up by adjusting their repertoire accordingly. Traditional folk material was de-emphasized, and the band pushed their audience out of their seats with simpler rock numbers and brisk jigs. "Babacombe Lee," their most recent album and a most interesting concept treatment of a gothic murder story, was truncated with surprising coherence into a three-song medley.

David Rea, veteran session guitarist and a writer and performer in his own right, opened the evening with a rather disappointing set. He's undeniably gifted, and, with more control and less reliance on other obvious influences, he could provide some exciting music. SAM SUTHERLAND

The strength of his material remains rooted in the devastating self-awareness which characterizes Wainwright's protagonists. Playing very basic rhythm guitar, he projects literally hysterical images of pain and isolation, wandering from bleary numbness to sudden pain. His work consequently possesses a tension which threatens to dissolve into an adolescent self-pity, yet he is remarkably successful in carrying his stories with a tough, funny, and intelligent sense of the absurd which effectively supports the seeming chaos of his performing style.

Loudon Wainwright may never move the masses at the Garden, but his writing alone possesses a character which is uncompromising in its effort to face pain and absurdity.

Backing him on several tunes is White Cloud, a solid and versatile unit that cooked most efficiently on Wainwright's poignant sing-along, "Dead Skunk on the Road." SAM SUTHERLAND

BEACH BOYS

Carnegie Hall, New York

Internal problems and changing tastes may have provoked a four-year hiatus in chart popularity for the group, but such simple evaluations of power are meaningless when the group in question is the Beach Boys, Californian dream in the flesh. Having had a mythic impact on the post-war bubble, it was only a matter of time before this band's music would be retrieved from a purely social context and examined anew.

It was even less surprising that the band should draw a ripe, eager audience. A crowd evenly composed of older fans who struggled through high school with the same material totems that the Beach Boys sang about, as well as younger fans, whose exposure to those first tunes was nearly subliminal, squealed happily in their seats as the group crossed the stage. And they even managed to remain moderately quiet until the menacing deficiencies of the P.A. were adjusted.

Given this group's primary role as record producers, their virtual absence from touring over the last few years and, more basically, their enormous emotional power for older fans, the Beach Boys would have been somewhat justified in simply riding comfortably on the crests of nostalgia.

Despite the emphasis on the older tunes, they don't let it go at that. Only a few of their more recent compositions, from their last two Brother/Reprise albums, were offered, but, in nearly every instance, these were the finest performances, overcoming the clutter of their backup band and the hideous inadequacy of the P.A. to provide delicacy and lyricism. Both "Surf's Up" and "Wonderful" were stunning, revealing that they really could bring that shimmering clarity of tone and structure into the concert hall. SAM SUTHERLAND

HUMBLE PIE

BLACK OAK ARKANSAS SWEATHOG

Academy of Music, New York

The Academy has taken over the function of the Fillmore East as New York's stronghold of rock music. Unfortunately, it appears self-conscious and seems to say, "We try harder!" with amps revved up to earshattering levels. Many in the audience complained of dimmed hearing during intermissions.

The obtrusive speaker system, however, did not subtract from Humble Pie's performance as it did with previous groups. Humble Pie, a three man band from England, came through clear and pro-

(Continued on page 18)

Collins & Childre Set Mgmt. Firm

NEW YORK—Michael Collins, vice president of Bowmar Productions, has formed LAM Management with Lew Childre. The firm, based in Wilson, N.C., will be managing Sawbuck, whose first release is set for Fillmore Records; Warm, a country-rock group, and Temper, a classically-oriented experimental rock group.

LAM is currently completing its own studios (Omego Sound Studios) and a promotion-publicity firm (Alpha Advertising Associates Inc.). Blue Surf Music will be the first publishing arm of LAM. Dick Watson and Dennis Boyette will be in charge of promotion and publicity. The law firm of Narron, Holdford and Habb will represent the companies.

From The Music Capitals of the World

DOMESTIC

NEW YORK

Sonny & Cher have been named national celebrity chairmen for the United Cerebral Palsy Association's 1972-73 campaign drive. . . . Beverly Bremers, Scepter artist who is featured in "Hair" and is on the charts with "Don't Say You Don't Remember," will record television and radio commercials for Faberge. Her new single, "Free," is due for immediate release. . . . Jerry Alters, musical director of the Arthur Godfrey Show, composed the new theme for Irish Airlines, sung by Tommy Makem. . . . Guitar duo Chuck Wayne and Joe Puma are at the St. Regis Room of the St. Regis Hotel for an indefinite stay.

"The B.B. King Story," a feature film biography based on the life of the veteran blues singer, will be produced by Sidney A. Seidenberg, president of Sidney A. Sei-

denberg, Inc. A major aim of the film, said the producer, will be to create increased public interest in prison reform and in rehabilitation programs for inmates.

Alan Cagan, a vice president of Pisceas Music, has made a half-hour film which will be screened by the American Society of Obstetricians. The film shows the actual birth of a child. . . . Badfinger will appear on Easter Sunday (2) at Atlantic City's Steel Pier, which opens its 75th season for one day on that date.

In conjunction with the release of their first Warner Bros. single, "Movin' On," from their debut album, "Kindred," Kindred is on a U.S. tour. Dates include Coliseum, Little Rock, Ark., March 25; Coliseum, El Paso, March 26; The Store, Emporia, Kan., March 29; Sports Arena, Toledo, March 31; War Memorial Auditorium, Rochester, N.Y., Saturday (1); Coliseum, Macon, Ga., Friday (7); Coliseum, Hampton Roads, Va., Saturday (8); Cellar Club, Charlotte, N.C., April 9; Georgia Southern University, Statesboro, Ga., April 12; Municipal Auditorium, Ft. Wayne, April 14; Onadaga Auditorium, Syracuse, N.Y., April 15; and Municipal Auditorium, Bangor, Me., April 16.

John Denver, RCA artist, has been voted Best Selling Folk Artist for 1971 by NARM. He has signed to star in a one-hour TV special, "The John Denver Story," for the British web, BBC-11 which will be taped in London in June. . . . RCA's Julie Budd gave a benefit performance with Danny Thomas for St. Jude Hospital in Miami

(Continued on page 18)

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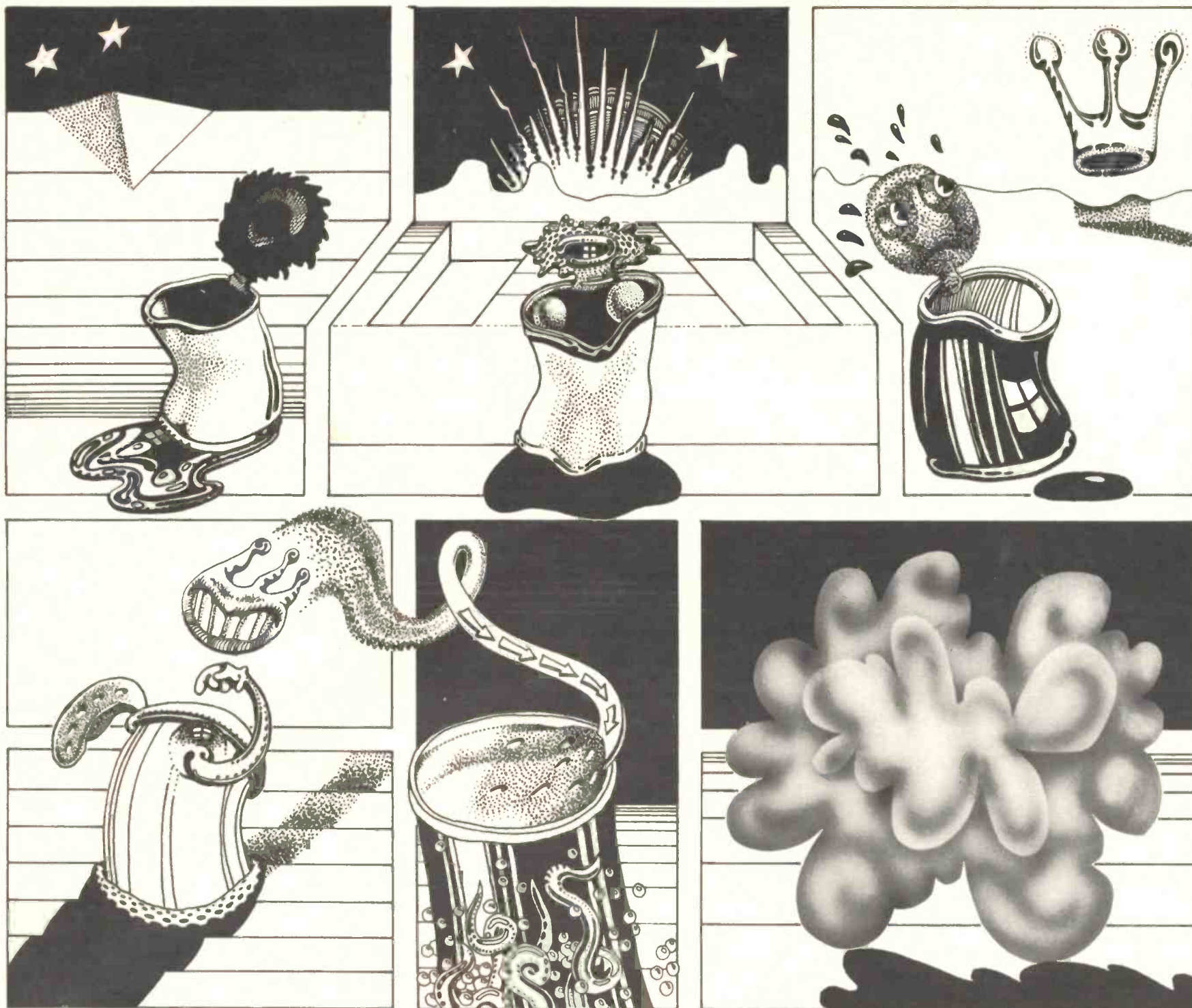
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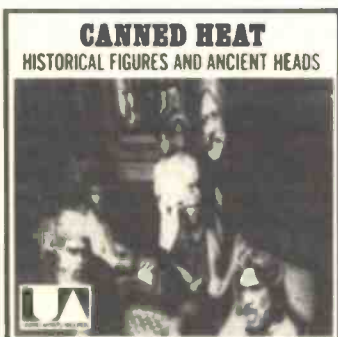
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The United Artists LP "Historical Figures and Ancient Heads" UAS-5557

Talent In Action

• Continued from page 16

professionally together on both vocal and instrumental levels.

Steve Marriott, lead singer and guitarist, might seem like a boyish Mick Jagger. But when he breaks into hot Pickett-like shrieks, you know he knows you know he ain't no boy.

Humble Pie played with slick, hard rock and sensual blues from their latest A & M recording "Performance: Rockin' the Fillmore" and other albums in their past.

Sweatog, the first group to grace the Academy's stage on the eve of March 17, had difficulty

keeping the audience's attention. This was not because of their hard rock music, which the audience liked and moved with, but because the audience was blatantly impatient to see Humble Pie.

Black Oak Arkansas, a carnally indulgent group of seven, outmaneuvered the Academy audience's impatience. Their fearless leader had a running monolog string one song to another. In a low, deep, sinister voice he would build a tension that culminated in such likely numbers as "White Haired Woman" and "Hot and Nasty" or such unlikely ones as "Dixie" or "Silent Night." The latter, of course, were performed in their unscrupulous, exhibitionist manner. **CAROL SEILER**

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BYRDS

DAVE MASON

J. F. MURPHY & SALT

Academy of Music, New York

When the most recent configuration of the Byrds began touring three years ago, their act was tight and very polished. The band would walk onstage briskly, already tuned and ready to plug in and sweeten the air with the first clean bars of "You Ain't Goin' Nowhere."

Sadly, the March 10 performance suggested that the Byrds aren't really going anywhere. What had been a highly-evolved and very personal style of music, highlighted by Clarence White's economical yet always lyrical guitar and McGuinn's classic vocals, was survived by a grim parody of itself that was no longer fresh or precise. Perhaps this act, one of Columbia Records' most venerable bands, was simply tired. Perhaps the chronic P.-A. problems blunted their fire. Or, and this seems to be more likely, the performance's ennui was evidence of creative menopause within one of the most distinctive and certainly influential bands of the last decade.

Preceding the Byrds was special guest Dave Mason, a consummate musician whose three Blue Thumb albums have testified to his craftsmanship. Mason's performance was a joy, offering moments of pure, incendiary brilliance balanced against gentle, acoustic versions of his mellower songs. His current band is a triumph of supple strength, with every element meshing nicely behind Mason's concise guitars and vocals. His music is

clean bars of "You Ain't Goin' truly synthetic, incorporating every phase of his stylistic progress from Traffic on, and the audience squealed happily in appreciation.

J. F. Murphy & Salt opened the evening with their customary power. Now recording for Elektra Records, this band is extraordinarily disciplined, drawing from r'n'b, Gaelic folk music, and rock. Murphy himself is source point for that energy, but Ron Allard's reeds (and bagpipes) and Joe Parrino's guitar also demand attention. Hopefully, their new allegiance will permit the exposure they richly deserve.

SAM SUTHERLAND

JONI MITCHELL JACKSON BROWNE

Los Angeles Music Center

Even though she was handicapped slightly by an approaching cold that took some of the edge off her vocal volume and range, Joni Mitchell proved to her youthful sold-out audience that at this stage of her career she is a far more vibrant and outgoing performer than ever. She also plays her accompaniment instruments, guitar, piano and dulcimer more fluently than ever.

Garbed in a gray '30s pantsuit with Joan Crawford padded shoulders, she perked up her familiar songs by genuinely funny intros about the odd circumstances of her life which inspired them. And she brought in much new material which displayed her at top form. An added encore of "Circle Game" featuring the Geffen-Roberts male choir provided additional comic relief.

Jackson Browne, the songwriting legend from Orange County now finally emerging as an artist, didn't act nervous as he began his set, but somehow the more he sang, the more his voice opened up. The Browne songs are outstanding and he is a highly likeable if somewhat undisciplined performer, given to excessive tuning and idle rapping between songs. Promising is the apt descriptive word.

NAT FREEDLAND

BONNIE KOLOC

Bitter End, New York

Bonnie Koloc, a singer from Waterloo, Iowa, is possessed of truly stunning talent. Her voice is piercingly clear, and her range is sweeping. She has firm control of dynamic shadings, and she is equally at home in gentle melodic material and rough-edged blues.

Miss Koloc also knows how to interpret a song. Her affection for

(Continued on page 41)

Says Audiences Are More Hip

LOS ANGELES — American concert audiences are getting much more musically aware, according to Jon Mark, the vocalist-guitarist-writer of Mark-Almond. "On our recent tours, we've found that U.S. audiences are able to get behind a scope of all kinds of music styles," said Mark. "Labels aren't nearly as important anymore."

Mark credits the change to FM's opening up of radio formats and introducing the mass audience to a wide variety of music. "There's no comparison between U.S. concerts and European concerts," he said. "Over there the promoter just publicizes the act by putting their name on the hall the night of the show and collecting the ticket money in the boxoffice. Also, none of the halls seat more than three to five thousand."

Mark-Almond is cutting a third Blue Thumb album live at the Troubadour on its current tour as well as making a live broadcast over KDAY from the club.

From The Music Capitals of the World

DOMESTIC

• Continued from page 16

Beach on March 18. . . . Jazz pianist Eddie Heywood will perform at Barney Josephson's Cookery Restaurant in Greenwich Village from April 10 through June 8. . . . Singer Harlene Winston makes her cafe debut at Rodney Dangerfield's on March 27 for one week. . . . Joey Dee & the Starlighters move into Danny Mazur's Supper Club in Huntington, N.Y., on March 27 for a two-week gig.

ABC radio and TV sportscaster Howard Cosell will be the guest of honor at the 24th Anniversary Ball of The Bedside Network of the Veterans Hospital Radio and Television Guild. The ball will be held in the Grand Ballroom of the New York Hilton Hotel, Friday night, April 21. . . . Bobby Jones and Friends will play weekly at Fiddletix in Manhattan. Reedman Jones will provide musical direction for guest jazz musicians.

DAN BOTTSTEIN

LOS ANGELES

Carol King and Chase have switched to ASCAP. . . . A&N recorded Joe Cocker's new tour debut at Madison Square Garden. . . . San Diego's Funky Quarters, only 18 months old, has doubled in size and switched from a musical beer bar to a musical theater with top artists. Merry Clayton kicked off the room's weekly live broadcasts over KDEO.

Elton John had Princess Margaret boogieing at one of his three free concerts for England's National Youth Theater. . . . Daybreak Records moves to larger quarters at 6725 Sunset Blvd. . . . Chicago has sold out a week of Carnegie Hall concerts two years in a row.

The Noel Bridges VW Union got socko response at the Gregar Club. Bridges is an unusually fluent-styled pop vocalist. Daddy Cool back from Australia to tour 35 college dates in five weeks. . . . NRBO, new Buddha group, debuted on the West Coast at the Whisky Wednesday (29).

Bob Alcivar to score "Butterflies Are Free" . . . Steve Miller down with hepatitis and had to cancel current dates. . . . Pianist Roger Kellaway sings for first time on his new album, "Center of the Circle." . . . Freddy Hart had an autograph party at Bakersfield's Singer Co. broadcast by KUZZ.

Dallas declared a "Bread Day" after the group performed at a benefit for Southern Methodist University Medical Center.

Mike Belkin Productions has acquired a 1,500-seat Cleveland night club, to be renamed the Threshold. Low-admission weekend shows will be the policy. Already booked are Lighthouse, Malo, Sweat Hog, Cheech & Chong and Canned Heat.

The Guess Who raised \$20,000 at a Winnipeg benefit to build a local Indian recreation center. . . . Grammy nominees John Van Hamersveld and Norman Seef to design cover for Michael Jarrett's Playboy album.

John Denver to tape an English television special. . . . Debbie Reynolds will speak and sing the lead role as a friendly spider in the Hanna-Barbara animated film, "Charlotte's Web." . . . Elmer Bernstein to score "In Search of the Lost World."

Bill Cowsill sat in on the new Ike & Tina Turner single, "Right On." . . . Van Morrison playing Santa Monica Civic April 27-28. . . . Shanti, Atlantic's raga-rock band featuring Assish Khan, at UCLA Friday (31). . . . The Rhodes Kids, new Oak act, at Las Vegas Hilton lounge for eight weeks.

Richard Harris starts a week's stand at the Huntington Hartford Theater April 11. . . . Mary Travers

of Peter, Paul & Mary fame starts solo touring with an April 15 Carnegie Hall concert

Lettermen to play IBM's Puerto Rico convention, the only act performing. . . . Ashton, Gardner & Dyke at the Whisky April 19-23. **NAT FREEDLAND**

MEMPHIS

Isaac Hayes keeps busy. Just back from London where he guested with Rex Harrison in a Burt Bacharach special to be aired over ABC-TV Apr. 23, he found time to complete a new single, "Let's Stay Together." And it's different. Isaac doesn't sing; he plays the saxophone on this instrumental number. It's on the Enterprise label. Hayes also is ready to start scoring the Shaft sequel, "Big Bamboo." In between, the Black Moses of Soul will join the case of "An Evening of Soul," a troupe of black student-performers at Memphis State University. Hayes will appear in four of the six performances in May. . . . Stax also has released albums by Rufus Thomas and O.B. McClinton. Thomas is on the Stax label, McClinton on Enterprise. . . . Singles released by Stax are by Hot Sauce on Volt; Johnny Taylor on Stax; Songs of Slum on Stax, and Albert King, also on Stax.

Working at the Stax studio are David Porter, Eddie Floyd and the Bar-Kays. . . . American studio has released a first LP by Billy Burnette on Entrance, distributed by Columbia. The album, called "Billy Burnette," was three months in production by Chips Moman. Burnette wrote eight of the songs and combined with Johnny Christopher as co-writer for the other two. . . . Trans-Maximum has released singles by Roy Head, Ronnie Stoots, Reni Crook, St. Andrews Fairway, Sid Herring and Watch Pocket. Ronnie Capone is producing the Warner Brothers group, Tower of Power, and Steve Cropper is producing Columbia's Diane Colby at Trans-Maximum.

Capitol's group Goose Creek Symphony, which has the hit single, "Mercedes-Benz," was in Memphis to record an album with Terry Manning engineering at Ardent Studio. Freddy King also is working on an LP at Ardent for Shelter Records, produced by Leon Russell and Denny Cordell. . . . Charlie Freeman is working on a single at Sam Phillips Studio, with Knox Phillips producing. At the same studio, Atlantic's Jackie DeShannon has put vocal overdubs on previous recordings.

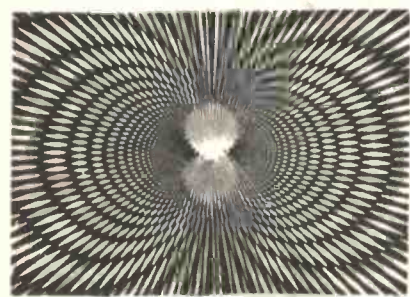
Cymmarron has a new single recorded at American for Entrance, and Gerald Hooker is working at American on a blues album for 77 records. . . . A new single ready for release from Sounds of Memphis is by The Minites, "Still a Part of Me." **JAMES CORTESE**

Puerto Rico Fest Readies Pop Acts

NEW YORK—Mar Y Sol, the first International Puerto Rico Pop Festival has been set for April 1-3. Mar Y Sol is being produced by Island Ventures, Inc., an Atlanta-based organization headed by Alex Cooley.

Lined up for the Festival are: Faces, featuring Rod Stewart; Ron Wood; Ronnie Lane; Ian McLagan and Kenny Jones; Emerson, Lake & Palmer; Alice Cooper; Black Sabbath; J. Geils Band, Roberta Flack; the Allman Bros. Band; Bloodrock, Dave Brubeck Quartet with Gerry Mulligan; Herbie Mann; Goose Creek Symphony; B.B. King; Fleetwood Mac; Dr. John; Malo; Osibisa; and Pot Liquor, among others.

APRIL 1, 1972, BILLBOARD



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DOMESTIC

LAS VEGAS

Dick Levine leaving IFA to handle Perry Como. . . . Gary Ford son of Phil Ford, team of Phil Ford and Mimi Hines signed by Tropic-Art Studios, Inc. for the male lead in "The Legend Of El Patron" to be filmed in Las Vegas. . . . B. B. King inked to a long-term contract at the Hilton. First appearance is a two weeker on May 17 followed by four weeks in late August. Advance reservations for Johnny Cash's Easter Week stand at the Hilton indicate a sell-out for his seven night.

Sahara's Pete Barbutti has penned four TV pilots, two of which are under consideration by Bob Banner Productions and the others by Curly Morrison of Trans-American Video. Pete would star in two of the pilots, host one, and be writer-guest star of the fourth. . . . RCA's Jimmy Dean opens at the Spark's Nugget Thursday (30) then co-hosts the Mike Douglas TV show beginning April 24.

Columbia's Billy Joe Royal who plays the Flamingo had his "The Family" disk produced by Jerry Fuller. . . . Larry Dean cutting a single in Las Vegas for Mar-Ka Records. . . . The Russ Black Orchestra backs the Barry Ashton-Wolf Kochran original production Verve-It Started With Eve at the Union Plaza. . . . Seven production numbers are included in the "Geisha'rella" review at the Thunderbird. Music for the spectacular is provided by the Jim Wallace Orchestra.

Callione returned to the Sahara for a three week stand under the leadership of Steve Casciola. . . . Peter Anthony, Jan Mills, Jane Mitchell and Vaccaro holding forth in the lounge of the Bonanza. . . . Marty Robbins and Jerry Collins at the Fremont. . . . Chuck Berry making his local debut in the Hilton's lounge. . . . Robert Goulet returned to the Frontier with The Establishment a musical group comprised of ten sorority guys and gals.

A very ill Petula Clark opened with MGM's Osmond Brothers at Caesars Palace. She was too sick to do the midnight show opening night so the showroom went dark. Steve Lawrence and Eydie Gorme came in to headline the following night. . . . The Celebration now at the Sahara joins Engelbert Humperdinck for an April to October tour starting in Caracas, Venezuela. . . . Pearl Bailey will do one show a night at the Sahara and Buddy Hackett likewise. Pearl will do the dinner show with Buddy entertaining at midnight.

Jack Morgan signed a new contract at the Dunes calling for eight months in 1973. . . . Dan Terry's 20 man band offers a weekly session at the Colonial House aired live on K1AV radio. . . . Marty Allen, Flamingo star planning a benefit for the staff of the burned out KORK-TV. . . . Frankie Laine currently at the Landmark giving a benefit performance for the 7th Step Foundation, an organization which helps in the re-motivation of former prison inmates, drug addicts and youthful offenders.

The Hilton's summer line up includes: Johnny Cash March 30-April 5, Red Skelton April 6-April 26, Tony Bennett April 27-May 10, Glen Campbell May 11-June 5, Liberace June 22-July 5, Charley Pride July 6-July 17, and Perry Como July 18-Aug. 6.

LAURA DENI

SAN FRANCISCO

Fantasy's Creedence Clearwater Revival to have a new album on the market the end of this month. A tour of the East and the southern states is scheduled in April and May. . . . Ella Fitzgerald's current Fairmont Hotel engage-

ment playing to SRO crowds. Melba Moore follows Miss Fitzgerald into the Venetian Room. . . . Tom Jones the Circle Star Theatre headliner April 18-23. . . . Sammy Davis Jr. due in San Francisco to accept an award from the local chapter of the NAACP.

The Beach Boys have added two new members, South African drummer Ricky Fataar and bass guitarist Blondie Chapin, both of whom were original members of Flame. The group is currently at work on a new album and preparing a nationwide tour. . . . The Grateful Dead tour of Europe kicks off Saturday (1) at the Rainbow Theatre in England. WB to release a Dead single for the European market only to coincide with the group's tour. . . . Pianist-composer Todd Cochran signed to the Prestige label, which is distributed throughout North America by Fantasy.

Upcoming Bill Graham presentations at Winterland include West, Bruce & Lang and Cold Blood on April 2; Sha Na Na, Malo and Sweathog (7 & 8); The J. Geils Band and The Elvin Bishop Group (14 & 15); Humble Pie, Edgar Winter and Osibisa (21 & 22) and Dave Mason (28 & 29). . . . Richie Havens into the Berkeley Community Theatre on April 22. . . . Joe Cocker in concert at the Oakland Coliseum on April 16. . . . The World's Greatest Jazz Band of Yank Lawson and Bob Haggart at Cupertino's Flint Center (7) and S.F.'s Masonic Auditorium (8). . . . Leontyne Price makes her only Bay Area appearance on April 9 at this city's Opera House. . . . MCA's new group Sod cut their Bay Area tour short to return to the company's LA studios to prepare a new album for spring release. . . . ATA, locally based rock talent agency, added to its staff and will move to larger offices within the next few weeks.

PAUL JAULUS

CINCINNATI

The Lettermen hopped into town Wednesday (15) to cut a tape for Bob Braun's "50-50 Club," Avco feature, to plug their new Capitol album, "Lettermen I," and a single from the deck, "Oh, My Love." The group returns April 6 for a repeat on the Braun show and to appear in concert at Taft Theater in a promotion arranged by Larry Aiken of Theater A Corp., Evansville, Ind.

The Carpenters, plus Randy Edelman, stop off at Music Hall April 16 for a single shot, with Belkin Productions handling. . . . Joe Cocker, with Redbone as added feature, shows his wares at Freedom Hall, Louisville, April 6. . . . The Gross Brothers, country threesome out of Rising Sun, Ind., in town recently to audition for a guest shot on WLW-T's "Midwestern Hayride."

General American Records, with headquarters here, has a new single by r.&b. driver Kenny Smith, coupling "Lord, What's Happening to Your People" and "The Same Old Story." Smith in the past has done a bit of arranging for the Platters and Harry Carlson's Fraternity Records group, the Casinos. . . . The area sports a new country & western niter in the Midwestern Club, Sixth and Central, Newport, Ky., which bowed in March 11 with Kenny Price, host of WLW-T's "Midwestern Hayride," as the opening feature. Earl Richards played there last weekend and Bruce Nelson, former WUBE deejay now at WMIL, Milwaukee, heads the bill there this week along with his protegee, Bobby Nelson (no kin), who is catching on in the territory with his new GNT Crescendo single, "Welcome to Lonelyville."

Mary Lanier, formerly with Cabin #2 and Harmony Grits, is

Anka Tour Of Japan

NEW YORK—Buddah Records artist Paul Anka is on a Japanese concert tour that runs from March 25 to April 10. The singer will play 11 concerts, seven nightclub dates, and will star on two television shows. He will also make special personal appearances at hospitals and bases of the armed forces.

Following his return from Japan, Anka will appear at the Westbury Theater, L.I., April 24-April 30. He then is slated for a two-week stint at the Persian Room in the Plaza Hotel, May 28-June 10.

Future dates on Anka's itinerary include El San Juan Hotel, Puerto Rico, July 1-10; Fileans Art Theater, Washington, July 13-14; Caesar's Palace, Las Vegas, July 20-Aug. 9; Iowa State Fair, Aug. 22; Central Canada Exhibition, Aug. 24; Blossom Art Theater, Cleveland, Sept. 3; Buffalo Art Theater, Sept. 4 (one week); and Oakdale Art Theater, Conn., Sept. 11 (one week).

now a member of the Last Gal-axie, who recently etched the music from "Godspell," off-Broadway play, for the General American Records album, "Selections From Godspell." Miss Lanier has a new single slated for release this week, "Day By Day" b.w. "Prepare Ye," taken from the album. . . . GAR last week added Mike Donelson to its operation as sales and promotion manager.

Rufus Thomas, Memphis soul singer, in town last week to promote the first of four TV black music hour specials on WKRC-TV. The first was scheduled for Monday (20), with Isaac Hayes, Jean Knight, the Bar-Kays and Carla Thomas as guests. Thomas will host similar specials here in May and later this year.

BILL SACHS

BOSTON

Al Martino, who opens in Cambridge's Empire Room this week for a 10-day engagement will also be on hand for the Boston premiere of "The Godfather." Martino portrays Johnny Fontane, the godson of the underworld chief-tain. . . . The Berklee College of Music presented the Richard Levy Memorial Award to Vick Von Elps, March 21, at New England Life Hall. The award is given to a senior student who had been voted "Most Prolific Composer" in his or her junior year. . . . Tom Jones will make another appearance in Boston; this time at the Music Hall. Two shows are planned. . . . Caesar's Monticello was recently host to Johnny Mathis and will soon welcome Englebert Humperdinck. . . . Colin Blunstone, Epic Records artist, recently spent an afternoon with WMEX. . . . Artist-Composer Paul Williams also passed through Boston promoting his A&M album. . . . Texas' Townes Van Zandt played Passim's in Cambridge for a week recently.

Lenny Collins has joined the local Columbia Records promotion team as local promotion man for Epic. He takes over Lenny Petze's job who was promoted to regional promotion man. . . . Bonnie Raitt recently played a benefit concert with all proceeds going to the various Boston women's liberation leagues. JAYNE FERGUSON

Melvoin Forms Publishing Co.

NEW YORK — Mike Melvoin, composer-producer-pianist, has formed Dirt Sleeves Music (ASCAP). Melvoin recently was signed by producer Leonard Grant to compose and arrange the musical score and conduct the orchestra for Bridge Productions feature film "Vincent Lodge's Escape."

In addition, Melvoin will compose the score and conduct the orchestra for the Screen Gems television pilot "Billy Joe." He's also been tapped by producer Wes Farrell to arrange and conduct singles sessions for Lulu and Wayne Newton.



ROCCO LAGINESTRA, left, president of RCA Records, presents Harry Nilsson with a gold record for the album "Nilsson Schmilsson." Tucked under Nilsson's arm is another record he received for his single, "Without You."

Harmonicat Links the Past With Present as Success Key

CHICAGO — Long-established acts have to recognize the young audiences and the influence of rock if the act is to survive and flourish, according to Don Les, for 27 years a member of the Harmonicats, who is now building an entirely new group and plans to be recording soon.

Since breaking up with Jerry Murad and Al Fiore, Les has brought in Mildred Mulcay and rhythm harmonica player Bob Herndon. He is also signed with personal manager Vic Beri of Las Vegas who is planning the recording activities as well.

Because the original Harmonicats was a partnership, Les and Murad both have rights to the name, Les said. Thus, the name New Don Les Harmonicats. Murad and Fiore are also remaining active.

Miss Mulcay, harmonica lead with the Mulcays who had a hit years ago, "My Happiness," also brings a lot of experience to the act, Les pointed out. Herndon, from Indianapolis, is a veteran too and plays bass, guitar, ukulele, organ and piano.

Les said the act will feature in addition to more rock-influenced music, novelties, impressions, impersonations and be a complete entertainment group.

While a natural assumption would be that Les will capitalize on the current nostalgia binge, he said he intends to blend the older songs with the new "up-dated" beat. For example, "Under a Blanket of Blue," is played traditionally until about one half through, then the trio goes into a three-quarter-time rock beat.

Les explained that the rhythm and bass harmonica will lay down a basic rock pattern against the up-dated melody line. He is also using a blues harmonica, which creates a sound young audiences go for, he claims.

Cacavas in Guest Shots

LONDON—John Cacavas, former executive with Chappell & Co., Inc., in New York, has been contracted for a series of guest conducting assignments on the BBC and in Brussels. The appearances are scheduled for early spring, following completion of a current project, composition of a film score for "Redneck," being produced by Joseph Shaftel and Silvio Narizzano.

Cacavas was instrumental in launching the recording career of the late Sen. Everett M. Dirksen and recently completed the title song and incidental music for the Scotia International film, "Pancho Villa," with Don Black as lyricist. Black's credits include lyrics for "Born Free," "Diamonds Are Forever," and "To Sir with Love."

Most familiar of Cacavas' current work is the theme for the BOAC TV commercial. Also just concluded are two albums with

"Theme from 'Love Story,'" "Impossible Dream," "Theme from 'Shaft,'" and a variety of country songs too such as "Gentle on My Mind," "Release Me" and "Make the World Go Away" are typical of the more.

Talent Booked For U.K. Festival

NEW YORK—The Faces, Beach Boys, Sha Na Na, Don McLean, Humble Pie, America, Lindisfarne, Billy Preston, Ry Cooder, John Baldry and Fanny have been signed to appear in a U.K. festival, the Great Western Festival, Essex, May 26-29, according to Great Western Festival Co. executive John Martin, at present on a singing trip in the U.S.

Martin revealed that the company also intends to hold another similar festival, Aug. 25-28. Principals in GW Festivals include film actor Stanley Baker and Lord Harlech.

In the U.S. Martin is also booking talent for an open air event in Indianapolis, June 24 and Pocono, Pennsylvania, July 8.

Martin was also discussing a U.S. tour and recording contracts for West German group, the Rattles.

West, Bruce and Laing Use Heil

MARISSA, Ill.—The current 40-city tour of West, Bruce & Laing is utilizing a special sound system designed by Bob Heil Sound Systems here costing \$65,000. Bobby Pridden, director of Heil's U.K. office and sound man for the Who, is mixing the tour.

Leventhal On Global Trip

NEW YORK—Harold Leventhal, head of his own management firm, is on a four-week business trip around the world. From Paris he proceeds to Cairo for four days and then goes to Calcutta and then to Dacca, Bangladesh where appointments have been set to meet Prime Minister Mujib Rahman and Bangladesh officials.

After a two-week stay in the Indian sub-continent, he will return to the U.S. via Hong Kong and Japan.

VTN Shows Promise as Catalyst In Opening 'Unresponsive' Market

By SAM SUTHERLAND

NEW YORK — During its first year of operation, the Video Tape Network, a video programming concept aimed at campus audiences, has attempted to create an alternative to commercial programming that could tap a college market otherwise unresponsive to television. John Lollos, Creative Director and Vice-President of National Talent Service, parent company for the project, last year spoke of VTN's goal of developing "a video consciousness and an eventual marketplace."

In the months since Lollos described that goal, the VTN has embarked on the development of that marketplace, and Lollos has offered a glimpse of the problems faced in promoting this new approach to video programming.

As originally conceived, the VTN consisted of campus affiliates, each paying an initial fee commensurate with its budget and physical lay-out, and paying set fees for each tape rented. Wherever possible, existing closed-circuit television channels were to be utilized for transmission of VTN programming, but in many instances the campus affiliate purchased the necessary equipment (a basic pack-

age including a Sony VTR, record-playback unit, and a monitor) through VTN. Screening of the programs was to be flexible, in accordance with the specific audience, and original video programs were encouraged as a vital adjunct to VTN's tapes. A three-monitor pillar was the system's main component, offering a striking center for attention and placement of the pillar was geared to high-traffic areas where students could comfortably watch the programs.

Lollos originally hoped to set up 150 affiliates by last fall, but he soon recognized certain obstacles to such immediate acceptance which were endemic to the medium itself. Lollos found that most college students had outgrown television, despite its impact on their early lives: "Their tastes were formed by the media they grew up with," Lollos notes, "but they haven't really watched commercial TV in a long time, and they're watching less and less."

Coupled to the audience's high resistance to the medium was last year's confusion surrounding video tape and video cassettes, which receiving a great deal of publicity. Lollos found that many potential

viewers were sufficiently confused by the distinction between video tape, which is immediately accessible in open reel form, and video cassettes, which are still undergoing development and are primarily designed for a different method of consumption.

Lollos brought his commercial television experiences at NBC into his work at VTN. While involved with network programming, Lollos found that the diversity of markets involved prevented programmers from extending themselves as creatively as he felt they might. "When you're trying to program for 20 different markets, you end up doing a lot of editing and very little creating," he stated.

VTN was the result of this perception of audience markets. "It's much easier to program for a specific audience," Lollos said, "and we decided to design the VTN around the campus audience."

Thus far, 55 affiliates have been set up, and 450 different campuses have been exposed to VTN programming through "Groove Tube" I and II, satires of commercial television also available to affiliates. Perhaps more significant was VTN's recent experience at the NEC in Kansas City, where VTN programming was shown on a continuous basis.

Lollos surveyed the conferees and found that 85 percent viewed part of the programming, while 65 percent of the delegates watched almost all of it. "I think that gives us a good feel for how it can go over. Especially when you consider that many delegates were staying in their hotel rooms to watch a 90-minute documentary on the Civil War by Peter Watkins."

VTN's program is currently expanding somewhat, and Lollos points toward several technical improvements which will affect the system's appeal, particularly for the campus affiliate interested in incorporating his own programming into VTN's format. The PCP color camera is the most immediate step forward, offering the campus video producer a leap in quality which Lollos compares to the difference between Super 8 and 35mm film for film-making. Lollos suggests that the new camera, offering "broadcast quality" images while remaining portable, will help to provide more flexibility for the students.

At the same time, VTN continues to increase its participation in the training of campus video programmers. A summer workshop is scheduled to provide representatives from campus affiliates with intensive production training, and production guidance is also covered in a VTN handbook. Eventually, VTN hopes to supplement its own programming through the distribution of affiliate-produced tapes, and Lollos is inviting affiliates to submit their programs toward this end.

Current programming available from VTN ranges from political satire and documentary to examinations of the current job situation and a feature-length Bullwinkle cartoon. In addition to Watkins' documentary, "State of the Union," produced for VTN and dealing with the Battle of Antietam, VTN programs "The Fort Bragg Follies," a satirical review featuring Jane Fonda, Donald Sutherland, and Dick Gregory, and written by Jules Feiffer and the Committee; "Millhouse," a "political comedy" about President Nixon; and two "Groove Tubes"; and features on Lenny Bruce and Fred Hampton.

Lollos also noted that certain promotional possibilities for video remained untapped. Record companies are being contacted to provide video tapes of their artists and, at present, VTN is programming a tape featuring Seatrain.

What's Happening

By SAM SUTHERLAND

Concert Miscellany: **Ambassador College**, in Pasadena, Calif., anticipates completion of its \$10 million, 1,300 seat auditorium in early '74. The school currently uses the Pasadena civic auditorium for its productions, and supervision of bookings continues through the office of president and chancellor **Herbert W. Armstrong**. Classical through rock are slated for future productions. . . . The new **Indiana University Musical Arts Center** will be dedicated during the week of April 15-22, and the university's School of Music has planned a variety of concerts, offering symphonic music, chamber music, ballet, and jazz to initiate the facility. The Bloomington campus arts center will be the site of the university's noted opera theater, and other concerts should offer both student and professional talent. . . . **Rich Donovan**, concert chairman of the social commission at **Notre Dame**, would appreciate inclusion of his school on all mailing lists pertaining to concert production. Donovan points toward the commission's past successes with concert production as evidence of the campus's worth for bookers. He can be reached at Box 427, Notre Dame, Indiana 46556. . . . Finally, **Alabama University** was site for the latest ascent from the ashes for yet another veteran band, **West, Bruce, and Laing**, better known as **Leslie West, Jack Bruce, and Corky Laing**. The band's world premiere was at Foster Auditorium in Tuscaloosa, Alabama, on March 17.

Jim Cameron, known for his music programming at WLVR at Lehigh University, Bethlehem, Penn., has turned up with First Prize in the community service division of the Major Armstrong Awards sponsored by Columbia University. Cameron's prize-winner was a news documentary on the aged entitled "Old Friends."

Service Station: **Appalachian State University**, Boone, N.C., is initiating its radio station in the next week. **WASU-FM** will offer a progressive rock format with classical and jazz as additional sources of activity, and they are already rolling with service from several labels. **Dave Wright**, program director, and **Sally Edmonds**, music director would appreciate service from as many labels as possible, of course, so send all pertinent materials to Sally Edmonds, WASU-FM, Appalachian State University, Boone, N.C. 28607. . . . **Cheri Bernstein** has taken over as campus promotion director for the CTI/KUDU labels, where she'll be working with **Greg Hall**, national promotion director. She would appreciate hearing from any and all stations programming jazz and soul music, and inquiries and information should be sent to P.O. Box 423, Miami, Florida 33133.

Campus Dates: **Hot Tuna**, Grunt Records' artists, will be performing at C. W. Post College in Greenvale, N.Y. on April 6, and at the State Univ. of N.Y. in Stony Brook on the 7th. . . . **Capitol Records'** artists, **Seatrain**, will play at Marietta College in Marietta, Ohio on April 8. . . . **Atlantic Records** artists, the **J. Geils Band**, will perform at the State College in Shippenberg, Penn., on April 7. . . . Also recording for Atlantic is **Dave Brubeck**, who will perform at Trinity University in San Antonio, on April 9. . . . **Atco Records'** **Jonathan Edwards** will perform at Longwood College in Farmville, Va., on April 7.

When referring picks and plays, please include all identifying information: Call letters, school represented and location, name of individual making the pick, as well as full information on selection, including label.

If you are not listed this week, you will be listed next week.

