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SEVENTY-EIGHTH YEAR

The International
Music-Record-Tape
Newsweekly

CARTRIDGE TV PAGE 34

HOT 100 PAGE 68

TOP LP'S PAGES 70, 72

New Products, Firmed Prices for IHHEE Show

By EARL PAIGE

CHICAGO — Tape equipment firms, counting on an early thaw in consumer spending, are crowding into the housewares shows opening this week here. The Independent Housewares & Home Electronics Exhibit (IHHEE) has 80 new exhibitors among the 110 firms at the Conrad Hilton event, almost double the number for 1971.

Spot checks with exhibitors at IHHEE and the simultaneous Transworld Navy Pier Housewares & Variety Exhibit showed the following expectations:

- Many new products indicating that electronics firms no longer wait for early spring and mid-summer introductions.

- Frenzied efforts to firm up

solid price lists with most hoping to hold the line following the surtax-strike bottlenecks.

- Considerable dumping of certain items that arrived too late for wholesalers to move prior to Christmas.

- Buyers are shopping, since they allowed inventories to grow short in late 1971.

(Continued on page 31)

London Deal With Coleman

By MIKE GROSS

NEW YORK—Composer Cy Coleman has been tagged by London Records to a producer-artist deal. The deal, conceived by Walt Maguire, vice president in charge of pop product at London, is designed to bring a contemporary approach to melodic music.

Maguire said that the "Cy Coleman Sound" will be geared for the top 40 market without competing with the current rock groove.

Coleman, who has written his own material for his London debut, will be backed on the disks by two sets of girl singers. They will be

(Continued on page 12)

'Desh' as Loss Hit For Alexander's

By ROBERT SOBEL

NEW YORK—Alexander's Department Stores doubled its sales volume in its record department by using the "Concert for Bangla Desh" package as a "loss leader." The large volume spurt was attributed mainly to offering the package, through an advertisement placed in the New York Daily News, despite "strong suggestions"

(Continued on page 12)

Youth Mart Analysis Is Set for IMIC Seminar

NEW YORK — Is the youth market growing or waning in importance in its share of the total world record industry? What is the percentage of sales commanded by the under 19-year-old group? How does this compare to the 20-25 year-old market?

A comprehensive, major country-by-country analysis of the youth market will be the subject of a seminar at the fourth annual International Music Industry Conference to be held April 30-May 5 at the Princess Hotel, Acapulco, Mexico.

The seminar will consist of a roundtable discussion of the youth market by various worldwide authorities on the subject. It will treat such issues as the importance of the college market, the significance of the underground cul-

ture, how best to reach youth in the promotion of product, among other topics.

The seminar will provide an in-depth study of the purchasing habits of youth, where it prefers to buy its records, how its purchases are split between disk and tape, and to what extent price influences youth's buying patterns. It will seek to forecast the changing tastes of this market and to focus on youth's influence as a trendsetter in today and how this picture will change in the near future.

This will be one of 19 seminars, each treating a vital facet of the global record-music industry. In addition to the educational seminars, IMIC this year will feature a series of industry exhibits to

(Continued on page 74)

French Sales Soared in '70; See Bright '72

By MICHAEL WAY

PARIS — Sales prospects in France for 1972 are very favorable following sales figures recently released. Nearly 73 million records were sold in France during 1970, an increase of 15.8 percent over the 1969 figures, one of the biggest jumps in many years.

The 1969 increase over 1968 was only 5 percent but heavy

(Continued on page 59)

LP's Via Airwaves Making \$\$ Splash

By PAUL ACKERMAN

NEW YORK—The sale over television and radio stations of record packages not generally available in stores is proliferating across the country. According to Al Berman, president of the Harry Fox Agency, publishers' agent and trustee. "This is a multi-million dollar business, of great significance to publishers, record companies and artists." Berman added that "a popular package can easily sell over a quarter-million units; that a polka package has sold over

500,000 units." He added, "In Canada, I came across a package which sold over 300,000."

The phenomenon, of record selling via the air waves is not new, of course. What is new is its present remarkable proliferation. Berman notes that it is even happening overseas, adding that statements from Australia indicate package sales in six figures.

Majors and indies are in the field, some big ones being Columbia Records, RCA Records, Capitol Records, Pickwick International and others. There have also been packages of Motown disks and other indies. Berman pointed out that within Columbia two operations are competing for the business, Columbia House and the Special Products division.

The expansion of this type record selling has been accompanied by the rise of many marketing specialists. These are outfits such as Continental House, Inc., Plaza House, Brookville Marketing, all in New York. Others are K-Tel International in Minneapolis. There

(Continued on page 12)

EMI Joins Col. SQ Ranks

By BRUCE WEBER

LOS ANGELES — Electric & Musical Industries Ltd. (EMI), which owns 70 percent of Capitol Records, has signed a licensing agreement to use Columbia's Stereo/Quadraphonic (SQ) compatible disk system.

EMI and all its worldwide affiliations would release product in the SQ disk format. It joins Columbia,

Ampex, CBS/Sony, Vanguard and Stan Kenton record company in accepting the CBS concept.

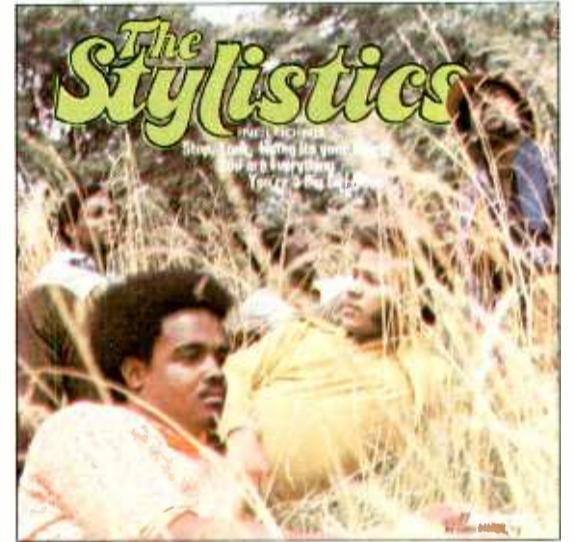
Capitol is expecting to release SQ 4-channel disks in the spring.

Among CBS licensees in the equipment field are Radio Shack, CBS Masterwork, Sony, Lafayette Radio Electronics and Sherwood Electronics Laboratories.



Wonder of Wonders — The new Stevie Wonder album on Tamla, "Music of My Mind," scheduled for February release, marks a milestone in the development of a great talent. A man who keeps his promise, Stevie in maturity shines with that same loving and brilliant light that has drawn people to him for a decade.

(Advertisement)



The Stylistics first album for Avco Records has exploded across the country in both the R&B and Pop market. Included in the album is the group's current chart-riding million-seller "You Are Everything" as well as their previous successive winners "You're A Big Girl Now" and "Stop, Look, Listen (To Your Heart)." The label has initiated a concentrated radio advertising campaign to support the already heavy album chart action and sales activity. Booked solid through 1972, The Stylistics have become one of the hottest new groups on the scene today.

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From the men who brought you "2001" and "Switched-on Bach" comes 1972's biggest film score. Breakout sales already in New York, Los Angeles, and San Francisco. Believe It...



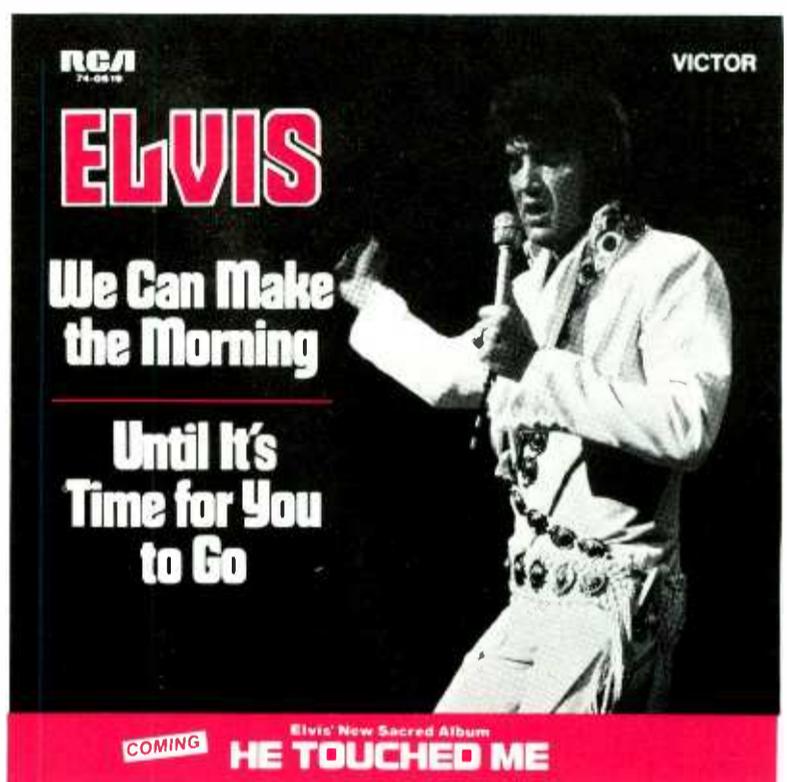
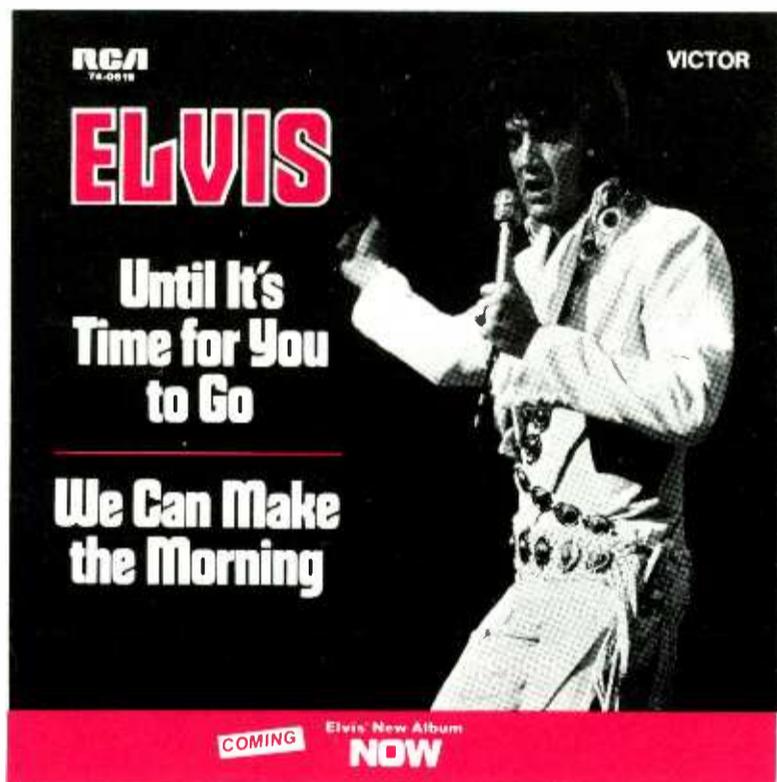
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Retail Stores Growing As Poster Hitmakers

By IAN DOVE

NEW YORK—The poster business is moving more into music-record outlets, according to Steve Werner, who heads Gemini Rising, a three-year-old poster producing company.

Werner considers that 70 percent of his business—which this year he reckons will top the \$1 million sales mark—is done through these outlets.

"The business has moved out of the head shops, which were perhaps essential at the beginning. But now head shops account for less than 5 percent of my volume currently. They can't take the large amounts that a major store or record shop chain can," he stated.

Werner claimed his product goes into around 7,500 stores at present and considers that the poster business is "getting more like the record business."

He said: "I now take back returns, re-service accounts with posters that break out, merchandise the product, taking care that it is displayed properly. I give away free posters with certain orders and send out display rack free of charge.

"I'm really a record company, except I don't make plastic—I make paper. I have my hit posters—I also have my losers."

Werner cited a Jesus poster, "Superstar," as one of his current hits, selling, he said, 55,000 in the first three weeks.

Apple, Capitol Deal to End; Klein Label Set

NEW YORK—Allen Klein, head of ABKCO Industries, has revealed that the Capitol distribution deal with Apple Records will be terminated when the contract expires at the end of the year. He also revealed that ABKCO was forming a new label, ABKCO Records, which will be distributed on an independent basis beginning Monday (17) for both its record and tape product. Apple will go the independent route, too.

Some of the major distributors already lined up include International Recotape Corp., Chips Distributing Co., TDA, Inc., Record Rack Service, Heilicher Bros. and Hot Line. A total of 21 distributors has been set, servicing areas coast to coast and Hawaii.

First release to roll will be the Rolling Stones' "Hot Rocks" tape, to be shipped this week.

Three Set Up Global Firm

LOS ANGELES—International Entertainment Associates has been formed with offices in Geneva, headed by Anita Kerr's husband and manager, Alex Grob; London, headed by attorney Robert Hirschman, and Los Angeles, under the direction of Hirschman's law firm partner Al Schlesinger.

The company will represent music catalogs, place masters and production deals, coordinate artists' live appearances, schedule recording sessions, supply music to films or television and in general offer musical logistics administration to its clients in Europe and the U.S.

Nashville Retail Chains Establish Buying Co-op

NASHVILLE—Two three-store record retail chains here have formed a buying co-op, following a shakeup in ownership. Unified stores' buying could make it one of the biggest retail volume users in the South.

Former part-owner Ken Schneider has bought out Scott Shannon's shares in three Sergeant Pepper stores from the WMAK air personality. Dan Flemming, son of a bank president here, bought out Bill Rogers' complete interest in three Muntz Cartridge City locations. Rogers founded the stores five years ago.

"We know we can do in rock what the Ernest Tubbs store and others have done in country," Schneider said. "We pretty well have a lock on pop business here, and, instead of two giants fighting each other, we have decided to work together." John Sharp has

been named buyer-merchandiser for the co-op. He will also work in establishing a mail order business, with emphasis on rock.

Aside from these six stores, there are only two other major record retailers here. There are numerous smaller outlets.

Klein Assails Capitol on 'Desh Concert' Violation

NEW YORK — Allen Klein, ABKCO Industries chief, has blasted Capitol Records for what he calls, "a violation of the spirit of the agreement" reached regarding the "Concert for Bangla Desh" package. He leveled his charges during a press conference held Jan. 13, and revealed some of the specifics of the agreement made with both Columbia and Capitol

GMA Renovates Dove Vote Methods

NASHVILLE — The Gospel Music Association's Board of Directors, at a quarterly meeting here, approved new Dove Award nominating and balloting procedures to avoid any duplication of last year's voided election in which all awards were returned.

The Dove Award is the symbol of recognition for excellence in the gospel field, but the vote was voided last October when the Blackwoods voluntarily returned the awards, admitting they had been indiscreet in seeking votes. GMA ordered all awards returned.

The changes were aimed at enhancing the value of the individual vote and making more important the industry vote, which is greatly exceeded by those of the fan membership.

Under the new balloting procedures, members can nominate and vote in no more than 10 of the 14 categories, and will be able to cast only one vote in each category. Votes will be tabulated according to both industry and general (fan) classifications. Winners must have the highest percentage in each classification. Heretofore, votes of the fans exceed those of people in the business. The previous Dove balloting also

allowed members to cast as many as five votes in each of the 14 award categories on the first and second rounds.

Rules applying to Dove balloting and nominations also were established whereby members of nominated acts found guilty of violating rules will be reprimanded and may be made ineligible to vote or be disqualified for the awards. These violations include buying votes, giving gifts in exchange for

votes, soliciting votes through the mail, using sample ballots in mailing or advertising, accepting gifts or money in exchange for votes, or directly soliciting votes.

In other actions, the GMA board split the Booking Agent-Promoter board position classification into two categories, and elected J.C. Whitfield of Pensacola and Tom Drake of Wichita to respective two and one-year terms.

(Continued on page 74)

1st Promotional LP Success Spells More Writers' Records

LOS ANGELES—Motown's publishing division is preparing a series of promotional albums to stimulate new recordings. "Smokey the Writer" is the LP slated for release around February and will feature 4-8 bars of music from the 100 songs he's composed for the Jobete operation.

The LP will be sent to around 600 producers-managers-artists as a means of making them aware of the material available in the firm's catalog for reinterpretation.

Last January, Motown issued its first promotional LP, "Top Ten Story in Sound," a compilation of top 10 chart hits from the Jobete and Stein & Van Stock catalogs.

The LP's are not for sale or broadcast. "We are now going through all top writers' catalogs," explains Herb Eiseman, Jobete's general professional manager, "to develop a writer promotion series." Four to eight bars is enough to identify the tune, Eiseman believes. "It's a reminder of the copyright and if they want more, then can contact us."

The tracks are all original excerpts in mono. As a result of the first promotional LP, the company picked up "hundreds of mechanical licenses," Eiseman says.

The plan is to develop the series on a quarterly basis. The series would cover such writers and teams as Berry Gordy, Motown's president; Ashford-Simpson; Whitfield-Strong; The Corporation, and Stevie Wonder.

Marty Wecker, the Eastern professional manager, who compiled

(Continued on page 74)

Chappell Gets Hansen's Distribution for Canada

NEW YORK—Chappell & Co. has taken over the exclusive distribution rights to the complete Hansen Publications, Inc. catalog for Canada. Coordinating the extensive Hansen catalog for Canada will be Cyril C. Devereux, managing director of Chappell-Canada. Working directly with him will be Tony Lenz, merchandising director for Chappell-New York and Arturo Rainerman, New York-based international sales manager for the Hansen Organization.

The Hansen Publications catalog includes the music of Bacharach & David, Chicago, Joni Mitchell, Carly Simon, Neil Diamond, the Who ("Tommy"), and Creedence Clearwater Revival. In addition, Hansen has an educational line which includes the John Brimhall Keyboard Series, Funway Band Series and the Pops of the 70's Choral Series.

The deal, which is effective im-

mediately, was signed by Charles Hansen, president of Hansen Publications, and Jacques R. Chabrier, president of Chappell & Co. Also involved in the negotiations were Norman Weiser, Chappell vice president, and George Lee, international vice president.

ITMA Charges Libel Suit for \$45 Million

WASHINGTON—A \$45 million libel suit has been brought against CBS by the Independent Tape Merchants Association in Federal District Court here. The ITMA, representing the "legal" (unlicensed) tape duplicators who duplicate records without permission of the record companies, but do pay royalties on the copyrighted music, asks actual damages of \$15 million and asks punitive damages of \$30 million, as a result of an alleged CBS attack on their product as fraudulent.

The suit which is brought as a class action alleges that CBS circulated a letter attacking the tape duplicators' product as fraudulent and also alleges that the attack was made with "malicious" intent. Details of the suit were unavailable as of Billboard's deadline last week (14), but the suit reportedly holds that CBS claimed it would lose \$15 million to the duplicated

product, CBS also allegedly threatened to take action against sellers of the duplicate tapes made without CBS' permission.

Holding that the tapes were legal under Federal law, which granted no protection to recordings but only to the copyrighted music, the suit claims that based on the CBS figure the unlicensed duplicators lost \$15 million in actual damage. The unlicensed duplicators ask for \$30 million additional because the CBS' alleged written and verbal discription of the duplicators product as illegal was made with "malicious" intent.

Roulette Deal On Tony & Carol

NEW YORK—Roulette Records has made a production deal with Myrna March and Bert Keys for disks by the teenage duo, Tony & Carol. Morris Levy, president of Roulette, plans to release the duo's debut single before the end of the month.

Miss March and Keys operate through their Make Music production firm.

New Music Village To Stock in Depth

ST. LOUIS—Music Village, a new 6,000-square-foot record store that will specialize in in-depth stocking of product, will open here Jan. 24 or the next day. Owner is Steve Chotin. Store will be located in suburb of Clayton. Jack Boyte, sales manager for MCA Records, St. Louis office, said the new store was ordering not only current hot artists such as Neil Diamond and Elton John, but also Wayne King and Guy Lombardo.

Col's Davis and Como to Get '72 NARM Awards

NEW YORK — Clive Davis, president of Columbia Records, and Perry Como, RCA Records artist, will be the recipients of NARM's Presidential Awards for 1972. The Executive Award will be presented to Davis, and the Artists Award to Como. The Presidential Executive and Artist Awards are not given automatically each year, but only when an executive or artist has demonstrated sustained contributions to the music industry, which NARM feels must be recognized.

The Executive Award is given not only on the basis of an execu-

tive's success in his own company, but that he must also have made contributions toward furthering the advancement of the music industry in this country and throughout the world. Last year's Presidential Award winners were Jerry Moss and Herb Alpert of A&M Records. Moss is in the Executive Category and Albert, in the Artist's.

Both Davis and Como will accept their awards at the NARM Awards Banquet on March 9, the closing event of the 14th Annual NARM Convention, at the Americana Hotel in Bal Harbour, Fla.

which heretofore had been kept under wraps.

Capitol, according to Klein, paid \$8.13 for each "Desh" set, thereby receiving \$1.87 for themselves. From this, Klein said, "5 percent was to go to co-op advertising, except for the trades, which we were to pick up ourselves, and a 2 percent cash discount. This was the arrangement we had with Capitol which they never honored. They simply took the 7 percent and kept it themselves . . . a complete violation of our agreement."

Capitol gave Apple Records a certified check for \$3,750,000 (Billboard, Jan. 15), returnable but, he said, his irritation is with Capitol's failure to live up to the advertising and fee agreements.

Regarding Columbia, he said that although an arrangement for a similar amount of advance monies had been set, a contract to that effect had not yet been signed. He expected this to be done shortly.

More Late News
See Page 74

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Atlantic Film Focuses On 'Soul Explosion'

NEW YORK—Atlantic Records will premier a 20 minute color promotion film, made for the label by Joe's Lights, at their seven city "Soul Explosion '72" campaign, Jan. 24-Feb. 1.

The film, which features artists in studio headline action on the 16 soul and jazz albums contained in the campaign, will also be flown to the Kinney International meeting to be held in Cannes and will also be shown at a presentation in London.

Atlantic is also planning further showing for dealers and distributors in the New York area.

Local one stops, retailers, buyers, music press and radio station personnel will also be shown the advertising and merchandising plans for the "Soul Explosion '72" campaign which include custom posters, radio spots, printed advertisements, T-shirts, stickers and point of sale displays.

The conferences will be held at the Plaza Hotel, New York (Jan. 24), Holiday Inn, Philadelphia

(25), Regency Hyatt, Atlanta (26), Hilton, Detroit (27), Continental Plaza, Chicago (28), Executive Inn, Dallas, (31) and Century Plaza, Los Angeles (Feb. 1).

Atlantic personnel attending the conferences include Henry Allen, Ric Willard, Vic O'Gilvie, Paul Johnson, Garry Johnson, Richard Mack, Sonny Woods, Bill Staton, Clarence Bullard and regional sales and promotional personnel.

Bell Mounts a National Drive to Back 'Gotta Be Me'

NEW YORK—Bell Records is mounting a national promotional and advertising campaign to back the release of the album, "I Gotta Be Me," by the San Francisco group Gideon & Power. Gordon Bossin, vice president of LP Sales and Merchandising for Bell, outlined details of the program, which will support Gideon's personal ap-

DISK SHOWCASE

MCA Puts It All Together With 3-Label Mass Meeting

LOS ANGELES—In a three-day showcase of both established artists such as Neil Diamond, Loretta Lynn, Sonny & Cher, and Roger Williams, as well as a bevy of new acts, MCA Records proved positively here Jan. 12-14 that it was a single company working together

and out to blaze new success stories this year. The meeting, one of the largest of its kind ever held, was attended by MCA executives, distributors, mass retailers, radio station personnel, and members of the press from all over the nation. Mike Maitland, president of the company, launched the three-day meeting, which included a sales presentation Friday morning to key executives, with the comment that the early days of putting Uni, Kapp, and Decca Records together as a single operating unit was "rough," but after the unit got into operation the company had "an incredible year." It was also a major decision to drop outside labels distributed by MCA and to drop audio products "and go totally into the record business."

And MCA just had its best year

in profits and sales, Maitland said, "by concentrating on our own product and our own artists." He mentioned that the label had cut back on its artist roster and the number of singles and albums released. Then he turned the show over to Johnny Musso, head of Kapp Records, who introduced, during the evening, the new act of Uncle Jim, who really got deep into a country-flavored tune of "Kicking the Ashes." Roger Williams performed a medley that included "Autumn Leaves" and received a standing ovation from many in the audience. Comedian Jerry Clowers did some fill-in stories. Tom Ghent, of the balladeer school, was extremely good on "Bridge Over Troubled Water."

El Chicano, a Latin-rock group, performed an exciting set of tunes and were maybe the most exciting group of the night with wild percussion work and a progressive guitar on such tunes as "Celebration" and "Chicano."

The highlight of the evening, however, was the show of Sonny & Cher, who not only performed their hits such as "All I Ever Need Is You" together, and Cher alone "Gypsies, Tramps, and Thieves." "The Best Goes On" was one of their club-styled show. And Sonny directed Cher's performance of "MacArthur Park." "Hey, Jude" was pounding and exciting. "I've Got You, Babe," one of their early hits, was also part of the night's act.

At about this point, Musso presented the husband and wife team with Gold Disks for their two current chart hits of "Gypsies" by Cher and "All I Ever Need Is You" by the team.

Thursday night, such artists as Rick Nelson, Loretta Lynn, and Conway Twitty, as well as Rex Ratchell were showcased. Friday night Neil Diamond, Bill Cosby, Mike Settles were showcased.

New MCA Office

ST. LOUIS—MCA Records has just opened a sales office here. Jay Boyte, sales manager, said that product will continue to be shipped into St. Louis from other MCA branches. Al McNutt is the local MCA Records promotion man operating out of the new office.

Polydor & UA Records Hold First '72 Product Meetings

LOS ANGELES—Polydor and United Artists Records sales-promotion staffers assembled in separate sessions with UA's UDC distributing company at the Beverly Hilton Hotel here last week. UDC has been distributing all Polydor and DGG product nationally since November.

New product from all the label's involved was showcased at the national sales meeting. UDC sales training director Charles Bratnober explained how the program is to provide for in-company promotions to all major posts in the future.

UA Records president Michael Stewart introduced 16 new albums, including upcoming product from Canned Heat and the Nitty Gritty Dirt Band. Stewart pointed to an unexpected sales upswing in Blue Note jazz product and detailed UA involvement with the film version of "Man of La Mancha" and "Sugar," the Broadway musical

adaptation of the movie, "Some Like It Hot."

Waldo de los Rios, who had a UA classics chart success with "Sinfonias," will be represented by "Mozartmania." And the Ike & Tina Turner band, now named Family Vibes, gets their own instrumental album, "Strange Fruit."

The product show introduced UA's Legendary Masters series, low-priced double record reissue sets with in-depth biographical booklets. The collections to be released feature Fats Domino, Eddie Cochran, Ricky Nelson and Jan & Dean.

The "Traffic Month" promotion was highlighted with an advertising and display campaign for the group's six UA albums.

Bluesman Junior Parker has an album titled "I Tell Stories Sad and True, I Play the Harmonica Too." And "Penny DeHaven," is the debut of a new country songstress.

UA's Blue Note jazz label has a first LP from Bobbi Humphrey, "Flute In." UA Latino is bringing out four albums, including a Tito Rodriguez superpak.

Stewart also announced that Shirley Bassey will make a 15-city tour, her first U.S. concert appearances, to coordinate with her success singing the title song of the latest James Bond film, "Diamonds Are Forever."

Kapp Nets Master

LOS ANGELES—"D.B. Cooper, Where Are You?" a tune about the skyjacker who hijacked a jet plane out of Seattle and then parachuted to earth, has been purchased by Kapp Records general manager Johnny Musso. The disk, by singer Tom Bresh, scored excellent sales in the Northwest on Thunder Tommy Records.

pearances, including the Cellar Door in Washington, D.C., the Gaslight in N.Y., and the Quiet Knight in Chicago, and other leading clubs.

Radio time buys, print ads in local underground and soul publications and press-on patches which can be worn on shirts or dungarees will be utilized. More than 1,200 press kits which include write-ups of the group are being distributed.

Since a significant part of Gideon's appeal is his personal appearances, emphasis is being placed on getting the press, promotion men, distributors and key retailers to a live performance in their area. Gideon's album was recorded live at the Keystone Korner Club in San Francisco.

(Continued on page 6)

Playboy's 25 Independent Distributors in Four Meets

LOS ANGELES—Playboy Records held four regional distributor meetings in Miami, New Jersey, Chicago and Los Angeles, Monday through Thursday (17-20) to kick off its first two album releases by Hudson and Gentleman Jim Sullivan.

A network of 25 independent distributors handling Playboy Records nationally attended the meetings with Playboy Records chief Bob Cullen, sales manager Ron Goldstein, promotion director Michael Papale and public relations director Stuart Rowlands.

The Playboy distributors attending the regional conclaves included: Atlanta, London Records South-

east; Boston, Music Suppliers; Buffalo, Best Records; Charlotte, Mangold Bertos; Chicago, Summit; Cincinnati, A&I, Cleveland, Progress Records; Dallas, Big State; Detroit, Arc Jay-Kay; Hartford, Seaboard; Hawaii, Eric of Hawaii; Houston, United Records; Los Angeles, London Records; Madison, Tell Music; Memphis, Record Sales Corp. and Miami, Tone.

Minneapolis, Heilicher Brothers; New Jersey, Apex-Martin; New Orleans, All South; New York, Alpha; Philadelphia, Schwartz Brothers; Phoenix, Arc; San Francisco, London Records; Seattle, ABC; St. Louis, Roberts, and Washington, Schwartz Brothers.

Schlachter Sees Trade Cutting Output, Accenting Concentration

NEW YORK—A record company cannot keep showing new product if it is not bringing the product home, according to Marvin Schlachter, president of Chess/Janus Records. "From our standpoint, and probably from the point of view of the industry, I believe we will see less product in 1972 and move concentration on the product being released. In our case," said Schlachter, "we have cut our artist roster down considerably and we will probably continue to do so. Chess/Janus is going to take the artists which it thinks it can market well and concentrate in that area."

"We will not make a commitment to any artist unless we can make a full commitment," Schlachter continued. "This means we must be prepared to fully market the artist's product and also that the product must be marketable. Although new artists are the lifeblood of the industry, one can put too many on one label. We must prove to ourselves that we can handle what we have first."

New Approach

Schlachter spoke of a new approach to artists who have been living on the perimeter of the popular scene for many years. "People such as Muddy Waters

and Bo Diddley are going to be treated as new artists," he explained. "They have a following now but we want to make their names household words not only in the homes of the blues enthusiasts, but also in the homes of the general public. That is why we are taking the new-artist approach. We want to concentrate on what we have and make these artists viable commodities in the commercial market."

Schlachter has been head of Chess/Janus officially for about nine months. During this time he has taken the company through a period of consolidation seldom seen in the music industry. "Essentially, we now have several record companies working under the same roof," he explained. "The consolidation is now pretty much behind us and now we are working to take advantage of the additional staff we have added in the past few months."

Wait and See

"With certain artists we may decide to put out singles. If we think there is a tune that has commercial possibilities, it will come out as a single. With other artists, we will wait until the album comes out and see what the stations are

playing from that album. Potliquoir is a good example of this. We just released a cut from their 'Levee Blues' LP as a single because we found that that cut, 'Chèer,' was receiving a great deal of play from air personalities across the country."

"I feel that our position within the business today is quite strong. We have a strong artist roster as well as a talented young sales and promotion staff here and I think this is to our advantage. Artists such as Potliquoir, Jonathan Round and Mike Gately are examples of the newer artists that we have and I feel that this mixture of new and old is the winning combination. In short we are in a good position to see the operation grow significantly over the next year," Schlachter concluded.

Schlachter is currently on a 19 day trip to Europe attending MIDEM and visiting his foreign affiliates.

Elektra Sales Convention Coverage, See Page 14

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“It’s Gonna Take a Miracle” **The opening song of “the most beautiful concert of the year” is** **Laura Nyro’s new single.**

“It’s Gonna Take a Miracle” is Laura’s first single from the album that’s already No. 48 with a bullet in Billboard.

What’s more, it’s selling faster than any album Laura has ever made.

Laura’s recent concert at Carnegie Hall began with “It’s Gonna Take a Miracle” and it received a thunderous response. The same concert received this trade review from Mitchell Fink:

“It was spending Christmas Eve with Laura Nyro, and nothing, absolutely nothing, could be more musically rewarding....Laura Nyro stands alone as the finest solo artist of our time.”

This week Columbia is proud to announce the shipment of thousands of tiny miracles across the country. Laura’s special version of a great standard, “It’s Gonna Take a Miracle.”



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The first single from Laura’s new album.
On Columbia Records 

Billboard

The International Music-Record-Tape Newsweekly

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Vol. 84 No. 4



General News

Executive Turntable

Jack Craigo has been promoted to vice president, sales and distribution, Columbia Records. He was previously North East regional sales director. Stan Snyder appointed vice president, national accounts marketing, reporting to Craigo. This is a newly created position and Snyder will direct and coordinate sales merchandising and advertising programs with national rack merchandisers. He is vice president, sales and distribution. Paul Smith named regional director, sales, North East region for the company. Most recently he was branch sales manager in New York for Columbia.



CRAIGO



SNYDER



SMITH



CUSCUNA

UA Establishes Canadian Firm

LOS ANGELES—UA Records Ltd. is United Artists Records' new Canadian organization. Stan Kulin has switched from the RCA international department to head the new UA company. Allan Mathews, formerly with MCA Records, is promotion director.

UA Records Ltd. is United Artists' fourth independent overseas company, other organizations currently in Great Britain, France and Germany. The Canadian firm will be based in Willowdale, near Toronto.

United Artists product will be distributed by five independents covering the various Canadian provinces. UA Records Ltd. will concentrate on promotion, marketing and product development.

WB/Reprise Promotion Men Acapulco Meet

NEW YORK—Warner/Reprise Records will hold a five-day national promotion meeting at the Acapulco Princess Hotel in Acapulco, Mexico, Feb. 27-March 2 for 60 members of the national promotion force and Burbank staff plus their guests.

The convention has been planned to include a minimum of official meetings. Among the highlights, Ron Saul, Warner/Reprise Director of National Promotion, has planned for the convention are a "hello get together" cocktail party on Feb. 27 and a party cruise to celebrate the Leap Year Feb. 29.

Saul pictures the convention as a special "thank you" for a collective job well done.

Murbo Cuts Chaplin's Tunes

NEW YORK—Murbo Records has made a special release of two cuts of Charles Chaplin's compositions, "Smile" from "Modern Times," and the "Limelight Theme" from "Limelight" to tie in with the re-release of Chaplin films. The two sides were recorded by John Cacavas.

The Chaplin films are now playing in New York, Philadelphia, Los Angeles, San Francisco, Boston, St. Louis and 30 other cities. The Murbo disk has been edited for MOR radio stations.

Bell Nat'l Drive

Continued from page 4

Television will play an important role in exposing Gideon. He was on the Sonny & Cher Show last summer and when they returned to CBS-TV this January, they signed him for a taping on March 11 which will air March 20. The N.E.T. Network has done an hour-long special on him and more video is scheduled.

His current tour began at the On Broadway Theatre in San Francisco (Jan. 14-15) and continues with the Cellar Door in Washington on Monday through Saturday (17-22); Gaslight, N.Y., on Wednesday through Sunday (30); The Quiet Knight, Chicago (Feb. 23-27) and tentative dates for the Main Point in Philadelphia and Paul's Mall in Boston. Other dates will be added all to be supported by Bell's promotion.

Charm Buys

NEW YORK—PIP Records has bought "In the Sand," a recent chart hit in Holland. The record features the Dutch group Ginger Ale. Hal Charm, vice president of PIP, said that, "with the proper promotion and exposure, European hits can have a whole new life in this country."

Doug Steinberg appointed external production control coordinator, RCA Records. He was previously a buyer for RCA in the purchasing department. . . . Michael Cuscuna joins Atlantic Records as producer and assistant to staff producer Joel Dorn. A writer, he was previously a progressive rock radio announcer for WPLJ-FM. . . . Ron Jacobs has left Watermark Inc., a leisure time firm involved in syndicating radio shows, producing live concerts and records. . . . Tom Nash, formerly with ESP Records as national promotion and publicity director, has joined Polydor and will be involved in Polydor album promotion, primarily on the East Coast. He was also associated previously with Sire Records. . . . Dave Young, Elektra's Western regional sales director, has been given responsibility for Oklahoma, Texas, and Louisiana in addition to the 11 Western states.

Peter Paul joins CTI and Kudu Records as head of the new personal management wing. He was previously president, Concert House Inc., personal management firm, secretary of the LF Music group and also manager of Little Anthony and the Imperials, Jay and the Americans, Clarence Frogman Henry and Chuck Berry. Gregg Hall named director, national promotion, CTI and Kudu. He is a former disk jockey on WRTI-FM.



PAUL



HALL



SACHS

James Sparling, former director of product development for the Masterwork division, Columbia Records, joins Benjamin Electronic Sound Corp. as vice president in charge of new product development and private label accounts.

Bruce Sachs named vice president, Betty Sperber Management Inc. He is a former personal manager and worked in the television department of CMA. . . . Charles Munch joins John Springer Associates as public relations contact representative in New York.

Herb Hershfield, national sales manager of GRT Music Tapes, has been appointed sales vice president of the tape and record company. Before joining GRT in 1966, Hershfield was national sales manager of Ampex Stereo Tapes.

Leonard Shultz, manager of technical services, consumer products, at Audio Magnetics Corp., has been appointed manager of technical services, Education Division, at the same company.

SESAC Woos Composers In Contemporary Music

NEW YORK—SESAC is launching a campaign to bring writers into its organization. Previously known primarily as a publisher-oriented licensing organization, SESAC is now offering direct affiliations to composers, authors and writers in every field of contemporary music.

In conjunction with the major policy change, A.H. Prager, executive vice president and managing director of SESAC, also announced a revised incentive program for SESAC affiliates which is designed to keep writers' and publishers' compensations at a competitive level in the industry. These combined changes were made retroactive to Jan. 1.

SESAC plans to extend its present repertory in all areas and is undertaking a comprehensive campaign to sign creator in every field of music. The firm will continue on page 74

Ballard Re-Cuts R&B Oldie Hit

NEW YORK—Polydor, Inc., is releasing an updated version of Hank Ballard's former r&b hit, "Finger Poppin' Time." Ballard's single is on the People label, produced by James Brown for Brother 1 Productions and distributed by Polydor.

From
Cher
To All
"The Way of Love"
Her Way, Her Single, From Cher



Produced by Snuff Garrett for Garrett Music Enterprises

KS-2158



Col. & WB Each Releasing Separate Guthrie Benefit LP's

NEW YORK—Columbia Records and Warner Brothers Records are joining hands to present the "Tribute to Woody Guthrie" concerts recorded in 1968 at Carnegie Hall, and in 1970 at the Hollywood Bowl. Columbia will release Volume I of the "Tribute to Woody Guthrie" LP and Warners will release Volume II.

The tribute albums, which include performances by Arlo Guthrie, Will Geer, Robert Ryan, Odetta, Bob Dylan, Judy Collins, Pete Seeger, Richie Havens, Tom Paxton, Joan Baez, Peter Fonda, Country Joe McDonald, Earl Robinson and Jack Elliott is one of the rare times two competing record companies have joined forces on a single project.

Columbia and Warner Bros. are coordinating joint national advertising, promotion, publicity and merchandising campaigns. Both volumes of the tribute share the same cover art work and sales on the two will be tabulated on a joint basis with proceeds to go to the newly created Woody Guthrie Tribute Fund. This fund will be used to create a Woody Guthrie library at his birthplace in Okemah, Okla.; also to further medical research on Huntington's Disease, of which Guthrie died in 1967, and to create a Woody Guthrie scholarship in folklore and folk music.

Leventhal

Harold Leventhal, producer of

the concerts and the records and a trustee of the Tribute to Woody Guthrie Fund, carried on the negotiations between the two record companies over the past months. Leventhal said, "This marks a milestone in the record business. Both companies will distribute the 'Tribute' LP's at cost, all the performers have waived royalties so that all the profits can go directly to the fund. We have edited the tapes from the Carnegie and Hollywood Bowl performances to create two exciting LP's that make for a memorable recording of the music and writings of Woody Guthrie."

Story Line Maintained

The concert performances, both music and narration, have been edited for the albums in such a way as to maintain the continuity of the story line, which traces the life and work of Woody Guthrie and the saga of America in the Depression. Millard Lampell adapted and staged both the Carnegie Hall and Hollywood Bowl tributes.

The trustees of the Woody Guthrie Tribute Fund are Moe Asch, Marjorie Guthrie, Nora Guthrie, Joseph Taubman as well as Leventhal. The Advisory Board of the Fund includes Al Brackman, Judy Collins, Ossie Davis, Bob Dylan, Jack Elliott, Peter Fonda, Will Geer, Ronnie Gilbert, Louis H. Gordon, Arlo Guthrie, Richie

Havens, Lee Hays, Fred Hellerman, Jac Holzman, Millard Lampell, Guy Logsdon, Joe McDonald, Brownie McGhee, Joe North, Odetta, Richard A. Reuss, Howie Richmond, Earl Robinson, Ed Robbin, Robert Ryan, Pete Seeger, Toshi Seeger, Joe Smith, Terry Sullivan and Studs Terkel.

Intl. Copyright To Hudson Bay

NEW YORK—Freddy Bienstock, Jerry Lieber and Mike Stoller have acquired "Lo Mucho Que Te Quiero" (The More I Love You), by Ibarra, Ornelas and Herrera, for their Hudson Bay Music catalog. There are over 70 different recordings of the song on a worldwide basis. The best known version of the song was recorded in 1938 by Rene y Rene.

The Hudson Bay Music Co. is part of the Bienstock-Lieber-Stoller complex, which includes in its publishing wing the catalogs of Lois, Starday, Quintet, Fort Knox, Carlin, Trio, U.S. Songs, Quartet and Yellow Dog, among others. The recording wing, with Hal Neely, comprises King Records and its various labels—Starday, Mpingo, De Luxe, Bethlehem, and the newly formed Good Medicine Records, whose first release will be out shortly, featuring the group White Cloud.

In keeping with the practice of purchasing individual, established copyrights, the Hudson Bay Music Co. has also acquired "Cool Jerk," by Donald Storbball. It was a hit disk as recorded by the Capitols a few years ago.

ABC to Record 2nd Bard Work

NEW YORK — ABC/Dunhill Records will record the New York Shakespeare Festival's musical "Iphigenia" as a two-LP set. The original cast will be used but the recording will be made as a rock album, with more time for tracking, mixing and recording of the score.

ABC/Dunhill brass are conferring with Peter Link, one of the adapters of the musical, on the coast regarding recording sessions, which are slated to begin this week. "Iphigenia" is at present housed at the Shakespeare Festival Public Theater. ABC/Dunhill waxed the other Shakespeare Festival hit, "Two Gentlemen of Verona."

Johnson on 7-City Promo Tour

NEW YORK—Singer Pat Johnson is embarking on a two-week, seven-city tour to promote her new single, "Love Brought You Here" on the Win or Lose label, part of Atlantic's Custom label division.

Accompanied by Atlantic promotion executive Barbara Harris, the singer will visit Baltimore, Richmond, Va.; Atlanta, Cleveland, Chicago and Detroit to meet with disk jockeys and press, and make guest TV appearances.

Criterion Print Deal

NEW YORK — Joe Goldfeder of Criterion Music has made a print deal for Cherry Lane Music folios. The folios are "John Denver Songbook," "Aerie" and "Fat City Songs." The deal was set with Cherry Lane's president Milt Okun and vice president Jean Dinegar. The folios were produced by Dan Fox.

Jazzmobile Chief Differs With Cannonball's Plans

By MIKE GROSS

NEW YORK — Billy Taylor, president of Jazzmobile, Inc., New York's seven-year old year-round jazz project, has taken exception to Julian (Cannonball) Adderley's plans to launch the Jazzmobile program on a national basis (Billboard, Jan. 8). Taylor said, "Our office is swamped with requests to bring the Jazzmobile, not only to many places in this country, but to the West Indies as well. However, because we insist on specific standards of quality in our presentations, we are just this year branching out on a national basis. We have been invited to Washington, Baltimore, Pittsburgh and to many other specific communities around the country and we hope to honor these requests as soon as possible. We have the organization and the equipment but we are a nonprofit organization which specializes in presenting the many aspects of jazz so we try to pick the most effective locale for our concerts and workshops."

Claims Activity

Taylor said that he was quite surprised to read that Adderley planned to take over the organization. He said, "We are in the middle of our winter program which consists of weekly Workshops for over 300 students, at I.S. 201 and weekly school concerts which cover over 100 schools in the greater New York area."

Taylor added, "Adderley spoke of formulating proposals for funds to be presented to the American Federation of Musicians and other organizations. We are at present supported by the New York State Council on the Arts, the Department of Cultural Affairs, the New York Foundation, Coca-Cola Bottling Co. of New York and Music Performance Trust Funds in cooperation with Local 802, and in the past have enjoyed the support of P. Ballantine and Sons, Chemical Bank and Colgate Palmolive—Cold Power."

Awards Recapped

Taylor also noted, "Adderley speaks of a formal presentation which will give creditability to Jazzmobile. We have won awards,

namely: 1) In 1967, Jazzmobile was given one of the awards by the New York State Council on the Arts for conspicuous service. 2) In 1968, the Smithsonian Institution-Anacostia Wing Inaugural Ball dedicating the museum of black history, chose Jazzmobile as the most representative entertainment facility to perform in a three-day ceremony in Washington. 3) Mayor Lindsay proclaimed July 1, 1970 as Jazzmobile Day. 4) In addition, Jazzmobile has received many community, statewide and commercial awards and tributes for its contributions to the people of the City and State of New York."

Taylor concluded, "We would not like to be confused with anyone else trying to present jazz in a similar manner because we have a long record of successful presentations which have combined city, state, federal and private support in what we think is a unique type of cooperation for any performing art group."

"The coverage we have enjoyed in Billboard and through other media is documentation of the fact that Jazzmobile's concept communicates the essence of jazz to audiences of all kinds. We are very proud of this and guard our reputation jealously."

Bell, Big Tree Pact

NEW YORK—Bell Records and Larry Uttal, president of the company, have signed a longterm distribution contract with Big Tree Enterprises, not Big 3 as was erroneously reported in Billboard's Jan. 15 issue.

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Goody's to Open Store in Mall

NEW YORK — Sam Goody's large New York area outlet, has leased a store at the Sunrise Mall, Massapequa, shopping center now under construction.

The new Goody store will occupy some 8,600 square feet of space when the Mall is completed in August 1973. Sunrise Mall is a development of the Muss-Tankos Corp.

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“Feeling Alright” (AM 1063)
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On A&M Records.

Produced by Denny Cordell

(See Joe and his mum in LIFE
magazine: Sept. 24, 1971—pp. 52-53)

Ampex Projects \$40 Million Loss; Tape Royalties Effect Write-Down

SAN FRANCISCO—A number of glamour stocks, of late, have turned in lackadaisical performances.

One, Ampex Corp., Redwood City, Calif., is combing many sectors of its business—division-by-division—looking for battered segments of its earnings.

The reason why is apparent. It expects a record loss of about \$40 million, or \$4 a share, during the fiscal year ending April 29. It's the worst since the firm began in 1944.

In fiscal 1971, Ampex had a loss of \$12 million, or \$1.10 a share, compared with net income of \$13.6 million, or \$1.25 a share, before a special charge of \$2.3 million in fiscal 1970.

About \$27 million of the pro-

jected loss this fiscal period will come from current operations, with the remainder, or \$13 million, coming from reducing of assets in inventories, prepaid royalties and capital equipment, related to both current and discontinued product lines.

Part of the \$13 million will go for the establishment of contingent liabilities for guarantees. Financial reserves are also being established for the discontinuance of certain unprofitable product lines.

It isn't a secret that many diversified companies, like Ampex, are working to consolidate or close down unwanted and unprofitable divisions to beef up their earnings, cash positions and balance sheets.

Retrenching Coming

Ampex, in short, is retrenching

on product lines, consolidating divisions, cutting personnel, etc. The company declined to state which product lines would be affected. Ampex is a major manufacturer of magnetic tape, prerecorded tape, consumer recording equipment, professional studio equipment and videotape products. It also sells peripheral equipment for computer systems.

Arthur H. Hausman, who was elected president and chief executive officer in November, said Ampex is in the process of consolidating several operating divisions in a major expense reduction program. "We have undertaken a thorough division-by-division re-assessment of the company and are restructuring to concentrate in areas where the company has a proven record of profitability and technological leadership," he said.

Ampex is looking for prospective buyers for the product lines it wants to leave, although it has yet to announce the product areas it will scrap.

(The stock market reacted sharply to Ampex's announcement of a \$40 million loss. The stock did not open Wednesday—Jan. 12—on the New York Stock Exchange until about 2 p.m., when the opening trade was 94,300 shares sold at 12 1/4.)

(With less than an hour before the close, a block of 20,000 shares sold at 12 and another 16,000 share block sold for 11 1/8. Shortly thereafter, NYSE closed trading on Ampex when it slipped to 11 1/8.)

Ampex said its fiscal 1971 loss stems from a devaluation of some assets and an accounting change to charge off previously deferred engineering expenses.

The revaluation of assets will include a write-down in the value of royalties on sales of prerecorded tape. Ampex pays record companies in advance for the right to duplicate performances on cassette and 8-track.

However, tape sales have decreased, partially because of unauthorized recording and sale of recorded tape by illegal duplicators, the company said. Prerecorded tape sales may not be high enough to enable it to recover all of the royalties it paid in advance.

Ampex is also adopting recent rulings by the Accounting Principles Board on the treatment of leased equipment retroactive to the beginning of the fiscal year. The impact will be to reduce revenues from leasing activities, compared with previous accounting techniques.

For the first half ended Oct. 30, the firm lost \$3.4 million on sales of \$155.3 million. This compares with net income of \$136,000 or 1 cent a share, on sales of \$139 million a year earlier.

NMC Reporting Sales Gains

NEW YORK — NMC Corp. (OTC), record and tape rack jobber, reported sales and earnings increases for the first quarter ended Oct. 31, 1971.

Sales increased more than 50 percent to \$5,187,104 from \$3,376,766 a year ago. Net income rose to \$131,599, or 19 cents a share, from \$20,512, or 30 cents a share.

In the first quarter of fiscal 1972, net income, including an extraordinary gain of \$14,947, totaled \$146,546, or 20 cents a share, compared to \$162,242, or 25 cents a share, including an extraordinary gain of \$141,730 a year ago.

1st Quarter to	1971	a1970
Oct. 31		
Net Sales	\$5,187,104	\$3,376,766
Oper. Income	131,599	20,512
Oper. Per Share	.19	.03
Net Income	146,546	162,242
Per Share	.20	a.25

a—Fewer shares.

Market Quotations

As of Closing, Thursday, January 13, 1972

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	21	8	349	18 3/8	17 3/8	17 3/8	- 1/2
A&E Plastik Pak Co.	12 7/8	3 3/8	315	6 1/8	5 3/8	6	+ 3/8
American Auto Vending	11 1/2	6 7/8	56	9 1/8	9 1/8	9 1/8	- 3/8
ABC	53 1/2	25	645	53 1/4	52	52	- 1 3/8
Ampex	25 3/8	10 3/8	5785	15 1/8	10 3/4	11	- 3 3/4
Automatic Radio	14 1/4	5	126	7 1/4	6 1/8	6 3/8	- 1/4
ARA	160	117	476	160	156	157 3/4	+ 1 1/4
Avco Corp.	18 3/4	12 1/8	614	17 1/2	16 1/2	16 5/8	- 7/8
Avnet	15 3/8	8 1/4	1341	12 7/8	12 3/8	12 3/8	+ 1/4
Bell & Howell	60 1/4	32 1/8	331	59 3/4	58 3/8	59	- 1/4
Capitol Ind.	21 7/8	8	377	11 1/2	10 1/4	10 1/4	- 7/8
CBS	50 3/8	30 1/8	920	49 7/8	47 5/8	49 1/4	+ 1 3/8
Columbia Pictures	17 3/8	6 3/8	690	10 3/8	9 3/8	9 3/4	- 1/4
Craig Corp.	9	2 3/8	206	4 1/2	3 7/8	3 7/8	- 1/4
Creative Management	17 3/4	7 3/8	292	11 3/4	9 7/8	11 3/4	+ 1 7/8
Disney, Walt	143	77	862	137	133	137	+ 4
EMI	5 3/8	3	286	5 3/8	5 1/4	5 3/8	Unch.
General Electric	66 1/2	52 7/8	4740	64 3/4	63 1/8	63 1/8	- 5/8
Gulf & Western	32 1/2	19	3574	32 1/2	29 1/4	31 1/2	+ 2 1/8
Hammond Corp.	13 7/8	8 1/2	230	11 1/4	10 3/4	10 7/8	- 1/8
Handleman	47	33	357	39 1/4	38 1/4	38 1/4	- 1 1/4
Harvey Group	8 7/8	3 1/8	68	4 5/8	4	4 1/2	+ 1/2
Instruments Systems	12 3/8	4 3/8	1351	6	6	6	- 1/8
ITT	67 3/8	45 7/8	2848	58 7/8	58 1/8	58 7/8	+ 5/8
Interstate United	13 1/2	6	326	9 1/2	8 7/8	9 1/2	+ 3/8
Kinney Services	39 3/8	25 3/8	3823	35 1/2	33 3/4	35 1/2	+ 1/2
Macke	14 3/8	8 3/8	417	14 1/2	13 1/2	13 7/8	+ 3/8
Matsushita Elec. Ind.	19	16 1/4	1931	19	18 1/4	18 3/4	+ 1/2
Mattel Inc.	52 1/4	18 3/4	3179	26 1/4	24 5/8	25 1/4	- 3/8
MCA	30	17 3/4	428	26 1/2	25 3/4	26	Unch.
Memorex	79 1/2	19 1/4	2284	32 3/8	29 1/4	29 1/4	- 2 1/4
MGM	26 7/8	15 1/2	191	19 1/4	18 5/8	18 7/8	+ 1/4
Metromedia	30 7/8	17 3/4	158	28 7/8	27 3/8	28 7/8	+ 1
3M	135 1/2	95 1/8	378	134 1/2	130 1/2	130 1/2	- 3
Motorola	89 3/4	51 1/2	915	82 3/4	80	82 3/8	- 1/8
No. Amer. Philips	31 7/8	21 7/8	217	28 3/8	27 1/2	28	+ 1/8
Pickwick International	43	32	66	40 5/8	40	40 1/2	Unch.
RCA	40 3/4	26	2188	38 7/8	37 1/2	38 1/8	- 5/8
Servmat	40 1/4	25 1/2	203	34 3/8	34	34	Unch.
Sony Corp.	25 3/8	14 1/4	1132	22 3/8	21 7/8	22 1/8	+ 1/4
Superscope	32 3/8	9 1/8	317	12 3/8	11 3/8	12	Unch.
Tandy Corp.	42 3/8	30 3/8	469	40 3/8	39 1/2	39 5/8	- 7/8
Telex	22 3/8	7 3/4	1115	12 3/8	11 3/8	11 3/8	- 1/4
Tenna Corp.	11 1/2	4 1/4	131	6 3/8	5 3/4	5 3/4	- 1/2
Transamerica	20 1/2	14 3/8	2151	19 3/8	18 3/8	19 1/4	+ 1/2
Transcontinental	11	3 1/4	1261	5 3/8	4 3/4	5 3/8	+ 1/2
Triangle	22 3/4	14 3/8	93	19 3/8	18 3/8	19 3/8	+ 1 3/8
20th Century-Fox	15 7/8	7 3/8	1574	13 1/4	12 1/4	13 1/4	+ 3/8
Vendo	17 1/2	9 7/8	80	13 1/2	12 1/2	13 1/2	+ 1/4
Viewlex	10 3/4	5 3/8	403	8 3/8	7 3/8	7 3/8	- 1 1/8
Wurlitzer	17 1/2	10 3/8	54	15 3/4	14 3/8	15 3/4	+ 7/8
Zenith	54 7/8	36 3/8	782	45 3/8	43	44 1/4	+ 5/8

As of Closing, Thursday, January 13, 1972

OVER THE COUNTER*	Week's			Week's High	Week's Low	Week's Close
	High	Low	Close			
ABKCO Ind.	8 1/4	6 3/4	7 1/4			
Alltapes	3 1/2	3 1/4	3 3/8			
Bally Mfg. Corp.	53 1/4	50 1/4	50 1/4			
Cartridge TV	28 1/8	26	28 1/8			
Data Packaging	6 3/4	6	6 1/4			
GRT Corp.	3 7/8	3 1/8	3 1/8			
Gates Learjet	14 1/8	12 7/8	13 1/2			
Goody, Sam	8 3/4	7 7/8	8 3/4			
Integrity Entertain.	12 1/2	11 3/4	11 3/4			
Kirshner Entertain.	4 1/4	3 1/4	3 1/4			
Koss Electronics	9 3/4	8 3/4	9 3/4			
M. Josephson Assoc.	7 3/8	6 1/4	6 1/4			
Mills Music	14 1/4	13 3/8	13 3/8			
NMC	10 3/4	10 1/4	10 1/2			
Perception Ventures	4 1/4	3	3			
Recoton	80	3 3/8	3 3/8			
Schwartz Bros.	11 5/8	11 1/8	11 3/8			
Teletronics Int.	7 1/4	6 1/4	7 1/4			
United Record Tape	4 1/2	3 1/2	3 3/4			
Wallichs Music	3 1/2	3	3			

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

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

Teletronics Sells 100,000 Unregistered Common Shares

NEW YORK—Teletronics International Inc. (OTC), videotape company, has agreed in principle to sell 100,000 unregistered common shares at \$6 a share.

One of the purchasers, Chase Manhattan Capital Corp., acquired 50,000 shares, with the remaining 50,000 shares purchased by two foreign investors, according to the company.

The proceeds from the sale will be used to retire \$600,000 of long-term debt held by Chase Manhattan Capital Corp. The foreign investors also exercised warrants

held by them to purchase 44,444 shares at \$5.625 a share. The exercise retired an additional \$250,000 of long-term debt of Teletronics held by these investors.

George K. Gould, president of Teletronics, expects first half earnings to be 60 percent higher than the comparable period a year ago.

Teletronics supplies a broad range of videotape services and is a videocassette duplicator through S/T Videocassette Duplicating Corp., owned jointly with Sony Corp. of America.

All of these shares having been sold, this announcement appears as a matter of record only.

New Issue **Date Jan. 17, 1971**

125,000 Shares

AMERICAN VARIETY INTERNATIONAL, INC.

Common Stock
(.01 Par Value)

Price \$2.00 Per Share

Securities Unlimited of Beverly Hills

FOR LEASE

LUXURIOUS ACCOMMODATIONS.
PRESTIGIOUS ADDRESS.
MOST MODERN AND CONTEMPORARY
DECOR. AND FACILITIES IN MODERN
BUILDING LOCATED IN THE HEART
OF THE ENTERTAINMENT AREA. IDEAL
FOR EUROPEAN COMPANIES DESIRING
NEW YORK OFFICE ADDRESS AND
FACILITIES.

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NEW YORK, N.Y. 10036

Magtec to use New Financing for Growth

LOS ANGELES — Magnetic Tape Engineering Corp.'s public offering of 165,000 shares with a market value of about \$1,320,000 was sold at \$8 a share, according to the underwriters.

Magtec intends to use the proceeds from the sale of 165,000 shares of common stock in four ways, according to a company prospectus.

It will use \$200,000 to retire outstanding (8 3/4 percent) subordinated convertible debentures; \$185,000 to expand current duplicating facilities, including the development and construction of equipment for the production of quadrasonic recordings; \$515,000 for Cassette Productions Inc., including about \$275,000 for the development and production of audio magnetic tape programs, about \$125,000 for marketing tape programs, and about \$115,000 for construction of recording studios and additional office facilities; and \$50,000 will be applied to research and development of video tape duplication.

The company's prime function is custom duplicating, while a subsidiary, Cassette Productions, has been formed to produce, create and market spoken word cassette programs, including a series of tape tours of Los Angeles, Las Vegas, San Diego, San Francisco and Hawaii.

Magtec has about 100 accounts

in the custom duplicating area, with one firm, Audio-Digest Foundation, accounting for about 49 percent of Magtec's total sales for the 39-week period ended Sept. 25, 1971.

GRT Maintains Profit Skein

SAN FRANCISCO—GRT Corp. reported net income for November 1971 was \$100,455. Sales were \$2,379,324 compared to \$2,094,213 (in November, 1970), excluding \$478,056 in sales from operation since discontinued.

The company stated November was the fifth consecutive profitable month.

Troy Cory 1st Act On Cinema Prize

LOS ANGELES—Cinema Prize Records has been formed with actor/vocalist Troy Cory's LP, "The Closest I Ever Came," its first product.

Braden Linden, Gerd Oswald and Harrison Carroll are executives with the firm, which is using Warren Lanier for national distribution and promotion.

First distributors include Record Merchandising, locally; All South, New Orleans; Hot Line, Memphis, and Bib in Charlotte, N.C.

REMEMBER, the Nitty Gritty Dirt Band has provided us all with plenty of good times over the past couple of years.

In concert, on television, on albums like 'Uncle Charlie,' and on the radio with chart records like 'Mr. Bojangles' and 'House At Pooh Corner.'

Now they've recorded a new album jam packed with songs that get to the very heart of American popular music. Rock. Blues. Country. Even a couple of rejuvenated Cajun classics.

The album's called 'All The Good Times.' Like everything else the Dirt Band does, this one's guaranteed to put a smile on you. **“ALL THE GOOD TIMES”**



Produced by William E. McEuen
Asper Recording Society, Colorado
The Nitty Gritty Dirt Band
'All The Good Times'
On United Artists Records and Tapes



LP: UAS-5553
8-Track: U-8333
Cass: K-0333

LP's Via Airwaves Making \$\$ Splash

• Continued from page 1

is also Tampa Marketing Corp., which is currently offering over TV outlets a two-LP package of country material for \$3.95, with the pitch plugging it as containing \$30 worth of music.

Bargains

Berman said a great many of the packages are truly bargains. He added that the price range is approximately \$3.98 to \$6.98 for a two LP package, and about \$3.98 for a one LP disk containing 20 or 25 songs.

Many deals which are pitched also offer bonus records. For instance, an offering heard last week on WNEW-TV, "Greatest Love Songs of the Century," and containing performances by Mario Lanza, Perry Como, Eddie Fisher and Henry Mancini, offers two bonus LP's if the two-disk package, priced at \$6.98, is purchased now.

Another package pitched over local TV last week was titled

"The Swinging Years," four LP's, at a price of \$5.98. This package, by Columbia House, was also offered on 8-track cartridge at \$9.98.

Making the pitches are such still-glamorous show-business names as Rosemary Clooney, Jaye P. Morgan, Tex Ritter, Helen O'Connell, Johnny Mathis and others.

Obviously, these packages contain much archive material. But Berman pointed out that contemporary material may be used also, and that sometimes a package will contain both oldie and contemporary performances.

Very Competitive

With regard to publisher royalties Berman stated that the field is "very competitive — meaning that the packagers will seek the best deals possible. He added that the marketing specialists have generally found that it is better for them to arrange for the record manufacturer to pay the mechanicals. In some instances, the mar-

keting specialists take on that obligation, particularly if they, rather than a record company, makes up the package.

Observers note that the growth of this record market indicates that the consumer has by no means been satiated in his desire for music. It has also been noted that in addition to the obvious benefits to labels, artists, publishers and writers, there is the additional benefit to the record plant—which requires continuous pressing contracts if it is to function at its greatest potential.

The Harry Fox Agency views the growing business as particularly valuable to holders of standard copyrights. The agency points out that the National Association of Broadcasters in June of 1971 notified its members that stations advertising infringing packages of music could be held liable, and it advised stations who were in doubt to seek advice from the Harry Fox Agency. "We have gotten literally hundreds of requests from stations on this matter," said Al Berman, Fox agency chief. Berman indicated that the Fox agency is studying the matter of regularizing facets of this business in which it is particularly interested, such as publishers' rate for this type of mechanical use.

Bell, Big Tree Pact

NEW YORK—Bell Records and Larry Uttal, president of the company, have signed a long-term distribution contract with Big Tree Enterprises, not Big 3 as was erroneously reported in Billboard's Jan. 15 issue. Big Tree Enterprises, headed by Doug Morris and Dick Vanderbilt, will have its distribution handled by Bell in the U.S. and Canada.

London Deal With Coleman

• Continued from page 1

billed as the Cy Coleman Co-op. The debut singles, which Maguire expects to have on the market within 15 days, couple "What Are Heavy," adapted from a poem by Christina G. Rossetti, and "When It Comes to Lovin'," with lyrics by Barbara Freed.

The songs will be published by Coleman's Notable Music.

In addition to his pop efforts for London, Coleman is once again involved in the musical theater scene. He's involved in "The Beau-

tiful People," for which James Lipton has written the book and lyrics, and he's also working on a musical version of "Two for the Seesaw," for which Dorothy Fields will write the lyrics. Michael Stewart wrote the book for "Seesaw."

"The Beautiful People," which will be produced by Herman Levin, is scheduled for production this spring, while "Seesaw," to be produced by Joseph Kipness and Lawrence Kasha, is scheduled for presentation in the fall.

Also on Coleman's agenda is a revival of "Little Me." Neil Simon, who wrote the original book, has rewritten the property and Coleman has written two additional songs for the show with Carolyn Leigh. Discussions are being held with Danny Kaye to star in the production which will premiere on the Coast, go on a national tour and then wind up for a run in New York.

'Desh' Loss Hit For Alexander's

• Continued from page 1

otherwise which came from Capitol Records, at a price of \$8.99, according to Joe Zotter, assistant record buyer for Alexander's.

"All nine stores in the metropolitan area did this kind of business. And of course, it must be noted that the one day of the sale also included sales on our other record and tape product too," he said. "As a matter of fact, the entire week of the sale, which was held during Christmas time, resulted in almost doubling our sales over last year. Our Thursday 'Desh' sale, in which some 200 packages were bought for each store, sold out in just a few hours.

"Despite some strong suggestions from Capitol, we decided not to keep the \$12.98 structure, and to offer it at a much cheaper price. This paid off," Zotter said. "Maybe it will wake up somebody else."

TO: GEORGE JAY
Hollywood, California

Thank you for making my birthdays memorable. The "Sweet Sixteen" candle which you sent in 1955 to my dad when I was born, burned brightly each December 30th since. Love to a nice person I've never met.

Margaret Mary Wambach,
age 16
2200 Walnut Street
Harrisburg, Pennsylvania

YOU DIDN'T KNOW ME

as recorded by

WILLIE WALKER

Published by Clarason Music Co.

&

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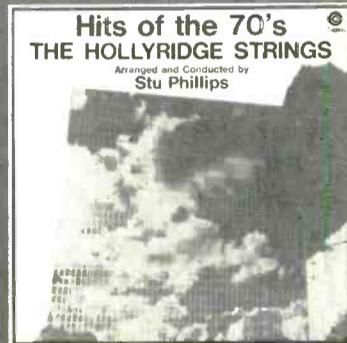


ONE OF THE WORLD'S FOREMOST MUSIC LICENSING ORGANIZATIONS

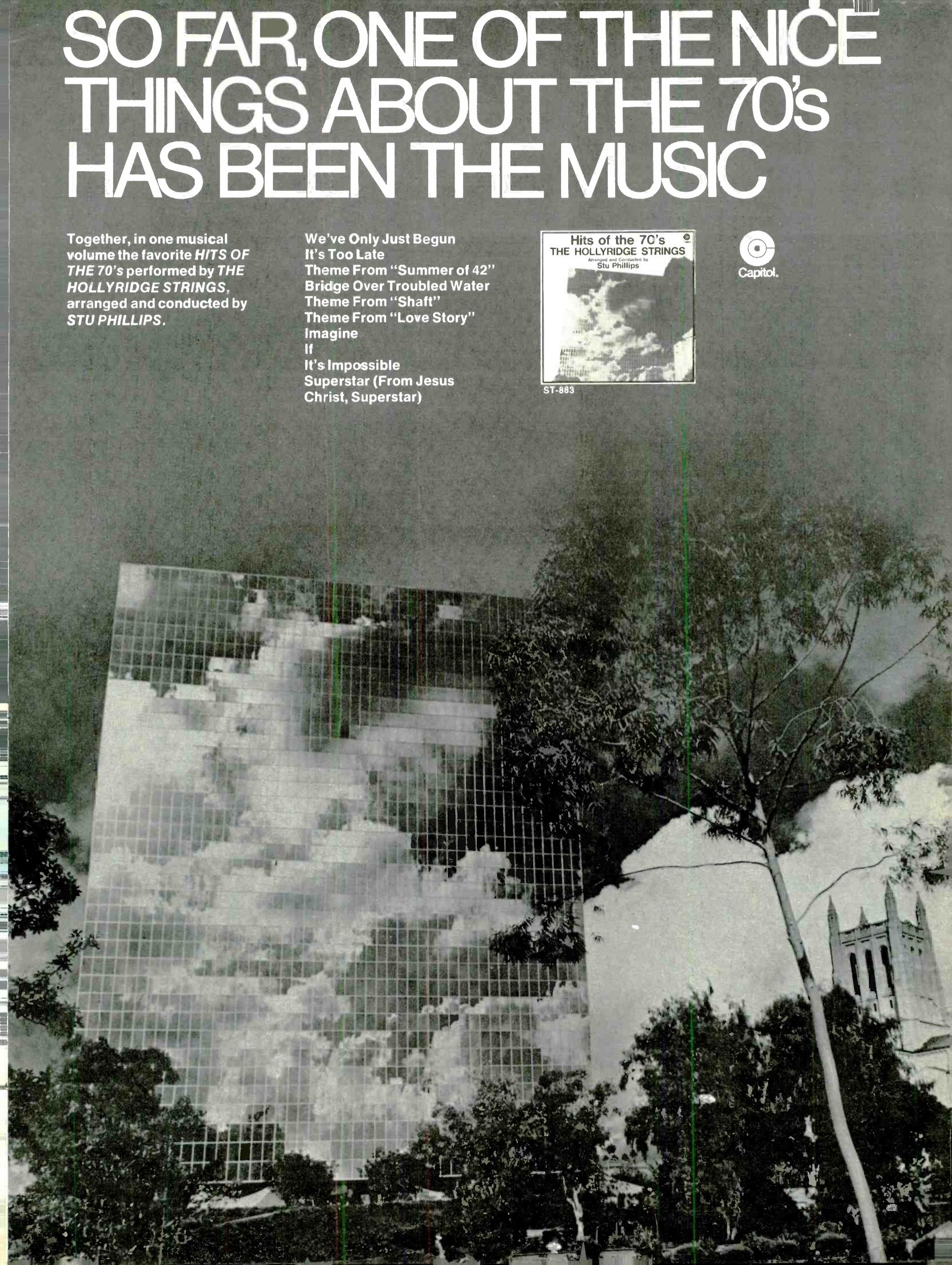
SO FAR, ONE OF THE NICE THINGS ABOUT THE 70's HAS BEEN THE MUSIC

Together, in one musical volume the favorite *HITS OF THE 70's* performed by *THE HOLLYRIDGE STRINGS*, arranged and conducted by *STU PHILLIPS*.

We've Only Just Begun
It's Too Late
Theme From "Summer of 42"
Bridge Over Troubled Water
Theme From "Shaft"
Theme From "Love Story"
Imagine
If
It's Impossible
Superstar (From Jesus Christ, Superstar)



ST-883



Elektra's Sales Convention Ties WEA Distrib Corp. to Success of its Disks

By ELIOT TIEGEL

PALM SPRINGS—The first national sales convention in Elektra's history (Jan. 6-9) served to solidify one significant aspect of the company's growth: it now has the machine and muscle of the Kinney distribution company to service its artistic goals.

Nearly 350 persons representing Elektra and the Warner, Elektra, Atlantic Distributing Corp. (WEA) conducted their first inter-face during the Friday and Saturday meetings at the Riviera Hotel.

WEA's personnel came from its eight branches in Glendale, Calif., Dallas, Chicago, Cleveland, Medford, Mass., Carlstadt, N.J., Cherryhill, N.J. and Atlanta. They represented sales, promotion and internal administrators—all key people who have the responsibility for merchandising Elektra's product alongside those of the other Kinney labels: Warner Bros., Reprise, Atlantic, Atco and the independent labels distributed therein.

Eight LP's were showcased in an audio/visual slide presentation for an audience which was comprised of scores of wives of both Elektra and WEA personnel.

The entire convention was geared toward the husband-wife combination, with wives invited to the meetings and the two talent shows featuring the Doors one night and Carly Simon and Happy Chapin, Elektra's new, explosive poet-singer-push artist, on Saturday.

The presence of WEA was continuously felt alongside Elektra, graphically linking the two operations within the same family.

Mel Posner, Elektra's marketing director, in calling the meeting a sort of "musical profile of 1972," pointedly mentioned that WEA's people had sold 500,000 Nonesuch

LP's in the last two months of 1971, and the swift work of the field force in bringing home the New Seekers single of "I'd Like to Teach the World to Sing" as proof of WEA's market penetration power in behalf of Elektra.

Jac Holzman, Elektra's president, touched tenderly on the label's history and its growth, noting that a mere handful of labels formed around the time he got into business survive today.

The emphasis message of the opening day was that the field force played a major role in getting Elektra's music to the public. "Ultimately it is you and your associates who are truly creative partners with us in the effective marketing of the music," Holzman told the audience prior to the four slide projectors clicking into synchronization and effectively introducing new works by John Kongos (a new British singer), Bernie Taupin (Elton John's lyricist doing a spoken word project), Lindis Farne (the British rock band), Bread, the Alabama State Troupers, Carol Hall, the Doors (a greatest hits compendium) and Harry Chapin (who sometimes sounds like James Taylor but who has infinitely more power and emotion in his voice).

A ninth LP by the Incredible String Band, is also part of the release, but was not included in the slide show. Also showcased were Timber and Judy Collins' current hit LP which was used to launch the show through four slides which melded imagery from a stark black tree into a flower blooming into the form of a butterfly—Elektra's symbol.

The slide show was created by photographer Frank Bez with as-

sistance from Pete Boonisar, Dave Brooks, Bob Heimall (Elektra's art director) and Bill Harvey (the label's executive vice president).

It took Betz three months to prepare the photography and get the slides in the correct order. A computer slotted the sequences of slides which included a nude girl in the desert to illustrate Bread's "Baby I'm-A Want You" to Indian paintings for John Kongos.

There will be only one scheduled release in February and that's Happy Chapin's debut LP. The project marks the return to the studio as a producer for Holzman. The president was engaged in an aggressive fight with Clive Davis of Columbia to sign the singer-composer.

The Elektra-WEA family gave Chapin a massive sendoff with total acceptance of his material Saturday evening. Chapin's band features a cello in an assertive, dominant role, along with the leader's own acoustic guitar work and assistance from another guitar and amplified bass.

Russ Miller, the label's Los Angeles-based a&r man, pointed out that the release schedule remains small so as to allow sales and promotion men to concentrate on the individual titles. "Our concern is with an artist's career and our ability to do the proper job for him," Miller said.

Bill Harvey, in discussing what the label's commitment to its artists entails, cited translating the honesty of the music through merchandising from the album covers right down to the advertising.

Joel Friedman, WEA's president (introduced by Harvey as the "man who made it all happen"), spoke



The Doors perform hard rock 'n' roll in the lodge atop the Aerial Tramway.

on Elektra's potential for growth within the Kinney family.

Stan Marshall, Elektra's national sales manager, stated the company would increase its output in '72, and suggested that fieldmen listen to the music more and develop new ideas for selling and promoting.

Fred Ruppert, the new national promotion director, observed that "we are witnessing the death throes of AM radio," and that "within five years you'll see in the major markets FM dominating the markets."

He suggested that records be played more in stores and that

creative promotions be developed for broadcasters.

Friday evening, Elektra rented the lodge on the top of the Palm Springs Aerial Tramway and lifted the entire convention there for dinner and a performance by the Doors.

Saturday afternoon a series of bull sessions enabled sales and promotion men to air problems and offer suggestions for the home office team.

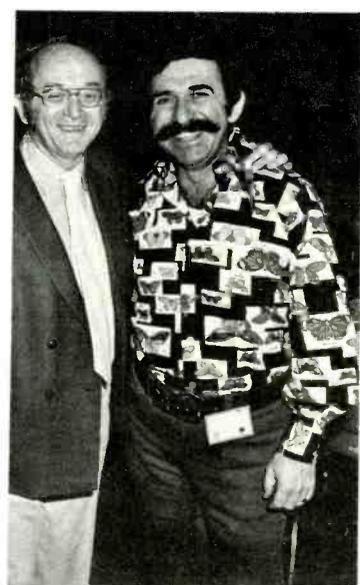
Saturday evening Chapin and Miss Simon entertained, the female singer/guitarist impressing the crowd with her tenderness and easily obtainable power.



Harry Chapin (top left) and Carly Simon score major artistic successes; below: Al Schlesinger accepts a gold record for Bread, with Elektra president Jac Holzman at his side.



"Elektrafied": from left—Mickey Kapp, Billboard publisher Hal Cook and his wife Caroline, Troubadour owner Doug Weston, Carly Simon and Steve Harris.



Joel Friedman, WEA's president with butterfly attired salesman Morrie Sloan.

Bread Center of Push Via TV, Dealer Contests

PALM SPRINGS—"Let's Break Bread Together" is the promotional theme for January's Bread month. Elektra's major vocal group will be boosted by the label through a series of contests, in-store sales stimulators and several feature TV appearances.

The group appears on the Hallmark special Feb. 8 titled "Love, Love Love" on NBC. It just received the complete hour of Dick Clark's "American Bandstand" Saturday (15), and has just been awarded an RIAA certified gold

record for its "Baby Im-A Want You" single.

Al Schlesinger, the group's manager/attorney, accepted the gold record at the label's national sales convention.

The group's next single is "Everything I Own." It will perform at the NARM gathering March 9 in Florida.

In the contest for the most creative display by a salesman, the grand prize is a week in London for the salesman and his wife

(Continued on page 61)

Holzman Estimates:

1972 Portends Greatest Sales

PALM SPRINGS—Jac Holzman expects 1972 to be the biggest in Elektra's 21-year history. He estimates a "major percentage increase" over 1971, which was 40 percent better than 1970.

The reasons: greater inroads into the pop market with acts like Harry Chapin, Carol Hall and Carly Simon, more British rock, more affiliations with artists in Nashville and Muscle Shoals, and increased activity for the Nonesuch classical line.

Mickey Newbury is one of the recent additions to the artist roster who comes from the South. The label has been aggressively signing acts from the South, based on a&r

producer Russ Miller's frequent sojourns there.

Holzman says Elektra will not open a Nashville office. It's more effective to have Miller fly in. "Everybody knows when he's coming and they're ready for him," Holzman explains. "If he were there all the time, people would take him for granted."

Holzman also indicates an awareness for jazz product. "We're looking at it but we have to have the right artist." As to black blues artists... Holzman says, "Atlantic does it better. We don't have the natural affinity."

In the classical field, Nonesuch will be expanding its explorer

series with works in Belanese, Japanese, Indian, and African styles. "There is an audience for it," he says, and we can build on it because we've got the marketing muscle; we can train the branch people in how to sell it. Our regional people work with them (the WEA organization), and some of these people came over from independent distributors who had handled our records."

Thirty-five percent of Elektra's pop music comes from England. I see no sign of it drying up." It has been his habit to change the programming on English disks, or have them remixed.

(Continued on page 61)

WEATHER
with this line it's
SUNNY
All the Time

Dr. Tape JOURNAL



VOL. 1 - NO. 2

NOVEMBER, 1971

FRASER, MICHIGAN

NOW - Everything you need in one package **PRODUCT - PROGRAM - SERVICE - INTEGRITY**

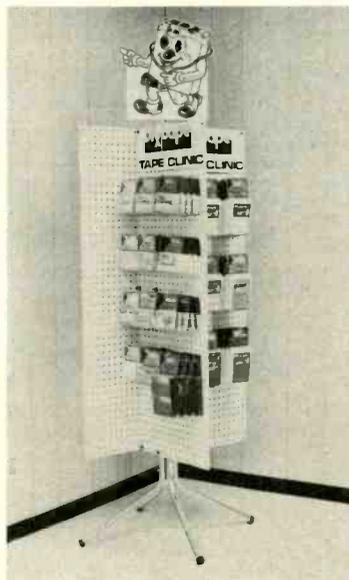
The Most Complete Rack of Blank Tape and Player Accessories at Your Customers Reach.

THREE BASIC RACK STYLES AVAILABLE:

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Producer Stein Into 3 New Marts

NEW YORK—Howard Stein, who is producing rock concerts in New York (Academy of Music), Chicago (Auditorium); Amphitheatre; McCormick Place) and Atlanta (Municipal Auditorium), is expanding into three new markets.

The first market is St. Paul-Minneapolis, with a Traffic concert scheduled for Tuesday (18) at the St. Paul Civic Center. Also set for the Twin Cities are Emerson, Lake & Palmer and Black Sabbath.

Stein will break into Miami with Traffic, Jan. 30 at the Miami Beach Auditorium. Following Traffic will be a King Crimson/Black Oak Arkansas/Sweatog package on Feb. 25 and Humble Pie on April 7. Howard Stein concerts will also be presented at the Miami Beach Jai-Alai Fronton between May 5 and Dec. 30 each year plus an occasional production at the Marine Stadium.

In Orlando, the first show will headline King Crimson, Feb. 27, at Kemp's Coliseum. Other productions slated for the Coliseum include Humble Pie, April 6. Scheduled for dates at the Orlando Sports Stadium are Emerson, Lake & Palmer, March 29 and Jethro Tull, April 28.

Stein said, "We have structured our business most carefully. Advertising and publicity formats are the same for each city. The Jean Harlow logo is an integral part of all our graphics, making continuity the utmost of importance.

Stein explained that St. Paul-Minneapolis was chosen to create an intelligent followup to his Chicago engagements. The same concern for geography was responsible for his decision to enter Orlando and Miami Beach as a continuation of Atlanta presentations.



LARRY McNEELY, left, plays on a recent guest shot on the "David Frost Show," accompanied by Geoff Levin, on his right. In the center is Billy Taylor, leader of the "Frost Show" orchestra.

From The Music Capitals of the World

DOMESTIC

NEW YORK

Steve Reinhardt will produce the French album of "Godspell" for Philips of Europe. . . . Scepter's Beverly Broder will be on the Leon Lewis telephone talk show on WMCA on Friday (22). . . . Al Martino has recorded the Lincoln National Life Insurance Co. theme "Gift of Love," to be included in his upcoming Capitol album, "Summer of '42." . . . Yogi Ramu Michael Adonaiasis, president of the newly-formed Universal Awareness Records, will record "The Lion, The Witch and the Wardrobe," a children's story by C.S. Lewis. . . . Attorney Ralph A. Barbagallo, who is also known as Rico Barr, leader of the Barristers, has been elected president of the Lawrence (Mass.) Musicians Union, Local 372. . . . Mike Melvin, arranger-songwriter, signed by Wes Farrell to arrange and play piano on the next David Cassidy and Partridge Family albums for the Bell label. . . . Buzzy Linhart has a Carnegie Hall date set for Thursday (27). . . . In the works for Elvin Jones is a government sponsored European concert tour to include Czechoslovakia, Hungary and Yugoslavia.

Warner Bros.' Labelle to begin work on their second album during their Coast stay. The LP will be under the supervision of Vicki Wickham. . . . The Siegel-Schwab Band will appear in concert with the Milwaukee Symphony on Feb. 5. . . . Rare Earth scheduled for an appearance on Sonny & Cher's TV show on Feb. 7. . . . Gordon Lightfoot's first Lincoln Center concert will take place Friday (28). . . . Atlantic's J. Geils Band have dates at the Warehouse, New Orleans, Friday (21); Duke University, Durham (N.C.) on Saturday (22); Colgate University, Hamilton (N.Y.) on Wednesday (26); Embassy Hall, No. Bergen, N.J., on Thursday (27); Eastown Theatre, Detroit, Friday-Saturday (28-29); and the University of Toledo, Toledo, O., Sunday (30). . . . The Blues Busters play at The Nag's Head Inn every Friday, Saturday and Wednesday nights. . . . Alan Niederman, director of personal management for Dick James Music in the U.S., working on spring tour for Hookfoot, A&M group. . . . Eddy Arnold will be at Harrah's in Reno for two weeks starting April 13. . . . Robert Fournier planning to produce a rock musical titled "Holy Moses" with music and lyrics by Hal Greco.

LOS ANGELES

Lots of L.A. openings: Lamb at the Troubadour. This is a San Francisco space-rock group, featuring Joplinesque singer-writer Barbara Mauritz, managed by Bill Graham and recording for Warner Bros. . . . Flaming Groovies at the Whisky, they're in town to shop for a label. . . . The Aquarius pro-

duction of "Tommy" opens Saturday (22). . . . Bill Withers to kick off the Long Beach Fox Theater as a live rock stage. . . . Neil Diamond at the Valley Music Theater Friday and Saturday (28-29). . . . Black Oak Arkansas, Chuck Berry and Elvin Bishop at Hollywood Palladium Friday (21).

Dick Clark's "Years of Rock" film documentary readied for spring '73 release. It will assemble footage from "American Bandstand" and Clark's other TV shows through the '50s and '60s. . . . Roger Karshner's book, "The Music Machine," slammed the record business, but Bloodrock still hired him as their promotion director.

Mylon says he's moving away from heavy gospel rock. Is this a sign the Jesus music trend is already over? . . . Billy Preston on tour in England. . . . Rod Stewart and David Ruffin duetted on "I'm Losing You," Ruffin's original hit with the Temptations, during the Faces' Detroit concert. Stewart may produce Ruffin's next album.

Seals & Crofts to do Seattle's first live FM rock concert Thursday (20). . . . Southern Colorado State College's program study of music's effect on heart patients has a playlist including Leon Russell, Melanie, Helen Reddy and Black Oak Arkansas.

Bread gets the whole hour on "American Bandstand," first time the show has done this in 20 years. . . . Jimmie Haskell at work on the new Lettermen and Hamilton, Joe Frank & Reynolds albums. . . . A&M gave the Northwest's Fred Meyer Variety Store a special gold plaque for its record merchandising activism.

Andrew L. Stone is producing a film about Johann Strauss, "The Great Waltz." . . . Promoter Kerry Berry trying the Beverly Hills H.S. Auditorium as a rock concert hall Saturday (29) with Ballinjack, Help and Birtha. . . . The 36th annual L.A. Bach Festival at First Congregational Church Jan. 29-Feb. 5.

B.B. King and Freddie King were at Santa Monica Civic Jan. 14. . . . Jefferson Airplane on tour again. . . . The 5th Dimension touring Europe. . . . Elvin Jones on the college circuit. . . . Helen Reddy on the road to Dallas and Washington, D.C. . . . Curtis Mayfield opens a tour of England at London's Rainbow Theater.

NAT FREEDLAND

LAS VEGAS

Johnny Mathis will record an album in Los Angeles the week after closing his current gig at the Sahara. While in town Mathis is training for the March of Dimes charity basketball game against the Harlem Globetrotters. The Columbia artist will also fly to Burbank for taping at NBC of a show segment to be transmitted by Telesat for viewing in France as part of

(Continued on page 18)

Talent In Action

DAVID T. WALKER
TOMMY SHAW
Ash Grove, Los Angeles

One of Motown's most respected session guitarists and now an artist in his own right with a debut album on Ode, young David T. Walker gives a live show that's the ultimate in polished, mass-appeal soul musicianship. He is a virtuoso of both guitar fingering and electronics. His standing-ovation opening set at the Ash Grove was a hypnotic trip of almost raga-like textures.

The show was opened by Tommy Shaw, one of the Ash Grove's stable of pioneer bluesmen and a sturdy practitioner of the genre.

Walker played with two enticing girl percussionists, his brother Clarence McDonald on electric piano and organ and the redoubtable Charles Larkey on bass. The guitarist doesn't attempt to sing, except for his spectacular unison guitar-vocales runs and he keeps his chatter down to a minimum. But he is easily able to project a likeable personality by his movements and expressions while playing.

NAT FREEDLAND

JULIE BUDD

Caesars Palace, Las Vegas

Julie Budd offered a sophisticated, sensitive and dynamic singing performance.

Gowned in black velvet, the petite singer captivated the crowd with her singing versatility, poise and sense of comedy. The RCA artist can no longer be compared to Barbra Streisand. Her own style has emerged in this, her third appearance at the hotel.

During her medley of songs made famous by girl singers, and hit songs produced and arranged by her conductor, Herz Bernstein, Miss Budd proved she could rock it or be tender. "Games People Play" was slowed down to emphasize the poignant lyric. She closed her segment of the show with a powerful version of "I'm Always Chasing Rainbows."

LAURI DENI

AL GREEN LAURA LEE

Apollo Theater, New York

Backed by an eight-piece band, Al Green repeatedly delighted the audience with his off-hand, shy style of singing. "Let's Stay Together," and Van Dyke Parks' "Drivin' Wheel," were just two of the tunes which received an overwhelming reaction from the audience, a packed house. But Green could have sung the alphabet in his soulful style and the audience would have gone crazy. The Hi Records artist will be on the soul scene for many years to come, judging from the audience's comments and reaction to his every move.

Also on the bill were the Staple Singers, who received much the same reaction as Green. "Heavy Makes You Happy," "Why Am I Treated So Bad" and "Respect Yourself" were masterfully conveyed to the audience. Pop Staples and his three daughters proved that through the medium of music, a message can be received.

Laura Lee, Hot Wax Records artist and her "Women's Love Rights," and "Love and Liberty," also came to the Apollo to shed some light on the subject of oppression of women. Her natural voice and style were greatly appealing to the audience.

Also on the bill was Freddie North, Mankind Records artist. His latest single, "She's All I Got," was a big hit with the audience. His masculine style and the conviction in his voice offered the audience yet another type of soul on this well-balanced bill from the Apollo Theater.

BOB GLASSENBERG

KELLY GARRETT,
MORT SAHL

Upstairs at the Downstairs,
New York

Kelly Garrett gets down to basics—she chooses solid MOR material, ideal for the room in which she's working, is backed by a trio that allows an uncluttered view of her talents and projects everything with unforced cheerfulness. "Natural Woman" allowed her most scope—a pleasant excursion into the melody with no fake soul attached to it.

Mort Sahl has lost none of the sharp edge to his wit and these peculiar times and the events of the day allow him every opportunity to hone it even more.

IAN DOVE

STAN GETZ

Rainbow Room, New York

After three years in Europe, Stan Getz has brought his soft and moody tenor saxophone back to the U. S. His style has become somewhat updated, thanks to the awareness of Getz to whatever is happening in the music scene, and the competent musicianship of Chick Corea, who wrote and arranged many of the tunes Getz played.

Backed by Corea on electric piano, Tony Williams, drums; Airtio Moriers, percussion; and Stan Clark, bass; Getz ran through tunes ranging from updated bossa nova to a steamy version of Dizzy Gillespie's "Con Alma."

Joao Gilberto also played with Getz, and together, the nostalgic tunes such as "Desafinado," came alive. Getz feeling for the music has not changed much over the years. He still remains among the top tenor men anywhere and the evening at the Rainbow Room proved to be a most entertaining as well as a landmark event.

BOB GLASSENBERG

JONATHAN ROUND JOSH WHITE JR.

Gaslight Au Go Go, New York

Jonathan Round is a versatile artist playing blues, boogie and what might be called 1972 folk tunes. The Janus Record artist

(Continued on page 18)

Signings

Bob Frank, singer/songwriter from Memphis, to Vanguard Records. He's recording his first album at Vanguard's studios in Nashville. . . . Esther Marrow to Fantasy Records. She'll co-produce her first album with the aid of co-manager Jim Rein. . . . Carousel Records artist Bob Hatton signed for personal management with Stuart Lanis. . . . Peggy King to Bullet Records, a Nashville-based label. . . . Lou Monte signed to GWP Records. His first single for GWP will couple "I Have an Angel in Heaven" with "I Really Don't Want to Know."

Havens to Make His Film Debut

NEW YORK — Richie Havens will make his motion picture debut in "We Should Always Part Much Wiser—But We Never Do," to be released this spring by Gorilla Productions, a new independent film firm. Havens also co-authored the screenplay with the film's producer, Gary Keys.

Havens also wrote several tunes for the film's score, which he will sing on the track as well as record for his own label, Stormy Forest, for an album to be issued in conjunction with the release of the film.

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WAAF (WORCESTER) / WNCI (COLUMBUS) / WWCO (WATERBURY) / WHMC, WHFS (WASH. D.C.)

Paramuse Formed, Mgt and Consultant, Prod Firm

NEW YORK—Shirley Bernstein, Doris Vidor and Bernard Seligman have formed Paramuse Artists Associates, a management, consultant and production company. The firm will handle established artists as well as younger talents.

In addition to advising and negotiating deals for projects already brought to their clients, it will be

'Blaming It' Is Due on Broadway

NEW YORK—The roundup of Broadway's upcoming musical projects which appeared in *Billboard*, Jan. 15, inadvertently omitted "Blaming It on You," with book and lyrics by Charles Burr and music by Thomas Z. Shepard. The musical will be produced by Edgar Lansbury, and directed by Joseph Hardy.

Maurer in Expansion

NEW YORK — Sid Maurer, long-time personal representative of Donovan, is expanding his Sid Maurer Productions to include a broader spectrum of talent both here and abroad. In addition to the New York operation, representatives have been appointed in Los Angeles and London.

Maurer said, "We are grooming new talent, as well as representing some of the more well established artists." Just signed to Maurer's operation is Chris Montez, who records for Paramount, and Mark Radice, who also records for Paramount.

Maurer also noted that he'll expand into TV properties and films. Maurer, executive producer

one of the major functions of Paramuse to find and help put together projects in which the clients' talents can be best utilized. Paramuse will also take projects in early stages of development and secure monies for the artists to make possible the furtherance of these projects. Additionally, Paramuse will be prepared to take options on books, plays, television or film ideas and to provide development monies in order to bring these and other properties to a saleable stage.

For the past five years, Miss Bernstein has been an executive agent for IFA (International Famous Agency). Miss Vidor has been a member of the story department of Warner Brothers, as well as with the story departments of other motion picture firms. Seligman has been an agent with the William Morris Agency for over 25 years.

of the Warner Bros.-Donovan animated film has recently concluded a short version of the full length feature which has been entered into the Academy Award race. It's titled "Donovan's Old Fashioned Picture Book" and was produced by Maurer and Tony Benedict.

Meehan-Written Show a Hit for Sickle Cell Bene.

NEW YORK — A well performed stage show with most of the tunes written by Danny Meehan was in store for the people attending the Sickle Cell Disease benefit at Philharmonic Hall Jan. 5. Eight artists, including Meehan, Bobby Baskerville, Hyla Parker, Adam Wade, Anna Walker with her Goodwill Ambassadors, George Andrews, Colin Rominoff, and Bobby Scott all appeared for the benefit.

The artists put on a very together stage show and were backed by a well-rehearsed group of musicians including Richard Tee, piano; Cornell Dupree, guitar; Gordon Edwards, bass; and Jimmy Johnson, drums.

It was unfortunate that the hall was less than one-third filled, because the event was over 100 percent a show. Meehan worked long and hard for this benefit. His efforts proved to be not in vain except for the lack of audience. Hopefully, Meehan will be able to stage the same show at a later date, in front of a larger audience.

From The Music Capitals of the World

DOMESTIC

• Continued from page 16

a new variety show seen live at 10 p.m.

Local songwriter-record producer **Mike Corda** will have **Deliah** wax another single in Los Angeles after she returns from her current engagement in Australia. Corda is also looking for masters especially blues arrangements. Lyricist **Paul Francis Webster** and Corda have composed "Green Years of Love" for the movie "Enigma" shot in Europe by local producer **Charles Bizet**.

Wayne Cochran currently at the Flamingo finished recording his Epic album in San Francisco before opening here. The album was released Jan. 16. . . . **Red Skelton** has been signed by the Hilton. . . . **John Davidson** opened at the Riviera and **Al Martino** opened at the Sands. . . . **Sammy Shore** is in for a week with **Sarah Vaughan** and the **Characters** at the Hilton. Following their closing Shore stays on for four weeks with **Kenny Rogers** and the **First Edition**.

Local resident **Judy Lyon** makes her first appearance in Amarillo, Texas when she opens Friday (21) at the Amarillo Stock Show and Rodeo. . . . The lounge of the Hilton will be transformed into a 24 hour buffet with the Persian Bar being transformed into a smaller lounge.

Abbe Lane will film her third BBC-TV special, postponed due to rehearsals for her current Landmark topline stand, in London following the star's Feb. 3 through 16 Harrah's Reno main room engagement. . . . **Phil Ford** and **Mini Hines** will star in a new production of "Anything Goes," their tour with the musical comedy to begin with a week in Palm Beach, Fla., opening Friday (21) followed by a fortnight in Fort Lauderdale.

A&M recording artists **Sergio Mendes & Brasil '77** returned to Caesar's Palace Jan. 13 sharing the stage with **Jerry Lewis** for four weeks. . . . **Judy Bayley**, chairman of the board of the Hacienda Hotel died of cancer. She was 56.

LAURA DENI

NASHVILLE

John Ragsdale is now writing, arranging and performing exclusively for Gambit Records, Nashville's new pop and rhythm and blues label. Ragsdale has had songs recorded by **Glen Campbell**, **Jerry Reed** and **Kay Stevens**, and has arranged for such artists as **Mama Cass Elliott**. He also wrote and arranged for the Bill Lowery Organization in Atlanta. His new release on Gambit is "Let Your Love Be a Light". . . . The LP "Ramo," written, composed and narrated by **Phyllis Hiller**, is getting tremendous orders from school systems, homes for the retarded, etc., across the nation. It's a children's album, one utilizing animals to deal with the subject of brotherhood. Mrs. Hiller is director of Creative Materials Library, and her background is in music education. . . . **John Richbourg**, president of Seventy-7 Records, has announced the appointment of **Ed Hall** as the company's vice president. Seventy-7 Records is a division of J.R. Enterprises.

THOMAS WILLIAMS

ATLANTA

The Atlanta Rhythm Section, whose first Decca LP is set for a January release, will make an early year tour with **Deep Purple** and **Buddy Miles**. . . . The gospel singing **LeFevres** will split into two groups effective March 1. The LeFevre Trio, consisting of the three original members, will do week long stands at churches while the younger members of the family will retain the name The LeFevres and work one nighters.

Mylon LeFevre, whose first Columbia LP has been released, is currently on a 13-city tour with **the Who**. . . . **Joe South** is wintering in Hawaii. . . . The Atlanta Journal's **Hugh Merrill** is recording a comedy LP. . . . **Goose Creek Symphony** is recording at Master Sound. . . . The fourth LP from Georgia's **Allman Brothers Band**, "Eat A Peach," will be released in January. The two record LP includes four studio tracks and other material that was recorded live at concerts. . . . The Gospel singing **LeFevres** have hired their own staff booking agent. . . . Club Atlantis, dark through Christmas, began the new year with **Randy Sparks** and the **Backporch Majority**. Other artists set for early year appearances in the Regency Hyatt House's showroom includes **Marilyn Maye**, **Helen O'Connell**, **the Arbors** and **Vaughn Monroe**. . . . Early year activity for **Starday/King's Jack Ward** includes a three month Canadian tour. . . . New Orleans songstress **Bonnie Brooks** is now in her second year of hold over performances at this city's Yohannan's nitery. . . . **Ferrante and Teicher** will make their annual Civic Center concert appearance Saturday (22). . . . **The Charley Pride Show** featuring **Charley Pride** and special guests **Tammy Wynette** and **George Jones** will be at the auditorium Saturday (22) followed two nights later by **Quicksilver Messenger Service** while the **Allman Brothers Band** and **Alex Taylor**, brother of James, will hold forth Tuesday (25). . . . **Sandler and Young** will make their first Atlanta appearance Friday (28) at the Civic Center. . . . **Traffic** will make a return engagement to the auditorium January 31. . . .

Pianist **Liberace**, also on a return visit, will be at the Civic Center Feb. 5 and 6. . . . Organist **Virgil Fox** will perform an all-Bach program at the auditorium Feb. 3 supplemented by Pablo's Lights. . . . **Tom Wells** produced the sound track for a movie tentatively titled "No No Pretty Woman," which is being filmed in Atlanta by **Hugh Wilson** for Shelton Productions. Wilson is a former creative director for a local advertising agency. The film has been scheduled for a Spring release date. . . . **Ron Norris**, formerly of Chakra, was recently signed to a publicity and production pact under Doppler's Windage Music.

SHELLY PISANI

MEMPHIS

The holiday was put to constructive use by a pair of studios here: Ardent Recordings Inc. completed the move into its new half-million dollar home and the **Sam Phillips Recording Service** underwent "extensive renovations." . . . **Mempro, Inc.**, has signed contracts to represent the **Wes Farrell** organization in the South. **Mempro** also has firmed a deal to represent **Aaron Schroeder Music Co.**, which handles the works of the late **Jimi Hendrix**, **Randy Newman**, **Van Morris**, **Burt Bacharach** and others.

Ronnie Milsap's new album, "Ronnie Milsap," was recorded in six separate studios, requiring more than four months at a cost of about \$65,000. Studios were **American** and **Ardent** in Memphis, **Muscle Shoals Sound** in Alabama, **Quadrofonic Sound** in Nashville, **Record Plant** and **Wally Heider No. 4** in Los Angeles. Producer is

(Continued on page 25)

Talent In Action

• Continued from page 16

leaves little to be desired in his voice, guitar style, and even his stage presence.

"Listen Jesus," was a spirited tune with which Round chose to open the show. He then did a bluesy duet with **Josh White Jr.**, who also appeared on the bill. Perhaps the best number of the evening was "On My Time," a song which Round said he wrote after being rejected from a record company for the first time. It was energetic, as well as emotional.

Josh White Jr. also ran through several mainstays of American music. "Nobody Loves You When You're Down and Out," was a favorite tune of his father's and White performed it just as well. "Joni Mitchell's "For Free," had just the right amount of feeling in it as did "You've Got a Friend." White had good rapport with his audience and his taste in music could not really be questioned.