PICKS AND PLAYS: EAST—New York—WGSU-FM, State University College at Geneseo, John Davlin reporting: "Miles Davis Re-Issue," (LP), Miles Davis, United Artists. . . . WNPC, SUC at New Paltz, David Salkin reporting: "You'll Never Be Lonely With Me," (LP), Jim Dawson, Kama Sutra. . . . WOCR, SUC at Oswego, "Suavecito," Malo, Warner Brothers. . . . WHLC, Lehman College, Bronx, Gene Iannuzzi reporting: "How Much Time," (LP), Jake Holmes, Columbia. . . . WAER-FM, Syracuse University, Syracuse, Tony Yoken reporting: "Ululu," (LP), Jesse "Ed" Davis, Atco. . . . WJJC, John Jay College of Criminal Justice, City Univ. of N.Y., Justin Triebwasser reporting: "Into the Purple Valley," (LP), Ry Cooder, Warner Bros. . . . WBAU, Adelphi Univ., Garden City, Celie reporting: "Burgers," (LP), Hot Tuna, Grunt. . . . WRCC, Rockland Community College, Suffern, Steve Siciliano reporting: "Ululu," (LP), Jesse "Ed" Davis, Atco. . . . New Jersey—WFDU-FM, Fairleigh-Dickinson Univ., Teaneck, Tony Loving reporting: "Alvin Lee & Co.," (LP), Ten Years After, Deram. . . . WCPR, Stevens Institute of Technology, Hoboken, Nestor Holynsky reporting: "Greenhouse," (LP), Leo Kottke, Capitol. . . . WCCM, Community College of Morris, Dover, Marianne Kaschak reporting: "Eat a Peach," (LP), Allman Brothers Band, Capricorn. . . . Pennsylvania—WRKC, King's College, Wilkes-Barre, Mike Sarzynski reporting: "Blue Oyster Cult," (LP), Blue Oyster Cult, Columbia. . . . WLRN, Lehigh Univ., Bethlehem, Brian Douglas reporting: "Sugarcane," Jerry Garcia, Warner Brothers. . . . WMUH-FM, Muhlenberg College, Allentown, Dave Fricke reporting: "Roadwork," (LP), Edgar Winter's White Trash, Epic. . . . WKDU, Drexel Univ., Philadelphia, Jay Meyers reporting: "Love Isn't Here (Like it Used to Be)," Frankie Valli, Mowest. . . . Connecticut—WVOF, Fairfield Univ., Fairfield, Fred Muratori reporting: "Deuce," (LP), Rory Gallagher, Atco. . . . Massachusetts—WVBC, Boston College, Chestnut Hill, Tom Forlenza reporting: "Pictures at an Exhibition," (LP), Emerson, Lake & Palmer, Cotillion. . . . Delaware—WBCR, Brandywine College, Wilmington, Steve Dietrich reporting: "Heart of Gold," Neil Young, Reprise. . . . Maryland—WMUC, Univ. of Maryland, College Park, Sheldon Michelson reporting: "Baby Blue," Badfinger, Apple.

(Continued on page 26)

Crawdaddy Will Produce Radio Shows

NEW YORK—Crawdaddy magazine is producing the first programs in a series of half-hour taped radio shows to be aired over college radio stations. Described as a "non-commercial and public-service oriented" concept, the Crawdaddy Magazine of the Air, also known as the Crawdoodah Gazette, will be released twice a month to participating stations.

Managing editor Jean Paiva, one of the coordinators of the project, stated that the taped shows will reflect the general approach of the magazine itself to arts and comment. Each show will offer taped interviews with artists, album reviews featuring cuts generally not receiving commercial airplay, politi-

cally oriented satirical "pot shots," and film reviews. Also included will be public service announcements, usually aimed at ecological issues, and voter registration tags.

Over 200 college stations are slated to program the first show, scheduled for early April release and featuring an interview with John and Yoko Ono Lennon, a review of the Kenny Loggins with Jim Messina album, and excerpts from an unreleased Beatles tape. Future programs will focus on Grace Slick and Paul Kanter, filmmaker Paul Williams, and the most recent Kinks' album, "Muswell Hillbillies."

"Since there are no commercials, we have a full 30 minutes to work with," commented Ms. Paiva. "Hopefully, the shows will have the same feeling as the magazine, which is very much oriented toward youth and what youth is dealing with." Ms. Paiva stressed the freedom of the format and the nature of its regular features as essentially extensions of the magazine.

The programs are compiled by the magazine's editors, Raeanne Rubinstein and Peter Knobler, and produced for release by Jack Breschard, also a writer and a contributor to the series at WFUV, Fordham University. Breschard edits the master tape, which is then duplicated for distribution to the stations.

Programs are distributed without charge to interested stations, and station personnel are given freedom in programming these tapes: "Technically, the tapes are our property, but we'll let the stations run them whenever they like."

Production of the tapes will continue during the summer, with stations still operating programming them in sequence and stations closed for the summer free to air them upon return. "Because of their structure, the shows won't become dated quickly, and we think they'll remain relevant for those programmers who choose to run them later," Ms. Paiva noted.

Crawdaddy anticipates an expansion in the list of participating stations before next fall, but the current list will be printed in a forthcoming edition of the magazine.

Labels Push Getz, Jones

NEW YORK—Jazz artists Stan Getz and Elvin Jones are the focal points of college record promotions implemented by their respective labels, MGM Records and Blue Note (United Artists) Records.

Drummer Elvin Jones' latest release, "Merry-Go-Round," represents part of United Artists' merchandising campaign for the Blue Note Label entitled "Blue Note Month." The Jones release will be promoted via posters, in-store and window displays, and trade and consumer advertising with heavy concentration placed on press and radio in both the college and underground markets. The campaign is believed to be the first jazz promotion directed toward these markets in the label's history.

The Jones campaign coincides with the artist's current international tour.

MGM Records is retaining Paul Brown to handle special college promotion for Stan Getz. Getz's current album, "Dynasty," will be subject of the campaign.

Getz recently won the Playboy All-Star Jazz Poll and the down beat Jazz Poll, and his release also coincides with his current national tour.

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.

TODD RUNDGREN, "Something/Anything," Bearsville
Cuts: "I Saw The Light," "Black Maria," "It Takes Two To Tango," "Breathless," "Wouldn't Have Made Any Difference."
Stations: CHUM-FM, WMC-FM, KLOL-FM

DELANEY AND BONNIE, "D & B Together," Columbia
Cuts: "Coming Home."
Stations: KSJO-FM, KMET-FM

MEGAN McDONOUGH, "In The Megan Manner," Wooden Nickel
Cuts: "Pocketful."
Stations: KSJO-FM

VIGRASS AND OSBORNE, "Queues," Uni
Cuts: "Sail Away," "Forever Autumn."
Stations: KSHE-FM

STEVIE WONDER, "Music Of My Mind," Tamla
Cuts: "Keep On Running."
Stations: KPRI-FM
Cuts: "Keep On Running."

60 MILLION BUFFALO, "Nevada Jukebox," Atco
Cuts: "Denver Dame," "Country Girl Again," "American Money Blues."
Stations: KPRI-FM, CHUM-FM, KFML-FM

CREAM, "Live, Volume II," Atco
"Deserted Cities of the Heart."
Cuts: "White Room," "Sunshine of Your Love," "Politician," "Hideaway."
Stations: KNAC-FM, WMMR-FM, KSHE-FM, KWFM-FM, WRIF-FM, WPLO-FM, KFML-FM, WMC-FM, KOL-FM

DEREK AND THE DOMINOS, "Layla," Atco
Cuts: All.
Stations: WKDA-FM

STEVE MILLER, "Recall The Beginning . . . A Journey From Eden," Capitol
Cuts: "Journey From Eden," "Fandango," "Enter Maurice," "Nothing Lasts," "Welcome."
Stations: KSAM-FM, KMET-FM, WPLO-FM, KSJO-FM, WRNO-FM, CHUM-FM, KFML-FM
Cuts: "Down Home," "Ain't No Sunshine," "Hot Thing," "Zambezi," "Jubo."
Stations: KSAM-FM, KMET-FM

JIMMY CASTOR BUNCH, "It's Just Begun," RCA
Cuts: "Cave Man," "LTD," "I Promise To Remember."
Stations: WDAS-FM

HUMBLE PIE, "Smokin'," A&M
Cuts: "Old Time Feeling," "Hot n' Nasty," "You're So Good To Me."
Stations: KSJO-FM, KFML-FM, WMC-FM, KPRI-FM, WMMR-FM, WNAP-FM, KLDL-FM, KSNE-FM, WKDA-FM

AL BOWN, "Gone To My Head," Mercury
Cuts: "Pale Shadow Of His Former Self," "Gone To My Head," "Oh James," "Open Your Eyes."
Stations: WMMR-FM

STONE THE CROWS, "Teenage Licks," Polydor
Cuts: "The Wizard."
Stations: WNAP-FM

BLUES HELPING, "Love Sculpture," Rare Earth
Cuts: "Three O'Clock In The Morning."
Station's WNAP-FM

NRBQ, "Scraps," Kama Sutra
Cuts: Everything.
Stations: WNAP-FM, CHUM-FM, KINK-FM

HOUD DOG TAYLOR AND THE HOUSE ROCKERS, "Hound Dog Taylor," Alligator
Cuts: All.
Stations: WNAP-FM

AL KOOPER, "Possible Projections of the Future . . . Childhoods End," Columbia
Cuts: "The Man In Me," "Fly On," "The Monkey Time," "Love Trap."
Stations: WHCN-FM, WMMR-FM, KWFM-FM, WLPO-FM, KINK-FM, KOL-FM

WHISPERS, "Love Story," Janus
Cuts: "Can't Help But Love You," "A Love For Everyone," "Only Meant To Get My Feet Wet."
Stations: WDAS-FM, KMET-FM

ALEX RICHMAN "Salty," Capitol
Cuts: All.
Stations: WKTX-FM

MIKE SEEGER, "Music From True Vine," Mercury
Cuts: "Birmingham Tickle," "In And Around Nashville," "Little Betty Ann."
Stations: WMMR-FM

THE WACKERS, "Hot W a c k s ," Elektra
Cuts: All.
Stations: WHCN-FM

LINDISFARNE, "Lindisfarne," Elektra
Cuts: All.
Stations: KLOL-FM

CAPTAIN BEEFHEART, "Spotlight Kid," Reprise
Cuts: All.
Stations: KLOL-FM, WMC-FM

TOM RUSH, "Merrimack County," Columbia
Cuts: Everything.
Stations: KLOL-FM, WBUS-FM, WPLO-FM, KSJO-FM

JERRY LEE LEWIS, "The Killer Rocks On," Mercury
Cuts: "Don't Be Cruel," "Chantilly Lace."
Stations: KSHE-FM, WBUS-FM

ASHTON GARDNER, AND DYKE, "What A Bloody Long Day It's Been," Capitol
Cuts: All.
Stations: KSHE-FM, WBUS-FM

JEFFREY SHURTLEFF, "State Farm," A&M
Cuts: All.
Stations: WBUS-FM

EAST OF EDEN, "New Leaf," Harvest
Cuts: All.
Stations: WBUS-FM

CAT MOTHER, "Cat Mother," Polydor
Cuts: All.
Stations: WBUS-FM

ALICE COLTRANE, "World Galaxy," Impulse
Cuts: All.
Stations: WBUS-FM

HOODOO RHYTHM DEVILS, "Rack Jobbers Rule," Capitol
Cuts: "Black Widow," "Black Cadillac," "Green Light," "Hoodoo Beat."
Stations: KWFM-FM

COLD BLOOD, "First Taste Of Sin," Reprise
Cuts: "Visions," "Lo and Behold," "My Lady Woman."
Stations: KNAC-FM, KPRI-FM

ELECTRIC LIGHT ORCHESTRA, "Electric Light Orchestra," UA
Cuts: "Look At Me Now," "Mr. Radio."
Stations: KNAC-FM, KSJO-FM

HOWL THE GOOD, "Howl The Good," Rare Earth
Cuts: "Things You Do," "Why Do You Cry," "Beginning Of The End."
Stations: WVVS-FM, WCBS-FM

JOHN KAY, "Forgotten Songs and Unsung Heroes," Dunhill
Cuts: "I'm Moving On," "You Win Again," "Bold Marader," "Beside Me."
Stations: WRNO-FM, WPLO-FM, WKDA-FM, KPRI-FM, KNAC-FM, WVVS-FM, WCBS-FM, WKTK-FM, WMMR-FM, KLOL-FM

IMPRESSIONS, "Times Have Changed," Buddah
Cuts: "Inner City Blues," "Love Me," "Times Have Changed."
Stations: WCBS-FM, WDAS-FM, KFML-FM

HANK CRAWFORD "Help Me Make It Through The Night," CTI
Cuts: All.
Stations: WKTK-FM, KOL-FM

CHASE, "Ennea," Epic
Cuts: "Swanee River," "I Can Feel It," "Night," "Woman Of The Dark," "So Many People."
Stations: KPRI-FM, WRTK-FM, WMMR-FM

JIM DAWSON, "You'll Never Be Lonely With Me," Kama Sutra
Cuts: All.
Stations: WKTK-FM, WRCH-FM

CHICKEN SHACK, "Imagination Lady," Deram
Cuts: "Daughter Of The Hillside," "Going Down," "The Loser."
Stations: WKTK-FM, KPRI-FM, KWFM-FM, KFML-FM

HOPE, "Hope," A&M
Cuts: "Where Do You Want To Go," "Find Him," "Valley Of Hope."
Stations: WKTK-FM, KWFM-FM

ANN PEEBLES, "Straight From The Heart," HI
Cuts: "What You Laid On Me," "I've Been There Before."
Stations: WDAS-FM

J. HENRY BURNETT AND THE B-52 BAND, "J. Henry Burnett and the B-52 Band," Uni
Cuts: All.
Stations: KINK-FM

BRUCE COCKBURN, "High Winds And White Sky," True North
Cuts: All.
Stations: KINK-FM

LARRY CORYELL, "Fairylad," Mega
Cuts: Everything.
Stations: KFML-FM, KINK-FM, KMET-FM

FIELDS, "Fields," CBS
Cuts: All.
Stations: KINK-FM

H O O K F O O T, "Goodtimes Are Coming," DJM
Cuts: All.
Stations: KINK-FM

EDGAR WINTER'S WHITE TRASH, "Roadwork," Epic
Cuts: "Jive Jive Jive," "Rock and Roll Hoochie Koo," "Save The Planet."
Stations: WNAP-FM, KPRI-FM, WKDA-FM, KSJO-FM, CHUM-FM, KFML-FM, WMC-FM

DAVID BOWIE, "HUNKY DORY," RCA
Cuts: "Changes," "Kooks," "Life On Mars."
Stations: WMC-FM

GARY BARTZ NTU TROOP, "Harlem Bush Music," Milestone
Cuts: All.
Stations: WMMR-FM

CHRIS SMITHER, "Don't Drag It On," Poppy
Cuts: "Friend of the Devil," "I Feel The Same," "Don't Drag It On."
Stations: WCBS-FM

BILLY BURNETTE, "Billy Burnette," Entrance
Cuts: "Just My Love," "The Last War Song," "Too Bad I Missed You."
Stations: WMC-FM

JOHN RENBOURN, "Faro Annie," Transatlantic (Import)
Cuts: All.
Stations: KOL-FM

HUDSON, "Hudson," Playboy
Cuts: "Leaving It's Over."
Stations: WRIF-FM

RINGO STARR, "Backoff Boogaloo," Apple (Single)
Cuts: All.
Stations: WRIF-FM

VARIOUS ARTISTS, "Tribute To Woody Guthrie," Columbia
Cuts: All.
Stations: WPLO-FM

ROBERTA FLACK, "First Take," Atlantic
Cuts: "First Time Ever I Saw Your Face."
Stations: WPLO-FM, WMC-FM

DEEP PURPLE, "Machine Head," Warner Bros.
Cuts: All.
Stations: WPLO-FM

PARRISH AND GURVITZ, "Another Time, Another Day," Decca
Cuts: "Another Time, Another Day."
Stations: WRNO-FM, CHUM-FM

NOAH, "Peaceman's Farm," ABC/Dunhill
Cuts: "Peaceman's Farm," "Something's In My Way."
Stations: CHUM-FM

JADE WARRIOR, "Released," Vertigo
Cuts: "Barazinbar."
Stations: CHUM-FM, KINK-FM

TEN YEARS AFTER, "Alvin Lee & Co.," Deram
Cuts: "Boogie On," "The Sounds," "Rock Your Mama," "Portable People."
Stations: KNAC-FM, KPRI-FM, WMMR-FM, WKTK-FM, KSJO-FM, KFML-FM

SEA DOG, "Sea Dog," Much
Cuts: "Ain't No Use," "Everybody."
Stations: CHUM-FM

THE HOLLIES, "Distant Light," Parlophone
Cuts: All.
Stations: CHUM-FM

THE STRAWBS (Correct Title), "Grave New World," A&M (Import)
Cuts: All.
Stations: KFML-FM

CECIL TAYLOR AND BUELL NEIDLINGINER, "New York City R&B," Barnaby
Cuts: "O.P.," "Cell Walk For Celeste," "Cindy's Main Mood."
Stations: WKTK-FM

VARIOUS ARTISTS, "The Big Sur Festival, One Hand Clapping," Columbia
Cuts: "Oh Happy Day," "Jesse Younger," "Hello In There," "Corrina."
Stations: WKDA-FM, KWFM-FM, KINK-FM, KOL-FM

JETHRO TULL, "Thick As A Brick," Chrysalis (British)
Cuts: All.
Stations: WPLO-FM, KWFM-FM, KSJO-FM, WRNO-FM, CHUM-FM, KOL-FM

Z. Z. TOP, "Rio Grande Mud," London
Cuts: All.
Stations: KPRI-FM, KFML-FM, KMET-FM

EL CHICANO, "Celebrations," Kapp
Cuts: All.
Stations: KMET-TV

LEON THOMAS, "Gold Sunrise on Magic Mountain," Mega
Cuts: Everything.
Stations: KMET-FM

EDDIE CLEANHEAD VINSON, "You Can't Make Love Alone," Mega
Cuts: All.
Stations: KMET-FM

GENE AMMONS AND SONNY STITT, "You Talk That Talk," Prestige
Cuts: All.
Stations: KMET-FM

FRANK FOSTER, "The Loud Minority," Mainstream
Cuts: Everything.
Stations: KMET-FM

MUDDY WATERS, "London Sessions," Chess
Cuts: All.
Stations: KSAN-FM

DAVID CLAYTON THOMAS, "David Clayton Thomas," Columbia
Cuts: All.
Stations: KSAN-FM

RUFUS THOMAS, "Did You Heard Me?" Stax
Cuts: "Push and Pull," "Breakdown," "Ditch Digging."
Stations: KSAN-F

Reporters: Ron McCoy, KNAC-FM, Long Beach; Bill Tullis, WVVS-FM, Valdosta, Ga.; Dana Jones, KPRI-FM, San Diego; Harvey Holliday, WDAS-FM, Philadelphia; Dick Bozzi, WCBS-FM, New York; Pete Larkin, WKTR-FM, Baltimore; Ed Sciaky, WMMR-FM, Philadelphia; Ron Berger, WHCH-FM, Hartford; Chris Conner, WNAP-FM, Indianapolis; Susie Hines, KLOL-FM, Houston; Shelley Grafman, KSHE-FM, St. Louis; Michael Dean, WBUS-FM, Miami Beach; Steve Russell, KWFM-FM, Tucson; Bill Burkett, WRNO-FM, New Orleans; Lee Abrams, WRIF-FM, Detroit; Rick Stevens, WPLO-FM, Atlanta; Ron Huntsman, WKDA-FM, Nashville; Doug Droese, KSJO-FM, San Jose, Ca.; Benjy Karch, CHUM-FM, Toronto; Tom Trunnell, KFML-FM, Denver; Ron Michaels, WMC-FM, Memphis; Rich Fitzgerald, KOL-FM, Seattle; Bruce Funkhouser, KINK-FM, Portland; Bob Cole, KSAN-FM, San Francisco; Richard Kimball, KMET-FM, Los Angeles.

THE NAME OF THIS SERIOUS MINDED TWIRP IS GARY OWENS



AND HERE'S WHAT HE'S BEEN UP TO

TRUE or FALSE

- He has just released a hilarious new single on Lion Records called "The Presidents" and "Foonman Airlines?"
- He found a dead beaver in his salad at a leading Hollywood topless restaurant.
- He has voiced over 400 Radio/TV commercials last year.
- He has started his sixth consecutive season as a regular on Rowan and Martin's Laugh-in on NBC-TV.
- He found it unsafe to drive a 1949 washing machine in the fast lane of the Hollywood Freeway.
- He has just started his ninth year at KMPC Los Angeles.
- He once stapled the nostrils of a radio station manager together.
- For the third straight year he has been voted among the top 3 TV announcers in the nation by a poll in TV-Daily-Motion Picture Daily.
- He has been named MOR radio personality of the year by Billboard magazine.
- He has his syndicated radio show with Mel Blanc audio media, "The Gary Owens Special Report," in over 70 cities.
- He is writing a book with Rowland Barber for Prentice-Hall and you might be in it.
- From 1937-1943 he was the merry-go-round operator at Devil's Island.

Radio-TV programming

Top 40 Format Perks New FM-er

By CLAUDE HALL

MIAMI — Turntable hits—records that people may not be buying but would like to hear—play an important role in the programming of WMYQ-FM, according to general manager Russ Wittberger. The station, keying on excellent Top 40 programming headed by Al Casey and a series of constant promotions, had a 23.2 share of audiences in the Aug./Jan. Hooper 7 a.m.-7 p.m. of 12-17 year olds and a 16.9 share of 18-24 year olds, meaning that it led the market. The station also did considerably well in 25-34 year olds.

People are using the word "astounding" or "startling" in talking about WMYQ-FM, Wittberger said, "but its growth is just a result of several things happening at the same time. First, FM penetra-

tion has been climbing rapidly all over the country. Two years ago, Miami FM penetration was only 64 percent. Today it stands at over 80 percent. While AM penetration is virtually 100 percent, FM in the past year has reached a point of near universality—meaning that if people want to listen to FM programming, they have a set to turn to." He pointed to the success of the Jim Schulke format in Miami and other markets as contributing to the success of all FM stations, including his.

"Once a listener finds a station that he or she likes on FM, they simply don't go back to AM. Nobody has been able to give a reason yet for a listener to return to AM radio. They may go to another FM format, depending on their mood at the moment and this may range from a good music station to a soul music station. Or us. And maybe they won't listen to us all the time, but if they're listening to any FM station, it eventually helps us."

Expects Improvement

What sometimes amuses him is that other broadcasters, though impressed with the WMYQ-FM ratings, "don't believe they'll get better." Wittberger does, though admitting that some of the skepticism is warranted "because FM cried wolf for so long. However, the numbers are here to show that FM has arrived." Wittberger, incidentally, is no stranger to FM. He came to WMYQ-FM from WINZ in Miami, where he was manager. But prior to that he was station manager for WNUW-FM, Milwaukee, while serving also as sales manager for WEMP there. A journalism graduate of Marquette University, he still does most of the press relations and promotion work for WMYQ-FM. And he's a firm believer in keeping the call letters of the FM station in front of the public, often horse-trading bus cards and cab signs with the finesse that would please a bridge champion.

Most of the success of WMYQ-FM has to be given to the programming side and Al Casey, now being switched by Bartell Broadcasting to their new FM operation in St. Louis, is one of the best programmers in the business, Wittberger said. He also said that some of the concepts of Buzz Bennett, who'd consulted the station until recently, were still being used.

"WMYQ-FM is one of the first stations in the country to have brought an apple pie, white-hat contemporary music format to FM and attract immediate outstanding numbers. We're not progressive. We are Top 40, but because so few stations have made a noise with Top 40 FM, I still have a communications problem at getting that point across," Wittberger said. He pointed out that WMYQ-FM only went on the air Mar. 1, 1971.

Though a Top 40 station, WMYQ-FM only plays about the top 25 tunes and only plays an LP cut when it's also a hit single. "American Pie," for example, was played in the short singles version in the day and the longer LP version was played sometimes at night instead of the single.

50 Percent Oldies

Fifty percent of the tunes played are recent oldies. Seventy percent of the oldies are from the last two years. The air personalities make

Night Peoples Jazz

SAN DIEGO—To fill a void in the market, KPRI-FM launched a progressive jazz show called "Third World Music" Wednesday (22), according to program director Jim LaFawn.

The aim of the music on the midnight-3 a.m. show will be mostly black "as these artists were not being exposed in this area," LaFawn said. The host of the show will be Barrance Q. Zakar.

up their playlists in advance and Al Casey approves these lists.

"The music selection, however, is not just a report of what Top 40 radio stations on AM are doing," Wittberger said. He has a research department that does a lot more than just look at record sales and requests. "Because if you only judge by sales and requests, you end up playing strictly music for teenagers. Through research, we find out what teens want to hear, but also what the 18-34 year-old listener wants to hear. These people don't telephone you asking to hear a record and they don't ordinarily buy singles at all. So, we go into the shopping centers at midday and talk to housewives. Often, they'll tell you that they like such and such a record, even though they never considered buying it. Jukeboxes are also very valuable for determining what people want to hear that they don't buy." Through questioning, WMYQ-FM found that the Carpenters are very strong with listeners in Miami although they weren't being requested much by the listeners who telephoned.

Successful programming is "not what you don't play, but what you play," Wittberger said. "For example, in oldies we don't play the earlier Beatles material. But people aren't aware of it because we play other stuff by the Beatles. And we'd just as soon pass on a borderline tune than risk a tuneout factor. It's that fine line that makes a program director valuable to his station . . . and this fine line decision concerns the playing of new and current records as well as oldies."

News A Factor

One of the things WMYQ-FM is doing, too, is programming the news. "Why try to combat TV news at night? I just don't think radio news is that valid in the evening hours. So, we put most of news in the morning and a little at midday." News is limited elsewhere in the day. This type of limitation is more suitable to a Top 40 station than another format, he said.

Another element: "We, as well as
(Continued on page 26)



SCOTT CHRISTENSON, music director of WIST in Charlotte, N.C., receives a plaque for breaking Freddie North's single "She's All I Got" on Mankind Records. From left: Wayne Fogle, promotion man for Mangold-Bertos, Charlotte; Christenson; and Bud Howell, president of Nashboro Records which owns Mankind.



J.J. JORDON, program director of KISN in Portland, Ore., third from left, greets the Playboy Records group Hudson. The group was in town to deliver a copy of their LP to the Top 40 station. Jordan was first to break the Hudson single "Leavin' It's Over."

Jacobs Concocting New KBG Sounds

SAN DIEGO—KGB has set Apr. 3 as the target date for its new sound under program director Ron Jacobs. Last week, the Top 40 station began posting signs all over town reading: "Notice, Radio station KGB is scheduled to be recycled April 1 and 2."

Jacobs refused to give any details out about the new sound at this time. It's understood that extensive audience research is being undertaken by the station.

The door is open at the Programme Shoppe

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Suburban KMEN Watches Oldies

SAN BERNARDINO, Calif.—Instead of watching big brother—the Los Angeles market—for potential hit records, KMEN looks far afield. One of the key markets that program director Buddy Scott and music director Ted Ziggenbush watches carefully is Washington, D.C.

The Top 40 radio station, managed by Pat Shaughnessy, went into its present format approach late last year. Shaughnessy came to the station in September from KOIL, Omaha, Neb., where he'd been sales manager. He hired Scott shortly after that from KOIL where Scott had been program director for about a year and a half.

"The day I walked in the door of the station for the first time was the day Pulse started surveying the market," Scott said. This meant he had to learn the characteristics of the market at super speed. He headed for the Chamber of Commerce and the local bureau of statistics, trying to get some vital information about the people in the market. "Of course, it's how you interpret those figures that makes the information worthwhile."

So, he headed out to talk to students on the local college campuses and people on the street—"anywhere people gathered, to ask people what kind of music they liked."

One of the key things he discovered was that the market was different than just about any market in the U.S. "Being so close to

Los Angeles, the listeners often go to Los Angeles for their major purchases . . . or for a night on the town . . . which, of course, does not help our local businessmen much. San Bernardino, called the Inland Empire, consists of more than a million people, in our metro area. And these people are very mobile . . . certainly causing different programming problems than I was used to at KOIL.

"One of the things I didn't intend to emphasize in my programming at all until after I studied the market and found the listeners wanted that sort of thing . . . they are very hip to nostalgia . . . is oldies."

Close watching of the station's request action also indicated that oldies had to play a major role in the programming.

One-Third Oldies

So, while KMEN has a playlist of 38 records and adds about four new singles each week to its playlist, every third record played on the air is an oldie. These oldies are kept on pegs on the wall . . . Six rows across, seven rows down, with about 20 oldies per peg. But a fresh sound is kept on the air via constant creative promotions. One of these promotions was a birthday celebration recently when, again to capitalize on the nostalgia factor, several deejays who'd been on the station years ago, returned to go on the air for a day. These included Bill Watson of the Drake-Chenault organization and George Babcock who hadn't been on the air in seven years. These former

KMEN personalities worked in combination with the regular air personalities "first, because some of the men hadn't been on the air and might have been rusty about doing a show, but mostly because I wanted to still have someone on the air, the regular air personality, that the younger people would identify with," Scott said.

Shaughnessy said: "The older jocks were in their heyday because the studios were packed with listeners and those little girls that
(Continued on page 26)

Programming db Promotion Set

LOS ANGELES — Programming db, a radio programming consulting firm and production house, is developing a package of oldies to be used as a listening premium item or for promotion by radio station subscribing to the firm's syndication service "Olde Golde."

The boxed sets will contain 11 LP records and total more than 100 major hits of the past 15 years, according to db president Ken Draper. The premium package is being developed in conjunction with Original Sound Records, Hollywood. Retail value is estimated at more than \$35. The set contains oldies by such artists as the Soul Survivors, the Five Satins, and the Penguins.

Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

Kahn Hamon is now at KFRC, San Francisco, working as an air personality. But I expect him to eventually crop up as a program director in the Drake chain. He'd been program director of WLW, Cincinnati, but has wanted to work in the Drake setup for about four years now. Charlie Tuna is at KCQB, San Diego. It seems that because of his KHJ, Los Angeles, contract, he couldn't work on another Los Angeles Top 40 station until around Aug. 1. Ray Potter, KELP, El Paso, needs a production man who can do a weekend shift. Bill Garcia, 216-333-5320, is looking for an MOR radio job. Experience includes programming WKNR, Detroit, and working at WNCR-FM, Cleveland.

The Claudius Seal of Approval is hereby bestowed on all Houston radio stations for their help in building an educational FM station at Texas Southern University, Houston. Eighteen Houston stations have joined to give the station to the Black university as a gift. Helping in the project were Dave Morris, Dickie Rosenfeld, Martin Griffin, Hill Bosse, Ron Sack, Richard Oppenheimer, Bobby Meeker, Robert Chandler, Leroy Gloser, Jack Harris, Frank Stewart, and John Lotz.

Would like to know where Les Carter is these days. KUZZ and KZIN-FM, Bakersfield, Calif., will soon be located in new offices. Got a lot of phone calls and letters on both the Gene Taylor and Charlie Tuna items. A letter from Tom Mann, program director, KALE, Tri-Cities, Wash.: "Just reporting a fantastic success in our first annual KALE Over-21 Sock Hop. We teamed up with the Red Lion Motor Inn here in the Tri-Cities and packed the banquet hall to the walls with 650 rock 'n' rollers. We surprised everyone in the area with the drawing power of the 25-34 age bracket from our Top 40 station. Only those over 21 were allowed and recorded music from 1954-64 was played as the crowd bopped, strolled, twisted, mashed, and limbo'd the night away. We make an unmistakably heavy mark on the older merchants who are sometimes skeptical of our demographics."

WALJ-FM, 501 Whitaker Rd., Naples, Fla. 33940, is a new country music operation and program director David Loach makes a plea for country music stereo albums. KFOX-FM, country music station in Long Beach, Calif., has now set April 1 as the target date



WGLD-FM, in its never-ending drive to turn young people onto voting, had presidential candidate Senator Eugene McCarthy on the air in Chicago recently. McCarthy appeared on the Morgan Moore, right, show and answered questions about the Illinois presidential preferential primary for all listeners who called in while he was on the air. McCarthy, by the way, was found to be a Melanie fan.

to go stereo, according to program director Bill Wamsley. . . . Any one wanting to interview an occult expert can call Nat Freeland, Billboard, Los Angeles. He has a new book out called "The Occult Explosion."

Rob Stevens and Bob Pearson have departed KBER, San Antonio. . . . A note from Larry (Sneaky Pete Townsend) McCabe, KHLO, P.O. Box 1497, Hilo, Hawaii 96720: "KHLO used to be an 18-hour rocker a la Drake. New hero, and now we're block programmed—MOR most of the day, swinging to Robbie Plaus' Top 40 bopper show from 4-8 p.m. I've created the first profitable nighttime format; it's called "Peter's Organic Mind Garden." Quite simply, it's progressive rock with lots of segues, but that's quite a novelty here in the islands. Problem is, of course, lousy progressive rock album service. Mine is the only progressive rock show on the island and people listen from as far away as Maui."

Paul O'Brien, who spent the last two years at WWOL in Buffalo, is the new noon-3 p.m. air personality at WUBE, Cincinnati. J. B. Carmichael has left WUBE to do freelance work in the New York area. . . . Perry Fry is the new manager of WAFF-FM, Cincinnati, which last week switched call letters to WLOA-FM. Format is good music and Steve Sanders is the new program director. Staff includes Gary Lee, Bill Lorman, Marty Garnette and all-night man Brad Winall. . . . Bill Stewart is leaving KGEL, San Francisco short-wave commercial station. Phone is 415-592-5790 for anyone needing an experienced air personality. . . . Kris Stevens is the new program director of WMYQ-FM, Miami and Al Casey will be shifted to the new Bartell Broadcasting station in St. Louis, whenever the FCC approves purchase of it. Gary Price has been named program director of Bartell's WOKY, Milwaukee, as George Wilson, one of the nation's leading program directors of Top 40 radio, assumes more and more the duties of programming for all Bartell stations.

Jay Brooks has left WEAM, Washington, and needs a Top 40 air personality job. Has a first ticket. Phone is 703-560-7976. . . . Ross Thompson, WCMI, Huntington, Ky., reports that his radio station is deeply involved in young vote project. This was even the topic of the station's float in city's St. Patrick's Day Parade. . . . Ron Clay has joined WKOP, Binghamton, N.Y., in a 7-midnight slot. The thing that makes this event extremely noteworthy is that his dad—Tom Clay—started his radio career just about 20 years ago to the day on the same station in the same slot. Terrell Methney Jr., now a general manager in Little Rock, Ark., also has a son who's an air personality. I suppose that it can be said that being a deejay really gets into the blood of some people, enough so to carry the genes down a generation or two.

KYTE-FM, Livermore, Calif., is now in an uptempo MOR format, according to program director Ralph V. Pizzella. The lineup includes Jim Watt, Bob Desmond, Pizzella, Ron Santos, with Gary Stanley and Chris White on weekends. . . . Bill Thompson, veteran air personality in the Los Angeles area, is now doing a weekend gig on KBBQ, Los Angeles country music station. He's been announcer for the Glen Campbell TV show for several whiles. . . . H. E. (Sonny) Burns has been named general manager of WCIN, Cincinnati. Elton Chick, who'd been general manager, has shifted to WMBR, Jacksonville, Fla.

WPLA RUSTIC SPECIALS BIG

PLANT CITY, Fla.—WPLA is reaping considerable audience impact via a series of monthly specials, according to program director Jim Maloy. Maloy produced an eight-hour special covering the early years and a countdown of hits by Elvis Presley.

In February, the station ran a special on Johnny Cash, covering both his career on Sun as well as Columbia records. Dave Ralston produced the Cash special. Other specials in the works will feature Jim Reeves and Jerry Lee Lewis. Format of the station is country.

Gerald W. Hooper, WIMA, Orange, Va., feels that he has the longest single shift in radio. Sunday mornings, he signs on at 7:30 and then signs off at 5:30 p.m., a total of 10 hours. "Small station, and I do it all—engineering, news, and screwing up."

A decision of far-reaching interest has been handed down by Judge William S. Mathews in Hamilton County Common Pleas Court, Cincinnati, in the case of Nick Clooney vs WCPO-TV. The judge ruled that a contract provision prohibiting Clooney from performing within 100 miles of Cincinnati in a 12-month period was "unreasonable and thereby unenforceable." Clooney left WCPO-TV Jan. 28 after deciding that he could not perform to his best ability in a new straight talk-show format which the station planned to replace his music, cash giveaway and talk variety program. He filed the lawsuit after WCPO-TV refused to release him from his "no compete" clause contract. . . . KEPI-FM, Denver, has added Ron O'Brien to its air staff. O'Brien is doing the 8-midnight slot. He'd been at KEWI, Topeka, Kan. Lineup at the station now includes Joe Gunn, Paul Riann, Nick St. John, Jim Love, Don West, and O'Brien. St. John is the program director, too.

Paul Britt, host of KOEF's 9-noon show, has been selected as New Mexico's Deejay of the Year by the New Mexico Broadcasters Association. Britt is a veteran of 22 years of broadcasting in Albuquerque and also music director of the Doubleday station. KKAT, Roswell, N.M., is under new ownership and Jim Talley is now station manager as well as president of the firm that owns the station. Program director Russ Long and Talley do a morning show together, followed by Joel Palmer, music director Ted Turk, and Wally Wilson working until 1 a.m. signoff. The station plays light rock in the morning and by noon is into a regular Top 40 format.

Mike Elliott has been appointed program director of WASH-FM, Washington. He'd been program director of WEST, Atlanta. KRLA, Los Angeles air personality B. Mitchell Reed is the latest addition to the Cruisin' Series on Chess Records. It's an album featuring the kind of radio show he did back at WMCA, New York, 150 years ago. . . . Carl Bell has moved to KDEF, Albuquerque, N.M., to KQED, same city. He'd been a program director, then tried being a singer for eight months and is now back on the air 6-10 p.m.

Dean Taylor is near morning man and program-music director of KKIN, Aitkin, Minn. Tom Lang has also joined the air staff of the country music operation. . . . Jim Ray writes that he's leaving WAGL in Lancaster, S.C., where he was music director to do the 7-midnight show at WDXV, Sumpter, S.C.

(Continued on page 27)

Letters To The Editor

Dear Editor:

I have Britain's only networked soul show. Every Saturday night, 5 p.m. to 6:30 Audits over a million.

Since Jan. 1 when I took the show over, I've introduced a new feature that's really pushed the ratings up. Each week, I call on the phone a different soul jock in the States. We talk about his station and play three singles from his top 10 of the week. So far I've called E. Rodney Jones, WVON; Lee Armstrong, WDIA; Jim Foreman, WYLD; Boogaloo, KYOK; Al Jefferson, WWIN; Jerry Boulding, WWRL; Donny Brooks, KATZ.

This really gets the kids going over here because 1) Just about nobody in Britain knew there was such a thing as a "soul station."

2) Nobody at the prestigious BBC had ever thought of calling up a U.S. jock anywhere, let alone on a soul station.

3) The soul jocks talk about and play records which are destined, two times out of three, never to be released here.

If this feature continues to pull larger audiences, it means an increased demand for soul product to be released in the U.K. My problem at the moment is to get hold of the singles the jocks talk about, in time for the programme. If record companies which read your column would like to send me their new releases just as they would to a Stateside station, they can send them care of our New York office:—David Simmons, c/o John Nichols, BBC New York, 630 Fifth Avenue, New York, N.Y. 10020.

It's obviously in their interest to do so. As mine is the only Soul show in this country, if a soul record is going to break, I'm going to break it. . . . I can't help it!

May I also say how much I appreciate Vox Jox, and you can imagine how it helps me with my "phone a soul jock" feature.

David Simmons

Dear Editor:

Just a little note to tell you a Peter Yarrow, formerly of Peter, Paul and Mary, story.

He was in town this past Thursday to promote his new album. I had been mentioning for about a week and a half that he'd be in town and that I would have him on my show from 8-9 p.m. We pre-schedule our music here and by 8:35 I had played three or four

records by him and/or the group that I intended to tie in with the interview. One problem. No Peter. At 8:40 a.m. he walks in full of apologies and carrying his guitar. I put him on the air immediately and the first thing he does is strum out an apology on his guitar. I thought that was kind of cute. He went straight from the apology into a song from the album. I thought that was kind of frightening. The acoustics in our studio are fantastic and though I was very nervous, the sound coming through the ear phones and reaction of the engineers and TTU's behind the glass told me this just might be sounding all right.

(Continued on page 26)

**THE
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IS HERE!**

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WE MADE THE WHOLE IDEA BEHIND ADULT MUSIC PROGRAMMING A SUCCESS.

See Marlin Taylor, Fred Seiden and Loring Fisher at the NAFMB and NAB conventions to discuss your needs. Meet the people and hear their music.



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485 Madison Avenue
New York, N.Y. 10022

Letters To The Editor

• Continued from page 25

I took questions from listeners for Peter and he ended up being on the air with me in between other records and commercials 'til 10. In all, he sang five songs and answered all questions.

I have had great response to a few other things I've done on the air in other places, but never have I had response as incredible as this. So many people were trying to get through that the phone lines were constantly being knocked out.

It's difficult to follow an act like that, but the next night I had Andy Williams with me.

Scott St. James
KSD
St. Louis

tion doesn't pull No. 1 in the latest Pulse. It seems a vicious cycle—one which keeps our spirits and our paychecks down.

Again, thanks for the article. Let's have more of them. Now I know we're not alone in our feelings about Top 40 programming.

GEORGE ROBERTS
KOSY,
Texarkana, Tex.

Dear Editor:

Recently, in *Vox Jox*, you were lamenting the demise of the Cahoes Carrybag Company, maker of those neat little green record shucks for 45-rpm records.

A friend of mine, and a former Lake Tahoe businessman, recently assumed management of Gopher Products in Berkeley, Calif. He now offers those same neat green record shucks! Gopher also manufactures alphabetical dividers, category dividers, and similar devices used by record stores and which can be very useful in radio station libraries, too. The man to contact at Gopher Products is Warren Perkins.

Mercury Records has a good idea to help alleviate the widespread cry for record service to radio stations: those "compact-33" format samplers of new album releases which contain four LP tracks. Perhaps this idea could go a step further for all record companies economically: rather than expensive mailing of umpteen singles and albums to certain stations, send a weekly or monthly DJ-special LP which has the label's current top tracks or singles and albums to all stations. Capitol Records formerly tried this idea in their "samplers" several years ago, but those discs were confined generally to album tracks only. Would it be less costly for record companies to mail one 12-inch LP containing 12-16 "A-side" singles regularly than to mail the individual singles? Perhaps there would be too much problem with the element of time in preparing such LP's, but it would appear to be an economical way of servicing virtually all radio stations.

Bill Kingman
KTHO
South Lake Tahoe, CA

Dear Editor:

Thank you for the article in the Radio & TV Programming section of March 4 entitled, "Top 40 Giving Reasons Not to Listen." Mr. Taylor hit the nail on the head concerning Top 40 programming.

Little men such as I have been trying to tell our money-minded station managers these things for some time. When the manager decrees to broaden the audience base by throwing a bunch of "crap" between Top 40 music to gain a few dollars and/or please all the people all the time, we jocks get the blame when the sta-

COAST BASE FOR CARSON

LOS ANGELES—"The Tonight Show Starring Johnny Carson" will originate from NBC-TV studios in the suburb of Burbank here beginning May 1, according to NBC-TV network president Don Durgin. The show has been a fixture out of New York, but has periodically originated out of Los Angeles. Los Angeles will now be the home base for the show, a prime exposure medium for acts. Trips to New York will be made occasionally for show originators, much as trips used to be made to Los Angeles.

Craig Tennis continues as chief talent coordinator.

Calgary Outlet Moves to More Progressive ilk

CALGARY — Radio CKXL, Southern Alberta's leading rocker, has instituted several changes in its format, giving the station a more progressive feel.

CKXL has ceased publication of its chart, following the lead of its northern sister station, Edmonton's CHED.

Henceforth, CKXL music director Greg Haralson will evaluate singles and albums on an equal basis. The fact that a song is on a 12-inch disk will not prevent it from receiving frequent rotation play.