Also on the bill was comedian **Uncle Dirty**.

BOB GLASSENBERG

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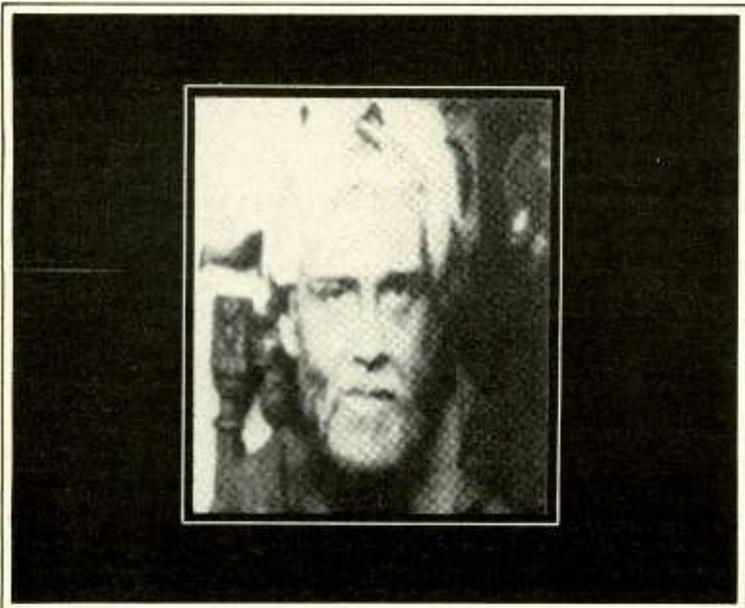
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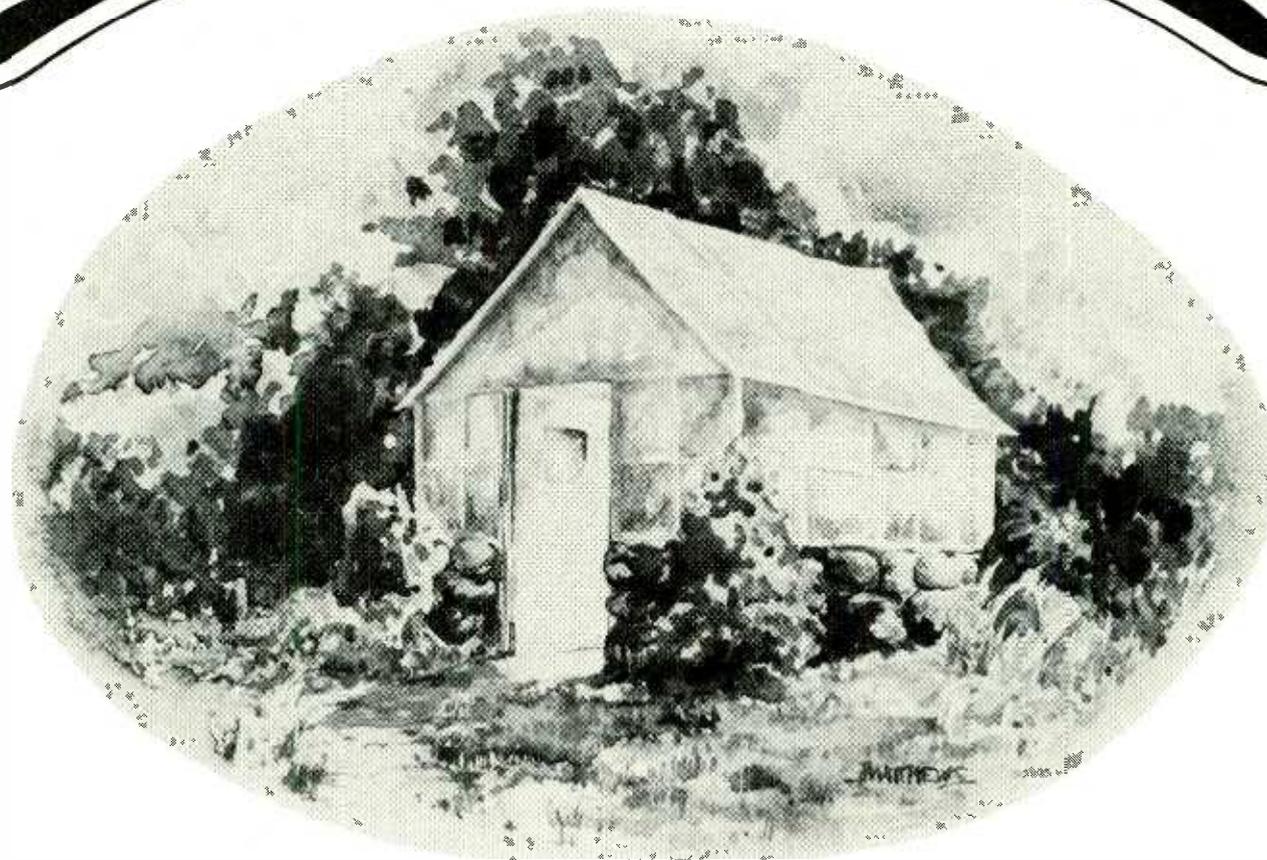


AN ANCIENT HEAD



TOWNES VAN ZANDT, second from right, Poppy Records artist, goes over his new management affiliation with **Greengrass Enterprises** with **Ken Greengrass**, right, **Kevin Eggers**, left, head of Poppy, and **Phil Lawrence**, vice president of Greengrass Enterprises. In addition to broadening Van Zandt's career in the concert and television fields, Greengrass will be concerned with the recording of Van Zandt's songs with other artists, setting up a publishing deal for Van Zandt's copyrights, and the book publication of his lyric/poetry works.

LEO KOTTKE



Greenhouse



“In the sense that my guitars were once plants,
this record’s a greenhouse.”

Radio-TV programming

Cooper and Rosica Survey Promotion—Now and Then

LOS ANGELES—The following conversation was with Johnny Rosica, veteran record promotion man currently chief of Bell Records, West Coast, and Harvey Cooper, promotion executive, Bell Records. Both Cooper and Rosica once worked for RCA Records; Rosica as national promotion manager. Rosica also worked for A&M Records as a promotion man. Interview was conducted by Claude Hall.

Hall: Something that intrigues me is that Top 40 stations, even those in small markets, are going more and more toward album cuts.

Rosica: That trend in radio is a little premature right now. The Bill Drake format has yet to prove itself successful. The stations should be waiting for it to prove itself. But, ironically, this time next year there'll be 9,000 formats identical to KHJ.

Cooper: Why should the stations react to them? I don't react to what they do with their format. All I know is I have music. All kinds of music, for all kinds of people, whether it be albums or singles. I don't accept "Top 40" . . . I don't accept "teenybop" . . . these are all radio terms.

Hall: Everything's just music to you.

Cooper: I am not a creative person. I've been trained all of these years to be a sounding board to the public. I don't read labels. I don't care who produces the records. I don't care who plays on them. My job is to get them exposed. My job is to be enthusiastic about it. And I can only be enthusiastic if I'm "in" it and if my professional training tells me that this is something to work on . . . that I can get done, then I'll go out and do it.

Hall: Is it harder now with albums, as opposed to the promotion of singles?

Cooper: It's really easy. Nothing has to be difficult. Promotion is easy if you remain objective about your job. The tip sheets, Billboard—you're recorders of history. We make it.

Hall: How long have you been in this business?

Cooper: Twelve years.

Hall: Where did you start?

Cooper: I started in Detroit as a local promotion man for Jay Kay Distributors. Johnny Kaplan, the Polish prince.



DAWNA SAVEDO, Seattle promotion chick for United Artists Records, really puts a lot of zip and enthusiasm into her work, here posing as the Diamond Lady to promote the soundtrack album of "Diamonds Are Forever." She performed 17 guest shots on five major Seattle radio stations, including KING with air personality Gary Mitchell above.

Hall: And you started in Philadelphia, didn't you, Johnny?

Rosica: Yeah. Later, I hired Cooper.

Cooper: I worked for three-and-a-half years for Jay-Kay. Before I became a promotion man, I was in the backroom.

Hall: A young kid called me a day ago, wanting to know how to get into the record business and when I told him he'd have to pack records in the backroom of a distributor, he was insulted.

Rosica: Of course; most of the promotion men on the street today are insulted that they have to carry records to a radio station. They want somebody to carry them and meet them at the station.

Cooper: It's really sad. In the old days, radio stations used to respond to local promotion people. The distributors were also involved. Now, they're only interested in getting hot product in and out of the stores.

Rosica: It's a comment on the times. It seems to me that we're all involved in a part of "Future Shock." Our business is the forerunner of change. Change is whims, feelings, our lives are changing. What we're living right now, in music and in the new radio formats, is part of "Future Shock." While we're involved in change, I find that too many of us sit back and complain about the change. And, for some reason, the record business has become introspective. We discuss our problems among ourselves instead of the people we have the problems with. It becomes incestuous. When I went to the Bill Gavin conference this year, I decided not to hang out with record guys. I met some old radio friends and I made a lot of new friends and I had a great time. And I found out a lot of things, but mostly I found out that nobody talks to radio men anymore. Really. Or cares about them. They're afraid of radio men. Because, in order to talk to them, they've got to find out what their problems are, what their system is, what they're doing. Once I found that out, maybe I can adjust to it.

Cooper: It's all part of the music business.

Rosica: I respect a lot of guys in radio . . . guys like Bill Young at KILT in Houston. I think Bill Young has a tremendous amount of integrity. "Future Shock" got to him and he adapted to it. He's an open-minded guy who lives in an area where maybe you shouldn't be that open-minded.

Hall: Look at Woody Roberts.

Rosica: Woody Roberts . . . it's a phenomenon he's still alive . . . that some subversive group hasn't shot him just for the length of his hair . . . his clothes . . . what he says. But he's in San Antonio with a No. 1 station.

Cooper: I think it's a mistake in this profession to go on the street and make friends at a radio station.

Rosica: Then you're contradicting what I just said a moment ago.

Cooper: Wait a minute . . . I'm not through yet. If you live this life . . . if along the way, you find a lot of similar things with a radio man and it becomes a natural thing, that's different. It makes it enjoyable to do your job.

Rosica: To make friends because he'll do you a favor? That's wrong. But you're still talking to radio people in Detroit because you've got friends there.

Cooper: That's different. Those friends happened naturally.

Hall: Do you find it more difficult to go to a radio station now than in the past?

Cooper: Yes. Because you don't get the cooperation you used to. Radio management is at fault here, I think. Their image of the music business is so horrendous. And they're so obvious about not wanting us around. They're so insulting.

Rosica: I don't want to quote Roger Karshner. The book has three good chapters to start with . . . in between, empty . . . last chapter a knockout. But what he does say and it's a true thing: How can a radio station play a record for the housewives and they're the only people who'll like that record, then at night play a record for the

(Continued on page 24)



SUE BARTON, air personality and promotion director of KOB, Albuquerque, talks with Neil Diamond after a recent concert by the Uni Records artist at the University of New Mexico.

S.F. Schedules 24-Hr. Classics

SAN FRANCISCO—KKHI and KKHI-FM, classical music stations here, have gone to a 24-hour broadcasting schedule, according to operations manager Lee Whiting.

"Following our most successful year in business, we're expanding with a midnight-down format very much like the old 'Music 'Till Dawn' series on the CBS stations a few years ago. KKHI has a great nighttime signal, too. Covers most of the Pacific Northwest. We get cards and letters from as far away as Nome, Alaska."

Philo Markinson is hosting the new program, which is called "Prelude to Sunrise." It will be on AM only. The FM station is automated with separate classical programming.

FM Programming

Bonneville Bows 2nd Service

NEW YORK—"More BPS" is the name of a new syndicated programming package just introduced by Bonneville Program Services here. Marlin Taylor, president of BPS and creator of the primary programming of the syndication firm, said that KEEY in Minneapolis, is piloting the new series as of last week. KEEY was previously a country music station under the call letters of WMIL. The FM affiliate was changed to the call letters of KEEY-FM a few weeks back at the time it launched the primary programming of BPS.

Twenty-one stations are now featuring the primary BPS format first introduced on the Bonneville New York station of WRFM-FM

by Taylor. WRFM, which now features tapes created by BPS, which was formed to put the WRFM-FM format into syndication. Tapes are supplied on seven-inch reels and music segments are in quarter-hour portions. John Moler now manages WRFM-FM.

In comparison, "More BPS" comes on 10½-inch reels and music is by categories by reel. "It's designed so that the station can mix the music anyway they want. In general, the music is more upbeat, more contemporary in flavor. Not so much that any of the tunes are from the Billboard Easy Listening Chart, but more in that direction than the music in our primary syndication service. The "More BPS"

package will be available for other markets as soon as we get the bugs out. It's especially designed for smaller market FM stations where the station can't afford to buy our major programming service. But it has the same technical quality as our major package."

Ironically, KEEY, a daytime station, has the "More BPS" service on the air while its FM affiliate has the major service. But only in markets where both AM and FM are owned by the same firm and they want both services will package No. 1 complete with package No. 2. Taylor said.

To illustrate the concern taken with package No. 1, around 350 half-hour reels were supplied to the subscribing stations simply for Christmas programming. The BPS cost for the Christmas programming was nearly \$30,000. Taylor said, but, because of the work done this year on the material, next year's costs will be considerably lower.

BPS also supplies its subscribing stations with an hour a week of quadrasonic programming material and soon intends to supply an hour of material from the CBS Records SQ material.

Although Bonneville currently provides programming for three of the Malrite FM stations and their Milwaukee FM operation,

(Continued on page 25)

Lott Slates Canadian 'Q' Demonstrations

TORONTO—Quadracast president Tom Lott will present a series of demonstrations on 4-channel discrete broadcasting here Tuesday and Wednesday, including an all-out pitch to the Canadian government in an effort to interest them in approving discrete quadrasonic broadcasting. CHFI-FM here will broadcast in discrete quadrasonic sound Tuesday night, using both tape material and JVC quadrasonic discrete records. The station has permission to turn off its SCA during the experimental broadcast.

Lott, who was deeply involved in the experimental broadcasts in discrete 4-channel sound in the U.S. on KIOI-FM, San Francisco, is president of the firm that holds the patent on the Lou Dorren discrete broadcasting system, which is now pending before the Federal Communications Commission in Washington. Lott and KIOI-FM president James Gabbert ran a series of discrete quadrasonic broadcasts on KIOI-FM in order to prepare a document on the system for the FCC. Helping on this study was Jerry Torczyner, a computer expert, who'll also be attending the Toronto demonstrations and talks.

Interest High

On Wednesday (19) at noon, Lott will give another talk and quadrasonic demonstration to members of the Canadian government communications department and the media at the Sutton Place Hotel. The room only holds 175 people; 400 showed interest in attending, according to Lott.

On Wednesday night, Lott will present another demonstration and talk before a joint meeting of the

Institute of Electrical and Electronic Engineers and the Audio Engineering Society at the Bell Telephone Auditorium. Ron Turnpenny of Rogers Broadcasting was organizing the events.

Lott, anxious to see the development of discrete broadcasting speeded up, intends to fly to New York from Toronto to speak with

(Continued on page 25)



THE ANNUAL "Best in Promotion" awards of KSJO-FM, San Jose, were presented to John Carter, Atlantic Records, for Best in Regional Promotion; Dennis Morgan, MCA Records, for Best New Promotion Man; and Wayne Arnold, Capitol Records, for Promotion Man of the Year. From left: Scott Elrod, co-owner of KSJO-FM; Carter, Morgan, Arnold, and Doug Droese, music director of the progressive rock station.

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PR 24001 — MILES DAVIS



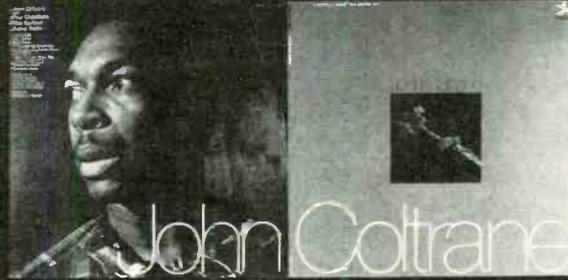
Miles' cookin'est quintet—with Coltrane, Garland, Paul Chambers and Philly Joe Jones—originally issued as the classic "Relaxin'" and "Cookin'" sessions.

PR 24002 — MOSE ALLISON



Allison's complete "Back Country Suite" along with "Parson Farm," "Trouble in Mind" and "Carnival."

PR 24003 — JOHN COLTRANE



Trane's famous Prestige sessions with the Red Garland Trio—includes "Good Bait," "Russian Lullaby" and "Tranein' In."

PR 24004 — SONNY ROLLINS



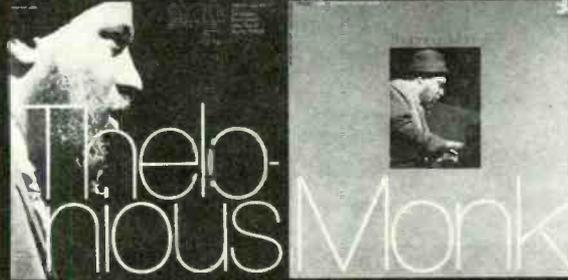
Rollins with the "Who's Who" of Jazz — Coltrane, Monk, Clifford Brown, Blakey, MJQ, Ray Bryant, Red Garland and Philly Joe Jones.

PR 24005 — THE MODERN JAZZ QUARTET



MJQ's famous Prestige sessions—complete for the first time in one double album—includes "Concorde," "Vendome," "Django," "Viano," "The Gershwin Medley," "La Ronde Suite" and "Alvin's New Blues."

PR 24006 — THELONIOUS MONK



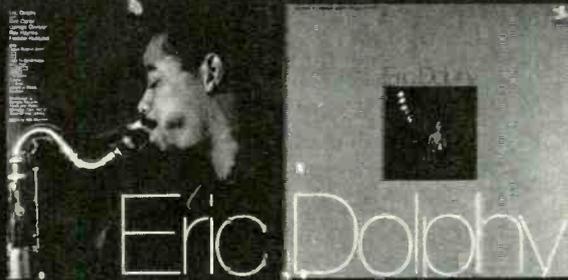
All the Monk ever cut for Prestige complete in this album—with Blakey, Max Roach, Percy Heath and Sonny Rollins.

PR 24007 — YUSEF LATEEF



Yusef's great New Jazz sessions, featuring his versatility on tenor, flute, oboe and argol.

PR 24008 — ERIC DOLPHY



Dolphy's first sessions—"Outward Bound" and "Out There"—comprise this set—Eric is featured on alto, clarinet and flute, with Freddie Hubbard, Ron Carter and Roy Haynes.

PR 24009 — CHARLIE PARKER



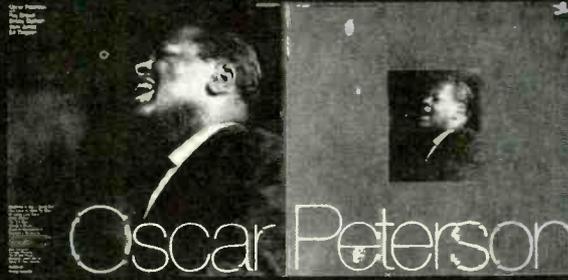
Parker's rare Debut sessions—with Miles Davis, Duke Jordan, Red Rodney, Max Roach and Roy Haynes. (Not hi-fi but a must, nonetheless.)

PR 24010 — CHARLES MINGUS



Mingus (again from Debut), featuring Ma Waldron and Max Roach in classic performances of "Work Song," "A Foggy Day," "Serenade in Blue" and "I'll Remember April."

PR 24011 — OSCAR PETERSON



Peterson's all-time trio—Oscar, Ray Brown and Ed Thigpen perform on one half of this album. Includes "Easy Walker," "Tin Tin Deo," "Our Love is Here to Stay," and "Satin Coll."

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Vox Jox

A survey of 17 leading soul music radio program directors in the nation shows that Billboard is the most important publication in their programming. It's my own survey, so you've got to take that in consideration. **Roland Bynum**, program director of KGFI, Los Angeles, came right out and said: "I don't at the present time feel that there is any publication that relates to the problems and needs of the Black programmer in this country. The vast majority of the publications (Billboard, Record World, Cashbox, Bill Gavin, Bob Hamilton) are nothing but shallow philosophical regurgitations of programming ideas that I've been reading about since I've been in this business. The thought process of a programmer must be brought about through the thorough understanding of the Black market and how we can best deal with these problems of the Black community. Everytime I read an article about Black programming, over 90 percent of the articles are about music and the radio station policy toward its handling of albums or whatever. I don't care about the No. 1 record across this land or the Top 40 Susanville. There must be a viable vehicle of understanding among those who care about the problems such as drugs, health care, the senior citizen, crime, economic development, education . . . in other words, there must be a source of information to Black programmers on how to best inform their listening public of the eroding conditions that prevail in the Black community. I cannot, in all fairness, believe that a publication that deals with the top 100 records or Soul Slices or whatever is of any value to the true Black programmer who is trying to institute self-pride, self-determination, and define to the Black community the real ef-

fect of bussing, the wage and price freeze, Vietnam, supreme court decisions, and nominations, etc." I agree that there is need for a viable vehicle in the areas you state, Roland, but I contend that the Billboard is music publication. The need you speak of should be filled by the National Association of Television and Radio Announcers in my opinion. But, to get back to the survey, now that I (and Bynum) have properly chastized me and everybody else for our shortcomings (sorry about that). Billboard had nine first place votes and scored 33 points, based on three points for first place, two points for second place, and one point for third place. Record World was second with 18 points, including two first place votes. Bill Gavin had eight points, Cashbox had seven points. Bob Hamilton had five points, including one first place vote. Mentioned were the Dick Reus report, Behind the Scene, other stations, and Broadcasting. No one else was even mentioned. I'll cull some more information from the survey in coming issues.

Jay Clark is leaving WTRY, Albany-Troy, N.Y., where he was program director to become program director of WPRO, Providence, R.I. . . . **Bobby Ocean** is the new program director at KGB, San Diego, replacing **Charlie Van Dyke**, who has been transferred to KHJ, Los Angeles, as an air personality. . . . There was a typographical error last week and to reach **Al de Lory** to set up an interview via telephone with either him or **Gary Puckett** or both you should call 213-465-1161. The last Vox Jox had the area code for Chicago and Lake Star Inc. in Chicago got bombed out with phone calls. My apologies to Lake Star and all of the guys who wasted a phone call to Chicago. Now, if you will, please call **Al De Lory**. He's a nice guy and he's sitting by the phone waiting for you to call him in Los Angeles. Okay?

Mike Harvey has taken over the 6-9 p.m. slot on WOND, Pleasantville, N.J., replacing **Tom Valentine**, who moved to WNVB, Millville, N.J. **Tom Williams**, formerly a night time personality with the station, now involved in CATV and public relations, has returned to WOND in a parttime capacity. The WOND staff also includes **Bob Weems**, **Sam Huston**, **Don Williams**, **Pinky Kravitz**, and **Red Carr**. . . . **KADI-FM**, St. Louis progressive rock station, needs a first ticket air personality. Station should be going to 100,000 watts horizontal and vertical any day now. . . . **Rick Mitchell** is new music

By **CLAUDE HALL**
Radio-TV Editor

director of WIPC, Lake Wales, Fla., while **Bob Helmick** is in the National Guard. Lineup now goes: **Rick Lewis** 6-10 a.m., **Frank Berry** until 1 p.m., program director **Ken Mays** 1-4 p.m., and **Rick Mitchell** 4-signoff.

★ ★ ★

Jim Wyman, program director of WGIL-FM, Galesburg, Ill., reports that the country music station is now broadcasting with 50,000 watts in stereo. **WPAC**, Patchogue, Long Island, N.Y., is now in a modified MOR bag, according to program director **Don Karnes**, who says he needs better album and singles service. . . . **Terrell Metheny Jr.** writes from KMYO and KMYO-FM, Little Rock, to say his consulting job has turned into a permanent situation and he now manages both stations and will be working also with **KIKS**, Victor Broadcasting's Lake Charles, La. station. "And preparing two other very exciting ventures that will be announced soon." **KMYO** is a daytime station, **KMYO-FM** is a class C operation. Both are adult MOR in format and rate well with men and women 25-49, and Metheny says the station is No. 1 in morning drive and at night. Lineup now includes program director **Jack Shaw**, formerly with **WORD**, Spartanburg, S.C., **Charlie Sullivan**, formerly with stations like **KLIF**, Dallas and **KHEY**, El Paso; **Ron Hanover**, formerly with **KVOO**, Tulsa; **Jason Stone**, formerly with **KSID**, Sioux Falls, S.D.; **Bill Crews**, formerly with **KMOX**, St. Louis, and **Bob Walters**, formerly with **KLRA**, Little Rock. Terrell also states that he's pleased to be in Little Rock: "for the first time in several years, perhaps in my life, I am happy and content with the personal things in life." And he adds that "we desperately need record service. We get great service from Columbia and good fax service from Capitol and no service from anyone else."

★ ★ ★

Tom Watson came up the other day. He's now at **KKDJ-FM** in Los Angeles and says he's having a ball. Watson had been at **KERN**, Bakersfield. . . . **Al Gordon** is the new program director of **KWOW** in Pomona, Calif.; he'd been at **KIOT-FM**, San Francisco country music station. **KWOW** is supposed to be altering their country music format somewhat, but I don't know any further details yet. **Arlin Miller**, a "personality" type air personality, has left **KWOW** and is looking for a job. Make a good morning man for MOR. . . . **Jay Thomas** is now program director of **WAPE**, Jacksonville, Fla. . . . **Jack McCoy**, former **WAPE** program director, is now program director of **KCBQ**, San Diego.

★ ★ ★

Al Casey, program director of **WMYQ-FM**, Miami, writes that his stations came in No. 6 in the total survey of the Oct./Nov. ARB. "As far as rockers are concerned, we came in second behind **WQAM** 161,000 to 136,000. Not bad for an FM rocker that was on the air only seven-and-a-half months going into the ARB rating: And we controlled weekends over **WQAM**." No. 1 in the market was **WLYF-FM**, which features the syndicated lush and plush programming of **Stereo Radio Productions** out of New York (the **Jim Schulze** and **Phil Stout** creation). **WLYF-FM** was No. 1 in total survey area; the Spanish station **WFAB** was No. 1 in metro survey area and **WLYF-FM** was second. Here's the metro countdown 6 a.m.-midnight: **WFAB** 12.4, **WLYF-FM** 8.1, **WIOD** 7.5, **WGBS** 7.2, **WQAM** 5.8, **WFUN** 5.5, **WMBM** 5.1, **WYCG** 5.1, **WYOR** 5, **WWOK** 4.6, **WQBA** 4.6, **WKAT** 4.5, etc. **WINZ** had

2.2, but in reality tied for second place with **WQAM** in men 18-24 years of age while **WFUN** was No. 1 in this demographic. In women 18-24, **WQAM** was first with 13.9 percent, **WLYF** had 13, **WFUN** had 12.2. **WFUN** led in men 25-34 with 11.3 percent. **WFAB** led in women 25-34 with 19.5 percent, followed by **WMBM** with 10.4.

★ ★ ★

Lineup at **WPON** in Pontiac, Mich., includes **Charlie Warren** 6-10 a.m., **Mike Andrews** until 2 p.m., music director **Jerry Swider** 2-6 p.m., and **Larry Dixon** 6-midnight. Swider writes: "Our playlist contains only 21 records. This number varies. At times, it's been as high as 35. However, these are not the only records we play. We naturally give these more exposure because other things die faster with more play simply because they aren't that good. And these are on our B list. Being in a non-major market, we aren't going to be the motivating factor in making records hit the top of the charts, but, by the same token, being just barely outside Detroit, we are in competition with the stations there for our listeners. So, we have to be current, we have to be sharp, we have to play the things Detroit does, while playing new things before Detroit does. It's a lot of fun to scoop a major market." And he mentioned "Anticipation" by **Carly Simon** as well as the new **Meeks** "Igniters" jingles package, soon to hit **WPON**, as being **WPON** scoops.

★ ★ ★

Charlie Tuna is departing **KHJ**, Los Angeles, after five years. **Robert W. Morgan** is rejoining the station. He'd been at **WIND** in Chicago. **Charlie Van Dyke** will join the station Jan. 24 in one of the midday slots. There may be other changes in the wind. . . . **Dan Crafton**, 1st ticket, big in engineering and willing to work like hell, needs a gig. Call (415) 648-5123. . . . **Jack Popejoy** is the new program director of **KGOE** in the San Fernando Valley, Los Angeles, and **Frank Touch**, former program director, is looking. His phone is (213) 889-6855. . . . **Mike Suttle**, promotion man for **Plantation Records**, is looking for a new promotion job. His phone is (615) 385-1960. And, for thee of short memory, Mike did the Top 40 Bootleg album featuring all of the legendary Top 40 air personalities in mini airchecks.

★ ★ ★

John Long, program director of **KLWW**, Cedar Rapids, Ia., Top 40 station, needs a budding air personality who's willing to work. He just lost **Don Jacks** to the University of Nebraska in Lincoln. . . . **WVAM**, Altoona, Pa., now into an oldies format a la **WGAR**, Cleveland. . . . Forgot to mention that **Ken Griffin**, who grew to renown on **WORC**, Hartford, Conn., is now working a gig at **KGOL**, Los Angeles, and weekends at **KGIL**, Los Angeles. . . . **Charlie Brown** is looking for work, (405) 427-6932. . . . **KIKX**, Tucson, is looking for a first ticket air personality. Personality type.

★ ★ ★

Ron Jacobs has left **Watermark Inc.**, the firm that he helped form with **Tom Rounds** when they both departed the **Drake-Chenault** operation. It still think **Jacobs** is perhaps the best Top 40 program director in the business. What he's going to do now, I don't know. He was in Honolulu last week. . . . **Don Wallace** is the new program director of **KIKX**, Tucson, replacing **Dave Brooks**, who's looking for a new challenge. **Brooks'** phone number is (602) 327-2937. . . . **Ed Shannon**, 23, three years' experience as engineer, three as air personality, 1st ticket, needs work. Call him at (317) 662-6937.

★ ★ ★

Dave Bunche is joining **WVOJ**,

Jacksonville, Fla. country music station programmed by **Gene Pope**. **Gaylen Johnson** had recently joined the operation. . . . **Bob Pond** has left **KRDS**, Phoenix to join **KHAT**, same market. . . . Lineup at **WVBF-FM**, Boston, includes **J. William Charles**, program director **John Gillis**, **Bud Ballou**, **Grant West**, and **Jack Daniels**. . . . **Jim Walker**, did you ever find a job? I got behind in **Vox Jox** and I just now ran across your note.

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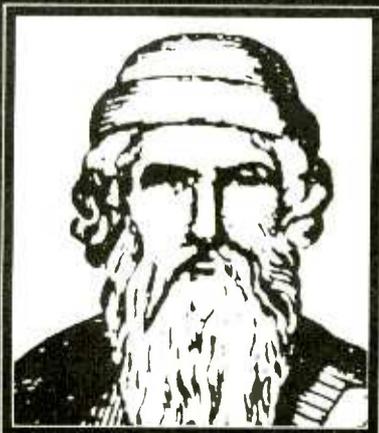
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AN ANCIENT HEAD

Letters To The Editor

Dear Editor:

I've just returned from vacation to see your article in the January 1 Billboard concerning how William Morris is moving into the area of package deals for clients in the record field. I realize Billboard is now located in Los Angeles, but frankly, I would have thought you would have called me to get the full picture before writing your article.

Not only have we been making deals as Marc indicated, but we've had great success with the deals as indicated by your charts. Don McLean is No. 2 with a bullet on your chart and his album is No. 3 with a bullet on your chart. We represent Don in the record field and with his manager, Herb Gart, made the original deal on Mediarts which was then purchased by United Artists.

The New Seekers, "I'd Like to Teach the World to Sing" single is No. 8 with a bullet on your chart and the LP is No. 70 with a bullet on your chart and this was a situation I brought to Jac Holzman at Elektra Records representing the artists and the production deal. Some of the other deals and records are: David Frye's "Richard Nixon Superstar" album on Buddah Records; Booker and Foster's Bell album, "The Jewish American Princess"; Carol Hall's second album on Elektra which will be released next week entitled, "Beads and Feathers"; and Murray Head, one of the stars of "Bloody Sunday" with his Columbia deal. I might also mention that as a friend of the Public Theatre, I negotiated with Joe Papp, with Jay Lasker and Howard Stark to bring the "Two Gentlemen of Verona" cast album to ABC/Dunhill. We have other successful deals such as the original Youngbloods deal with RCA Victor, the Sha-Na-Na deal with Buddah Records, the original David Frye deal with Elektra Records, the original Bill Cosby deal with Warner Brothers Records, etc., etc.

The point I'm trying to make is that not only are we handling producers today, but we are handling the artists, the talent, as we always have and will always continue to do so and we've had extraordinary success in the record business over the past five years and probably when you add it up and consider all the managers and lawyers who go out to make record deals, we've done as well as any and probably better than most in finding talent that's been successful and making the deals for the people we represent. I would have hoped that a magazine as accurate as Billboard would have reached for the full picture before running a story.

I hope I have a chance to see you the next time you're in New York and let me wish you a Happy New Year.

Warmest regards,

Sincerely,

Scott Shukat

William Morris Agency, Inc.

Dear Editor:

Pleasantly surprised to see your recent story in Vox Jox regarding some of the people who are graduates of the Buddy Deane TV show in Baltimore. It's been the late fifties or at least the early sixties since my name graced the pages of Billboard, and I must egotistically admit that it's very nice to be remembered! Thank you.

I don't want to bore you or your readers; however, it would be nice for them to know that in addition to Buzz Bennett, Dave Carrico, Eddie Biscoe, B.J. McElwee and Joe Cash, all of whom you very graciously mentioned in your column, there are a number of others who deserve recognition.

Mike Miller, currently the morning drive personality at KLEO, Wichita, is a former Buddy Deane dancer, as is Ron Nabors who is now with WCBM, Baltimore. Several others have gone into related fields. There's Bob McKenzie, promotion for ABC-Dunhill in the Baltimore-Washington area; Johnny Powell with A&M Records for the Baltimore-Washington market; Brent Gordon, merchandise manager for the Schwartz Distributors retail outlets, The Harmony Hut Stores; and Eddie DeJoy with

A&M Records in Los Angeles. All of these, as well as the ones you previously mentioned at one time or another were associated with the show. Naturally, I'm quite proud of them and pleased to see so many go into the broadcasting and music industries. A Bill Gavin convention of the future might conceivably be a Buddy Deane show reunion!

I would like to call to the attention of those specifically in the radio field, however, that even if the "old man" is a bit slower

than he used to be, and a hell of a lot fatter, he can still "cut" any of them!

Incidentally, I'll take that beer!

Thanks again for your interest, and I hope the information will be of interest to you and your readers.

Old disk jockeys never die, they just fade away in Pine Bluff, Arkansas!

Buddy Deane
KOTN
Pine Bluff, Ark.

Dear Editor:

Over the past several months we have been moving more and more into "heavy" or progressive music and this means more albums. However, when a small market program director or music director mentions albums to most record distributors, most of said distributors immediately become extremely hard of hearing. The attitude seems to be, "if the small market radio station wants to play

(Continued on page 25)

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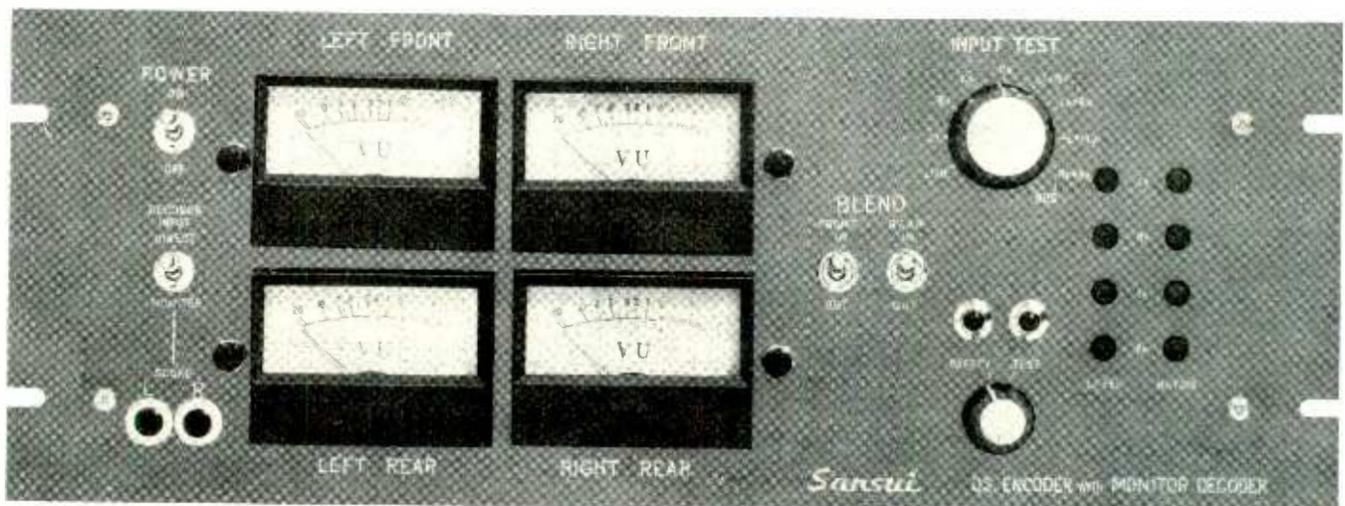
(2) It's in broadcast and recording use today with outstanding results.

(3) A complete line of complementary Sansui home hardware is available now. In fact, thousands of Sansui decoders are in users' homes already.

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Tape Cartridge

More New Hardware Hits Early Market

LOS ANGELES—Five equipment manufacturers introduced an assortment of hardware, ranging from Advent's noise reduction system to Sanyo's 4-channel decoder/amplifier stereo system.

ADVENT has introduced model 100A noise reduction unit designed to take advantage of the B-type Dolby system.

The unit uses two pairs of Dolby System circuits—one pair for making Dolby-processed tape recordings and the other for decoding Dolby-processed tapes and FM broadcasts.

Model 100A connects to the tape monitor inputs and recording out-

puts of an amplifier or receiver, while the tape deck is converted to the model. It lists at \$275. Also available is an accessory stereo mike preamplifier, model MPR-1, at \$25.

SANYO'S model 1550 includes a decoder/amplifier for use with both 4-channel and 2-channel sound sources and two speakers at \$139.95.

ELECTROPHONIC has introduced three tape/audio products, including an 8-track playback unit and two compact stereo systems.

Model TPL 23101 8-track features speakers that light in synchronized response to sound, slide controls, automatic illuminated channel indicators and a headphone jack.

Model TGML 24104 is a three-piece compact stereo system featuring a built-in 8-track player, AM-FM radio and Garrard changer. Model GML 24102 is a compact system featuring AM-FM radio, rocker switches for FM-AFC, headphone jack, FM stereo indicator light and indicator lights for AM and phonograph. Both compact systems include speakers that respond to sound.

ADMIRAL has introduced three new console stereos featuring built-in 8-track players, FM-AM/FM stereo radios, stereo phonographs and an illuminated stereo control center.

KENWOOD'S model KH-71 stereo headphones is aimed at audiophiles at \$49.95. A second headphone, model KH-51, lists at \$29.95.

Globetrotting Pioneer Can't Slowdown in Worldwide Quest

By BRUCE WEBER

LOS ANGELES — About 10 years ago, a burly, balding and incredibly energetic record business hustler began to think of tape.

At 40, he formed a company, worked for a pittance and set out to start a new career. In a relatively brief 10 years, at the age of 50, hard-driving Irving B. Katz has turned an obscure tape firm, Audio Magnetics Corp., Gardena, Calif., into a sprawling international giant and promptly sold it to Mattel Inc., the largest toy manufacturer in the world.

After 10 years, though, he is idealistic, and still works 10 hours a day at a big wooden desk piled high with budgets, balance sheets and mounds of other data. He spends the day much like any other top businessman: Dictating to his secretary, conferring with the most senior of his personnel and charting the general course of his business.

His management techniques gained Audio Magnetics its reputation as an aggressive, hustling, well-managed company. He lured personnel with a "free-form" style of management.

Those who work closely with Katz claim, "He doesn't work 24 hours a day. He works 28 hours a day. He borrows four from tomorrow."

Since he successfully competes with the Goliaths of the tape business—North American Philips, 3M, BASF—his state-of-the-industry viewpoints are most noteworthy.

On the tape industry:

"There is no reason to appear sanguine about economic prospects as they relate to magnetic tape this year. I see no disturbing elements emerging in the economic picture to derail a very profitable business outlook for 1972.

"Consumers are falling into step with new economic projections and have already begun to spend more enthusiastically. Prospects for our industry, in all its many segments, are more favorable than for some time. Some of the major uncertainties that have been clouding the business outlook are beginning to be resolved—favorably. Consumers are shedding their pessimism.

"It may take some time to fully rebuild consumer confidence, but in recent weeks there has been proof that the business tempo is, in fact, quickening. There are still hurdles ahead, but business gains will be made this year, maybe even beyond 1972.

"While several segments of the tape industry had poor years, our business, in blank tape, turned out to be recession-proof and a trend-bucker.

"In fact, we project that over 200 million blank cassettes will be sold in the world during 1972. Our contribution, here at Audio Magnetics, will be over 60 million

units, not including C-Zeroes, plastic parts, etc.

"Blank cartridges could be as much as 10 percent of the blank cassette market on a worldwide basis as more equipment becomes available in the record/playback mode.

"Contributing to industry sales gains are emerging technical advances in magnetic and video tape, including improved coatings and formulations, 4-channel tape and disk players, Dolby equipment, heavier stereo cassette volume and new federal legislation curbing unauthorized tape duplicating."

On the international front:

"If the magnetic tape business is booming in the U.S. today—and it most certainly is—it is because we have succeeded to some extent in the task of satisfying and creating consumer desires.

"The tape business in the rest of the world is still in its infancy. The European market today is where the U.S. market was three or four years ago in the use of magnetic tape. The cassette explosion there, for example, is still two or so years away. But when it arrives, it could become a very substantial segment of the industry's business.

"I intend to be tenacious about the foreign market because I see a bright future for tape in the world arena. Our volume alone in the world market could nearly double in 1972 and double again in 1973.

"We estimate that we can sell about 15 million cassette units in Europe alone next year, with most of the product being produced in our Portugal manufacturing plant.

"The mid-East could also develop into a fine market, and Canada, where we have the only blank tape manufacturing plant in the industry, is expanding very rapidly. Our product, for example, is available in 70 nations, production-sales facilities in Portugal, Canada, Switzerland, Mexico and the U.S."

On high energy and chromium dioxide tape:

"Our position will be in the direction of cobalt-doped high energy magnetic tape. At this point, we feel there is more stability in that product and it can be used in existing hardware and is compatible to all future equipment. That is not to say that if consumers demand other technical innovations, like chromium, we wouldn't offer a product in that marketplace, too.

"High energy tape will be aimed at cassettes for the consumer market, where cutting down recording speed means using less tape and, therefore, reducing the expense. The tape contains a small amount of cobalt in each particle of the iron oxide coating that retains the coded magnetic impulses.

"If cassettes are to fulfill their promise, the industry must eliminate poor quality tape, the Frankenstein monster of the industry, and emphasize special formulation and

high-density tapes to improve the basic performance of the cassette recorder."

On cheap cassettes:

"Frankly, I'm more worried about cheap quality, low-priced cassettes than the economy, packaging, quadrasonic or even our competition.

"The lack of stringent cassette standards represents a significant threat to the industry. A greater awareness of bad quality and low-cost cassettes is needed to prevent a bad problem from deteriorating.

"Poor quality cassettes come in two forms: oversized parts produced by overzealous companies overeager to make a quick-buck and thereby produce 'bargain-basement' tapes and poor quality cassettes that fail during prolonged use and are incapable of optimum performance.

"Cheap cassettes are being produced to meet low-price requirements. Also, the fast growth of the industry attracted numerous firms without technical know-how to produce good quality products. Many feel that competitive pressures from other manufacturers, which still are able to cut corners and costs, forced small producers to fight the battle for business along price lines.

"If some manufacturers continue to set their own standards, and conduct business strictly on price without regard to quality, retailers and buyers may be forced to boycott those producers.

"Because the cassette is a self-contained unit, it is difficult to determine without close examination whether it is functioning. The obvious danger in a cheap cassette is to lose recorded information without even realizing it.

"Dealers are also wary of stocking low-priced cassettes because a poor quality tape that doesn't meet (Philips) standards can jeopardize the sale of expensive equipment.

"Discount tapes are no bargain. These 'bargain' tapes contain little if any lubricants and can cause serious head abrasion. The heads become pitted and tear the oxide from the tape. Not only are the heads ruined, but the capstan, pinch-roller and tape guides are contaminated."

Blank tape and its accessory products:

"Although production of magnetic tape has been responsible for our success, we have already expanded our vistas into related fields where our technological, marketing and sales experience can be applied.

"We have gone beyond the primary function of manufacturing tape to establish a special services department to explore new sales avenues in plastics, preleadered cassettes, cassette and cartridge parts, accessories and packaging.

"When tape became a force in education, we were already in full swing with our own educational department. We expanded into

(Continued on page 48)

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INTERPOL VS. TAPE PIRATES

HAMBURG — Interpol, international law enforcement agency, is tracking down illegal tape duplicators in Germany.

Peter Danneberg, marketing manager of Music 2000, tape development branch of Polydor International, said tape piracy has increased markedly in the country. The label is preparing to take action against 30 illegal duplicators.

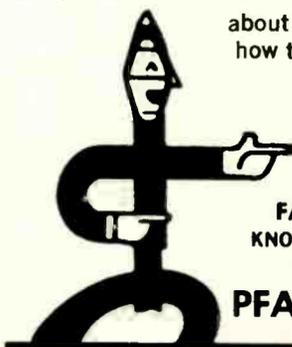
In a recent court ruling in Hamburg District Court, a judge ordered that retailers be named where the sale of known pirated material is concerned.

Existing German copyright law does not protect tapes originating in the U.S.

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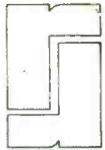


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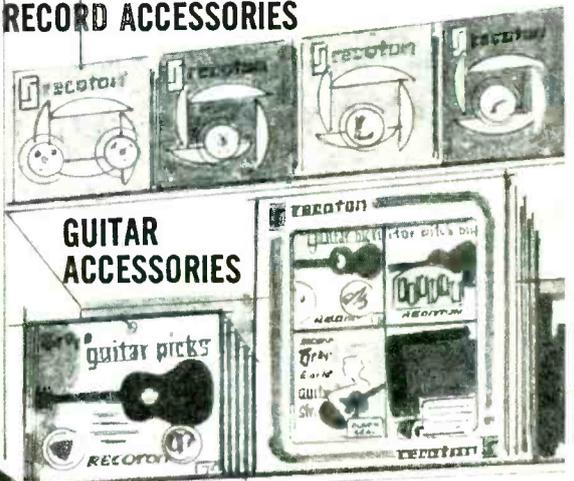
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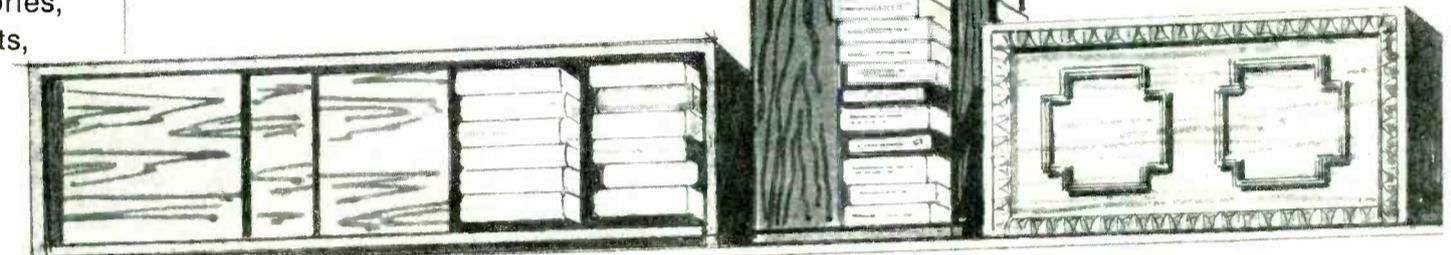


DIAMOND NEEDLES

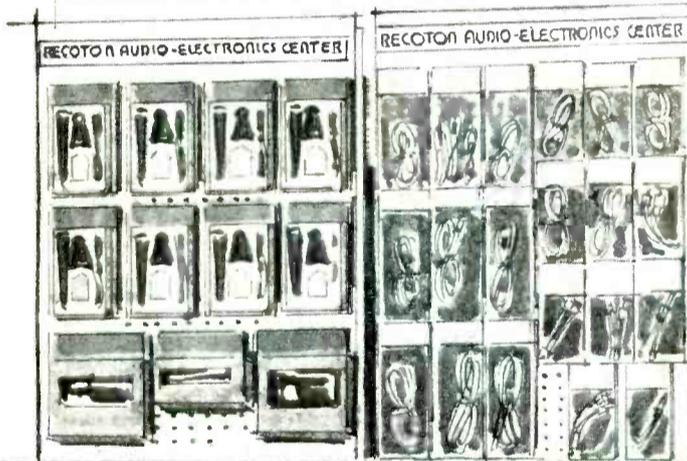
**GUITAR
 ACCESSORIES**



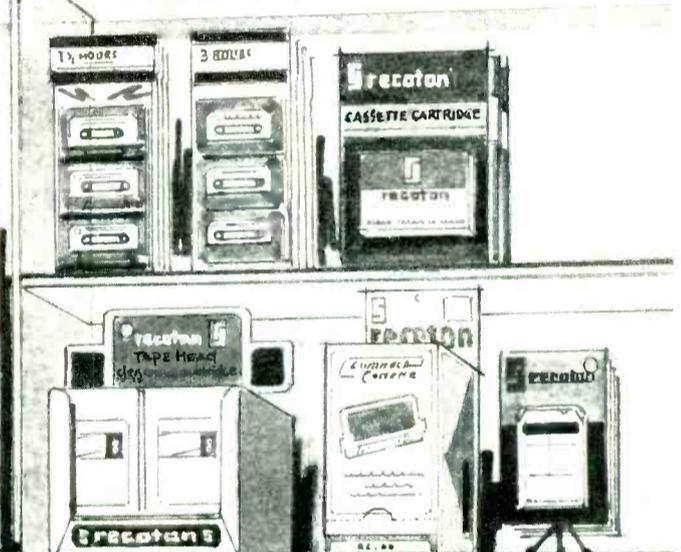
HOME STORAGE CABINETS



AUDIO PRODUCTS ASSORTMENTS

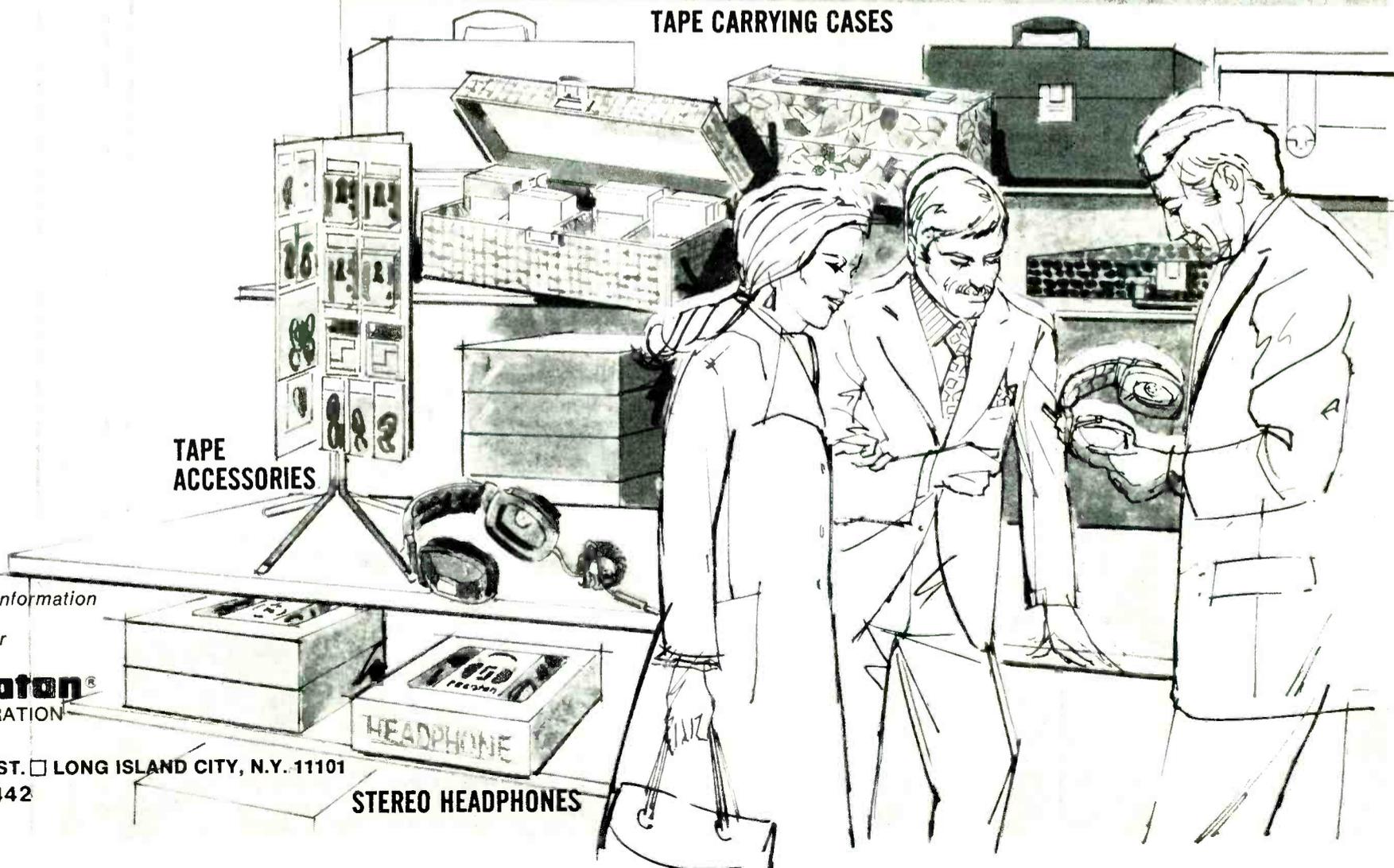


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TOP
Billboard
**Tape
Cartridges**

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (Duplicator) (8-Tr. & Cassette Nos.)
1	2	AMERICAN PIE Don McLean, United Artists (U8299; K0299)
2	4	CONCERT FOR BANGLA DESH George Harrison & Friends Apple (Columbia) (2AX 31230; CTX 31230)
3	1	MUSIC Carole King, Ode (A&M) (BT 77013; CS 77013)
4	3	AT CARNEGIE HALL Chicago, Columbia (CA30865; CT30865)
5	5	LED ZEPPELIN Atlantic (Ampex M87208; M557208)
6	6	TEASER & THE FIRECAT Cat Stevens, A&M (BT 4313; CS 4313)
7	7	TAPESTRY Carole King, Ode '70 (A&M) (BT 77009; CS 77009)
8	9	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic (EA 30986; ET 30986)
9	13	MADMAN ACROSS THE WATER Elton John, Uni (8-93120; 2-93120)
10	11	WILD LIFE Wings, Apple (BXT 3386; 4XT 3386)
11	12	E PLURIBUS FUNK Grand Funk Railroad, Grand Funk Railroad (Capitol) (8XW853; 4XW853)
12	21	A NOD IS AS GOOD AS A WINK TO A BLIND HORSE Faces, Warner Bros. (Ampex M82574; M52574)
13	14	SANTANA Columbia (CA 30595; CT 30595)
14	15	BOB DYLAN'S GREATEST HITS, VOL. 2 Columbia (CA 31120; CT 31120)
15	19	GREATEST HITS Jackson 5, Motown (M8 1741; M5741)
16	8	ALL IN THE FAMILY TV Cast, Atlantic (Ampex M87210; M572107)
17	10	BLACK MOSES Isaac Hayes, Enterprise (Stax) (EN 8-2-5003; ENC 2-5003)
18	25	HOT ROCKS Rolling Stones, London (Not Available)
19	16	GATHER ME Melanie, Neighborhood (Buddah/Ampex M85003; M55003)
20	20	LOW SPARK OF HIGH-HEELED BOYS Traffic, Island (Capitol) (8XW 9305; 4XW 9305)
21	22	KILLER Alice Cooper, Warner Bros. (Ampex M82567; M52567)
22	18	QUIET FIRE Roberta Flack, Atlantic (Ampex M81594; M51594)
23	23	SUMMER OF '42 Peter Nero, Columbia (CA 31105; CT 31105)
24	17	EVERY PICTURE TELLS A STORY Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
25	24	SHAFT Soundtrack, Isaac Hayes, Enterprise/MGM (EN8-2-5002; ENC 2-5002)
26	28	CARPENTERS A&M (BT 3502; CS 3502)
27	27	TO YOU WITH LOVE Donny Osmond, MGM (GRT84797; 54797)
28	29	JESUS CHRIST, SUPERSTAR Various Artists, Decca (6-6000; 13-6000)
29	26	SOUND MAGAZINE Partridge Family, Bell (Ampex M86064; M56064)
30	33	HARMONY Three Dog Night (GRT & Ampex 8023-50108; 5023-50108)
31	31	JESUS CHRIST SUPERSTAR Original Broadway Cast, Decca (MCA) (C-1503; C7-1503)
32	36	STONES Neil Diamond, Uni (8-93106; 2-93106)
33	34	LOSING THEIR HEADS Hudson & Landry, Dore (GRT 8-326; 5-326)
34	38	STYLISTICS Avco (Ampex M833023; M533023)
35	40	FLOWERS OF EVIL Mountain, Windfall (Bell) (GRT & Ampex 8-5501; 5-5501)
36	30	FIDDLER ON THE ROOF Soundtrack, United Artists (U8326; K0326)
37	37	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex (Ampex M87004; M57004)
38	39	SINGS HEART SONGS Charley Pride, RCA (P85 1848; PK 1848)
39	35	IMAGINE John Lennon, Apple (BXT 3379; 4XT 3379)
40	41	YES ALBUM Atlantic (Ampex M88283; M58283)
41	42	REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO James Brown, Polydor (8F2 3003; CF 2300)
42	43	CHER Kapp (Ampex M83649; M53649)
43	48	CHEECH & CHONG Ode (A&M) (ST 77010; CS 77010)
44	—	WE'D LIKE TO TEACH THE WORLD TO SING New Seekers, Elektra (ET 84115; TC 54115)
45	45	JONATHAN EDWARDS Capricorn (Atco) (Ampex M8862; M5862)
46	—	LIVE AT THE RIVIERA, LAS VEGAS Engelbert Humperdinck, Parrot (London) (79851; 79651)
47	—	RARE EARTH IN CONCERT Rare Earth (Motown) (RB1523; R75523)
48	—	GONNA TAKE A MIRACLE Laura Nyro, Columbia (CA 30987; CT 30987)
49	—	ANTICIPATION Carly Simon, Elektra (ET 85016; TC 55016)
50	46	MASTER OF REALITY Black Sabbath, Warner Bros. (Ampex M82562; M52562)

Billboard SPECIAL SURVEY For Week Ending 1/22/72

Cartridge TV

CBS' Pullout Leaves Field Open for Leadership Role

By ELIOT TIEGEL

LOS ANGELES — With CBS pulling away its major production support for its EVR system, the one question which has been making the rounds is what effect will this decision have on the growth of cartridge TV in the U.S.?

It will have a major effect simply because CBS has called a halt to the input of dollars for the development and merchandising of its electronic video recording system.

CBS is reverting to a role of merely licensing the EVR concept to hardware manufacturers like Motorola, the European-based EVR Partnership, and four Japanese licensees, ensuring that there will be sets produced to meet the initial business and educational needs. It will produce entertainment shows for EVR—thus not totally divorcing itself.

As for the home market, these same suppliers will have to develop lower costing EVR models for the audio/video file to want to add still another home entertainment feature to his living room which is today a center for color TV, stereophonic sound and perhaps an ancillary 8-track or cassette sound system.

In light of CBS' sudden, yet

not surprising action in cutting down its expenses in the EVR division, and closing down its Rockleigh, N.J. film processing plant within six months, the cartridge TV field has seen the second major American electronics behemoth stumble.

RCA, which caused great waves of publicity to generate through the media when it announced its initial SelectaVision system based on lasers and holography, has not been able to publicly show off that system. So it has been pursuing a path into the home CTV field through a 3/4-inch videotape system, which has yet to be fully developed and shown.

Meanwhile, Avco, which invented the 1/2-inch videotape Cartrivision system, has secured six set licensees for its decks and plans having them available for the American market in June. "We are right on the target," an official states.

These firms include Admiral, Emerson, Teledyne Packard Bell, Dumont, Warwick Electronics (Sears) and Montgomery Ward. And that's an impressive list of hardware firms. (Avco speaks of a \$500-\$600 range for its deck units which hook into the antenna terminals of a regular TV set. And

a Cartrivision player/recorder unit installed in a regular TV set cabinet could run from \$900 and upwards, depending on the other features involved.

Ampex, the second company supporting the 1/2-inch width, talks now about a late 1972 delivery for its portable videotape recorder/player. Sanyo's own portable 1/2-inch system is slated for an early debut this year in the U.S.

Philips of Holland (Norelco in the U.S.) has its 1/2-inch system in development for Europe first and then the American market, but there is no definite date for the U.S. market.

Sony is the leading exponent of the 3/4-inch width and it is expected to have its color U-Matic system available sometime this year.

The Teldec color disk, about which much has been heard, is also planned for a spring showing in this country.

It would seem that with CBS and RCA out of the pioneer's role, the leader in the CTV market is very much an open slot. Avco, it would seem has a decided edge if it can meet its initial plans and concurrently get its programs out through either rentals or sales.

Concord Projects 3/4-Inch CTV System Late This Year

LOS ANGELES — Concord is opting for the 3/4-inch videotape format, and hopes to have a cartridge TV system ready for the home market by late 1972.

The unit would retail for under \$1,000, explains Joe Benjamin, president of Benjamin Electronic Sound Corp. which recently acquired Concord Electronics.

Other companies in the 3/4-inch field are Panasonic, Sony and RCA, whose system has yet to be introduced, but who has stated it is developing a home CTV unit using this width.

The magic price for a home cartridge TV set should be under \$500, Benjamin feels. But he ad-

mits that his first set will cost more than that, but won't shoot past the \$1,000 mark.

Open reel videotape players for professional usage run into the thousands of dollars, although there have been units developed by Ampex, among others, aimed at the hobbyist which have been in the \$1,200-\$2,000 range.

Concord already has a line of professional videotape recorders, but this equipment is not being modified for the home market. That hardware is too costly and has too many sophisticated features for the home viewer to want or need.

Benjamin feels a recorder/player

combination is the answer for the home market, rather than just a playback-only device.

In breaking into the home market with a new electronics toy, Benjamin emphasizes that marketing demographics have to be exact otherwise "it will be a costly effort to re-introduce the concept."

The executive echoes the concern of all hardware companies when he states that such problems as standardization, pricing, royalty payment and distribution patterns have to be solved.

Benjamin comments that if all these problem areas are solved, a mass market could develop for cartridge TV within five years.

FCC Turns Down CTV Plea For More Comment Time

By MILDRED HALL

WASHINGTON—The FCC has denied the plea of cable TV interests to add another two months' comment time on cartridge TV systems' rulemaking. The official closing for replies was Dec. 29, 1971. In granting a previous extension of time for comment on radiated signal devices only, the commission said it was determined there would be no further delay on rules for direct-connection video player systems.

The National Cable TV Assn. (NCTA) had wanted the extra time to study possible interference factors in the Class I TV devices, because interconnected multiple CATV homes could be affected by malfunction from a single TV set's video tape player.

The commission answered that its original rulemaking proposed standards and safeguards in the video player systems and in their installation to prevent interference to CATV subscribers.

The FCC said it will stick to what it feels is a "reasonable cut-off date" for filing replies on the proceeding.

The reply comments on the videoplayer rulemaking brought disagreement over the maximum power output for the systems. The FCC's original proposal was 2,000 UV as enough for a good quality picture on the average TV receiver. The EIA's consumer electronics group found this too low, and so did live's Cartrivision while RCA opposed higher maximums.

In its original filing, the EIA division wanted the limit raised to 5,000 UV in order to insure a quality picture. In its reply comment, Cartrivision, manufacturer of videotapes, recorder/playbacks, agreed that a far higher output than the FCC's 2,000 UV was needed for a good picture on the average TV set. The company said the FCC limit would produce a good picture in "only a small percentage of the approximately 100 million TV receivers now in use, or with TV receivers of a type now coming off the production line."

But RCA, deep in commercial TV, feel that anything higher than the 2,000 UV it suggested would mean "harmful interference" to nearby receivers in many cases. RCA claimed danger even when the set and the video player were functioning properly. But "malfunction" of either would "significantly increase" the interference to other set owners. RCA does agree with the others that self-certification of the systems under FCC standards should be enough, without requiring type-approval.

Classical Music

Polydor-UDC Holds Meet; Program Above Expectations

NEW YORK — Polydor-UDC held its sales meeting in Los Angeles last week and presented an outline of Deutsche Grammophon's plans for the year. Fred Dumont, director, sales division, presented new releases and said that the program for new product will include dealer advertising co-op plans, national advertising, and orientation of sales personnel.

Dumont said after the meet that "our program was met with great enthusiasm, so much so that orders have gone beyond even our own projections and our allocations have had to be raised to meet the demand, some as much as 50 percent."

Persons attending the meeting, held at the Beverly Hilton Hotel, included UDC regional managers, sales and promotion heads of all UDC branches throughout the country, and representatives from Polydor Records Canada, Ltd.

New 'Venice' By Britten For Disks?

LONDON — Another musical view of "Death in Venice" will probably come into the recording world in a few years. Composer Benjamin Britten, it was revealed recently, is working on the score of his new opera using the same title, drawn as was the film from the novel by Thomas Mann.

Britten plans the premiere of his new opera for the 1973 Aldeburgh Festival, which he founded and directs annually in the Suffolk coast town where he lives. It has a libretto by Myfanwy Piper, wife of artist John Piper who has provided the stage settings for most of Britten's staged operas. She wrote librettos for his *The Turn of the Screw* and, more recently, *Owen Wingrave*.

So far British Decca has recorded all Britten's opera productions, the later ones in the Maltings Hall at Snape near Aldeburgh, where the festival opera productions are staged. They will probably record the new "Death in Venice" soon after its premiere.

Polydor Inc. personnel attending, besides Dumont, included the executive heads of the classical division, and Lloyd Gelassen, Polydor's director of press, public and artist relations.

The presentation of Deutsche Grammophon new product was chaired by Dumont. New selections were presented on Deutsche Grammophon artists such as Arturo Benedetti Michelangeli, Herbert von Karajan and the Berlin Philharmonic Orchestra, Dietrich Fischer-Dieskau, Karl Richter, Martha Argerich, the LaSalle Quartet, Karlheinz Stockhausen, and Rafael Kubelik and the Bavarian Radio Symphony Orchestra were presented.

Plans to use special promotional materials for music used in the current film "A Clockwork Orange" were also outlined, with stickers using the "Orange" logo being attached to the Karajan Beethoven Ninth (two-record set) and Karajan's Rossini Overtures containing "William Tell" and "Thieving Magpie," works used in the film. "A Clockwork Orange," the latest film by Stanley Kubrick, recently won the New York Film Critics Award.

Deutsche Grammophon plans extensive advertising for the January release as well as throughout the entire year. Initial advertising of the new product will be focused in the February issue of High Fidelity. Many of the albums will be included in the Deutsche Grammophon Classical Radio Programming Service, and will be sent to radio stations throughout the country.

CFP Links High Concert Attendances to Disk Plans

LONDON—Increase in concert attendances due to a recording program was revealed recently by London Philharmonic Orchestra general manager Eric Bravington when Classics for Pleasure celebrated its millionth record sale at a Festival Hall gathering in London.

"Since our recording program for CFP started last year, we have had a 15 percent increase in our public concert attendances," said Bravington, "and most of our concerts are now sold out. We put this down almost entirely to the wide exposure our name has achieved through our CFP Embassy series of new recordings. In the past our name was seen mostly on concert advertisements and posters. Now it seems to be displayed on CFP racks in shops and supermarkets, as well as in record dealers' stores, all over the coun-

Symphonic Soul Set for Carnegie Hall

NEW YORK — The Rochester Philharmonic Orchestra and folk singer Odetta will combine efforts in a "Symphonic Soul" concert on Sunday (16) in Carnegie Hall. Featured in the concert, too, will be the 120-voice Charles Walker Chorale, and the New York City premiere of "Dr. Watts," a new work by the Rev. Charles Walker. Samuel Jones, Rochester conductor, will direct the performance.

"Symphonic Soul" is a tribute to the late Rev. Dr. Martin Luther King, and "combines the elements of the black musical experience with the symphonic medium," Jones said.

Jones said "We feel there are a number of things about our 'Symphonic Soul' concerts that deserve national attention. First it's important that we bring the vitality of the folk music of our time into the orchestral realm. At the same time, it's also essential that we bring a certain formal organization and timelessness to this contemporary vitality.

"Second, if this concert is really successful in New York; if Carnegie Hall is filled with a truly mixed audience as the Eastman Theatre was last year; and if the audience responds as they did in Rochester, then this kind of program will help erase the barriers between the races and bring understanding as perhaps only music can."

try. And those concerts not sold out are playing now to about 96 percent capacity."

EMI chairman Sir Joseph Lockwood said, "When CFP set out to achieve sales of a million in its first year, some of us were doubtful. But they have done it, and we're proud of all of them. I'm looking forward to a second year sale of two million, and perhaps three million in the third. I'm not sure whether this great result is because of the quality of the recordings, or the expert salesmanship, but whatever the cause, CFP has obviously given the public what it wants."

Unicorn Gets Nippon Col's Golden Disk

LONDON—A golden disk has been given Unicorn Records from Nippon Columbia. Unicorn's main Japanese licensee for issue of Unicorn-made recordings.

It marks the sale of 100,000 Japanese-pressed records of Unicorn's series of issues from conductor Wilhelm Furtwangler, revival of whose older and valued recordings was the mainspring of Unicorn's original establishment.

Unicorn chief John Goldsmith said, "We're very proud of this award. Nippon Columbia has seven of our Furtwangler issues selling there under license, and though they do often award golden disks, it's seldom to a licensor.

Two weeks ago, Unicorn added two more records to its classical catalog for issue next year, both made with the London Mozart Players. One included Gervais de Peyer as soloist and Bernard Jacob conducting. The other was under Israeli conductor Yuval Zaliouk.

Billboard TOP 40 Easy Listening

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

THIS WEEK	LAST WEEK			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	3	6	6	AMERICAN PIE Don McLean, United Artists 50856 (Yahweh/Mayday, ASCAP)	7
2	3	8	16	IT'S ONE OF THOSE NIGHTS (Yes Love) Partridge Family starring Shirley Jones and featuring David Cassidy, Bell 45-160 (Screen Gems-Columbia, BMI)	4
3	4	10	10	ANTICIPATION Carly Simon, Elektra 45759 (Quackenbush, ASCAP)	6
4	11	18	19	JOY Apollo 100, Mega 615-0050 (Youngblood, BMI)	8
5	6	16	17	WITHOUT YOU Nilsson, RCA 74-00604 (Apple, ASCAP)	5
6	7	17	18	HARDER I TRY (Bluer I Get) Free Movement, Columbia 4-45512 (Chaotic, BMI)	5
7	8	11	11	SUNSHINE Jonathan Edwards, Capricorn 8021 (Atco) (Castle Hill, ASCAP)	10
8	17	38	—	TOGETHER LET'S FIND LOVE Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	3
9	2	1	2	CHERISH David Cassidy, Bell 45-150 (Beechwood, BMI)	13
10	5	6	8	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) Hillside Singers, Metromedia 231 (Shada, BMI)	9
11	31	—	—	HURTING EACH OTHER Carpenters, A&M 1322 (Andalusian, ASCAP)	2
12	19	25	30	DAY AFTER DAY Badfinger, Apple 1841 (Apple, ASCAP)	6
13	29	30	34	KISS AN ANGEL GOOD MORNING Charley Pride, RCA 74-0550 (Playback, BMI)	4
14	24	34	37	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 1230 (Sunbeam, BMI)	12
15	13	13	14	MY BOY Richard Harris, Dunhill 4289 (Colgems, ASCAP)	11
16	14	4	4	FRIENDS WITH YOU John Denver, RCA 74-0567 (Cherry Lane, ASCAP)	10
17	28	29	—	LION SLEEPS TONIGHT Robert John, Atlantic 2846 (Folkways, BMI)	3
18	22	20	20	MUSIC FROM ACROSS THE WAY James Last, Polydor 15028 (Chappell/Intersong/U.S.A., ASCAP)	8
19	9	2	1	OLD FASHIONED LOVE SONG Three Dog Night, Dunhill 4294 (Almo, ASCAP)	10
20	15	5	5	BRAND NEW KEY Melanie, Neighborhood 4201 (Paramount) (Neighborhood, ASCAP)	10
21	16	14	7	STONES Neil Diamond, Uni 55310 (MCA) (Prophet, ASCAP)	11
22	37	37	38	DIAMONDS ARE FOREVER Shirley Bassey, United Artists 50845 (Unart, BMI)	4
23	23	23	28	OPEN THE DOOR (Song for Judith) Judy Collins, Elektra 45755 (Rocky Mountain National Park, ASCAP)	6
24	12	12	13	FIVE HUNDRED MILES Heaven Bound with Tony Scotti, MGM 14314 (Arzel, BMI)	9
25	25	24	25	YOU ARE EVERYTHING Stylistics, Avco 4581 (Bellboy/Assorted, BMI)	7
26	18	15	12	THEME FROM "SUMMER OF '42" Peter Nero, Columbia 4-45339 (WB, ASCAP)	13
27	—	—	—	POEM FOR MY LADY Bobby Goldsboro, United Artists 50846 (Songpainter, BMI)	1
28	27	9	9	AN AMERICAN TRILOGY Mickey Newbury, Elektra 45757 (Quackenbush, ASCAP)	12
29	10	7	3	ALL I EVER NEED IS YOU Sonny & Cher, Kapp 2151 (MCA) (U.A., ASCAP)	14
30	30	31	31	THOSE WERE THE DAYS Carroll O'Connor & Jean Stapleton as The Bunkers, Atlantic 2847 (New Tanden, ASCAP)	5
31	—	—	—	PRECIOUS & FEW Climax, Rocky Road 30,000 (Caesars Music Library/Emerald City, ASCAP)	1
32	—	—	—	WILL YOU STILL LOVE ME TOMORROW Roberta Flack, Atlantic 2851 (Screen Gems-Columbia, BMI)	1
33	33	27	29	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) New Seekers, Elektra 45762 (Shada, BMI)	8
34	34	28	24	SCORPIO Dennis Coffey & the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	8
35	38	—	—	LONELINESS REMEMBERS (What Happiness Forgets) Liz Damon's, Orient Express, Anthem 51105 (United Artists) (Blue Seas/Jac, ASCAP)	2
36	36	—	—	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (Kenwood/Campbell, BMI)	2
37	40	—	—	WHAT AM I LIVING FOR Ray Charles, ABC 11317 (Tideland/Progressive, BMI)	2
38	—	—	—	NEVER BEEN TO SPAIN Three Dog Night, Dunhill 4299 (Lady Jane, BMI)	1
39	39	40	—	LET'S STAY TOGETHER Al Green, Hi 202 (London) (Jec, BMI)	3
40	—	—	—	EVERY DAY OF MY LIFE Bobby Vinton, Epic 5-10822 (CBS) (Morgan/Shelley, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 1/22/72



RCA JAPAN's Tokugen Yamamoto tells attendees in Japan about the release of the Toscanini 100 Collection. The release will consist of all of the maestro's recordings made from 1920 to 1954. It contains 300 songs in total. A booklet on the maestro enclosed, along with a specially designed case to hold the set.

AN UNSOLICITED TESTIMONIAL
FROM COMEDIAN PAT PAULSEN

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Campus News

Radio & Journalism Students On-Job Training Via WIND

By EARL PAIGE

CHICAGO—Executive personnel at WIND radio here are helping to create "real situation" atmosphere in local college broadcasting courses. In addition to staff people teaching in local colleges, WIND has an ongoing program at the station for high school journalism students.

WIND advertising and sales promotion manager Roger Skolnik teaches at University of Illinois Circle Campus where his 30 students are routinely required to come up with a complete radio format presentation based on a "real" though, of course, imagined situation keyed to this market.

For Skolnik, who actually taught full time at Circle before coming to WIND nearly three years ago, his classes this year find him bringing an entirely different perspective into the program, he said. Other WIND executives include Charles Cleveland, the editorial director, who teaches at Kendall College and Hugh Martin, WIND research & marketing manager, who teaches at De Paul Univ. Skolnik and Martin have Ph.D.s

Since Circle has complete studio broadcasting facilities, Skolnik's course in radio-TV programming allows students to make spec tapes as part of their project. They will, for example, come up with a new sound for their imagined Chicago station, backed up with a presentation in sales, promotion, rate card schedule and budgeting.

"Since any new available radio frequency here would logically be a 5,000 watt outlet, I try to key the problem to developing a new sound for such a size station—not a 50,000 watt station. Other real life qualities would be in the area of what kind of sound a student had in mind. For example, if he

or she (there are six women in the class) decided to bring in a third rocker I would have a pretty stiff argument against it."

New Sound

Curiously enough, he said, three years ago a class developed a new sound that turned out to be very near WOAF-FM's today (the local ARC-FM). "The students are surprisingly sensitive to the market," he said. They called the proposed underground station WFRE. While they called the shot on WDAI, they didn't ever hit upon the oldies format WIND recently developed—a for real development," he added.

While Skolnik's natural bias is radio, he does develop projects in television too. However, even here the project may be keyed to radio. For instance, a current project involves a critique of any of six TV shows he selected ("Mission Impossible," "All in the Family," and so on). But instead of just a critique, students are required to come up with a 3-minute radio review of a TV show, a program similar to what might be presented on WBBM radio here or on a WIND talk show.

Another TV project involves allowing the students to review an ABC-TV program Skolnik produced. He allows half of the class to have the script and production notes while the other half sees the show as regular viewers without any aids. Additionally, half of both groups see the show in color while the other half sees it in black and white.

As for his own perspectives coming back into class after a stint in commercial radio (while teaching full time he also consulted WIND) he said the big area is in

(Continued on page 49)

Job Situation in Boston for Women Is Called Terrible

BOSTON—Despite the fact that many women are entering the campus radio scene in and around Boston, the commercial outlets are still hesitant to hire women in any capacity other than secretary or switchboard operator, according to Donna Halper, a graduate of Northeastern University and former music director of Northeastern's WRBB.

"For an educated, intelligent woman, Boston is not the best place to be," said Miss Halper. "For women interested in making it in radio, Boston is terrible. Things are changing, but change comes slowly to a conservative industry and the music business in Boston is no exception.

"One wonders whether executives accept women in radio and if so, in what capacity? It is my feeling, based on my experiences and those of women with whom I have talked, that many executives, not all, still feel more comfortable with women in only two capacities, as secretaries or mistresses. There are very few men who are not instantly threatened by a young lady who wants to be neither. If a man aims high he is aggressive. If a girl aims high she is pushy. I don't mean to generalize, but many older executives seem to carry with them the ideas that have been drilled into them for many years. The stereotypes. And when an intelligent woman comes along who does not fit that mold, the result on the part of the male is panic. What does one do with a pushy female anyway? Some men are very polite mouthing one cliché or another about letting you know if there is an opening, then extricate themselves quickly."

Miss Halper noted that there are a few women who make it, but a very few. "All too often

there are unwritten rules at a station or in the music business about hiring minority groups or a woman to fill a certain opening. The few women who do make it. I think, are subject to pressures that the average male would not encounter. But the male is considered a natural in business whereas a woman is not.

"I have been patronized, condescended to and even insulted by executives during interviews. And I'm not being supersensitive. I was a music director and consequently resent being asked if I wouldn't rather answer a switchboard. I also resent being patted on the head and told to wait patiently for the acceptance that someone else will automatically receive if they are a male. I further am disgusted at seeing people not nearly as qualified as I get the jobs that I was told did not exist. I mean they actually tell me that they have no openings and then go out and hire a male who has never had the responsibility of being a music director. One might stop to wonder why this happens."

Since Miss Halper graduated from Northeastern in 1970, with a Master's Degree, she has made calls, sent resumes and visited many outlets in the area. "If I do get an interview, I always hear the same speech. 'You have the qualifications, and we'd love to hire you but there just aren't any openings right now.' Or, 'we aren't sure how you would fit in with the men at the station. But we might have a secretarial opening soon.' At some stations they come out and say that they just don't like female air personalities. At other stations, I can't get past the secretary at the front desk, who often tells me that there are no openings when I know there are.

(Continued on page 48)

What's Happening

By BOB GLASSENBERG

Charles V. Hamilton, political scientist and authority on black power at Columbia University, New York, recently said that "the most important single breakthrough in the black struggle in the U.S. would be the acquisition of a major radio and television network by the black people," in a recent article published in the winter issue of the "Columbia Forum." He goes on to say that it is almost economically impossible for such an acquisition to occur, but such an effort "would justify every bit of time, talent and resources expended toward its achievement."

Ray Caviano is ready to expand his campus radio station supply list to include many stations not already receiving London Record product. If interested write to Caviano on the station's letterhead. He also wants to know about the station's programming, format, power and the names of local record shops, as well as a list of important station people. Write him at London Records, 539 W. 25 Street, New York, N.Y. 10001.

KCLC, the voice of the Lindenwood Colleges in St. Charles, Mo., is now 3,000 strong FM watts, according to Chuck Lackner, music director. . . . Meanwhile at WJMD, Kalamazoo College, John Hampel has gone fishing. He's working for three months on a shrimp boat in the Caribbean and that's hard to take. Paul Raben is the music director so send the records to him. . . . Andy Schwartz will be leaving Buddah Records to return to the sunny climes of Florida. No replacement has been named but it's a good bet that his partner, Larry Harris, will take over the chores at least for moment.

Picks & Plays: WEST—California—KCPK, California State Polytechnic Institute, Pomona, Tom Baker reporting: "1+1," Grin, Spindizzy. . . . KERS, Sacramento State, Terence Wawro reporting: "L.A. Getaway," (LP), Joe Scott Hill, Atco. . . . Washington—KZAG, Gonzaga Univ., Spokane, Larry Duff reporting: "Hurting Each Other," Carpenters, A&M. . . . KUGR, Washington State Univ., Pullman; "Living," (LP), Judy Collins, Elektra. . . . KASF-FM, Adams State College, Alamosa, Colo., "Travelin' Lady," (LP), Rosalie Sorrels, Sire. . . . KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance reporting: "Mark Almond II," (LP), Mark Almond, Blue Thumb.

EAST—Pennsylvania—WLVF, Lehigh Univ., Bethlehem, Jim Cameron reporting: "Fragile," (LP), Yes, Atlantic. . . . WACC, Williamsport Community College, Williamsport, John Ruchinsky reporting: "Music," (LP), Carole King, Ode. . . . WPMC, PMC Colleges, Chester: "Baby Won't You Let Me Rock and Roll You," Ten Years After, Columbia. . . . New York—WAER-FM, Syracuse Univ., Syracuse, Tony Yoken reporting: the new Jerry Garcia LP on Warner Bros. . . . WDAR, Dowling College, Oakdale, Gary Levenson reporting: "Hot Rocks," Rolling Stones, London. . . . WGSU-FM, State Univ. of N.Y. at Geneseo, John Davlin reporting: "Family Album," (LP), Stoneground, Warner Bros. . . . WOCC, SUNY Oswego, Pat O'Connor reporting: "Footstompin' Music," Grand Funk Railroad, Capitol. . . . WBRS-FM, Brandeis Univ., Waltham, Mass., Debbie Newman reporting: "California '99," (LP), various artists, ABC/Dunhill. . . . WMRA-FM, Madison College, Harrisonburg, Va.: "Cinnamon Girl," Neil Young, Reprise. . . . WMUC, Univ. of Maryland, College Park, Sheldon Michelson reporting: "A Heartache, A Shadow," Dave Mason, Blue Thumb. . . . WBCR (WWBC), Brandywine College, Wilmington, Del., Steve Dietrich reporting: "I Don't Need No Doctor," Humble Pie, A&M.

MIDWEST—WPGU-FM, Univ. of Illinois, Champaign, John Parks reporting: "Love is Strange," (LP cut), Wings, Apple. . . . Michigan—WJMD, Kalamazoo College, Kalamazoo, Paul Raben reporting: "Levee Blues," (LP), Potliquor, Janus. . . . WAYN, Wayne State Univ., Detroit, Rob Wunderlich reporting: "Dynamite," Supremes & Four Tops, Motown.

Music Teachers Seminar Made Into Live Recording

NEW YORK—A live recording of a seminar in which some 25 music teachers participated, has been made and will be shipped to music teachers across the country by the Alfred Music Co., a leader in the field of educational music publishing.

The seminar, headed by Sandy Feldstein, director of education at Alfred Music, was held in an effort to demonstrate methods of teaching rock music to young music students.

Both the record and a book "The Sound of Rock," will be sent to teachers across the country in an effort to aid them in teaching music both in schools as well as private classes.

To augment this plan, a number of local and national music journals will carry advertisements announcing the availability of the

live seminar record and book. In addition, some of the country's leading music education dealers have been asked to distribute the book and record to teachers in their respective areas.

Morton Manus, president of Alfred Music, said that an all out effort will begin Feb. 1, to ensure that all areas of the country will be able to get the book and the record. "No area of exposure or exploitation will be overlooked in this effort," said Manus.

Alfred Music is one of the leading publishers in the mailing of recording and published material to such groups as stage band, concert band, marching band, plus rock and choral music groups serving over 20,000 music teachers per year. Manus feels that the live recording is a major step forward in the field of music operation.

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Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**
**"IT'S ALL
UP TO YOU"**
**DELLS
(Cadet)**

By ED OCHS

SOUL SLICES: Atlantic will not sit back on '71, the company's greatest year ever, as the inertia of Jerry Greenberg's song and dance has sent him spinning into '72, a whirling dervish for J.P. Robinson's version of Dylan's "George Jackson," a Greenberg-Mark Meyerson piece of merchandising. Along with disks by the Pointer Sisters, Dobyne & Jones, Percy Sledge, Barbara Lynn, Little Sister, Pickett, Persuaders & Flack—Atlantic is already deep into the new year with a mighty LP release in the countdown stages. . . . Al Green has been held over at the Apollo Theatre, though the Staple Singers prevailed. . . . Isaac Hayes stops twice in Britain during his 17-day European tour, Jan. 27 & 28 at London's Rainbow Theatre. Curtis Mayfield plays the Rainbow, Wednesday (23), if you're in town. . . . Now it's "Love Uprising" for Brunswick and the Chi-Lites with "I Want to Pay You Back" lingering. . . . Next Millie Jackson on Spring, "Ask Me What You Want." . . . The Persuasions have arrived on Capitol, so their brand new "Street Corner Symphony" LP should really deliver the capella behind "Buffalo Soldier." Through Invictus, Capitol is counting on a side from the Glass House with "Playing Games" currently on top, plus hit action on the 8th Day, Chairmen and Holland-Dozier. . . . Speaking of LP cuts, Laura Lee's "Since I Fell For You" slice has been charted on WWRL here in New York, making it only the third track after the Chi-Lites and Ike Hayes to be so treated. Miss Lee played a guest spot on Broadway this past weekend in Melvin Van Peeble's "A Slave Ain't Supposed to Die A Natural Death," while Cecil Holmes is back at Buddah flushing out the hits from among the Monitors' "Fence Around My Heart," disks by the MVP's, Silent Majority, Stairsteps, Eddie Senay's flip to "Hot Thangs," first stirrings from Eddie Holland, Jr.'s Music Makers label and Curtis' "We Gotta Have Peace" single. The next wave features Bill Withers. . . . New York welcomes jazz great Gene Ammons, who joins Charles Mingus in concert at Philharmonic Hall, Feb. 4. Columbia will record the event. . . . Westbound is chartbound behind a tight, tidy release of LP's by Denise LaSalle, Detroit Emeralds, Ohio Players, Fabulous Counts and Bill Moss & the Celestials. . . . New Krystal Generation on Mr. Chand, "Please Stop Don't Walk Out the Door."

SOUL SAUCE Picks & Plays: Aretha Franklin, "Oh Me Oh My" (Atlantic); Johnnie Taylor, "Standing In For Jody" (Stax); Donnie Elbert, "Sweet Baby" (All Platinum); Supremes, "Floy Joy" (Motown); Denise LaSalle, "Now Run and Tell That" (Westbound); Freddie North, "You And Me Together Forever" (Mankind); Dells, "It's All Up to You" (Cadet); Four Tops, "A Simple Game" (Motown); Percy Sledge, "Rainbow Road" (Atlantic); Little Milton, "That's What Love Will Make You Do" (Stax); Bobby Bland, "Do What You Set Out to Do" (Duke); War, "Slippin' Into Darkness" (UA); Joe Tex, "A Mother's Prayer" (Dial); Chakachas, "Jungle Fever" (Polydor); Nite-Lites, "Pull Together" (RCA); Maxine Brown, "Make Love to Me" (Avco); Roberta Flack, "Go Up Moses" (Atlantic); Manhattans, "A Million to One" (Deluxe); Naturals, "I Can't Share You" (Calla); Freda Payne, "The Road We Didn't Take" (Invictus); Virgil Henry, "Can't Believe You're Really Leaving" (Tamlam); Otis Spann, "Hungry Country Girl" (Blue Horizon); Clarence Reid, "Good Old Days" (Alston); JB's, "Gimme Some More" (People); Laura Lee, "Since I Fell For You" (Hot Wax); Sequins, "Anyone Can See" (Fantasy); Martha Reeves, "In and Out of My Life" (Gordy); Funkadelic, "Hit It and Quit It" (Westbound); Lee Eldred, "You Saved Me Baby" (Chess); Earth, Wind & Fire, "Think About Loving You" (Warner Bros.); Jackie Wilson, "You Got Me Walking" (Brunswick); P.J., "TLC" (Tamlam); Fantastics, "Love the Life I Lead" (Bell); Three Degrees, "Trade Winds" (Route); Black Ivory, "Don't Turn Around" (Today). . . . Betty Wright, co-hostess of ABC-TV's "Now Explosion" in Miami, Saturday nights, is new to gold as the "Clean Up Woman" on Alston. . . . Ike Tina's band, Family Vibes, debuts on UA, while Ike Tina produced the Ikettes' "Got What It Takes," also on United Artists. Warner Bros. who likewise have Allen Toussaint and his Meters, will move into soul this year. . . . "Jazz A La Montreux" plays the N.E.T. TV network, Monday (17), starring Mongo Santamaria, King Curtis, Gary Burton, Larry Coryell, Oliver Nelson and Chico Hamilton. . . . Acceptance is at hand for the King-distributed Mpingo label, cooking with the "law firm" of Hodges, James, Smith & Crawford's "Nobody." . . . And nobody wants to put-foot-in-mouth at Stax, but Deanie Parker does tell Soul Sauce that nothing will inhibit Mr. B's return to the studio and LPs from the Staple Singers, Emotions, Soul Children and Bar-Kays to join Luther Ingram's bid and the Dramatics' getaway. And that is the week in Soul.

Billboard SPECIAL SURVEY For Week Ending 1/22/72

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
1	1	LET'S STAY TOGETHER Al Green, Hi 2022 (London) (Jec, BMI)	8
2	2	CLEAN UP WOMAN Betty Wright, Alston 4601 (Atlantic) (Sherlyn, BMI)	10
3	4	SUGAR DADDY Jackson 5, Motown 1194 (Jobete, BMI)	6
4	3	DROWNING IN THE SEA OF LOVE Joe Simon, Spring 120 (Polydor) (Assorted, BMI)	10
5	5	ONE MONKEY DON'T STOP NO SHOW Honey Cone, Hot Wax 7110 (Buddah) (Gold Forever, BMI)	9
6	6	THAT'S THE WAY I FEEL ABOUT 'CHA Bobby Womack, United Artists 50847 (Unart/Tracebob, BMI)	8
7	19	FIRE AND WATER Wilson Pickett, Atlantic 2850 (Irving, BMI)	4
8	7	FAMILY AFFAIR Sly & the Family Stone, Epic 5-10808 (CBS) (Stone Flower, BMI)	11
9	8	OH ME OH MY/ROCK STEADY Aretha Franklin, Atlantic 2838 (Rootrac, ASCAP/Pundit, BMI)	12
10	11	YOU ARE EVERYTHING Stylists, Avco 4581 (Bellboy/Assorted, BMI)	13
11	14	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler, ASCAP)	7
12	12	SON OF SHAFT Bar-Kays, Volt 4066 (East/Memphis, BMI)	5
13	13	SHOW ME HOW Emotions, Volt 4066 (East/Memphis, BMI)	15
14	15	MAKE ME THE WOMAN THAT YOU COME HOME TO Gladys Knight & the Pips, Soul 35091 (Motown) (Jobete, BMI)	6
15	22	YOU WANT IT YOU GOT IT Detroit Emeralds, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	4
16	10	RESPECT YOURSELF Staple Singers, Stax 0104 (East/Memphis/Klondike, BMI)	16
17	17	LOVE GONNA PACK UP Persuaders, Win or Lose 220 (Arco) (Cotillion/Win or Lose, BMI)	6
18	21	DO THE FUNKY PENGUIN (Part 1) Rufus Thomas, Stax 0112 (Stripe/East/Memphis, BMI)	5
19	18	SCORPIO Dennis Coffey and the Detroit Guitar Band, Sussex 226 (Buddah) (Interior, BMI)	13
20	16	GET UP & GET DOWN Dramatics, Volt 4071 (Groovesville, BMI)	6
21	20	GOT TO BE THERE Michael Jackson, Motown 1191 (Stein & Van Stock/Glenwood, ASCAP)	12
22	9	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) Little Johnny Taylor, Ronn 55 (Jewel) (Respect, BMI)	10
23	23	LOVE AND LIBERTY Laura Lee, Hot Wax 7111 (Buddah) (Gold Forever, BMI)	5
24	24	YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH Undisputed Truth, Gordy 7112 (Motown) (Jobete, BMI)	6

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
25	38	STANDING IN FOR JODY Johnnie Taylor, Stax 0114 (Groovesville, BMI)	2
26	29	AT LAST Jesse James, Zay 30,002 (Feist, ASCAP)	8
27	35	JUNGLE FEVER Chakachas, Polydor 15030 (Sabam, BMI)	3
28	30	IF I COULD SEE THE LIGHT 8th Day, Invictus 9107 (Capitol) (Gold Forever, BMI)	4
29	26	I'M A GREEDY MAN (Part 1) James Brown, Polydor 2-14100 (Dynatone/Belinda, BMI)	11
30	31	SEE WHAT YOU DONE DONE Delia Gantrell, Right On 109 (Captain/Chaca, BMI)	5
31	32	WAY BACK HOME Jr. Walker & the All Stars, Soul 35090 (Motown) (Four Knights, BMI)	8
32	37	SWEET BABY Donnie Elbert, All Platinum 220 (Multimood, BMI)	2
33	48	FLOY JOY Supremes, Motown 1195 (Jobete, BMI)	2
34	34	WHY DIDN'T I THINK OF THAT Brenda & the Tabulations, Top & Bottom 411 (Jamie/Guyden) (McCoy/One Eye Soul, BMI)	5
35	28	AIN'T NOBODY HOME B.B. King, ABC 11316 (Rittenhouse, BMI)	9
36	36	PAIN Ohio Players, Westbound 188 (Chess/Janus) (Bridgeport, BMI)	8
37	27	(We've Got to) PULL TOGETHER Rite-Lites, RCA 74-0591 (Rutri, BMI)	4
38	50	SLIPPIN' IN DARKNESS War, United Artists 50867 (Far Out, ASCAP)	2
39	41	TOGETHER LET'S FIND LOVE Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	2
40	40	HEY BIG BROTHER Rare Earth, Rare Earth 5038 (Motown) (Jobete, BMI)	6
41	—	A MOTHER'S PRAYER/I GOTCHA Joe Tex, Dial 1010 (Mercury) (Tree, BMI/Tree, BMI)	1
42	42	AFTER ALL THIS TIME Merry Clayton, Ode 66018 (A&M) (Screen Gems-Columbia, BMI)	5
43	43	THE LOVE YOU LEFT BEHIND Syl Johnson, Hi 2208 (London) (Jec, BMI)	3
44	44	BOUND Ponderosa Twins + One, Horoscope 102 (All Platinum) (Higuera, BMI)	4
45	45	I LOVE YOU—STOP Stairsteps, Buddah 277 (Kama Sutra, BMI)	2
46	46	CAN'T HELP BUT LOVE YOU Whispers, Janus 174 (Ensign, BMI)	3
47	—	GOOD OLD DAYS Clarence Reid, Alston 4603 (Atlantic) (Sherlyn, BMI)	1
48	39	KEEP ON KEEPIN' ON N.F. Porter, Lizard 1010 (Vulture, ASCAP)	7
49	49	CRY IF YOU WANT TO/ A MILLION TO ONE Manhattans, De-Luxe 8459 (Starday/King) (Arnel/Make Music, ASCAP/Razzle Dazzle, BMI)	2
50	—	DO WHAT YOU SET OUT TO DO Bobby Bland, Duke 472 (Don, BMI)	1

Spill Widens Promotion Note

CHICAGO—The soul music spillover into pop now accelerating, will cause the r&b promotion man to not only enlarge his scope of activities to include Top 40 and MOR stations, he must enlarge his total involvement in product, even into a&r areas. Or so believes Andre Montell, new r&b national promotion chief at Mercury Records here.

Montell, who sees spillover in both directions (the instances where a Rare Earth, Carole King, Blood, Sweat & Tears or Crosby, Stills & Nash will be heard on a soul station, for example), believes that the future r&b promotion man must be exceptionally well-prepared for his role.

As an officer in the early days of the Fraternity of Record Executives (FORE), he hopes that organi-

zation and others can help the r&b promotion man prepare himself.

Fortunate enough to have been trained by people such as Dave Clark of Duke-Peacock, Larry Maxwell and Joe Medlin, Montell has more advantages than some of the newer people entering promotion. He also won a music scholarship to the American Academy of Dramatic Arts, was a producer and professional singer.

Montell, 39, is enlarging his activities here to include a&r scouting. "The promotion man must be able to judge which project is worth presenting to the public, which product is worth developing."

As for the blending going on between Top 40-MOR stations and soul outlets, he said he is not

worried that the basically same kind of disk will be heard on a WLS and a WVON (a local soul station). This was in response to a quotation of Lucky Cordell, WVON and the executive director of the National Association of Radio and Television Announcers (NATRA). Cordell said at the last NATRA convention that he didn't wish to lock horns with a 50,000 watt giant like WLS.

Montell views as inevitable that the music business is opening up for soul artists. But he said: "It will be better for the whole industry. Although it will make competition tougher, it will mean better quality music too."

"There will still be differences between radio stations. Each music director will decide if any given

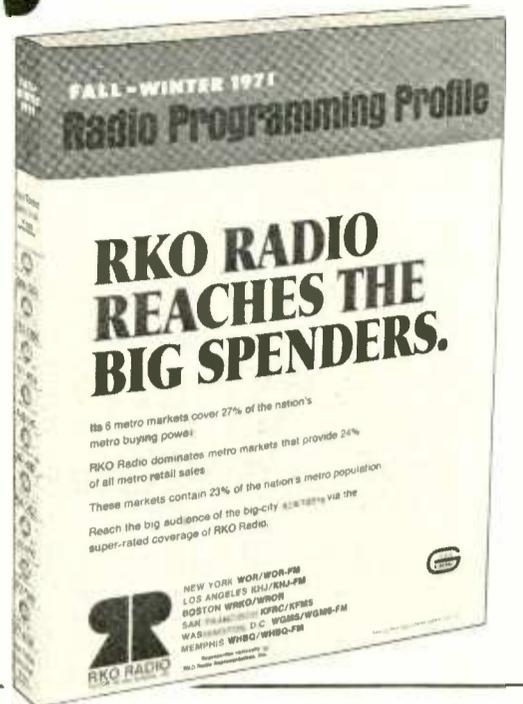
(Continued on page 48)

How to find the best stations for promoting your artists and records:

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The valuable guide for record companies and booking agents. Over 500 pages. 8½" x 11". \$125 plus \$6 shipping and handling for full 3-volume subscription. Bound editions automatically updated with each edition.