Older album product that was not programmed in the past due to the numerous restrictions of Top 40 format radio will be reintroduced. Nighttime programming will become more progressive, with album product by both established and new artists being played. New

(Continued on page 33)

Win Jukeboxes In Contest

PHILADELPHIA—WCAU-FM, beginning March 15, offered its listeners the opportunity to win one of three jukeboxes filled with their choice of oldies. The oldies-format station here plays past hits from as far back as 1955.

Reason for this type of promotion, according to station manager Jim Keating, is that "the jukebox was a symbol of the corner malt shop era, and as such, typifies the nostalgic feeling we are trying to accomplish with our music, so we are simply offering our listeners the chance to win their very own jukebox."

Those who enter the contest are being asked to list on their cards the selection of oldies they would like to have inside if they win. The winners will be selected by a random drawing and announced on the air April 4, 5, and 6. The restored jukebox offered is the kind that was popular in 1955.

Kaiser Selling Headshop Show

LOS ANGELES — "Headshop," an hour progressive rock music show hosted by Elliot Mintz, has gone into syndication through Kaiser and is currently being seen five nights a week on KBSC-TV, channel 52, here as well as Kaiser TV stations in Boston, Cleveland, Detroit, Philadelphia, and San Francisco.

Recent guest record artists on the show range from Waylon Jennings and Kris Kristofferson to Mike Nesmith and the Nitty Gritty Dirt Band.

Suburban KMEN Oldies

• Continued from page 24

used to listen to them had definitely grown up."

Regular air personalities on the station include Jim Quinn 6-9 a.m., Mark Ford 9-noon, Scott noon-3 p.m., Dusty Morgan 3-7 p.m., Bill McKinney 7-midnight, and all-night man Gene Lane. The air personalities follow a rotation pattern of slow, medium, then fast records. But, because of the oldies used and the policy to play the most-requested and best-sellers more often, they have the latitude to blend the music for their own shows to some extent.

KMEN uses TM Productions jingles series No. 3, but only five of this package, including three short music items, and two a capella jingles. Coming out of the news, the station uses a produced jingle tailored to the market.

As for the reason Ziggenbush watches Washington, D.C., for records is that through careful studies he has found that if a record happens in Washington, the likelihood is strong that it will also happen in San Bernardino. "The record buying characteristics of Washington are similar to our market," Scott said. "Actually, there are five or six markets we watch carefully for records." This "watching" is done through obtaining the playlists of stations in those markets, plus looking at record tipsheets. "Don't Say You Don't Remember" by Beverly Bremers was a record that KMEN found in this manner.

Unusual Promotions

Basically, Scott is trying to bring back entertainment to radio—"the approach that the deejay is supposed to be an entertainer on the air." To tell the truth, the deejays also do quite a lot of work off the air, too. "We have someone out nearly every night at a dance or record hop or a social function. Would you believe even emceeing

a Karate tournament? The events are posted and the deejay signs up for the one he'd like to do. We don't make the deejays do anything of this. And their service is free to the community. But, because we all want to be No. 1, we're working extra hard. There's a good atmosphere at the station."

The station is also keying in on fun promotions. For example, a basketball team that doesn't win any games. And singles record sleeves bearing the station's playlist; 5,000 of these are distributed every week.

Being a disk jockey as well as a program director is tough. The hours are long, anywhere from 6 a.m. to 10 p.m. But another survey is coming up soon. And this time Scott is prepared.

WMYQ-FM Top 40

• Continued from page 24

national program director George Wilson, believe that you have to give the listeners more than music. You have to give them involvement and excitement. You do this via promotions largely. But, while promotion can get people to listen to you once, you can't keep them unless your programming is good. Now one of the reasons, though I hate to admit it publicly, that people stayed tuned to us is that we have a lot less commercials. But the major reason they stayed tuned is that we use better music judgment in our programming."

WMYQ-FM, incidentally, is breaking most of the barriers against time buys on FM with such clients as Air Jamaica, Anheuser-Busch, Beechum Products, Bristol Myers, Chevrolet, Chicken of the Sea, Ford, Humble Oil, and other major accounts. And the station is continuing to build, largely on the faith of Wittberger in FM in general.



THE WAME AIR STAFF turned out en masse to welcome Charley Pride, as old recording artist Ray Price. The occasion was Charley Pride Day in Charlotte, N.C. From left: WAME's Bob Clark, Cloyd Bookout, and Bob Scott, Price, Pride, WAME program director Edd Robinson, and WAME air personalities Tom Browne, T. Tommy Stone, and Elliott Wiles.



DISCUSSING HIS NEW album with Ron Michaels, left, is A&M Records' artist Paul Williams. Williams visited WMC-FM, Memphis, and Michaels to promote his LP "Just an Old-Fashioned Love Song."

What's Happening

• Continued from page 21

WEST—California—KFJC-FM, Foothill College, Los Altos Hills, Steve Alt reporting: "Another Man's Woman," Atlanta Rhythm Section, Decca. . . KCHO-FM, Chico State College, Chico, Mark Mallicoat reporting: "Together," (LP), Jesse Colin Young, Raccoon/Warner Brothers. . . Washington—KUGR, Washington State Univ., Pullman: "Suavecito," Malo, Warner Brothers.

MIDWEST—Michigan—WORB, Oakland Community College, Farmington, Jim Nuznoff reporting: "Lazy Lady," Ratchell, Decca.

WGR-FM, St. Clair Community College, Port Huron, Dave Gorski reporting: "Saturate Before Using," (LP), Jackson Browne, Asylum. . . WSDP-FM, Plymouth High School, Plymouth, John Dobel reporting: "Recall the Beginning . . . A Journey From Eden," (LP), Steve Miller Band, Capitol. . . Ohio—WMUB, Miami University, Rog Hamlyn reporting: "Beans," (LP), Beans, Avalanche.

WRUW-FM, Case Western Reserve Univ., Bob Rubinstein reporting: "Let My Children Hear Music," (LP), Charles Mingus, Columbia. . . WERC, Univ. of Toledo, Dan Myers reporting: "Something/Anything?," (LP), Todd Rundgren, Bearsville. . . Indiana—WGRE-FM, Depauw Univ., Greencastle, Tim Evans reporting: "Hellbound Train," (LP) Savoy Brown, Parrot. . . Illinois—WLUC, Loyola Univ. of Chicago, Jim Benz reporting: "Always," Chilliwack, A&M.

SOUTH—Virginia—WMRA-FM, Madison College, Harrisonburg, Anthony Segraves reporting: "If This is What You Call Love," Persuaders, Atlantic. . . North Carolina—WDAV, Davidson College, Davidson, Jeff Allender reporting: "Mercedes Benz," Goose Creek Symphony, Capitol. . . Tennessee—WMOT, Middle Tennessee State Univ., Murfreesboro, Robert Mather reporting: "Thomas & Richard Frost," (LP), Thomas & Richard Frost, Uni.

Radio-TV Mart

See Page 27

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:

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POSITIONS WANTED

Radio is my whole life, but as of right now, my life is in a rut, boy what a rut. I'm 20 years old with 3 1/2 years experience, in both Top 40 and Country and Western, tight board, production, heavy on news, and do play by play for all and every sport. I have my third endorsed (studying for the first) and willing to work like a newcomer to a nudist colony. So drop me a line, or Bang my Gong over the Alexander Graham Bell. Make me happier than a coon dog in a garbage can. Will relocate ANYWHERE. Box 479, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. Or phone (501) 329-3767. 4/1

#1 Jock in N.W. Ark. is looking for a home in Calif., around L.A. 5 1/2 years exp. in all phases of music. Not a drifter, have had 3 jobs and am now working at present job for 2 years. I work H-A-R-D and L-O-N-G hours & LOVE IT. Know my job, music & music people inside & call. Just call Nashville! Sincere & warm personality plus able to communicate with listeners. Divorced, 30, Honorable discharge. 3rd with endorsement. Have own T.V. C&W Talk Show. Money secondary. Dig early morning or Drive Slots. Available in 2 weeks. Call 501-791-0462 after midnight or write Box 478, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. Tape & resume upon request. 4/1

TOUCH THAT DIAL FOR Sheldon Green 209-233-5103 Ext. 76. Any Format. Anywhere U.S. or Canada. 3rd. 24. Single. Got My Hand on the Phone Now. 4/1

AM-FM MOR FORMAT SPECIALIST. Currently programmer of top 20 market major group owned winner! Reputation for capturing primary demographics with proven formula. Inclusive troubleshooter. Excellent leadership and organizational skill. 10 year multi-market background. Box 477, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 4/1

WEST COAST PLEASE. Top 40 morning man. One year experience in 100,000 plus market. Ten months as Music-Director. First Phone. 206-827-1484, ask for PHIL. 4/15

Hi there all you sharp programming-oriented people reading this ad. I'm searching for a Top 40 operation. My manager knows I'm looking because he told me to. Seriously folks, (did I he told me to). There's a format change say that?) at this small market, midwestern (was up-tempo) MOR station and I've got to go. Single, 22, draft exempt, college, good pipes, tight board, 1 yr. experience, creative, 3rd endorsed and I don't eat much. For air-check and resume and references call or write: Jeff Pigeon 811 Oak St., Muscatine, Iowa 52761. (319) 263-1012. 4/1

HAVE YOU EVER PLAYED BUMPER CARS... BUT FOR REAL? Well, that's been my life as a New York City cab driver since recently graduating college... I have four years college experience in Progressive Rock, MOR, and Top Forty... third endorsed... Will work at anytime, anywhere, even Alaska, but I need that all-important start. Take a tip from this hack—send for my tape and you won't get beat on the fare. Call Al at 212-359-5566 or write to Box 480, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 4/1

I'M LOOKING FOR THAT FIRST RADIO JOB! Recent graduate of top S.F. Broadcasting School, have first phone. Can do Top 40, MOR, C&W. Will relocate anywhere, I'm not afraid of work. Excellent knowledge of pop music new and old, have done voices for film soundtracks. Interested?? Write: CHRIS SUTTON, P.O. Box 2751, San Rafael, Calif. 94902. 4/8

I am a superior jock in a small market... I want to move up at the right price and to the right station. I have 4 1/2 years experience, a Thrd Ticket, and I am single and draft exempt. The last Billboard D.J. Survey gave me an honorable mention, plus 4 year degree in speech. If you are truly interested in a bright Top 40 or Modern Country Jock who can deliver top numbers and an original, clever show every day, please write me immediately. My tape, resume, and salary requirements will be sent the same day your letter is received. Box 481, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 4/8

ATTENTION: CHUCK BLORE, PRODUCTION ORIENTED STATIONS, DICK ORKIN, PAMS, PEPPER, ETC., ETC. If you're looking for a producer/director/writer/engineer, select 1, 2, 3, or ALL of the above. I'm looking for a stable position with job responsibility, creativity and a 12 to 14 hour day. My last 9 years in broadcasting include: NBC Monitor, WNBC Radio, Agency free-lance producer, Production Director for 2 stations and Production Chief for 1 Advertising Agency. Some of my work you've probably heard. I've directed some of the N.Y. Mets Baseball games, Jobs for Vets radio spots, Archway Cookies TV sound track, The National Education Association spots and produced "Jesus Christ, Superstar" for NBC Radio. I've had extensive training in copy, traffic and FCC Rules. I've got a pretty impressive demo tape just waiting to mail to you. Try me, You'll like me." Radio-TV Job Mart, Billboard, Box 482, 165 West 46th Street, New York, N.Y. 10036. 4/22

POSITIONS OPEN

Radio News Announcer and Commercial Production Announcer, both with 1st phone, needed by KARM AM/FM and the Arkansas Radio Network, Phone: 501-376-9292, Little Rock, Arkansas, Ted Snider, President. 4/1

WOKJ, a 50,000 watt soul station in Jackson, Mississippi has opening for experienced newsmen. Must be able to gather, edit, and report local news. Send resume and tape to Bruce Payne, Program Director, WOKJ, Jackson, Mississippi. Salary Open. 4/1

Team of professionals in nation's 116th market need another member immediately for morning or afternoon drive. Must know Top 40 air & production and have 1st Class Ticket. You get good people, good pay, and good fringe benefits. Tape & resume to Neil Kelly, WKAU AM, P.O. Box 1050, Kaukauna, Wisconsin 54130... or call 414-739-9311 for Neil or Jack. 4/1

Wanted Alive: Cookin' Top 40 pros and newsmen for Midwest medium market leader. New 24-hr. Rocker needs bright morning man, night time heavy and all night first phone. Also newsmen with excellent pi. Only professionals resume to Box 471, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 4/1

NEW ENGLAND. 5000 watt AM community-minded small-market top 40 operation needs afternoon man. No beginners. Voice and maturity of prime consideration. Send tape, resume, references and photo to Box 483, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 4/8

Young, talented and Top 40 oriented? Want 10,000 watts to help sell your talent to Tulsa, Wichita and Oklahoma City? Call: Bill Miller, Operations Manager—KGGF, Coffeyville, Kansas (316) 251-3800. HURRY! This opening won't last long. 4/8

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

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ADDRESS _____
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Call: Nashville (615) 244-4064 tfn

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Record and Artist promotions, Distributing, and Artist Bookings. Radio and Television exposure. ap1

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 4777 Hollywood Blvd. Hollywood, Calif. 90028 (213) HO 9-3721 eow

DISTRIBUTING SERVICES

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

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6716 No. Broad St., Philadelphia, Pa. 19126. Dealers only. tfn

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MUSIC SERVICES FOR SONGWRITERS. Singers, Labels, Publishers including: Masters, Demo's Lead Sheets, Master Placement, Record Promotion. Write: Music Services, 2308 St. Anne Pl., Santa Ana, California 92704. eow

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WE ARE NOW CONSTRUCTING a wall to wall carpet record and tape shop. Contemplate stocking accessories and novelties. Anything you sell pertaining to this type of business such as fixtures, psychedelic lighting for resale to consumers, etc. is wanted in catalog or brochure. Also price sheets, Murphy's Record House, North Main St., Yanceyville, N.C. 27379. ap1

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100	\$ 80.00	\$115.00
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1000	145.00	375.00

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DJ'S, COMICS, SPEAKERS. NOT JUST a few pages of two-liners. W.W.J. will send you 28 pages of usable material every week! Sample folio \$2.00. Write W.W.J., Box 340, Station Q, Toronto, Ont., Canada. tfn

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Vox Jox

Continued from page 25

Says that he thought the interview with Charlie Tuna was "the best thing that I have read in Billboard in a long time." Come now, Jim. Everything I do is at least medium great. Eh!... Ted (Chris Allen) Stillwell writes that he's taken over the reins of KGLC, a country music station in Miami, Okla. The lineup includes Stillwell, Wayne Douthitt, Carter Carlton, Earl Gregory, James Scott, and George Lackey. Scott rocks, but the rest of the station is country and the station could use some rock singles service. "We would also like to extend an invitation to all artists to give us a phone call or stop by when traveling down the Will Rogers Turnpike 144." Stillwell also added that he needs a first ticket newsmen. And, again adds: "Every jock in the country loves Vox Jox except Johnny Dolan, WHB, Kansas City."

Dave Shayer, music director of WDVR-FM, Philadelphia, has joined the staff of KUMU in Honolulu... Andy Griffith will emcee the annual country music awards dinner April 26, Bakers-

field... Joe Knight, for 16 years a featured personality on WFBR, Baltimore, has joined Lee Case on WCFM in Baltimore and they're now doing a two-man show. Case has been on the MDR station 15 years... What do you mean, Johnny Dolan doesn't read Vox Jox?

Skip Staples is now program director of WSAI, Elizabeth City, N.C. The air staff includes Staples, Steve Randall, Hal Moore, Wee Willy Wood, and Rex James Earl. Thanks for the beer, Skip... Ed Shannon, first ticket, 23, was at WAGOM, Marion, Ind., looking for a job. Call him at 317-662-6937... Mike Kelly, program director, WFDF, Flint, Mich., will be glad to take telephone calls about records on Wednesday 10 a.m.-2 p.m. and Thursday 10-noon. The station is now down to 40 singles, plus four hitbombs and five LP cuts... Bill Colman is now doing the afternoon drive slot at WAVZ New Haven. The lineup reads: Ed Flynn, T. J. Martin, Colman, Mike Holland, and Dick Rose. Bob Rose, Sam McKnight, and Jim Ryan do weekend work.

Tape Cartridge

Dolby's 7 Years of Improvement Boost Cassette to Hi-Fi Medium

LONDON — Ray Dolby, a 39-year-old American Doctor of Physics, has done more to get the cassette accepted as a serious music system than anybody in the tape industry.

With his revolutionary B-type noise reduction circuit, Dolby has transformed the cassette from being a system used primarily for convenience rather than quality to a true high fidelity medium.

His work in the recording field has been equally acclaimed and the Dolby A-type professional system is now used in more than 500 studios all over the world.

The first Dolby A-type system appeared in Nov. 1965, when he gave a demonstration of it to British Decca Records. His original laboratory, however, was set up to build X-ray machines.

Since the cassette configuration has a lot going for it because of Ray Dolby, it is noteworthy to read his opinions, like:

If possible, can you explain in

laymen's language how the Dolby system works?

"I've tried this so many time in so many different ways, but, basically, noise reduction takes place during playback. What we do is have an electronic circuit which detects the presence of any low level signals or low level noises and that circuit then feeds its output back to the input and partially cancels out these low-level noises. High level signals go through untouched.

"All previous compressors/expanders had worked on the principle that you have some manipulation of the whole signal. Our techniques sidestep that. We allow the high-level signals to go right through the system without change to avoid distortion."

Does the Dolby system reduce any type of low level noise? If, say, someone coughed on a tape at the same noise level and intensity as the hiss, would it reduce that?

"It would in what I've described

so far. The playback noise reduction circuit is not really able to distinguish between low-level noise and low-level signals. Both the A- and B-type systems are frequency conscious, but they still cannot detect the difference between, says, a hiss coming from the tape and very softly played brushes which produce a hissing sound. So, if you use the playback circuit on its own it not only reduces low level hiss, but also low-level signals.

"Low-level signal reduction is bad, so in order to compensate for it, we have to use a circuit on the record side which does, in mirror-image fashion, exactly the opposite of what the playback circuit does. If there is a low level legitimate signal that comes in, it gets boosted before being recorded on the tape and then the playback circuit brings the level back to where it should be."

How did you market the A-type system?

"We had a kind of ready market with the first units sold in this form to British Decca. They bought, I think it was, the first five months of our production. They had been looking for a noise reduction system and were very eager to have and test our unit. We delivered our first batch in April, 1966, and, by the summer of that year, all of British Decca's major recordings were being done with the system.

"British Decca was the lucky break for us. They took the view that they were on to something which looked as if it was going to be pretty good and they wanted to keep the news from leaking out. In fact, it wasn't even possible for us to send out any press release or do any advertising which would have helped us at that stage. They wanted to get as much recording done as possible before their competitors also had the system."

Did British Decca try to persuade you to supply it exclusively?

"They actually asked if I wanted to sell my company, but, of course, I declined the invitation."

What happened, following Decca's use of your equipment?

"We gave demonstrations of the A-type system at Pye, FMI, the BBC, among others, during the summer of 1966, but there wasn't the same immediate acceptance of noise reduction.

"However, the orders began to trickle in. I think Pye was our first customer after Decca. Bob Auger, Pye's chief engineer at that time, liked the unit and ordered some for his studios. Bob has remained one of our steady supporters throughout all these years.

"That November, it was clear that the time was ripe to go to the U.S. and have a try there. We sent letters to maybe 40 different record companies and recording studios and received, I think, a very good response, including replies from Vanguard, RCA and Columbia.

"When I arrived in New York the stage was pretty well prepared. I gave demonstrations to about 15 different companies in two weeks and returned to England with orders for 17 units. We were sort of on our way then even though studios like RCA and Columbia purchased only two units each to evaluate the equipment. Still, we were in."

How many studios have you equipped with Dolby equipment?

"Over 500. We have sold our units to nearly every 16-track recording studio in London."

Would it be true to state that 16-track recording is really very impractical without some form of noise reduction?

"Well, no. It's not impractical. After all, there are many studios that don't use any noise reduction and they still get what is good commercial quality. Noise reduction really gives the recording en-

(Continued on page 30)

International Tape

LONDON—Sony's 4-channel SQ disk decoders will be on the market here in the spring. . . . Columbia's quadrasonic cartridges will be imported from the U.S. and will bear American catalog numbers.

. . . Automatic Radio, Altec, Electro-Voice, Motorola and Harman-Kardon are among the U.S. exhibitors at a hi-fi show in London's Trade Center, this month. . . . Philips unveiled a cassette deck outfitted with its Dynamic Noise Limiter, a noise suppression system.

The system also will be introduced as an add-on "black box" unit for use with an existing stereo cassette system. . . . Precision Tapes has been nominated by the Gramophone Record Retailers Committee as the company which did most to promote prerecorded tape in 1971. . . . British Leyland has become the second auto manufacturer to take the plunge into tape. It is recommending that all 250 Austin-Morris distributors start marketing prerecorded cassettes and cartridges from CBS. Some Austin-Morris distributors will also become regional wholesalers for Leyland and will service local garages and auto accessory outlets with tapes. Leyland's tape involvement will be initially limited to only Austin-Morris distributorships, but it may be extended to include 130 Triumph dealers later this year. Chrysler (UK) was the first auto manufacturer to support tape. . . . Bill Newman, CBS classical manager, sees steady growth of the tape market in classical recordings. "We carefully select titles to release, naturally picking those that we find are doing well on disk," he said. "In some cases, however, we are issuing disk and cassette simultaneously." . . . EMI's Barry Green, tape marketing manager, said the classical tape market is thriving. "The market grew about 8 percent last year," he said. EMI issues performances on cassette and cartridge, with breaks in the 8-track version. . . . Mark Myers, director of Metrosound, believes that "although the tape explosion did not occur until last 1971 (September), it will increase by 60 to 70 percent this year. It accounts for about 12 percent of all music sales, but it will hit 20 percent by the end of 1972.

Ferrite And Glass Head Aids Fidelity

LOS ANGELES—A handful of tape equipment manufacturers are trying to do something about improving the quality of recorders.

Improved and durable tape heads, for example, are needed to cope with quality chromium dioxide and high energy blank tapes.

Sony, Akai, Panasonic and Teac are leaders among hardware producers who have replaced permalloy with ferrite heads.

Panasonic's new magnetic duplicating heads with all ferrite and glass face construction represents an advance in technology.

The head design includes Matsushita-patented hot pressed ferrite which offers extended tape head life and improves frequency handling capabilities. It also minimizes

oxide deposits and chemical reactions to tape binders.

In addition, the new duplicating heads offer a precision design in which the track location and azimuth are pre-fixed, eliminating head alignment adjustments, said the company.

Akai's crystal ferrite and glass guarantees 150,000 hours of playing time, according to Milt Philipson, marketing vice president. "The core of the head is made of pure crystal ferrite and the inner circumference of the head shield is mounted and set in glass.

"The head is virtually dust-free and wear-free," he said, "and the exactly adequate amount of magnetism focuses the magnetic bias field to permit the recording of high frequency signals without distortion."

Non-Entertainment Cassette Duplicating Bulwarks GRT

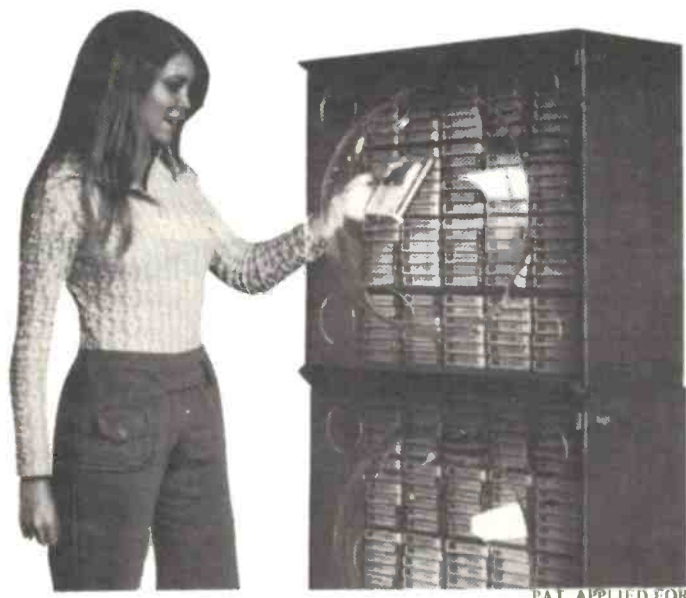
SAN FRANCISCO—GRT is concentrating on building its custom products division by emphasizing cassette duplicating in non-entertainment areas.

Custom music duplicating is only one aspect of the division's capabilities, said Dave Travis, national sales manager of custom products. "We have around 100 accounts, with the bulk of them in industry and education," he said.

GRT is custom duplicating for Westinghouse, Dreyfus, language courses, insurance firms, internal sales programs, among other business. In the last six months, the division's sales have jumped noticeably in custom and blank tape.

A 16-track recording studio enables GRT to provide a total custom duplicating project, from script to finished goods.

(Continued on page 30)



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Wards Splits Its Home Ent. Div. Into 2 Depts.

CHICAGO—Montgomery Ward has divided its home entertainment division into two separate departments: consumer electronics (stereos and components) and tape-record-accessories.

Al Geigle, national tape and record buyer, said the department separation was a chain-wide move to achieve better merchandising, promotion and sales.

The tape-record-accessories department will include prerecorded music, tape carrying cases, phonograph and tape accessories. Blank tape will be sold in consumer electronics.

Like many other tape executives, both in manufacturing and retailing, Geigle is very bullish on the economy as it relates to prerecorded and blank tape sales. "I see substantial growth in all software areas, including accessories, both in short and long-term projections," he said.

"Although prerecorded cassettes are not selling as well, the continued strength of 8-track is certainly noteworthy," the executive stated. He feels two factors are contributing to slower growth projections of prerecorded cassettes: lack of fidelity and pricing.

"Cassette is becoming more and more of a high fidelity medium as equipment becomes more sophisticated, but the average young consumer feels more secure (sound-wise) in buying cartridges," Geigle said.

"Pricing is not a new story in the prerecorded cassette market. This has always been a problem for consumers to justify spending \$4.98 or \$5.98 for a tape after buying a cassette player for under \$50."

Blank tape growth continues to set records at Montgomery Ward.

The retailer chain offers blank tape in three configurations—cassette, cartridge and open reel—with 8-track blanks just beginning to explode.

"Our sales in blank cassettes have always been strong," Geigle said, "but late in 1971 we started to see a solid spurt in blank 8-track sales." The chain is introducing an 8-track playback/record unit in the next few months to take advantage of the demand for 8-track record product.

Also enhancing prerecorded tape sales will be 4-channel cartridges.

Although the market is still sluggish, Geigle believes there will be a definite business spurt for quadrasonic cartridges in the fall as more equipment manufacturers put more emphasis on 4-channel promotions. (Montgomery Ward is planning to introduce quadrasonic equipment, probably in mid-summer or early fall.)

"Record companies are beginning to see the advantages of releasing more 4-channel software, both in tape and disk formats."

"With software availability and promotion of equipment," Geigle stated, "consumer awareness will be achieved."

Mercury Takes Cautious Position

CHICAGO—Mercury Records is maintaining a cautious posture on 4-channel tape and prerecorded Dolbyized cassettes, said Harry Kelly, vice president.

"Of course, we're very aware of both technical advances," Kelly said, "but, frankly, it's still premature on a marketing basis to release product in quadrasonic and Dolby."

Mercury is dolbyizing product at the recording studio level, but is holding up release of consumer product until a market develops. "There isn't anything we won't do, either in 4-channel or Dolby, but our field investigation indicates there is more action on standard product and we want to take advantage of that selling spurt," he stated.

The company has found prerecorded cassette sales bouncing back after a long dry spell, while 8-track continues to gain strength.

"Although the (prerecorded) tape business has been somewhat soft," Kelly said, "we enjoyed a good year in 1971 and are projecting a better year in 1972 when the economy begins to turn."

Kelly attributes several factors to Mercury's strong tape showing, including better product, established artists (Rod Stewart, Buddy Miles, Brian Heep, among others), simultaneous product release, catalog pruning and issuing tape on a more selective basis.

A product by established artists is released almost automatically in three configurations: disk, cartridge and cassette. New artists, however, are charted before releasing tape titles, especially as it

relates to cassette. "Selectivity allows distributors to work a handful of titles and not get bogged down in quantity," Kelly said.

As an example of careful selectivity, Mercury released only three tape titles last month—Jerry Lee Lewis, Gloria Lynn and Tom T. Hall.

In addition to giving distributors only "hot" tape product, Kelly has

pruned the label's tape catalog to better take advantage of excellent sales in the promotional field.

Mercury distributes/markets its own tape, with a sister company, Dubbings Electronics, Copiague, N.Y., providing custom duplicating of cartridge and cassette. It uses a West Coast custom duplicator on occasion for hot titles. Ampex has Mercury's open reel rights.

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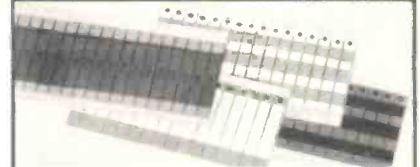
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Wall St. Happy Over Audio Dynamics

NEW MILFORD, Conn.—Wall Street analysts have taken a look at Audio Dynamics, manufacturer of audio components, and liked what they saw.

Take Sassower, Jacobs & Schneider, of New York, which expects Audio Dynamics "to grow 30 percent annually for the next few years" because, among other reasons, "of the continuing growth in records and the advent of quadrasonic sound."

In recent years, the company has de-emphasized stereo receivers to concentrate on stereo cartridge and speaker product areas and, according to the analysts, "sales were evenly divided between cartridges and speakers, with stereo receivers down to less than 1 percent of sales," for the year ended April 30, 1971.

Sassower, Jacobs & Schneider is bullish on Audio Dynamics for the following reasons:

—It will benefit from the recent international currency realignment, Japanese components represent too small a percentage of total costs to hurt the company's margins, but the revaluation of the Japanese and European currencies should make Audio's products more competitive in overseas markets.

—Export sales account for about 35 percent of total volume and are growing at a slightly higher rate than domestic sales.

Marantz Buys Local/Web TV

LOS ANGELES — Superscope will advertise its Marantz line of high fidelity components on network television for the first time beginning in the fall.

The company, which is Sony's exclusive U.S. distributor of tape recording equipment and magnetic tape, plans to spend about \$500,000 in TV spots. Marantz will alternate with Sony commercials.

Two spots per week each are scheduled to air on "Tonight" and "Today" shows for 13 weeks, beginning in October. Network commercials will be 60 seconds, with 50-second versions for dealers to cut in tag.

—By concentrating in the manufacture of high end but reasonably priced components, Audio Dynamics has established a secure niche for itself in product areas where competition is not as intense as in tape decks, tuners and receivers.

—The company is in excellent financial condition, and receivables have been kept well under control. For example, inventory at the end of fiscal 1971 was \$350,000 compared with \$450,000 in 1970 and \$593,000 in 1969; during the period 1969 through 1971 sales increased from \$1,576,000 to \$2,269,000.

(The company's 25,000-square-

foot plant has the capacity to generate up to \$4 million in sales of current product mix. It expects to increase capacity by 50 percent within six months.)

4-Channel Could Aid

Steven Friedland of Sassower, Jacobs & Schneider said, "Expansion through acquisition is probable as the company is anxiously seeking a manufacturer of high-quality hi fi components which is compatible with Audio's image and distribution."

"The expanding fad of quadrasonic could provide substantial additional speaker sales if the concept gains consumer acceptance," Friedland said.

Sylvania Bids For Spot in Audio Component Field

NEW YORK—Sylvania is out to prove it means business in the audio component field.

It has introduced two new component receivers, a custom line of speakers and a promise to market additional audio products, beginning about mid-summer.

The receivers combine wide bandwidth pre-amplifiers, tuners and high-powered amplifiers. Model CR2742W, at \$199.95, features 50 watts of continuous power, and model CR2743W, at \$269.95, features 100 watts. Both include new jack panels to accommodate 2-channel or matrix 4-channel.

Other introductions are planned for May and the fall, including new compact systems and components, said Thomas R. Cashin, senior vice president of Sylvania's entertainment products group.

New models will include compact systems ranging from \$199 to \$399, audio receivers from \$199 to \$270, and speaker systems from \$39.95 to \$700.

Cashin said the company's new custom line of speakers will not be fair-traded and is designed to give dealers flexibility in putting together an audio component pack-

age. Its marketing program for audio products includes higher margins and merchandising help for audio dealers.

Sylvania is continuing to offer an assortment of audio products, but the emphasis is shifting to high-end compact and component systems. Cashin indicated that the company's console stereos would be aimed more at the middle price range than the high end.

MGA Shows Decoder/Amp

CHICAGO—MGA, a division of Mitsubishi International Corp., has introduced a 4-channel decoder/amplifier for converting stereo systems to quadrasonic.

The decoder features a separation enhancer circuit to boost the dB separation from 3 dB to between 15 and 20 dB, said Gordon MacDonald, marketing director.

The decoder is compatible with most existing stereo systems and when combined with a stereo unit and two additional speakers it will decode recordings, FM, 8-track and cassette into quadrasonic, he said.

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Tape Happenings

Marketing Consultants Co., Rockville, Md., has been named 3M/Wollensak representatives of the year. Morris F. Taylor Co., Pittsburgh, has been appointed a Wollensak consumer products sales representative for western Pennsylvania and West Virginia. Dolby Laboratories, London, has introduced model 364

cinema noise reduction unit for use during film presentations. The new model uses the professional A-Type Dolby system utilized in the music/tape industry. The cinema model reduces background noise in films without affecting the integrity of the original signal. Rank Film Equipment Co., England, has been appointed worldwide distributors of the unit to theater exhibitors. Dolby Labs is making distribution plans in the U.S. . . . The International Tape Association, New York, will take memberships from companies and individuals who are not eligible to become regular members. "Sustaining" members will receive industry statistics and information but will not have voting rights on organizational matters. . . . Expo Electronex is scheduled for Sept. 27-29 for dealers and Sept. 30-Oct. 1 for consumers at the Los Angeles Convention Center. . . . Pioneer Electronics of America, Los Angeles, has appointed Boyhart, Lovett & Dean as agency for its line of car and home stereo products. . . . Ampex, San Francisco, has introduced an improved version of its AG-600 professional audio recorder/reproducers. Portable models cost \$795 for the one-channel machine and \$1,095 for the two-channel machine.

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Dolby's 7 Years of Improvement Boost Cassette to Hi-Fi Medium

• Continued from page 28

gineer the leeway he needs to make his job very much easier. The levels that he uses in recording become less critical and he's able to spend more time on balance and the actual sound that he's getting than on the running of his tape machine.

"With a 10 dB increase in dynamic range he can also use lower recording levels and, therefore, reduce his distortion. It must be remembered, however, that when we brought out the first A-type units, there was hardly any 8-track recording. It was mostly 4-track and 2-track and the first application was classical music."

Have any manufacturers of professional studio recorders ever considered incorporating Dolby circuits in their machines?

"Yes. There are two companies, Scully and 3M, planning to do this. The 3M program is, in fact, well advanced, although no machines are actually on the market yet. It's a long engineering project.

"We are also in contact with other companies, but each new project means a lot more work and we can only deal with so many organizations at a time."

There are some studio engineers who claim that using Dolby can take some of the "presence" out of a recording. Do you agree?

"I would like to state once and for all that it can be shown mathematically, in the laboratory or in any recording studio, that there are no differences or changes introduced into the signal as a result of its having been processed with our system."

Turning to the cassette market, how did you come to evolve the B-type circuit?

"I had it in mind from the outset of my work on the A system that there would be a simplified form of the circuit for use in consumer equipment. In 1967 we were just beginning to make real headway in the U.S. studios and also we were arranging distributorships in other countries so we had a lot on our plate. It was really too early to begin the development of a consumer circuit.

"However, the publicity that accompanied the introduction of the A-type system in the U.S. prompted Henry Kloss (founder of KLH Corp. and now founder-president of Advent Corp.) to phone me and ask why the same thing couldn't be done for consumers.

"Kloss was thinking in terms of open reel recorders, since the cassette hardly existed at that time. He came to London and we discussed the possibility. Within a few months our laboratories developed working circuits which we sent over to KLH, which took out an exclusive license and introduced the first two consumer B-type open reel recorders in 1968 and 1969.

"In 1968 I decided to explore the possibility of applying the system to 8-track. At that time I dismissed the cassette as being completely unthinkable as a high fidelity medium. The tape speed appeared to be too slow, there were mechanical problems and the frequency response was poor. So I hoped to find in the 8-track format a suitable medium for the application of the 8-type system.

"I came back from one of my U.S. trips with a Sony TC8 cartridge unit and did a lot of work in the laboratory trying to improve its frequency response, biasing, equalization, etc., but, frankly, the more work we did with 8-track the less interesting it seemed—not really for technical reasons but for convenience reasons.

"For example, it was annoying that every time we made an adjustment we had to wait 10 minutes for the tape to come around again before we could see whether we had made any improvement. So, perhaps a little unjustly, I began to get fed up with 8-track, and I also realized that music lovers

would never be satisfied with a format which does not give them fast access, if not random access, to their material."

Did you then start having second thoughts about the cassette concept?

"Yes. It was really out of desperation that I sent one of our technicians to buy the best cassette recorder he could find. He came back with the Teac A20 and a fistful of prerecorded and blank cassettes. Although there were problems—hum, flutter, etc.—the unit performed very much better than we expected.

"When we started making comparisons we found that the cassette noise level was not essentially worse than that of 8-track. The project suddenly became interesting again. We did a lot of work with the Teac machine and then several other units, but the real breakthrough came in late 1969 when I brought back from the U.S. a new 3M/Wollensak 4700.

"It had everything we were looking for—heavy duty mechanics, low wow and flutter and very good frequency response. We made a lot of improvement in the machine and, using the B-type circuit, we found that for the first time we could make direct comparisons between the cassette and the cassette tape. We would flip a switch and be uncertain as to which was which. We used this machine in 1970 and 1971 to demonstrate the high fidelity cassette concept to the industry."

What about "dolbyized" software?

"The idea of producing encoded tapes existed right from the start of the project. We hoped there would be encoded open reel tapes, for example. In late 1969 we started talking seriously to several record and tape companies regarding cassettes, and in 1970 we gave a demonstration to British Decca. It was quite enthusiastic and immediately started preparing plans for the release of B-type cassettes."

It must be rather irritating for you that the one company which hasn't endorsed the Dolby system is Philips, which invented the cassette.

"That's right. It is an irritation. We've been to see them but these things take time, especially when dealing with a large organization."

What is your opinion of the Philips Dynamic Noise Limiter, and do you view it as a serious rival to the Dolby system?

"The DHL is not really a rival. The entire principle and concept is so different from ours that it's hard to compare the two. We have always worked on the principle that

there must be absolute maintenance of signal integrity from the input of the recording chain to the output.

"In other words, any noise reduction processing that you do during playback must be compensated by some pre-processing before you record otherwise you're going to change the signal as well as reduce the noise. The DHL works during playback only without any pre-processing."

What are the terms of your licensing arrangements?

"For software, we have a very simple two-page agreement which gives the manufacturer the right to use our trademark provided that certain quality standards are maintained. It doesn't cost them anything to sign. "We hope, though, they will then buy one of our B-type professional encoders to do the necessary work.

"In the equipment field, a royalty is payable on every cassette machine produced. We have a sliding scale based on quantity. In fact, we have reduced our royalties a couple of times in the past three years. As soon as we saw that the system could really become a mass market item we progressively lowered the royalty."

Are you developing a Dolby system for records?

"Early in 1969, we developed a prototype disk noise reduction system as a kind of engineering study to see what the prospects and possibilities were for this concept. Shortly thereafter, though, we started to get seriously interested in the cassette and the disk project was temporarily shelved.

"We always planned to go back and pursue the matter, but as time went on, and with the way things are shaping up generally, we are wondering now whether it is worthwhile developing a disk noise reduction system."

Apart from professional use, consumer tape utilization and possibly disk, are there any other applications for Dolby noise reduction systems?

"The principle is applicable wherever you want to record or transmit signals. Signals can be of many and varied kinds—audio, video, instrumentation. Film soundtracks is one new important area, and we expect that before very long decoder units will be in the cinemas and films will have A-type encoded soundtracks.

"We are also making some progress in the U.S. toward getting the B-type system used in FM broadcasting. I believe about a dozen stations are now periodically making encoded broadcasts and one station is full-time."



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Maxell Fields Co-op Ads For Consumer Tapes

NEW YORK—Maxell Corp. of America has inaugurated a co-operative advertising policy for its cassette, cartridge and open reel blank tape lines.

Dealers must advertise products at suggested selling prices to be eligible for the program, said Gene La Brie, national sales manager of consumer products. Earnings accrue at the rate of 5 percent of the net purchase price of the merchandise, he said.

The program is for local advertising, classified telephone directory listings, dealer listings and outdoor identification signs.

La Brie said the program also includes newspapers, radio, television, direct mail, sales promotion flyers, store fixtures, exhibits, permanent displays, year books, fairs, annuals, bus cards and programs.

The co-operative advertising program includes the following tape lines: low noise cassette (30,

60, 90 and 120-minute lengths); ultra-dynamic cassettes (60, 90 and 120); low noise, standard and ultra-dynamic high-energy open reel; and 8-track cartridges (40, 64 and 80).

GRT Custom Products

• Continued from page 28

Although the company's emphasis is in spoken word custom work, it continues to offer a blank tape program, and sells 8-track shells with its Module 8 GRT cartridge.

Travis has sales representatives marketing cartridge and cassette blanks to distributors, rack jobbers and one-stops.

GRT offers blank 8-track in 35 (\$1.98), 60 (\$2.28), 70 (\$2.53) and 80 (\$2.78) and an iron oxide blank cassette line in 30 (\$1.49), 60 (\$1.69), 90 (\$2.49) and 120 (\$3.49).

Cartridge TV

Realistic Attitudes, Not Puff Hyperbole, New Wave Of Thinking Within Field

By ELIOT TIEGEL

LOS ANGELES—Glamorous predictions about the rapid growth of the cartridge TV industry heard during 1971 have faded into the reality that this new electronic communications tool is still years away from becoming everybody's ticket to financial heaven.

A feeling evident at the recent second VIDCA conference in Cannes that the pie-in-the-sky predictions of the past year were futile, have had a sobering effect on the companies interested in building this field.

Firms attending the event appeared to be those truly interested in the medium's growth, rather than fly-by-night operators looking to jump into something new and making a quick killing.

Locally, movie studio officials are no longer worrying about where they will get the scripts to build programs for CTV. They realize that CTV is still a bit down the road and they have heard enough hyperbole about how they will be working round the clock to handle the vast programming needs of the medium.

As far as standardization is con-

cerned, the attitude of the hardware firms attending VIDCA is that they will remain steadfast with their own systems until the public actually makes a massive choice in favor of one system. So the videodisk, 1/2-inch, 3/4-inch videotape systems and EVR special film process are all still playing the game for leadership—although the 1/2-inch system is getting a boost from Avco and the Sears chain, while the 3/4-inch concept is being supported by Sony, 3M and now RCA.

Christian Tuclings, president of the International Publishers Audio-visual Assn., noted at VIDCA that there had been too much talk and too little thought and that with luck, the medium would not be into any real production and marketing until 1974, at the earliest.

Lloyd Singer, director of Motorola's educational training products division which handles an EVR player, cited "player populations" (as he called networks of schools and hospitals) as the means of establishing CTV in the U.S.

The subject of copyright control continues to be of major concern and the VIDCA attendees spoke long and hard about the subject, but there were no clear solutions offered. There was talk of an organization being formed to represent CTV and the cable TV fields in working toward copyright solutions.

There was one bright note emerging from the Cannes gathering: the companies still in the field believe is a bright tomorrow, once all the problems are solved.

Cartrivision Finally Ships Units

NEW YORK—Cartridge Television Inc. has begun shipments of its Cartrivision CTV home player/recorder systems. The units which are coming off the assembly line at the rate of more than 300 sets a day, are being manufactured in Richmond, Ind., at facilities owned by Avco's Precision Products Division.

Initial players are being shipped to Warwick Electronics, Inc., the Admiral Corp., and Teledyne Parkard-Bell, all licensees of Cartridge Television. Warwick Electronics is a division of the Sears, Roebuck Co., which will be offering the finished units in its Chicago stores in June this year.

According to terms of Cartridge Television's contract with Avco Precision Products, the manufac-

(Continued on page 33)

3M Viddtapes Run \$17-\$35

LOS ANGELES — 3M's suggested list for its new line of 3/4-inch blank videotape runs the gamut from \$17 to \$35 for an hour.

The \$17 cost is for a 10-minute cartridge called the UC-10. A 20-minute cartridge (UC-20) will sell for \$25 and the hour package (UC-60) will go for \$35.

The cartridges will be sold through 3M's regular videotape dealers under the Scotch logo.

To help introduce the new product which can be used on the Sony and Wollensak cartridge TV units, 3M has developed a dealer advertising allowance program. The company will allocate 50 cents credit for every 30-minute tape and \$1 for every 60-minute tape ordered in an initial stocking plan. The program covers print media ads appearing within 120 days of the initial order date.

The products are high energy helical videotape with a patented formulation for providing a high signal-to-noise ratio for quiet pictures. The tape has a special back treatment which supposedly allows for smooth tape winding plus

(Continued on page 33)



A CARTRIVISION player/recorder unit is packed at the firm's Richmond, Ind., plant en route to its first retail customer. Avco officials observing include Byron Boettcher and Art Van Vleet.

RUSSIA EYES MEDIUM AS AFFECTING BOOKS

MOSCOW—Cartridge TV will cut into the book field in the educational and entertainment fields. It will not affect movies. This is the opinion of Kirill Dombrovsky, a noted film director and writer.

Thus far there have been no reports about cartridge TV's development in the Soviet Union. "We do have a powerful television and movie industry at our disposal, well equipped research institutes and trained personnel," Dombrovsky says. "Therefore, establishing a national video industry is not much a technical problem as it is of organizing the industry."

"It is particularly important to do this, since videocassettes are now starting to enjoy sales in some countries."

The writer sees CTV developing as a "narrowcasting medium reaching fractionalized audiences rather than trying to communicate to millions as a regular broadcasting system does."

Once a CTV field begins, programming demands will cause a considerable increase in national film production, he predicts.

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.

Rank	Wk. Ago	Wks. Ago	Wks. Ago	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	10	21	36	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	4
2	2	7	8	EVERY DAY OF MY LIFE Bobby Vinton, Epic 5-10822 (CBS) (Miller, ASCAP)	11
3	3	9	32	A HORSE WITH NO NAME America, Warner Bros. 7555 (WB, ASCAP)	4
4	4	6	7	MOTHER AND CHILD REUNION Paul Simon, Columbia 4-45547 (Charing Cross, BMI)	8
5	1	2	3	ROCK & ROLL LULLABY B.J. Thomas, Scepter 12344 (Summerhill Songs/Screen Gems-Columbia, BMI)	8
6	7	16	28	A COWBOYS WORK IS NEVER DONE Sonny & Cher, Kapp 2163 (MCA) (Charmarc, BMI)	4
7	5	5	5	THE WAY OF LOVE Cher, Kapp 2158 (MCA) (Chappell, ASCAP)	10
8	6	3	4	EVERYTHING I OWN Bread, Elektra 45765 (Screen-Gems-Columbia, BMI)	9
9	19	23	24	HEART OF GOLD Neil Young, Reprise 1065 (Silver Fiddle, BMI)	5
10	37	36	—	SUAVECITO Malo, Warner Bros. 7559 (Centerbury, BMI)	3
11	12	28	31	CANDY MAN Sammy Davis Jr., MGM 14320 (Taradam, BMI)	5
12	33	—	—	VINCENT Don McLean, United Artists 50887 (Mayday/Yahweh Tunes, BMI)	2
13	15	15	16	COULD IT BE FOREVER David Cassidy, Bell 45-187 (Pocketful of Tunes, BMI)	6
14	23	37	—	BETCHA BY GOLLY, WOW Stylistics, featuring Russell Thompkins, Jr., Avco 4591 (Bellboy/Assorted, BMI)	3
15	9	4	2	SWEET SEASONS Carole King, Ode 66022 (A&M) (Screen Gems-Columbia, BMI)	9
16	17	18	22	SOMETHING TELLS ME (Something's Gonna Happen Tonight) Bobbi Martin, Buddah 286 (Maribus, BMI)	6
17	14	13	13	LION SLEEPS TONIGHT Robert John, Atlantic 2846 (Folkways, BMI)	13
18	20	32	37	CRAZY MAMA J.J. Cale, Shelter 7314 (Capitol) (Moss Rose, BMI)	4
19	16	12	11	HURTING EACH OTHER Carpenters, A&M 1322 (Andalusian/Andrew Scott, ASCAP)	12
20	8	1	1	WITHOUT YOU Nilsson, RCA 74-0604 (Apple, ASCAP)	15
21	11	10	6	PRECIOUS & FEW Climax, Rocky Road 30,055 (Bell) (Caesar's Music Library/Emerald City, ASCAP)	11
22	—	—	—	(Last Night) I DIDN'T GET TO SLEEP AT ALL 5th Dimension, Bell 45-195 (January, BMI)	1
23	18	11	10	WE'VE GOT TO GET IT ON AGAIN Addressi Brothers, Columbia 4-45521 (Blackwood, BMI)	9
24	24	19	20	WAKING UP ALONE Paul Williams, A&M 1325 (Almo, ASCAP)	7
25	13	8	12	LOVE ME, LOVE ME LOVE Frank Mills, Sunflower 118 (MGM) (North Country, BMI)	7
26	28	—	—	NICE TO BE WITH YOU Gallery, Sussex 232 (Buddah) (Interior, BMI)	2
27	—	—	—	LEGEND IN YOUR OWN TIME Carly Simon, Elektra 45774 (Quackenbush, ASCAP)	1
28	34	—	—	TOO BEAUTIFUL TO LAST Engelbert Humperdinck, Parrot 40069 (London) (Colgems/Horizpic, ASCAP)	2
29	25	25	35	STEP OUT Mamas and Papas, Dunhill 4301 (Star Show, ASCAP)	5
30	—	—	—	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	1
31	31	31	30	FROGGY'S FABLE Jimmie Rodgers, Epic 5-10828 (CBS) (Planetary, ASCAP)	5
32	38	—	—	CHANTILLY LACE Jerry Lee Lewis, Mercury 73273 (Glad, BMI)	2
33	—	—	—	LET'S STAY TOGETHER Isaac Hayes, Enterprise 9045 (Stax/Volt) (Jec, BMI)	1
34	21	27	27	EVERYDAY John Denver, RCA 74-0647 (Peer International, BMI)	6
35	36	—	—	BE MY BABY Jody Miller, Epic 5-10835 (CBS) (Mother Bertha/Trio, BMI)	2
36	—	—	—	MEDLEY: AIN'T NO SUNSHINE/YOU ARE MY SUNSHINE Steve Lawrence, MGM 14368 (Interior, BMI/Peer Int'l, BMI)	1
37	39	—	—	IF WE ONLY HAVE LOVE Dionne Warwick, Warner Bros. 7560 (Hill & Range, BMI)	2
38	40	40	—	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy, RCA 74-0637 (Jack, BMI)	3
39	—	—	—	I ONLY WANT TO SAY Frank Pourcel, Paramount 0151 (Leeds, ASCAP)	1
40	—	—	—	CALIFORNIA WINE Bobby Goldsboro, United Artists 50891 (Detail, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 4/1/72

Billboard SPECIAL SURVEY For Week Ending 4/1/72

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	IN THE RAIN Dramatics, Volt 4075 (Groovesville, BMI)	6	26	14	FLOY JOY Supremes, Motown 1194 (Jobete, BMI)	12
2	6	BETCHA BY GOLLY WOW Stylistics, Avco 4591 (Bellboy/Assorted, BMI)	5	27	34	DARLING BABY Jackie Moore, Atlantic 2861 (Jobete, BMI)	4
3	4	DO YOUR THING Isaac Hayes, Enterprise 9042 (Stax/Volt) (East/Memphis, BMI)	6	28	43	MY HONEY & ME Emotions, Volt 4077 (Klondike, BMI)	2
4	16	ROCKIN' ROBIN Michael Jackson, Motown 1197 (Recordo, BMI)	3	29	28	JUNGLE FEVER Chakachas, Polydor 15030 (Chappell/Intersong/U.S.A., ASCAP)	13
5	5	I HAD IT ALL THE TIME Tyrone Davis, Dakar 4501 (Brunswick) (Julio/Brian, BMI)	5	30	27	SLIPPIN' INTO DARKNESS War, United Artists 50867 (United Artists, ASCAP)	12
6	7	KING HEROIN James Brown, Polydor 14116 (Dynatone/Belinda, BMI)	5	31	33	LOVE THE LIFE YOU LIVE Kool & the Gang, De-Lite 546 (Stephanya/Delightful, BMI)	7
7	22	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	3	32	30	IN AND OUT OF MY LIFE Martha Reeves & the Vandellas, Gordy 7113 (Motown) (Jobete, BMI)	10
8	2	I GOTCHA Joe Tex, Dial 1010 (Mercury) (Tree, BMI)	11	33	—	FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	1
9	10	HEARSAY Soul Children, Stax 0119 (East/Memphis, BMI)	5	34	31	RUNNIN' AWAY Sly & the Family Stone, Epic 5-10829 (CBS) (Stone Flower, BMI)	7
10	3	NOW RUN & TELL THAT Denise LaSalle, Westbound 193 (Chess/Janus) (Bridgeport, BMI)	9	35	42	EVERYTHING GOOD IS BAD 100 Proof (Aged In Soul), Hot Wax 7202 (Buddah) (Gold Forever, BMI)	3
11	12	TAKE A LOOK AROUND Temptations, Gordy 7115 (Motown) (Jobete, BMI)	5	36	32	YOU AND ME TOGETHER FOREVER Freddie North, Mankind 12009 (Nashboro) (Williams/Jlbaro, BMI)	9
12	9	TALKING LOUD AND SAYING NOTHING (Part 1) James Brown, Polydor 14109 (Dynatone/Belinda, BMI)	8	37	47	SWEET SIXTEEN B.B. King, ABC 11319 (Modern Music, BMI)	2
13	13	BREAKING UP SOMEBODY'S HOME Ann Peebles, Hi 2205 (London) (South Memphis, BMI)	7	38	—	POOL OF BAD LUCK Joe Simon, Spring 124 (Polydor) (Assorted, BMI)	1
14	8	(The Day I Lost You Was) THE DAY I FOUND MYSELF Honey Cone, Hot Wax 7113 (Buddah) (Gold Forever, BMI)	7	39	41	AFRO-STRUT Nite-Liters, RCA 74-0591 (Rutri, BMI)	14
15	15	YOUR PRECIOUS LOVE Linda Jones, Turbo 021 (All Platinum) (Conrad, BMI)	7	40	39	MR. PENGUIN, Pt. 1 Lunar Funk, Bell 45-172 (Colgems, ASCAP)	8
16	11	TAURUS Dennis Coffey & the Detroit Guitars, Sussex 233 (Buddah) (Interior, BMI)	6	41	50	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & the Pips, Soul 35094 (Motown) (Combine, BMI)	2
17	19	LAY AWAY Isley Brothers, T-Neck 934 (Buddah) (Triple Three, BMI)	4	42	44	IT'S MY FAULT DARLING Little Johnny Taylor, Ronn 59 (Jewel) (Respect, BMI)	3
18	17	GIMME SOME MORE JB's, People 602 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	10	43	45	LITTLE GHETTO BOY Donny Hathaway, Atco 6880 (Kuumba, ASCAP)	2
19	26	YOU WERE MADE FOR ME/MISSING YOU Luther Ingram, Koko 2110 (Stax/Volt) (Klondike, BMI) (Kags, BMI)	8	44	—	LOOK WHAT YOU DONE FOR ME Al Greene, Hit 2211 (London) (Jec, BMI)	1
20	24	MAMA'S LITTL' BABY Brotherly Love, Music Merchant 1004 (Capitol) (Gold Forever, BMI)	6	45	—	I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI)	1
21	20	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler/Chappell, ASCAP)	17	46	48	WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI)	2
22	36	ASK ME WHAT YOU WANT Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucha/Belinda, BMI)	3	47	—	UP IN HEAH Ike & Tina Turner, United Artists 50881 (Hub/Unart, BMI)	1
23	21	DO WHAT YOU SET OUT TO DO Bobby Bland, Duke 472 (Don, BMI)	11	48	—	MONEY RUNNER Quincy Jones, Reprise 1972 (Screen Gems-Columbia, BMI)	1
24	25	SINCE I FELL FOR YOU Laura Lee, Hot Wax 10602 (Buddah) (Warner Bros., ASCAP)	5	49	—	LOVE'S STREET AND FOOL'S ROAD Solomon Burke, MGM 14353 (Kid's Music, BMI)	1
25	18	THAT'S THE WAY LOVE WILL MAKE Little Milton, Stax 0111 (Trice, BMI)	9	50	—	HOME IS WHERE THE HATRED IS Esther Phillips, Kudu 904 (CTI) (Thiele Ltd., ASCAP)	1

Soul Sauce

James Brown gave two non-stop two hour performances at the Adolescent Remand Shelter on Rikers Island on March 16. Appearing with Brown were Bobby Byrd, Lyn Collins and the Soul Twins, the J.B.'s and comedian Clay Tyson. William J. vanden Heuvel, chairman of the New York City Board of Correction, expressed the board's gratitude to Brown, who is on the President's Special Action Committee for Drug Abuse Prevention. Vanden Heuvel noted that over 50 percent of the inmates at the Shelter whose ages range from 16 to 20 are confined for drug-related crimes. A portion of the proceeds from the sale of "King Heroin," Brown's current single, will be donated to the Committee's drug program.

Muddy Waters, who won a Grammy for his Chess album, "They Call Me Muddy Waters" (Best Ethnic or Traditional Recording—including Traditional Blues), recently shattered all records at the NBC Conference in Kansas City. Following his performance for talent buyers from 600 major colleges, Waters received more bookings than any other artist in the history of the conference. During the next few months, he will be touring colleges across the country. Waters' next Chess LP, "The London Muddy Waters Sessions," features a raft of noted British musicians, and will be released in April. Personal appearances for Muddy Waters include Grinnell College, Grinnell, Iowa, Saturday (1); Colonial House, Toronto, Monday (3)-Wednesday (5); University of Indiana, Bloomington, April 16; Silver Dollar, Minneapolis, April 19-21; University of California, Davis, April 28; Pepperland, San Rafael, Calif., April 29; Berkeley Community Theater, Berkeley, Calif., April 30; Fresh Air Theater, Seattle, May 2-6; University of Washington, Seattle, May 7; the Golden Bear, Huntington Beach, Calif., May 11-14; the Jazz Workshop, Boston, June 5-11; La Bastille, Houston, July 5-15; and Talagi's, Boulder, Colo.

Jerry Butler makes his motion picture debut in "The Two-Headed Man," an MGM production. The Mercury artist plays a prison guard.

Don Robey, president of Duke-Peacock and subsidiary labels, reports that promotion man Dave Clark is working for both Stax-Volt and the Robey labels. His new agreement calls for him to work both companies' product.

Junius Griffin, Motown's director of public relations for the last four years, has resigned to establish his own firm, Junius Griffin Associates, Inc. The company will specialize in public relations and corporate communications.

Stax Records has contributed \$6,000 to Tennessee's penal rehabilitation project, First Offender. The label will finance the national distribution of Judge W. Otis Higgs' booklet, "Project First Offender." Executive vice president Al Bell said, "The Stax Organization would like to challenge other businessmen to come out and lend support to Project First Offender. We have enough citizens concerned about crime on both sides of the street who want to do something about it. We hope that businesses will accept the challenge extended by Stax Records and will get involved in Project First Offender." A Stax executive has been commissioned to review cases of persons with felony convictions who seek city employment.

Elvin Jones' new album, "Merry-Go-Round," will be released immediately in conjunction with United Artists Records' big merchandising campaign, entitled "Blue Note Month." The Jones LP will be supported via posters, in-store and window displays, in addition to trade and consumer advertising. UA will concentrate heavily on press and radio in the college and underground markets. Now on tour, dates for Jones include Folk City, New York, March 28-April 14; concerts in Hungary, Yugoslavia and Switzerland, June 3-5; Milwaukee, June 17-18; Newport Jazz Festival, New York, July 1-9; and the Lighthouse, Hermosa Beach, Calif., Aug. 22-Sept. 10.

Pianist-composer Herbie Hancock is on a European concert tour. His new album is scheduled for May release on Warner Bros. ("Mwandishi," Hancock's current LP, was nominated for a Grammy.)

Sly and the Family Stone are in special concert at New York's Apollo Theater, March 24, 25 and 26. Comedian Irwin C. Watson is also on the bill.

The Persuasions, Capitol artists, play the Ash Grove in Los Angeles, March 24-26. They will sing at a special benefit for Angela Davis March 29 at the Oakland Coliseum, and will appear at Basin Street West in San Francisco, March 31-April 2.

Ruth Brown has recorded again and her album, "The Real Miss Brown" will be out shortly on the Cobblestone label, a Buddah subsidiary. Produced by Johnny Pate the back up group has Richard Tee on organ and piano, Bernard Purdie drums, David Spinoza, guitar and Ron Carter, bass. Meanwhile the veteran blues artist has a musical drama based on her life, "Miss Brown's Blues" opening in Boston. Ruth's hits are heard throughout the show. "Song For Aretha" is Bernard Purdie's single for Flying Dutchman, a tribute to his boss, and it has Purdie one of the busiest of the session drummers also singing. He revealed another side of his talents at the party given by FD to celebrate his single—cooking. Soul food was provided by Pretty Purdie himself.

APRIL 1, 1972, BILLBOARD

A NATIONAL BREAKOUT!

"13 Highway"

by

LITTLE BOYD

Lamgo Records #0002

Worldwide Distributor:

MALYNN ENT., INC.

1525 So. Berendo St.

Los Angeles, Ca.

213/385-9161



BETTY WRIGHT sheds that gold record smile for "Clean Up Woman," and sharing the moment are some of those who made the big disk possible, left to right: Willie Clarke, manager and producer of the single; Betty Wright; Joe Fisher, program director of WRBD, Fort Lauderdale; Fred Hanna, program director of WMBM, Miami; and Henry Stone, president of Alston Records.

Billboard SPECIAL SURVEY For Week Ending 4/1/72

BEST SELLING
Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	7	26	14	SANTANA Columbia KC 30595	26
2	2	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	7	27	29	DIONNE Dionne Warwick, Warner Bros. BS 2585	7
3	3	GOT TO BE THERE Michael Jackson, Motown M 747 L	9	28	28	COMMUNICATION Bobby Womack, United Artists UAS 5539	20
4	4	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	16	29	27	FIFTH DIMENSION LIVE Bell 9000	22
5	6	STYLISTICS Avco AV 33023	18	30	30	FACE TO FACE WITH THE TRUTH Undisputed Truth, Gordy G 959 L (Motown)	8
6	7	WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 6018	12	31	32	MOODY JR. Jr. Walker & the All Stars, Soul S 733 L (Motown)	11
7	8	SOLID ROCK Temptations, Gordy G 961 L (Motown)	10	32	26	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	15
8	5	JACKSON 5's GREATEST HITS Motown M 741 L	13	33	36	I LOVE THE WAY YOU LOVE Betty Wright, Alston SD 33-388 (Atlantic)	4
9	9	ALL DAY MUSIC War, United Artists UAS 5546	19	34	40	IN THE BEGINNING Isaac Hayes, Atlantic SD 1599	2
10	10	DONNY HATHAWAY LIVE Atco SD 33-306	4	35	37	I'VE BEEN HERE ALL THE TIME Luther Ingram, Koko KOS 2201 (Stax/Volt)	13
11	12	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	4	36	47	IN THE WEST Jimi Hendrix, Reprise MS 2049	3
12	11	QUIET FIRE Roberta Flack, Atlantic SD 1594	17	37	34	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax HA 708 (Buddah)	11
13	25	MALO Warner Bros. WS 2584	5	38	38	CRUSADERS 1 Blue Thumb BTS 6601 (Famous)	3
14	15	L.A. MIDNIGHT B.B. King, ABC ABCX 743	5	39	50	YOU WANT IT, YOU GOT IT Detroit Emeralds, Westbound WB 2013 (Chess/Janus)	3
15	13	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	20	40	—	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	1
16	17	STREET CORNER SYMPHONY Persuasions, Capitol ST 872	8	41	41	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	28
17	16	SOULFUL TAPESTRY Honey Cone, Hot Wax 707 (Buddah)	18	42	43	DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception)	4
18	18	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	16	43	44	SMACKWATER JACK Quincy Jones, A&M SP 3037	23
19	31	DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor)	2	44	39	THE NEED OF LOVE Earth, Wind & Fire, Warner Bros. WS 1958	9
20	20	FROM A WHISPER TO A SCREAM Esther Phillips, Kudu KU 05 (CTI)	6	45	—	LONELY AVENUE David Newman, Atlantic SD 1600	1
21	23	STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown)	11	46	42	GOIN' EAST Billy Paul, Philadelphia International Z 30580 (CBS)	17
22	24	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM 2-5002 (Stax/Volt)	34	47	45	EVOLUTION Dennis Coffey & the Detroit Guitars Band, Sussex SXBS 7004 (Buddah)	22
23	19	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	42	48	48	EVERYBODY'S TALKIN' King Curtis, Atco SD 33-385	2
24	21	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	7	49	49	THIN LINE BETWEEN LOVE AND HATE Persuaders, Win Or Lose SD 33-387 (Atlantic)	2
25	22	PAIN Ohio Players, Westbound WB 2015 (Chess/Janus)	7	50	—	BLACK MAGIC Martha Reeves & the Vandellas, Gordy G 958 L (Motown)	1



DIONNE WARWICKE deserves roses for "the greatest turnout we've had for any female pop artist for the entire chain," according to Dave Rothfield, left, head of Korvettes' national record operation, and Jerry Lasher, right, manager of Korvettes' Fifth Avenue store. Miss Warwick autographed copies of her first Warner Bros. album.

Stax Gospel Label Is Hot on Production Front

NEW YORK — Stax Records' new gospel label, Gospel Truth, is busily assembling product under the leadership of Dave Clark, director of the fledgling firm.

Clark reported that seven new gospel albums and two singles will be on the market in May. He has been doing session work in Detroit, Los Angeles, Memphis and Chicago with Gospel Truth artists, including Rev. Maceo Woods and the Christian Tabernacle Choir, Rev. Berhard Avant and the St. James Gospel Choir, the Howard Lemon Singers, the McDowell

Singers, the Rance Allen Group, the Marion Gaines Singers and the Louise McCord Singers.

Gospel Truth will promote its "gospel rock" music via a heavy advertising and publicity campaign, according to Mary Peak, assistant administrator for the label. The drive will cover all the major black publications and underground college and trade papers.

Clark will be honored at a special affair in Detroit on May 6, at the Sheraton Metro Hotel. In 1938, Clark became the first black promotion man in the country, when he worked with the Jimmy Lunceford Orchestra. He then joined the Duke-Peacock label, which he served for 17 years. Among the artists he handled were the Mighty Clouds of Joy, Bobby (Blue) Bland, O.V. Wright, the late Johnny Ace, the Dixie Humming Birds, Gospelaires and the Original Nightingales. Proceeds from the affair will go into a scholarship fund for Clark's son and grandchildren.

3M Videotapes Prices

• Continued from page 31

avoids contamination, redeposits and static build-up.

The tapes come with write-on labels and space on the exterior case for indexing data. The package has a removable record lock-out button which prevents accidental erasure of material.

Plugs Bouncy Soul

CHICAGO — There is a place for "soul bubblegum" music,

though the young president of Solar Sun Record Co. and Interplanetary Music here dislikes the confinement of that term. James Rayford Hall III, who initially formed both firms five years ago, is now actively signing new groups and lining up distributors following reorganization.

A couple of factors have held the 25-year-old record company president back. First of all, he is full-time teacher at Bogan High School and working on his masters degree in political science. Also, he has run into marketing problems.

"So many radio station music directors have told me a soul hit must make it on the soul stations first before it can be played on pop stations. This is so restricting. This has confined a lot of music making it to the stations with larger audiences to the giant firms such as Motown, Hall said.

He dislikes the term "soul bubblegum" because he does not want to be restricted to the soul market. But he is definitely aiming his product to students age 6-14, an age bracket he is thoroughly familiar with through his activities in education.

about a whole new dimension of creativity."

Hall is releasing his first single by the group Magic Four this month.

Cartrivision Units

• Continued from page 31

turing plant will initially produce 25,000 CTV units. Cartridge Television also has a further option to purchase an additional 175,000 players from the facility.

Electronic and mechanical components for the system are being produced at Avco's Electronics Division in Huntsville, Ala., with capital equipment and tooling supplied by Cartridge Television.

Initial player orders from Cartridge Television's licensees amount to more than 14,000 units, with Warwick Electronics ordering 3,001 sets, Admiral ordering 10,000 sets with an option to purchase an additional 10,000, and Teledyne Packard-Bell ordering 1,000 units with an option to buy 9,000 more.

Calgary Outlet

• Continued from page 26

albums will be aired the same day they arrive, to bring back some of the immediacy feel to radio.

Jingles have been cut to one per hour, and many of the other annoyances of format radio will be abolished. A playlist will be published for distributors, music stores and jobbers.



SOUL FOOD: Drummer Bernard Purdie serves up a helping to Aretha Franklin at a reception held by Flying Dutchman, to announce the appointment of Purdie as the label's musical director, and the release of Purdie's single, "Song for Aretha." Purdie is leader of the Aretha Franklin orchestra.

LA COPS RAID VALLEY TAPERS

LOS ANGELES — Deputy City Attorney Dave Margulies, a one-time A&M legal department employe as an undergraduate student, led a police raid on FuSounds Corp., Sun Valley here, which netted a variety of tape duplicating equipment, product and catalogs Monday (13).

Armed with a search warrant, naming Barry and Betty Manso, who were named in a superior court anti-piracy suit here last week (see separate story), the raiders confiscated seven tape duplicating machines, a shrink-wrap machine, thousands of blank labels and over 3,000 recorded cartridges.

Jukebox programming

Console 'Jukebox' Growth; 250,000 Stops, 39 Mil. 45's

• Continued from page 1

Executive vice president of the privately held jukebox manufacturing firm, said the new machines are going into clubs in Vienna, Paris, London and elsewhere.

On the occasion of introducing the second generation Model 447 furniture look phonograph, he said: "Within the foreseeable future, some 250,000 new locations, which previously had considered a traditional jukebox inappropriate, will want these entirely restyled console units."

In terms of hardware alone, Doris thinks Rock-Ola and its competitors could sell approximately \$300 million worth of console models (Wurlitzer and the German NSM company also market furniture look phonographs).

The software estimate is based on 250,000 locations being serviced with three singles a week.

Dramatic increases in revenue for operators has already been experienced, Doris points out. Many receive a \$25 per week guarantee before splitting the remainder with location owners.

Moreover, the 447 could conceivably earn much more money because new features are used such as dollar bill acceptor, all-digital selection and even Rock-Ola's "rock-power" switch which can double volume level in swinging clubs.

Doris said, "The wide acceptance (of the earlier 446) with customers in elegant locations, indicated that the bill acceptor would definitely help the unit increase earning power at these as well as other types of locations."

Rock-Ola, which does not reveal sales figures, has found new customers for all its jukeboxes as a result of introducing its furniture unit, Doris said. "Our 1971 sales were up 25 percent over 1970, continuing our trend of increased sales every year for the past 12 years."

He predicts the 250,000 new locations, even without new guarantee arrangements and with traditional industry jukebox revenue averages prevailing, could add \$3.5

million per week to operator grosses.

Because the new phonographs are going into various kinds of locations from plush cocktail lounges to contemporary bars, the programming is often worked out jointly by the operator's programmer and the location personnel, often the lounge or bar owner.

This does not differ fundamentally from normal programmer procedure except that programmers of the furniture type machines are dealing with an entirely new type of jukebox location owner and clientele.

An example locally is Al Farber's on the north side serviced by Ted Argiris, Argus Amusement Co. The clientele is a mixture of middle-age and younger people. The program mix, therefore, is about 70 percent Top 40, 20 percent oldies and the rest an assortment of EL music basically.

EL selections by Tom Jones, Englebert Humperdinck, Percy Faith, Barbra Streisand, Louis Armstrong, Trini Lopez, Tony Bennett, Roger Williams, Frank Sinatra, Erroll Garner, Sergio Mendes, Carol Channing, Xavier Cugat and Dinah Washington were mentioned by Argiris.

Albums were not mentioned in this case but all Rock-Ola machines accommodate 3 1/3 disks top and the growing repertoires from Little LP's Unlimited and Gold Mor Dist. offer more wide ranging material.

Pointing up the location attitude, Bob Farber said, "The only reason we accepted this jukebox

(Continued on page 35)

More Jukebox, Label Rapport

By LAURA DENI

SCOTTSDALE, Ariz. — Music Operators of America (MOA) board members voted to expand its record awards, contact record manufacturers in regard to a survey of jukebox programmers and bring in more name talent for its annual convention banquet.

Much of the business conducted here by the 42 directors concerned the Sept. 15-17 show at the Conrad Hilton, which for the first time in three years, will not conflict with the Country Music Association (CMA) convention in Nashville.

MOA president John Trucano

and executive vice president Fred Granger expect more exhibitors now that labels will not have the CMA conflict and expect a greater international participation (200 delegates from foreign countries attended last year).

Trucano has taken a strong posture on the role of the jukebox industry. In addition to the revamped awards and jukebox programming survey, the latter his own initiation, he said members will be polled on the feeling about longer 45's.

"The jukebox industry made Al Hirt's 'Java,'" Trucano said in an

interview. "It can be done. The record companies overlook the importance of jukeboxes. Jukeboxes sell albums as well as singles, the public is exposed to music on jukeboxes and this leads to album purchases in the stores."

"To say jukeboxes do not sell albums is wrong. We are better than the radio stations in that the customer (jukebox patron) is paying to hear a song."

The new design of the stage at the Conrad Hilton will afford a better view and there will be better sound. The board wants a more balanced show in addition to more name talent.

The record awards were expanded to include record of the year, pop record of the year, country record of the year, soul record of the year and artist or artists of the year.

While the record company of the year was dropped, Trucano explained that "the record companies are not being eliminated." He feels members have had trouble distinguishing between companies. The expanded awards will still point up company involvement.

"Now the award for record of the year will go to both the artist and the producer of the record."

Record companies will be sounded out in regard to the survey of programmers, Trucano said. "We will see if they have special questions which should be included. Many times the owner of a jukebox operating company is not the programmer," he said, in mentioning how he wants record com-

(Continued on page 35)

Seeburg 1-Stop, Radio Link Urge On-Air ID of Records

By SARA LANE

MIAMI—Knowing in advance what records local stations are adding and encouraging deejays to identify new disks are two goals one-stop manager Paul Yoss here strives for. He believes one-stops must be alert to what stations are doing even though jukebox programmers often have the big hits on boxes when heavy airplay occurs.

Yoss, who oversees the growing Seeburg-South Atlantic one-stop chain in the Southeast, also bemoans the lack of jazz singles and points to the need for more specialty product such as polkas and Latin material.

"I talk with people at many of the top stations here, WQAM, WFUN, WMYQ, WGMA and the country station WWOK." He be-

lieves that radio play may help jukebox action on disks already programmed but that it is less effective in helping jukebox people select new records.

"By the time a radio station starts playing a record repeatedly, we've already sold it to the jukebox programmers. It's too late to jump on a record when it is getting heavy airplay or is listed in the top ten on the national trade charts."

Thus, Yoss agrees with others who point out that jukebox programmers should buy sooner and take advantage of the long climb up the charts now averaging 9.9 weeks from time of review to peak position (Billboard, Mar. 18).

The problem Yoss is trying to solve is to get radio stations to identify new records.

"Disk jockeys always seem to identify records everybody knows. Everybody knows 'A Horse with No Name,' but I have yet to hear a deejay not name the title of it. Still, they will play other new records without identification and go right into a commercial. It is really frustrating."

"I have route programmers in here every week with a few words of a song, bits and pieces of the lyric, but no title or artist. It's time consuming on my part and their part to try to seek out one record among hundreds that fit their meager description."

Yoss has some views on local artists too. "Just because a local radio station may push a local artist because someone somewhere along the line owes someone a favor doesn't make it a legitimate hit. If I pushed bad records, I'd soon lose a lot of customers."

"We work very closely with our

(Continued on page 35)

Coin Machine World

S.D. ASSN.

One possible reason the South Dakota Music & Vending Association is so successful could be its efficiency in running activities such as pool tournaments. Regular tournament newsletters are pre-

pared and mailed to participating locations. The association is now planning a foosball tournament after successfully conducting pool competition for some years. Tournaments, insurance, cigarette taxes, legislative problems and equipment maintenance are topics to be covered at the association's Apr. 9-10 meeting in Pierre at Holiday Inn (for reservations contact Dick Payton 224-2111 or Box 321, Pierre 57501). Mac Hasvold is president of the group

FLA. ASSN.

Florida Amusement & Merchandising Association executive director Robert Rhinehart's office is keeping the business group posted on legislation through concise bulletins which include a status report on bills. One House bill would allow an exemption on occupational license taxes to establishments utilizing "coin-operated musical vending devices" and another amends a previous statute to allow persons 18 years old to go into billiard parlors. The group is also in a drive to sign up location owners as associate members (dues \$5 per year).

ROCK-OLA SCHOOL

Mechanics, routemen and programmers from three states attended a recent maintenance session on Rock-Ola's three new models at the Hopkins House near Minneapolis with factory engineer Frank Schulz conducting. Attending: host Hy Sandler, owner of Lincoln Vending; (Rock-Ola outlet); James J. Nates, Soldiers Grove, Wis.; Mike A. Young, Mile's Musical Service, La Crosse, Wis.; Vernon and Ernest Waytassek, Tri-State Music, Breckenridge, Minn.; Darol Bail, Dan Stalquist and Bob Kerwin, Twin Ports Vending Amusements, Duluth, (Continued on page 35)

Programmer's Potpourri

Jukebox LP's from Little LP's Unlimited: Best of Nat King Cole, "Sweet Lorraine/Too Young b/w L-O-V-E/Answer Me, My Love/Rambling Rose" LLP 177; Sinatra & Company, "Drinking Water/Triste/Someone to Light Up My Life b/w Leaving on a Jet Plane/Bein' Green/One Samba" 178; Dean Martin (Dino), "Guess Who/What's Yesterday/Just the Other Side of Nowhere b/w Blue Memories/Party Dolls & Wine/I Can Give You What You Want" 179; Carole King (Music), "Brother, Brother/Song of Long Ago/Brighter b/w Growing Away From Me/Sweet Seasons" 180; Burt Bacharach, "Close to You/Nikki/One Less Bell to Answer b/w April Fools/Hasbrook Heights" 181; Enoch Light's Big Hits of the 20's, "If You Knew Susie/Tea for Two/Chicago b/w Toot, Tootsie/Charleston/Ain't She Sweet" 182.

Oldies, Ted Lewis Orch., "When My Baby Smiles at Me/Wear a Hat with a Silver Lining," Decca 11066; Scott McKenzie, "San Francisco (Wear Some Flowers in Your Hair)/Like an Old Time," Epic 2312. Polka, Richie Zuck, "Beer Barrel Polka/Send Me the Pillow You Dream On," Big M-100P.

EXPANDS COMMITTEES

MOA Builds Young Leaders

SCOTTSDALE, Ariz. — Music Operators of America (MOA) is building young leaders by appointing for the first time co-chairmen of committees. Several committees relate to the 1972 Conrad Hilton convention where the exhibit is in one area and 600 more people can attend the banquet show.

Convention chairmen: Ray Barker and Garland Garrett; stage show committee: Ry Lesnick, Fred Collins and Maynard Hopkins to work with producer Hirsh de LaVie; registration, Lesnick and Clayton Norberg; membership, Hopkins and K.A. O'Conner; evaluation, Bob Rondeau and Eugene Wallace; exhibit, Joe Silla and Russ Mawdsley; banquet, Hal Shinn and Don Van Brackle; public relations, Al Denver; seminar, John Snodgrass, Norman Pink and Ted Nichols; activities, Collins; committees on committees, Collins; 25th anniversary

committee, Marlan Wingrave and Les Montooth, Howard Ellis, Lou Bracek, Pat Storino and James Mullins. LAURA DENI

MONY MEET MAY 5 TO 7

NEW YORK — The Music Operators of New York (MONY) will hold its annual gala outing on May 5-7 at the Grand Hotel, Kerhonkson, N.Y. Facilities this year have been booked for the new super deluxe wing of the hotel. Rates are \$38.00 per day for adults. For additional information and reservations, contact Ben Chicofsky, managing director, Music Operators of N.Y., 250 W. 57th St., N. Y. 10019.



PLAYBOY Club visitors in Lake Geneva, Wis. enjoy the Rock-Ola furniture look unit.



ROCK-OLA's home stereo style "jukebox" is shown here in Papa's Restaurant on Chicago's near north side.



INTERNATIONAL sales are picking up for the Rock-Ola furniture look machine shown here being examined in Venezuela.

What's Playing?

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

Baton Rouge, La.; Easy Listening Location:

Joyce Ashford
programmer,
State Novelty
Co.



Current releases:
"Without You," Nilsson, RCA 74-0604;
"Hurling Each Other," Carpenters, A&M 1322;
"The Way of Love," Cher, Kapp 2158;

Oldies:
"For the Good Times," Ray Price;
"Help Me Make It Through the Night," Sammi Smith.

Chicago; Country Location:

Paul Brown,
operator;
Betty Schott,
programmer,
Western
Automatic
Music



Current releases:
"To Get to You," Gerry Wallace, Decca 32914;
"Do You Remember These," Statler Bros., Mercury 73275;
"It's Four in the Morning," Faron Young, Mercury 73250;
"I Started Loving You Again," Charlie McCoy, Monument 8529.

Pick:
"Kiss the Hurt Away," Ronnie Dove, Decca 32919;
"Sonnyside Up," Bill Anderson's Po Boys, Decca 32944.

Chicago; Jazz Location:

Warren Brown,
operator;
Billy McClain,
programmer,
Eastern Music
Co.



Current releases:
"Make It With You," Lou Donaldson, Blue Note 1970;
"Never Can Say Goodbye," Grant Green, Blue Note 1969;
"Wham," Cozy Eggleston, Co-Egg 3623.

Chicago; Soul Location:

Billy McClain
programmer,
Eastern Music
Co.



Current releases:
"Angel of Mercy," Albert King, Stax 0121;
"Look What You Done for Me," Al Green, HI 2211;
"Do Your Thing," Isaac Hayes, Enterprise 9042;
"Let's Stay Together," Isaac Hayes, Enterprise 9045.

Green Bay, Wis.; Easy Listening Location:

Roger
Boockmeier
programmer,
Boockmeier
Music Co.



Current releases:
"Ranger's Waltz," Mom & Dad, Crescendo 439;
"Do You Remember These," Statler Bros., Mercury 73275;
"All His Children," Charley Pride, RCA 0624.

Pick:
"Java," Danny Davis & Nashville Brass;
"Somewhere There's a Someone Loves You," Teresa Brewer.

Manhattan, Kan.; Soul Location:

Judy Weidner
programmer,
Bird Music Co.

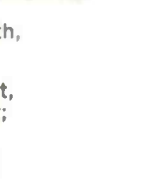


Current releases:
"In the Rain," Dramatics, Volt 4075;
"Betcha by Golly Wow," Styllstics, Avco 4591;
"I Gotcha," Joe Tex, Dial 1010.

Oldies:
"Rock Steady," Aretha Franklin;
"Drowning in Sea of Love," Joe Simon.

Milwaukee; Soul Location:

Clarence Smith,
operator;
Mike Geppert,
programmer,
Milwaukee
Amusement
Co.



Current releases:
"Heresay," Soul Children, Stax 119;
"I Had It All the Time," Tyrone Davis, Dakar 4501;
"Do Your Thing," Isaac Hayes, Enterprise 9052.

Rolling Meadows, Ill.; General Location:

Wayne Hesch,
operator;
Robert Hesch
programmer,
A&H
Entertainers



Current releases:
"A Horse with No Name," America, Warner Bros. 7555;
"Heart of Gold," Neil Young, Reprise 1065;
"American Pie," Don McLean, UA 50856;
"The Way of Love," Cher, Kapp 2158;
"Lion Sleeps Tonight," Robert John, Atlantic 2846.

Toms River, N. J.; Young Adult Location:

Anthony
Storino
programmer,
S&S
Amusement



Current releases:
"Sweet Sounds of Music," Robert John Ballack, Roulette 7122;
"Vincent," Don McLean, UA 50887;
"No One to Depend On," Santana, Col. 4-45552.

Tulsa, Okla.; Easy Listening Location:

Art Anders
programmer,
Lear Music Co.



Current releases:
"Precious & Few," Climax, Rocky Road 30,055;
"Everything I Own," Bread, Elektra 45765;
"Step Out," Mamas & Papas, Dunhill 4301.

Jukebox programming

Coin Machine World

• Continued from page 34

Minn.; Mertz Johannesib and Regg Christenson, Johnsonson Amusement, Enderlin, N.D.; John Lawson, Warren Stevens and Ed Strand, Ackley Novelty, Trego and Hayward, Wis.; Curtis Siemens and Darold Mahlstedt, Coin Machine Service, Waterloo, Iowa; Duane Knutson, Automatic Sales, Fertile, Minn.; Leonard "Cob" Anderson, Twin States Music, Hudson, Wis.; Vern Cunningham and William Lenz, Advance Music, Minneapolis; Loren H. Beaudain, Deane C. Smith, B&K Music Sales, Minneapolis (see photograph).

SEEBURG SCHOOL

Factory instructor Bob Zeising conducted recent sessions in Jacksonville and Pensacola, Fla. (At Jacksonville) Seeburg South Atlantic Dist. Co. staffers Harry Clarkson, Norm Renfro, Tom Woodard and Rick Padilla; Eugene Gilley, A.O.K. Music Co.; Samuel McCallum, McCallum Music Co.; Don Bendure, B&B Amusement Co.; Albert Cox and Bill Sutton, Lauque Vending Co.; Andrew Perkins and Moses Caffey, Saul Bros. Music Co.; Raymond Lubodi, Center Music Co.; Dick Butler, Duncan Amusement Co.; R. G. Walls, Jr. and Sr., W&W Coin Co.; Lamar Starling, Danny Tutum, E.C. Green, Jr., Mike Tekemeck and Buddy Fortenberry, American Automatic Vending; Paul Watson, Cliff Bonecliff and Robert Pell, Frank Pell Amusement Co.; N. McIntyre, Mac Amusement Co.; Mike Ortega, Monroe Music (at Pensacola) Clarkson and Renfro again; Walter Shiver, Top Music Co.; Ed Goss, Ruby's Amusement Co.; Kenneth Melvin, OK Music Co.; Bill Lovelock, John Ellis and James Smith, Duncan Amusement Co.; John Vellanitis and Richard Stevens, Port City Vending Co.; Joe P. Smith and Bill Taylor, Joe P. Smith Amusement Co.; Dick Witkas and Glen Satterfield, Donthan Amusement Co.