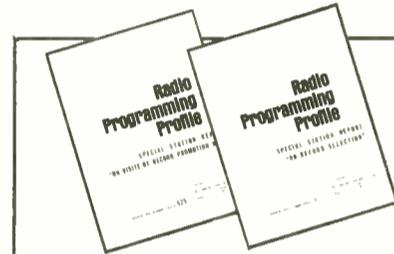
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6. stations listed alphabetically by call letters
7. complete personnel listings, phone numbers, addresses
8. program types listed

PROGRAM TYPES:

Pop.-Stand. (Popular-Standard music)... emphasis on current hits excluding rock with some standards.
 Stand.-Pop. (Standard-Popular music)... emphasis on standards with some current hits excluding rock.
 Stand. (Standard music)... current or stock versions of standards.
 Contemp. (Contemporary music)... mostly rock.
 Prog.Rock (Progressive Rock music)... mostly hard rock and experimental music.
 R&B (Rhythm and Blues music)... mostly Black-oriented soul music.
 Contemp.-Pop. (Contemporary-Popular music)... emphasis on rock with other current hits.
 Pop.-Contemp. (Popular-Contemporary)... emphasis on current hits including rock hits.
 Album music ... mostly of a subdued nature, lush orchestral and instrumental.
 Show & Movie music ... Jazz music ... Classical music ... Light Classical music.
 C&W (Country & Western music)... includes all forms of C&W music.
 Mod. Country (Modern Country)... emphasis on newer Nashville sound.
 Ethnic ... ethnic music identified by group.
 Talk-Int.-Disc. (Interview or Discussion program)
 Talk-Tel.Part. (Telephone participation by audience)
 Talk-Serv. (a Service program such as farm programming, swap shop, etc.)
 All News ... Religious ... Drama ... News ... Commentary



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Special Station Report "On Record Selection" complete information on:
 1. percentage of singles vs. LP cuts played
 2. number of new singles and LP's aired each week
 3. DJ's role in selecting records to be played
 4. popularity charts used by the station

Special Station Report "On Visits by Record Promotion Men" facts and figures on:
 1. % of promotion men contacting each type of station
 2. % of phone calls promotion men made to stations
 3. specific benefits and complaints by stations concerning contacts
 4. comment made by specific stations resulting from promotion visits

Available with Fall-Winter 1971-72 Edition
 The specific supplement which tells you how stations really operate

AM	PROGRAM	TYPE	COMMENTS
3	JERRY KAY SHOW (from 2am)	Contemp.	Chicago's companion at night. The best of music, news, weather, sports, etc.
6	LARRY LUJACK SHOW	Contemp.	Listeners expect anything to happen on this show (and it usually does). Larry jokingly calls himself "Super Jock" and to a large part of his audience he is. Larry is one of the few Chicago DJ's to bridge humor and personality with a very fast paced show. Time, weather, traffic, music & features.
10	JOEL SEBASTIAN SHOW	Contemp.	Joel is surrounded by women every day. The key to his appeal to young housewives is his ability to relate to them. His voice is low-key, warm and tremendously appealing. He chats informally on subjects of interest to them. His total professionalism adds to this appeal.
2	SCOTTY BRINK SHOW	Contemp.	Scotty started in radio at 16, and has worked major markets like Phila., N.Y., L.A. He has adult as well as young adult appeal, in

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Mayfield Co. Expansion

CHICAGO—The music publishing and recording operation of Curtis Mayfield here is expanding with the hiring of new personnel, the exploitation of over 500 songs held by three publishing firms, the movement into rock music and more talent booking activity. All of this is via companies set up under Curtom Records, div. Buddah/Kama Sutra.

Mayfield, whose rising stature as an album artist is pointed up by his appearance on several charts in Billboard's recent Talent in Action special (he ranked No. 2 as a soul LP artist), has gathered most of his songwriting properties under the Curtom Publishing, Camad Music and Chi Sound firms, a catalog of over 500 songs, according to Miss Clarice Pollock, whose duties involve placing the material with other artists.

Among artists now performing Mayfield properties are Isaac Hayes with two songs on his "Black Moses" LP and Laura Nyro who just recorded "Monkey Time."

Tom Allison has been hired as

a&r and FM promotion chief. New secretarial help has freed Miss Pollock for additional work. Curtom executive vice president Mary Stuart's brother, Ted Allen, is expanding the talent booking division. He now books eight acts out of the N. Lincoln offices here and will add Ruby Jones, Curtom's newest act. All other Curtom acts, aside from Mayfield (booked exclusively by Bill Hall) are booked on a non-exclusive basis.

Miss Jones, a white girl very much in the musical style of the late Janis Joplin and who comes from Toledo, O., marks the enlarging scope of Curtom into rock, according to Miss Pollock. Curtom is releasing both an LP and a single by Ruby Jones.

The Impressions, the act developed by Mayfield and Jerry Butler, are also recording a new album for Curtom.

Mayfield, meanwhile, will tour Europe Jan. 15-Feb. 5, during which time he will perform at the MIDEM World Music Festival, Jan. 18-20, in Cannes, France.

Globetrotting Pioneer

• Continued from page 32

plastic molding and now produce almost all of the plastic components in our products.

"We acquired the manufacturing facility of Bell & Howell Magnetic Tape Co. to pave the way for diversification and expansion of our product lines in videotape and industrial tape.

"Our future growth will take place in several principal areas: audio cassette, cartridge and open reel magnetic and videotape to the consumer, education, government and industrial markets; tape re-

lated plastic products, including reels, cassettes and cartridges; and videotape."

The videotape challenge:

"The beautiful idea of videotape did not simply emerge one morning full-blown like a Venus on the half-shell. It evolved gradually and painstakingly from many developments in technology.

"When videotape becomes a household word, and there is still much to do in its development, it should create new opportunities. Videotape, with its limitless potential, is where the revolution is now."

Job Situation in Boston

• Continued from page 44

"The question always arises as to why I don't just leave the city. Well, Boston does have promise and I do teach here and also have a few other jobs. I answer the hit-line at WRKO and I am now writing for the ABC Radio Network. They use my copy as it is written and it usually deals with research on all aspects of rock music. I obviously know my subject but I am still at a dead end.

"Where do women go after being successful on campus radio? So far this question remains unanswered. I hope someone takes an objective look at this soon because we keep proving ourselves over and over on so many levels. We do what they said had never been done before and in the end it's as if it never happened.

"There haven't been any female promotion people outside the campus level. But secondary markets seldom see anyone, so why not us. Why not a female jock, a

female program director? Why not a qualified person regardless of sex? It has been two years and I am ready and willing to work. I have complete references, credentials and ability. But as one program director told me 'Boston isn't ready for it yet.'

"I need to end this with a word of praise for the males who do not feel threatened by my ability. Those people who continually try to help me. And they try because they do not need to define themselves through demeaning women. Elgin Waters from MCA Distributing is one of these people. He has continually stood by me and actively tried to help me break into the professional radio scene. If there is to be any progress made in the industry, it has to begin with honest communication, which I seldom see among the men in the industry. But the ranks of honest men grow rapidly in a relative fashion. So there is a ray of hope for women in radio," Miss Halper concluded.



AN HISTORICAL FIGURE



FACE TO FACE. David Ruffin and Rod Stewart meet on stage at a recent Faces' concert in Detroit for a duet of "I'm Losing You," a Temptations hit revived by Stewart. Stewart may produce Ruffin's next solo album on Motown.

Billboard SPECIAL SURVEY For Week Ending 1/22/72

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	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	6	26	27	BUDDY MILES Mercury SRM 2-7500	15
2	2	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)	24	27	28	PUSH PUSH Herbie Mann, Embryo SD 532 (Atlantic)	9
3	3	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	10	28	22	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	33
4	6	STYLISTICS Avco AV 33023	8	29	—	STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown)	1
5	9	JACKSON 5's GREATEST HITS Motown M 741 L	3	30	31	HOT PANTS James Brown, Polydor PD 4054	20
6	4	QUIET FIRE Roberta Flack, Atlantic SD 1594	7	31	21	'NUFF SAID Ike & Tina Turner, United Artists UAS 5530	9
7	8	SANTANA Columbia KS 30595	16	32	24	KOOL & THE GANG LIVE AT PJ'S De-Lite DES 15004	5
8	5	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	32	33	35	I'VE BEEN HERE ALL THE TIME Luther Ingram, Koko KOS 2201 (Stax/Volt)	3
9	10	REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	5	34	29	ARETHA LIVE AT THE FILLMORE WEST Atlantic SD 7205	34
10	7	COMMUNICATION Bobby Womack, United Artists UAS 5539	10	35	46	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	37
11	11	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754710	25	36	—	MOODY, JR. Jr. Walker & the All Stars, Soul S 733 L (Motown)	1
12	12	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	6	37	33	LIVE AT NEWPORT Eddie Harris, Atlantic SD 1595	4
13	13	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	12	38	34	WHAT'S GOING ON Johnny Hammond, Prestige PR 10015 (Fantasy)	3
14	16	ROOTS Curtis Mayfield, Curtom CRS 8009 (Buddah)	10	39	38	DIONNE WARWICKE STORY Scepter SPS 2-596	11
15	15	FIFTH DIMENSION LIVE Bell 9000	12	40	49	STEVIE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313L (Motown)	9
16	19	ALL DAY MUSIC War, United Artists UAS 5539	9	41	41	GONNA TAKE A MIRACLE Laura Nyro, Columbia KC 30987	2
17	14	SMACKWATER JACK Quincy Jones, A&M SP 3037	13	42	39	GIVIN' IT BACK Isley Brothers, T-Neck TRS 3008 (Buddah)	18
18	20	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742L	15	43	—	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax HA 708 (Buddah)	1
19	32	WHATCHA SEE IS WHATCHA GET Dramatics, Volt 6018	2	44	42	BLACK IVORY Wanda Robinson, Perception PLP 18	19
20	17	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	17	45	36	SAGITTARIUS MOVEMENT Jerry Butler, Mercury SR 61347	19
21	18	SOULFUL TAPESTRY Honey Cone, Hot Wax HA 707 (Buddah)	8	46	37	B.B. KING IN LONDON ABC ABCS 730	14
22	30	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	18	47	—	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound WB 2012 (Chess/Janus)	1
23	25	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic SD 8300	4	48	45	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum SP 3007	6
24	23	RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040	15	49	43	GOIN' EAST Billy Paul, Philadelphia International Z 30550 (CBS)	7
25	26	FIRST LIGHT Freddie Hubbard, CTI CTI 6013	3	50	40	CHAPTER TWO Roberta Flack, Atlantic SD 1569	73

GE Starts Early to Intro Products

• Continued from page 26

tems, but has put its product effort in discrete format, at least in tape. "A disk system is being investigated, but it's too early to market a concept," he said.

While personally excited about 4-channel, Van Orden expects it to gain strength slowly, "perhaps by the fall of 1973. We have to remember that it will not be the only segment of the audio market. Many stereo systems will be sold right along side of 4-channel."

New GE products in accessories are TA 600 8-track playback/record deck with fast forward and two microphones at \$109.95, CA 900 3-speed automatic record changer at \$49.95 and CA 800 3-speed automatic record changer at \$31.95.

New portable phonographs are V638 and V639, both monaural at \$32.95, and V935 and V936,

both stereo at \$53.95. New radios are P4810 AM-FM promotional at \$21.95, P4920 three-band AM-FM/PS at \$34.95 and C4500 AM-FM clock radio at \$21.95.

A youth line will be introduced in mid-February at Disney World in Florida for March shipping, including a phonograph, three radios and two components.

Soul Spillover

• Continued from page 46

record is right for his sound. Personalities and production will mark differences too." Thus, he believes the promotion man must be even more alert to the individual requirements of each station. Then, being totally involved in everything from a&r to working with stores and one-stops, the promotion man can bring more into his professional approach to stations.

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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| <input type="checkbox"/> Record Mfg. Services, Supplies & Equipment | <input type="checkbox"/> Professional Services |
| <input type="checkbox"/> Help Wanted | <input type="checkbox"/> For Sale |
| <input type="checkbox"/> Used Coin Machine Equipment | <input type="checkbox"/> Wanted to Buy |
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ACTION Records

NATIONAL BREAKOUTS

SINGLES

DOWN BY THE LAZY RIVER . . . Osmonds, MGM 13324 (Kolob, BMI)

ALBUMS

EMERSON, LAKE & PALMER . . . Pictures at an Exhibition, Cotillion ELP 66666

REGIONAL BREAKOUTS

SINGLES

LOVE ME LOVE ME LOVE . . . Frank Mills, Sunflower 188 (MGM)

(North Country, BMI) (DETROIT)

TICKLER . . . Earthquake, A&M 1301 (Red Setter, ASCAP) (SAN FRANCISCO)

GOIN' DOWN (On the Road to L.A.) . . . Jerry Black & Laurel Ward, Kama Sutra

540 (Buddah) (Dick James, BMI) (DETROIT)

CRAZY MAMA . . . D.J. Cale, Shelter 7314 (Capitol) (Moss Rose, BMI) (HOUSTON)

ALBUMS

There are no Regional Breakouts this week.

Bubbling Under The HOT 100

101. LONG TIME TO BE ALONE . . . New Colony Six, Sunlight 1004 (Twilight)
102. SEE WHAT YOU DONE DONE . . . Delia Cartrell, Right On 109
103. BOUND . . . Ponderosa Twins & One, Horoscope 102 (All Platinum)
104. OKLAHOMA SUNDAY MORNING . . . Glen Campbell, Capitol 3254
105. BRIAN'S SONG . . . Michel LeGrand, Bell 45171
106. IRON MAN . . . Black Sabbath, Warner Bros. 7530
107. ROCK 'N ROLL . . . Detroit Featuring Mitch Ryder, Paramount 133
108. LONESOME MARY . . . Chilliwack, A&M 1310
109. WHEN YOU GET RIGHT DOWN TO IT . . . Barry Mann, New Design 1005 (CBS)

Bubbling Under The TOP LP'S

201. MUPPET ALPHABET ALBUM . . . Sesame Street Muppets, Columbia CC 25503
202. GRIN . . . 1 + 1, Spindizzy Z 31038 (CBS)
203. FERRANTE & TEICHER . . . Play Music From "Fiddler on the Roof," United Artists UAS 5552
204. JOHN McLAUGHLIN/MAHAVISHNU ORCHESTRA . . . Inner Mounting Flame, Columbia KC 31067
205. BREWER & SHIPLEY . . . Shake Off the Demon, Kama Sutra K5B5 2039 (Buddah)
206. CAROL BURNETT . . . If I Could Write a Song, Columbia C 31048
207. LIGHTHOUSE . . . Thought of Movin' On, Evolution 3010 (Stereo Dimension)
208. DORY PREVIN . . . Reflections in a Mud Puddle/Taps, Tremors and Timesteps, United Artists UAS 5536
209. SUGAR BEARS . . . Presenting, Big Tree 2009 (Ampex)
210. DIONNE WARWICKE . . . Dionne, Warner Bros. BS 2585

On-Job Training Via WIND

• Continued from page 44

realizing "the pressures and restrictions you have to function in as a commercial broadcaster." "On the practical level," he said, "there are a number of things. How do you live with a union, how do you deal with talent and how do you live within a format. It's one thing to talk about a deejay, but being in radio I know they are also human beings with fears and paranoia. As for formats, it's really hard to live with them because you see so much good music you would like to program but can't."

WIND's student reporter program involves a 10-week class at the station. Currently it is restricted to Spanish-speaking students. As a rule, the students are instructed by staff newsmen and correspondents who visit the class. News-making personalities are brought in for press conferences.

Actually, WIND has a background in college teaching. Former WIND general manager Jack Williams is a full time instructor now at Northwestern's Medill school; morning newsmen Morry Alter taught a Northwestern radio-

TV news writing lab course at Medill last year; afternoon deejay Dick Williamson is affiliated with the Midwestern Broadcasting School, Cleveland, who has a bachelor degree, teaches Communications & Urban Affairs and Martin teaches a course in Marketing.

Skolnik said the sacrifices are minimal. He teaches his class 8-10 a.m. Tuesday and Friday before coming to WIND. There are other time consuming activities as grading projects but he believes it is well worth the effort of radio-TV station personnel to teach.

"We have through our involvement in teaching, found many well-qualified students that we have hired. It's also good to study the research students develop because there is always a lack of the verbalizing feedback that students furnish, a kind of feedback we can't always obtain from studying ratings or from our own research."

Even outside teaching, WIND is involved in academic areas. WIND program director Bob Moomey (tough spelling but it's two 'm's) and Skolnik together wrote an article for the Journal of Broadcasting.

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WANTED — RECORDS AND TAPES, Personal Collections and Radio Station Libraries. King, 15 N. 13th St., Philadelphia, Pa. (215) LO 7-6310. ja29

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Jukebox programming

DISK BUYING SURVEY

Trucano Tells MOA Seminar Aims

By EARL PAIGE

DEADWOOD, S. D.—Jukebox programming will be an important though not a large part of the Music Operators of America (MOA) business seminars this year at Notre Dame and three other sites. MOA is additionally planning a jukebox programming survey of its membership so, among other aspects, labels will be able to direct samples to the people who program the jukeboxes, according to MOA president John Trucano here.

Reached by telephone during one of his brief periods at the helm of his operating firms here, Trucano elaborated on the seminars, which as an alumnus of the school, he helped initiate.

The seminars commence Feb. 4-5 at Notre Dame and represent the first time the university has held satellite seminars. "It was my pledge as president to bring MOA to the members," he said, referring to seminars set for Atlanta (Mar. 3-4), Las Vegas (Mar. 24-25) and New York City (Apr. 21-22). Here, Notre Dame's center for continuing education, the academic arm that operates business seminars, has confined the program to campus. If successful, the seminars will be continued next year.

The seminars will cover two subjects MOA has never explored in depth, Trucano pointed out—marketing and management. Two other subjects, accounting and security have been dealt with at various

levels. During his recent presidency Les Montooth (Peoria, Ill.) initiated a computerized accounting program through the help of Herman Wolske. Wolske will lead off the Feb. 4 seminar. MOA has also presented security programs, most recently at its last convention. Nationally known security expert Bob Curtis will wind up the lecture portion of the seminar Feb. 5 with his talk on security.

Trucano offered some practical observations on the two new areas of the seminars.

The MOA brochure going to members describes the marketing portion under Dr. John R. Malone as covering merchandising, pricing, service, public relations, promotion and image building. "We realize this represents a broad area but we purposely left this subject this way. After all, the seminars are experimental."

"Programming will definitely be a part of the marketing portion, although not a large part." The purpose is to project all of the individual sub-topics of the marketing portion, he said. Dr. Malone, for example, rode route trucks of Indiana operators to get ideas in the marketing area.

Trucano is one of 11 members of the South Dakota Industry Development & Expansion Agency (IDEA) which purpose is to bring new industries to the state. In terms of a marketing platform for the Agency, he said IDEA stresses "Why not locate permanently in the area where you vacation?" Trucano said IDEA has brought many industries into the state.

On the subject of management,

Trucano said he has developed a good team at his firm because he knew that taking on the job of MOA president would find him absent much of the time. In fact, according to MOA's newsletter, Trucano has already in two months logged 8,500 miles. In the short span of a few weeks he will travel to state association meetings in Minnesota, Oregon and South Carolina.

Even though he will be absent from his operations here, he will
(Continued on page 51)

LABELS GOOF

Samples W/O Strips Irk Ill. Programmer

ROBINSON, Ill.—Record companies are making a mistake by sending jukebox programmers samples without printed title strips, according to Mrs. Alleta Hanks of Hanks' Music & Vending here. She depends on samples to some extent and tries to use them because she must come up with so many new records every week.

"One problem with samples," she said, "is that often they are by fairly unknown artists. They are probably not receiving airplay. If the title strip is typed in it looks like we're just trying to get by with something we're throwing in. Also, my husband is convinced that unless all the title strips are uniform and printed the patron is less apt to try the song. If this is true, then it's too bad because new artists have to get a start somewhere."

"Since my reports started appearing in 'What's Playing?' in Billboard, I have probably received 50 different samples and only about two or three had regular printed title strips with them. I go ahead and type up the strips and then my husband asks me what's happened to the strips."

Mrs. Hanks' locations are divided fairly evenly between what she calls the "country tavern" and teen stops. She uses six new records every time a stop is checked. Her big problem is finding enough new country product. Often, she fills in with a Bill Black or Ace Cannon instrumental. She is even using the 5th Dimension's "Together Let's Find Love" in country stops.

Even though a stop is predominantly country, if there are enough young people patronizing it a 5th Dimension record will get action she has found.

An avid radio listener, she said she gets ideas for new records from KXOK (St. Louis), WLS

Revives Jukebox 'Take-Offs' For Good Repeat Play Action

By BENN OLLMAN

MILWAUKEE — Music operators are throwing away good, hard cash by not reclaiming and saving at least two or three copies of each number they take off their jukeboxes, according to Mike Geppert, routeman and programmer for Milwaukee Amusement Co.

Even if the records have not earned chart status, they can often start to pull heavy coin action all over again within a year or two of their original release, he has learned.

Geppert started this practice sev-

eral years ago. Now, each of the Milwaukee Amusement Co. rock locations features one or two columns of "oldies." Some get as many as 20 numbers that had made the rounds two or three years earlier.

Soul spots, however, are seldom interested in this "oldies" approach. It's the rock locations that cater to the under-30 crowds that give the best results, Geppert claimed. "After one or two collections the owners can tell that the oldies are improving the jukebox action, so they begin asking for even more of these "oldies."

Peak results have been obtained lately with numbers like "You Made Me So Very Happy," one of Blood, Sweat and Tears' first releases, and "Let's Live for Today," by the Grass Roots. Both are fairly recent numbers in terms of being in the standards category. Geppert reports that he has also been reaching back well into the '50's for some of the most profitable items in his "recycling" project.

One of the benefits from this "oldies" emphasis, he adds, is that it releases the programmer from the shackles of the local radio station Top 40 lists. These lists don't mean much anyway to locations because at any given time half of the numbers are coming up while the rest are dropping off."

Coin Machine World

MOA IN WEST

Music Operators of America (MOA) is concentrating this year on contacting jukebox businessmen in the West. For the first time, MOA leaders will visit the Org. association Jan. 29-30 at Rowman's Resort near Mount Hood. Also, the MOA board meeting will be in Scottsdale, Ariz. Mar. 19-21, where the national organization is inviting operators from nearby states to a reception. MOA has also been in touch with the Amusement Vendors of Ariz., which will be the host association during the board meeting. Additionally, an MOA-Notre Dame business seminar is set for Las Vegas Mar. 24-25 (see Coming Events).

ORE. ASSN.

The Oregon Amusement & Music Operators Association will honor its lobbyist and legal advisor John Steelhammer during its two-day gala here in the vacation area of Mt. Hood at Bowman's Resort 45 miles from Portland. Music Operators of America president John Trucano (Deadwood, S.D.) and executive vice president Fred Granger (Chicago) will be guest

speakers. A banquet is set for Saturday night Jan. 29 and business meetings and a ladies brunch will be held next morning. Coordinator Nels Cheney said adequate time is being left on the agenda to allow for recreation activities. "Basically, it's a run weekend and we're hoping a lot of new operators show up to see what a fine organization we have."

MINN. ASSN.

Music Operators of Minn. will hold a one-day meeting at the Sheraton Motor Inn, Minneapolis, Jan. 23 and will host Music Operators of America president John Trucano and executive vice president Fred Granger.

MAX PERLMAN DEAD

Veteran Seeburg distributor Max H. Perlman, 61, died recently at St. Francis Hospital in East Hartford, Conn. He was general manager of the Atlantic New York distributing branch in East Hartford.

Programmer's Potpourri

Jazz: Quincy Jones, "Theme From Ironsides/Cast Your Fate to the Wind," A&M 1323.

Ethnic: Spanish version, "Disid-erate, Pt. 1 & 2," Les Crane, Warner Bros. 7548. French: Line Renaud, "Merci Beaucoup/Tous Mes Amis," M&M 14338.

Classical: Waldo de Los Rios, "Mozart's 13th Serenade/Mozart's 21st Concerto," UA 59871.

Ill. Co. 1-Stop Push

CHICAGO—Crystal Records, a small firm founded here 10 years ago by John Hogan, an airplane broker, is concentrating on one-stops with a release by organist Barbara Sellers of "Night Train." Hogan claims local jukebox action is good.

Requests Signal S. D. Hits; Non-Chart 45's Often Play

PIERRE, S.D.—Often, big national hits, especially with a rock or r&b flavor, fail to score on jukeboxes in this area, according to Mrs. Dory Maxwell, programmer at Automatic Venders, Inc. here. Not surprisingly then, some records that never chart turn into

big winners. Thus, one dependable barometer for her are special requests cards left in locations.

Involved in the jukebox business for eight years, she has been a full time programmer since last July. Her husband is the son of Darlow Maxwell, who founded the route, now part of the John Trucano firm headquartered in Deadwood, S.D. Trucano is president of Music Operator of America.

She said there is one exception to the poor showing for hard rock-flavored records. American Indians in the area like "loud" music. They also like country music.

"Now and then something like Carole King's 'It's Too Late' will catch on. But I just can't depend on a record just because it's near the top of the 'Hot 100.'" She said she has just started putting out "American Pie," an indication of how slow records sometimes build in the market. She almost threw away the sample she received of "Brand New Key," but the requests cards told her quick enough that this was a big number.

"I suppose my worst frustration is guessing wrong on records I feel don't have a chance. This happened with 'Easy Lovin'." I just couldn't quite see it. The people at Dart one-stop in Minneapolis weren't sure it would become as big as it did either.

"On the other hand, I felt sure 'No Need to Worry' by Johnny Cash and June Carter would go and it didn't. The same thing happened with Faron Young's 'Leavin' and Sayin' Goodbye.'

"It seems that people around here get on just one or two records at a time and that's where the concentration is. It doesn't have to be something that's on the charts either."

By way of illustration, she said Carol Burnett's "If I Could Write
(Continued on page 51)

Letters To The Editor

Dear Editor:

I have been very interested in the coverage given Christmas records and thought your readers would like to know the results of my tests and also that I am having difficulty obtaining different Christmas records.

Since I have some locations that are checked once a month I have just finished checking the complete results of my Christmas programming. (Ed. Note: Anders sets his route up in graduations according to locations with best revenue and so on—thus he checks some weekly, some every other week, others every third week and some monthly.) The results were very good.

I covered the route with seven different Christmas records. That is, every spot had at least seven. Some had more. The location owners and patrons loved getting so many Christmas records and since some were from my library my record bill for December was cut considerably—I loved that.

I did not use the new Elvis Presley ("Merry Christmas, Baby") but I will use it next year. I did very well with "Merry Christmas
(Continued on page 51)

What's Playing?

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

Chicago; Easy Listening Location:

Paul Brown,
Operator;
Betty Schott,
Programmer;

Western
Automatic
Music



Farmingdale, N.Y.; Teen Location:

Gloria McGrory, programmer,
Montauk Automatic, Inc.

Milwaukee; Soul Location:

Mike Geppert, programmer,
Milwaukee Amusement

Pierre, S.D.; Country Location:

John Trucano,
operator;
Dory Maxwell,
programmer;
Automatic
Vendors, Inc.



Rhineland, Wis.; Country Location:

Ernest Feight, programmer,
Feight's Coin Machines

Robinson, Ill.; Country Location:

Alleta Hanks,
programmer,
Hanks Vending
& Music



Rock Island, Ill.; Teen Location:

Orma Johnson
Mohr,
operator;
Liz Christiansen,
programmer;
Johnson Vending



Rolling Meadows, Ill.; General Locations:

Wayne Hesch,
operator;
Robert Hesch,
programmer;
A&H
Entertainers



Tulsa; Country Location:

Art Anders,
programmer,
Lear Music Co.



Waverly, Mo.; Teen Location:

Dwight
Hilbrenner,
programmer,
Hilbrenner Coin
Equip. Co.



Current Releases:

"Where Did Our Love Go," Donnie Elbert, All Platinum 2330;
"Together Let's Find Love," Fifth Dimension, Bell 170;
"Friends With You," John Denver, RCA 0567;

Picks:

"What's Yesterday," Dean Martin, Reprise 1060;
"Hurting Each Other," Carpenters, A&M 1322;
"Brian's Song," Michel Legrand, Bell 171;

Current releases:

"One Monkey Don't Stop No Show," Honey Cone, Hot Wax 7110;
"Sunshine," Jonathan Edwards, Capricorn 8021;
"Brand New Key," Melanie, Neighborhood 4201.

Oldies:

"Joy to the World," Three Dog Night;
"Tonight, Tonight," Mello-Kings.

Current Releases:

"Scorpio," Dennis Coffey & Detroit Guitar Band, Sussex 226;
"Let's Stay Together," Al Green, Hi 2202;
"Clean Up Woman," Betty Wright, Allston 4601.

Current releases:

"Carolyn," Merle Haggard, Capitol 3222;
"Ain't That a Shame," Hank Williams Jr., MGM 14317;
"It's Four in the Morning," Faron Young, Mercury 73250.

Current releases:

"Easy Loving," Freddie Hart, Capitol 3115;
"Brand New Key," Melanie, Neighborhood 4201;
"Kiss an Angel Good Morning," Charley Pride, RCA 0550.

Current releases:

"It's Four in the Morning," Faron Young, Mercury 73250;
"The Best Part of Living," Marty Robbins, Columbia 45520;
"Oklahoma Sunday Morning," Glen Campbell, Capitol 3254.

Current releases:

"I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762;
"Joy," Apollo 100, Mega 0050;
"American Pie," Don McLean, UA 50856.

Current releases:

"American Pie," Don McLean, UA 50856;
"I'd Like to Teach the World to Sing (In Perfect Harmony)," New Seekers, Elektra 45762;
"A Natural Man," Lou Rawls, MGM 14262;
"Maggie May," Rod Stewart, Mercury 73224;
"All I Ever Need Is You," Sonny & Cher, Kapp 2151;
"Brand New Key," Melanie, Neighborhood 4201.

Christmas:

"Blue Christmas," Elvis Presley, RCA 0647;
"Pretty Paper," Willie Nelson, RCA 9029;
"One of Everything You Got," Buck Owens, Capitol 3225;
"Christmas in My Home Town," Charley Pride, RCA 9933;
"Jingle Bell Rock," Bobby Helms, Decca 30513.

Current Releases:

"Brand New Key," Melanie, Neighborhood 4201;
"Hey Big Brother," Rare Earth, Rare Earth 5038;
"Never Been to Spain," Three Dog Night, Dunhill 4299.

Oldies:

"Born to Be Wild," Steppenwolf;
"Joy to the World," Three Dog Night.

Letters To The Editor

• Continued from page 50

Darling," by the Carpenters (a disk although released in 1970 Anders could not buy until 1971) and will use it again next year.

I will use all five records listed in "What's Playing" this week (see Tulsa). I will also use "Rocking Around the Christmas Tree" by Brenda Lee next year if I can get another 50 to replace the ones I've worn out. I ordered this record Dec. 1, 1971, and still haven't received shipment on it.

I need a lot more of "Jingling Brass" by the Nashville Brass but haven't received it either (Note: this is RCA 9936 if anyone wishes to contact Anders).

This year, I used the Sterling Title Strip special Christmas strips in green with the symbol of a Christmas tree. They are very attractive and very effective when grouped together on the machine. Ordinarily, I do not agree with grouping strips on the program panel because it can result in one kind of sound dominating the jukebox for a long period of time. With Christmas records, I made an exception.

I have used the Sterling color strip about a year after I first read in Billboard about the success Bill Bush at the Les Montooth Phonograph Service Co. in Peoria, Ill., is having with them. When used properly, and I mention that again, the color strips work very well and do cut down on the time spent with records. It's worth the money.

I enjoy your section on jukebox programming and wish all your programmer readers and your staff at Billboard a happy new year.

Art Anders,
Lear Music,
Tulsa, Okla.

Programming Upgrades Stops

• Continued from page 50

from \$35 a week down to \$15 a week. Some are set on free play. But not the high school boxes, the high school students will pay to hear music. However, you must have some kind of supervision in a school or the equipment will not stand up."

He has also tied in a jukebox with background music in such spots as a local pizza hut. "I



ROWE International's lottery ticket vender is being tested by Trimount Automatic Sales Co. in New Hampshire. It vends 50¢ lottery tickets and accepts dollar bills as well as quarters. Posing here with a machine is Edward Powers, executive director, Lottery Commission of New Hampshire in the Champagnes Grand Union Supermarket, typical of the mass merchandising outlets for such machines. Irwin Margold, vice president of Trimount, said Massachusetts, Connecticut and New York will use tickets similar to the ones in this machines and he sees the business as a new outlet for jukebox operators.

Jukebox programming

MOA Programming Poll

• Continued from page 50

bring management personnel to two of the seminars. He has recently acquired the Automatic Vendors, Inc. firm in Pierre from Darlow Maxwell which is managed by Dick Peyton. Leonard Peyton manages the Blackhills Novelty operation here (Trucano has a separate vending operation too).

Trucano said because the Peytons are a father and son team he decided they would attend the Notre Dame seminar together. He still has Red Hanna who manages the Rapid City operation as a standby management man during the Peytons' absence. Hanna will then attend the Las Vegas seminar.

"Although I have worked hard to develop a good management team in my own company," Trucano said, "I believe you never learn enough about management."

The management portion of the seminars will be conducted by Dr. Salvatore J. Belle and will cover the areas of building, developing and retaining an efficient and loyal work team through careful attention to hiring, training, compensation and motivation.

Requests Signal S. D. Hits

• Continued from page 50

a Song" is now one of the best-selling records locally. It was released last Oct. 20.

Being part of the Trucano company, she does have the opportunity to consult with Pat Burns, programmer of the Rapid City and Deadwood routes. She also consults with station programmers here at the basically Top 40 KCCR and the country outlet KEFX.

Both are playing album cuts, another source of slight frustration. KCCR is playing Roger Williams' cut of "How Can I Mend a Broken Heart," naturally not avail-

able as a single. She is filling in requests for it with the Duane Dee version, having already used the Bee Gees' original.

Since many locations go for every type of music, the request cards are the big signal when a hit is breaking. These are simple 3 by 5's left in the locations. This feedback is important because up here some locations are 180 miles away where tastes can vary considerably from what is popular in the capital.

The MOA survey, he said, will cover many aspects of jukebox programming. It will be among topics covered at the directors meeting Mar. 19-21 at the Executive House Arizonan, Scottsdale, Ariz. two days prior to the second Notre Dame seminar in Las Vegas.

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Country Music

Foursome Spearheading Tulsa Entertainment Push

TULSA—Hank Thompson, Roy Clark, Mac Sanders and Jim Halsey have jointly announced, at a civic luncheon here, plans to make this city an entertainment center which will include record and television production, studios, and development of real estate.

Halsey, president of the Jim Halsey agency, has moved his headquarters here and his new building

will house radio station KTOW, which has been purchased by this combine (Billboard, Jan. 1). The station immediately will turn its format to all-country.

Clark and Thompson are Dot recording artists, whose bookings are handled by Halsey. Sanders is the owner of radio stations in Wichita, Omaha, and Kansas City. This same group purchased a

large ranch nearly a year ago, and this will be developed into a "theme" park. Several other real estate plans are in the making.

The four men made their announcement Tuesday (11) at a civic luncheon at which the mayor and city officials were in attendance, along with a business group of some 700.

"While we are not competing with Nashville, we plan to turn Tulsa into an entertainment center," Halsey said. "The initial thrust will be in the field of production." Recording studios will be built eventually. Right now they are in the planning stage.

It also was announced at the luncheon that rock artist Leon Russell has moved to Tulsa, and is going to build a 16-track studio there. While there is no connection between Russell and the country combine, the plans do parallel each other toward the musical growth of Tulsa.

Robbins Writes & Bankrolls 'Rush' Country Music Movie

NASHVILLE—A country music movie, written and produced by Marty Robbins, will be ready for theaters May 1, according to Bob Hinkle, who is directing the film.

The rush production, part of which will be shot at the Grand Ole Opry House, will feature Robbins, Sammy Jackson, Marty Robbins Junior, Charlie Louvin, Dottie West, Charlie Walker, Carl Smith, Peggy Little, Penny DeHaven, Diana Trask, Barbara Mandrell, the Four Guys, and Leatherwood and Lisa, a new folk-country act. Ralph Emery also will have a role in the film.

In the story line, Jackson—who was featured in "No Time for Sergeants," will portray a reporter coming to Nashville to learn about country music. Robbins will take him on a tour of Nashville, including an auto race in which Robbins will drive, and culminating in an appearance at the "Opry."

The Feb. 19 "Opry" 11:30 p.m. segment, in which Robbins regularly appears, will be filmed.

Hinkle was an associate pro-

ducer of "Hud." and has several television shows to his credit. He also produced the "Hollywood Jamboree" a number of years ago on the coast.

The film is being bankrolled by Robbins, whose interests are divided between country music and auto racing. He wrote the entire script.

New Country Syndication

WESTPORT, Conn.—Betty Blue Country Enterprises, a firm dealing with syndicated country radio programming, has been established here.

Miss Blue, whose reports on the activities of country artists are supplemented with interviews, has placed her show in several eastern markets and is now seeking nationwide distribution.

Miss Blue spent much of her (Continued on page 56)



Tommy Overstreet is a mover.

"Ann (Don't Go Runnin')"
It's Tommy's 3rd hit.

How do you follow two #1 country hits? With another one!

Tommy's single, "Ann (Don't Go Runnin')", is already scaling the charts. It's fresh from Tommy's forthcoming album of favorite country tunes, "This Is Tommy Overstreet". Keep on movin', Tommy.

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b/w
"Within This World of Mine"
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The Album:
"This Is Tommy Overstreet"

DOS-25994, D08-25994, DOC-25994



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Nashville, Tenn.

Managed by
Top Billing, Inc.,
Nashville, Tenn.

PRO Records 1st Release

NASHVILLE—A new label, PRO Records, has been organized here by Allen-Warner-Stump Corporation (AWS), with the first release now being pressed.

PRO is headed by R.C. Allen, a management consultant and author of several books including "The Secret of Success" and "How to Build a Fortune and Save on Taxes." Allen, an accomplished musician, bandleader and songwriter, is also president of Aven Music, a publishing company with offices here and Chicago. He has made his home in Chicago, but is moving to Nashville.

The first release is "Ralph Emery's John" a novelty record by John Riggs, which is co-published by Conway Twitty and Loretta Lynn.

The record will be distributed by Nationwide Sound Distributors of Nashville, a marketing organization headed by Joe Gibson.

Bradley Nears Decca 25th Yr.

NASHVILLE—Owen Bradley, vice president in charge of Decca's country product, has signed another long-term contract with the company and next year will celebrate his silver anniversary with the firm.

Bradley, one of the music pioneers in Nashville, was one of the first to construct studio facilities here. A former music director of (Continued on page 53)

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Business/Radio Exec. Unveils Ambitious Music Complex Plan

By BILL WILLIAMS

WILMINGTON, Del.—A new multimillion-dollar country music complex has been established here under the direction of an investment corporation that has diversified interests throughout America.

John C. Greene, president of Blue Hen Country Network, five Carolina stations, has announced the formation of Blue Hen Record Productions, Inc. Blue Hen Music Publishing, Inc.; Blue Hen Artist Management; and Blue Hen Road Show Productions, Inc.

Greene announced plans for construction of a million-dollar building here for home offices of the complex, and additional plans for construction in downstate Delaware for a large auditorium where a live country music show will originate each week. The building also will include facilities for broadcasting the show live to a line-up of radio stations, and the weekly show will be videotaped for delayed showing on several television stations.

Bradley Milestone

• Continued from page 52

WSM, he also was one of the first orchestra leaders, producers, and songwriters.

During his years with Decca, Bradley helped bring to prominence such artists as Brenda Lee, Conway Twitty, Loretta Lynn, Bill Anderson, Webb Pierce, Kitty Wells, Jack Greene, Warner Mack, the Osborne Brothers, Johnny Wright and the Wilburn Brothers.

The network will maintain additional offices in Nashville, and will use Nashville facilities for production of syndicated radio and television shows, as well as record production.

Greene is a principal in Universal Investments of America, Ltd., based here.

The first artist signed to a multiple contract by Blue Hen is John "Bunky" Eye, a veteran performer from Georgetown, Del., who worked in the past with Jimmy Dean, Roy Clark and Billy Grammer. He will be recording at once, and also is contracted as a writer and under personal management.

Greene, who has been active in production, management and publishing, has a number of masters which he plans to lease to major firms, at least, until the label (Blue Hen) is fully established. He also has a large publishing catalog.

Tour Plan Soon

Joe Benson, a spokesman for the firm, said Greene planned to have his Road Show activities underway by the end of January. He reportedly will have an established name act from Nashville booked into six major cities in the East over a six night period, and that this will become a common practice.

The new auditorium, to be built at Seaford, Del., will have a seating capacity of 5,000, and will broadcast on a regular basis, with the show fed live on radio to other broadcasters and on a delayed basis via videotape.

The executive offices will be located here, along with a recording

studio. This structure is slated for completion next fall. The auditorium-studio in Seaford will, according to Benson, be "Delaware's number one tourist attraction."

Production offices have been established in Nashville, Benson said, and recordings will be done there until the studios here are completed.

Consumer Spending

• Continued from page 26

consensus being that quadrasonic will be a major seller this year.

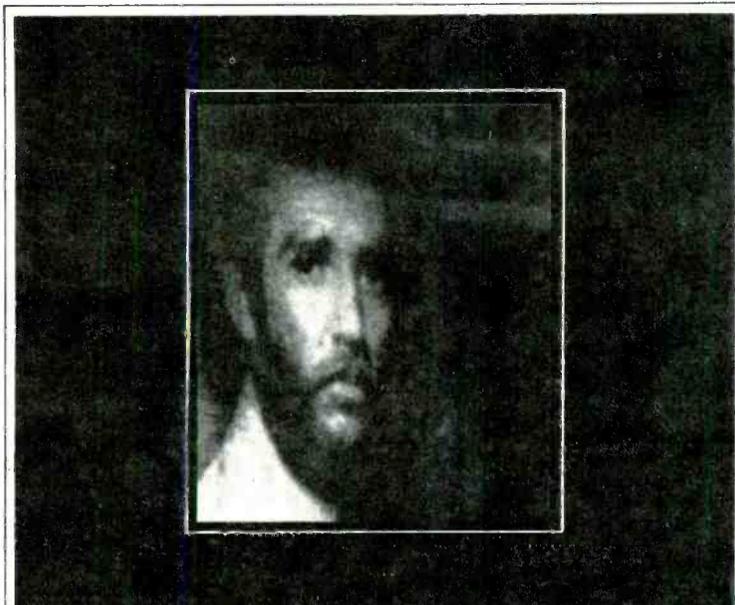
Most retailers plan to move into tape/audio on a broader basis in 1972 based on last year's late sales. This is particularly evident among mass merchandisers and independents.

Many mass merchandisers are expanding their audio lines and beefing up their departments. Penneys has added to its line and is also displaying 4-channel; new stores will be showing modular tape/audio display areas. Korvettes continues to use its audio rooms.

Noting the movement at retail, several manufacturers, like General Electric and Motorola have opening product specials; Motorola being in its Silver Jubilee year.

Others are showing drop in items. Toshiba, Panasonic, GE and Motorola have bowed cassette units, while others, like Pioneer and Harman-Kardon, are showing receivers and decks.

It seems the IHHE show is being used as a stepping stone to a more profitable year.



AN HISTORICAL FIGURE

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

"A DAY IN THE LIFE OF A FOOL"
George Jones (RCA)

"SOUVENIRS & CALIFORNIA MEMORIES"—

Billie Jo Spears (Capitol)

"BREAK IT TO ME GENTLY"—Toni Lee (Vic-Tim)

"THERE'S BEEN MORE SUN THAN RAIN"—Bonnie Lou (Wrayco)

"YOU'RE THE OTHER HALF"—Dottie West (RCA)

"ONE MORE"—Gene Tyndall (Twilight)

"A STEP IN THE RIGHT DIRECTION"—Eric Saxon (Chalice)

"ANOTHER DAY OF LOVING"—Penny DeHaven (U.A.)

"YOU SURE DO WASH A LOT"—T. Tommy (Oak Ridge)

"TRY IT AGAIN"—Jackie Wilson (Brunswick)

"DO YOU DARE"—Tim Boone (Stop Records)

"YOU NEED ME"—O. C. Smith (Soul West)

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

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 1/22/72

★ 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	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	8	38	29	TOO OLD TO CUT THE MUSTARD Buck & Buddy, Capitol 3218 (Tree, BMI)	8
2	2	KISS AN ANGEL GOOD MORNIN' Charley Pride, RCA 74-0550 (Playback, BMI)	14	39	47	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	3
3	4	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	7	40	48	SUSPICION Bobby G. Rice, Royal American 48 (Presley, BMI)	4
4	5	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	8	41	57	KENTUCKY Sammi Smith, Mega 615-0056 (100 Oaks, BMI)	4
5	7	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Chestmont, BMI)	8	42	43	DON'T SAY YOU'RE MINE Carl Smith, Columbia 4-45497 (Seaview, BMI)	7
6	3	(I've Got a) HAPPY HEART Susan Raye, Capitol 3209 (Blue Book, BMI)	11	43	74	GIVE MYSELF A PARTY Jeannie C. Riley, MGM 14341 (Acuff-Rose, BMI)	2
7	6	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY McGEE Jerry Lee Lewis, Mercury 73248 (Jack & Jill, ASCAP/Combine, BMI)	12	44	39	I'M SORRY IF MY LOVE GOT IN YOUR WAY Connie Smith, RCA 74-0535 (Blue Crest, BMI)	15
8	10	I'M A TRUCK Red Simpson, Capitol 3236 (Plaque/Ripcord/Central Songs, BMI)	8	45	45	CINDERELLA Tony Booth, Capitol 3214 (Blue Book, BMI)	8
9	8	SHE'S ALL I GOT Johnny Paycheck, Epic 5-10783 (CBS) (Williams, Excellorec, BMI)	16	46	63	ANOTHER PUFF Jerry Reed, RCA 74-0613 (Vector, BMI)	4
10	19	TONIGHT MY BABY'S COMING HOME Barbara Mandrell, Columbia 4-45505 (Julep, BMI)	7	47	49	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (Kenwood/Campbell, BMI)	3
11	14	AIN'T THAT A SHAME Hank Williams Jr., MGM 14317 (Travis, BMI)	6	48	46	ALRIGHT I'LL SIGN THE PAPERS Jeannie Seely, Decca 32882 (MCA) (Cedarwood, BMI)	10
12	13	I'VE COME AWFUL CLOSE Hank Thompson, Dot 17399 (Famous) (Chess, ASCAP)	8	49	67	THE ONE YOU SAY GOOD MORNING TO Jimmy Dean, RCA 74-0600 (Contention, SESAC)	4
13	28	BEDTIME STORY Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	4	50	68	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	4
14	11	BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA 74-0565 (Owepar, BMI)	11	51	55	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	5
15	17	MORNIN' AFTER BABY LET ME DOWN Ray Griff, Royal American 46 (Blue Echo, BMI)	10	52	73	SWEET, LOVE ME GOOD WOMAN Tompall & the Glaser Brothers, MGM 14339 (Glaser, BMI)	2
16	16	MUCH OBLIGE Jack Greene & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	7	53	25	LEAD ME ON Conway Twitty & Loretta Lynn, Decca 32873 (MCA) (Shade Tree, BMI)	17
17	18	TURN YOUR RADIO ON Ray Stevens, Barnaby 2048 (CBS) (Affiliated Ent's., BMI)	8	54	64	RUBY GENTRY'S DAUGHTER Arlene Harden, Columbia 4-4589 (Green Grass, BMI)	6
18	30	TAKE ME Tammy Wynette & George Jones, Epic 5-10815 (CBS) (Glad, BMI)	5	55	52	THE NIGHT THEY DROVE OLD DIXIE DOWN Alice Creech, Target 00138 (Mega) (Canaan, ASCAP)	11
19	20	FORGIVE ME FOR NOT CALLING YOU DARLING Nat Struckey, RCA 74-0590 (Blue Crest/Hill & Range, BMI)	7	56	54	RECONSIDER ME John Wesley Ryles I, Plantation 81 (SSS Intl.) (Singleton, BMI)	11
20	27	RED, RED WINE Roy Drusky, Mercury 73252 (Tallyrand, BMI)	7	57	65	SEARCH YOUR HEART Bobby Wright, Decca 32903 (MCA) (Contention, SESAC)	5
21	9	COUNTRY GREEN Don Gibson, Hickory 1614 (Acuff-Rose, BMI)	14	58	66	NEVER HAD A DOUBT Mayf Nutter, Capitol 3226 (Blue Book, BMI)	6
22	12	BABY'S SMILE, WOMAN'S KISS Johnny Duncan, Columbia 4-45479 (United Artists, ASCAP)	9	59	53	COTTON TOP Carl Perkins, Columbia 4-45466 (Cedarwood, BMI)	7
23	22	BRING HIM SAFELY HOME (To Me) Sandy Posey, Columbia 4-45458 (Tree, BMI)	13	60	75	PARTY DOLLS & WINE Red Stegall, Capitol 3244 (United Artists/Songmill, ASCAP)	2
24	21	RUBY, YOU'RE WARM David Rogers, Columbia 4-45478 (Tree, BMI)	11	61	56	LOVELIEST NIGHT OF THE YEAR Slim Whitman, United Artists 50852 (Robbins, ASCAP)	7
25	23	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Owepar, BMI)	13	62	62	ANOTHER DAY OF LOVING Penny DeHaven, United Artists 50854 (Unart, BMI)	5
26	24	YOU BETTER MOVE ON Billy (Crash) Craddock, Cartwheel 201 (Spartus Keva, BMI)	12	63	69	SAFE IN THESE LOVIN' ARMS OF MINE Jean Shepard, Capitol 3238 (Algee, BMI)	3
27	37	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	4	64	59	TODAY'S TEARDROPS Bobby Lewis, United Artists 50850 (Sea-Lark, BMI)	9
28	38	I START THINKING ABOUT YOU Johnny Carver, Epic 5-10813 (CBS) (Green Grass, BMI)	5	65	72	COLOR MY WORLD Barbara Fairchild, Columbia 4-45532 (Northern, ASCAP)	2
29	15	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Blanchard & Misty Morgan, Mega 615-0046 (100 Oaks/Birdwalk, BMI)	12	66	71	SUPER SIDEMEN Kenny Price, RCA 74-0617 (Acuff-Rose, BMI)	2
30	41	ANN (Don't Go Runnin') Tommy Overstreet, Dot 17402 (Famous) (Cason, ASCAP)	4	67	—	THROW A ROPE AROUND THE WIND Red Lane, RCA 74-0616 (Tree, BMI)	1
31	31	YOU CAN'T GO HOME Statler Brothers, Mercury 73253 (House of Cash, BMI)	7	68	61	ONE TIN SOLDIER Skeeter Davis, RCA 74-0608 (Trousedale, BMI)	3
32	50	UNTOUCHED Mel Tillis, MGM 14329 (Sawgrass, BMI)	4	69	—	HEARTACHES BY THE NUMBER Jack Reno, Target 0141 (Mega) (Tree, BMI)	1
33	32	LIVING & LEARNING Mel Tillis & Sherry Bryce, MGM 14303 (Sawgrass, BMI)	13	70	—	I SAW MY LADY Dickie Lee, RCA 74-0623 (April, ASCAP)	1
34	60	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	2	71	—	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, CAPAC)	1
35	35	I ALREADY KNOW (What I'm Getting For My Birthday) Wanda Jackson, Capitol 3218 (Tree, BMI)	9	72	70	WHAT A PRICE Johnny Russell, RCA 74-0570 (Travis, BMI)	7
36	36	A PART OF YOUR LIFE Charlie Rich, Epic 5-10809 (CBS) (Makamillion, BMI)	9	73	—	WE'VE GOT TO WORK IT OUT BETWEEN US Diana Trask, Dot 17404 (Famous) (Daydan, ASCAP)	1
37	26	CATCH THE WIND Jack Barlow, Dot 17396 (Famous) (Terrace, ASCAP)	12	74	—	EVERYWHERE I GO (He's Already Been There) Tex Williams, Monument 8533 (CBS) (Combine, BMI)	1
				75	—	THE BEST IS YET TO COME Del Reeves, United Artists 50877 (Tree, BMI)	1

Marty Robbins' new single has Marty Robbins' best known sound.

Almost every one of Marty's biggest hits has it: the rugged voice and sensitive delivery of Marty up front, the Spanish-flavored guitar and horns behind.