VENDING SALES UP

A survey of 300 firms shows 72 percent had higher '71 sales, 59 percent higher profits, 18 percent lower sales and 24 percent lower net profits, compared with '70. The National Automatic Merchandising Association report did not give profit figures. Less than 50 percent of the firms with higher sales said it derived from higher vend prices; only 12.6 percent of the increased volume was credited to higher vend prices.



ROCK-OLA Manufacturing Corp. counselor, tax consultant and management advisor Harry A. Bernbach died recently in New York. He was 65. His association with Rock-Ola started in the early 1930's when he was asked to help the company by founder and president David C. Rockola.

Seeburg 1-Stop, Radio Link Urge On-Air ID of Records

• Continued from page 34

jukebox programmers. It's a personal kind of contact. Some come to rely completely on my judgment, asking, for example, what's new in country records."

He has developed a sort of sixth sense in selecting records, he claims. "I predicted 'Brand New Key' would hit the top. But I almost had to force it on the jukebox programmers. They were unanimous in feeling the record wouldn't make it.

"I had two people put it on the box one week and they took it off the following week. Finally, popularity forced them to put it back."

He cites the case of the Melanic hit as an example of the play-it-safe attitude of jukebox programmers who often are not getting sufficient information on new artists.

South-Atlantic receives few calls for party records and none for organ music. But one area of specialty product doing very well is Latin music, primarily because of the large Latin population here.

However, Yoss finds that even in Latin music, much of the material requested by operators is on 12-in. albums, often getting airplay as stations here as elsewhere go to

MOA Meeting

• Continued from page 34

panies to have a closer relationship with the people actually buying records and programming them.

On the subject of long records Granger said: "We realize this is the artists' prerogative, but if enough oppose the long 45 it might have an effect on the companies' attitude."

"We are by no means resigned to accepting long 45s," Trucano said.

MOA still stands behind its firm stand on the jukebox copyright revision bill, counselor Nicholas E. Allen told the group.

In other matters, the board moved to expand wives' activities, set plans for a 25th anniversary celebration and set the next site of the board meeting in Florida.

See 250,000 New Locations

• Continued from page 34

is that it doesn't look like a jukebox. The traditional illuminated version was totally unacceptable"

Farber originally had live music but now leases the machine and allows patrons to select music free.

Rock-Ola is looking more to the international market now for these new machines. The export market is estimated at \$15 million with Rock-Ola claiming 40 percent.

Reception has been slower in some areas, particularly in Japan where location size is smaller. Some U.S. operators have also noted the furniture models are larger.

But Doris sees international sales growing. "The name Rock-Ola in some countries has become almost as generic as 'jukebox' in the U.S.," he said

Dr. David R. Rockola, vice president and son of founder David C. Rockola, credits international success to the long history of his father's firm and the simplicity of the machines.

"Overseas, where service may

more album cut play. He said the same is so for another specialty segment—jazz music.

"Every week our black routemen ask the same question, are there any new jazz singles. We get a few things like Isaac Hayes and some of the newer artists' singles, but many jukebox programmers want older jazz singles. There should be more available on 45's."

Oldies are going well too. "We sell records by the Mills Brothers, Artie Shaw, Eddy Arnold, Glenn Miller and many other artists.

Often, a specialty record stands out. "We sold 400 copies of Frankie Yankovic's 'Too Fat Polka' backed with 'Who Stole the Keeshka' last week." Thus, specialty records are another unique aspect of jukebox programming that may tie indirectly to radio play if at all.

But Yoss still wants more radio and jukebox rapport.

Executive Turntable



ANADALE



FIELDING

David L. Snyder named production control manager, Logan, Utah, div. of Wurlitzer Co. George A. Anadale appointed president and resident director of AMI (Japan) Co., Ltd., the Rowe International subsidiary. He recently retired as board chairman Pepsi-Cola (Japan) Ltd. havin gbeen with Pepsi-Cola over 20 years. Percy Fielding, manager of Sutherland Dist. Co., El Paso, Tex., said the Seeburg wholesale firm has expanded the sales area to cover 14 New Mexico counties.

Ivan Williams, former austin, Texas, judge, hired to fill a \$25,000 a year job as executive director of the State Vending Commission. Williams, now on the staff of Attorney General Crawford Martin, took over his duties on March 1.



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Opera Needs Louder Voice Via Accessibility: Dick Jones

By EARL PAIGE

"You have no notion how important these (competitions) are to the producers," said Styrk Orwoll, general manager of the Cincinnati Summer Opera. Winner Christine Robbins, 26, Wayland, Mass., mezzo-soprano, took the \$3,000 top prize which included a solo appearance at a Chicago Grant Park summer concert. Illis won \$2,000.

Jones, whose station is the only remaining broadcasting U.S. outlet with a series of opera competitions, congratulates the Metropolitan Opera for "up-dating" the whole subject of opera and bringing singers to high schools. "Opera is becoming more involved with youth through such efforts," he said.

Too Stuff

He believes also that opera has heretofore "been staged in too high-falutin' a manner. It needs to become more humanistic. I believe in the next ten years and perhaps sooner we will see opera performed in the nude. Opera has to become more relevant."

Jones believes also that opera must make more of a clean break with tradition. "We're reaching back too far."

Asked if the language of opera

represented a hindrance to reaching new audiences, he agreed. "We're unable to talk for ourselves. We have to go out and sell ourselves."

The costs of producing, the unions, the fees demanded by the stars themselves all lead to ticket prices that are out of reach of too many young people too, he said. "Our tickets scale up to \$17.50 in Chicago and that's very high for young people."

The increasing high costs of opera programs and the fact that many are completely sold out does not represent a paradox in terms of Jones' belief that a new audience isn't being created. "It's just the same people supporting opera—not new people."

Aware of the popularity of the rock opera "Tommy" and the success of such productions as "Jesus Christ, Superstar," Jones believes opera singers could be featured in rock concerts. He notes further that jazz performers such as Chuck Mangione and others have been performing with and even making recordings with symphony orchestras, this, as an example of how classical music has been opened up to new forms.

As for opera, he said: "We have to make it more accessible."

CHICAGO — The broadening availability of classical budget recordings and paperback books, all part of the so-called "cultural explosion bringing art to the masses," is not building a new audience for opera, according to Dick Jones of WGN radio here and veteran opera competition producer. A new following could be stimulated by pairing opera and rock in concerts, he said.

Speaking before the recent 14th annual WGN Continental Broadcasting and Illinois Opera Guild "Auditions of the Air" awards banquet audience, Jones said: "I disagree that a cultural explosion is taking place (in regard to opera). Opera is being supported 98 percent by the same people year in and year out. We have to build a new audience."

"We are over-producing our talent and can't market it," he said.

Jones, now in his 15th year of producing competition among young, aspiring opera singers, believes a new audience could be stimulated also through more opera recordings being made available. However, he sees the difficulties of higher costs in recording studio activity paralleled by the rising costs of producing live opera concerts.

Learn Trade

"Where do the young opera singers of today learn their trade?" He asked in an interview later. "I can remember the time when I was constantly attending recitals. Now, I might attend two or three recitals in a whole year." Repeating what he told the guild audience, he said: "Young opera singers can't do concert tours, and this is such an important aspect in their development."

"We have only a handful of opera companies now, really major ones such as the Metropolitan, the Lyric Opera here, the San Francisco and New York opera companies and the scattering of summer programs."

Thus, the diminishing number of professional level opera companies makes it that much more difficult for young singers to break in, he believes.

Both winners this year and all three judges participating in the competition here were visibly moved by the honor and the opportunity of the competition. Runner-up Brent Illis, 25, of New York City, said the local competition and one in Baltimore "are about the only two (such avenues for young singers) left."

Melodiya in 5-LP Release

MOSCOW—One of Melodiya's hugest classical projects has been recently realized—the release of stereo five-LP set titled "Yevgani Mravinsky Conducting. . . ." In concert performances of the Leningrad Philharmonic under Mravinsky were recorded at the Conservatory Hall in Moscow in February, 1965.

The program included Mozart's Symphony No. 39 and Stravinsky's "Apollo Masaget"; the Shostakovich Symphony No. 6 and Onnager's Symphony No. 3; Sibelius' Symphony No. 7 and music for strings and percussion by Bartok; Harmonia Mundi by Hindemith; collection of small pieces by Russian and foreign composers.

Another of Melodiya's "expanded" classical release is a three-record set presenting all six Brandenburg concerti by Bach, performed by Leningrad chamber orchestra under L. Gozman.

BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 4/1/72

This Month TITLE, Artist, Label & Number

- 1 **BERNSTEIN: MASS**
Columbia M2 31008
- 2 **TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED ON BACH**
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 3 **A CLOCKWORK ORANGE**
Soundtrack, Warner Bros. BS 2573
- 4 **SINFONIAS**
Waldo de los Rios, United Artists 9-6802
- 5 **SOUNDTRACK: 2001: A SPACE ODYSSEY**
MGM SIE ST 13
- 6 **TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER**
Walter Carlos, Columbia MS 7286
- 7 **THE CHOPIN I LOVE**
Artur Rubinstein, RCA Red Seal LSC 4000
- 8 **BACH LIVE AT THE FILLMORE EAST**
Virgil Fox, Decca DL 75264 (MCA)
- 9 **VERDI: LA TRAVIATA**
Sills/Cedda/Panardi/John Alldis Choir (Ceccato), Angel SCLX 3780
- 10 **HEAVY ORGAN**
Virgil Fox, Decca DL 75323 (MCA)
- 11 **TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY**
Various Artists/Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3204
- 12 **MAHLER: SYMPHONY NO. 7**
Chicago Symphony Orchestra (Solti), London CSA 2231
- 13 **HOLST: THE PLANETS**
Boston Symphony (Steinberg), DGG 2530102
- 14 **MOZARTMANIA**
Waldo de Los Rios, United Artists UAS 5554
- 15 **PAGANINI: VIOLIN CONCERTO #3**
Henry Szecyng, Philips 6500.175
- 16 **MY FAVORITE CHOPIN**
Van Cliburn, RCA Red Seal LSC 2576
- 17 **DONIZETTI: Marla Stuarti**
Sills/Farrell/Burrows/Quillico/Ceccato, ABC ATS 20010/3
- 18 **WAGNER: DER MEISTERSINGER VON NURNBERG**
Adam/Donath/Dresden State Opera (Von Karajan), Angel SEL 3776
- 19 **MOZART: CONCERTI 17 & 21 (Elvira Madigan)**
Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG 138783
- 20 **TCHAIKOVSKY'S GREATEST HITS**
Philadelphia Orchestra (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7503
- 21 **STRAUSS' GREATEST HITS**
Various Artists, RCA LSC 5019
- 22 **SHANKAR: CONCERTO FOR SITAR & ORCHESTRA**
Ravi Shankar & Andre Previn, Angel SFO 36806
- 23 **GREAT SCENES**
Leontyne Price/London Symphony (Fansto Cleva), RCA LSC 3218
- 24 **BY REQUEST**
Maria Callas, Angel S-36852
- 25 **LOVE STORY**
Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3210
- 26 **STRAUSS: ALSO SPRACH ZARATHUSTRA**
Berlin Philharmonic (Boehm), DGG 138001
- 27 **ROULES CONDUCTS STRAVINSKY**
Columbia M 31076
- 28 **JULIAN & JOHN**
Julian Bream & John Williams, RCA Red Seal LSC 3257
- 29 **DEBUSSY: IMAGES, BOOKS 182, CHILDREN'S CORNER SUITE**
Arturo Benede #1 Michelangeli, DGG 2530196
- 30 **GREATEST HITS FROM FANTASIA (2 LP's)**
Various Artists, RCA Red Seal LSC 7079
- 31 **WELCOME TO VIENNA**
Beverly Sills, ABC ATS 20009
- 32 **PLEASURES OF THE COURT**
Early Music Consort of London/Morley Consort (Morrow), Angel S-36851
- 33 **VAUGHN WILLIAMS: SYMPHONY NO. 5/THE WASPS—OVERTURE**
Andre Previn with the London Symphony, RCA Red Seal LSC 3244
- 34 **STRAUSS: ALSO SPRACH ZARATHUSTRA**
Los Angeles Philharmonic (Mehta), London CS 6609
- 35 **TCHAIKOVSKY: 1812 OVERTURE/ROMEO & JULIET**
Los Angeles Philharmonic (Mehta), London 6670
- 36 **SCHIBL: POEMS OF ECSTASY**
Philadelphia Orchestra (Ormandy), RCA LSC 3214
- 37 **SCOTT JOPLIN: PIANO RAGS**
Joshua Rifkin, Nonesuch 71248 (Elektra)
- 38 **EVERYTHING YOU'VE ALWAYS WANTED TO HEAR ON THE MOOG**
Andrew Kazdin and Thomas Z. Shepard, Columbia M 30383
- 39 **GERSHWIN'S GREATEST HITS**
Various Artists, Columbia MS 7518
- 40 **WAGNER: TANNHAUSER (4 LP's)**
Kollo/Dernesch/Braun/Ludwig/Satin/Vienna Philharmonic (Solti), London LS 191438



COLIN DAVIS marshals his 400-plus forces at Westminster Cathedral in the Grammy Award-winning Philips recording of Hector Berlioz's "Requiem." Davis' recording swept the awards for Best Engineered Recording (classical) and Best Choral Performance (other than opera).



COLUMBIA RECORDS' Leonard Bernstein, with a special Bruno Walter plaque created by CBS/Sony Records of Japan as part of their special Bruno Walter promotion. The plaque, which is also being distributed to key Japanese dealers, was presented to Bernstein by CBS/Sony in recognition of his close association with the late conductor.

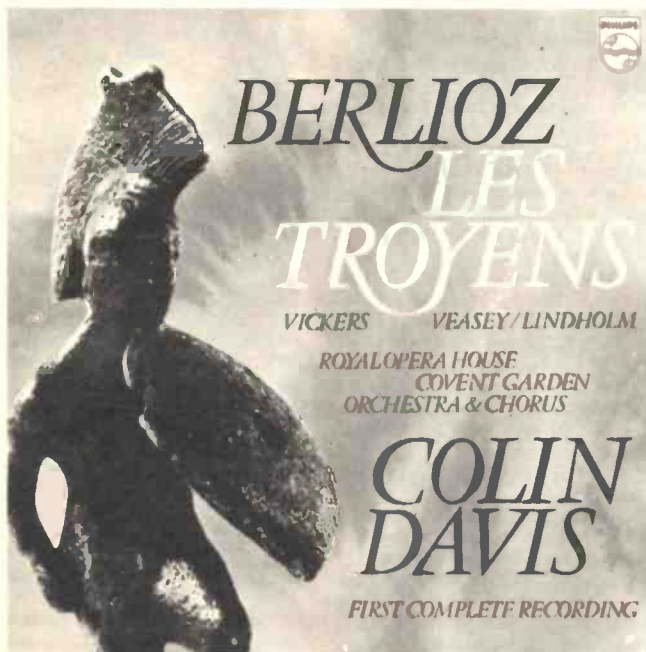
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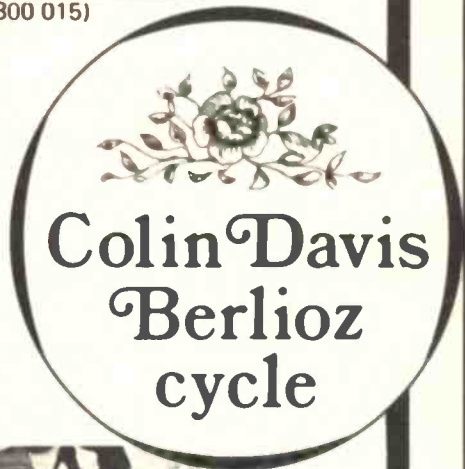
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6500 009 (7300 015)



835 367 LY



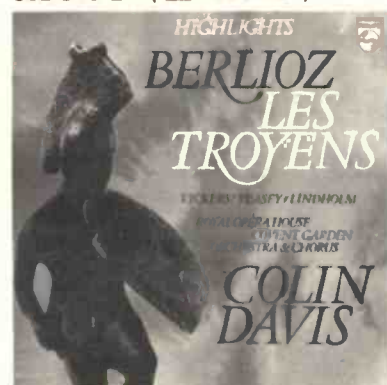
839 790 LY



802 913 LY (7300 021)



839 716/17 LY



6500 161 (7300 050)

AVAILABLE THIS FALL: Colin Davis/Berlioz **BENVENUTO CELLINI** (Complete)

LONDON

Frank Weintrop, European director of the Walt Disney Music and Records company, has resigned and will leave at the end of the month. Weintrop explained to *Billboard* that his resignation was amicable and that he was emigrating to Spain. For "a sabbatical year" Weintrop was responsible for setting up the record division six years ago and he has been with the Disney organization for ten years. Weintrop's assistant Tony Owttrim will assume responsibilities for the U.K. company and Jimmy Johnson, president of the company will be making frequent visits to London to oversee the operation. On the music publishing side, Bill Cozier will not take over responsibilities for the company's U.K. publishing activities. . . . Radio Luxembourg will lose a potential \$14,400 advertising revenue in staging transmission of two live concerts, one by the Beach Boys, May 10 and the other by the Grateful Dead, May 16. The two-hour concerts, performed and broadcast from the Concert Hall, Villa Louvigny, will be completely free from interruptions by commercials. Apart from going out on 208 meters the programs will also be heard by listeners to the station's French service, RTL, and will reach the whole of the European Common Market area and the Scandinavian countries. Luxembourg estimate that there will be a listening figure of 12 million. This is the first time in its 40 years of broadcasting that Radio Luxembourg has put out a two-hour show without a sponsor.

Commercial radio will get an airing at two London seminars to be held within a month of each other. The first, "The Future of Broadcasting, The Decision Before Us" will be held April 8 at the Institute of Contemporary Arts. This will be attended by 200 delegates and apart from commercial radio, will include talks on the present structure of television and technical developments of broadcasting. Among speakers will be David Attenborough, BBC TV director of programs, and Neil French Blake, managing director of Network Broadcasting. "Tune In '72" is the title of the other broadcasting seminar organized by Beaverbrook Commercial Broadcasting. It will be held on May 2 and the audience will consist of potential advertisers for commercial radio and would-be station operators.

John Dankworth and Cleo Laine, currently in Australia on a successful tour of major cities, go to the U.S. in April for personal appearances and TV dates. They will be seen on the Mike Douglas show (April 7), the David Frost show (April 10) plus an appearance on the Dick Cavett show. . . . Mike Hawgood is leaving Precision Tapes at the end of the month after nearly two years as the company's sales manager. He is planning to open a restaurant in Lyme Regis. Replacing him as of April 1 is acting sales manager Anthony Moore, who has been Precision's assistant sales manager for the South of England since the firm's inception. Meanwhile Precision has secured tape rights to Bell's U.K. cast album of the rock musical "Godspell" and is to release the LP in both cassette and cartridge form next month. It will be the first time that any Bell material has been issued on tape in this country. Bell's deal with Precision only covers this one album. PHILIP PALMER

STOCKHOLM

The TV screening of "The Flip Wilson Show" sparked off sufficient interest for Metronome to release an album by him on the Little David label. . . . Two Swedish versions of "I Don't Know How to Love Him" available by Agnetha Faltskog (CBS), who appeared as Mary Magdalene in the Swedish stage presentation of "Jesus Christ, Superstar," and Inger Öst (Metronome). . . . Rumanian concert pianist Radu Lupu made his Swedish concert debut here with the Stockholm Philharmonic Orchestra

From The Music Capitals of the World

LENINGRAD

March 15, and Elektra has released two Lupu LP's. . . . New World touring here until Saturday (8) with their "Sister Jane" single released by EMI to coincide. . . . Barclay artist Charles Aznavour stars in concert in Stockholm April 25 and Gothenburg (26), and the same label's Michel Delpech will visit Sweden later in the spring. . . . Sonet act November, just returned from Finnish tour, start a Norwegian one April 19, followed by Denmark, and will visit Germany and Holland again in May and June. . . . Philips handling the new United Nations album in aid of Bangladesh refugees titled "Top Star Festival" in LP and cassette form, and is strongly promoting its Marble Arch budget line with releases by the Kinks, Searchers, Lonnie Donegan, New Temperance Seven, Kenny Ball and his Jazzmen, Chris Barber's Jazz Band, and Joe Dolan and the Drifters.

Viennese conductor Erich Leinsdorf (Swedish Society Discofil) has been touring the country as guest conductor with local orchestras. . . . Towa Carson back with RCA after a few years on CBS, and has recorded her first single under the new deal at Grammofoon AB Electra's new Solna studio produced by Carl-Eric Hjelm. . . . Intersong has placed copyrights by Norwegian Polydor group Saft in 10 countries, and has fixed release of "Carolina" by Hep Stars (Philips) in several overseas territories. . . . CBS has released "Orange" album by Al Stewart to coincide with his current Swedish visit. . . . Polydor working hard on new religious singer Bobby Lee via an LP and single release. . . . Edition Liberty now publishing songs by Evert Sandin. KJELL E. GENBERG

TOKYO

Liz Damon and the Orient Express are visiting Japan and Tohsiba Onko has released "Liz Damon to Orient Express" to coincide with the visit. . . . Pink Floyd, on a six-city Japanese tour were given a gold disk award by Toshiba Onko, who also gave Creedence Clearwater Revival a gold disk when the Fantasy group visited Japan. . . . Takuro Yushida, Rutsuko Honda and other folk singers recording for CBS/Sony will appear at Sankai Hall, Osaka. . . . Takeshi Terauchi and the Blue Jeans will start a U.S. tour in July. The group has also been invited to tour the USSR, and Australia. Group leader Terauchi leaves for the U.S. April 6 to complete negotiations. King will release the group's new album, "Manatsu no Umi o Futubase" on May 20. . . . Akiko Wada (RCA) will hold a concert April 1 at Hibiya Public Hall, featuring original material from composers Kosho Inomata, Tadao Inoue, and Roichi Morita, which RCA hopes to record. . . . Christoph Eschenbach is currently on a concert tour of Japan.

Canadian group, Ocean played first Japanese concert March 22 in Tokyo. . . . Rock group Flower Travelling Band (Warner Bros./Pioneer) returned to Japan. They have been based in Canada since December, 1970. The group will stay in Japan for six weeks to do concerts. . . . Toshiba Onko will release a "Jazz Vocal Collection" series at the rate of one per month. It will feature unreleased or no longer available material and the sleeves will be the same as used in the U.S. First release, April 25, with feature Frank Sinatra and Toshiba intend to present a Sammy Davis album to customers buying five or more albums in this series. . . . "Weather Report Live in Tokyo" will be released by CBS/Sony, April 21. A two-LP set, it was recorded at Shibuya Public Hall, Tokyo, in January. ALEX ABRAMOFF

Hellen, a group consisting of Greek musicians and singers, emigrants to Poland, closed its two-month, 23-town tour of Russia. The group featuring its leader, singer/vocalist Paulos Raptis, presented an expanded program of Greek folk songs, as well as pieces of modern Greek composers. . . . Under a special line, Music Club for Children, Melodiya has released a five 10-inch record set, presenting lectures on music for children. . . . Melodiya's recent classical reissues included three monaural albums of a series titled "The Art of Sergei Rakhmaninov" featuring the composer/pianist in a program of Bach, Tchaikovsky, Mozart, Schubert, as well as interpreting his own pieces. . . . Melodiya i Rithm jazz/rock club (under the auspices of Moscow's composers' union) will be moved to its new premises, at 12 Alabyana St., Moscow. . . . Symphony orchestra of Azerbaijan Radio and Television has been established in Baku. R. Melik-Aslanov was named chief conductor.

The Thad Jones-Mel Lewis jazz band is scheduled to play five nights in 7,000-seat Yubileiny sport palace here, April 2-6. . . . Vadim Lyudvikovskii's jazz band (Moscow Radio and Television) was featured in a concert held by the Variety Music Club, a Moscow's union of composers' section. The concert was the first of the series which will also include appearances by the Oleg Lundstrem band and Yuri Silantiev Radio and Television variety orchestra in April-May. . . . Soviet conductor Eduard Serov was in Denmark to conduct the Zealand symphony orchestra. . . . Lunstcharsky musical instruments factory here has started manufacturing Russian balalaikas, utilizing plastic materials. VADIM YURCHENKOV

JOHANNESBURG

U.K. artist, Tony Christie, arrived here March 6 to head his own three-week concert tour of the country. Christie cut a new single in London days before landing in Johannesburg and he brought the tapes along with him. The single, "Don't Go Down to Rio," by Mitch Murray and Peter Callander, is scheduled for release in South Africa ahead of any other country. Also on the Christie bill is EMI trio from the U.K., the Peddlers, as well as Motown artist Kidi Dee. . . . SABC radio disk jockey Ronnie Wilson and George Robertson have formed a music publishing company called Strike Music. Since its inception the company won the Durban Song Festival as well as the SABC Song Festival with numbers by Wilson and Robertson. Recently the company took to record producing and has affiliated its distribution side to Gallo Africa.

EMI musical director, Robin Netcher, has arranged and composed all the music for the Emil Nofal film "The Winners." Singer Richard Loring, who has a leading role in the film, recorded the Netcher composition "Gina's Theme," from the film. . . . Keith Prowse Music group are publishers of both sides of Dominant artist Virginia Lee's new single, "Rainbow, Rainbow." Lee has signed an exclusive agreement with EMI (SA) and the single is her first record under the new agreement. . . . Clive Calder, a director of Sagittarius Management and head of Clive Calder Productions, left for a two-week business visit to London, Germany and Holland. Ralph Simon, Calder's business partner at Sagittarius Management, left for a two-week visit to the U.S. and U.K. to tie up several acts for the 1973 season. . . . Also booking acts for the South African circuit is Selwyn Miller, chief of

Selroy Music in Cape Town, who left for a three-week trip to the U.S. and U.K. . . . Geoff Lonstein, manager of Hawk, local Afro-Rock outfit, was in London to negotiate international release of the group's debut album "African Day."

The John Lennon numbers, "Mother" and "Imagine" given gold disk award for sales over 25,000. . . . Peter Gallo, presently general manager of the Music Division of Gallo Africa, has been appointed to the board of the company. A successful multi-racial "Free People's Concert" was organized by the South African Folk Music Association at the University of the Witwatersrand, with white, colored, black and Indian artists participating. A mixed crowd of over 4,000 attended the nine-hour open-air concert. Mike Maltland, president of MCA Records, and vice president Peter Cook, arrived here to look at the local market. A dealer reception was held and, to tie in with their arrival, the new Osibisa album was released. PETER FELDMAN

SAN JUAN

Paul Anka (Kama Sutra) appeared at Club Tropicoro of El San Juan Hotel. . . . Jaye P. Morgan (ABC) in a two-week booking at Caribe Hilton Hotel. . . . Tania Marti, Cuban singer (Monica Records) from Miami, made her first visit to Puerto Rico and played El Josco Nightclub and guest appearances over Channels 4 and 11 TV. Miss Marti was one of the winners in the New York Latin American Song Festival of 1971. Her first album for Monica Records, part of Peer International, has been released. She has played in New York latin theaters and on Channel 47 TV, in Miami at the Montre Club and in Panama City at the Hilton Hotel. Angel I. Fonfrias, head of Peer of Puerto Rico, hosted a luncheon at El Ruisenor for the press, radio and TV to meet Miss Marti. Puerto Rican and Latin recording artists busy at the following nightclubs and lounges: Rosita Rodriguez (Cotique) and Ednita Nazario (Rico Vox) at San Jeronimo Hotel. . . . Felipe Pirella (Velvet) at El Josco. . . . Johnny Olivo (Inca) at Hipocampo. . . . Danny Rivera (Velvet) at Ocho Puertitas. . . . Carmen Delia Dipini (Flamboyant) at Great End and Juan Luis (Caytronics) at Hipocampo. A nostalgia show at El Flamboyant hotel included Don Cornell, Franklecarr, Edgar Bergen, Cab Calloway and Billy Daniels.

Sergio Ballesteros, head of Ballesteros Record Distributors, hosted a press gathering at San Jeronimo Hotel for their new artists, Tempo 70. This young group of rock and "salsa" music has become a heavy seller with their first album. They record for Mericana Records, one of the Caytronics of N.Y. many labels. . . . Tito Rodriguez, recording artist, orchestra leader and singer, has opened offices in New York for his T.R. Records Co. . . . Joe Cair has taken over the Latin American recording and promotion section of Tico-Alegre Records, a division of Roulette Records. At a recent gathering at El San Juan Hotel was attended by La Lupe, Cuban singer and one of Tico's top sellers. La Lupe was appearing at the time at local spot El Josco. Tico-Alegre records are distributed in Puerto Rico by Allied Wholesale Co.

Leroy Loubriel, veteran record man, died at his home (Mar. 12) here in Santurce after a long illness. Loubriel represented London Records for many years both in Puerto Rico and parts of Latin America. . . . Kubaney Records of Hialeah, Fla. promoting two singles by artists Antony Rios on "Viejo Amigo" (Old Friend) and Duo Los Ahijados on "Olema"

by composer Cuco Valoy. Mateo San Martin, head of Kubaney Records, recently visited Puerto Rico and his representative Armando Gonzalez of Aro Mandy Distributors. San Martin left on a tour of his distributors in Caracas, Panama, Mexico and Los Angeles, California.

The First International Puerto Rico Pop Festival is once more scheduled to take place in Vega Baja, April 1. It is advertised as "A Fiesta in Puerto Rico." Vega Baja is about an hour away by car from San Juan. ANTONIO CONTRERAS

SYDNEY

Sparmac artist, Rick Springfield, has been chosen by the Tokyo Song Festival to represent Australia at their festival in May. "Speak to the Sky," Rick's hit single of a few months ago will be rush released in Japan to coincide with his appearances there. . . . Rock artist Digby Richards has a single on RCA of two self-penned songs, "People Call Me Country" and "The Dancer." They are both cuts from his forthcoming album release "Harlequin," due out in April.

As part of Melbourne's Moomba celebrations, local radio station 3XY presented a free concert at the Myer Music Bowl. Headlining the bill was Billy Thorpe and the Aztecs who showed their drawing power by pulling a crowd of 200,000. . . . In for concerts this week are Rod McKuen and Cleo Laine. The McKuen program entitled "I Sing Songs for People" is attracting good audiences although the cavernous Melbourne Town Hall is working against his intimate style of show. The response to Miss Laine has resulted in the scheduling of an extra concert. Capitalizing on the Australia-wide success of her tour, Phonogram is re-releasing her album of Shakespearean sonnets formerly entitled "Shakespeare and All That Jazz." It has been rechristened "This Is Cleo Laine." JAN MURRAY

SANTO DOMINGO

Dominican artist Rhina Ramirez (UA Latino) has released a new LP "Rhina" and is preparing for her TV debut in New York with English language songs under the direction of producer Mickey Shaw from New York. Dominican pianist Francisco Aybar, resident in New York, participated in a benefit concert at the Palacio de Bellas Artes after which he left for Europe for a concert tour and recording sessions in Oslo and Sweden. . . . Dominican violinist, conductor Carlos Piantini with the New York Philharmonic Orchestra has been awarded the Music Prize by the Puerto Rican Institute in New York. Piantini is president of the Organizing Committee for the Interamerican Music Festival (March 20-23) and the setting up of the Caribbean Music Academy.

Puerto Rican singer Sophy (Velvet) booked for TV shows and dates at the Chantilly nightclub. . . . Musicalia (record retailer and distributor) have been given the exclusive representation of Capitol, Angel and Serafin. . . . Puerto Rican recording artist Danny Rivera (Velvet) released his latest album "Rivera" which includes Spanish-language versions of Danyel Gerard composition "Butterfly" and the Richard Harris hit "My Boy" ("Mi Ninov). Rivera was booked for concerts in La Romana by Gulf & Western. . . . Nelson Ned Brazilian singer on the UA Latino label has a concert date at the Bellas Artes, April 13, contracted by booking agent Jose Gomez. Ned has a hit with his recording of "Si Las Flores Pudiesen Hablar" ("If The Flowers Could Speak").

Hugo Henriquez, singer from Ecuador on Oro Records and winner of the Second Latin American Song Festival in New York with his own composition "Te Regalo Un Continente" ("I'll Give You a Continent") has been booked by Jose Gomez for concert and TV dates. . . . Dominican singer Hector Pablo Leyba (Philips International) booked for TV and

(Continued on page 45)

From The Music Capitals of the World

• Continued from page 44

concert presentations in San Juan. Current top Latin disks include "Camino de los Amantes" (Lover's Walk) by Dominican singer Victor J. Victor (Feeling); "Penlope" by Spanish singer Juan Manuel Serrat (Borinquen); "Amada Amante" (Beloved Lover) by Puerto Rican singer Danny Rivera (Velvet). Top English disks include "Maria" by Michael Jackson (Motown); "Behind Blue Eyes" by the Who (Decca); "Joy" by Apollo 100 (Mega). **FRAN JORGE**

MANILA

Vincente del Rosario, Jr., vice-president of Vicor Music Corp., has announced he is attending the fourth International Music Industry Conference in Acapulco, Mexico along with Vicor's president, Orly Ilsead; and vice-president for international operations, Tony Ocampo. The Vicor officials will be the first Filipinos to attend IMIC. Villar Records is planning to place its top artists on a promotional tour of Hawaii and the U.S. mainland this spring. Villar executive Ronnie Villar would lead the group which would include the Maburay Singers, Robert Malaga, Odds and Ends and possibly Kelly Coloma and Marilen Martinez. Pilgeora artist Pilita Corrales, tagged as "Asia's Queen of Songs," is now in Singapore doing a two-week stint with Anado De Paraguay and her manager Rapael Corrales. Included in the new batch of album releases is product from Crosley, Stills, Nash & Young (Atlantic), Donny Osmond (MCM), Jr. Walker & The All-Stars (Soul), The Rascals (Atlantic), Barbra Streisand (Columbia) Hugo Montenegro" (RCA Victor) Cold Blood (San Francisco), Led Zeppelin (Atlantic) Big Brother and The Bolding Company With Janis Joplin (Columbia) Diana Ross, Jackson 5 and Bill Cosby (Motown), Delaney and Bonnie (Atco) and The Osmonds (MGM).

DUBLIN

Tommy Makem has a new LP out on CBS. Released on March 17, it's titled "Listen, for the Rafters Are Ringing." The album includes "Lord of the Dance," "Bonny Laddie, Highland Laddie," "Come by the Hills." Phillips Ireland rush-released Rod Stewart's U.S. charter "Handbags and Gladrags." The first 2,000 copies are being issued in a special pictorial sleeve. Stewart and the Faces will play Dublin's National Stadium, May 20. Classical pianist Stephen Bishop, who gave two very successful concerts at the Royal Dublin Society concert hall recently, has a special standard price LP coming out in April and retailing at \$3.20. It features Grieg and Schumann piano concertos. Since the series started in February, the Plattermen, Mitch and the Editions and the Times have guested on RTE Radio's "Ken's Klub." Each act is on for two weeks at a time. We 4's latest 45 is their first for Polydor, "In the Morning." Margo, of the Country Folk, is to have her own show on RTE Television. The series, which will be pre-recorded during April and May and screened in the fall, will be for at least six weeks. Producer is Bill Keating. Jackie Hayden, of CBS, reports unusual interest in "Songs of Leonard Cohen," his first album. Cohen, who played the National Stadium on March 18, has been the subject of a big publicity buildup the last few weeks, with radio coverage, press profiles and window displays of his disks. Hayden told Billboard that "Songs of Leonard Cohen" going out as fast as the new Paul

Simon solo LP. The entire Simon album was played on Liam Nolan's RTE Radio show, "Here and Now." One of the leading Irish groups, Horslips, have started their own label, Oats, as they feel it's the best way of retaining control of their own music and development. First single on the label is their own "Johnny's Wedding." Pat McGuigan, who wrote the Barley Corn's No. 1, "The Men Behind the Wire," and who was interned at Magilligan camp, has been released and is back with the Barley Corn. The group are making an LP.

Brendan O'Brien, Joe McCarthy and Stage 2, aided by such artists as the Montfort Singers, Mini Beats, Glen Curtain and the Barley Cove Folk, gave a concert at the Savoy Cinema, Cork, to help the Cork Polio Association. Tommy Drennan and the Monarchs played their last date together on March 19. Drennan and another member of the Monarchs, Bryan Meehan, will head a new band to be known as Tommy Drennan and the Top League. Polydor issued "The Tears of My Mother," by Dennis John. First release is in Ireland. Dennis John is Welsh, while the songwriters, Borek Nemecek and Gilhert Gibson, are from Czechoslovakia and South Africa, respectively. Manager Connie Lynch has parted with the Royal, as has lead singer Frank Chisum. The band, who will be playing some U.S. dates in about a month, will announce a new singer and manager shortly. The Royal have an offer to play Disneyland for six weeks. **KEN STEWART**

TORONTO

Terry Jacks is completing a new Poppy Family album at Aragon Studios in Vancouver. A & M has obtained Canadian rights to Winnipeg production "The Theme" by Sound 80, a Bob Burns production. Burns produced the Guess Who's "Shakin' All Over," "Cruel War" by Sugar 'n' Spice, and early Joey Gregorash sides. "The Theme" was written by R. McDougall and N. Lampe. Terry Fillon produced the new Sea Dog single, "I Don't Wanna Hear." CHEX Peterboro celebrates its 30th anniversary later this month. Fludd's new single, "Get Up Get Out and Move On" was the MLS winner this week. Sho Na Na drew two SRO crowds at Massey Hall last week. James and the Good Brothers into Grumbles this week. Brian Chater reports strong English sales on the Pagliaro hit, "Lovin' You Ain't Easy." London planning to pull "Too Much Attention" from the Gilbert O'Sullivan album following play at CKOC. Toronto is to have a French-language TV station, following a CRTC announcement this week. Lionel Hampton and his band and the Jimmy Dorsey Orchestra into Montreal's Place des Arts (30) through Superior Sound Enterprises. The debut single by A Foot in Coldwater, "Anything You Want" will be released Mar. 27, to be followed by an album on May 8 from Love Production. The album was cut at Manta Sound with Lee Da Carlo at the board De Carlo, who engineered Paul McCartney's "Ram" and "Gimme Shelter" by the Stones, flew in to especially work on A Foot in Coldwater. The Stampeders were presented with a gold disk award by Quality Records' George Struth for their "Against the Grain" album. Buddah has picked up U.S. rights to the latest Sea Dog single, "I Don't Wanna Hear." Jason playing at the Four Seasons Hotel in Toronto this week—Media Man

Capitol Canada On Cancon Artists Push

TORONTO—Capitol of Canada reports a flock of current Cancon activity. Anne Murray has her biggest hit since "Snowbird" with "Cotton Jenny," and Pierre LaLonde is getting favorable reaction to his new "Inouik" album. Capitol is readying a strong promotion push on the new Edward Bear single, "Masquerade," is now negotiating with several companies for U.S. distribution of this group. Country artist, Shirley Eikhard, opens at Grumbles' Coffeehouse (28) and is enjoying singles success with "Smilin' Wine." Daffodil Records, which is distributed in Canada by Capitol, is also scoring with Crowbar's live album, "Larger Than Life." The group appears with Capitol's Fergus at the London Gardens (25).

King Biscuit Boy's appeared at the Colonial Tavern last week, and his new single, "Boom Boom (Out Go the Lights)," is to be resubmitted to the Maple Leaf System next week. Capitol is also readying a promotional campaign on new Daffodil signing, "A Foot in Coldwater."

Starday To Distrib. Hopi

TORONTO — Mort Ross Productions Inc. has concluded a label distribution deal with Starday-King Records in the U.S. for the newly formed Hopi label. Mike Levine of Mort Ross Productions said that negotiations are underway for Canadian distribution, tape rights in both the U.S. and Canada and foreign licensing. The first product to be released in the U.S. on the Hopi label is a single by James Robert Ambrose called "Brand New Sunny Day" and a new Leigh Ashford single, "The Country's Got a Soul All Its Own." Singles by Arthur "Willie" Kaplan and Lana Cantrell will follow shortly.

GRT Distributes French Musidisc

TORONTO — Following meetings at MIDEM, GRT of Canada has announced the acquisition of Canadian distribution rights to the well-known French classical line, Musidisc. is now handling the band's publicity. An all-Canadian cast of "Godspell" will open at the Royal Alex Theatre in Toronto, June 1. Ten Years After into Winnipeg Apr. 17. Lighthouse will undertake a European concert tour in June, which will take in London, Rome, Paris and Munich. Quality is re-issuing a Guess Who single, "Hurting Each Other." RCA has issued a French version by Graziella of "J'aimeais bien Apprendre au Monde" (I'd Like to Teach the World to Sing). The disk was secured by RCA chief, Bob Cook, during the MIDEM convention. Nimbus 9's Jack Richardson and Jim Mason have been set to produce the new Poco album in Denver. Other current Richardson product includes the Wilderness Road album (Columbia), the Hope LP (A&M), Mashmakhan (Columbia), Ginette Reno (Parrot), and the new Guess Who album, "Rockin'." Della Reese's manager, Lee Magid, in Toronto last week supervising the artist's appearance at the Royal York. RCA is to release a "Best of Della Reese" album. **RITCHIE YORKE**

Columbia Canada Open A&R, Publishing Offices

TORONTO—Columbia Records of Canada is now fully operational in the Canadian content area with the opening this week of its new downtown offices housing a&r and publishing divisions. Heading up the operation is John Williams, former special projects director. Williams has just lured Gary Muth away from Nimbus 9. Muth, who is now working on sides with Hamilton group, the Magic Bubble, will act as Williams' assistant. Williams says that Columbia is auditioning some 10 new acts per week. Columbia's publishing arm, April/Blackwood Music, is also newly based in the downtown offices. Ms. Vivian Hicks recently left Sunbury/Dunbar Music to head up Columbia's publishing administration. Columbia has already met with significant success in the Cancon market, scoring winners with Mashmakhan, Bruce Cockburn, the Perth County Conspiracy, and most recently, Murray McLauchlan.

Columbia's total Canadian (French and English) roster now numbers 22 acts. This includes Marty Butler, Tommy Hunter, Robert Chacra, Robert E. Lee, Oak Island Treasury Department, Allan J. Ryan, Smile, Andre Gagnon, Hartford Baby Grande, Eith Butler, Patsy Gallant, Frank Dervieux, Roger Rodier, Catherine Blanche,

Montreal Gets 3rd 16 Tracker

MONTREAL — Montreal will have a third 16-track studio next week when Studio Six extends its present capabilities. Judy Gray, manager of Studio Six, reports that a MCI 16-track machine has been delivered to the studio. Studio Six was opened in Oct. '69 and has operated with a policy of keeping studio costs to a minimum. The facilities are located at 1180 St. Antoine St., Suite 510. Montreal's other 16-track facilities are at RCA and Andre Perry.

\$1 Mil Expected For Charity LP

LONDON—The Top Star Festival album, produced by Phonogram in aid of the world's refugees, is expected to earn more than \$1 million for charity. Top Star Festival, a followup album to the World Star Festival produced three years ago (which sold 1,100,000 records and cassettes), features tracks by Nana Mouskouri, Engelbert Humperdinck, Mireille Mathieu, Neil Diamond, Val Doonican, Exemption, The Osmonds, Donovan, Andy Williams, Jose Feliciano, Aretha Franklin, Mandrill, Anita Kerr, James Taylor, James Last and Johnny Cash. Launching the new record, Sadruddin Aga Khan, UN High Commissioner for Refugees, said: "Again with the generous assistance of all parts of the record industry, no effort has been spared to make this recording as attractive to the public as possible. It now requires drive, imagination and enthusiasm to produce outstanding results."

Belter Head, Figueras Dies

MADRID — Francisco Figueras, head of Belter Publishing, died suddenly on March 13 of a heart attack, age 43. He had previously been joint international artistic manager of Belter Records and first started in the profession with EMI in Spain.

Marc Gelinas, Muisis and John Allen Cameron.

The latest signing is Montreal group, Hartford Baby Grande, whose debut album was produced by Ben Kaye at RCA's Montreal studios.

Lighthouse Set For U.S. Tour

TORONTO—GRT's Lighthouse wound up a four city concert tour of Southern Ontario this week with a SRO concert at Massey Hall. The group also played in Kingston, London and Kitchener. Lighthouse has been set to appear in Cleveland (18-19), Tampa (24), Diane, Fla. (25) and Atlanta (30). A new single, "I Just Wanna Be Your Friend" has been released this week from the "Thoughts of Movin' On" LP.

Canadian Prod. Up 7 Percent

TORONTO — Figures just released by Statistics Canada reveal that record production figures in this market in 1971 were up 7 percent over the previous year. Total production for 1971 was 47,250,841 units as compared to 44,032,403 in 1970. In December, 5,313,118 units were manufactured, compared with 4,698,864 in December of the previous year.

W. German Sales -21.9 Percent Up

HAMBURG—Sales of records in West Germany have increased by 21.9 percent according to the Bundesverband der Phonographischen Wirtschaft. Sales of records in 1971 totaled 127.7 million against 104.8 million the previous year. The export of records from West Germany was 22.7 million disks. The increases are largely attributable to increased album sale which was 25.6 percent up on 1970. The report also reveals a growth from 3.56 to 5.93 million music-cassette units and almost one-third of these were manufactured for export. The export figures for musicassettes went up by 13.5 percent in 1971. First figures for 1972, "give cause for further optimism" says Dr. L. Voder of the Bundesverband. The Federation was formed in 1962 and today has 25 member record companies, three record clubs and 17 music publishers.

Canada Executive Turntable

Shelley Siegel has been appointed West Coast promotion man for True North Records, Vancouver. Siegel operates his own PR firm. Siegel will be working with Columbia's promotion men. Columbia distributes True North in Canada. Glen Gore-Smith named as national promotion manager, GRT, Canada. For the past year, Gore-Smith has managed Laurel Record Distributors, two-time winner of GRT's distributor of the year award.

Billboard

AUSTRALIA

(Courtesy Go Set)

- This Week**
- 1 AMERICAN PIE—Don McLean (United Artists)
 - 2 RANGERS WALTZ—Mom and Dads (Crescendo)
 - 3 CHERISH—David Cassidy (Bell)
 - 4 BRAND NEW KEY—Melanie (Buddah)
 - 5 MY WORLD—Bee Gees (Spin)
 - 6 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips)
 - 7 DAY BY DAY—Colleen Hewitt (Festival)
 - 8 CAPTAIN ZERO—Mixtures (Fable)
 - 9 WITHOUT YOU—Nilsson (RCA)
 - 10 COS I LUV YOU—Slade (Polydor)

AUSTRIA

SINGLES

- This Week**
- 1 SACRAMENTO—Middle of the Road (RCA)
 - 2 JOHNNY REGGAE—Piglets (Bell)
 - 3 WE ARE GOIN' DOWN—Jordan—Les Humphries Singers (Decca)
 - 4 AMERICA'S GREAT NATIONAL PASTIME—Byrds (CBS)
 - 5 LET IT ROCK—Rolling Stones (Rolling Stones Records)
 - 6 COZ I LUV YOU—Slade (Polydor)
 - 7 UAKADI—UAKADU—Nuovi Angeli (Philips)
 - 8 KORSIKA—Mireille Mathieu (Ariola)
 - 9 MOTHER AND CHILD REUNION—Paul Simon (CBS)
 - 10 HOW DO YOU DO—Mouth & MacNeal (Philips)

LP's

- This Month**
- 1 ARIK BRAUER—Arik Brauer (Polydor)
 - 2 WE ARE GOIN' DOWN—Jordan—Les Humphries Singers (Decca)
 - 3 LED ZEPPELIN IV—Led Zeppelin (Atlantic)
 - 4 NONSTOP DANCING 1972—James Last (Polydor)
 - 5 ALLES ANDERE ZAHLT NET MEHR—W. Ambros (Atom)
 - 6 STARPORTAIT—Danyel Gerard (CBS)
 - 7 BONJOUR MIREILLE—Mireille Mathieu (Ariola)
 - 8 SONGS OF LOVE AND HATE—Leonard Cohen (CBS)
 - 9 FIREBALL—Deep Purple (EMI/Columbia)
 - 10 ZUM VERLIEBEN—Chris Roberts (Polydor)

BELGIUM

(Courtesy Humo)

- This Week**
- 1 SACRAMENTO—Middle of the Road (RCA)
 - 2 POPPA JOE—Sweet (RCA)
 - 3 SCHOENE MAID—Tony Marshall (Ariola)
 - 4 MIGHTY, MIGHTY AND ROLY POLY—Mal (RCA)
 - 5 L'AVVENTURA—Stone & Charden (Vogue)
 - 6 JESSICA—Roco Granata (Cardinal)
 - 7 HOW DO YOU DO—Mouth & MacNeal (RCA)
 - 8 EVIVA ESPANA—Samantha (Bazar)
 - 9 HOOKED ON A FEELING—Jonathan King (Decca)
 - 10 IK HOU ZO VAN JOU—Paul Severs (Start)

BRITAIN

(Courtesy Record & Tape Retailer)

*Denotes local origin

- This Last Week**
- 1 WITHOUT YOU—Nilsson (RCA)—Richard Perry (Apple)
 - 2 BEG STEAL OR BORROW—New Seekers—Polydor (Valley) David Mackay
 - 3 AMERICAN PIE—Don McLean (United Artists)—Ed Freeman (United Artists)
 - 4 ALONE AGAIN (Naturally)—Gilbert O'Sullivan—Mam (MAM) Gordon Mills
 - 5 MEET ME ON THE CORNER—Lindsfarne (Charisma)—Bob Johnston (Hazy)
 - 6 MOTHER AND CHILD REUNION—Paul Simon (CBS)—Paul Simon (Pattern)
 - 7 HOLD YOUR HEAD UP—Argent—Epic (Berulam) Rod Argent/Chris White
 - 8 GOT TO BE THERE—Michael Jackson (Tamla Motown)—Hal Davis (Jobete/Carlin)
 - 9 DESIDERATA—Les Crane (Warner)—Fred Werner/Les Crane (Screen Gems/Columbia)
 - 10 FLOY JOY—Supremes—Tamla Motown (Jobete/Carlin)—W. Robinson
 - 11 BLUE IS THE COLOUR—Chelsea Football Team (Penny Farthing)—Larry Page (Stirling MacQueen)
 - 12 SON OF MY FATHER—Chicory Tip (CBS)—R. Easterby/D. Climp (ATV Kirschner)
 - 13 I CAN'T HELP MYSELF—Donnie Elbert (Avco) (Jobete/Carlin)

- 14 19 IT'S ONE OF THOSE NIGHTS—Partridge Family (Bell) Wes Farrell (Screen Gems/Columbia)
- 15 10 MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Chappell)
- 16 17 GIVE IRELAND BACK TO THE IRISH—Wings (Apple) Paul & Linda McCartney (Northern/Kidney Punch)
- 17 12 POPPA JOE—Sweet (RCA)—Phil Wainman (Chinnchap/Rak)
- 18 13 LOOK WOT YOU DUN—Slade (Polydor)—Chas. Chandler (Barn/Schroeder)
- 19 26 TOO BEAUTIFUL TO LAST—Engelbert Humperdinck—Decca (Screen Gems/Columbia) Gordon Mills
- 20 22 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (David Mackay)
- 21 34 WHAT IS LIFE—Olivia Newton-John (Pye)—Harrisons (Welch/Farrar)
- 22 14 STORM IN A TEA CUP—Fortunes (Capitol)—R. Cook/R. Greenaway (ATV Kirschner)
- 23 16 DAY AFTER DAY—Badfinger (Apple)—George Harrison (Apple)
- 24 50 SWEET TALKING GUY—Chiffons London—(Robert Mellin)
- 25 33 HEART OF GOLD—Neil Young (Reprise)—Kinney (Neil Young/Elliot Mazer)
- 26 27 THE BABY—Hollies (Polydor) Don Richards (April)
- 27 23 FLIRT—Jonathan King (Decca)—Jonathan King (Leeds)
- 28 32 BROTHER CCS—RAK (CSS/RAK) Mickie Most
- 29 24 HAVE YOU SEEN HER—Chi-Lites (MCA)—Copyright Control (Eugene Record)
- 30 15 SAY YOU DONT MIND—Colin Blunstone (Epic)—Chris White/Ron Argent (Sparta Florida)
- 31 41 BERNADETTE—Four Tops (Tamla Motown)—Jobete/Carlin
- 32 47 SMOKE GETS IN YOUR EYES—Blue Haze A&M (Chappell)—Phillip Swern/Johnny Arthey
- 33 — CRYING, LAUGHING, LOVING, LYING—Labi Siffre—Pye (Groovy) Labi Siffre
- 34 46 I'M GONNA BE A COUNTRY GIRL AGAIN—Buffy Sainte-Marie Vanguard (Essex)—Bob Lurie/Maynard Solomon
- 35 30 SLEEPY SHORES—Johnny Pearson Orchestra (Penny Farthing)—KPM (KPM Prod.)
- 36 25 TELEGRAM SAM—T. Rex (T. Rex)—Tony Visconti (Wizard)
- 37 38 JESUS—Cliff Richard (Columbia)—Burlington (Nick Ingman/Norrie Paramor)
- 38 29 MY WORLD—Bee Gees (Polydor)—Bee Gees/R. Stigwood (Abigail/Robin Gibb)
- 39 — AT THE CLUB—Drifters—Atlantic (Screen Gems/Columbia)
- 40 36 LOVING YOU AINT EASY—Pagliaro (Pye)—George Lajos (ATV Kirschner)
- 41 31 LET'S STAY TOGETHER—Green (London, Burlington)
- 42 — THEME FROM CADE'S COUNTY—Henry Mancini—RCA (20th Century) Joe Reisman
- 43 — TURN YOUR RADIO ON—Ray Stevens—CBS (Carlin) Ray Stevens
- 44 42 MORNING HAS BROKEN—Cat Stevens (Island)—Paul Samwell-Smith (Freshwater)
- 45 — I AM WHAT I AM—Greyhound—Trojan (Creedmore/Rondor) Dave Bloxham
- 46 — RUN, RUN, RUN—Jo Jo Gunne—Asylum (MCPS) Jo Jo Gunne
- 47 — IRON HORSE—Christie—CBS (Cristobell) Martin Clarke
- 48 28 ALL I EVER NEED IS YOU—Sonny and Cher (MCA)—United Artists (Snuff Garrett) Columbia
- 49 — SACRAMENTO—Middle of the Road—RCA (Sunbury) Giacomo Tosti
- 50 — DOWN BY THE LAZY RIVER—Osmonds—MGM (Copyright Control) Michael Lloyd/A. Osmond

DENMARK

(Courtesy Danish Group of IFPI)

*Denotes local origin

- This Week**
- 1 FUT I FEJEMOEJET—*John Mogensen (Play)—Imudico
 - 2 SON OF MY FATHER—Giorgio (Polar)—Stig Anderson
 - 3 OLE DET VAR I SPANIEN—*Johnny Reimar (Philips)—Stig Anderson
 - 4 POPPA JOE—Sweet (RCA)—Stig Anderson
 - 5 GIVE IRELAND BACK TO THE IRISH—Wings (Parlophone)—Northern
 - 6 SACRAMENTO—Middle of the Road (RCA)—Liberty (Jeg er paa vej til)
 - 7 HERSTEDVESTER—*Klaus & Servants (RCA)—Stig Anderson
 - 8 WIGWAM—Bob Dylan (CBS)—Stemma

- 9 WE ARE GOING DOWN—Jordan—Les Humphries Singers (Decca)—Butterfly
- 10 HOOKED ON A FEELING—Jonathan King (Decca)

LP's

- This Month**
- 1 JESUS CHRIST SUPERSTAR—Danish version, various artists (Philips)
 - 2 PAUL SIMON (CBS)
 - 3 CONCERT FOR BANGLA DESH—Various Artists (Apple)
 - 4 JESUS CHRIST SUPERSTAR—Original Version (MCA)
 - 5 MAMY BLUE—Roger Whittaker (Philips)
 - 6 I DON'T BELIEVE IN IF ANYMORE—Roger Whittaker (Philips)
 - 7 NONSTOP DANCING 1972—James Last ork. (Polydor)
 - 8 W.W.W.—Burning Red Ivanhoe (Sonet)
 - 9 PEARL—Janis Joplin (CBS)
 - 10 IMAGINE—John Lennon (Apple)

FINLAND

*Denotes local origin

LP's

- This Month**
- 1 STENKA RASIN—*Viktor Kilmenko (Columbia)
 - 2 THE THIRD ALBUM—Santana (CBS)
 - 3 LOOK AT YOURSELF—Uriah Heep (Bronze)
 - 4 SYMPHONIES FOR THE SEVENTIES—Waldo de los Rios (A&M)
 - 5 LED ZEPPELIN IV (Atlantic)
 - 6 KONSTAN PARHAAT—*Kaukainen Purppurpelimanni (RCA)
 - 7 TOIVEKONSERTTI 44—*Various Artists (Rytmi)
 - 8 FIREBALL—Deep Purple (Harvest)
 - 9 KING SIZE—Frank Valdor (Somerset)
 - 10 MOZART 40—Waldo De Los Rios (A&M)

JAPAN

(Courtesy Music Labo, Inc.)

- This Week**
- 1 CHIDANA KOI—*Mari Amachi (CBS/Sony) Rhythm Music
 - 2 WAKARE NO ASA—Pedro & Capricious (Atlantic) Sulseisha
 - 3 SHUCHAKU EKI—*Chiyo Okumura (Toshiba) Watanabe
 - 4 TOMODACHI YO NAKUNJYA NAI—*Kensaku Morita (RCA) Sun Music
 - 5 YUKIAKARI NO MACHI—*Rumiko Koyanagi (Reprise) Watanabe
 - 6 AME NO AIRPORT—*O Yan Hui Hui (Toshiba) Takarajima
 - 7 TOMODACHI—*Saori Minami (CBS/Sony) Nichion
 - 8 THAT'S THE WAY A WOMAN IS—Messengers (Rare Earth) Jobet/Taiyo
 - 9 NEKKON SHIYO YO—*Takuro Yoshida (CBS/Sony) P.M.P.
 - 10 SHE'S JUST MY KIND GIRL—Bjorn & Benny (Epic) Shinko
 - 11 AN OLD FASHIONED LOVE SONG—Three Dog Night (Dunhill)
 - 12 LOVE—Lettermen (Capitol) Foister
 - 13 NAMIDA—*Junji Inoue (Philips) Nippon TV Music
 - 14 NAZE—*Akira Fuse (King) Watanabe
 - 15 KAMOMEMACHI MINATOMACHI—*Hiroshi Itsuki (Minurphone) Nichion
 - 16 AKUMA GA NIKUI—*Takao Hirata & Sellstars (Dan) Tokyo 12 channel
 - 17 DAY AFTER DAY—(Badfinger) (Apple) Shinko
 - 18 NIJI TO YUKI NO BALLADE—*Toi et Moi (Liberty) Alfa Music
 - 19 AMERICAN PIE—Don McLean (United Artists) UA/Taiyo
 - 20 THE MUSIC PLAYED—Udo Jurgens (Polydor) Sulseisha

MALAYSIA

(Courtesy Rediffusion, Malaysia)

*Denotes local origin

- This Week**
- 1 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Elektra)
 - 2 HURTING EACH OTHER—Carpenters (A & M)
 - 3 MY BOY—Richard Harris (Probe)
 - 4 NEVER BEEN TO SPAIN—3 Dog Night (Dunhill)
 - 5 SOMETHING ABOUT YOU BABY/DRIVING ME CRAZY—*Western Union Band (Libra) (Apple)
 - 6 DAY AFTER DAY—Badfinger (Apple)
 - 7 IT'S ONLY LOVE—Elvis Presley (RCA)
 - 8 REPENT—Straydogs (Harvest)
 - 9 KISS AN ANGEL GOOD MORNING—Charley Pride (RCA)
 - 10 LEVON—Elton John (Uni)

MEXICO

(Courtesy Radio Mil)

- This Week**
- 1 DESIDERATA—Arturo Benavides (Warner Bros.)
 - 2 GO AWAY LITTLE GIRL (Vete Muchachita)—Donny Osmond (MGM)
 - 3 COMO HAS HECHO—Los Lazo (Orefon) Domenico Modugno (RCA)
 - 4 CORAZON DE ROCA—Los Fresno (Capitol)
 - 5 NO TENGO DINERO—Juan Gabriel (RCA)
 - 6 QUE SEAS FELIZ—Rafael Vazquez (Musart)

- 7 EL AUSENTE—Lorenzo de Monteclaro (Gas)
- 8 THEM CHANGES (Cambios)—Buddy Miles (Mercury)
- 9 HE PERDIDO UNA PERLA—Los Baby's (Pecrless)
- 10 EL BORRIQUITO—Peret (Musart)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

- This Week**
- 1 SACRAMENTO—Middle of the Road (RCA)—Liberty
 - 2 POPPA JOE—Sweet (RCA)—Sweden
 - 3 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips)—Bendixsen
 - 4 RATTI—*Eivind Loeberg (Columbia)—Imudico
 - 5 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
 - 6 TELEGRAM SAM—T. Rex (Fly)
 - 7 VAARE SMAA SOESKEN—*Tore Magnus (RCA)
 - 8 MORNING HAS BROKEN—Cat Stevens (Island)—Sweden
 - 9 SON OF MY FATHER—Chicory Tip (CBS)—Sweden
 - 10 EN TUR RUND I BYEN—*Finn Kalvik (Nor-Disc)—Sonora/Essex

LP's

- This Month**
- 1 CONCERT FOR BANGLA DESH—Various Artists (Apple)
 - 2 DET AARET DET VAR SAA BRATT—Oyvstein Sunde (CBS)
 - 3 JESUS CHRIST SUPERSTAR—Original Version (MCA)
 - 4 ACCELERATION—Middle of the Road (RCA)
 - 5 HARVEST—Neil Young (Reprise)
 - 6 TEASER AND THE FIRECAT—Cat Stevens (Island)
 - 7 DU SKA FA EN DAG IMARA—Aif Proeyen (Fontana)
 - 8 TUSENFRYD OG GRAA HVERDAG, Finn Kalvik (Nor-Disc)
 - 9 WOYAYA—Osibisa (MCA)
 - 10 PAUL SIMON (CBS)

PUERTO RICO

(Courtesy WUNO-San Juan Star)

- This Week**
- 1 LO QUE TE QUEDA—Charlie Vazquez (UA Latino)
 - 2 QUEDE ZAINA—Johnny Bravo (Borinque)
 - 3 LA ESCOBA—Los Mayorales (Dark)
 - 4 VANIDAD—Yaco Monti (Parnaso)
 - 5 SCORPIO—Dennis Coffey (Buddah)
 - 6 MARGARITA—Roberto y Montuno (Fania)
 - 7 AH, AH, NO, NO—Willie Colon (Fania)
 - 8 SERA—Carlos J. Beltran (Velvet)
 - 9 AHORA QUE SOY LIBRE—Juan y Juan (RCA)
 - 10 LA SUEGRA—Los Strwck (Kubaney)

SINGAPORE

(Courtesy Rediffusion, Singapore)

- This Week**
- 1 DAY AFTER DAY—Badfinger (Apple)
 - 2 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Elektra)
 - 3 STAY WITH ME—Faces (W.B.)
 - 4 SOFTLY WHISPERING I LOVE YOU—Congregation (CBS)
 - 5 MY WORLD—Bee Gees (Polydor)
 - 6 AMERICAN PIE—Don McLean (UA)
 - 7 SOLEY SOLEY—Middle of the Road (RCA)
 - 8 HAVE YOU SEEN HER—Chi-lites (MCA)
 - 9 SON OF MY FATHER—Chicory Tip (CBS)
 - 10 TELEGRAM SAM—T. Rex (T. Rex)

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers and Distributors Assn.)

- This Week**
- 1 BRAND NEW KEY—Melanie (Buddah) Neighborhood, Gallo
 - 2 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia) Cookaway, EMI
 - 3 I WILL RETURN—Springwater (Polydor) Jigsaw, Trutone
 - 4 MOTHER—Barbra Streisand (CBS) Northern, GRC
 - 5 MOTHER—John Lennon (Parlophone) Northern, EMI
 - 6 SOLEY SOLEY—Middle of the Road (RCA) Laetrec, Teal
 - 7 I JUST CAN'T HELP BELIEVING—Elvis Presley (RCA) Laetrec, Teal
 - 8 (IS THIS THE WAY TO) AMARILLO—Tony Christie (MCA) Laetrec, Gallo
 - 9 BANKS OF THE OHIO—Olivia Newton-John (Polydor) Intersong, Trutone
 - 10 COUSIN NORMAN—Marmalade (Decca) Catrine, Gallo

SPAIN

(Courtesy El Musical)

*Denotes local origin

- This Week**
- 1 EL CHICO DE LA ARMONICA—*Micky (RCA) RCA
 - 2 YO NO SOY ESA—*Mari Trini (Hispavox) Hispavox
 - 3 THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS) Armonico

- 4 SOY REBELDE—*Jeanette (Hispavox) Musica de Espana
- 5 SI YO FUERA RICO—*Nuestro Pequeno Mundo (Movieplay) Chappel Iberica
- 6 IMAGINE—John Lennon (EMI) EGO
- 7 SOLEY, SOLEY—Middle of the Road (RCA) RCA
- 8 WE SHALL DANCE—Demi Roussos (Philips-Fonogram) Symphaty
- 9 EL SOLDADITO—*La Compania (CBS)
- 10 I LOVE YOU BABY (In Spanish)—*Tony Ronald (Movieplay) Penta Music

SWEDEN

(Courtesy Radio Sweden)

- This Week**
- 1 PAUL SIMON (LP)—Paul Simon (CBS)—Sonet
 - 2 HIMSELF (LP)—Gilbert O'Sullivan (MAM)—April
 - 3 JESUS CHRIST SUPERSTAR (LP)—Various artists (MCS)—Universal-Film
 - 4 IS THIS THE WAY TO AMARILLO—Tony Christie (MCA)—ATV-Kirschner
 - 5 POPPA JOE—Sweet (RCA)—Sweden
 - 6 HARVEST (LP)—Neil Young (Reprise)—Silver Fiddle
 - 7 SACRAMENTO—Middle of the Road (RCA)—Edition Liberty
 - 8 ANGLAMARK—Sven-Bertil Taube (Svenska Ljud)—Reuter & Reuter
 - 9 88-ORES-REVYN (LP)—Hasse Alfredsson, Tage Danielsson & Gunnar Svensson (Svenska Ljud)—Various
 - 10 THICK AS A BRICK (LP)—Jethro Tull (Crysalis)—Air

SWITZERLAND

(Courtesy SRG German Service, Swiss Radio Broadcasting)

- This Week**
- 1 SACRAMENTO—Middle of the Road (RCA)
 - 2 HOW DO YOU DO—Mouth & MacNeal (Philips)
 - 3 POPPA JOE—The Sweet (RCA)
 - 4 I WILL RETURN—Springwater (Polydor)
 - 5 SOFTLY WHISPERING I LOVE YOU—The Congregation (Columbia)
 - 6 BLACK DOG—Led Zeppelin (Atlantic)
 - 7 TELEGRAM SAM—T. Rex (Ariola)
 - 8 (IS THIS THE WAY TO) AMARILLO—Tony Christie (MCA)
 - 9 SOLEY SOLEY—Middle of the Road (RCA)
 - 10 OLD MAN MOSES—The Les Humphries Singers (Decca)

Kansas City Jazz Concerts In Paris

PARIS — The Count Basie Orchestra will feature in two Kansas City jazz concerts at the Paris Salle Pleyel on April 17.

The concerts also include the Kansas City Blues Shouters with Eddie 'Cleanhead' Vinson, Big Joe Turner and Joe Williams and the Kansas City Seven, with Roy Eldridge and Eddie 'Lockjaw' Davis.

Promoters are Frank Tenot and Daniel Filipacchi of Jazz Magazine Productions.

'Mamy' Composer Completes Score

PARIS — Composer Hubert Giraud, who wrote the worldwide hit "Mamy Blue," has just completed his first film score, for Jean Gabin's "Le Tueur" ("The Killer"). The main song "C'etaut un Homme" is sung by Ricky Shane and published by Claude Pascal.

ASCAP Bd. Elections

• Continued from page 3

Cane of Famous Music Corp. as alternate. Publishers elected in the standard division are Hans W. Heinsheimer of G. Schirmer, Inc.; with Lewis Roth of the Boston Music Co. as alternate.

The ASCAP board of review is elected every alternate year for a two-year period. Alternates serve in the absence of the regular members. The board of review hears grievances of members.

ASCAP's committee on elections consists of Louis Alter, chairman, Walter Bishop, Sammy Cahn, Dorothy Fields, Gene Goodman, Bud Green, Ezra Laderman, David K. Sengstack and Leo Talent.

Billboard Album Reviews

APRIL 1, 1972



POP
5th DIMENSION—
 Individually & Collectively.
 Bell 6073

The 5th Dimension magic continues to captivate. Their artistry here is once again sure and stylish and the wide-ranged repertoire that covers such assorted compositions as Hal David-Burt Bacharach's "All Kinds of People" and Bernie Taupin-Elton John's "Border Song." Each member's vocal solo is superb with the group adding excellent support. "Last Night I Didn't Get To Sleep At All," their latest single is included.



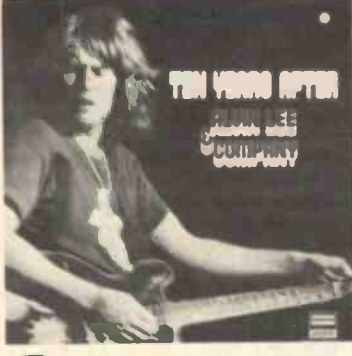
POP
HUMBLE PIE—
 Smokin'.
 A&M SP 4342

This is the Pie's first album since the departure of the erstwhile "face" of 1969, Peter Frampton. His replacement, Clem Clempson seems an instantly fervent guitarist and a welcome addition to the group. Top cuts include a surprisingly beautiful number "You're So Good To Me," a rendition of Eddie Cochran's "C'mon Everybody" and a lusty rocker "30 Days in the Hole."



POP
ANDY WILLIAMS—
 Love Theme From "The Godfather."
 Columbia KC 31303

A superb performance from Andy Williams and top production work by Dick Glasser make this a very special LP that is going to take Williams high up the charts once again. The title tune, his current single attracting much attention and play, is a highlight along with "Precious & Few," "Hurtin' Each Other" and "Until It's Time For You To Go."



POP
TEN YEARS AFTER—
 Alvin Lee & Company.
 Deram XDES 18064

This LP, a compilation of previously unreleased material recorded prior to their label switch, would seem to be comprised of mainly throw-away cuts, which is definitely not the case. The material is easily as exciting and diverse as that exhibited on their "Space In Time" LP. Alvin Lee again establishes that he is a consummate guitarist, his licks irresistibly insistent. Check out "The Sounds," "Boogie On" and "Portable People."



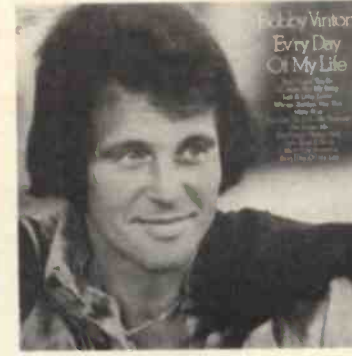
POP
DAVID CLAYTON-THOMAS—
 Columbia KC 31000

In his solo LP since his Canadian solo days before he became the lead vocalist to the Blood, Sweat & Tears, David Clayton-Thomas proves that he is indeed a musical force unto himself. His single of "Sing a Song" is here, as well as a very good "Magnificent Sanctuary Band" and a message-packed "Stealin' in the Name of the Lord." "Caress Me Pretty Music" is also outstanding.



POP
BIG SUR FESTIVAL—
 Various Artists.
 Columbia KC 31138

The 8th annual Big Sur Festival at Esalen Institute (they'll use the profits in a study of non-violence) was highlighted by sparkling performances from Joan Baez, Kris Kristofferson, Mickey Newbury and Taj Mahal. Cuts sure to garner heavy play are "Love Is Just a Four Letter Word," "The Pilgrim-Chapter 33," "Nobody's Business But My Own" and "Frisco Mabel Joy." Beautiful cover photography by Betty Beard showcases the package.



POP
BOBBY VINTON—
 Every Day of My Life.
 Epic KE 31286

Currently enjoying a top chart spot with the title tune of this LP, Vinton has here a dynamite package that will keep him high on the charts for some time. His fine style and polished talent make this a sure hit with spotlight cuts such as "Let's Sing a Song" (by Michael Gately and Robert John), "I'll Make You My Baby" and "I'm Coming Home, Girl." Vinton offers a superb reading on "And I Love You So" (by Don McLean).



POP
CHASE—
 Ennea.
 Epic KE 31097 (CBS)

Bill Chase and company have turned out another exceptional package, with the aid of a fine Frand Rand-Bob Destocki production. G.G. Shinn's dynamite vocals make "I Can Feel It" and "Woman of the Dark" rock out. Side two, Ennea of nine, is a refresher course in Greek mythology. Bill Chase's trumpet solos shine. Their recent single smash, "So Many People" is included.



POP
VARIOUS ARTISTS—
 A Tribute to Woody Guthrie, Part 1.
 Columbia KC 31171

Volume 1 of two concerts paying tribute to the great Woody Guthrie (volume 2 to be released by Warner Bros.) is a triumph of record company and artist cooperation. Judy Collins, Bob Dylan, Arlo Guthrie, Richie Havens, Odetta, Tom Paxton, Pete Seeger, narrators Robert Ryan and Will Geer, and such prestigious musicians as Robbie Robertson, Ry Cooder, and Rick Danko sang and played the Guthrie songs in Carnegie Hall and the Hollywood Bowl.



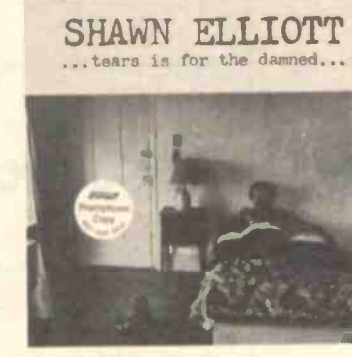
POP
ANN PEEBLES—
 Straight From the Heart.
 Hi SHL 32065 (London)

"I Feel Like Breaking Up Somebody's Home," her latest single, is just one of the fine tunes rendered here by Ann Peebles who is making rapid progress in becoming the foremost female singer around. "How strong is a Woman" and "Somebody is On Your Case" feature swinging rhythm with catchy lyrics. Either one of these cuts could make it as a single. Coupled with her recent winner make this a top chart contender.



POP
HEAVEN BOUND WITH TONY SCOTTI—
 MGM SE 4917

This very fine group with a terrific top 40 sound have had success with their "He'd Rather Have the Rain" and "Five Hundred Miles" singles. Tony Scotti, Tommy Oliver and Michael Lloyd share production credits and a super job they have done. Besides the two singles mentioned, the LP includes "Open Up Your Heart," "Bluebird" and "I Will." A highlight is "I Kept On Loving You," a cut with much single potential.



POP
SHAWN ELLIOTT—
 Tears Is For the Damned.
 London PS 603

Shawn Elliott gives a mature and sensitive performance on this, his latest LP offering. His voice is strongly resonant, his stylings virile and assured. He writes absorbingly enchanting lyrics, bittersweet tales of unrequited love and other such trials and tribulations. A very satisfying album which should acquire airplay of a primarily MOR nature. Choice tracks "Looking For Changes," "Dry Your Tears" and "Any Dream Will Do."



POP
JADE WARRIOR—
 Released.
 Vertigo VEL 1009 (Mercury)

Without any sign of overindulgence or pretention, Jade Warrior, a new three-man British group, have wrought one of the most stimulating albums of the year. Theirs is a sound that effortlessly combines ancient rhythmic patterns with the electric excitement of the future, the resultant blend is smooth and palatable. Essentially noteworthy are "Three-Horned Dragon King," "Barazinbar" and "We Have Reason to Believe."



POP
ANDY BROWN—
 Gone To My Head.
 Mercury SRM 10625

Rarely is one privileged to hear an album that contains such beautifully inventive music as Andy Brown's initial LP offering. His imploringly personal lyrics are absorbingly descriptive; his vocal interpretations breathlessly haunting. He is aided by musical "Heavies" Peter Frampton, Leslie Duncan and Mickey Waller on some marvelously compelling songs such as "Oh James" (a tribute to James Taylor, Elton & Elvis), "P.S., Get Lost" and "Etcetra, Etcetra."



POP
BLUE ROSE—
 Epic E 31252 (CBS)

Group made a dent with their initial single, "My Impersonal Life," spotlighted in this debut package . . . a potent and commercial one! Other highlights include an easy rocker, "Takin' Love and Run," the swinging "Make You Happy," and a heavy rock ballad, "Sweet Thing." LP should establish the group.



POP
REVIVAL—
 Kama Sutra KSBS 2047 (Buddah)

Revival, four talented teens from Maspeth, have been breaking it up regularly at New York's Gurdy's Folk City. The excitement they generate (especially through the expertise of Dan Daley who picks like a Chet Atkins protege) has been captured on their Kama Sutra debut LP. Highlights are "Way That It Feels," "Words #1" and Merle Haggard's "Mama Tried."

68 THIS WEEK

60 LAST WEEK

The records listed on this page represent the new additions and picks of more than 150 radio stations in 50 markets polled each week for Top 40, MOR, country and soul, along with the picks of the Billboard Review Board. The picks are based upon the commercial potency of the disc.

POP

RARE EARTH—WHAT'D I SAY (3:10)

(prod: Rare Earth) (writer: Charles) (Progressive, BMI) Flip: No info available. **RARE EARTH** 5043 (Motown) **RADIO ACTION:** WLCT (St. Petersburg); KTGR (Columbia, Mo.); KEWI (Topeka); WFMJ (Youngstown); WROM (Rome, Ga.)

T. REX—TELEGRAM SAM (3:45)

(prod: Tony Visconti) (writer: Bolan) (Wizard, ASCAP) Flip: "Cadillac" (3:53) (T. Rex, ASCAP) **REPRISE** 1078

GRAND FUNK RAILROAD—UPSETTER (2:40)

(prod: Terry Knight) (writer: Farnor) (Storybook, BMI) Flip: No info available. **CAPITOL** 3316

APOLLO 100—MENDELSSOHN'S 4th (Second Movement) (2:32)

(prod: Miki Dallan) (writers: Mendelssohn/arr: Parker) (Campbell-Connelly, ASCAP) Flip: No info available. **MEGA** 615-0069

CHAIRMEN OF THE BOARD—BITTERSWEET/ELMO JAMES (3:23/3:28)

(prod: Greg Perry, General Johnson) (writers: Johnson-Perry) (Gold Forever, BMI) (**INVICTUS** 9105 (Capitol) **RADIO ACTION:** KDKA (Dallas)

FANNY—AIN'T THAT PECULIAR (3:39)

(prod: Richard Perry) (writers: Robinson-Moore-Tarplin-Rogers) (Jobete, BMI) Flip: "Think About the Children" (4:07) (Braintree/Tinkle Tune, BMI) **REPRISE** 1080

COUNTRY

RAY PRICE—THE LONESOMEST LONESOME (2:43)

(prod: Don Law Productions) (writer: Davis) (Screen Gems-Columbia, BMI) Flip: "That's What Leaving's About" (2:53) (Charlie Boy/Ra-Jane, ASCAP) **COLUMBIA** 4-45583 **RADIO ACTION:** WBAP (Ft. Worth)

SKEETER DAVIS—SAD SITUATION (2:55)

(prod: Ronny Light) (writer: Pitts) (Window, BMI) Flip: "All I Ever Wanted Was Love" (2:02) (Crestmoor, BMI) **RCA** 74-0681 **RADIO ACTION:** WBAP (Ft. Worth)

IMPRESSIONS—THIS LOVE'S FOR REAL (2:50)

(prod: Curtis Mayfield) (writers: Hutson-Hawkins) (Tosco, ASCAP) Flip: No info available. **CURTOM** 1970 (Buddah)

LOBO—WE'LL MAKE IT—I KNOW WE WILL/THE ALBATROSS (2:53/3:07)

(prod: Phil Gernhard) (writers: LaVoie/Holler) (Famous/Kaiser, ASCAP/Stonehenge, BMI) **BIG TREE** 134 (Bell)

STEVE ALAIMO—AMERICAN MUSIC (2:23)

(prod: Chips Moman) (writers: Carlton-White) (Press, BMI) Flip: No info available. **ENTRANCE** 7507 (CBS)

CRABBY APPLETON—LOVE CAN CHANGE EVERYTHING (2:40)

(prod: Zachary) (writer: Fennelly) (Moo Moo, BMI) Flip: "Smokin' in the Morning" (2:50) (Moo Moo, BMI) **ELEKTRA** 457B1 **RADIO ACTION:** WECU (Greenville, N.C.)

GERRY RAFFERTY—MAKE YOU, BREAK YOU (2:48)

(Heathside, BMI) Flip: No info available. **SIGNPOST** 70001 (Atlantic)

TIFFANY WITHERSPOON—HOME AGAIN (2:28)

(prod: J.J. Durkin, Jay Stoler) (writer: King) (Screen Gems-Columbia, BMI) Flip: No info available. P.I.P. 8931 (Pickwick International) **RADIO ACTION:** WSPR (Springfield); WGAN (Portland); WSB (Atlanta)

FLEETWOOD MAC—OH WELL (PART I) (2:25)

(prod: Fleetwood Mac) (writers: Green) (WB, ASCAP) Flip: "The Green Manalishi" (With the Two Prong Crown) (4:34) (WB, ASCAP) **REPRISE** 1079

LAYNG MARTINE—FIND OUT IF SHE LIKES ME (2:49)

(prod: Ray Stevens) (writer: Martine) (Ahab, BMI) Flip: No info available. **BARNABY** 2059 (CBS)

GARY OWENS—THE PRESIDENTS (2:48)

(prod: Michael Viner) (writers: Owens-Atkins) (Starshine, BMI) Flip: "Foonman Airlines" (1:52) (Starshine, BMI) **LION** 107 (MGM)

also recommended

HAPPY SHAHAN—Everybody Wants See the Elephant (2:13) (prod: Clarence Selman) (writer: Hall) (Newkeys, BMI) **ROYAL AMERICAN** 53 **RADIO ACTION:** KVET (Austin)

NARVEL FELTS—Endless Love (2:28) (prod: Lewis Willis) (writers: Pickard) (Rivercity/Jec, BMI) **HI COUNTRY** 8001 (London)

ROSE MADDOX—Tomorrow I'll Be Gone (2:19) (Plaque/Maryhill, BMI) (prod: Gene Breeden) (writers: Rogers-Gay) **PORTLAND** 1004

SOUL

also recommended

JACK JONES—The Mountain (2:45) (prod: Joe Reisman) (writer: Arvon) (Edwin H. Morris, ASCAP) **RCA** 74-0683

PERSUADERS—If This Is What You Call Love (I Don't Want No Part Of It) (3:44) (prod: the Poindexter Bros.) (writers: Poindexter-Members-Poindexter) (Cotillion/Win Or Lose, BMI) **WIN OR LOSE** 222 (Atco) **RADIO ACTION:** WKXI (Jackson, Mississippi), KPRS (Kansas City)

RICHARD LANDIS—Natural Causes (3:27) (Alouette Prod) (writers: Landis-Meltzer) (Twili/Portobello, ASCAP) **DUNHILL** 4307

TONY BENNETT—Twilight World (3:04) (writer: McPartland) (Halcyon, ASCAP) **COLUMBIA** 4-45573

GILBERT O'SULLIVAN—Alone Again (Naturally) (3:40) (writer: O'Sullivan) (prod: Gordon Mills) (MAM, ASCAP) **MAM** 3619 (London)

ALLMAN BROTHERS BAND—Ain't Wastin' Time No More (3:40) (prod: Tom Dowd) (writer: Allman) (No Exit, BMI) **CAPRICORN** 0003 (Warner Bros.) **RADIO ACTION:** KSE (Santa Maria, Cal.)