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Country Music

Nashville Scene

Archie Campbell will play in the Hawaiian Open Jan. 5th. . . . The Georgia Association of Broadcasters, meeting at the University of Georgia Jan. 26, will be entertained by Bud Brewer and the Brewmasters. . . . LeRoy Van Dyke, with Dianne Jordan, will play the Grand Bahamas Hotel for the West Bend Corp. . . . Billy "Crash" Craddock, who is off on a five-day swing of Florida, has as his newest release "Ain't Nothin' Shakin'," an old R&B number. . . . Plans are being made for the 1972 Western Regional Amateur Country-Western Music Roundup, to be held at Auburn, California. Details are being handled by Dave Darin of KAH1-KAFI-FM.

George Morgan's new release on Decca will be "Let's Live Together, Mary Ann." It's now being re-mixed. . . . Mike Downs of Opryland has posted a heavy reward for information leading to the arrest of a sniper who took a shot at a mounted policeman on the Opryland grounds. . . . Roy and Mildred Acuff off on a three-week vacation in Africa. . . . Tex Ritter has celebrated his 66th birthday. . . . Jimmy Martin and his Sunny Mountain Boys have signed a booking agreement with Atlas Artists, run by Haze Jones and Smiley Wilson. . . . A big Bobby Lewis month is taking place in Alabama.

The Wilburn Brothers are pushing a new, attractive young lady from Indianapolis named Liz Madison. They already have her a record contract and have placed her on the Ernest Tubb Record Shop show. . . . Ronnie Dove's limousine was broken into, with more than \$8,000 in material stolen in the Music Row area. . . . Maggie Cavender, representing Morning Music (USA), Bathurst Music and Boot Records, says the record company's first LP release has been mailed. It's "Songs of Canada" by Stompin' Tom Connors. . . . Billy Deaton is just back from Corpus Christi where he handled the talent for a huge country show at the Coliseum headlined by Charley Pride. . . . C.W. Mitchell, bass player in Billy Walker's band, has recorded a single for a new label. API Atteiram of Marietta, Ga. The session was recorded in Nashville.

Country Syndication

• Continued from page 52

life in the Nashville area. In recent years she has been involved in the fields of radio and advertising. Her programs deal primarily with the private lives of the artists and their families.

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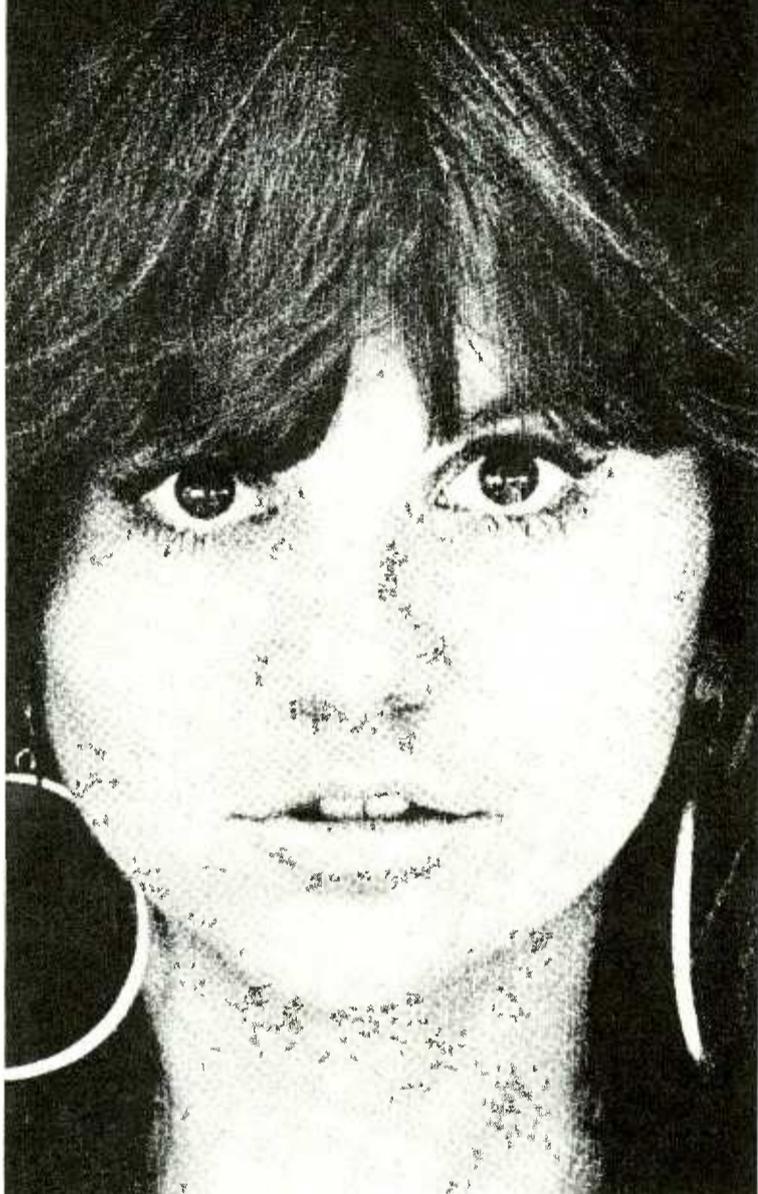
Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 1/22/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	SINGS HEART SONGS Charley Pride, RCA LSP 4617	9
2	3	EASY LOVING Freddie Hart, Capitol ST 838	18
3	2	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	8
4	4	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	11
5	5	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	7
6	7	WE GO TOGETHER Tammy Wynette & George Jones, Epic E 30733 (CBS)	12
7	8	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	13
8	9	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	11
9	14	SHE'S ALL I GOT Johnny Paycheck, Epic E 31131 (CBS)	5
10	6	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30887	14
11	11	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	33
12	13	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	3
13	10	I'M JUST ME Charley Pride, RCA LSP 4560	28
14	16	IN SEARCH OF A SONG Tom T. Hall, Mercury ST 61350	19
15	15	WORLD OF LYNN ANDERSON Columbia C 30925	15
16	12	SILVER TONGUED DEVIL & I Kris Kristofferson, Monument Z 30679 (CBS)	16
17	19	SOMEDAY WE'LL LOOK BACK Merle Haggard & the Strangers, Capitol ST 835	21
18	20	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	15
19	21	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	73
20	17	YOU'RE MY MAN Lynn Anderson, Columbia C 30793	27
21	32	COUNTRY GREEN Don Gibson, Hickory LPS 160	2
22	22	HERE COMES MY HONEY AGAIN Sonny James, Capitol ST 849	8
23	24	WELCOME TO MY WORLD Ray Price, Columbia KC 30878	8
24	23	PITTY PITTY PATTY Susan Raye, Capitol ST 807	21
25	18	HIS GREATEST HITS, VOL. 2 Bill Anderson, Decca DL 75315 (MCA)	10
26	25	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-2000 (Famous)	7
27	28	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	21
28	30	HELP ME MAKE IT THROUGH THE NIGHT Sammie Smith, Mega M31-1000	46
29	29	ROSE GARDEN Lynn Anderson, Columbia C 30411	57
30	26	ME AND BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	16
31	33	LAND OF MANY CHURCHES Merle Haggard, Capitol SWBO 803	4
32	27	BEST OF CHARLEY PRIDE RCA Victor LSP 4223	23
33	31	LOVE'S OLD SONG Barbara Fairchild, Columbia C 31092	3
34	34	GREENE COUNTRY Jack Greene, Decca DL 75308 (MCA)	5
35	35	LIVING AND LEARNING/TAKE MY HAND Mel Tillis & Sherry Bryce, MGM SE 4800	8
36	38	BEST OF BUCK OWENS, VOL. 4 Capitol ST 830	12
37	37	JEANNIE Jeannie C. Riley, Plantation PLP 16 (SSS Int'l)	4
38	36	THE DEL REEVES ALBUM United Artists UAS 6820	4
39	—	BEST OF ROGER MILLER Mercury SR 61361	1
40	43	AERIE John Denver, RCA LSP 4607	6
41	40	WORLD OF MARTY ROBBINS Columbia G 30881	11
42	41	KO-KO JOE Jerry Reed, RCA LSP 4596	19
43	42	IT'S A SIN TO TELL A LIE Slim Whitman, United Artists UAS 6819	9
44	39	MAGNIFICENT SANCTUARY BAND Roy Clark, Dot DOS 25993 (Famous)	8
45	44	SHE LEAVIN' Jim Ed Brown, RCA LSP 4614	3

COUNTRY-ROCK'S BAREFOOT CONTESSA



Linda Ronstadt. If you've ever seen her perform, you know. If not, first came the Stone Poneys, then "Different Drum" followed by "Long Long Time."

In December, Robert Hilburn began a review in the LA TIMES: "Country music's most important West Coast club, the Palomino in North Hollywood, has seen a lot of performers in its 20 years—from Johnny Cash and Merle Haggard to Jerry Lee Lewis and Ernest Tubb—but it no doubt has seen few evenings as spirited as the one in which Linda Ronstadt made her Palomino debut."

He goes on to note the contrast between the stereotyped girl country singer and Linda. Tight red sweater, sequined blue jean hotpants, no bra, no shoes, tequila for herself and the band. As he said, "Tammy Wynette may sing 'Stand By Your Man' with unbeatable intensity, but she's never looked like Miss Ronstadt."

That night at the Palomino Club, Linda set the attendance record for female singers. And she'll be back to top that on Feb. 5. If you can't get to the Palomino, try Linda's new album. You'll hear what we mean. No bullshit.

LINDA RONSTADT sings on Capitol Records and Tapes. (SMAS 635)





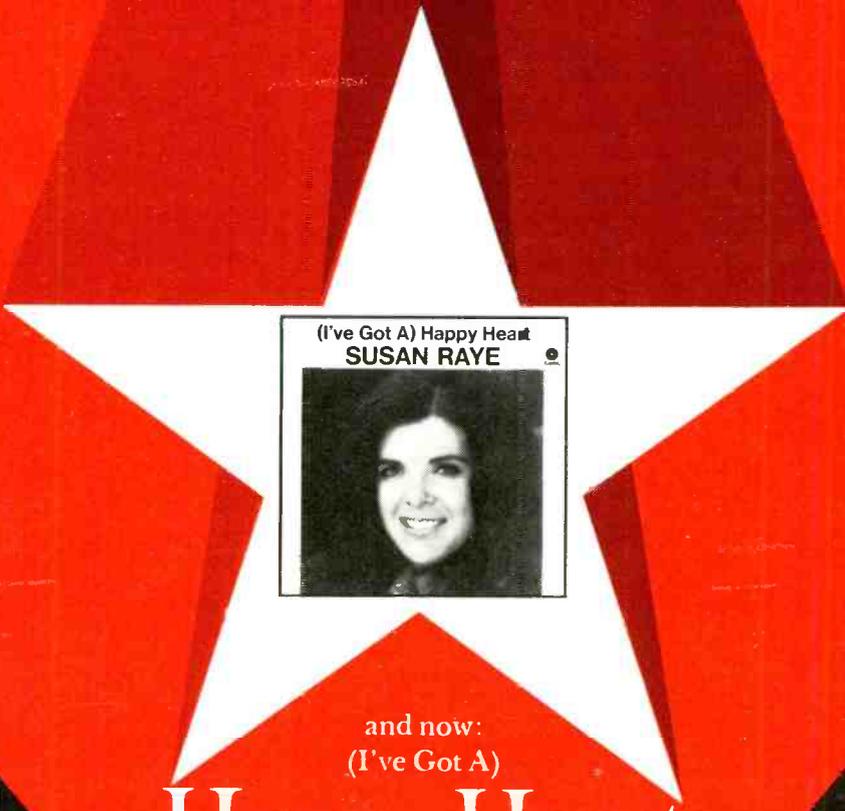
first:
Undeserved obscurity...



followed by:
"Pitty, Pitty, Patter"



then:
"L.A. International Airport"



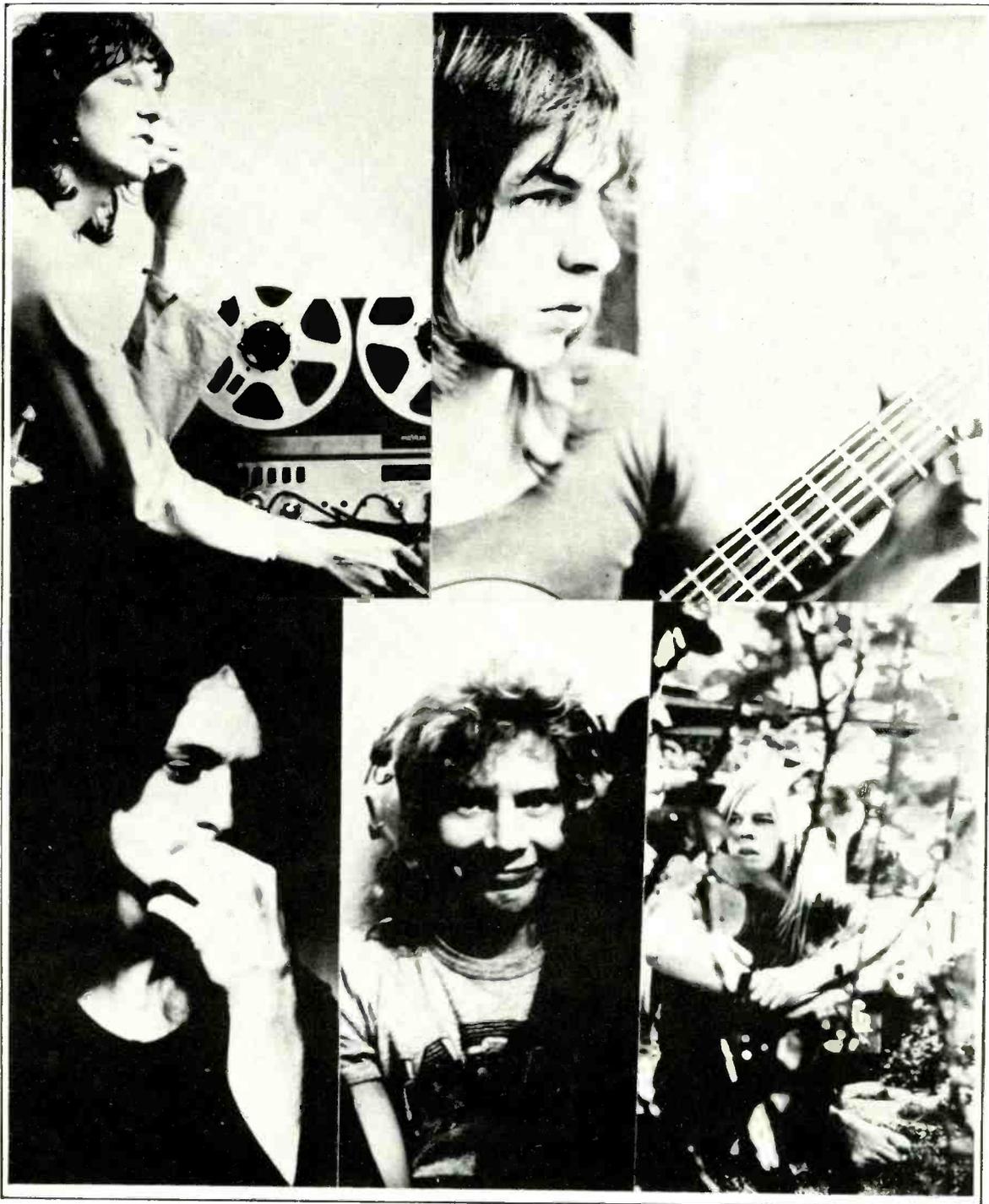
Happy Heart

Susan Raye
She's become a star...

... at Capitol, where every month is Country music month!



CRACHTA YES



Rainbow Theatre, LONDON
14/15 Jan

Starlight, BOSTON
29 Jan

Free Trade Hall, M/C
31 Jan

International News Reports

MIDEM Attracts Broad Section of U.K. Industry

CANNES—A broader section of the U.K. music industry is represented at MIDEM this year. In addition to the 27 record companies and 44 music publishers, several tape hardware manufacturers are represented plus some major U.K. recording studios.

The Pye mobile recording unit is situated outside the Palais des Festivals. Inside firms like Trident Studios, Regent Sound and the Chalk Farm studios have stands and are offering tape duplicating services on the spot.

Feldon Audio, apart from displaying the moog synthesizer, is also heavily promoting equipment from the American Scully organi-

zation for which it acts as agents.

The MIDEM organizers have acquired additional space at a nearby villa La Mal Maison for conferences and a quadrophonic demonstration throughout the week. Sansui is displaying its professional hardware while the Red Bus company will give a demonstration of a tape featuring Jericho Jones played on domestic equipment.

Roger Watkins, U.K. representative for MIDEM reported that U.K. participants—half the total amount of MIDEM visitors—are spending around \$7.2 million this year, comprising participation fees,

(Continued on page 66)

U.K. Disk Jockey Feted

LONDON—Music personalities representing all sections of the business gathered last week to attend a reception to celebrate disk jockey Alan Freeman's 10th anniversary as host of the British Broadcasting Corp.'s weekly "Pick of the Pops" show.

Initiated by Active Management's Mel Collins and a group of Freeman's friends, the reception was hosted jointly by RTR-Music Week and Record Mirror. With fellow disk jockey Pete Murray as master of ceremonies, Freeman was presented with a silver salver by Pye singer Nina on behalf of RTR and Record Mirror. A less formal aspect of the proceedings was provided by a tape, produced by senior BBC producer Derek Chinnery, on which Freeman's colleagues recorded their own tributes, sincere and lighthearted. A further presentation of a writing set was made to Freeman on behalf of the record company promotion staffs.



ALAN FREEMAN shows fellow disk jockey Peter Murray the inscribed silver salver presented to him on behalf of RTR-Music Week and Record Mirror by Pye singer Nina (right), at a reception last week to celebrate his 10th anniversary on British Broadcasting Corp. Radio weekly Top 30 show "Pick of the Pops." Present, too, is Nina's manager, John Marshall.

Sales Boom in 1970 For French Industry

• Continued from page 1

sales of albums and singles accounted for the 1970 rise, according to figures just released by the French industry syndicate SNICOP.

The figures are based on returns from the 41 SNICOP member companies who in 1970 accounted for nearly all records sold.

French record industry information service (CIDD) secretary general Jacques Masson Forestier said that non-affiliates sold only 10 million disks in 1970.

Cassette and cartridge sales also showed a healthy rise to 1,941,000 units from the 1969 figure of 1,389,000.

A breakdown of the 79,922,000 records sold shows album sales at 25,928,666 units, up by about 33 percent on 1969, and singles at 33,217,796 units, an increase of about 30 percent.

This confirms the trend towards singles, which in 1969 recorded a massive 62.5 percent rise over the 1968 figure. In 1970, however, four-title EP's, once the backbone of the French record industry, dropped by nearly half to 7,814,247 units.

Masson Forestier attributed the year's performance to a change in provincial buying habits resulting from the development of rural supermarkets and department stores. This has given the industry a whole new market in the provinces.

Sales have also been boosted by the fact that there is now more "double promotion of LP's and singles and that the public is getting better value from budget lines," he said.

Masson Forestier estimated that there are now more than 7.5 million record player units in use in French homes and that the figure was rising by some 300,000 to 400,000 annually. As a result of this, sales prospects for 1971 and 1972 were very favorable.

But he noted that the industry had probably reached saturation sales point in the major urban areas where the record player is a traditional piece of home furniture.

For the first time, SNICOP published value-at-frontier figures for imported and exported product.

In 1970, the industry exported 11,821,940 records—13.06 percent of the total turnover—worth \$13,300,000. A major part of this, \$7.7 million, came from sales made in non-European Common Market countries. Cassette and cartridge exports totaled 702,741 units.

Record imports, at 2,090,587 units, dropped from a 5.7 percent share of total industry turnover in 1969, to 3.9 percent and were worth 5.4 million dollars, again the majority coming from countries outside the Common Market. Imports of cassettes and cartridges more than doubled from 221,379 units in 1969 to 548,835 units in 1970.

In 1970, there were 167 companies involved in record manufacture, with 10 of the 41 members of SNICOP accounting for 70 percent of total production and 95 percent of sales.

French Label Into English Language Disks

PARIS—The French independent disk company Barclay has begun a major English-language recording schedule under producer and vice president of the firm Leo Missir. The project will feature foreign artists based in Paris.

Barclay is particularly aiming at the U.S. market, where it is not represented, and hopes to sign artist-by-artist or even title-by-title contracts.

The company's export manager, Cyril Brillant, said recording was being done in London and Paris. Artists so far featured in the series are American-born Rex Foster and Henry Schifter, the French group Zoo, performing in English, a Greek group Axis and Belgian artist Karel Bogart.

A single, "Busted in the Blue Grass," has been taken from Foster's first album, "Roads of Tomorrow." The Schifter LP is "Out of Nowhere," from which a single, "Another Time," will shortly be released.

Barclay is also planning to record French artists Esther Galil, Michel Delpuch and Charles Aznavour in German, Brillant added.

Swiss Equipt Firm Into South Africa

JOHANNESBURG — Studer-Revox, the Swiss company which turns over 60-million Swiss francs worth of professional and high fidelity sound equipment a year, is stepping into the South African market.

Previously the company's Studer Thorens and Revox equipment was handled in South Africa by franchise holders.

All franchise agreements have been cancelled and a new company, Studer Revox South Africa (Pty) Ltd. has been formed to handle the marketing of this equipment.

The Swiss parent company controls the majority shareholding of the new company. Local directors are W. Botha, a shareholder, A. R. Harten, who will be general manager.

In addition to concentrating its efforts on greater market penetration through dealers in the hi-fi equipment field, the South African company will deal directly with professional sound studios. Its first order for a \$26,000 16-track tape recorder for one of the production houses landed here a few weeks ago.

EMI Secures Asylum, Oord for Int'l Promo

By BRIAN MULLIGAN
Editor, RTR—Music Week

LONDON—Two significant additions to EMI's repertoire and promotional strength were disclosed this week. The British major has secured a licensing deal for the world, outside the U.S. and Canada, with Asylum Records, which includes Joni Mitchell, and has appointed Gerry Oord, veteran managing director of Bovema, to the new post of international artists promotion director.

The intriguing factor in the deal with Asylum, headed by David Geffen and Elliott Roberts, personal managers of some top American talent, is that the label is a joint venture with Atlantic and when founded in September last year, was the result of a deal concluded with Atlantic president, Ahmet Ertegun. Atlantic has North American rights to the label.

The appointment of Gerry Oord as a promotional overlord is unique in several respects. In the first place, there is no precedent within the EMI organization for an appointment of this nature, but it is one to which Oord, boss of Bovema for 25 years and an expert on international affairs, is particularly well suited.

Secondly, and a measure of the importance of the appointment, Oord bypasses all directors of the records division and reports directly to chief executive John Reed.

Oord will move to London as

soon as his Bovema successor is named, and John Reed told Billboard that Oord's appointment would coincide with his own greater involvement in EMI's world music activities in what he described as "a reorganization of the company's management resources," which would also bring Len Wood, group director records, into a more active role on the international front.

Two other appointments at EMI
(Continued on page 60)

Seekers 'World' Single Causes Pressing Problems

LONDON—Demand for the "I'd Like to Teach the World to Sing" No. 1 hit single has reached such proportions that Polydor U.K. has been importing copies of its other best-selling singles to allow pressing to be concentrated on the New Seekers record.

By Dec. 31—the fourth week of release—the record had sold 400,000 copies with 74,000 shipped out on Dec. 30—and was shaping as Polydor's all-time best-seller, beating the fast-moving "Shaft" single by Isaac Hayes and "Coz I Luv You" by Slade. And although the Phonodisc factory at Walthamstow is working flat-out to keep pace with demand, orders are coming in at such a rate that some production has been diverted to most of the other British pressing plants.

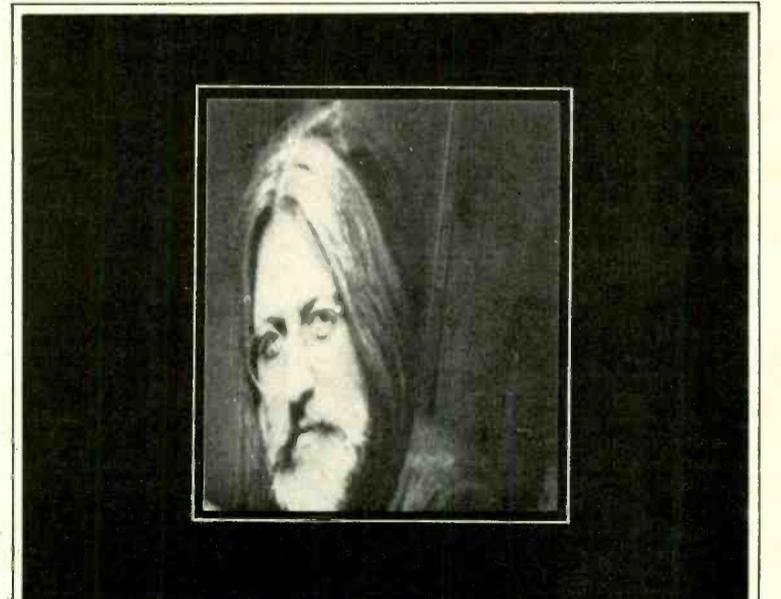
The pressure from dealers for supplies of the New Seekers disk has been so intense, that European companies have been called upon to help out with supplies of other hit releases. Singles by Isaac Hayes, Slade and Melanie have been imported from Norway, Holland, Germany, France, Eire and Italy.

Pye-Ember U.K. in Talks

LONDON—Negotiations are underway for a closer association between Pye and Ember. If successfully concluded it is expected that Ember will become a licensed label of Pye with effect from April 1.

Although talks with Pye are at an advanced stage, it is understood that Ember chief managing director Jeff Kruger has had talks with several other major companies with regard to the future of his label, one of the earliest of the British independents and which has been distributed through Selecta.

Kruger refused to confirm that he is about to sign a deal with Pye. However, Louis Benjamin, Pye managing director, admitted that discussions had taken place. "If the deal goes through, it would be unique because of certain associations which Ember has, which Jeff Kruger is desirous of protecting," he added.



AN HISTORICAL FIGURE

Established Artists Find A Record Slump in P.R.

SAN JUAN—Puerto Rico artists who used to be top or strong sellers such as Lucecita, Chucho Avellanet, Lissette and Nydia Caro found themselves being replaced by Marco Muni (RCA) Mexican singer, Los Angeles Negros (Parnaso) vocal-guitar trio and Orquesta Harlow (Fania) a New York based orchestra. Lucecita, Lissette and Caro all record for local label Hit Parade while Avellanet records for United Artists Latino. All four are managed by the same local booking agency.

They used to record in local studios and with local bands. But

now they record in Spain, Mexico and Argentina with large orchestras, producers, directors and musical arrangers.

These four artists also have had weekly or twice-weekly TV programs over the leading network, Telemundo Channel 2, throughout 1971. They have also appeared at tourist hotels both as solo acts and package shows where they have also rated augmented orchestras, imported arrangers, etc. But the tourists, who are a big percentage of the audiences at such night spots, are also poor record buyers due mostly to the language difference.

During 1971 according to WKAQ-AM weekly charts, both Marco Antonio Muniz and Los Angeles Negros, had eight albums on the charts and Orquesta Harlow had seven. Lissette had four, Avellanet also four and Lucecita only three. Nydia Caro did not have a single LP in the charts.

In the singles charts of WKAQ-AM Lucecita did better with seven disks in the Top 10 in so many months. Lissette had two and Avel-

(Continued on page 61)

U.S. Jazz-Rock Group Disk Bow

COLOGNE — Edition Accord has released the debut album of a U.S. jazz rock group, Sweet Smoke, who are based at Emmerich, West Germany, near the Dutch border.

The album, "Just a Poke," has been released in Italy, Holland and France as well as in Germany. It was produced by Inge Meyke.



SECOND ONDA NUEVA WORLD FESTIVAL

Caracas, Venezuela

February 2, 4 & 5, 1972

CONTACTS:

ALDEMARO ROMERO (Producer): Edificio San José, Apt. 13, Calle La Floresta, La Campiña, Caracas, Venezuela—PHONE: 712263; 727363

USA: Dorothy Karlstein—Los Angeles—PHONE: 657-6526; 657-5477

Frank Military—New York—PHONE: 765-5910

ITALY: Aldo Pagani—Milano—PHONE: 482456

ENGLAND: Les Reed—London—PHONE: 836-0524

FRANCE: Alain Boublil—Paris—PHONE: 525-7576

MEXICO: Rojelio Brambila—Mexico DF—PHONE: 527-1567

ARGENTINA: Susana E. Curzel—Buenos Aires—PHONE: 380326

SPAIN: Augusto Alguero—Madrid—PHONE: 223-4987

From The Music Capitals of the World

TOKYO

Ricky Shane appears on television and as a guest of the Nichigeki Western Carnival, Jan. 15-25.

Crown Records is releasing, "Olympic No Kirokusapporo Munich o Mezashite," on Feb. 1, an album dealing with various Olympic Games. . . . Polydor has released "TV Manga Record No Kettei Ban," an album designed for children, as an aid to reading.

The newly formed Black Records released its first three singles and will make regular singles releases of two or three records. The label intends to release six albums a year. . . . Toshiba Onko has signed a contract with ABC Paramount to import masters. . . . Teichiku Kogyo has installed a 16-track control panel in their studio to prepare for 4-channel recordings.

Toshiba Onko will install record coin machines in contracted stores as a test. The machines will be for singles only. . . . Trio Records has signed young conductor Michiyoshi Inoue. . . . Jun Mayuzumi (Nippon Phonogram) auctioned personal property for a handicapped children's charity. . . . Four Leaves made their film debut in "Bikkuri Bushido. . . . Pink Floyd will tour Japan in March, performing in Tokyo and Osaka and possibly Sapporo and Nagoya. . . . Minoruphon will distribute the East German label, Eterna and the Bulgarian Balkantone label. Both labels specialize in classical music. Minoruphon has changed its name to Tokuma Ongaku Kogyo. . . . Toyoji Nanko, president of Teichiku Records, has died. . . . King Records, CBS/Sony, WB/Pioneer, Nippon Phonogram, Nippon Columbia, Nippon Victor and Toshiba Onko are all mounting "Love Sound" promotion campaigns, focused on foreign artists set to visit Japan this year.

ALEX ABRAMOFF

SYDNEY

SCRA (Southern Contemporary Rock Assembly) are completing their new album at United Sound Studios. . . . Following the films openings, Festival have released soundtrack albums of "Fiddler On The Roof" and "Willy Wonka and the Chocolate Factory" and EMI have released "The Boy Friend" featuring Twiggy. . . . The new Daddy Cool album, "Sex Dope Rock 'n' Roll: Teenage Heaven" has a 20,000 advance order. . . . T-Neck, the label formed by the Isley Brothers, is being distributed by M 7 Records. . . . U.S. writer-singer Karl Neuenfeldt and John Capek have both signed with Castle Music, the publishing division of EMI. . . . Station 3XY sponsored a rock festival featuring Billy Thorpe and the Aztecs, Daddy Cool, Spectrum, and LaDeDas, that attracted an audience of 12,000. . . . The Mothers of Invention, "Live at Fillmore East" has been withdrawn, following problems with censorship. . . . The Daly/Wilson Big Band has broken up following an album "Live at the Cellblock" on EMI. Trombonist Daly and drummer Wilson have been invited by Buddy De Franco to join the Glenn Miller Band in the U.S.

Fable Records launched "Cap-

tain Zero" the Mixtures single in the new audio/visual wing of Bill Armstrong's Melbourne studios, accompanied by a film treatment of the disk. JAN MURRAY

MEXICO CITY

Guillermo Infante named sales director of RCA. He was previously general director of Orfeon Records. President and general manager of RCA Louis Couttolo announced that several artists will be dropped by the label in order to concentrate promotion on the remaining acts. . . . Jose Jose gave a special one-man show at the El Patio night club. . . . Spanish singer-actress Rocio Durcal arrived in Mexico for concerts and night club appearances. . . . Joan Manuel Serrat did two weeks of concerts at the Palace of Fine Arts. . . . Carlos J. Camacho, general manager, Gamma Records and Mario Freidberg, vice president, Tizoc Records, attended MIDEM and also signed European distribution deals for their labels. . . . Olga Guillot is appearing at the Quid's night club. . . . Armando Manzanero has a new album, "How Wonderful Live The Lovers" released on RCA.

ENRIQUE ORTIZ

LONDON

LONDON—A rock campaign is to be launched by the Musical Rendezvous company next month to introduce the first contour album by the rock 'n' roll band Shakin' Stevens and the Sunsets and the release of five rock albums from the Mercury and MGM labels. The Contour label releases albums for just under \$2 and one of the albums in the release, "Chantilly Lace" by the Big Bopper has been available here through various rock 'n' roll clubs for \$19.20. To back up the campaign, the company is mailing posters and other display material to dealers. MCA president Mike Maitland

Festival Shows Strength Of Russian Rock

By VADIM YURCHENKOV

GORKY, USSR — Nineteen groups from eight cities in the USSR participated in the second music festival titled "Silver Strings 71" held here by the local Komsomol, television company and city council.

Though Moscow and Leningrad—two cities generally regarded as music capitals of the country—were represented by several groups, Ariel group from Chelyabinsk won. The other contest winners were Moscow's Skomorokhi group, led by singer/guitar player Alexander Gradski; Second Breath from Gorky and Sunny Stone from Donetsk.

Each group did at least one of current U.S. or West European hits, which brought loudest reaction of the audience.

The festival revealed that rock music was widely popular all over the country and many amateur

has signed Parrish and Gurvitz to a three year deal for the U.S. and Canada. Deal was set in London by Maitland with the duo's manager Barry Authors and their recording manager George Martin. Parrish and Gurvitz are scheduled to go to America next month for a promotional visit. . . . Mystery surrounded the postponement last week of Paul Simon's solo album for CBS. It is understood that a cable from Columbia in America told the U.K. Company to "hold everything" until further notice. CBS executives in London assume that a new remixed tape is on its way to replace the original master. . . . First release on T Rex' own label, called T Rex Records is being rush released this week. The A side features the Marc Bolan composition, "Telegram Sam."

Brian O'Donoghue joins RCA on Feb. 1 to head up the promotion department which includes Tommy Loftus, Lyndon Holloway and Barry Holt. O'Donoghue comes to RCA from Polydor where he has been responsible for the Buddah label.

Campbell Connelly has concluded a three year catalog deal with Michael Gusick and Dennis Kaplan of the GSF Music firm of America whereby GSF will guarantee CC at least four film scores a year of the contract. . . . Lisa Denton is leaving Penny Farthing to take charge of the Phonogram press office. In her new post she will report direct to promotion manager Rex Oldfield.

PHILIP PALMER

LENINGRAD

Vostok song club celebrated its 10th anniversary. The club has been known all over the country for its promotion activities and managing numerous Soviet "bards" and "minstrels." . . . Dobry Molodtsy, a professional rock group, is cutting its first single for Melodiya. . . .

(Continued on page 61)



ORIEL GROUP from Chelyabinsk, the contest winner at the "Silver Strings 71" rock festival in Gorky, USSR. Lead-guitarist Valeri Yarushin (right), the group leader.

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)

- This Week**
- 1 EL FRESGLAE—Luis Aguile (CBS)
 - 2 A MI LAS MUJERES NI FU NI FA—Peret (MCA)
 - 3 YIYO EN UH MUNDO FELIZ—Francis Smith (CBS); Donald (RCA)
 - 4 SE MEYE SE METE—Sociedad Anonima (Odeon)
 - 5 FREEDOM COME, FREEDOM GOES—The Fortunes (Odeon); Familia Darren (MCA)
 - 6 SPANISH HARLEM—Aretha Franklin (Philips)
 - 7 VEO VEO QUE VES?—Katunga (RCA)
 - 8 AMADA AMANTE—Roberto Carlos (CBS)
 - 9 PARA QUE NO ME OLVIDES—Elio Roca (Polydor)
 - 10 MOZART SYMPHONY NO. 13—Waldo de Los Rios (M. Hall)

AUSTRALIA

(Courtesy Go-Set)

- This Week**
- 1 IMAGINE—John Lennon (Apple)
 - 2 MAGGIE MAY—Rod Stewart (Mercury)
 - 3 PEACE TRAIN—Cat Stevens (Island)
 - 4 BANKS OF THE OHIO—Olivia Newton-John (Interfusion)
 - 5 SPEAK TO THE SKY—Ricky Springfield (Sparmac)
 - 6 UNCLE ALBERT/ADMIRAL HALSEY—Paul & Linda McCartney (Apple)
 - 7 MAMMY BLUE—Joel Daye (Riviera)
 - 8 GYPSYS, TRAMPS AND THIEVES—Cher (MCA)
 - 9 LOVE IS A BEAUTIFUL SONG—Dave Mills (Albert)
 - 10 FREEDOM COME, FREEDOM GO—Fortunes (Capitol)

BELGIUM (French)

(Courtesy Telemoustique)

- This Week**
- 1 L'AVVENTURA—Stone & Charden (Joque)
 - 2 CHANCE C'EST DE T'AVOIR—Frederic Francois (Joque)
 - 3 HELP—Tony Ronald (Ariola)
 - 4 ACROPOLIS ADIEU—Mireille Mathieu (Borday)
 - 5 THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)
 - 6 LE RIRE DU SERGENT—Michel Sardou (Philips)
 - 7 SOLEY SOLEY—Middle of the Road (RCA)
 - 8 EVERYDAY I HAVE TO CRY SOME—Mardi Gras (Joque)
 - 9 MAMMY BLUE—Nanesse & Nanas (Decca)
 - 10 MAMMY BLUE—Joel Daye (CPFB)

BRITAIN

(Courtesy Record & Tape Retailer)

*Denotes local origin

- This Week**
- 1 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (Leon Henry)
 - 12 MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Decca)
 - 2 ERNIE (THE FASTEST MILKMAN IN THE WEST)—Benny Hill (Columbia) (Walter J. Ridley)
 - 4 SOFTLY WHISPERING I LOVE YOU—*Congregation (Columbia) Cookaway (John Burgess)
 - 5 SOLEY SOLEY—Middle of the Road (RCA)—Sunbury Giacomo Tosti
 - 7 SOMETHING TELLS ME (SOMETHING'S GONNA HAPPEN TONIGHT)—*Cilla Black (Parlophone) Cookaway (George Martin)

- 7 10 I JUST CAN'T HELP BELIEVING—Elvis Presley (RCA) (Screen-Gems/Columbia)
- 24 BRAND NEW KEY—Melanie (Buddah)—Peter Schekeryk (Neighbour)
- 8 SLEEPY SHORES—Johnny Pearson Orchestra (Penny Farthing)—KPM (KPM Prod.)
- 3 JEEPSTER—T Rex (Fly)—Campbell-Connelly (Tony Visconti)
- 21 HORSE WITH NO NAME—America (Warner Brothers)—Kinney (Ian Samwell)
- 9 NO MATTER HOW I TRY—*Gilbert O'Sullivan (MAM) April/MAM (Gordon Mills)
- 30 MORNING HAS BROKEN—Cat Stevens (Island)—Paul Samwell-Smith (Freshwater)
- 6 THEME FROM SHAFT—Isaac Hayes (Stax) Carlin (Isaac Hayes)
- 13 MORNING—Val Doonican (Philips)—Melanie (Johnnie Franz)
- 23 STAY WITH ME—Faces (Warner Brothers)—Kinney (Glyn Johns)
- 25 THEME FROM THE ONEDIN LINE—Vienna Philharmonic Orchestra (Decca)—Copyright Control
- 15 FIREBALL—Deep Purple (Harvest)—Hec (Deep Purple)
- 14 IT MUST BE LOVE—Labi Siffre (Pye)—Groovy (Labi Siffre)
- 27 THE PERSUADERS—John Barry Orchestra (CBS)—ATV Kirshner (John Barry)
- 18 IS THIS THE WAY TO AMARILLO—*Tony Christie (MCA)—ATV Kirshner (M. Murray/P. Callander)
- 17 KARA KARA—New World RAK (Chinnichap/RAK) Mickie Most
- 22 BANKS OF THE OHIO—*Olivia Newton-John (Pye)—Blue Gum (Welch/Farrar)
- 11 TOKOLOSHE MAN—John Kongos (Fly)—Essex (Gus Dudgeon)
- 16 COZ I LUV YOU—Slade (Polydor)—Barn/Schroeder (Chas. Chandler)
- 20 SING A SONG OF FREEDOM—*Cliff Richard (Columbia) Big Secret/Rondor (Norrie Paramor)
- 19 GYPSYS, TRAMPS AND THIEVES—Cher (MCA)—Campbell-Connelly (Snuff Garrett)
- 49 WHERE DID OUR LOVE GO—Donnie Elbert (London)—Donnie Elbert (Jobete/Carlin)
- 41 LET'S STAY TOGETHER—Green (London, Burlington)
- 39 FAMILY AFFAIR—Sly and Family Stone (Epic)—Sly Stone (Kinney)
- 31 HOOKED ON A FEELING—*Jonathan King (Decca) London Tree (Jonathan King)
- 37 TILL—Tom Jones (Decca)—Chappell (Gordon Mills)
- 50 MOON RIVER—Greyhound (Famous Chappell)—Dave Bloxham (Trojan)
- CAN'T LET YOU GO—Barry Ryan (Polydor)—Wayne Bickerton (Chappell)
- 32 BURUNDI BLACK—Burundi Stephenson Black (Barclay) (Burlington)
- 26 YOU GOTTA HAVE LOVE IN YOUR HEART—Supremes/Four Tops (Tamla Motown) Jobete/Carlin (Clay McMurray)
- 28 JOHNNY RAGGAE—Piglets (Bell) Jonjo (Jonathan King)
- BABY—I'M-A WANT YOU—Bread (Elektra)—David Gates (Screen Gems/Columbia)
- 47 BLESS YOU—Martha Reeves & the Vandellas (Tamla-Motown)—(Jobete/Carlin) Corporation

- HAVE YOU SEEN HER—Chi-Lites (MCA)—Eugene Record (Copyright Control)
- GIVE AND TAKE—Pioneers (Trojan)—Jimmy Cliff (Island)
- ALL I EVER NEED IS YOU—Sonny & Cher (MCA)—Snuff Garrett (United Artists)
- 46 FESTIVAL TIME—San Remo Strings (Tamla-Motown)—Jobete/Carlin
- 42 CHIRPY CHIRPY, CHEEP CHEEP—*Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
- 38 MAGGIE MAY—Rod Stewart (Mercury)—Chappell—GH Music (Rod Stewart)
- 29 RUN BABY RUN—Newbeats (London)—Acuff-Rose
- I DON'T KNOW HOW TO LOVE HIM—Petula Clark (Pye)—Johnny Harris (Leeds)
- 40 FOR ALL WE KNOW—Shirley Bassey (United Artists)—Ampar (Johnny Harris)
- DIAMONDS ARE FOREVER—Shirley Bassey (United Artists)—Ivor Raymonde (United Artists)
- 44 SAVE THE CHILDREN—Marvin Gaye (Tamla-Motown)—Jobete/Carlin Marvin Gaye

DENMARK

(Courtesy Danish Group of IFPI)

*Denotes local origin

- This Week**
- 1 FUT I FEJEMOEGET—*John Mogensen (Play)—Imudico
 - 2 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
 - 3 SOLEY SOLEY—Middle of the Road (RCA)—Stig Anderson
 - 4 FLIRT (SAMME TID SAMME STED)—Gitte Haenning (HMV)—Imudico
 - 5 MAMMY BLUE—Pop Tops (Metronome)—Sonet
 - 6 AMARIOLO—Tony Christie (MCA)—Stig Anderson
 - 7 VELKOMMEN TIL VERDEN—Dorthe (Philips)—Stig Anderson
 - 8 TOM-TOM TURN AROUND—New World (Columbia)—Stig Anderson
 - 9 JEG GOER HVAD JEG KAH FOR MARIA—Poul Rudi (Odeon)—Imudico
 - 10 MAMMY BLUE—Roger Whittaker (Philips)—Sonet

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque National)

- This Week**
- 1 LE RIRE DU SERGENT—Michel Sardou (Philips)
 - 2 L'AMOUR CA FAIR PASSER LE TEMPS—Marcel Amont (CBS)
 - 3 ACROPOLIS ADIEU—Mireille Mathieu (Barclay)
 - 4 IL—Gerard Lenorman (CBS)
 - 5 VIENS AVEC NOUS—Triangle (Pathe-Marconi)
 - 6 MAMMY BLUE—Nicoletta (CED)
 - 7 JESUS CRISTO—Lenny Kuhr (Philips)
 - 8 LA VIE, LA VIE—Michel Delpech (Barclay)
 - 9 LES CHANSONS POP—Poppys (Barclay)
 - 10 IL FAIT BEAU, IL FAIT BON—Claude Francois (Fleche/Philips)

International

- This Week**
- 1 MAMMY BLUE—Los Pop Tops (Carrere)
 - 2 JESUS—J. Faith (Decca)
 - 3 MAMMY BLUE—Joel Daye (CED)
 - 4 THE FOOL—G. Montagne (CBS)
 - 5 RED MAN—Barry Ryan (Polydor)
 - 6 OSANNA—Axis (CED)
 - 7 THE WITCH OF NEW ORLEANS—Redbone (DPI-Epic)
 - 8 ONCE UPON A TIME IN THE WEST—Soundtrack (RCA)

- 9 GET ME SOME HELP—T. Ronald (Philips)
- 10 MY WAY—Nina Simone (RCA)

LP's

- This Month**
- 1 LA NOUVELLE CHABANISATION VOL. 2—Thierry le Luron (Pathe-Marconi)
 - 2 LED ZEPPELIN NO. 4—Led Zeppelin (Kinney)
 - 3 CE N'EST RIEN—Julien Clerc (Pathe-Marconi)
 - 4 DES CHANSONS POP—Poppys (Barclay)
 - 5 COMME UN SOLEIL—Nana Mouskouri (Philips)
 - 6 NUIT DE NOEL—Tino Rossi (Pathe-Marconi)
 - 7 MEDDLE—Pink Floyd (Pathe-Marconi)
 - 8 A BRASILIA—Mireille Mathieu (Barclay)
 - 9 LA CHABANISATION VOL. 1—Thierry le Luron (Pathe-Marconi)
 - 10 LA SOLITUDE—Leo Ferre (Barclay)

MEXICO

(Courtesy Radio Mil)

- This Week**
- 1 ROSAS ROJAS—Massino Rainieri (CBS)
 - 2 PORQUE YO TE AMO—Sandro (CBS)
 - 3 ROSA MARCHITA (Cracklin' Rosie)—Roberto Jordan (RCA)
 - 4 UNCLE ALBERT (Tio Alberto)—Linda & Paul McCartney (Apple)
 - 5 MONKBERRY MOON DELIGHT (El Monje)—Linda & Paul McCartney (Apple)
 - 6 LO TENGO DINERO—Juan Gabriel (RCA)
 - 7 THEME CHANGES (Cambios)—Buddy Miles (Mercury)
 - 8 PARA SIEMPRE—Los Chicanos (RCA)
 - 9 GO AWAY LITTLE GIRL (Vete Muchachita)—Donny Osmond (MGM)
 - 10 LA BALA—Hermanos Flores (Raff)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

- This Week**
- 1 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
 - 2 MAMMY BLUE—Pop Tops (Metronome)—Mimosa
 - 3 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)—Imudico
 - 4 PEOPLE IN MOTION—*Saft (Polydor)—Sonora
 - 5 RATITI—*Bivind Loeborg (Columbia)—Imudico
 - 6 SULTANA—Titanic (CBS)—April
 - 7 MAMMY BLUE—Joel Daye (Riviera)—Mimosa
 - 8 POUR UN FLIRT—Michel Delpech (Barclay)—Imudico
 - 9 WITCH QUEEN OF NEW ORLEANS—Redbone (Epic)—April
 - 10 EN TUR RUNDT I BYEN—*Finn Kalvik (Nor-Disc)—Sonora

POLAND

(Courtesy Music Clubs' Co-Ordination Council)

- This Week**
- 1 LIFE IS A LONG SONG/UP THE POOL—Jethro Tull (Gerysalis)
 - 2 BANGLA DESH—George Harrison (Apple)
 - 3 RIDERS ON THE STORM—Doors (Elektra)
 - 4 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)
 - 5 DEEP BLUE—George Harrison (Apple)
 - 6 IMAGINE—John Lennon/Plastic Ono Band (Apple)
 - 7 FAIRIES WEAR BOOTS—Black Sabbath (Philips)
 - 8 SULTANA—Titanic (CBS)
 - 9 MAGGIE MAY—Rod Stewart (Mercury)
 - 10 JEEPSTER—T. Rex (Fly)

SINGAPORE

(Courtesy Rediffusion Singapore)

- This Week**
- 1 GOT TO BE THERE—Michael Jackson (Motown)
 - 2 GYPSYS, TRAMPS AND THIEVES—Cher (Kapp)
 - 3 FAMILY AFFAIR—Sly & the Family Stone (CBS)
 - 4 BABY I'M-A WANT YOU—Bread (Elektra)
 - 5 SUPERSTAR—Carpenters (A&M)
 - 6 AN OLD FASHIONED LOVE SONG—Three Dog Night (Dunhill)
 - 7 IMAGINE—John Lennon (Apple)
 - 8 LET'S SEE ACTION—Who (Track)
 - 9 MAGGIE MAY—Rod Stewart (Mercury)
 - 10 JEEPSTER—T. Rex (Fly)

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers & Distributors' Assn.)

- This Week**
- 1 MAMMY BLUE—*Charisma (CBS)—Intersong, GRC
 - 2 AMEN—*Peanut Butter Conspiracy (CBS)—Laetrec, GRC
 - 3 GET ME SOME HELP—*Neville Whitmill (Gallo)—Continental, Gallo
 - 4 BUTTERFLY—Danyel Gerard (CBS)—MPA, GRC
 - 5 COUSIN NORMAN—Marmalade (Decca)—Catrine, Gallo
 - 6 DESIDERATA—Les Crane (Warner Bros.)—Laetrec, Teal
 - 7 YOU—Peter Maffay (Gallo)—Ardmore & Beechwood, Gallo
 - 8 SOLEY SOLEY—Middle of the Road (RCA)—Gema, Teal
 - 9 IMAGINE—John Lennon (Parlophone)—Northern, EMI
 - 10 NEVER ENDING SONG OF LOVE—New Seekers (Philips)—Laetrec, Trutone

SPAIN

(Courtesy of El Musical)

*Denotes local origin

- This Week**
- 1 MAMMY BLUE—*Los Pop Tops (Explosion-Ariola)—Symphy
 - 2 SOY REBELDE—*Jeanette (Hispanox)—Musica de Espana
 - 3 WE SHALL DANCE—Demi Roussos (Philips-Fonogram)—Symphy
 - 4 EL SOLADITO—*La Compania (CBS)
 - 5 EL VALS DE LAS MARIPOSAS—*Danny & Donna (Columbia Espanola)—Notas Magicas
 - 6 WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)—April
 - 7 DOS CRUCES/EL JINETE—Jose Feliciano (RCA)—Musica del Sur
 - 8 LA ORILLA BLANCA, LA ORILLA NEGRA—Iva Zanicchi (Columbia Espanola)—Musica del Sur
 - 9 PANDEIRADA—*Andres do Barro (RCA)—RCA
 - 10 CO-CO—Sweet (RCA)—Musica del Sur

SWEDEN

(Courtesy Radio Sweden)

- This Week**
- 1 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
 - 2 JESUS CHRIST SUPERSTAR (LP)—Various Artists (MCS)—Universal-Film
 - 3 MAMMY BLUE—Pop Tops (Metronome)—Sonet
 - 4 EMIL I LONNEBERGA (LP)—Various Artists (Philips)
 - 5 LED ZEPPELIN IV (LP)—Led Zeppelin (Atlantic)—Multitone
 - 6 WILD LIFE (LP)—Wings (Apple)—Air
 - 7 GO'BITAR II (LP)—Cool Candys (Annette)—Various
 - 8 THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)
 - 9 MARSCH PA ER ALLA PANNKAKOR (LP)—Stefan Demert (Sonet)—Sonet
 - 10 SANTANA (LP)—Santana (CBS)

Holzman: 'Biggest Year Ever'

Continued from page 14

Notes Holzman: "We scrapped millions of dollars worth of masters last year because they didn't come out the way we wanted them to."