R.E.O. SPEEDWAGON—157 Riverside Avenue (2:56) (prod: Paul Lake & Billy Rose 11) (writer: Speedwagon) (Two Twenty Two, BMI) **EPIC** 5-10847 (CBS)

BROOKLYN BRIDGE—Bruno's Place (3:50) (prod: Johnny Maestro) (writer: Wainwright III) (Frank, ASCAP) **BUDDAH** 293

LAX—Ain't People Kind (To The Blind) (2:54) (prod: Doug Gilmore) (writer: Curtis) (Warner-Tamerlane/Skol, BMI) **MANS** 6005 (CBS)

HUGO MONTENEGRO—Love Theme From "The Godfather" (3:36) (prod: Pete Spargo) (writers: Rota) (Famous, ASCAP) **RCA** 74-0690

CATHY CHAMBERLAIN—Rag & Roll (2:17) (prod: Trade Martin & Chip Taylor) (writers: Chamberlain-Look) (Rag & Roll, BMI) **KAMA SUTRA** 543 (Buddah) **RADIO ACTION:** KBOI (Boise)

LAST GALAXIE—All Good Gifts (4:10) (Valando, BMI) **GAR** 316

GENE PITNEY—I Just Can't Help Myself (3:17) (prod: Barry Murray) (writers: Murray-McNaught) (Kirshner/Our Music, BMI) **MUSICOR** 1543

MARY LANIER—Day By Day (3:27) (writer: Schwartz) (Valando, BMI) **GAR** 315

also recommended

DONNY HATHAWAY & JUNE CONQUEST—I Thank You (2:38) (prod: Curtis Mayfield) (writer: Mayfield) (Camad, BMI) **CURTOM** 1971 (Buddah) **RADIO ACTION:** KPRS (Kansas City)

FREDDIE SCOTT—The Great It (3:05) (prod: Helen Miller & Chas. Calello) (writers: Merriam-Miller) (Sunbeam, BMI) P.I.P. 8932 (Pickwick International) **RADIO ACTION:** KPRS (Kansas City)

GWEN McCRAE—He's Not You (3:02) (prod: Steve Alaimo) (writers: Wine-Levien) (Jillbern/Pocketful of Tunes, BMI) **COLUMBIA** 4-45578

GEORGE JACKSON—Aretha, Sing One For Me (2:58) (writers: Williams-Harris) (Happy Hooker/Jec, BMI) **HI** 2212 (London)

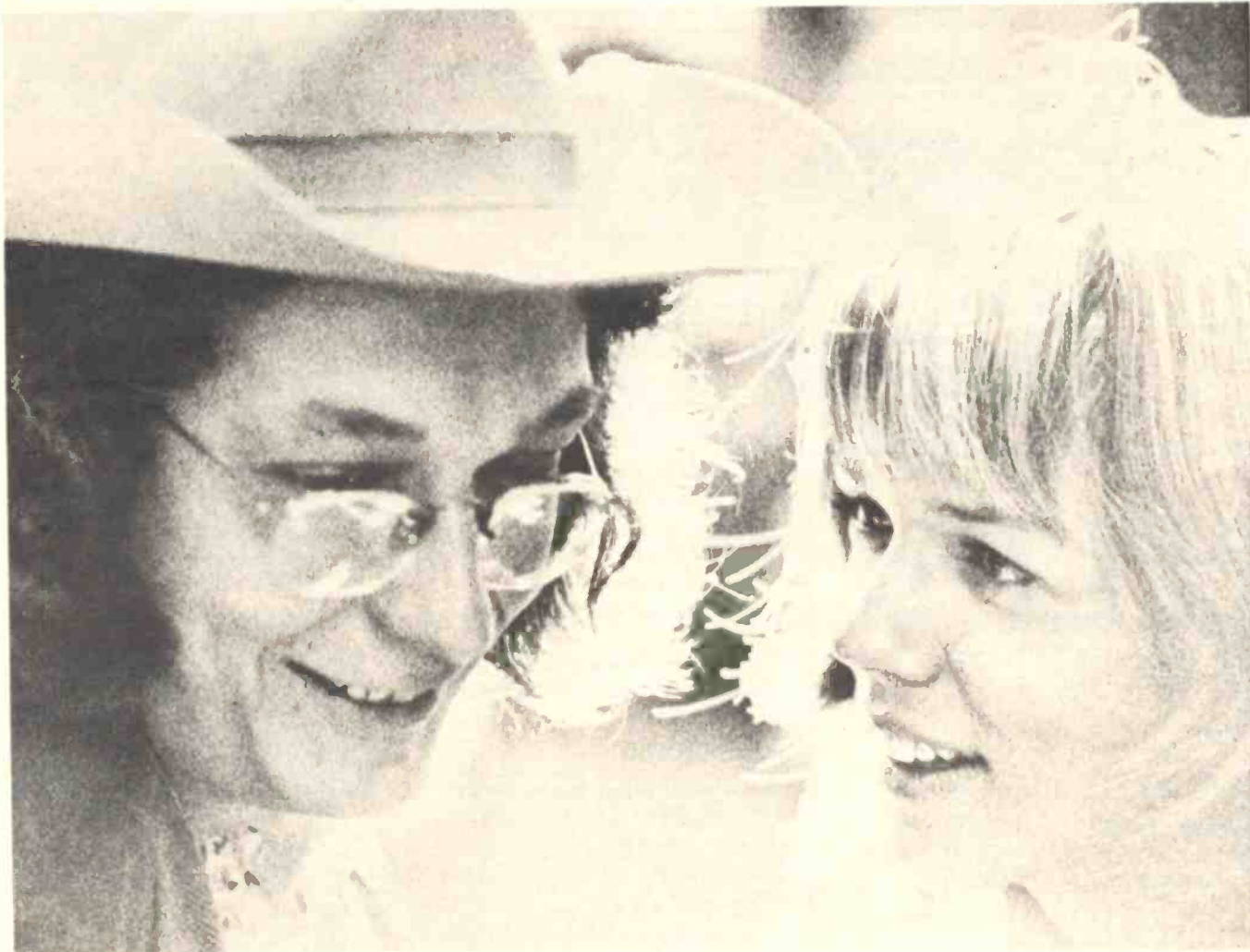
COMMODORES—The Zoo (The Human Zoo) (3:16) (prod: Pam Sawyer & Gloria Jones) (writers: Sawyers-Jones) (Jobete, BMI) **MOWEST** 5009 (Motown)

CHARTION

- Aretha Franklin, Atlantic
- Back to the Irish—Wings, Apple
- Three Dog Night, Dunhill
- Jackson Browne, Asylum (Atlantic)
- Boyz n the City, Apple
- Done for Me—Al Greene, HI (London)

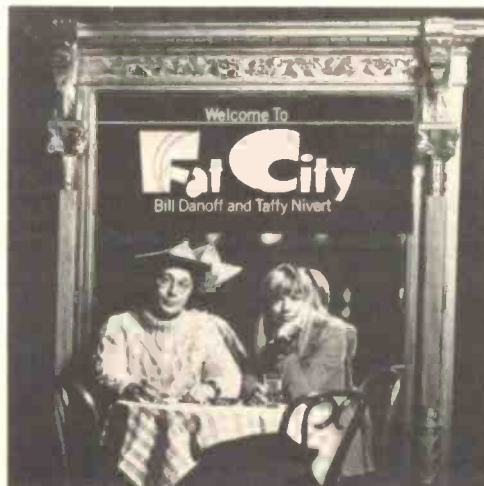
THE CONTINUING SAGA OF FAT CITY.

BILL DANOFF AND TAFFY NIVERT MEET, AND WRITE HIT SONGS LIKE "COUNTRY ROADS" WITH JOHN DENVER. BILL AND TAFFY FALL IN LOVE, CHANGE THEIR COLLECTIVE NAMES TO FATCITY, WRITE AN ALBUMFUL OF SONGS AND RECORD IT FOR PARAMOUNT RECORDS. AND AS A WEDDING PRESENT, SPEND THEIR HONEYMOON PERFORMING ON A SOLD OUT TOUR WITH THE MOODY BLUES.



Fat City—March 22nd thru April 8th—Tour with Moody Blues

- 3/22—International Ampitheater, Chicago, Ill.
- 3/23—Assembly Hall, Urbana, Illinois
- 3/25—Cobo Hall, Detroit, Mich.
- 3/26—Onondaga Co. War Memorial—Syracuse, N.Y.
- 3/27—Civic Center, Baltimore, Md.
- 3/28—Maple Leaf Gardens, Toronto
- 3/30—Boston Gardens, Boston, Mass.
- 3/31—Memorial Aud., Buffalo, N.Y.
- 4/2 —Convention Center Arena, San Antonio, Texas
- 4/3 —Tarrant Convention Center, Ft. Worth, Texas
- 4/4 —Fairgrounds Arena, Oklahoma City, Okla.
- 4/5 —Sam Houston Coliseum, Houston, Texas
- 4/7 —Sports Coliseum, Orlando, Fla.
- 4/8 —Hollywood Sports Aud., Miami Beach, Fla.



PAS 6028 PA8 6028 PAC 6028

FOR THE NEXT EXCITING EPISODE, STAY TUNED
TO THESE PAGES.



Distributed by Famous Music Corporation
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Album Reviews

SPECIAL MERIT PICKS

POPULAR

VARIOUS ARTISTS—Medicine, Mind and Music. CBS Legacy Collection L2X 30680

Operating under the theory that music is definitely calming to the fevered brow and that throughout the ages priests, doctors and court magicians have used melodies and even lyrics to work their cures. Goddard Lieberson has done a fantastic job of research, production and editing to compile this work. Also Meg Welles Karlin and Fred Karlin, who did the music and musical research, have created a progression of words, tunes and instruments through the centuries. A fascinating concept and a beautiful album.

CLAIRE HAMILL—One House Left Standing. Island SW 9316 (Capitol)

This is an exquisitely executed album. Claire Hamill is the fortunate possessor of a breathtakingly lovely voice and an amazing talent for writing genuinely impassioned songs. Her album is rich in atmosphere, the melodies interlaced with underlining subtleties. Especially enjoyable are "Flowers For Grandma," "Where Are Your Smiles Now" and a sardonic little ditty entitled "Baseball Blues."

RAZMATAZ—For the First Time. United Artists UAS 5564

The full bodied jazz orientation of Razmataz brings a subtle mixture of Marc Blackburn's woodwinds and the pointillistic aggression of Morton's keyboard to a penetrating yet tender level of warmth. Responses should be quickly reflected on FM programming for "Take Care of Yourself" and best instrumental yet "Lots' Wife."

BROWN DUST—Family Prod. EPS 2701

Producers T.J. Bruno and Arlie Ripp introduce a quality jazz rock band, Brown Dust, on Family Productions. The group, which numbers six, sounds like an aggregate of twice that number in such original material

as "Fantasy Folk," "So I'm Down," "Stormy Monday," "Everlasting Peace" and a revival of the Lovin' Spoonful's "Do You Believe In Magic."

LEN BARRY—Ups And Downs. Buddah BDS 5105

A sensitive, warm LP from the fine writer of super, introspective yet sharing lyrics. Highlights include "Just the 2 of Us," "I Tried You Tried" and the title tune. Especially appealing is "Diggin' Life." Produced by Len Barry & Dave White Tricker.

CLASSICAL

VERDI HEROINES—Eleanor Steber. Odyssey Y 31149

One of the Metropolitan Opera's first great home-grown sopranos puts her fine voice to stirring Verdi arias in this reissue.

ARIAS FROM DONIZETTI: DAUGHTER OF THE REGIMENT (Clara, Conductor)/**MOZART: ARIAS** (Walter, Conductor)—Lily Pons. Odyssey X 31152

A lovely sample of one of the purest voices of our time. The Mozart side of this Lily Pons reissue is especially lovely.

SCHUBERT: THE COMPLETE PIANO SONATAS: VOL. 4—Paul Badura-Skoda. RCA VICS 6131

RCA's latest set of Badura-Skoda playing Schubert's complete piano sonatas keeps up to the high standard of the series and displays some of the most distinctively beautiful large piano pieces ever written.

IN HONOR OF THE 35TH ANNIVERSARY OF HER METROPOLITAN OPERA DEBUT—Bludu Sayao. Odyssey Y 31151

The Brazilian-born international soprano star can be remembered here at her best in this exciting reissue.

JAZZ

LARRY CORYELL—Fairlyland. Mega M51-5000

Filled with rock excitement and impact, this LP featuring guitarist Larry Coryell was recorded live in Montreaux, Switzerland, and features "Souls Dirge" and "Stones," among other cuts. Bob Thiele produced.

PRETTY PURDIE AND THE PLAYBOYS—Stand By Me (What You See Is What You Get). Mega M51-5001

"Spanish Harlem," "You've Got a Friend," and "Whatcha See Is Whatcha Get" are all funky-sounding jazz-based tunes with both jazz and pop appeal. Gil Scott-Heron is featured. Pretty Purdie does outstanding vocal work on many of the cuts. A very excellent entertainment package.

COMEDY

DAVE BARRY & COMPANY—Will the Real Howard Hughes Please Stand Up? Double Shot/Whiz DSS 5006

Some of this LP is funny and some of it not so funny, but a lot of the cuts, such as "Poker Game" do warrant airplay on MOR radio stations. With the continuing public interest in Howard Hughes, this LP should have considerable sales impact.

★★★★
4 STAR
★★★★

POPULAR ★★★★★

JEAN LECCIA INTERPOLATION—MGM SE 4810

LOVE SONG—Good News GNR 08100 (United Artists)

SOUNDTRACK ★★★★★

SOUNDTRACK—Hot Parts. Kama Sutra KSB5 2054

COUNTRY ★★★★★

LYNN HARPER—Sings Country Favorites. Alshire S 5258

SOUL ★★★★★

SOUL—Can You Feel It. Musicor MS 3230
PRESENTING THE GARY BYRD EXPERIENCE—RCA LSP 4657

JAZZ ★★★★★

BERNARD PURDIE—Shaft. Prestige R 10038

GOSPEL ★★★★★

SINGING HEMPHILLS—Make Mine Gospel. Canaan CAS 9708
MEMPHIS CHOIR—Sacred LPS 74056

INTERNATIONAL ★★★★★

DANNY RIVERA—Velvet LPVS 1450

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.

More Album Reviews
On Page 47

ACTION Records

NATIONAL BREAKOUTS

SINGLES

LOOK WHAT YOU DONE FOR ME Al Green, Hi 2211 (London) (Jec, BMI)
LET'S STAY TOGETHER Isaac Hayes, Enterprise 9045 (Stax/Volt) (Jec, BMI)

ALBUMS

HUMBLE PIE Smokin', A&M SP 4342
CREAM Live, Vol. 2, Atco SD 7005

REGIONAL BREAKOUTS

SINGLES

There are no regional breakouts this week.

ALBUMS

RATCHELL Decca DL 75330 (MCA) (DETROIT)
EVERLY BROTHERS Stories We Could Tell, RCA LSP 4620 (MILWAUKEE)

Bubbling Under The HOT 100

101. TRAIN OF GLORY Jonathan Edwards, Atco 6881
102. IN & OUT OF MY LIFE Martha Reeves & Vandellas, Gordy 7113 (Motown)
103. BREAKING UP SOMEBODY'S HOME Ann Peebles, Hi 2205 (London)
104. SUGAREE Jerry Garcia, Warner Bros. 7569
105. IF WE ONLY HAVE LOVE Dionne Warwick, Warner Bros. 7560
106. THANK GOD FOR YOU BABY P G & E, Columbia 4-45519
107. SON OF MY FATHER Chicory, Epic 5-10837 (CBS)
108. YOU WERE MADE FOR ME/MISSING YOU Luther Ingram, Koko 2110 (Stax/Volt)
109. VAHEEVELLA Kenny Loggins & Jim Messina, Columbia 4-45550
110. EVE Jim Capaldi, Island 1204 (Capitol)
111. WHEN YOU GOT TROUBLE Redbone, Epic 5-10839 (CBS)
112. SING A SONG David Clayton-Thomas, Columbia 4-45569
113. LEAVIN' IT'S OVER Hudson, Playboy 50001
114. TOO BEAUTIFUL TO LAST Engelbert Humperdinck, Parrot 40069 (London)
115. DARLING BABY Jackie Moore, Atlantic 2861
116. ONE GOOD WOMAN Hamilton, Joe Frank & Reynolds, Dunhill 4305
117. LOVE THEME FROM "THE GODFATHER" Andy Williams, Columbia 4-45579
118. DON'T EVER TAKE AWAY MY FREEDOM Peter Yarrow, Warner Bros. 7567
119. LOVE THEME FROM "THE GODFATHER" Roger Williams, Kapp 3665 (MCA)
120. MANHATTAN KANSAS Glen Campbell, Capitol 3305
121. (Straight To Your Heart) LIKE A CANNONBALL Van Morrison, Warner Bros. 7573
122. CHANGES David Bowie, RCA 74-0605

Bubbling Under The TOP LP'S

201. KINKS Muswell Hillbillies, RCA LSP 4644
202. \$ (Dollars) Soundtrack, Reprise MS 2051
203. MAC DAVIS I Believe In Music, Columbia C 30926
204. LES McCANN Invitation to Openness, Atlantic SD 1603
205. RATCHELL Decca DL 75330 (MCA)
206. DIONNE WARWICKE From Within, Scepter SPS 2-598
207. NITE-LITERS Instrumental Directions, RCA LSP 4580
208. JACKIE LOMAX Three, Warner Bros. BS 2591
209. ADDRISI BROS. We've Got To Get It On Again, Columbia KC 31296
210. RAIDERS Country Wine, Columbia KC 31106
211. EVERLY BROTHERS Stories We Could Tell, RCA LSP 4620
212. DAVID BOWIE Hunky Dory, RCA LSP 4623

Talent In Action

• Continued from page 41

JAKE & THE FAMILY JEWELS

Folk City, New York

Jake & The Family Jewels, Polydor Records, is a lusty, fun-loving group that makes up in humor and enthusiasm what it lacks in musical expertise.

Led by Al Jacobs on vocals and electric bass, the group's sounds virtually spans the spectrum of musical formats from the early rock 'n' rollers through today's folk and rock sounds.

Emphasis is on entertainment, there is no heavy, mind-bending pseudo-psychological vibes, just a lot of fun music with rib-tickling lyrics. In essence, Jake & The Family Jewels is a good group with which to spend an evening if all you're seeking is relaxation and a way to lose the blues.

RADCLIFFE JOE

SONNY ROLLINS

Village Vanguard, New York

Sonny Rollins, who has not recorded for four years (by choice) or played anywhere for two (by choice), returned to state in very positive terms that he is a major contemporary tenor saxophone voice. His long lay off from public view has not dimmed or stilled his dominant tone or fertile ideas.

But an amazing facet of his Vanguard appearance was the audience acceptance of the Rollins quartet. The crowds turned out and they reacted to Rollins' work like a rock audience. It generated a lot of personal electricity and if Rollins' new label, Milestone Records, follow through with their intention of recording him live they could do no better than put him in front of an audience such as this.

IAN DOVE

APRIL 1, 1972, BILLBOARD

BEST SELLING Jazz LP's

This Month TITLE—Artist, Label & Number (Dist. Label)

1. SMACKWATER JACK
Quincy Jones, A&M SP 4307
2. BLACK MOSES
Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)
3. PUSH PUSH
Herbie Mann, Embryo SD 532 (Atlantic)
4. INNER CITY BLUES
Grover Washington Jr., Kudu KU-03 (CTI)
5. QUIET FIRE
Roberta Flack, Atlantic SD 1594
6. SHAFT
Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)
7. A DIFFERENT DRUMMER
Buddy Rich, RCA LSP 4593
8. LIVE-EVIL
Miles Davis, Columbia G 30954
9. INVITATION TO OPENNESS
Les McCann, Atlantic SD 1603
10. FIRST LIGHT
Freddie Hubbard, CTI CTI 6013
11. THE INNER-MOUNTING FLAME
Mahavishim Orchestra with John McLaughlin, Columbia KC 30167
12. MY WAY
Gene Ammons, Prestige PS 10022 (Fantasy)
13. TEARS OF JOY
Don Ellis, Columbia G 30927
14. CRUSADERS 1
Blue Thumb BTS 6001 (Famous)
15. WILD HORSES/ROCK STEADY
John Hammond, Kudu KU-04 (CTI)
16. BITCHES BREW
Miles Davis, Columbia GP 26
17. M.F. HORN
Maynard Ferguson, Columbia G 30466
18. DONNY HATHAWAY LIVE
Atco SD 33-386
19. CALIFORNIA CONCERT
Various Artists, CTI CTX 2+2
20. BLACK UNITY
Pharaoh Sanders, Impulse AS 9219

Billboard SPECIAL SURVEY For Week Ending 4/1/72

FIND's new catalog has over 53,280 LP's, 8 Track Tapes, Cassettes, Reel to Reel and Quad LP and Tape items...

Available for shipment to participating FIND dealers THE SAME DAY your orders are received at our Terre Haute warehouse...

What can't we FIND?

for Participating FIND dealers...

Nothing!



There isn't one single recording we don't have at our fingertips. There are more than 53,280 different stereo and quadraphonic recordings, LP's and tapes (8 track, cassettes, reel to reel tape) now available to you from FIND's newest catalog just issued to participating FIND dealers.

If you are not presently using the services of FIND, join the bandwagon of thousands of dealers who are solving their special order problems through FIND. The FIND Catalog and the FIND Special Order Desk make every dealer a full line dealer.

Obviously, you cannot possibly stock all the LP's and Tapes available...that's where FIND comes in. If you do not have what your customer is looking for, you can now special order it from FIND...shipment back to you within 24 hours of receipt of your order. All your orders are shipped back to you the same day they are received at our warehouse.

What it comes down to is this...if the item is listed in the FIND Catalog, it is available in our warehouse for immediate shipment to you. What could be simpler?

**There is nothing we can't FIND!
ACT NOW to become a FIND dealer...**

Fill in the FIND Dealer Application below...MAIL IT TODAY!

FILL IN and MAIL TODAY to:
FIND / P.O. Box 775, Terre Haute, Ind. 47808
(812) 466-1282



Dealer Application
FIND / P.O. Box 775
Terre Haute, Ind. 47808

I am interested in becoming a FIND Service dealer. I have answered the questions below and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

Qualification Data

1. I have checked below the type of retail outlet with which I am associated: .

- Record/Tape Store
- Home Entertainment/ Appliance Store
- Department Store
- Other: _____
- Discount Store
- Variety Store
- Supermarket
- Drug Store

2. I am: An independent retailer, operating _____ (state how many) outlets;

Part of a chain-store operation with _____ (state how many) outlets;

3. I retail the products checked:

- LP Records
- Cassettes
- 8-Track Tapes
- Open-Reel Tapes

4. My record/tape department is:

- Clerk-serviced
- Self-serviced
- Self serviced with clerk assistance

5. I buy my record/tape product from:

- Distributors
- One-Stops
- Serviced by Rack Jobber

6. I subscribe to Billboard. Yes _____ No _____

Store Name: _____

Individual: _____ Owner: Manager.

Telephone: _____

Address: _____

City, State, Zip: _____

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 April 7, 1972

Billboard

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	A HORSE WITH NO NAME 7	America (Ian Samwell), Warner Bros. 7555
2	2	HEART OF GOLD 9	Neil Young (Elliot Mazer & Neil Young), Reprise 1065
3	4	PUPPY LOVE 6	Donny Osmond (Mike Curb & Don Costa), MGM 14367
4	5	MOTHER AND CHILD REUNION 9	Paul Simon (Roy Halee/Paul Simon), Columbia 4-45547
5	3	LION SLEEPS TONIGHT 14	Robert John (Hank Medress & Dave Appell), Atlantic 2846
6	10	I GOTCHA 11	Joe Tex (Buddy Killen), Dial 1010 (Mercury)
7	6	WITHOUT YOU 16	Nilsson (Richard Perry), RCA 74-0604
8	8	JUNGLE FEVER 12	Chakachas (Roland Kluger), Polydor 15030
9	14	ROCKIN' ROBIN 4	Michael Jackson (Mel Larson & Jerry Marcellino), Motown 1197
10	17	THE FIRST TIME EVER I SAW YOUR FACE 5	Roberta Flack (Joel Dorn), Atlantic 2864
11	13	IN THE RAIN 6	Dramatics (Tony Hester under the supervision of Don Davis), Volt 4075
12	9	EVERYTHING I OWN 10	Bread (David Gates), Elektra 45765
13	7	THE WAY OF LOVE 10	Cher (Snuff Garrett), Kapp 2158 (MCA)
14	18	BETCHA BY GOLLY, WOW 6	Stylistics Featuring Russell Thompkins Jr. (Thom Bell), Avco 4591
15	16	ROCK AND ROLL LULLABY 8	B. J. Thomas (Steve Tyrell-Al Gorgoni), Scepter 12344
16	19	A COWBOY'S WORK IS NEVER DONE 6	Sonny & Cher (Sonny Bono & Snuff Garrett), Kapp 2163 (MCA)
17	20	ROUNDAABOUT 8	Yes (Yes and Eddie Offord), Atlantic 2854
18	11	DOWN BY THE LAZY RIVER 11	Osmonds (Michael Lloyd & Alan Osmond), MGM 14324
19	32	DAY DREAMING 3	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2866
20	12	PRECIOUS & FEW 18	Climax (Larry Cox), Rocky Road 30,055 (Bell)
21	15	BANG A GONG (Get It On) 14	T. Rex (Tony Visconti), Reprise 1032
22	37	GIVE IRELAND BACK TO THE IRISH 4	Wings (The McCartneys), Apple 1847
23	21	AIN'T UNDERSTANDING MELLOW 17	Jerry Butler & Brenda Lee Eager (Gerald Sims & Jerry Butler), Mercury 73255
24	38	(The Day I Lost You Was) THE DAY I FOUND MYSELF 7	Honey Cone (Staff), Hot Wax 7113 (Buddah)
25	26	CRAZY MAMA 10	J. J. Cale (Audie Ashworth), Shelter 7314 (Capitol)
26	31	TAURUS 7	Dennis Coffey and the Detroit Guitar Band (Mike Theodore), Sussex 233 (Buddah)
27	25	WE'VE GOT TO GET IT ON AGAIN 11	Addrisi Brothers (Norbert Putnam), Columbia 4-45521
28	23	RUNNIN' AWAY 9	Sly & the Family Stone (Sly Stone), Epic 5-10829 (CBS)
29	35	EVERY DAY OF MY LIFE 10	Bobby Vinton (Jimmy Bowen), Epic 5-10822 (CBS)
30	33	TAKE A LOOK AROUND 5	Temptations (Norman Whitfield), Gordy 7115 (Motown)
31	40	DO YOUR THING 6	Isaac Hayes (Isaac Hayes), Enterprise 9042 (Stax/Volt)
32	49	SUAVECITO 5	Malo (David Rubinson), Warner Bros. 7559
33	24	HURTING EACH OTHER 12	Carpenters (Jack Daugherty), A&M 1322

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	34	GLORY BOUND 8	Grass Roots (Steve Barri), Dunhill 4302
35	53	VINCENT 3	Don McLean (Ed Freeman), United Artists 50887
36	79	THE FAMILY OF MAN 2	Three Dog Night (Richard Podolor), Dunhill 4306
37	39	COULD IT BE FOREVER 7	David Cassidy (Wes Farrell), Bell 45-187
38	36	NO ONE TO DEPEND ON 8	Santana (Santana), Columbia 4-4552
39	41	SLIPPIN' INTO DARKNESS 11	War (Jerry Goldstein), United Artists 50867
40	44	KING HEROIN 5	James Brown (James Brown), Polydor 14116
41	61	DOCTOR MY EYES 3	Jackson Browne (Richard Sanford Orshoff), Asylum 11004 (Atlantic)
42	78	BABY BLUE 2	Badfinger (Todd Rundgren), Apple 1844
43	47	TINY DANCER 5	Elton John (Gus Dudgeon), Uni 55318 (MCA)
44	—	LOOK WHAT YOU DONE FOR ME 1	Al Green (Willie Mitchell), Hi 2211 (London)
45	29	SWEET SEASONS 10	Carole King (Lou Adler), Ode 66022 (A&M)
46	46	NOW RUN AND TELL THAT 9	Denise LaSalle (Crajon Ent.), Westbound 201 (Chess/Janus)
47	50	CHANTILLY LACE 5	Jerry Lee Lewis (Jerry Kennedy), Mercury 73273
48	52	HEARTBROKEN BOPPER 5	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0659
49	54	AFRO STRUT 6	Nite-Lifers (Fuqua III Productions), RCA 74-0591
50	55	SON OF MY FATHER 5	Giorgio (Stop International Prod.), Dunhill 4304
51	64	JUMP INTO THE FIRE 3	Nilsson (Richard Perry), RCA 74-0673
52	27	JOY 14	Apollo 100 (Miki Dallon), Mega 615-0050
53	63	ROCK AND ROLL 3	Led Zeppelin (Jimmy Page), Atlantic 2865
54	51	YOU WANT IT, YOU GOT IT 13	Detroit Emeralds (Katouzzion Prod.), Westbound 192 (Chess/Janus)
55	75	TAXI 4	Harry Chapin (Jac Holzman), Elektra 45770
56	22	AMERICAN PIE 19	Don McLean (Ed Freeman), United Artists 50856
57	85	CANDY MAN 4	Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320
58	30	DON'T SAY YOU DON'T REMEMBER 16	Beverly Bremers (Victrix Prod.), Scepter 12315
59	74	HELP ME MAKE IT THROUGH THE NIGHT 2 2	Gladys Knight & the Pips (Johnny Bristol), Soul 35094 (Motown)
60	62	MONEY RUNNER 4	Quincy Jones (Quincy Jones), Reprise 1072
61	80	RUN, RUN, RUN 3	Jo Jo Gunne (Jo Jo Gunne), Asylum 11003 (Atlantic)
62	72	BE MY LOVER 4	Alice Cooper (Bob Ezrin), Warner Bros. 7568
63	66	WAKING UP ALONE 7	Paul Williams (Michael Jackson), A&M 1325
64	67	LOUISIANA 5	Mike Kennedy (Alain Milhaud), ABC 11309
65	98	HOT ROD LINCOLN 2	Commander Cody & His Lost Planet Airmen (Bob Cohen & Commander Cody), Paramount 0146
66	65	CHEER 9	Potliquor (Jim Brown), Janus 179
67	—	LET'S STAY TOGETHER 1	Isaac Hayes (Isaac Hayes), Enterprise 9045 (Stax/Volt)
68	57	GOIN' DOWN (On the Road to L.A.) 8	Terry Black & Laurel Ward (Bill Gilliland-Roger Cook-Ahed Prod.), Kama Sutra 540 (Buddah)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
69	58	IRON MAN 10	Black Sabbath (Rodger Bain), Warner Bros. 7530
70	70	LIVING WITHOUT YOU 6	Manfred Mann's Earth Band (David Mackay), Polydor 14113
71	92	JOSIE 4	Kris Kristofferson (Fred Foster), Monument 8536 (CBS)
72	89	POOL OF BAD LUCK 2	Joe Simon (Staff), Spring 124 (Polydor)
73	82	NICE TO BE WITH YOU 6	Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)
74	83	YOUR PRECIOUS LOVE 6	Linda Jones (J. Robinson & G. Harris), Turbo 021 (All Platinum)
75	—	LAY-AWAY 1	Isley Brothers (R., D. & R. Isley), T-Neck 934 (Buddah)
76	77	SINCE I FELL FOR YOU 5	Laura Lee (William Weatherspoon), Hot Wax 10602 (Buddah)
77	—	(Last Night) I DIDN'T GET TO SLEEP AT ALL 1	5th Dimension (Bones Howe), Bell 45-195
78	—	MORNING HAS BROKEN 1	Cat Stevens (Paul Samwell-Smith), A & M 1335
79	87	HEARSAY 3	Soul Children (Jim Stewart & Al Jackson), Stax 0119
80	94	YOU COULD HAVE BEEN A LADY 2	April Wine (Ralph Murphy), Big Tree 133 (Bell)
81	86	I HAD IT ALL THE TIME 2	Tyrone Davis (Willie Henderson), Dakar 4501 (Brunswick)
82	90	LEGEND IN YOUR OWN TIME 2	Carly Simon (Paul Samuel-Smith), Elektra 45774
83	—	COTTON JENNY 1	Anne Murray (Brian Aherne), Capitol 3260
84	88	NUT ROCKER 3	Emerson, Lake & Palmer (Greg Lake), Cotillion 44151
85	99	ASK ME WHAT YOU WANT 2	Millie Jackson (Raeford Gerald & Don French), Spring 123 (Polydor)
86	—	WALK IN THE NIGHT 1	Jr. Walker & the All Stars (Johnny Bristol), Soul 35095 (Motown)
87	—	JAMBALAYA 1	Nitty Gritty Dirt Band (William E. McEuen), United Artists 50890
88	—	BACK OFF BOOGALOO 1	Ringo Starr (George Harrison), Apple 1849
89	—	MISTER CAN'T YOU SEE 1	Buffy Sainte Marie (Buffy Sainte Marie & Norbert Putnam), Vanguard 35151
90	—	AM I LOSING YOU 1	Partridge Family starring Shirley Jones & featuring David Cassidy (Wes Farrell), Bell 45-200
91	93	ROCKIN' WITH THE KING 3	Canned Heat (Skip & Jim Taylor), United Artists 50892
92	96	TO GET TO YOU 3	Jerry Wallace (Joe Johnson), Decca 32914 (MCA)
93	95	YOU ARE THE ONE 4	Sugar Bears (Jimmy Bowen), Big Tree 122 (Bell)
94	100	JUBILATION 2	Paul Anka (Johnny Harris), Buddah 294
95	—	ALL HIS CHILDREN 1	Charley Pride (Jack Clement), RCA 74-0624
96	—	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD 1	100 Proof (Aged in Soul) (Greg Perry & General Johnson), Hot Wax 7202
97	—	WALKING IN THE RAIN WITH THE ONE I LOVE 1	Love Unlimited (Barry White), Uni 55319 (MCA)
98	—	SIMPLE SONG OF FREEDOM 1	Buckwheat (Andy DiMartino), London 176
99	—	SCHOOL TEACHER 1	Kenny Rogers & the First Edition (Kenny Rogers), Reprise 1069
100	—	SYLVIA'S MOTHER 1	Dr. Hook and the Medicine Show (Ron Haffkine), Columbia 4-45562

HOT 100 A-Z - (Publisher - Licensee)

Afro Strut (Dunbar, BMI) ... 49	Cotton Jenny (Early Manolog, CAPAC) ... 83	Everything Good Is Bad, Everything Bad Is Good (Gold Forever, BMI) ... 96	Help Me Make It Through The Night (Combine, BMI) ... 59	Jungle Fever (Intersong, USA/Chappell, ASCAP) ... 8	Nice to Be With You (Interior, BMI) ... 73	Run, Run, Run (Hollnbeck-Bulge, BMI) ... 61	To Get to You (4 Star, BMI) ... 92
Ain't Understanding Mellow (Butler/Chappell, ASCAP) ... 23	Could It Be Forever (Pochet/Of Tunes, BMI) ... 37	Everything I Own (Screen Gems-Columbia, BMI) ... 12	A Horse With No Name (WB, ASCAP) ... 1	King Heroin (Dyanette/Belinda, BMI) ... 40	No One to Depend On (Petra, BMI) ... 38	Runnin' Away (Stone Love, BMI) ... 28	Vincent (Mayday/Tahwah Tunes, BMI) ... 35
All His Children (Leads, ASCAP) ... 95	A Cowboy's Work Is Never Done (Charmarc, BMI) ... 16	Heart of Gold (Silver Fiddle, BMI) ... 24	Hot Rod Lincoln (4 Star, BMI) ... 65	Lay-Away (Triple Three, BMI) ... 78	Pool of Bad Luck (Asserted BMI) ... 72	Walk in the Night (Jobete, BMI) ... 99	Walkin' in the Rain With the One I Love (January/Savette, BMI) ... 97
Am I Losing You (Screen Gems-Columbia, BMI) ... 90	Crazy Mama (Mess Ross, BMI) ... 25	Glory Bound (Wingate, ASCAP) ... 22	Hurting Each Other (Amalson/Andrew Scott, ASCAP) ... 33	Let's Stay Together (Joe, BMI) ... 67	Precious and Few (Cosars' Music Library/Emerald City, ASCAP) ... 5	Walking Up Alone (Alma, ASCAP) ... 63	Walking Up Alone (Alma, ASCAP) ... 63
American Pie (Salweh/Mayday, BMI) ... 56	Day Dreaming (Pantit, BMI) ... 19	Goin' Down (On the Road to L.A.) (James, BMI) ... 68	(Last Night) I Didn't Get to Sleep at All (January, BMI) ... 77	Living Without You (January, BMI) ... 70	Rockin' with the King (Unart/Payton, BMI) ... 91	Without You (Apple, ASCAP) ... 27	Your Precious Love (Conrad, BMI) ... 74
Asb Me What You Want (Willi-Du/Bill-lee/Gouche/Belinda, BMI) ... 85	The Day I Found Myself (Gold Forever, BMI) ... 24	Goin' Down (On the Road to L.A.) (James, BMI) ... 68	Look What You Done for Me (Joe, BMI) ... 44	Lion Sleeps Tonight (Follows, BMI) ... 6	School Teacher (Mar-Ken, BMI) ... 99	Yours (Blackwood, BMI) ... 54	
Baby Blue (Apple, ASCAP) ... 42	Do Your Thing (East Memphis, BMI) ... 31	Heart of Gold (Silver Fiddle, BMI) ... 24	Louisiana (Wingate, ASCAP) ... 64	Living Without You (January, BMI) ... 70	Simple Song of Freedom (Bludson Bay, BMI) ... 84		
Back Off Boogaloo (Starling, BMI) ... 86	Do Your Thing (East Memphis, BMI) ... 31	Heart of Gold (Silver Fiddle, BMI) ... 24	Let's Stay Together (Joe, BMI) ... 67	Look What You Done for Me (Joe, BMI) ... 44	Sinatra's Mother (Evil Eye, BMI) ... 100		
Bang a Gong (Get It On) (Sunbeam, BMI) ... 21	Do Your Thing (East Memphis, BMI) ... 31	Heart of Gold (Silver Fiddle, BMI) ... 24	Let's Stay Together (Joe, BMI) ... 67	Look What You Done for Me (Joe, BMI) ... 44	Sweet Seasons (Screen Gems-Columbia, BMI) ... 53		
Be My Lover (Eza, BMI) ... 62	Do Your Thing (East Memphis, BMI) ... 31	Heart of Gold (Silver Fiddle, BMI) ... 24	Let's Stay Together (Joe, BMI) ... 67	Look What You Done for Me (Joe, BMI) ... 44	Sylvia's Mother (Evil Eye, BMI) ... 100		
Betcha by Golly, Wow (Kotch, BMI) ... 14	Do Your Thing (East Memphis, BMI) ... 31	Heart of Gold (Silver Fiddle, BMI) ... 24	Let's Stay Together (Joe, BMI) ... 67	Look What You Done for Me (Joe, BMI) ... 44	Take a Look Around (Jobete, BMI) ... 30		
Chantilly Lace (Glad, BMI) ... 27	Do Your Thing (East Memphis, BMI) ... 31	Heart of Gold (Silver Fiddle, BMI) ... 24	Let's Stay Together (Joe, BMI) ... 67	Look What You Done for Me (Joe, BMI) ... 44	You Want It, You Got It (Bridgeport, BMI) ... 54		
Cher (Snuff Garrett, BMI) ... 13	Do Your Thing (East Memphis, BMI) ... 31	Heart of Gold (Silver Fiddle, BMI) ... 24	Let's Stay Together (Joe, BMI) ... 67	Look What You Done for Me (Joe, BMI) ... 44	Your Precious Love (Conrad, BMI) ... 74		
Cherry (Flypaper, BMI) ... 64	Do Your Thing (East Memphis, BMI) ... 31	Heart of Gold (Silver Fiddle, BMI) ... 24	Let's Stay Together (Joe, BMI) ... 67	Look What You Done for Me (Joe, BMI) ... 44			

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

April Wine have uncorked a spirited hit single...



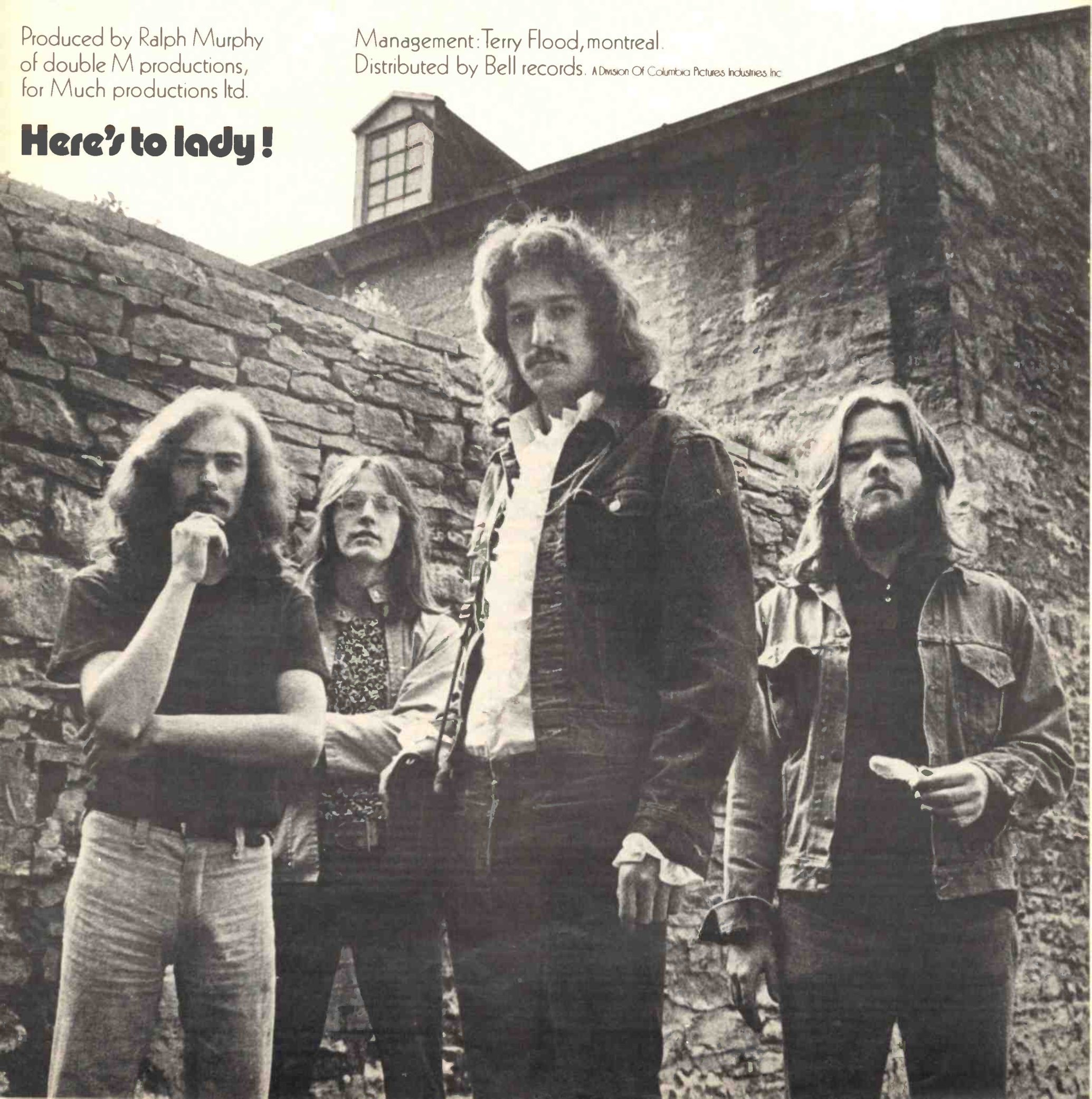
'You could have been a lady.'

(BT-133)

Produced by Ralph Murphy
of double M productions,
for Much productions Ltd.

Management: Terry Flood, montreal.
Distributed by Bell records. A Division Of Columbia Pictures Industries Inc.

Here's to lady!



Dennis Lambert Superstar or Hype?

On Wednesday, March 22,
we mailed to you a copy of his new album
"Bags & Things."

Each of you are among the Industry's opinion makers.
No promotion man hawking his wares
will be at your side as you listen.

You make the judgment. SUPERSTAR or...?