Will this be the year for Elektra to bow a quadrasonic LP? "I'm not sure. When we have a system that does justice to quadrasonic, then I'll use it. I've heard them

all; I don't want to go out into the market with a false start. There's no glory in being first. There's only the satisfaction of being right."

Holzman supports the discrete system for tapes and he's not sure that the CBS SQ system is the best for disks. He sees 4-channel sound as a boon for classical disks, "because it let's you resell your catalog. It's been the classical enthusi-

asts who've been the first to jump on these new techniques."

Holzman's own Nonesuch label, although not going in right away for 4-channel LP's, is issuing a new Dvorak work as played by the Hamburg Philharmonic and is introducing cellist Fred Sherry and The Group for Contemporary Music (on an LP of instrumental music by Charles Wuorinen). A third new title is by the Nonesuch Consort playing works by Josquin Desprez. The LP celebrates the 450th anniversary of the composer's death. All the LP's are priced at \$2.98.

In keeping the company in touch with itself, Holzman stresses "minimizing the bureaucracy and maximizing the communication." A requirement for all his New York executives is to have lunch every day together in the company's conference room. "This way we find out what we're all doing. Besides, we have a very good kitchen."

From The Music Capitals of the World

Continued from page 60

The USSR Union of Composers and Tourism department of the Trade Unions Central Council have launched a nationwide contest to select best hiking songs. Entries accepted until May 1, 1972. "Leningrad Jazz" is the title of

a souvenir stereo album which will be shortly released by Melodiya. Leading Leningrad jazz groups—David Goloshchekin's quintet, the Joseph Weinstein big band and Leningrad Radio's Victor Ignatieff quartet are being currently recorded. VADIM YURCHENKOV

French Decca EP For War Victims

PARIS—Decca France has issued a four-title EP in aid of Indo-Pakistani war victims. The recording contains three Christmas carols and a Breton folk song, performed by Daniel Marty of the Paris Opera, accompanied by organist Robert Jais.

Established Artists

Continued from page 60

lanet four; Ricardo Ray, also of Fania Records, had placed nine the highest total.

In the case of singles, consideration must be given to the fact that the tabulation is influenced in part by the telephone calls and letters received by the station.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
87

LAST WEEK
90

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

MELANIE—RING THE LIVING BELL (2:41)

(Prod: Peter Shekeryk) (Writer: Safka) (Neighborhood, ASCAP) "Brand New Key" brought her the first \$1 million seller. Follow up, more strong rhythm material, offers the same potential. Flip: "Railroad" (2:50) (Neighborhood, ASCAP) Neighborhood 4202 (Famous)

DONNIE ELBERT—I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch) (2:37)

(Prod: Donnie Elbert) (Writers: Holland-Dozier-Holland) (Jobete, BMI) Elbert hit it big with "Where Did Our Love Go" and now moves to Avco with a dynamite revival of the Four Tops past smash. Has it to prove a giant. Flip: (No Information Available). Avco 4587

*CHER—THE WAY OF LOVE (2:30)

(Prod. Snuff Garrett) (Writers: Stillman-Dieval) (Chappell, ASCAP)—Cher follows her #1 winner "Gypsies, Tramps, & Thieves" with a change of pace, emotion-packed ballad loaded with Top 40 and MOR potency. Flip: (No Information Available). Kapp 2158 (MCA)

NEIL YOUNG—HEART OF GOLD (2:59)

(Prod: Elliot Mazer) (Writer: Neil Young) (Silver Fiddle, BMI)—Driving folk rock ballad, a Young original, has it to put him in the teens of the Hot 100 with heavy sales impact. Flip: (No Information Available). Reprise 1065

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

*JOAN BAEZ—WILL THE CIRCLE BE UNBROKEN (3:27)

(Maynard Solomon) (Public Domain)—Back more in the bag of "Night They Drove Old Dixie Down," this spiritual classic will fast top the success of "Let It Be." Flip: (No Information Available). Vanguard 35148

*PETER NERO—BRIAN'S SONG (2:52)

(Prod: Paul Leka) (Writer: Michael Legrand) (Colgems, ASCAP)—The super Michel Legrand ballad, theme of the TV film, serves as potent material for Nero to follow his giant "Summer of '42" smash. Flip: "Just For Her" (3:00) (Bernar, BMI) Columbia 4-45564

LAURA NYRO—IT'S GONNA TAKE A MIRACLE (3:20)

(Prod: Gamble-Huff) (Writers: Randazzo-Weinstein-Stallman) (Vogue, BMI)—The Royalettes hit of the 60's gets a powerful revival by Miss Nyro that should put her high on the Hot 100 and spill over soul as well. Flip: (No Information Available).

MARVELETTES—A BREATH TAKING GUY (2:49)

(Prod: "Smokey" & Terry Johnson) (Writer: W. Robinson) (Jobete, BMI)—The Marvelettes hit the comeback trail with Smokey Robinson's funky beat rhythm item that should return them to the Hot 100. Flip: (No Information Available). Tamla 54213 (Motown)

BILL DEAL & THE RHONDELLS—CAN YOU MAKE IT (2:38)

(Prod: Austin Roberts) (Writers: Roberts-Hill) (Colgems, ASCAP)—This is the easy beat rock ballad that has it to bring the group back with impact via heavy Top 40 action. Flip: "Sea of Life" (2:53) (Famous, ASCAP) Polydor 14103

TERRY BLACK & LAUREL WARD—GOIN' DOWN (On the Road to L.A.) (2:59)

(Prod: Bill Gilliland/Roger Cook for Ahed) (Writers: Arthurs/Cooke/Green-

away) (James, BMI)—Out of Canada comes a blockbuster rock ballad, already breaking in Detroit, that should spread fast and prove a heavy Hot 100 item. Flip: (No Information Available). Kama Sutra 540 (Buddah)

FOUNDATIONS—STONEY GROUND (2:52)

(Writers: Byrne-Davis) (Southern, ASCAP)—The British group returns to the disc scene with a potent swinger with much of the sales potential of another "Baby Now That I've Found You," their initial smash. Flip: "I'll Give You Love" (3:29) (Leeds, ASCAP) Uni 55315 (MCA)

BONNIE GARRETT—TAKING LIFE EASY (2:25)

(Prod: Bill Malone) (Writer: Jack Fisher) (Hot-Rock/Lightswitch, BMI)—Powerful debut on a strong rock ballad with enough potential for Top 40 and sales to establish her the first time out. Flip: "This Time" (2:43) (Hot-Rock/Lightswitch, BMI) Prophecy 55006 (Atco)

DAVID BOWIE—CHANGES (2:32)

(Prod: Ken Scott) (Writer: David Bowie) (Tantric, BMI)—A cut from his "Hunky Dory" LP is the powerful rocker loaded with Top 40 potency. Could bring him through heavy on the Hot 100. Flip: "Andy Warhol" (3:03) (Tantric, BMI) RCA 74-0605

BOB HINKLE—OLLIE MOGGUS (2:01)

(Prod: Bob Hinkle) (Writer: Hinkle) (Clear Sky, BMI)—Strong second release on Ampex of the powerful composer-producer-performer, loaded with Top 40 appeal to put him right up the Hot 100. Flip: "Roll In My Sweet Baby's Arms" (1:10) (Clear Sky, BMI) Ampex 10128

McGRATH & POTTER—SONG OF LONG AGO (2:54)

(Prod: Sanford Linzer) (Writer: Carole King) (Screen Gems-Columbia, BMI)—The Carole King ballad beauty gets a strong commercial treatment from the duo. Loaded with Top 40 and sales potential. Flip: (No Information Available). Epic 5-10824 (CBS)

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

RAY CONNIFF and the Singers—Imagine (3:12) (Prod: Snuff Garrett) (Writer: Lennon) (Maclean, BMI)—Conniff brings the John Lennon smash further into the realm with a strong treatment of the ballad. Columbia 4-45543

GLASS HOUSE—Playing Games (3:29) (Prod: Holland-Dozier-Holland) (Writers: Holland-Dozier-Holland) (Gold Forever, BMI)—Funky beat swinger offers equal sales potential, pop and soul. Invictus 9171 (Capitol)

LURAR FUNK—Mr. Penguin—Part 1 (2:55) (Prod: Tedrolee Prod.) (Writers: Williams-David-Flenister) (Tedrolee, ASCAP)—Powerhouse for discotheques and jukeboxes is this driving swinger, instrumental with a few lyrics thrown in. Strong item that could catch on big. Bell 45, 172

DADDY COOL—Hi Honey Ho! (3:30) (Prod: Robin Porter) (Writer: Ross Wilson) (Binder/Porter, BMI)—Wild rock item with much Top 40 play potential and sales action. Reprise 1064

IT'S A BEAUTIFUL DAY—Anytime (3:29) (Prod: It's A Beautiful Day/D, Brown) (Writers: Webb-Taylor-LaFlamme) (Module, ASCAP)—Rock ballad from their current LP offers much for Top 40 and the Hot 100. Columbia 4-45536

DREAMS—Medicated Goo (3:02) (Prod: Steve Cropper) (Writers: Witwood-Miller) (Irving, BMI)—Traffic's wild rock material gets a potent going over by Dreams with much play and sales potential. Columbia 4-45524

STEVE NORMAN—Daddy Don't You Walk So Fast (3:07) (Prod: Ken Mansfield) (Writers: Callendar-Stephens) (Jewel, ASCAP)—With potential for pop as well as being a hot country winner, this moving ballad performance is one of the best recorded and performed of the week. Barnaby 2057 (CBS)

MACHO—No One To Depend On (3:03) (Prod: DeAndrea-Rubain-Gray) (Tetra, EMI)—The Santana swinger gets a potential workout by Macho with much Hot 100 potential. (No Information Available). Prophecy 55007 (Atco)

LINDA HOPKINS—It's My Belief (3:43) (Prod: Pete Spargo) (Writers: Miller-Merriam) (Sunbeam, BMI)—Blockbuster number from the Broadway musical "Inner City" with which the fine stylist broke it up on a recent Carson "Tonight" show. Much pop and soul potential here. RCA 74-0633

CHARLES RANDOLPH GREANE SOUND—Concerto For Knives, Spoons and One Soup Ladle (2:25) (Prod: Charles R. Greane) (Writers: Paroes-Evans) (Brookhaven, BMI)—Infectious, lush string novelty that could easily catch on through MOR play and move over Top 40 as well. Flip is The Eric Satie classic with potential as well. Ranwood 918

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

BOB LUMAN—WHEN YOU SAY LOVE (2:15)

(Prod: Glenn Sufon) (Writers: Foster-Rice) (Jack & Bill, ASCAP)—Luman follows "A Chain Don't Take to Me" with a blockbuster rhythm ballad that will put him right into the Top Ten and also spill over pop. Flip: (No Information Available). Epic 5-10823 (CBS)

SLIM WHITMAN—NEAR YOU (1:45)

(Prod: Biff Collie) (Writers: Goell-Craig) (Supreme, ASCAP)—Whitman updates the pop rhythm hit in a top country reading that will prove another giant for him. Flip: (No Information Available). United Artists 50852

STEVE NORMAN—DADDY DON'T YOU WALK SO FAST (3:07) (See Pop Pick)

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

WILLIE NELSON—The Words Don't Fit the Picture (2:45) (Nelson, BMI) RCA 74-0635

HANK LOCKLIN—Love Has a Mind of Its Own (2:39) (Blue Crest, BMI) RCA 74-0634

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the

TOP 20 of the TOP SELLING SOUL SINGLES Chart

DONNIE ELBERT—I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch) (2:37) (See Pop Pick)

MARVELETTES—A BREATH TAKING GUY (2:49) (See Pop Pick)

ANN PEEBLES—BREAKING UP SOMEBODY'S HOME (2:28)

(Prod: Willie Mitchell) (Writers: Jackson-Matthews) (South Memphis, BMI)—Funky beat blues ballad is given a powerful vocal workout loaded with soul chart potency. Could spill over pop as well. Flip: "Troubles, Heartaches & Sadness" (2:37) (Jec, BMI) Hi 2205 (London)

MOSES DILLARD & MARTHA STARR & TID—CHEATING, TEASING AND MISLEADING (2:59)

(Prod: Moses Dillard-Rod Kinder) (Writer: Dillard) (Web IV/Tex Town, BMI)—Potent duet on a wild swinger that has it to prove an out and out soul smash with pop action to follow. Flip: "You Can't Laugh it Off" (2:37) (Web IV/Tex Town, BMI) Shout 248

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

GLASS HOUSE—Playing Games (3:29) (See Pop Pick)

LINDA HOPKINS—It's My Belief (3:43) (See Pop Pick)

TERRY LINDELL—I'm Still Yours (2:47) (See Pop Pick)

JANUARY 22, 1972, BILLBOARD

The 1972 Melanie

*Melanie
Gather Me*



"Ring The Living Bell" A new single from Melanie.

Our Neighborhood girl is a woman today. Her music shows it.

The 1972 Melanie has the warm voice of experience. Mellow. Matured. And full of fun.

You can hear the difference on "Gather Me", Melanie's new smash album from Neighborhood Records.

This is the album that brought you the 2-million seller "Brand New Key". And now brings you Melanie's newest single for 1972, "Ring The Living Bell". It's a joyous song. Gather her.

The Single: "Ring The Living Bell" b/w "Railroad" NRA-4202
The Album: "Gather Me" NRS-47001

NEIGHBORHOOD RECORDS
Distributed by
Famous Music Corporation
A Gulf + Western Company

Billboard Album Reviews

JANUARY 22, 1972



POP
THE TEMPTATIONS—
Solid Rock.
Gordy G961L (Motown)

The Temps kick off the new year with a super heavy sales package that will hit hard and fast. With the hit, "Superstar" (Remember How You Got Where You Are) spotlighted, they turn in dynamite performances of Bill Withers' "Ain't No Sunshine," as well as Barret Strong and Norman Whitfield's "What Is It," and "Stop, the War Now."



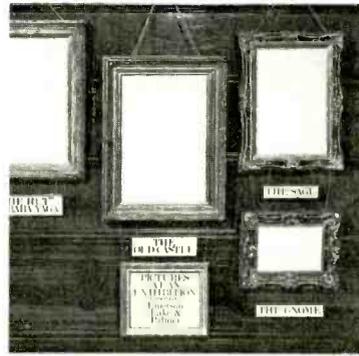
POP
THE OSMONDS—
Phase III.
OSMONDS—
MGM 1SE4796

Chalk up another giant package for the hot Osmonds! The smash "Yo Yo" is featured here, along with the current single, "Down by the Lazy River." Other strong programmers include two other Osmond originals, "It's You Babe," and "Love Is" as well as "He's the Light of the World" from the rock opera "Truth of Truths."



POP
DIONNE WARWICK—
Dionne.
Warner Bros. BS 2585

The winning team of Warwick-Bacharach-David move over to the Warner Bros. label with an exceptional initial package, with most of the material from the pen of Bacharach and David. She's at her best with "One Less Bell to Answer," and "Close to You," while the newer "I Just Have to Breathe," and "Be Aware" are winners also. "Love Song" is a gem.



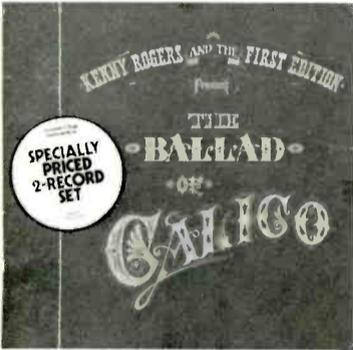
POP
EMERSON, LAKE & PALMER—
Pictures At An Exhibition.
Cotillion ELP 66666 (S)

ELP's orchestration of Mussorgsky's "Pictures At An Exhibition," recorded live at Newcastle City Hall last year, should vie with Ravel's in popularity. The trio's deftness in adapting serious music into contemporary idiom has really flowered with this performance. Some originals and Kim Fowley's "Nut-rocker" are beautifully integrated.



POP
HENRY MANCINI, HIS ORCH. & CHORUS—
Big Screen, Little Screen.
RCA LSP 4630

Mr. Mancini, his orch and chorus have here a dynamite package that will surely be a big seller and programmer for them. Included are movie soundtracks around today: "Shaft," "All His Children," (from "Sometimes a Great Notion") and "Nicholas and Alexandra." TV is also spotlighted with "Cade's County," "Ironside" and "Johnny's Theme." A highlight is "Mystery Movie Theme," already receiving airplay.



POP
KENNY ROGERS & THE FIRST EDITION—
The Ballad of Calico.
Reprise 2XS 6476

Rogers and the First Edition take on the ambitious and fine work of composers Michael Murphey and Larry Cansler in a top special-priced two record set complete with story-lyric booklet. The work involves the former mining town of Calico, now a large tourist attraction as a ghost town. The story unfolds beautifully in song form with "Calico Silver" a top programmer.



POP
MICHAEL NESMITH & THE SECOND NATIONAL BAND—
Tantamount to Treason, Vol. 1.
RCA LSP 4563

The master of reverberation, sound effects and good humor strikes again. On Volume 1 (of another trilogy?) the Second National Band helps bring it all together on "Mama Rocker," "Wax Minute" and "Lazy Lady" (same feel and potential of Joanne). Play should be across the board; FM, Top 40 and country, with sales to follow.



POP
DENISE LaSALLE—
Trapped By a Thing Called Love.
Westbound WB 2012 (Chess/Janus)

This debut album by Denise LaSalle will prove to be an instant winner as did her hit single, "Trapped By a Thing Called Love" included here. Other standouts are "Now Run And Tell That," "Catch Me If You Can" and Carol King's "It's Too Late." Loaded with equal potential soul and pop. A great bow.



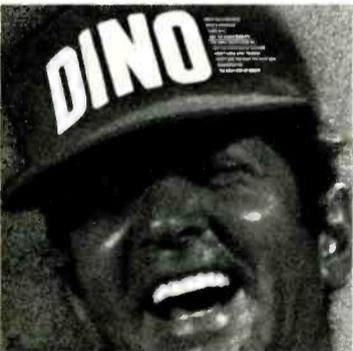
POP
IAN MATTHEWS—
Tigers Will Survive.
Vertigo VEL 1010 (Mercury)

Ian Matthews just keeps getting better all the time and this new effort is a complete delight. Containing six new compositions by Matthews the best of which being the tender "Hope You Know" and "Never Again" this album should further increase his popularity. Richard Farina's "House of Unamerican Blues Activity Dream" also receives an excellent interpretation and there is an incredibly funky a cappella version of the old Ronettes' hit "Da Doo Ron Ron."



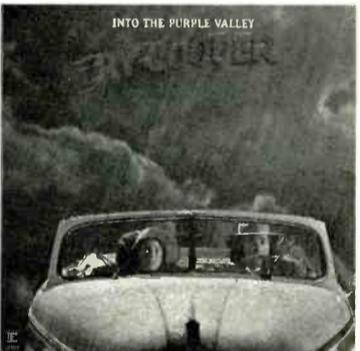
POP
YES—
Fragile.
Atlantic SD 7211

It would not be too great an assumption to say that Yes will be this year's "super-group." They are musical eclectics taking that which is good from classical and rock and fusing it to form a sound which is uniquely theirs. This album is vibrant, soothing, tumultuous, placid and instrumentally brilliant. Jon Anderson's plaintive vocals are deliciously ingratiating. Highlights are "Round-about," "Heart of the Sunrise" and "Long Distant Run Around."



POP
DEAN MARTIN—
Dino.
Reprise MS 2053

Dipping once again into the country music genre, Dean Martin has a tune in this package of good tunes that bears special attention—"Kiss the World Goodbye" by Kris Kristofferson. The impact hits you on about the second or third hearing. Jimmy Bowen has produced a very good package, including tunes such as "Party Dolls and Wine," "Just the Other Side of Nowhere," and "The Right Kind of Woman."



POP
RY COODER—
Into the Purple Valley.
Reprise MS 2052

This artist is getting heavy attention on the nation's leading progressive rock FM stations, especially the cut "Billy the Kid." But the whole LP is interesting, largely because of its basic roots-country flavor. "Hey Porter," an old Johnny Cash tune, is a good example of the roots direction of the entire LP. Because of the exposure and the young adult appeal, this will be a big seller.



ORIGINAL CAST
ORIGINAL BROADWAY CAST—
Two Gentlemen of Verona.
ABC BCSY 1001

"Hair" composer Galt MacDermot and the New York Shakespeare Festival of Joseph Papp teamed up again to produce a new offbeat hit musical that has moved to Broadway. It's a lightheartedly surrealistic version of Shakespeare's comedy, "Two Gentlemen of Verona," with an intriguing style that blends traditional show tunes with rock. Lyrics and co-authorship of the script are by hot avant-garde playwright John Guare. Cast of unknowns sings with gusto.



SOUNDTRACK
A CLOCKWORK ORANGE—
Soundtrack.
Warner Bros. BS 2573 (S)

One of the most important film releases has spawned an equally important soundtrack, whose music, ranging from Gene Kelly's "Singing in the Rain" to works by Beethoven, Rossini, Elgar, and Walter Carlos (who scored much of the film), has a key role in the film's theme. Carlos' "March From A Clockwork Orange," based on "Ludwig Van's" "Ode to Joy" and Rossini's "William Tell Overture," snappily performed on the Moog, are highlights.



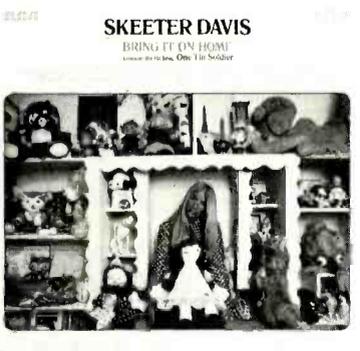
SOUNDTRACK
SOUNDTRACK/QUINCY JONES—
"Dollar."
Reprise MS 2051

Quincy Jones has brought together the talents of Roberta Flack, Little Richard, Doug Kershaw and the Don Elliott Voices to produce a soundtrack for "Dollar." With some of the best session musicians in town, they all combine for what will prove a programmer's pleasure with sales sure to follow. "Snow Creatures," "Candy Man" and Money Runner" are spotlights.



COUNTRY
JIM REEVES—
My Friend.
RCA LSP 4646

Jim Reeves is one of those artists who'll probably live forever in the hearts of music fans. Witness his hit single "The Writing on the Wall," which is featured on this LP. The album also contains "Gypsy Feet," "Final Affair," and "What Would You Do?" Automatically a collector's item, dealers can rest assured that this will be a strong sales item.



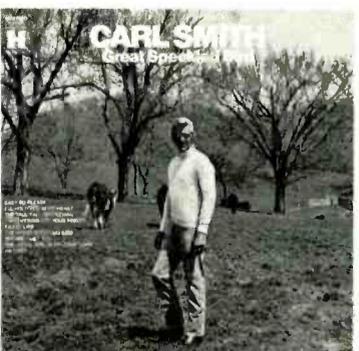
COUNTRY
SKEETER DAVIS—
Bring It On Home.
RCA LSP 4642

"One Tin Soldier," "Bring It on Home," "Take Me Home, Country Roads," "Loving Him Was Easier (Than Anything I'll Ever Do Again)"—there's such a vast wealth of great tunes here that program directors will have trouble picking any one particular favorite. "One Tin Soldier" was her recent chart-scoring single.



COUNTRY
LESTER FLATT—
Kentucky Ridgerunner.
RCA LSP 4633

Lester Flatt is in fine form, vocally and instrumentally, on possibly his best effort to date. Sure to garner instant play are "Roll in My Sweet Baby's Arms," "Is Anybody Goin' North to Cincinnati?" And the title cut, "Kentucky Ridgerunner" which should be culled as a single.



COUNTRY
CARL SMITH—
Great Speckled Bird.
Harmony H 31026

Carl Smith has a solid package here of several standards in the country field, including "The Great Speckled Bird," "Before I Met You," and "I'll Hold You in My Heart." An established artist with tremendous staying power in sales, Smith will have no trouble scoring strong sales with this LP; his fans will find it right in the groove.



CLASSICAL
DONIZETTI: MARIA STUARDA—
Sills/Farrell/Burrows/
Quilico/Ceccato.
ABC ATS 20010/3

Superstar sopranos Beverly Sills and Eileen Farrell make this "Maria Stuarda" one of the most important recent opera packages. The divas are in fine voice for poetic beauty of Donizetti's tale of Mary Stuart, Queen of Scots, and Queen Elizabeth, her arch-enemy. Aldo Ceccato batons his small but brilliant cast and the London Philharmonic through a compelling interpretation of an undeservedly neglected masterwork.

BE THE BABIES

FROM

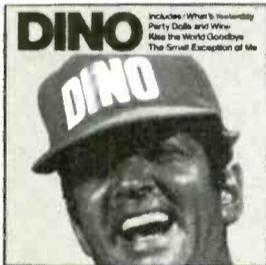
WARNER BROS.

&

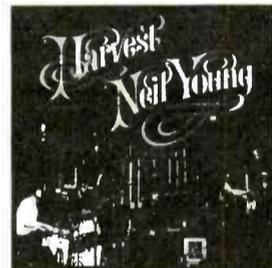
STREET

RECORDS

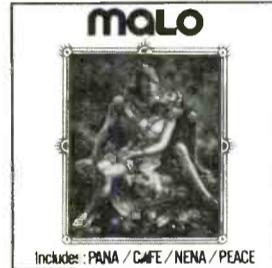
All these albums are also available on AmpeX-Distributed Warner/Reprise Tapes. If You'd Like to Do Something, Do Register to Vote. Or Else.



2053 The last from Dean Martin, already winner of five gold albums. This his best in years.



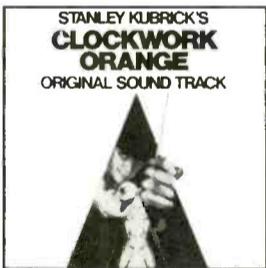
2032 Neil Young's first new album in almost two years. Friends Crosby, Stills, Nash, and others join in. Superb.



2584 A brand new Latin-rock band led by Jorge Santana wails like something possessed. A new hit.



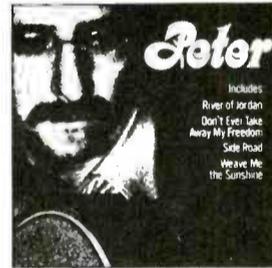
2585 With her longtime producers and writers — Burt Bacharach and Hal David — Dionne Warwick can do no wrong.



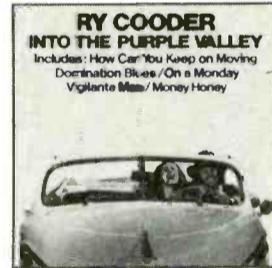
2573 Stanley Kubrick's smash film is musically enthralling — "Switch On" Waller Carlos provides the stunning score.



2051 The movie's score is a steal: Little Richard, Roberta Flack, Doug Kershaw perform Quincy Jones' music.



2599 Peter of Peter, Paul & Mary steps forward with a solo debut album that will leave you in very good shape.



2952 King of the bottle-neck guitar is Mr. Cooder, and he turns his album into lean meat, even for jaded ears.



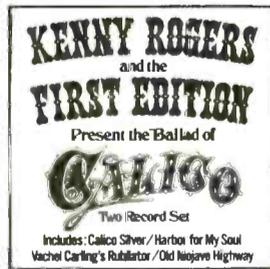
2050 One of the idols of the underground and the avant, in another cosmic assault on rock's frontiers. A must.



2054 Acknowledged as the best female singer in rock today, Tracy makes her solo debut here.



2059 The well known rock band comes forth with its second top album, and will score easily.



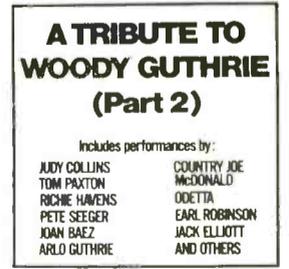
6476 Kenny Rogers' First Edition in a dramatic, 2 record set (specially priced) about silver mining days. Mfg's list \$6.98.



2582 Stepping forth from the Grateful Dead is head guitarist Jerry Garcia in a stone smash of a solo debut.



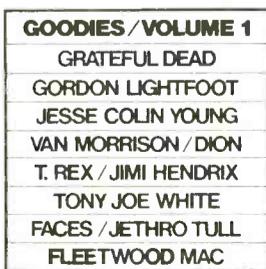
2578 Toronto, Canada, produces a hit rock group with a tight, hard sound, a living definition of 70's rock.



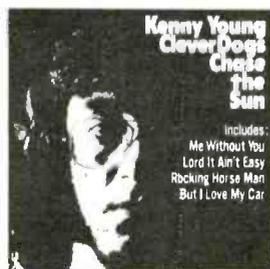
2586 Part II of the electrifying tribute concert, starring Judy Collins, Richie Havens, Joan Baez, Arlo, and many more.



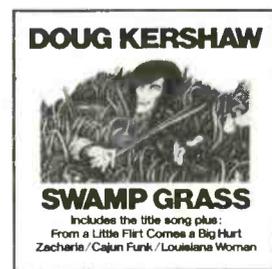
2048 Debut LP of the English group that persists in making London '66 music. Ultra, on the Bearsville label.



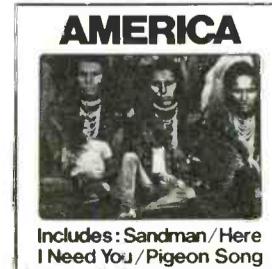
2575 Warner's best artist on one top album: Faces, Jethro Tull, Hendrix, the Dead, Lightfoot, and many others.



2579 The author of many hits — Arizona; Under the Boardwalk; Silver Bird; Just a Little Bit Better — in his own debut LP.



2581 The Ragin' Cajon fiddles and sings through "Louisiana Man" and a swamp-full more. Gets you going.



2576 The hottest new group in London, it has England "roaring and raving." An easy-to-take debut album.



2572 Radio fans will love this compilation of 180 favorite themes from the Fibber McGee era. Two LPs \$5.98 suggested price.



Dear FIND Dealers:

FIND has now initiated a gift service for your customers; your customers can place record or tape gift orders with you. If you don't have the product in stock and wish to order it through FIND just follow this simple ordering procedure.

Customer order form should be checked in the DC (direct to customer) shipment box. The name and address of the individual to receive the gift should be noted on the "Customer Name, Address, etc." lines. The name of the donor should be shown on the form somewhere as "Donor, Joe Smith," etc.

When your order is received at FIND, it will be picked and placed in a gift wrap with a gift card and envelope enclosed from the donor. The gift will then be shipped direct to the recipient of the gift.

Because of additional processing on these orders, there is a charge of 50¢ (in addition to the normal 50¢ direct shipping charge) for such gift shipments.

Meanwhile, we are completing our second FIND Catalog. It will be in your hands by the last week in January. It will contain over 40,000 items.

A FIND Supplement or a FIND Catalog will be issued to you on a monthly basis from now on.

You will shortly be receiving from us our initial FIND Newsletter with a gift certificate enclosed and exciting news of a FIND Dealer Contest for IMIC (Billboard's International Music Industry Conference) to be held in Acapulco April 29th.

Billboard

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Attention: Candy Tusken
(Advertisement)



New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. Items shown in bold face listing are now available from FIND for immediate delivery to FIND dealers. All other listings (not in bold face) have been announced by the manufacturer as a new release. Listings are in alphabetical order by artists in Popular, and by composer in Classical. The Music Industry Code (MIC) number, a universal numbering system, is used as the FIND order number, and appears in bold face type.

Prices are manufacturers suggested list and are subject to change. Symbols: LP—Long-playing record album; QL—Quadrasonic record album; CA—Cassette; 8T—8-track cartridge.

ARTIST, Title
Config., Label, No., List Price

POPULAR

A
AMES, ED
(LP) RCA LSP 4634 12-160-2270-6... 5.98
AURA
(LP) Mercury
SRM 1-620 12-427-0401-3... 5.98

C
COUNTS
What's Up Front That Counts
(LP) Westbound WB 2011
(Chess/Janus) 4.98

D
DAVIS, SKEETER
Bring It On Home
(LP) RCA
LSP 4642 12-160-2273-9... 5.98

E
EMERALDS, DETROIT
You Want It, You Got It
(LP) Westbound
WB 2013 (Chess/Janus) 4.98

L
LaSALLE, DENISE
Trapped By A Thing Called Love
(LP) Westbound WB 2012
(Chess/Janus) 4.98

LIGHTHOUSE
One Fine Light
(LP) RCA
VPS 6047 12-160-2276-2... 5.98

M
MANCINI, HENRY, HIS ORCH. & CHORUS
Big Screen, Little Screen
(LP) RCA
LSP 4630 12-160-2275-1... 5.98

MATTHEWS, IAN
Tigers Will Survive
(LP) Vertigo
VEL 1010 (Mercury)... 12-800-3510-0... 4.98

MILLER, ARTHUR AND ALL THE LITTLE MILLERS
Hanging Out and Settling Down
(LP) Columbia
C 31090 12-100-2688-2... 4.98

ARTIST, Title
Config., Label, No., List Price

MOTT THE HOOPLE
Brain Capers
(LP) Atlantic
SD 8304 12-140-0451-9... 5.98

N
NESMITH, MICHAEL & THE SECOND NATIONAL BAND
Tantamount to Treason, Vol. 1
(LP) RCA
LSP 4563 12-160-2271-7... 5.98

O
ORIGINAL SOUNDTRACK
The Last Picture Show
(LP) MGM
15E-335T 12-449-0350-1... 6.98

P
PATTO
Hold Your Fire
(LP) Vertigo VEL 1008
(Mercury) 12-800-3509-7... 4.98

PEACOCK, ANNETTE
I'm The One
(LP) RCA
LSP 4578 12-160-2272-8... 5.98

R
REEVES, JIM
My Friend
(LP) RCA
LSP 4646 12-160-2274-0... 5.98

ROCHE, PAUL
Ad Nauseam or Death At Fun City of Future Shock
(LP) Mercury
SRM 1 616 12-427-0400-2... 5.98

S
SMITH, CARL
Great Speckled Bird
(LP) Harmony
H 31026 12-401-0400-0... 1.89

SUTCH, LORD AND HEAVY FRIENDS
Hands of Jack the Ripper
(LP) Cotillion
SD 9049 12-404-0075-2... 4.98

Y
YES
Fragile
(LP) Atlantic
SD 7211 12-140-0450-8... 5.98

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR

Name of Artist
Name of Album
(LP) Label & Number Price
(8T) Number Price
(CA) Number Price
(OR) Number Price

CLASSICAL

Name of Composer & Title of Album
Name of Artist
(LP) Label & Number Price
(8T) Number Price
(CA) Number Price
(OR) Number Price

Please send information to Bob Hudoba, P.O. Box 775, Terre Haute, Indiana 47808. It will also be necessary to continue sending new release product to Billboard's review department in Los Angeles.

MIDEM Attracts Broad Section of U.K. Industry

• Continued from page 59

expenses and other items. There are also 58 American record and publishing companies with an estimated 256 European companies. The two American societies, ASCAP and BMI are also at MIDEM.

For the first time Radio Luxembourg is broadcasting a nightly one-hour show featuring interviews with artists appearing in the galas.

The show will be sponsored in the U.K. by the consumer music paper, Sounds and on the continent by a Dutch newspaper. The galas will also be televised on the continent via Eurovision. Talent lineup for the galas include Osibisa and Middle of the Road.

Nearly 450 journalists from all over the world will attend the event with 22 radio stations and 20 television stations also represented.

3 Inked by Marks Music

NEW YORK — Charles Singleton, Scott Fagan, Joe Kookoolis and Bobby Donaldson have been signed to writer-creative artist contracts by Marks Music. The signings are part of the buildup planned by Hal Fein, who recently joined Marks as vice president. "We're jumping right into a heavy schedule of contemporary music and welcome all writers and all types of

material to the Edward B. Marks catalog," Fein said.

In addition to writing, Charles "Hoss" Singleton will direct the firm's soul music operation. He has just completed lyrics for a new song by Riz Ortolani, one of the writers of "More." Titled "Our Sun . . . Is Rising Now," it is theme of a soon-to-be-released film, "One on Top of the Other." Among Singleton's song credits are "Strangers in the Night," "Spanish Eyes," "Lady," and "Mama He Treats Your Daughter Mean."

Fagan and Kookoolis, as a team, have been connected with off-Broadway activity while Donaldson is a writer-performer.

Marks Music's growth pattern includes major operations in Los Angeles and London.

Prophecy Sets Soundtrack

NEW YORK—Prophecy Records will release the Quincy Jones soundtrack for the film, "The Hot Rock." Propesy is distributed by Atlantic.

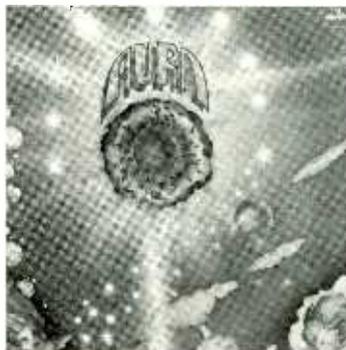
Album Reviews



POP

LIGHTHOUSE—
One Fine Light.
RCA VPS 6047

"One Fine Light" (not to be confused with the Evolution LP, "One Fine Morning") is a deluxe two-record set of material with more jazz overtones than their current sound, which is more on-the-road, country-oriented. Highlights are "If There Ever Was A Time" and "Presents of Presence." Also an excellent arrangement of Lennon and McCartney's "A Day in the Life."



POP

AURA—
Mercury SRM 1-620

Aura, a rock band in the tradition of BS&T and Lighthouse but having a distinctive quality of their own, have produced a very commercial and enjoyable first album. Al Latham's robust, vigorous vocals are stand-outs and the group plays with great gusto and feeling. "Cross-Eyed Eagle," "No Opportunity Needed, No Experience Necessary," and "Show Me The Way" should garner airplay and help stimulate sales.



POP

DETROIT EMERALDS—
You Want It, You Got It.
Westbound WB 2013 (Chess/Janus)

This is the second album by the Detroit Emeralds whose music ranges from meaningful ballads to bouncing up-tempo tunes. The group is at top with "There's A Love For Me Somewhere," and the title track with a perfect blend of harmony. Package also includes "I'll Never Sail The Sea Again," and "I Bet You Get The One You Love."

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.

SPECIAL MERIT PICKS

POP

ENOCH LIGHT & THE LIGHT BRIGADE—The Brass Menagerie/1973. Project 3 PRSD 5060 Fascinating and highly entertaining, the Brass Menagerie's latest package includes tunes such as "Theme From 'Shaft,'" "MacArthur Park," and "Season of the Witch," plus "The Night They Drove Old Dixie Down." All provide excellent listening and should provide MOR stations with good programming and production material.

PATTO—Hold Your Fire. Vertigo VEL 1008 (Mercury)

Patto is a relatively unknown British group who may well be shedding their obscurity with the release of this LP. There is message rock basically conveying feelings of rebelliousness ("You You Point Your Finger") disillusionment ("Hold Your Fire") and pacifism ("Air Raid Shelter" and "Give It All Away"). Mike Patto is an interesting vocalist and possesses more than a tinge of star quality.

DOUG KERSHAW—Swamp Grass. Warner Bros. BS 2581

Doug Kershaw's debut on Warner Bros. is an attempt to commercialize his sound. The resonant intensity of his voice is checked and contained by heavy brass and chorus. The original, unrestricted Kershaw comes through on fiddle, "Cajun Funk." The best of Doug Kershaw is yet to come.

ARTHUR MILLER AND ALL THE LITTLE MILLERS—Hanging Out and Settling Down. Columbia C 31090

This album puts a smile on your face and keeps it there. Arthur Miller (no relation to the author) writes with a lightness of touch and deftness of wit. His voice is relaxed, friendly and generates warmth and "realness." "Chocolate Pudding" is a joyous track and "When My Mama Met My Papa" is equally charming.

CLASSICAL

COPLAND: THE RED PONY/BRITTEN: SINFONIA DA REQUIEM—St. Louis Symphony Orchestra (Previn). Odyssey Y 31016

Aaron Copland's "The Red Pony" movie score rides again, in a brisk Andre Previn reading with the St. Louis Symphony. Backed by Benjamin Britten's spare "Sinfonia Da Requiem."

BERLIOZ/FAURE/RAVEL—Charles Munch with the Philadelphia Orch. Odyssey Y 31017 (Columbia)

Charles Munch and the Philadelphia Orchestra serve up some offbeat but lush French works; Ravel's "Valse Nobles Et Sentimentales," a Gabriel Faure "Pelleas Et Melisande Suite" and music from the Berlioz "Damnation of Faust."

JOSTEN: JUNGLE; CANZONA SERIA/KUBIK: SYMPHONY CONCERTANTE—American Symphony Orchestra (Stokowski)/French Radio Orchestra (Kubik). CRI SD 267

The late Werner Josten's sensuously exotic symphonic poem, "Jungle" and the 1952 Pulitzer Prize winner, Gail Kubik's "Symphony Concertante" are featured on this new Composers Recordings Inc. release.

WEISGALL: THE STRONGER/FANCIES & INVENTIONS—Johanna Meier/Julian Patrick/the Aeolian Chamber Players. CRI SD 273

Hugo Weisgall sets Strindberg's one-act play (actually a dramatic monologue) "The Stronger," to a dissonant, thoroughly contemporary score. The same dramatic contrast is given his settings of Robert Herrick's Elizabethan poems.

★ ★ ★ ★
4 STAR
★ ★ ★ ★

POPULAR ★★★★★

ANNETTE PEACOCK—I'm the One. RCA LSP 4578

SPOKEN WORD ★★★★★

PAUL ROCHE—Ad Nauseam Or Death At Fun City of Future Shock. Mercury SRM 1 616

More Album Reviews

See Page 64

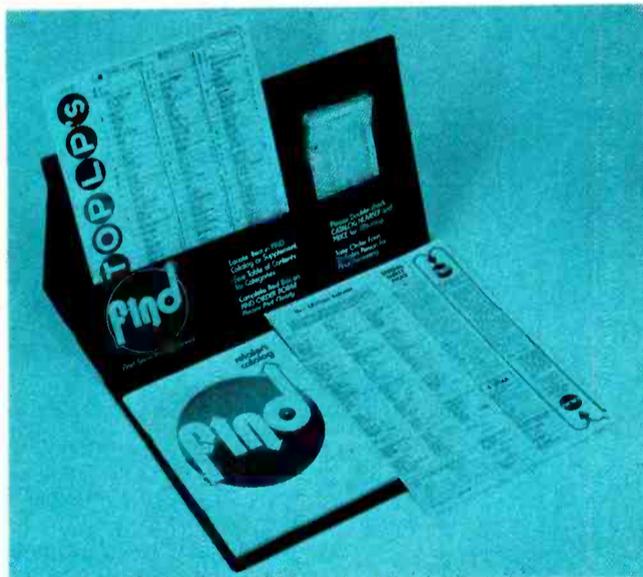
Record / Tape Retailers :

FIND* invites your special order business.

FIND invites 5000 additional dealers to join over 2000 Record / Tape dealers now enjoying the following benefits of **FIND**:



Deluxe FIND Customer Service Center (floor unit)



Vinyl FIND Customer Service Center (counter unit)

- FIND makes every participating dealer a Full Line Dealer. The FIND warehouse is your warehouse... the FIND Catalog is your Catalog. Both represent over 40,000 individual selections of LP's and Tapes for your special order needs.
- FIND's January, 1972 Catalog will contain over 40,000 individual selections of LP's and Tapes arranged in easy to use music categories; the active catalogs of over 500 U.S. Record and Tape Manufacturers.
- In addition, FIND will locate any LP or Tape for you, even those not listed in its comprehensive monthly FIND Catalog.
- FIND will increase your profits by as much as \$500, \$5,000 or even \$50,000, depending on your present sales volume and the number of outlets in your retail operation.
- FIND will increase your store traffic.
- FIND will remove the "Special Order" burden from your shoulders; enabling you to provide better service to your customers.
- FIND will fill ALL your LP and Tape Special Order Needs: quickly, efficiently and economically.

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Fill in the FIND Dealer Application below... MAIL IT TODAY!



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:

- | | |
|-----------------------------------------------------------------|-----------------------------------------|
| <input type="checkbox"/> Record/Tape Store | <input type="checkbox"/> Discount Store |
| <input type="checkbox"/> Home Entertainment/
Appliance Store | <input type="checkbox"/> Variety Store |
| <input type="checkbox"/> Department Store | <input type="checkbox"/> Supermarket |
| <input type="checkbox"/> Other: _____ | <input type="checkbox"/> 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:

- | | |
|-------------------------------------|------------------------------------------|
| <input type="checkbox"/> LP Records | <input type="checkbox"/> 8-Track Tapes |
| <input type="checkbox"/> Cassettes | <input type="checkbox"/> Open-Reel Tapes |

4. My record/tape department is:

- | |
|--------------------------------------------------------------|
| <input type="checkbox"/> Clerk-serviced |
| <input type="checkbox"/> Self-serviced |
| <input type="checkbox"/> Self serviced with clerk assistance |

5. I buy my record/tape product from:

- | |
|--------------------------------------------------|
| <input type="checkbox"/> Distributors |
| <input type="checkbox"/> One-Stops |
| <input type="checkbox"/> Serviced by Rack Jobber |

6. I subscribe to Billboard. Yes _____ No _____

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Store Name: _____

Individual: _____
 Owner: Manager.

Telephone: _____

Address: _____

City, State, Zip: _____

For Week Ending
Jan. 22, 1972



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.)