Tom Bonetti □ Grand Funk Railroad □ George Harrison □ Aretha Franklin □ Emerson, Lake & Palmer □ Isaac Hayes □ Mike McCormick □ Michael Green □ Jefferson Davis □ Sebastian Stone □ Randy Robbin □ Don Bishop
Dan Davis □ Rosalie Trumble □ Bob Collins □ Nick Acerenzia □ Sty & the Family Stone □ Edwin Starr □ Frank Sinatra □ Seals & Croft □ Cat Stevens □ James Taylor □ Kal Rudman □ Gary Waldron □ Don Burns □ Bill Comb
Sylvia Clark □ Sonny Melendrez □ Kris Kristofferson □ Stanley Hoffman □ Grateful Dead □ Marvin Gaye □ The Fifth Dimension □ Englebert Humperdinck □ Elton John □ Chuck Bueli □ Bob Mitchell □ Pat O'Day □ Dianne Wells
Brian McIntyre □ Johnny Cane □ Jay Stone □ Alden Diehle □ Bill Sherrard □ Lou Witz □ Smothers Bros. □ Ringo Starr □ Paul Simon □ Barbra Streisand □ The Supremes □ Don Young □ Chuck Roy □ Rick Sklar □ Dave Schreier
Bob Hamilton □ Johnny Canton □ Steve Brown □ Gladys Knight & The Pips □ Marvin Schlacter □ The Guess Who □ Tom Jones □ Bob Dylan □ The Jackson Five □ Quincy Jones □ Mary Ann Jankowski □ Mort Crowley □ John Rook
Walt Turner □ Roy Cooper □ J. Robert Dark □ Todd Wallace □ Tex Meyer □ Barry Chase □ Jim Smith □ Joe South □ David Steinberg □ Bobby Sherman □ Ray Stevens □ The Temptations □ Dave Tucker □ Don Riley □ Jefferson Kaye
Buzz Barr □ George Burns □ Jack McCoy □ Doug Kershaw □ Carole King □ Albert King □ Neil Young □ Stevie Wonder □ Tony Joe White □ Ike & Tina Turner □ Three Dog Night □ Jim Dunlap □ Bob Paiva □ Buddy Covington
Bill Ford □ Jim O'Brien □ Jay Cook □ Andy Wilson □ Bob Wilson □ Sean Conrad □ Ron Tomkins □ John Wade □ Chuck Brinkman □ Mark Roberts □ Don Blue □ Marge Bush □ Dave Laird □ Quicksilver □ Wayne Newton □ Gordon Bossin
Philip Jones □ Joe Summers □ Neil Diamond □ Andy Kim □ Glen Yarbrough □ Bill Withers □ T-Bone Walker □ Jethro Tull □ Bill Young □ Tom Kennington □ Peter McClaine □ Larry Vance □ Robin Mitchell □ George Michaels
Jullan Breen □ George Wilson □ Richard Booth □ Scotty Brink □ J. P. Morgan □ Sandy Mezeroff □ Dale Wehba □ Michaelne Rourke □ Barney Plp □ Nick Anthony □ Curtis Mayfield □ Mickey Newbury □ Rod McKuen □ Larry Uttal
Mel DaKroob □ Al Abraskin □ Ed Rosenblatt □ Frank Zappa □ Tammy Wynette □ Andy Williams □ Bobby Vinton □ Traffic □ Don B. Williams □ Jim English □ Mike Welch □ Michael O'Shea □ Dick Curtis □ Bill Gavin
Bob Levinson □ Elma Greer □ Johnny Bridges □ Mark Ratner □ Ed Richards □ George Meier □ Bob Harper □ Walt Richey □ Chuck Dunaway □ Art Wonder □ Cecil Holmes □ Randy Newman □ Country Joe McDonald □ Bud Katzel
Joe Sutton □ Jerry Geller □ Joel Friedman □ Joseph Smith □ David Wynshaw □ Jerry Welner □ Chuck Gregory □ Redbone □ Jeannie C. Riley □ Martha Reeves & The Vandellas □ Santana □ Leon Russell □ Osmond Brothers □ Poco
Pat Paulsen □ Charley Pride □ Steve Miller Band □ Bill Medley □ Van Morrison □ Mark Lindsay □ Henry Mancini □ John Mayall □ Dave Mason □ Irv Brusso □ Herb Alpert □ Marvin Dorfman □ Steve Lawrence □ Jerry Wexler
Dave Glew □ Oscar Fields □ Dave Carrico □ Rick Frio □ Bill Farr □ Wayne Bennett □ Saul Zaentz □ Mike Kagen □ Rascals □ Don Rickles □ Diana Ross □ David Ruffin □ Buffy Sainte-Marie □ Nilsson □ Wilson Pickett □ Buck Owens
Billy Preston □ Roger Miller □ Anne Murray □ Joni Mitchell □ The Lettermen □ Carly Simon □ Johnny Mathis □ Dean Martin □ Ahmet Ertegun □ J. Robert Elliott □ Led Zeppelin □ Eydie Gorme □ Jerry Greenberg □ Allan Cohen
Bill Mulhern □ Noel Love □ Pat Pipolo □ Jack Craig □ James Johnson □ Tony Martell □ Helen Reddy □ Rare Earth □ Paul Revere & The Raiders □ Linda Ronstadt □ Smokey Robinson & The Miracles □ Steve Warren □ Lew Coker
R. M. Stone □ Mae Lawrence □ Kenny Rogers & The First Edition □ Nitty Gritty Dirt Band □ Gary Puckett □ Elvis Presley □ Lee Michaels □ Mothers of Invention □ Peggy Lipton □ John & Ono Lennon □ Paul & Linda McCartney
Little Anthony & The Imperials □ Jules Cohen □ Nesuhi Ertegun □ Harold Childs □ Jerry Moss □ Bob Fead □ Bob Kornhelser □ Irv Biegel □ Abe Willinger □ John Killeen □ Johnny Musso □ D.H. Toller-Bond □ Sol Greenberg
Jules Abramson □ Mike Curb □ Lou Simon □ Mort Hoffman □ Arthur Talmadge □ Ron Goldstein □ Ralph Thompson □ Sam Goff □ Irwin J. Tarr □ Morris Levy □ Ron Saul □ Jim Stewart □ Jerry Butler □ Freda Payne □ Brook Benton
The Beach Boys □ Eddie Arnold □ Frankie Avalon □ Lynn Anderson □ Bill Cosby □ Ray Charles □ Judy Collins □ Glen Campbell □ Neil Bogart □ Marty Goldrod □ Marvin Belsel □ Herb Goldfarb □ John K. Maitland □ Al Valenti
Jack Widenmann □ Bruce D. Davidson □ Harry Kelly □ Rocco Laginestra □ Chris Spinosa □ Mike Lushka □ Richard Sherman □ Florence Greenberg □ Gene Settler □ Michel Stewart □ Mo Ostin □ Al Bell □ Chase □ Burt Bachrach
Black Sabbath □ The BeeGees □ The Association □ Jerry Reed □ Paul Anka □ Creedance Clearwater Revival □ Chicago □ Bread □ Johnny Cash □ Art Kass □ Bhaskar Menon □ Don Zimmerman □ Paul Livert □ Ben Scotti
Barney Ales □ Stan Bly □ Irwin Steinberg □ Mike Papale □ Frank Mancini □ Berry Gordy □ Kevin Cummings □ Joe Koisky □ Ed Kushins □ Ed Welker □ Herb Corsack □ Arthur Denish □ Clarence Avant □ Jean Knight □ Tony Bennett
Joan Baez □ Harry Belafonte □ Chet Atkins □ Dionne Warwick □ Alice Cooper □ Bobby Darin □ Joe Cocker □ Blood, Sweat & Tears □ Bob Krasnow □ Jerry Sharrell □ Brown Meggs □ Clive J. Davis □ Bruce Lundvall
Steve Popovich □ Jac Holzman □ Larry Douglas □ Ralph Kaffel □ Lenny Salomone □ George Russell □ Bob Franks □ Ron Bledsoe □ George Brewer □ Mel Posner □ Herb Gordon □ Max Cooperstein □ Terry Powell □ Irwin Zucker
Phil Spector □ Stan Snyder □ Alvin Bennett □ Ron Alexenburg □ Tony Ponsell □ Tony Richland □ Mike Borchetta □ Shelby Singleton □ Marty Thau □ Evelyn Ray □ Francis Tipton □ Nevin St. Romain □ Dwight Moody □ Doug Stark
Sumpter Burton III □ Olive Evens □ Vic Chancey □ Linda Leck □ Wayne Thomssee □ A. V. Shirk □ Helen Floyd □ Judy Choate □ Tommie Rossman □ Mike Borchetta □ Steve Tarnoff □ Jack Franklin □ Steve Anderson □ Dick Michalski □ Pat Kelly □ Armando Araujo
Cary Budin □ Bob Burke □ Terry Cooper □ Don Rothenberg □ Paul DeDomics □ Marv Brody □ Henry Caldwell □ Roger Zadd □ Sam Couch □ Bill Berger □ Frank Aquino □ Dick Jaekel □ John Brisco □ Helen Bogart □ Dave Stachnik
Wilbur Dean □ Beatrice Eubank □ Alan Kowitz □ Linda Skore □ Eileen Neese □ Annie Dickinson □ Rex Petersen □ Ed Schacher □ Nola Gribble □ Don Jenne □ Karen Bangert □ Ron Clem □ Barry West □ Hal Lee □ John Erling
Kay Smith □ Jess Burton □ Tosh Hori □ Bill Moore □ Tom Morrow □ Buzzy Causeman □ Mike Lassandro □ Bob Miller □ Geri Gottlieb □ Phil Waddell □ Morris Austein □ Hal Price □ Ben Renemick □ Pat Martine □ Sonny Kramer
George Weiss □ Vernelle Baynes □ Eddy Gries □ Tony Dolmedico □ Hal Kaufman □ Paul Kaplan □ Kjell Hestvedt □ Jack Feldman □ John Killeen □ Bob Amato □ John Blair □ Tom Seaman □ Fred Tims □ Peter Millman □ Jerry Lishon
Mike Christian □ Marty Block □ Jeff Deutsch □ Eddie Reed □ Jeff Pick □ Ron Benson □ Chuck MacKay □ Dan Richardson □ Henry Mays □ Virginia Shrimp □ Dennis Grayson □ Val Grayson □ Ben Goldman □ Darlene Wassertheru
Lyle Haas □ Dick Stantell □ Don Manheimer □ Mark Kohler □ Jim McGraw □ Wayne Valot □ Frank Miko □ Nash Lazaldi □ Jim Koltitz □ Hank Kurts □ Ken Sawyer □ Bob McDonald □ Charlie Shaw □ Frank Patchen □ Brian Jones
Jack Coats □ Mike Pinto □ Irma Leffel □ Robert Zipkin □ Ron Calhoon □ Bob Nocolo □ Zachary Schilmowitz □ Jim Hesse □ Lonnie Pleasants □ Betty Brogran □ Mike Moore □ Ira Sabin □ Paul Krefetz □ Mike Richman □ George Gillespie
Herbert Siegel □ Richard Susser □ Rudy Ciccarelli □ Ann Strohecker □ Mike Colestock □ Jerry Tolmich □ Ski Bowser □ Mary Vaughn □ Steve Tarnoff □ Jack Franklin □ Steve Anderson □ Dick Michalski □ Pat Kelly □ Armando Araujo
Pete Selz □ George Denno □ Dave Clark □ Donald Collins □ Chuck Fishbein □ Billy Branam □ Bernie Allgood □ Randy Leonard □ Jack Baker □ Martin Black □ Mike Baker □ Mary Lavin □ Stan Knefel □ Jim Greenwood
Andy Johnson □ Jack Baker □ Marge Ceit □ Bill Black □ John Brenner □ Jo Mauldin □ Gene Price □ Al Levinson □ Gwen Jesler □ James Waters □ Frances Foster □ Jim Saille □ Don Adams □ Bob Hanks □ Jim McDonald □ John Taylor
Larry Golinski □ Staven Arnold □ Terry Moon □ Gail Clifton □ Bob Nocolo □ Zachary Schilmowitz □ Jim Hesse □ Lonnie Pleasants □ Betty Brogran □ Mike Moore □ Ira Sabin □ Paul Krefetz □ Mike Richman □ George Gillespie
Arnold Wollman □ Phil Levine □ Russ Judd □ John Kmiec □ Joe Bryant □ Joe Dantoni □ Sam Onoff □ Jay Jones □ Milton Garland □ Kenny Smith □ Bob Gould □ Dorothy Levin □ Virgil Lugar □ Anne Corona □ Ray Cordova □
G. G. Hardin □ Bob Schecker □ Edna Wilson □ Dick Siegal □ Gil Allen □ Pam Young □ Lyle Renken □ Nat Schneider □ Dennis Lyles □ Mike Richie □ Debbie Hard □ Bruce Bayer □ Wizzy Weiss □ Nancy Strong □ Ella Caton
Ron Alanis □ Manny Martinez □ Bob Krug □ JoAnn Gansell □ Merry Stewart □ Scott McKay □ Carl DeLoach □ Mal Nimon □ Valerie Cunningham □ Hank Bjorklund □ Gunter Jacobus □ Dean Cullen □ Lynn Kelley □ Dale Sowell
David Sanders □ Marilyn Cirulo □ Dick Vivian □ Jim Vanpelt □ Mrs Langone □ Irma Chappell □ Angela DeAngelo □ Dockie Lomax □ Dorothy Buetow □ Lucy Bohannon □ Carolyn Pharris □ Joni Regler □ Pete Schoenly □ Bob Brown
Sam Robinson □ MaryLou Hangel □ Jim Taylor □ Jim Burgess □ David Harbin □ Steve Moore □ John Bennett □ John Thomas □ John Sharpe □ Lewis Buckley □ Gene Julian □ Frank Weiss □ Doris Muse □ Bob Czech
Joe Loris □ Jack Call □ Danny Avant □ Myron Zacher □ Sid Payne □ Gil Silver □ Charles Sullivan □ Ted Neumann □ Joe Halpin □ Steve Bell □ John Havrilla □ Richard Marcus □ Margaret Singleton □ Stan Prokoff □ Frank Pellicone
Helen Vine □ John Schuler □ Paul Harper □ Richard Brown □ Terry Simmons □ Bobby Capps □ Jerry Hackler □ Claudette Catron □ June Cobert □ Linda Alter □ Joe Zimmerman □ Rick Cohen □ Rose Slais □ Tom Strange □ Gary Mullins
George Eng □ Lil Gray □ Eddie Alsop □ Ronny Goldfarb □ Rick Kamler □ Barry Lampert □ Betsy Karipis □ Faith Taylor □ Dave Shedd □ Jack Roberge □ Raul Lopez □ Jerry Coleman □ Jim Skiba □ Roger Frieseko □ Cindy Zealy
Dennis Stanford □ Mike Summers □ John Reed □ Gordon Pelzek □ Jack Covert □ Wendy Wilson □ MaryAnn Bogenski □ Bill Vozt □ April Schlessi □ Ron Gilbertson □ Linda Slinde □ Alann Duberguer □ Mark Duberguer
Rita Mancfeldowski □ Esther Neubauer □ Adeline Walloch □ Pat McNeese □ Ed Knepper □ Mike Lutomski □ Bob Sacks □ Sylvia Terhardt □ Sandy Schneider □ Jim Lindsey □ Joe Andrules □ Ted Steenhauer □ Howard Coleman
Steve Fisher □ Flo Bigelow □ Earnie Chin □ Gordon George □ Kirk Roberts □ Mike Wright □ Fred Pollastrini □ Gene Benn □ Mike Palkos □ George Belone □ George Kassal □ Stan Gross □ Bob King □ Roger Berube □ Jeff Ehrlich
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David Bennett □ Pat Quinn □ Russ Reader □ Carl Young □ John Bullocks □ Patricia Deckard □ Sam Marmaduke □ Rich Gardner □ John White □ Larry Supulvado □ Skip Smith □ Alan Shaperlo □ Betty Janicek □ Kathy Fowla
Morris Katz □ Andy Lawerly □ Ron Peebles □ Helen Flintjer □ David Sanders □ Dale Sowell □ Henrietta Farr □ Laura Russel □ Alan Slebert □ Darrell Krantz □ Paul Lafayette □ Randy Stinson □ Fred Eakin □ Sally Hadel □ Mike Lee
Del Drivdahl □ Rita Brown □ Helene Fadeley □ Johnnie Anderson □ JoAnn Lalone □ Patty Sly □ Speed Gunsaulis □ Joe Taylor □ Alice Titus □ Greg Savage □ Noble Johnson □ Lavern Dorsey □ Jack Profant □ Martha Baker
Ima Woodson □ Sal Margolis □ Rene Miller □ Sam Press □ Pat White □ Janet Kaplan □ Carl Noe □ Phil LeAnnais □ Dale Watermulder □ Jim Marshak □ Carl Thom □ Linda Powers □ Patty Gosset □ Gert Mauerhoff □ Dick Wayman
John Petrie □ Gladly Alvira □ Larry Wallingford □ Jay Krauetz □ Chuck Fritot □ Linda Kenrich □ Kevann Kerper □ Jack McCauley □ Jackie Elgas □ Barry Silverstein □ Vera Jobe □ Andy Estep □ Shirley Himelfarb □ Harvey Wirtz □
Lil Himelfarb □ Leslie Roth □ Dianne VanWinkle □ Cheryl Hughes □ Nathan Smith □ John Schairer □ Rick Braire □ Paul Davis □ Billy Emerson □ O.C. McGee □ Walter Jackson □ Nick Brown □ Paul Hopkins □ Gary Crisp
Mary Custer □ Bess Smith □ George Goldfarb □ Linda Haynes □ Steve Ticker □ Carol Terry □ Michael Galdwassar □ Tony Burasco □ Rich Hawthorne □ Tony Marino □ Richard Linkoff □ Lew Garlinkel □ Scott Eillington
Linda Stellinger □ Ted Comstock □ Kevin Driscoll □ Jeep Holland □ David Marshall □ Danny Harrington □ Frank Corsaro □ Fred Miller □ Freddy Kamlot □ Stu Miller □ Sam Golden □ Bob Kallish □ Herbie Shriber □ Woody Howard
Elliot Stone □ Linda Morrison □ Peter McDermott □ Marshall Atkin □ Nat Brostoff □ Dorothy Fultz □ Ruth Ross □ Wes Bonner □ Debbie VanHorn □ Georglana Jordan □ Gerri Haze □ Jason Clemons □ Jerry Flato □ Gabe Margoli
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Walt Watson □ Jerry McLaughlin □ Shirley Smerz □ Gary Black □ Mary Hickey □ Carneal Latane □ Jim Reese □ Bill Joyner □ Dub Plyer □ Bill Hanson □ Judy Miller □ Charlie Hartley □ John Towles □ Louise Starr □ Gus Tartol
John Richter □ Ralph Ackerman □ Dora Tomaner □ Eric Righous □ Debbie Marks □ Larry Hicks □ Ron Berstein □ Joe Ceddia □ John Parker □ Marty Dolgin □ Joe Martinka □ Joe Weiss □ Joette Ottolino □ Jeanie Hunt □ Paul Keyser
Wayne Juhlin □ Chick Stubenrauch □ Tim Kinney □ Herbie Harlot □ Ross Grierson □ Tom Thompson □ Skip Selser □ Judy Campbell □ Irv Dobrin □ Leonard Kanter □ Dave Blumberg □ Gary Ellison □ Judy Meyers □ Harry Fertig
Harry Biddle □ Dave Spaulding □ Bob Anes □ Alan Rubin □ Bill Chipka □ Charley Collier □ Ron Warix □ Jim Coffin □ Jack Selig □ Bob Swan □ Don Gobrecht □ Joe Fillingame □ Muriel Keyser □ Barry Langham □ Molly Knight
Gordy Hershey □ Nancy Collar □ Harry Lansing □ Louie Morrissette □ Frank Vinopal □ Paul Campbell □ John Dumas □ Dale Langer □ Bob Marth □ Nick Brown □ Tom Shaughnessy □ Scott Oberg □ Tom Becker □ Jerry Hovey
Bob Klein □ Chuck Cloud □ Steve Cermak □ Phil Tritabaugh □ Tom Dubebohn □ Chuck Nelson □ Dorothy Luczak □ Sylvester Vanyo □ Joel Goryell □ Tom Prenovost □ Bob Vahle □ Doug Ackerman □ Rex Hull □ George Garrett
Virginia Krumbiegel □ Gail Krumbiegel □ Mike Pillot □ Sam Territo □ Jack Bernard □ Loyd LeGendre □ Ronny Marcella □ Joe Terrebbonne □ Bob Till □ Rose Demaggio □ Steve Gifford □ Jim MacNamera □ Jim Grimes
Donald Baker □ Louis Kavaleik □ Jeanie Kann □ Barney Stein □ Blair Thomas □ Harvey Campbell □ Lester Neal □ Roy Gleason □ Steve Schwartz □ Salme Spenser □ Harry Brockman □ Joel Pesapane □ Russell Mill □ Marge Pietrowski
Iris Frye □ Helen Clayton

TOP LPs & TAPE

POSITION
108-200

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

THIS WEEK
LAST WEEK
Weeks on Chart

ARTIST
Title, Label, Number (Dist. Label)

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet).

TAPE
PACKAGES
AVAILABLE

8-TRACK
CASSETTE
REEL TO REEL

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title, Label, Number (Dist. Label)	8-TRACK	CASSETTE	REEL TO REEL
108	110	27	SONNY & CHER LIVE	Kapp KS 3654 (MCA)			
109	106	27	QUINCY JONES	Smackwater Jack A&M SP 3037			
110	68	8	JAMMING WITH EDWARD	Various Artists Rolling Stone COC 39100 (Atco)			NA
111	95	22	HUMBLE PIE	Performance: Rockin' the Fillmore A&M SP 3506			NA
112	116	8	PERSUASIONS	Street Corner Symphony Capitol ST 872			NA
114	114	59	BLACK SABBATH	Paranoid Warner Bros. WS 1887			
115	120	3	SHIRLEY BASSEY	I Capricorn United Artists UAS 5565			
116	121	3	SPIRIT	Feedback Epic KE 31175 (CBS)			
117	80	14	GROVER WASHINGTON JR.	Inner City Blues Kudu KU 03 (CTI)			NA
118	104	20	ALL IN THE FAMILY	TV Cast Atlantic SD 7210			NA
119	96	11	KING CRIMSON	Islands Atlantic SD 7212			NA
120	112	32	PARTRIDGE FAMILY	Sound Magazine Bell 6064			
121	122	3	JACKSON BROWNE	Asylum SD 5051 (Atlantic)			
122	105	12	MARK-ALMOND II	Blue Thumb BTS 32 (Famous)			NA
124	113	20	MOM & DADS	Rangers Waltz GNP Crescendo GNPS 2061			NA
126	126	23	VAN MORRISON	Tupelo Honey Warner Bros. WS 1950			
127	127	8	LEO KOTTKE	Greenhouse Capitol ST 11000			NA
128	101	29	JOHN LENNON	Imagine Apple 3379			NA
129	100	17	HONEY CONE	Soulful Tapestry Hot Wax HA 707 (Buddah)			
130	130	20	WHO	Meaty, Beaty, Big & Bouncy Decca DL 79184 (MCA)			
131	107	43	MARVIN GAYE	What's Going On Tamla TS 310 (Motown)			NA
132	132	3	JOHN LEE HOOKER	Never Get Out Of These Blues Alive ABC ABCX 736			
133	119	16	MOUNTAIN	Flowers of Evil Windfall 5501 (Bell)			
134	129	30	SUMMER OF '42	Soundtrack Warner Bros. WS 1925			
135	142	34	WHO	Who's Next Decca DL 79182 (MCA)			
136	135	12	EARTH, WIND & FIRE	The Need of Love Warner Bros. WS 1958			
137	137	4	MICHEL LEGRAND	"Brian's Song" Themes & Variations Bell 6071			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title, Label, Number (Dist. Label)	8-TRACK	CASSETTE	REEL TO REEL
138	140	8	RAY CONNIF/SINGERS	I'd Like to Teach the World to Sing Columbia KS 31220			
139	143	74	SLY & THE FAMILY STONE'S GREATEST HITS	Epic KE 30325 (CBS)			
141	131	15	LAURA NYRO	Gonna Take a Miracle Columbia KC 30987			
142	134	18	LEON RUSSELL & MARC BENNO	Asylum Choir II Shelter SW 8910 (Capitol)			NA
143	143	1	STEVE MILLER BAND	Recall the Beginning... A Journey From Eden Capitol SMAS 11022			NA
145	146	3	LETTERMEN I	Capitol SW 11010			NA
146	148	3	VENTURES	Joy United Artists UAS 5575			NA
147	117	10	LAURA LEE	Women's Love Rights Hot Wax HA 708 (Buddah)			NA
148	141	81	CARPENTERS	Close to You A&M SP 4271			
149	155	2	STEVIE WONDER	Music Of My Mind Tamla T 314 L (Motown)			
150	136	9	UNDISRUPTED TRUTH	Face to Face With the Truth Gordy G 959 L (Motown)			NA
151	151	58	THREE DOG NIGHT	Golden Biscuits Dunhill DS 50098			
152	156	8	DON McLEAN	Tapestry United Artists UAS 5522			
153	147	53	PARTRIDGE FAMILY	Up to Date Bell 6059			
155	144	15	PAUL WILLIAMS	Just An Old Fashioned Love Song A&M SP 4327			NA
156	124	9	REDBONE	Message From a Drum Epic KE 30815 (CBS)			NA
157	123	6	BETTY WRIGHT	I Love the Way You Love Atston SD 33-388 (Atlantic)			NA
158	160	25	JACKSON 5	Goin' Back to Indiana Motown M 742 L			NA
159	153	21	ROD STEWART ALBUM	Mercury SR 61327			
160	161	2	JESSE COLIN YOUNG	Together Warner Bros. BS 2588			
161	139	14	PAPA JOHN CREACH	Grunt FTR 1003 (RCA)			NA
162	162	28	ARETHA FRANKLIN	Aretha's Greatest Hits Atlantic SD 8295			NA
163	158	19	COMMANDER CODY & HIS LOST PLANET	Ozone Paramount PAS 6017 (Famous)			NA
164	165	21	JERRY BUTLER	Sagittarius Movement Mercury SR 61347			NA
165	190	2	TODD RUNDGREN	Something/Anything? Dearsville 2BX 2066 (Warner Bros.)			NA
166	159	18	URIAH HEEP	Look at Yourself Mercury SRM 1-614			NA
167	138	6	MANFRED MANN'S EARTH BAND	Polydor PD 5015			
168	174	3	HARRY CHAPIN	Heads & Tales Elektra EKS 75023			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title, Label, Number (Dist. Label)	8-TRACK	CASSETTE	REEL TO REEL
169	169	3	THE MUSIC PEOPLE	Various Artists Columbia C3X 31280			
170	115	15	LEONARD BERNSTEIN	Mass Columbia M2 31008			
171	173	18	SEALS & CROFTS	Year of Sunday Warner Bros. BS 2568			
172	172	1	MELANIE	Four Sides of Buddah BDS 95005			
173	179	5	QUINCY JONES	Ndeda Mercury SRM 2-623			NA
174	152	6	KEITH EMERSON WITH THE NICE	Mercury SRM 26500			NA
175	171	9	DENISE LaSALLE	Trapped By a Thing Called Love Westbound WB 2012 (Chess/Janus)			NA
176	170	5	PETER YARROW	Peter Warner Bros. BS 2599			
177	181	5	BOBBY SHORT LOVES COLE PORTER	Atlantic SD 2-606			NA
178	128	8	RY COODER	Into the Purple Valley Reprise MS 2052			
179	191	2	DENNIS COFFEY	Goin' for Myself Sussex SXBS 7010 (Buddah)			NA
180	187	3	ESTHER PHILLIPS	From a Whisper To A Scream Kudu KU 05 (CTI)			NA
181	181	25	GODSPELL	Original Cast Bell 1102			NA
182	180	5	OHIO PLAYERS	Pain Westbound WS 2015 (Chess/Janus)			NA
183	185	10	MAHAVISHNU ORCH./JOHN McLAUGHLIN	The Inner Mounting Flame Columbia KC 31067			NA
184	133	20	JONATHAN EDWARDS	Capricorn SD 862 (Atco)			NA
185	185	1	FANNY HILL	Fanny Hill Reprise MS 2058			
186	111	8	BLACK OAK ARKANSAS	Keep the Faith Atco SD 33-381			NA
187	145	23	HERBIE MANN	Push, Push Embryo SD 532 (Atlantic)			NA
188	167	8	LINDA RONSTADT	Capitol SMAS 635			NA
189	186	9	KENNY ROGERS & THE FIRST EDITION	Ballad of Calico Reprise 2XS 6476			
190	168	7	POTLIQUOR	Levee Blues Janus JLS 53033			NA
191	191	1	PERCY FAITH, HIS ORCH. & CHORUS	Joy Columbia C 31301			NA
192	196	7	CAPTAIN BEEFHEART	Spotlight Kid Reprise MS 2050			NA
193	178	10	HENRY MANCINI, HIS ORCH. & CHORUS	Big Screen, Little Screen RCA LSP 4630			NA
194	194	2	DAVID BROMBERG	Columbia C 31104			NA
195	197	2	KING CURTIS	Everybody's Talkin' Atco SD 33-385			NA
196	175	9	RAY STEVENS	Turn Your Radio On Barnaby Z 30809 (CBS)			NA
197	197	1	JERRY REED	Smell the Flowers RCA LSP 4660			NA
198	198	1	BOBBY WHITLOCK	Dunhill DSX 50121			NA
199	199	1	BUCKWHEAT	Movin' On London PS 609			NA
200	200	2	FAIRPORT CONVENTION	Babbacombe Lee A&M SP 4333			NA

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	9, 97
America	1
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Badfinger	51
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Bread	5
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Nino Rota—Paramount
Ferrante & Teicher—United Artists
Roger Williams—Kapp
Paul Mauriat—MGM
Percy Faith—Columbia
Hugo Montenegro—RCA
Brass Ring—Project 3
Hugo Winterhalter—Musicor
Gene Barge—Paramount

SPEAK SOFTLY LOVE
(Love Theme from THE GODFATHER)

Andy Williams—Columbia
Al Martino—Capitol
Ray Conniff—Columbia
La Lupe—Tico
Johnny Mathis—Columbia
Vikki Carr—Columbia

GODFATHER WALTZ

Assembled Multitude—Atlantic
Hugo Montenegro—RCA
Percy Faith—Columbia
Nino Rota—Paramount
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Steve Smith Gets Music Alternative to Draft

BIRMINGHAM, Alabama — Steve Smith of the Smith-Perkins-Smith group, recorded by Muscle Shoals Sound Productions and distributed by Island Records, has been released from his military service obligation by U.S. District Court Judge Clarence W. Allgood here.

In an arrangement worked out between Judge Allgood and the U.S. Defense Department by Smith's attorney, Michael Shapiro, the musician has been placed on five years probation as a youth offender. During the two years which Smith would have had to serve in the Army, he and Smith-Perkins-Smith are required to spend 40 hours weekly performing or teaching music at military bases, hospitals and other public institutions.

The group has begun to schedule these public service appear-

ances and will continue to do so in conjunction with its tour schedule. Upon satisfactory completion of his five years probation, Smith will not have a criminal record, since he has been sentenced as a youth offender. This is the first major music case involving alternate draft service since a similar arrangement was reached in California involving Carl Wilson and the Beach Boys.

Jazz Month Set By UA

LOS ANGELES—United Artists Records began a Blue Note Month promotion for its jazz label Monday (27). Counter and easel displays, posters, trade and consumer advertising plus a special inner sleeve summarizing the current Blue Note catalog will all be utilized.

The campaign is centered around five new jazz releases: Donald Byrd's "Ethiopian Knights," Grant Green's "Shades of Green," "Merry-Go-Round" by Elvin Jones, Horace Silver's "The United States of Mind—Phase II—Total Response," and a debut album from Bobbi Humphrey, "Flute-In."

Industry Backs Fund-Raising For Willowbrook

NEW YORK—In an effort to stimulate further action regarding the retarded children of Willowbrook, various members of the music and entertainment industry are endorsing a fund-raising campaign for the Benevolent Society for Retarded Children, Willowbrook Branch N. A. R. C.

The campaign has been partially stimulated by the Pixie Judy Troupe (Children's Musical Repertory Co.), whose performing experiences at Willowbrook during the last five years have echoed the recent experiences of journalists and politicians who have visited the facility.

The Pixie Judy Troupe will perform for a benefit dinner in the Grand Ballroom of the Plaza Hotel on Monday (27) which will initiate the campaign. From Tuesday (28) through April 9, the Troupe will perform at Plaza 9 for children. Proceeds from the benefit dinner and the Plaza 9 performances will go to the Benevolent Society for Retarded Children.

Endorsees of the campaign include: The Plaza Hotel, Roulette Records, Spring Records, Melvin Van Peebles, Elaine Stritch, Lainie Kazan, Lynn Redgrave, Melba Moore, Carla Thomas, Linda Hopkins, Astral Recording Studios, Mills Music, and the Ernie Martinelli Agency.

Norman, as president of the firm, will direct publishing and production activities. Brandman, executive vice president, has a background in film production, and Norman has credits as composer, performer and producer. The new company has its own recording facilities.

Great North American and Trans-Gulf have acquired administration rights to the Joe Brand Music (ASCAP) catalog, which contains the entire score from the Winner One film production, "The Jesus Trip" ("Let's Take Another Road").

Norman and Brandman have instituted a profit-sharing plan for writers having material with their firms.

Duplex, Dove Complex Set

NEW YORK — Duplex Distributors and Dove Records, a production firm have begun operations in Eldorado, Ark. The complex's executive staff is comprised of Allen White, president of Dove, who heads bookings and promotions with Alex Williams; Jimmy Liggins, founder of Duplex; Amos Ingram, business executive; and Annie Mae White, secretary.

Dove president Allen White, who produces and does promotion for other companies, also produces live acts for "The Las Bell Variety Show" on KTYE, Eldorado. Duplex Record Distributors and Dove Records maintain offices in Atlanta; Los Angeles; Greenville, Miss.; and Dallas.

WB Music, Douglas Tie

NEW YORK — Warner Bros. Music and Douglas Records have entered a two-part agreement, which covers Warner's administration of past and future Douglas copyrights, and Douglas-Warner joint ventures in print music exploitation and marketing.

Included in the administration contract are works by John McLaughlin, Howard Wales, the Last Poets, Alexandro Jodorowsky (creator of "El Topo"), Martin Fierro, Malcolm X, and Lenny Bruce.

Ed Silvers, president of Warner Bros. Music, and Alan Douglas, head of Douglas, report that the two firms has begun distribution arrangements on a publishing spin-off. Also, Warners writers are adapting lyrics to Jodorowsky's "El Topo" themes.

Brandman, Norman Co.

NEW YORK—A publishing operation. Great North American Music (BMI) and Trans-Gulf Music (ASCAP), has been formed by Roy Norman and Saul Brandman.

Purdie Named Dutchman MD

NEW YORK—Drummer Bernard Purdie has been appointed musical director of Flying Dutchman Records and will be initially used by the company on their Leon Thomas, Gil Scott-Heron and Teresa Brewer product.

Purdie is currently leader of the Aretha Franklin orchestra and records for FD. A single, "Song For Aretha" has just been released.



COLUMBIA RECORDS hosts a midnight buffet for Delaney & Bonnie, and Ken Loggins and Jim Messina after their Carnegie Hall concert with Billy Preston. The gala was held at the Tavern on the Green, in New York's Central Park. At left, jamming onstage are, left to right, Rita Coolidge, Bonnie and Delaney Bramlett and John Hammond. At right, Ken Loggins and Jim Messina perform live over WCBS-FM.

Steinberg Predicts Richer U.S.-Europe Relationship

CHICAGO—Mercury Records' recent signing of seven European acts is a benchmark in the long-building relationship established between the label here and firms on the Continent, said Mercury president Irwin Steinberg last week.

The relationship will undoubtedly flourish now that Mercury is linked directly to parent Dutch-German firms through Phonogram Inc., the banner under which Mercury now operates, he indicated after returning from a two-week European trip.

In terms of artist development, the two-way build-up reached the point of fruition with the emergence of Rod Stewart and more lately Uriah Heep, both English acts Mercury took the initiative in signing. Now, Steinberg noted, Phonogram of England support is coming from the earlier signing by the U. K. firm of acts like Ian Matthews, Pato and Jade Warrior.

Mercury, though, with deep established root in the U.K., picked up on its own the "Sleepy Shores" Johnny Pearson single now charted on Billboard's Top 40 Easy Listening list and the Daniel Boone "Beautiful Sunday" disk. Mercury has rights to both artists' works. Also, on its own, Mercury signed singer/songwriter Andy Bown slated for a major build-up (Billboard, Mar. 25).

Other European acts signed include Mouth & Macneal, who had the top record in Holland and came to Mercury through Phonogram of Holland; a duo, Paul Brady and Adrienne Johnston, known as the Johnstons and formerly on Vanguard; singer/songwriter Henry Buckle; and Neil Reid.

The Pearson and Boone Records were picked up from Larry Page who heads Penny Farthing Records; Bown came to Mercury through Gaff-Masters Ltd which also manages Rod Stewart; Buckle came through Mike Gill Associates' a&r arrangement with Mercury.

Current U.S. chart activity noted by Steinberg consists of seven pop singles, six country singles, eight pop LP's, five country LP's, two classical LP's, four chart spots in soul singles/LP's (also simultaneously on pop charts) and the EL Pearson disk (also on one other pop chart).

Expansion of established acts will in many cases occur on established brands or labels Mercury distributes. For example, the two Philips LP's, "Paganini Violin Concerto III" and "Last night at the

Ice House Sued

LOS ANGELES—The Pasadena Ice House is being sued in Federal Court here for ASCAP copyright infringements. Plaintiffs are Mills Music, Liza Musc, Warner Bros. Music and Gladys Musc.

Greene Bottle Set; Outlet Is Famous Music

NEW YORK—A new Los Angeles-based label, Greene Bottle Records, has been formed. The company will be distributed by Famous Music Corp.

Green Bottle will release 10 albums during the next year, according to Charles Greene, who is both president and a producer for the label. Other Greene Bottle executives are Bli Bird, vice president and general manager; Jackson Howe, a&r director; Jonne Marie Switzler, executive assistant to the president; and Linda Bell, Switzler's assistant.

The initial Greene Bottle releases are LP's by Chesapeake Jukebox Band, and Candle, both scheduled for immediate release. Chesapeake Jukebox Band will be represented by a concept album produced by Rusty McFinn, Steve Sawyer and Ron Frangipane. Greene Bottle is readying a marketing campaign which will include heavy consumer advertising and time buys. Candle was produced by Greene himself, who is emphasizing campuses as a particular source of untapped talent.

Studio Track

• Continued from page 14

or, Studio Deja Vu: Ubiquitous Joe Cocker has also been sighted at Synchron Sound Studios in Wallingford, Connecticut, where he's cutting a new single. Nigel Thomas is producing for A&M Records, and Dan Zellman is engineering the sessions.

Also at Synchron is Andrew Loog Oldham, producing an album with Repairs for Rare Earth. Oldham is working here on sessions for Marshall & Carol Connors, also signed to Rare Earth.

Dorren & Miller

• Continued from page 14

are being cut at one-third speed. The new QSI cutting system should be available for manufacturers in the near future and it will boost the cutting time.

Among those attending the demonstration Wednesday were Joe Smith, Dave Hersher, Lee Hershberg and Neon Park, WB; Wally Heider and Myles Weiner of Heider studios; Hubert Stark, Elektra; Ed Kopsheer and Brent Albright, MCA; Del Kacher, California Recording; Al McPherson, Amigo Studios; and Marv Borstein and Art Leslie, A&M.

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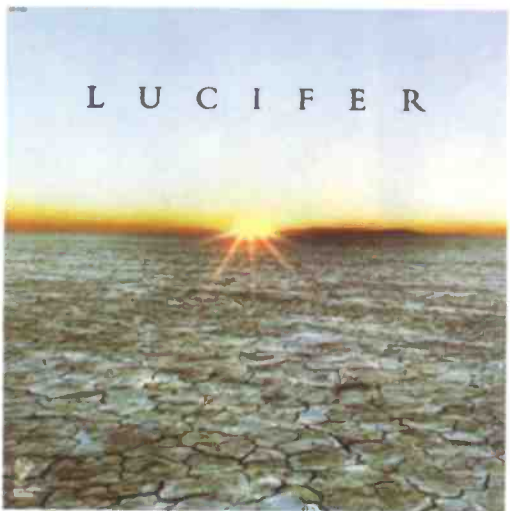
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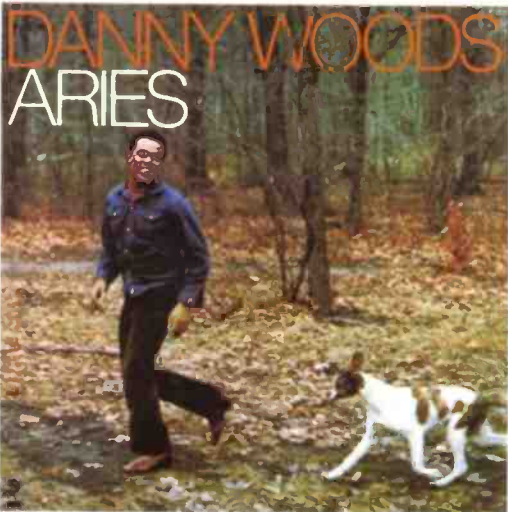
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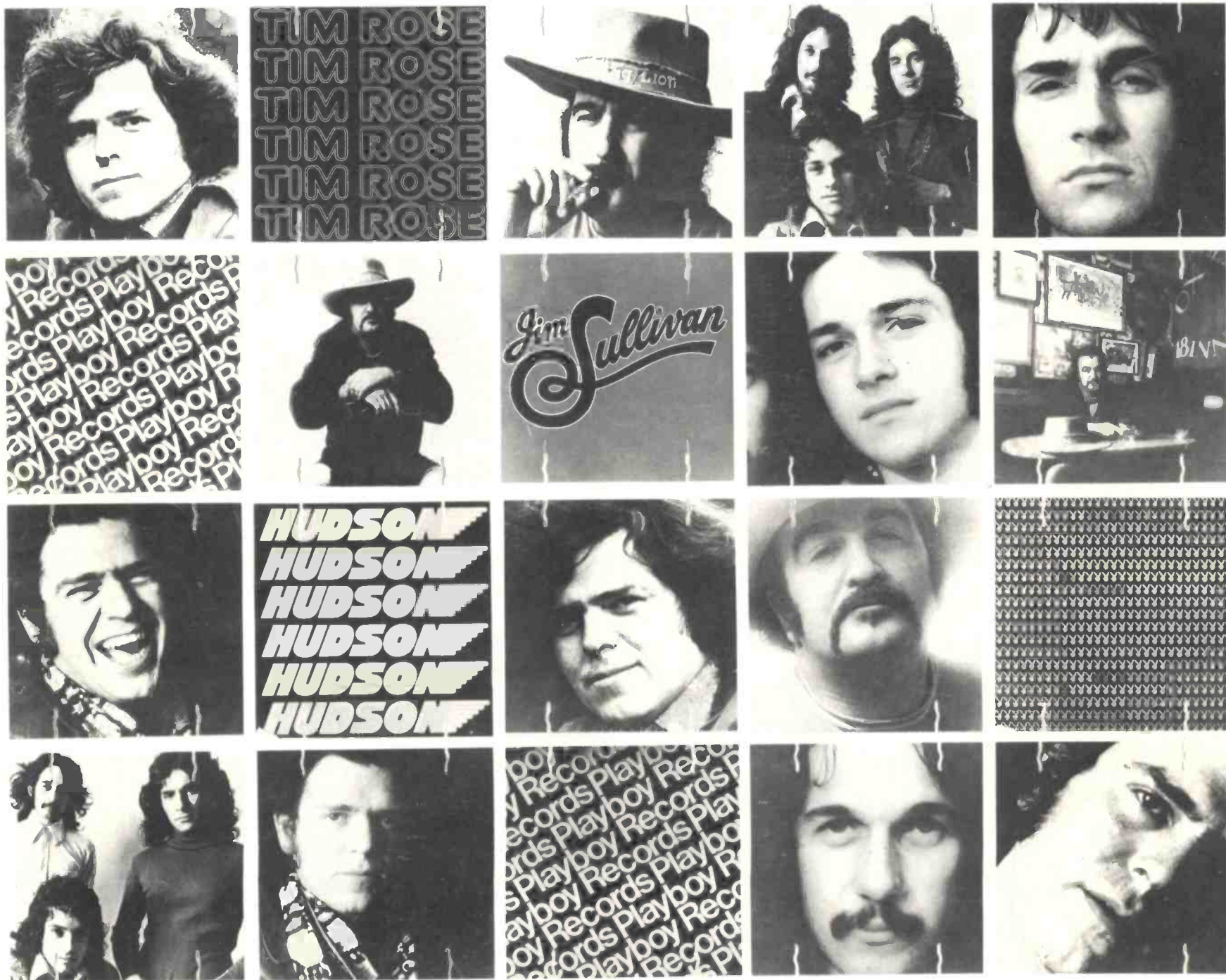
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