BILLBOARD

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	AMERICAN PIE • 9	Don McLean (Ed Freeman), United Artists 50856
2	2	BRAND NEW KEY • 13	Melanie (Peter Schekeryk), Neighborhood 4201 (Famous)
3	3	LET'S STAY TOGETHER • 8	Al Green (Willie Mitchell), Hi 2202 (London)
4	4	SUNSHINE 11	Jonathan Edwards (Peter Casperson), Capricorn 8021 (Atco)
5	14	DAY AFTER DAY 8	Badfinger (George Harrison), Apple 1841
6	6	SCORPIO • 13	Dennis Coffey & the Detroit Guitar Band (Theodore & Coffey), Sussex 226 (Buddah)
7	7	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) 8	New Seekers (David Mackay), Elektra 45762
8	10	CLEAN UP WOMAN 9	Betty Wright (Willie Clarke & Clarence Reid), Alston 4601 (Atlantic)
9	11	YOU ARE EVERYTHING • 12	Stylistics (Thom Bell), Avco 4581
10	12	SUGAR DADDY 7	Jackson 5 (The Corporation), Motown 1194
11	18	NEVER BEEN TO SPAIN 5	Three Dog Night (Richard Podolor), Dunhill 4299
12	16	DROWNING IN THE SEA OF LOVE 9	Joe Simon (Staff), Spring 120 (Polydor)
13	13	I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) 9	Hillside Singers (Al Ham), Metromedia 231
14	5	FAMILY AFFAIR • 12	Sly & the Family Stone (Sly Stone), Epic 5-10805 (CBS)
15	8	GOT TO BE THERE 13	Michael Jackson (Hal Davis), Motown 1191
16	9	HEY GIRL/I KNEW YOU WHEN 9	Donny Osmond (Rick Hall), MGM 14322
17	15	ONE MONKEY DON'T STOP NO SHOW 10	Honey Cone (Greg Perry & General Johnson/Stagecoach Prod.), Hot Wax 7110 (Buddah)
18	22	ANTICIPATION 7	Carly Simon (Paul Samwell-Smith), Elektra 45759
19	20	HEY BIG BROTHER 9	Rare Earth (Rare Earth), Rare Earth 5038 (Motown)
20	21	IT'S ONE OF THOSE NIGHTS (Yes Love) 6	Partridge Family starring Shirley Jones and Featuring David Cassidy (Wes Farrell) Bell 45-160
21	36	WITHOUT YOU 6	Nilsson (Richard Perry), RCA 74-0604
22	25	KISS AN ANGEL GOOD MORNING 10	Charley Pride (Jack Clement), RCA 74-0550
23	23	ONCE YOU UNDERSTAND 8	Think (Lou Stallman & Bobby Susser), Laurie 3583
24	17	CHERISH • 12	David Cassidy (Wes Farrell), Bell 45-150
25	27	THE WITCH QUEEN OF NEW ORLEANS 10	Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749 (CBS)
26	35	STAY WITH ME 4	Faces (Glyn Johns/Faces), Warner Bros. 7545 Atlantic 2852
27	33	BLACK DOG 5	Led Zeppelin (Jimmy Page), Atlantic 2849
28	30	LEVON 6	Elton John (Gus Dudgeon), Uni 55314 (MCA)
29	31	THAT'S THE WAY I FEEL ABOUT 'CHA 7	Bobby Womack (Free Productions & Muscle Shoals Sound), United Artists 50847
30	32	MAKE ME THE WOMAN THAT YOU GO HOME TO 6	Gladys Knight & the Pips (Clay McMurray), Soul 35091 (Motown)
31	26	HAVE YOU SEEN HER 14	Chi-Lites (Eugene Record), Brunswick 55462
32	37	FIRE AND WATER 5	Wilson Pickett (Brad Shapiro & Dave Crawford),
33	24	ALL I EVER NEED IS YOU 16	Sonny & Cher (Snuff Garrett), Kapp 2151 (MCA)
34	43	PRECIOUS AND FEW 4	Climax (Larry Cox), Rocky Road 30,000 (Bell)

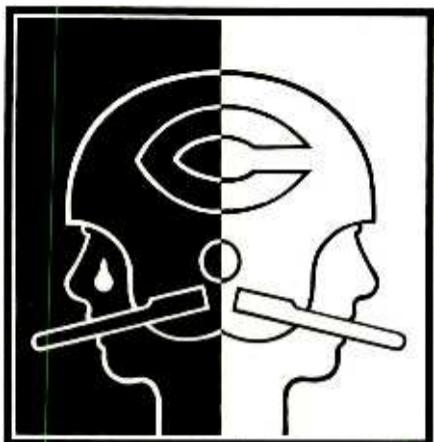
THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	49	JOY 4	Apollo 100 (Miki Dallan), Mega 615-0050
36	19	AN OLD FASHIONED LOVE SONG • 11	Three Dog Night (Richard Podolor), Dunhill 4294
37	46	DON'T SAY YOU DON'T REMEMBER 6	Beverly Bremers (Victrix Prod.), Scepter 12315
38	76	HURTING EACH OTHER 2	Carpenters (Jack Daugherty), A&M 1322
39	39	LOOKIN' FOR A LOVE 8	J. Geils Band (Bill Szymczyk), Atlantic 2844
40	28	WHITE LIES BLUE EYES 12	Bullet (Bobby Flax & Lanny Lambert), Big Tree 123 (Ampex)
41	41	MY BOY 10	Richard Harris (Phil Gaultier & Bill Martin), Dunhill 4293
42	51	DAISY MAE 8	Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4296
43	55	FEELIN' ALRIGHT 9	Joe Cocker (Denny Cordell for Tarantula Prod.), A&M 1063
44	44	THOSE WERE THE DAYS 7	Carroll O'Connor & Jean Stapleton as the Bunkers (Shel Kegan), Atlantic 2847
45	57	TOGETHER LET'S FIND LOVE 4	5th Dimension (Bones Howe), Bell 45-170
46	48	AIN'T NOBODY HOME 11	B.B. King (Zagarino & Michel), ABC 11316
47	40	ME AND BOBBY McGEE 9	Jerry Lee Lewis (Jerry Kennedy), Mercury 73248
48	75	FLOY JOY 3	Supremes ("Smokey"), Motown 1195
49	73	LION SLEEPS TONIGHT 4	Robert John (Hank Medress & Dave Appell), Atlantic 2846
50	54	BANG A GONG (Get It On) 4	T. Rex (Tony Visconti), Reprise 1032
51	82	DO THE FUNKY PENGUIN 5	Rufus Thomas (Tom Nixon), Stax 0112
52	68	WAY BACK HOME 7	Jr. Walker & the All Stars (Johnny Bristol), Soul 35090 (Motown)
53	81	AIN'T UNDERSTANDING MELLOW 7	Jerry Butler & Brenda Lee Eager (Gerald-Sime & Jerry Butler), Mercury 73255
54	50	SOUR SUITE 9	Guess Who (Jack Richardson), RCA 74-0578
55	84	YOU WANT IT, YOU GOT IT 3	Detroit Emeralds (Katouzzion Prod.), Westbound 192 (Janus)
56	61	THE HARDER I TRY (The Bluer I Get) 7	Free Movement (Toxey French, Michael O'Martian, Bill Straw), Columbia 4-45512
57	85	SON OF SHAFT 5	Bar-Kays (Allen Jones), Volt 4073
58	38	GEORGE JACKSON 8	Bob Dylan (Bob Dylan), Columbia 4-45516
59	59	SHOW ME HOW 9	Emotions (Isaac Hayes & David Porter), Volt 4066
60	60	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) 7	Little Johnny Taylor (Miles Grayson), Ronn 55 (Jewel)
61	66	WHAT AM I LIVING FOR 5	Ray Charles (Tom Nixon), ABC 11317
62	70	TUPELO HONEY 4	Van Morrison (Van Morrison and Ted Templeman), Warner Bros. 7543
63	71	UNDER MY WHEELS 5	Alice Cooper (Bob Ezrin), Warner Bros. 7529
64	90	FOOTSTOMPIN' MUSIC 3	Grand Funk Railroad (Terry Knight), Grand Funk 1841 (Capitol)
65	62	NO SAD SONGS 8	Helen Reddy (Larry Marks), Capitol 6363
66	64	TAKE IT SLOW (Out in the Country) 7	Lighthouse (Jimmy Ienner), Evolution 1052 (Stereo Dimension)
67	88	PAIN 5	Ohio Players (Herb James & Billy Pittman), Westbound 188 (Chess/Janus)
68	—	DOWN BY THE LAZY RIVER 1	Osmonds (Michael Lloyd & Alan Osmond), MGM 13324

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
69	74	BABY WON'T YOU LET ME ROCK 'N ROLL YOU 2	Ten Years After (Chris Wright), Columbia 4-45530
70	80	ANOTHER PUFF 3	Jerry Reed (Chet Atkins), RCA 74-0613
71	53	NOTHING TO HIDE 9	Tommy James (Tommy James & Bob King), Roulette 7114
72	72	YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH 6	Undisputed Truth (Norman Whitfield), Gordy 7112 (Motown)
73	91	JUNGLE FEVER 2	Chakachas (Roland Kluger), Polydor 15030
74	67	BLESS THE BEAST AND CHILDREN 12	Carpenters (Jack Daugherty), A&M 1289
75	83	OH ME OH MY 2	Aretha Franklin (Jerry Wexler) Atlantic 2838
76	69	PRETTY AS YOU FEEL 10	Jefferson Airplane (Jefferson Airplane Inc.), Grunt 0300 (RCA)
77	—	SOFTLY WHISPERING I LOVE YOU 1	English Congregation (John Burgess), Atco 6865
78	—	WE'VE GOT TO GET IT ON AGAIN 1	Addrisi Brothers (Norbert Putnam), Columbia 4-45521
79	89	IF I COULD SEE THE LIGHT 3	8th Day (General Johnson/Greg Perry), Invictus 9107 (Capitol)
80	—	MOVE 'EM OUT 1	Delaney & Bonnie (Delaney Bramlett), Atco 6866
81	86	LOVE GONNA PACK UP 5	Persuaders (Poindexter Brothers), Win Or Lose 220 (Atlantic)
82	87	FIVE HUNDRED MILES 7	Heaven Bound With Tony Scotti (Tony Scotti-Tommy Oliver-Michael Lloyd), MGM 14214
83	99	AJAX AIRLINES 2	Hudson & Landry (Lew Bedell) Dore 868
84	—	WILL YOU STILL LOVE ME TOMORROW 1	Roberta Flack (Joel Dorn), Atlantic 2851
85	95	MUSIC FROM ACROSS THE WAY 2	James Last (James Last) Polydor 15028
86	—	I WROTE A SIMPLE SONG 1	Billy Preston (Billy Preston), A&M 1320
87	—	NICKEL SONG 1	Melanie (Peter Schekeryk), Buddah 268
88	77	KEEP ON KEEPIN' ON 6	N.F. Porter (Gabriel Mekler), Lizard 1010
89	79	AFTER ALL THIS TIME 7	Merry Clayton (Lou Adler), Ode 66018 (A&M)
90	—	I GOTCHA 1	Joe Tex (Buddy Killen), Dial 1010 (Mercury)
91	93	OPEN THE DOOR (Song for Judith) 6	Judy Collins (Mark Abramson), Elektra 45755
92	94	KEEP PLAYIN' THAT ROCK 'N' ROLL 6	Edgar Winter's White Trash (Rick Derringer), Epic 5-10788 (CBS)
93	96	ROCK & ROLL STEW 2	Traffic (Steve Winwood), Island 1201 (Capitol)
94	—	LOVE AND LIBERTY 1	Laura Lee (William Weatherspoon), Hot Wax 7111 (Buddah)
95	—	GIMME SOME MORE 1	J.B.'s (James Brown), People 602 (Polydor)
96	—	SWEET BABY 1	Donnie Elbert (Staff), All Platinum 220
97	97	GET UP AND GET DOWN 7	Dramatics (Tony Hesler), Volt 4071
98	—	YOU REALLY GOT A HOLD ON ME 1	Gayle McCormick (Dennis Lambert & Brian Potter), Dunhill 4298
99	—	SLIPPIN' INTO DARKNESS 1	War (Jerry Goldstein), United Artists 50867
100	—	STANDING IN FOR JODY 1	Johnnie Taylor (Don Davis), Stax 114

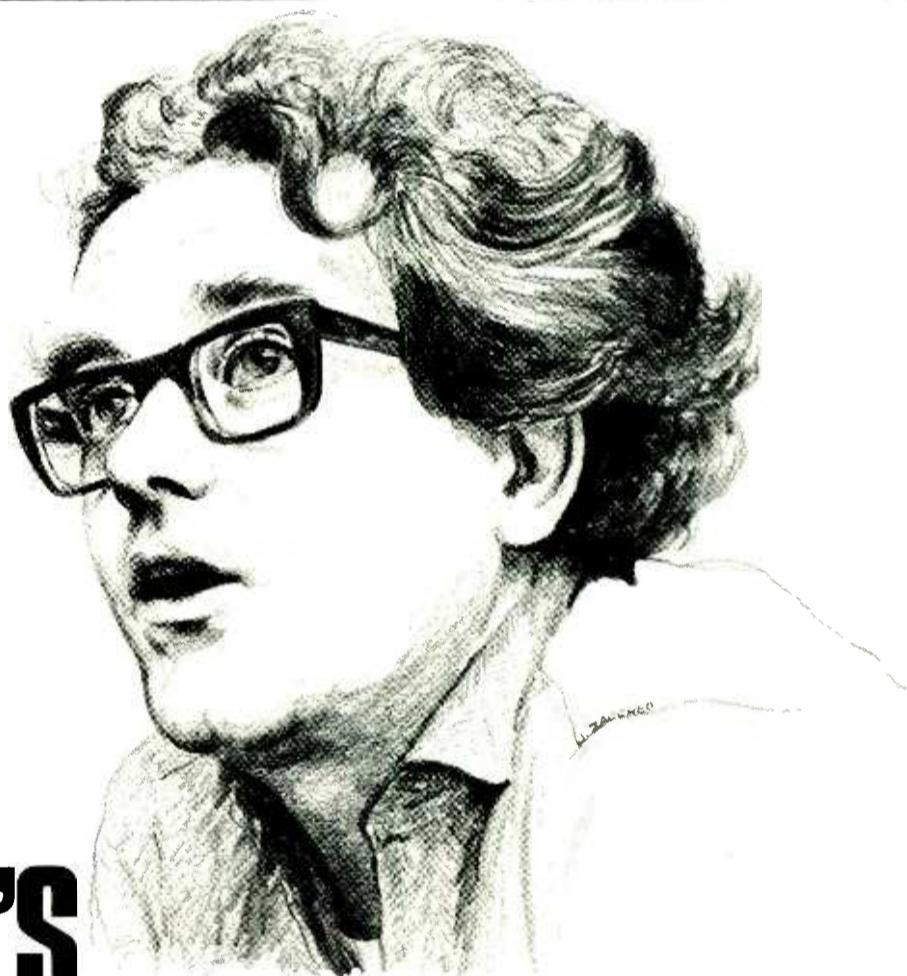
HOT 100 A TO Z—(Publisher-Licensee)

After All This Time (Screen Gems, Columbia, BMI)	89	Drowning in the Sea of Love (Assorted, BMI)	12	I Wrote a Simple Song (Irving/Web, BMI)	86	My Boy (Colgems, ASCAP)	41	Stay With Me (Warner Bros., ASCAP)	26
Ain't Nobody Home (Rittenhouse, BMI)	46	Everybody Knows About My Good Thing (Part 1) (Respect, BMI)	60	I'd Like to Teach the World to Sing (In Perfect Harmony) (Hillside Singers) (Shada, BMI)	13	Never Been to Spain (Lady Jane, BMI)	11	Sugar Daddy (Jobete, BMI)	10
Ain't Understanding Mellow (Butler, ASCAP)	53	Family Affair (Stone Flower, BMI)	14	I'd Like to Teach the World to Sing (In Perfect Harmony) (New Seekers) (Shade, BMI)	7	Nickel Song (Kema Ripa/Awolarie, ASCAP)	87	Sunshine (Castle Hill, ASCAP)	4
Ajax Airlines (Meadowlark, ASCAP)	83	Feelin' Alright (Almo, ASCAP)	43	If I Could See the Light (Gold Forever, BMI)	79	No Sad Songs (Screen Gems-Columbia, BMI)	65	Sweet Baby (Multimood, BMI)	96
All I Ever Need Is You (United Artists, ASCAP)	33	Fire and Water (Irving, BMI)	32	It's One of Those Nights (Yes Love) (Screen Gems-Columbia, BMI)	20	Old Fashioned Love Song, An (Almo, ASCAP)	71	Take It Slow (Out in the Country) (C.A.M.-U.S.A., ASCAP)	66
American Pie (Yahveh/Mayday, ASCAP)	1	Floy Joy (Jobete, BMI)	48	Keep On Keepin' On (Vulture, BMI)	88	One Monkey Don't Stop No Show (Gold Forever, BMI)	75	That's the Way I Feel About 'Cha (Unart/Tracebbs, BMI)	29
Another Puff (Vector, BMI)	70	Footstompin' Music (Storybook, BMI)	64	Keep Playing That Rock 'n' Roll (Hierophant, BMI)	73	Once You Understand (Songs for Everybody, BMI)	17	Together Let's Find Love (Fifth Star, BMI)	45
Anticipation (Quackenbush, ASCAP)	18	George Jackson (Rom's Horn, ASCAP)	58	Kiss an Angel Good Morning (Playback, BMI)	22	Open the Door (Song for Judith) (Rocky Mountain National Park, ASCAP)	23	Tupelo Honey (Caledonia Soul/WB, ASCAP)	62
Baby Won't You Let Me Rock & Roll You (Chrysalis, ASCAP)	69	Get Up and Get Down (Groovesville, BMI)	97	Let's Stay Together (Jac, BMI)	3	Pain (Bridgeport, BMI)	91	Under My Wheels (Bizzare/Alive Ent., BMI)	63
Bang a Gong (Get It On) (Tro-Excess, ASCAP)	50	Gimme Some More (Pyanolone/Belinda/Unichappel, BMI)	95	Love and Liberty (Gold Forever, BMI)	94	Precious and Few (Caesar's Music Library/Emerald City, ASCAP)	67	Way Back Home (Four Knights, BMI)	52
Black Dog (Supertape, ASCAP)	27	Got to Be There (Stein & Van Stock/Glenwood, ASCAP)	15	Love Gonna Pack Up (Coilition/Win or Lose, BMI)	81	Rock & Roll Stew (RSO/Tiflis, BMI)	93	We've Got to Get It On Again (Blackwood, BMI)	78
Bless the Beasts & Children (Screen Gems-Columbia, BMI)	74	Hey Girl (Screen Gems-Columbia, BMI)	16	Make Me the Woman That You Go Home To (Jobete, BMI)	30	Scorpio (Interior, BMI)	6	What Am I Living For (Tideland/Progressive, BMI)	61
Brand New Key (Neighborhood, ASCAP)	2	Hey Girl (Screen Gems-Columbia, BMI)	16	Me & Bobby McGee (Combine, BMI)	47	Show Me How (East/Memphis, BMI)	59	White Lies Blue Eyes (Kema Surra, BMI)	71
Cherish (Beechwood, BMI)	24	Hurting Each Other (Andalusian, ASCAP)	38	More 'Em Out (East Memphis, BMI)	80	Slippin' Into Darkness (Far Out, ASCAP)	34	Will You Still Love Me Tomorrow (Screen Gems-Columbia, BMI)	40
Clean Up Woman (Sherlyn, BMI)	8	I Gotcha (Tree, BMI)	90	Music From Across the Way (Chappell/Intersong, USA, ASCAP)	85	Softly Whispering I Love You (Maribus, BMI)	76	Witch Queen of New Orleans, The (Novallene/Blackwood, BMI)	25
Day After Day (Apple, ASCAP)	5	I Knew You When (Lowery, BMI)	16			Sour Suite (Dunbar, BMI)	54	Without You (Apple, ASCAP)	21
Do the Funky Penguin (Stripe/East/Memphis, BMI)	51					Standing in for Jody (Groovesville, BMI)	100	You Are Everything (Bellboy/Assorted, BMI)	9
Don't Say You Don't Remember (Sunbeam, BMI)	37							You Make Your Own Heaven and Hell Right Here on Earth (Jobete, BMI)	72
Down by the Lazy River (Kalob, BMI)	68							You Really Got a Hold on Me (Jobete, BMI)	98
								You Want It, You Got It (Bridgeport, BMI)	55

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



a friendship,
a story, a song
big enough to reach everyone!



MICHEL LEGRAND'S

recording of his own composition

“BRIAN'S SONG”

THE ORIGINAL TITLE THEME From the Score of the ABC-TV “MOVIE OF THE WEEK” Produced by SCREEN GEMS

on Bell #45,171

Song published by Colgems Music Corp.

BELL RECORDS, A Division of Columbia Pictures Industries, Inc.



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



Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet.)

Billboard TOP POPULAR S

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	2	DON McLEAN American Pie United Artists UAS 5535	11
★	4	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385	3
3	1	CAROLE KING Music Ode SP 77013 (A&M)	7
4	3	CHICAGO At Carnegie Hall Columbia C4X 30865	11
5	5	LED ZEPPELIN Atlantic SD 7208	9
6	6	CAT STEVENS Teaser & the Firecat S&M SP 4313	16
7	7	CAROLE KING Tapestry Ode SP 77009 (A&M)	42
8	9	SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS)	10
★	13	ELTON JOHN Madman Across the Water Uni 93120 (MCA)	9
10	11	WINGS Wild Life Apple SW 3386	5
11	12	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	8
★	21	FACES A Nod Is as Good as a Wink to a Blind Horse Warner Bros. WS 2574	6
13	14	SANTANA Columbia KS 30595	15
14	15	BOB DYLAN'S GREAT HITS, VOL. 2 Columbia KG 31120	7
★	19	JACKSON 5 Greatest Hits Motown M 741 L	4
16	8	ALL IN THE FAMILY TV Cast Atlantic SD 7210	10
17	10	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)	7
★	25	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7	3
19	16	MELANIE Gather Me Neighborhood NRS 47001 (Famous)	11
20	20	TRAFFIC Low Spark of High Heeled Boys Island SW 9306 (Capitol)	7
21	22	ALICE COOPER Killer Warner Bros. BS 2567	8
22	18	ROBERTA FLACK Quiet Fire Atlantic SD 1594	7
23	23	PETER NERO Summer of '42 Columbia C 31105	9
24	17	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609	32
25	24	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)	23
26	28	CARPENTERS A&M SP 3502	34
27	27	DONNY OSMOND To You With Love MGM SE 4797	12
28	29	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	61
29	26	PARTRIDGE FAMILY Sound Magazine Bell 6064	22
30	33	THREE DOG NIGHT Harmony Dunhill DSX 50108	14
31	31	JESUS CHRIST, SUPERSTAR Original Broadway Cast Decca DL 1503 (MCA)	3
32	36	NEIL DIAMOND Stones Uni 93106 (MCA)	11
33	34	HUDSON & LANDRY Losing Their Heads Dore 326	9
34	38	STYLISTICS Avco AC 33023	6
★	40	MOUNTAIN Flowers of Evil Windfall 5501 (Bell)	6

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	30	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	13
37	37	DENNIS COFFEY & THE DETROIT GUITAR BAND Evolution Sussex SXBS 7004 (Buddah)	11
38	39	CHARLEY PRIDE Sings Heart Songs RCA LSP 4617	8
39	35	JOHN LENNON Imagine Apple 3379	19
40	41	YES ALBUM Atlantic SD 8283	30
41	42	JAMES BROWN Revolution of the Mind/Recorded Live at the Apollo Polydor PD 3003	5
42	43	CHER Kapp KS 3649 (MCA)	18
★	48	CHEECH & CHONG Ode SP 77010 (A&M)	18
★	59	NEW SEEKERS We'd Like to Teach the World to Sing Elektra EKS 74115	5
45	45	JONATHAN EDWARDS Capricorn SD 862 (Atco)	10
★	64	ENGELBERT HUMPERDINCK Live at the Riviera, Las Vegas Parrot XPAS 71051 (London)	4
47	52	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	4
★	58	LAURA NYRO Gonna Take a Miracle Columbia KC 30987	5
49	51	CARLY SIMON Anticipation Elektra EKS 75016	9
50	46	BLACK SABBATH Master of Reality Warner Bros. BS 7562	21
★	60	BADFINGER Straight Up Apple ST 3387	5
52	64	WHO Who's Next Decca DL 79182 (MCA)	24
53	55	LEONARD BERNSTEIN Mass Columbia M2 31008	5
54	44	HUMBLE PIE Performance: Live Rockin' the Fillmore A&M SP 3607	12
55	50	SONNY AND CHER LIVE Kapp KS 3654 (MCA)	17
56	49	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	23
57	32	LES CRANE Desiderata Warner Bros. 2570	8
58	36	WHO Meaty, Beaty, Big & Bouncy Decca DL 79182 (MCA)	10
59	47	BARBRA JOAN STREISAND Columbia KS 30792	19
60	60	DAVID FRYE Richard Nixon, Superstar Buddah BDS 5097	7
61	61	MICKEY NEWBURY Frisco Mabel Joy Elektra EKS 74107	11
62	62	JOAN BAEZ Blessed Are... Vanguard VSD 5670/1	19
63	69	VAN MORRISON Tupelo Honey Warner Bros. WS 1950	13
64	53	JACKSON 5/SOUNDTRACK Goin' Back to Indiana Motown M 742 L	15
65	65	JUDY COLLINS Living Elektra EKS 75014	8
66	63	JIMI HENDRIX/SOUNDTRACK Rainbow Bridge Reprise MS 2040	16
67	67	JETHRO TULL Aqualung Reprise RS 2035	37
68	66	SUMMER OF '42 Soundtrack Warner Bros. WS 1925	20
69	73	CAT STEVENS Tea for the Tillerman A&M SP 4280	51
70	70	LEON RUSSELL & MARC BENNO Asylum Choir II Shelter SW B910 (Capitol)	8

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
71	68	CURTIS MAYFIELD Roots Curton CRS 8008 (Buddah)	12
★	110	GLADYS KNIGHT & THE PIPS Standing Ovation Soul S 736L (Motown)	3
73	74	CARPENTERS Close to You A&M SP 4271	71
74	80	RICHARD HARRIS My Boy Dunhill DSX 50116	6
★	89	NILSSON Nilsson Schmilsson RCA LSP 4515	8
76	79	JEFFERSON AIRPLANE Bark Grunt FTR 1001 (RCA)	19
77	88	WAR All Day Music United Artists UAS 5546	10
78	72	MARVIN GAYE What's Going On Tamla TS 310 (Motown)	32
79	82	LOU RAWLS Natural Man MGM SE 4771	21
80	76	JOHN DENVER Aerie RCA LSP 4607	8
★	95	AL GREEN Gets Next to You Hi SHL 32062 (London)	21
82	83	JAMES TAYLOR Mud Slide Slim and the Lost Horizon Warner Bros. BS 2561	37
83	81	THREE DOG NIGHT Golden Biscuits Dunhill DSX 50098	48
84	71	CHI-LITES (For God's Sake) Give More Power to the People Brunswick 22 8L 754170	23
85	76	STEVIE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313 L (Motown)	10
★	105	HONEY CONE Soulful Tapestry Hot Wax HA 707 (Buddah)	7
★	132	GROVER WASHINGTON, JR. Inner City Blues Kudu KU 03 (CTI)	4
88	78	SESAME STREET 2 Original TV Cast Warner Bros. BS 2569	7
89	86	SANTANA Abraxas Columbia KC 30130	68
90	94	ALLMAN BROS. BAND At Fillmore East Capricorn SD 2-802 (Atco)	27
91	93	PAUL KANTER & GRACE SLICK Sunfighter Grunt FTR 1002 (RCA)	4
92	92	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295	18
93	84	PAUL & LINDA McCARTNEY Ram Apple SMAS 3375	34
94	90	JEFF BECK GROUP Rough & Ready Epic KE 30973 (CBS)	12
95	77	DOORS Other Voices Elektra EKS 75017	12
96	98	ROBERTA FLACK Chapter Two Atlantic SD 1569	74
97	100	BOBBY WOMACK Communication United Artists UAS 5539	8
98	91	CHICAGO TRANSIT AUTHORITY Columbia GP 8	141
99	99	CHER United Artists UXS 88	3
100	96	QUINCY JONES Smackwater Jack A&M SP 3037	15
101	103	FIFTH DIMENSION Live Bell 9000	14
102	106	BLACK SABBATH Paranoid Warner Bros. WS 1887	49
103	87	DIONNE WARWICKE STORY Scepter SPX 2-596	13
104	111	MOM & DADS Rangers Waltz GNP Crescendo GNPS 2061	6

(Continued on page 72)

Released one week ago and

EXPLODING!

Donnie Elbert
'I CAN'T HELP MYSELF'

(Sugar Pie, Honey Bunch)
AV 4587

on  **AVCO**

• Continued from page 70

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
105	85	FREDDIE HART	Easy Loving Capitol ST 838	16
106	97	PARTRIDGE FAMILY	Up to Date Bell 6059	43
107	104	J. GEILS BAND	Morning After Atlantic SD 8297	12
★	136	CAT STEVENS	Very Young and Early Songs Deram DES 18061 (London)	3
★	—	EMERSON, LAKE & PALMER	Pictures at an Exhibition Cotillion ELP 66666	1
110	114	SONNY & CHER	The Best of Atco SD 33-219	9
111	119	T. REX	Electric Warrior Reprise RS 6466	12
112	113	ISLEY BROTHERS	Givin' It Back T-Neck TNS 3008 (Buddah)	18
113	102	DONNY OSMOND ALBUM	MGM SE 4782	29
114	122	DIAMONDS ARE FOREVER	Soundtrack United Artists UAS 5220	3
115	112	CHICAGO	Columbia KGP 24	102
116	101	THE PARTRIDGE FAMILY ALBUM	Bell 6050	65
117	108	TEN YEARS AFTER	A Space in Time Columbia KC 30801	22
118	107	LEE MICHAELS	5th A&M SP 4302	34
119	118	VIKKI CARR	Superstar Columbia C 31040	3
120	127	GUESS WHO	Best of RCA Victor LSPX 1004	41
121	124	SLY & THE FAMILY STONE	Greatest Hits Epic E 30324 (CBS)	64
122	120	BUDDY MILES LIVE	Mercury SRM 2-7500	17
123	123	ANDY WILLIAMS	The Impossible Dream Columbia KG 31064	3
124	109	B.J. THOMAS	Greatest Hits, Vol. 2 Scepter SPS 597	10
125	121	CURTIS MAYFIELD	Curtis Curtom CRS 8008 (Buddah)	35
126	115	JERRY LEE LEWIS	Would You Take Another Chance on Me Mercury SR 61345	9
127	117	MELANIE	Garden in the City Buddah BDS 5095	8
128	130	ANNE MURRAY & GLEN CAMPBELL	Capitol SW 869	7
129	128	QUICKSILVER MESSENGER SERVICE	Quicksilver Capitol SW 819	8
130	131	IT'S A BEAUTIFUL DAY	Choice Quality Stuff/Anytime Columbia KC 30734	7
131	116	TOM JONES	Live at Caesar's Palace Parrot 2XPAS 71049/50 (London)	12
132	125	B.B. KING	In London ABC ABCX 730	15
133	138	SEALS & CROFTS	Year of Sunday Warner Bros. BS 2568	8
134	135	HERBIE MANN	Push Push Embryo SD 532 (Atlantic)	13
135	137	RITA COOLIDGE	Nice Feelin' A&M SP 4325	6
136	144	MILES DAVIS	Live-Evil Columbia G 30954	5

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	148	IRON BUTTERFLY	Best of/Evolution Atco SD 33-369	5
138	141	GRASS ROOTS	Their 16 Greatest Hits Dunhill DSX 50107	17
139	126	KRIS KRISTOFFERSON	Me & Bobby McGee Monument Z 30817 (CBS)	20
140	147	PAPA JOHN CREACH	Grunt FTR 1003 (RCA)	4
141	133	JAMES TAYLOR	Sweet Baby James Warner Bros. WS 1843	98
142	134	JACKSON 5	Maybe Tomorrow Motown MS 735	38
143	129	KRIS KRISTOFFERSON	The Silver Tongued Devil & I Monument Z 30679 (CBS)	26
144	150	COMMANDER CODY & HIS LOST PLANET ARMEN	Ozone Paramount PAS 6017	8
★	—	DRAMATICS	Whatcha See Is Whatcha Get Volt VOS 6018	1
146	155	KINKS	Muswell Hillbillies RCA LSP 4644	6
147	158	JR. WALKER & THE ALL STARS	Moody, Jr. Soul S 733L (Motown)	3
148	149	ROLLING STONES	Sticky Fingers Rolling Stones COC 59100 (Atco)	36
149	143	THREE DOG NIGHT	Naturally Dunhill DSX 50088	59
150	140	OSMONDS	Homemade MGM SE 4770	31
151	159	WILSON PICKETT	Don't Knock My Love Atlantic SD 8300	5
★	172	EARTH, WIND & FIRE	The Need of Love, Warner Bros. WS 1958	2
153	153	HILLSIDE SINGERS	I'd Like to Teach the World to Sing Metromedia KMD 1051	3
154	154	LIVINGSTON TAYLOR	Liv Capricorn SD 863 (Atco)	6
155	156	CROSBY, STILLS, NASH & YOUNG	4 Way Street Atlantic SD 2-902	40
156	151	NANCY WILSON	Kaleidoscope Capitol ST 852	5
157	160	RAY CHARLES	25th Anniversary in Show Business ABC ABCH 731	10
158	168	EDDIE KENDRICKS	All By Myself Tamla TS 309 (Motown)	27
159	142	TRAFFIC, ETC.	Welcome to the Canteen United Artists UAS 5550	16
160	161	PINK FLOYD	Meddle Harvest SMAS 832 (Capitol)	12
161	165	GRAND FUNK RAILROAD LIVE ALBUM	Live Album Capitol SW 633	60
★	198	SUPREMES & FOUR TOPS	Dynamite Motown M 745 L	3
163	163	DONNIE ELBERT	Where Did Our Love Go All Platinum AP 3007	4
164	164	CARRY IT ON	Soundtrack/Joan Baez Vanguard VSD 79313	4
165	157	BILL WITHERS	Just as I Am Sussex SXBS 7006 (Buddah)	30
166	166	SESAME STREET BOOK & RECORD	Original TV Cast Columbia CS 1069	54
167	176	PAUL WILLIAMS	Just An Old Fashioned Love Song A&M SP 4327	5

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
168	152	BYRDS	Farther Along Columbia KC 31050	5
169	162	ARETHA FRANKLIN	Aretha Live at Fillmore West Atlantic SD 7205	34
170	139	IKE & TINA TURNER	'Nuff Said United Artists UAS 5530	9
171	171	CHICAGO III	Columbia C2 30110	42
172	173	ATOMIC ROOSTER	In Hearing Of Elektra EKS 74109	7
173	179	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	72
174	174	EDDIE HARRIS	Live at Newport Atlantic SD 1595	9
175	184	KOOL & THE GANG	Live at PJ's De-Lite DES 15004	4
176	146	RICHEL HAVENS	Great Blind Degree Stormy Forest SFS 6010 (MGM)	11
★	—	YES	Fragile Atlantic SD 7211	1
178	169	GRAND FUNK RAILROAD	Survival Capitol SW 764	39
★	—	FREDDIE NORTH	Friend Mankind 204 (Nashboro)	1
180	177	CACTUS	Restrictions Atco SD 33-377	9
181	182	TAJ MAHAL	Happy Just to Be Like I Am Columbia C 40767	2
182	183	FRANK ZAPPA'S 200 MOTELS	Soundtrack United Artists UAS 9956	13
183	—	GODSPELL	Original Cast Album Bell 1102	17
184	181	BILL COSBY	For Adults Only Uni 73112 (MCA)	7
185	185	BLESS THE BEASTS & THE CHILDREN	Soundtrack A&M SP 4322	9
186	190	MASON PROFFITT	Last Night I Had the Strangest Dream Ampex A 10138	12
187	191	WANDA ROBINSON	Black Ivory Perception PLP 18	12
188	—	MAC DAVIS	I Believe in Music Columbia C 30986	4
189	196	PAUL ANKA	Buddah BDS 5093	2
190	187	TEMPTATIONS	Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	69
191	192	TRUTH OF TRUTHS	Various Artists Oak OR 1001	6
192	200	MARK-ALMOND II	Blue Thumb BTS 32	2
193	193	LUTHER INGRAM	I've Been Here All the Time Koko MOS 2201 (Stax/Volt)	2
194	194	PERCY FAITH, HIS ORCH. & CHORUS	Jesus Christ, Superstar Columbia G 31042	6
195	195	JOHN STEWART	Lonesome Picker Rides Again Warner Bros. WB 1948	2
196	199	MERRY CLAYTON	Ode SP 77012 (A&M)	10
197	197	VENTURES	Theme From "Shaft" United Artists UAS 5547	2
198	—	BILLY PRESTON	I Wrote a Simple Song A&M SP 3507	1
199	—	J.J. CALE	Naturally Shelter SW 8908 (Capitol)	1
200	—	Z.Z. HILL	Brand New Mankind 201 (Nashboro)	1

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| 1 Down By The Lazy
River
Yo Yo
In "The Rest Of My Life"
(Cont.) | 3 Love Is
It's You, Babe
My Drum (Cont.) |
| 2 In The Rest Of My Life
(Concl.)
Buy One
A Taste Of Rhythm And
Blues | 4 My Drum (Concl.)
He's The Light Of The
World
Don't Panic |

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MUSIC TAPES
CORPORATION

Gold Singles, Albums Drop

NEW YORK—The Recording Industry Association of America certified a total of 146 gold record awards during 1971.

Awards were made to 54 singles and 92 albums. In 1970, 113 albums and 56 singles were granted gold record award certifications.

To obtain RIAA certification for gold record awards, a company must submit its sales to an audit by an independent firm of certified public accountants. To qualify, a single must achieve a minimum sales of one million copies, an album \$1 million in sales of the LP and/or its counterpart on pre-recorded tapes.

Gold Record awards were given to the following singles: "Groove Me," King Floyd (Chimneyville); "Gypsy Woman," Brian Hyland (UNI); "Rose Garden," Lynn Anderson (Columbia); "One Bad Apple," the Osmonds (MGM); "Precious, Precious," Jackie Moore (Atlantic); "Doesn't Somebody Want to Be Wanted," the Partridge Family (Bell); "Have You Ever Seen the Rain," Creedence Clearwater Revival (Fantasy); "Don't Let the Green Grass Fool You," Wilson Pickett (Atlantic); "She's a Lady," Tom Jones (Parrot); "Amos Moses," Jerry Reed (RCA).

Also, "Lonely Days," Bee Gees (Atco); "Joy to the World," Three

Dog Night (ABC/Dunhill); "For All We Know," the Carpenters (A & M); "The Battle Hymn of Lt. Calley," Terry Nelson (Plantation); "Help Me Make It Through the Night," Sammi Smith (Mega); "Put Your Hand in the Hand," Ocean (Kama Sutra); "Proud Mary," Ike & Tina Turner (Liberty); "Bridge Over Troubled Water," Aretha Franklin (Atlantic); "Want Ads," Honey Cone (Hot Wax); "Stay Awhile," the Bells (Polydor).

Also, "Don't Knock My Love," Wilson Pickett (Atlantic); "Indian Reservation," Raiders (Columbia); "Rainy Days & Mondays," the Carpenters (A&M); "It's Too Late," Carole King (Ode); "Treat Her Like a Lady," Cornelius Brothers & Sister Rose (United Artists); "It Don't Come Easy," Ringo Starr (Apple); "Don't Pull Your Love," Hamilton Joe Frank and Reynolds (ABC/Dunhill); "Take Me Home, Country Roads," John Denver (RCA); "How Can You Mend a Broken Heart," Bee Gees (Atco); "Spanish Harlem," Aretha Franklin (Atlantic).

Also, "Bring the Boys Home," Freda Payne (Invictus); "Sweet and Innocent," Donny Osmond (MGM); "Signs," Five Man Electrical Band (Lionel); "She's Not Just Another Woman," 8th Day (Invictus); "Uncle Albert/Admiral Halsey," Paul & Linda McCartney (Apple); "Ain't No Sunshine," Bill Withers (Sussex); "Stick-Up," Honey Cone (Hot Wax); "Maggie May," Rod Stewart (Mercury); "Go Away Little Girl," Donny Osmond (MGM); "Superstar," the Carpenters (A&M); "The Night They Drove Old Dixie Down," Joan Baez (Vanguard).

Also, "Tired of Being Alone," Al Green (Hi); "Thin Line Between Love and Hate," the Persuaders (Atco); "Yo-Yo," the Osmonds (MGM); "Gypsies, Tramps & Thieves," Cher (Kapp); "Easy Loving," Freddie Hart (Capitol); "Family Affair," Sly and the Family Stone (Epic); "Trapped by a Thing Called Love," Denise LaSalle (Westbound); "Scorpio," Dennis Coffey and the Detroit Guitar Band (Sussex); "Rock Steady," Aretha Franklin (Atlantic); "Cherish," David Cassidy (Bell); "Brand New Key," Melanie (Neighborhood); "An Old-Fashioned Love Song," Three Dog Night (ABC/Dunhill); "Clean Up Woman," Betty Wright (Alston).

Album Awards went to: "I Who Have Nothing," Tom Jones (Parrot); "Taproot Manuscript," Neil Diamond (UNI); "Plastic Ono Band," John Lennon (Apple); "Love Story," Soundtrack (Paramount); "Chicago III," Chicago (Columbia); "The Worst of Jefferson Airplane," Jefferson Airplane (RCA); "Elton John," Elton John (UNI); "On Stage February 1970," Elvis Presley (RCA); "Charley Pride's 10th Album," Charley Pride (RCA); "Just Plain Charley," Charley Pride (RCA); "Charley Pride in Person," Charley Pride (RCA).

Also, "Pearl," Janis Joplin (Columbia); "For the Good Times," Ray Price (Columbia); "The Fighting Side of Me," Merle Haggard and the Strangers (Capitol); Gary Puckett & the Union Gap's Greatest Hits," Gary Puckett & the Union Gap (Columbia); "Tumbleweed Connection," Elton John (UNI); "Love Story," Andy Williams (Columbia); "Rose Garden," Lynn Anderson (Columbia); "Up to Date," Partridge Family (Bell); "The Cry of Love," Jimi Hendrix (Reprise); "Woodstock II," Woodstock (Cotillion).

Also, "Friends," Elton John (Paramount); "Whales and Nightingales," Judy Collins (Elektra); "If I Could Only Remember My Name," David Crosby (Atlantic); "Naturally," Three Dog Night (ABC/Dunhill); "Steppenwolf 7," Steppenwolf (ABC/Dunhill); "Golden Biscuits," Three Dog Night (ABC/Dunhill); "Steppenwolf Gold," Steppenwolf (ABC/Dunhill); "Greatest Hits," Herb Alpert and the Tijuana Brass (A&M); "Four Way Street," Crosby, Stills, Nash & Young (Atlantic); "Stoney End," Barbra Streisand (Columbia). Also, "Survival," Grand Funk Railroad (Capitol); "Mud Slide

Slim and the Blue Horizon," James Taylor (Warner Bros.); "Greatest Hits," Barbra Streisand (Columbia); "Paranoid," Black Sabbath (Warner Bros.); "Sticky Fingers," Rolling Stones (Rolling Stones); "Tea for the Tillerman," Cat Stevens (A&M); "Sweetheart," Englebert Humperdinck (Parrot); "Nantucket Sleighride," Mountain (Windfall); "Love's Lines Angles and Rhymes," Fifth Dimension (Bell); "Ram," Paul & Linda McCartney (Apple).

Also, "Carpenters," the Carpenters (A&M); "Tapestry," Carole King (Ode); "Black Sabbath, Black Sabbath (Warner Bros.); "If You Could Read My Mind," Gordon Lightfoot (Warner-Reprise); "The Best of the Guess Who," the Guess Who (RCA); "Hawaii 5-0," the Ventures (UA/Liberty); "Auqalung," Jethro Tull (Warner-Reprise); "Aretha Franklin at the Fillmore West," Aretha Franklin (Atlantic); "Burt Bacharach," Burt Bacharach (A&M); "L.A. Woman," the Doors (Elektra).

Also, "Every Picture Tells a Story," Rod Stewart (Mercury); "Emerson, Lake & Palmer," Emerson, Lake & Palmer (Cotillion); "B. S. & T. 4," Blood, Sweat & Tears (Columbia); "Layla," Derek & the Dominos (Atlantic); "Chapter Two," Roberta Flack (Atlantic); "Stephen Stills, No. 2," Stephen Stills (Atlantic); "Songs for Beginners," Graham Nash (Atlantic); "Tarkus," Emerson, Lake & Palmer (Cotillion); "Every Good Boy Deserves Favour," Moody Blues (Threshold); "Bark," Jefferson Airplane (Grunt).

Also, "You've Got a Friend," James Taylor (Warner Bros.); "Osmonds," the Osmonds (MGM); "Andy Williams' Greatest Hits," Andy Williams (Columbia); "Poems, Prayers and Promises," John Denver (RCA); "Who's Next," the Who (Decca); "Master of Reality," Black Sabbath (Warner Bros.); "The Partridge Family Sound Magazine," the Partridge Family (Bell); "Imagine," John Lennon (Apple); "Santana," Santana (Columbia); "Harmony," Three Dog Night (ABC/Dunhill); "Fiddler on the Roof," Soundtrack (United Artists).

Also, "Teaser and the Firecat," Cat Stevens (A&M); "The Allman Brothers Band at Fillmore East," the Allman Brothers (Atco); "James Gang Rides Again," James Gang (ABC/Dunhill); "A Partridge Family Christmas Card," the Partridge Family (Bell); "There's a Riot Goin' On," Sly and the Family Stone (Epic); "Chicago Live at Carnegie Hall," Chicago (Columbia); "Blue," Joni Mitchell (Warner-Reprise); "Grateful Dead," Grateful Dead (Warner Bros.); "Led Zeppelin," Led Zeppelin (Columbia).

Also, "E Pluribus Funk," Grand Funk Railroad (Capitol); "Barbra Joan Streisand," Barbra Streisand (Columbia); "Rainbow Bridge" (Original motion picture soundtrack), Jimi Hendrix (Warner-Reprise); "A Space in Time," Ten Years After (Columbia); "Carole King Music," Carole King (Ode); "Candles in the Rain," Melanie (Buddah); "All in the Family," Original Cast (Atlantic); "The Donny Osmond Album," Donny Osmond (MGM); "Live," Fifth Dimension (Bell); "Dionne Warwick a Decade of Gold," Dionne Warwick (Scepter); "The World of Johnny Cash," Johnny Cash (Columbia).

Youth Mart Analysis

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provide registrants exposure to demonstrations of technological innovations in the music-record field.

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FM Action

WMMR-FM, Philadelphia

Ed Sciaky reporting

Ian Matthews, "Tigers Will Survive," Vertigo
Cuts: "Tigers Will Survive," "Da Doo Ron Ron," "Never Again," "House Un-American Blues Activity Dream."
Steve Goodman, "Steve Goodman," Buddah
Cuts: "I Don't Know Where I'm Goin'," "City of New Orleans," "Turnpike Tom," "You Never Even Call Me by My Name."
Paul Williams, "Just an Old Fashioned Love Song," A&M
Cuts: "Waking Up Alone," "Old Fashioned Love Song," "Simple Man," "My Love and I."
Yes, "Fragile," Atlantic
Cuts: "Round About," "Long Distance Runaround," "South Side of the Sky," "Heart of the Sunrise."
Also played: Miles Davis, "Live Evil," Columbia; Emerson, Lake & Palmer, "Pictures at an Exhibition," Cotillion.
Note: The picks of WMMR are those of the music director. Each a/r personality has a right to chose his own music.

WEBN-FM, Cincinnati

Denton Marr reporting

Ry Cooder, "Into the Purple Valley," Reprise
Cuts: "How Can You Keep in Moving," "Money Honey," "On a Monday."
Yes, "Fragile," Atlantic
Cuts: "Roundabout," "South Side of Heaven."
Country Joe, "Incredible Live!" Vanguard
Cuts: "Tricky Dicky," "Free Some Day," "Mark Almond," "Mark Almond II," "Blue Thumb"
All cuts.

WDAS-FM, Philadelphia

Harvey Holiday reporting

Undisputed Truth, "Face to Face With the Truth," Gordy
Cuts: "Friendship Train."
Persuasions, "Street Corner Symphony," Capitol
Cuts: "Be Good to Me Baby," "Buffalo Soldier," "People Get Ready."
Al Green, "Al Green Gets Next to You," Hi (London)
Cuts: "God Is Standing By."
Dramatics, "What You See Is What You Get," Volt Records
Cuts: "In the Rain."
The Counts, "It's What's Up Front That Counts," Westbound
Cuts: "I Wanna Hear From You."

WCBS-FM, New York

Dick Bozzi reporting

Jackson Browne, "Jackson Browne," Atlantic
Cuts: "Rock Me on the Water," "Jamaica Say You Will," "Doctor My Eyes."
Ry Cooder, "Into the Purple Valley," Reprise
Cuts: "On a Monday," "Tear Drops Will Fall."
Leo Kottke, "Greenhouse," Capitol
Cuts: "From Cradle to Grave," "Louise."
Jerry Garcia, "Garcia," Warner Bros. Records
Cuts: "The Wheel," "Deal."

KSAN-FM, San Francisco

Buddy Cole reporting

"Garcia," Jerry Garcia, Warner Bros.
Cuts: "Deal," "Sugaree," "EEP Hour," "The Wheel."
Persuasions, "Street Corner Symphony," Capitol
Cuts: "Tempt Jam," "People Get Ready," "Be Good to Me Baby," "Dusty," "What You Want Me to Do."
Leo Kottke, "Greenhouse," Capitol
Cuts: "Lost John."
Wilson Pickett, "Don't Knock My Love," Atlantic
Cuts: "Fire and Water," "Covering That Same Old Ground," "Don't Know My Love (Parts I and II)," "Hot Love."
Gary Wright, "Footprints," A&M
Cuts: "Fascinating Things," "Whether It's Right or Wrong."
Roberta Flack, "Quiet Fire," Atlantic
Cuts: "Go Up Moses."
Paul and Linda McCartney, "Wild Life," Apple
Cuts: "Mumbo," "Bip Bop," "Love Is Strange," "Wild Life."
Malo, "Malo," Warner Bros.
Cuts: "All."
Chakachas, "Jungle Fever," Polydor
Cuts: "Jungle Fever."
Ry Cooder, "Into the Purple Valley," Reprise
Cuts: "Money Honey," "Billy the Kid," "Taxes on the Farmer."
Stone Ground, "Family Albums," Warner Bros.
Cuts: "Passion Flowers," "Get Rhythm," "Big River."
The Soundtrack From "\$," Reprise
Cuts: "Money Is," "Do It—To It," "Money Runner."
Junior Parker, "I Tell Stories Sad and True; I Sing the Blues and Play Harmonica Too," United Artists
Cuts: "Funny How Time Slips Away," "Ohio Players," "Pain," "Westbound"
Cuts: "Pain."

KMET-FM, Los Angeles

Richard Kimball reporting

Policy is to approve all cuts for airplay.
Country Joe McDonald, "Incredible Live," Elektra
Cuts: All.
B.B. King (test pressing), ABC/Dunhill
Cuts: All.
Fairport Convention, "John Babbacombe Lee," Island
Cuts: All.
Genya Ravan, "Genya Ravan," Columbia
Manfred Mann, "Manfred Mann's Earth Band," Polydor
Jackson Brown, "Saturate Before Using," Asylum
Pot Licker, "Levee Blues," Janus
Jerry Garcia, "Garcia," Warner Bros.
John Kongos, "Kongos," Elektra
Incredible String Band, "Liquid Acrobat," Elektra
Malo, "Malo," Warner Bros.
Ry Cooder, "Into the Purple Valley," Reprise
Linda Ronstadt, "Linda Ronstadt," Capitol

KINK-FM, Portland, Oregon

Jeff Douglas reporting

The Crusaders, "Crusaders I," Blue Thumb
Cuts: "It's Just Gotta Be That Way," "Shade of Blues," "Sweet Revival," "Mystic Blues," "Put It Where You Want It," "That's How I Feel."
America, "America," Warner Bros.
Leo Kottke, "Greenhouse," Capitol
Cuts: Just about all.
Everything Is Everything, "Coming Outta the Ghetto," Embryo
Cuts: "Talking About Soul," "Sure as Shootin'," "Let Me Say This About That," "Sweet Joanne."
Ian Matthews, "Tigers Will Survive," Vertigo
Cuts: "Morning Song," "Never Again," "The Only Dancer," "Close the Door Lightly," "House Unamerican Blues Activity Dream," "Hope You Know Tigers Will Survive."
Yes, "Fragile," Atlantic
Cuts: "Mood for a Day," "Long Distance Run Around," "The Fish," "Roundabout," "Cans and Brahms," "Heart of the Sunrise," "South Side of the Sky."

KOL-FM, Seattle

Rich Fitzgerald reporting

America, "America," Warner Bros.
Cuts: Playing them all.
Jerry Garcia, "Garcia," Warner Bros.
Cuts: "The Deal," "EEP Hour," "Sugaree," "The Wheel."
Ry Cooder, "Into the Purple Valley," Reprise
Cuts: "Vigilante Man," "Billy the Kid."
The Crusaders, "Crusaders I," Blue Thumb
Cuts: "It's Just Gotta Be That Way," "So Far Away," "A Shade of Blues," "Mystic Blues," "Put It Where You Want It," "That's How I Feel."
Leo Kottke, "Greenhouse," Capitol
Cuts: Just about all. "Owl," especially.
Ian Matthews, "Tigers Will Survive," Vertigo
Cuts: "The Morning Song."
Yes, "Fragile," Atlantic
Cuts: "Roundabout."
Emerson, Lake & Palmer, "Pictures at an Exhibition," Cotillion
Cuts: All the complete work.
Judy Collins, "Living," Elektra
Cuts: "Song for Judith (Open the Door)," "An Old Raincoat."

Woos Composers

• Continued from page 6

tinue to promote its repertory among users throughout the world and will devote the same personal guidance and service to its writers as it has to its established affiliates for the past 40 years.

Joining SESAC's already established list of writers including Ted Harris, Mosie Lister, Bobby Hackett, Bill Gaither, James Blackwood and John Peterson, are such names as Glenn Ray, Eddie Noack, Otis Skillings, Jeremiah Stone, Peggy Forman and Raymond A. Smith, all of whom have been signed in recent weeks.

1st Promotional LP

• Continued from page 3

for first disk, will handle the collection and selection of material for the other LP's. Artwork for the Smokey project will be done in Detroit where he resides.

The goal in issuing this type of promotional LP is to get new interpretations or "new life" as Eise-man calls it for catalog titles.

"If a song is well written, it can be done in many diverse styles. We have seen it happen in the past with our catalog."

Trio Settle Motown Suit

LOS ANGELES—Motown and Holland-Dozier-Holland have settled their suits out of court. Motown had filed suit several years ago charging nonperformance. The writer team and its Invictus Records had counter sued Motown. All litigation involving individuals has been settled and discontinued by mutual agreement, according to Motown.

WB-Reprise LP's Carry Voter Data

LOS ANGELES — Warner Bros./Reprise will insert into all LP's offered for sale voter registration information. The company recently began promoting registration among young people via a line in its print media advertising. This newest development will see a form inserted at the factory listing voter registration deadlines by state and addresses in each state for information on particulars.

The campaign, slated to begin within several weeks, will run six months.

Comedy LP First David/Atl Release

NEW YORK—An album, "FM & AM" by comedian George Carlin is the first Little David Records release under the label's new association with Atlantic Records. The label now comes under Atlantic's Custom label division.

Carlin's album was recorded live at the Cellar Door club, Washington, produced by Monte Kay and Jack Lewis.

France SQ Broadcast

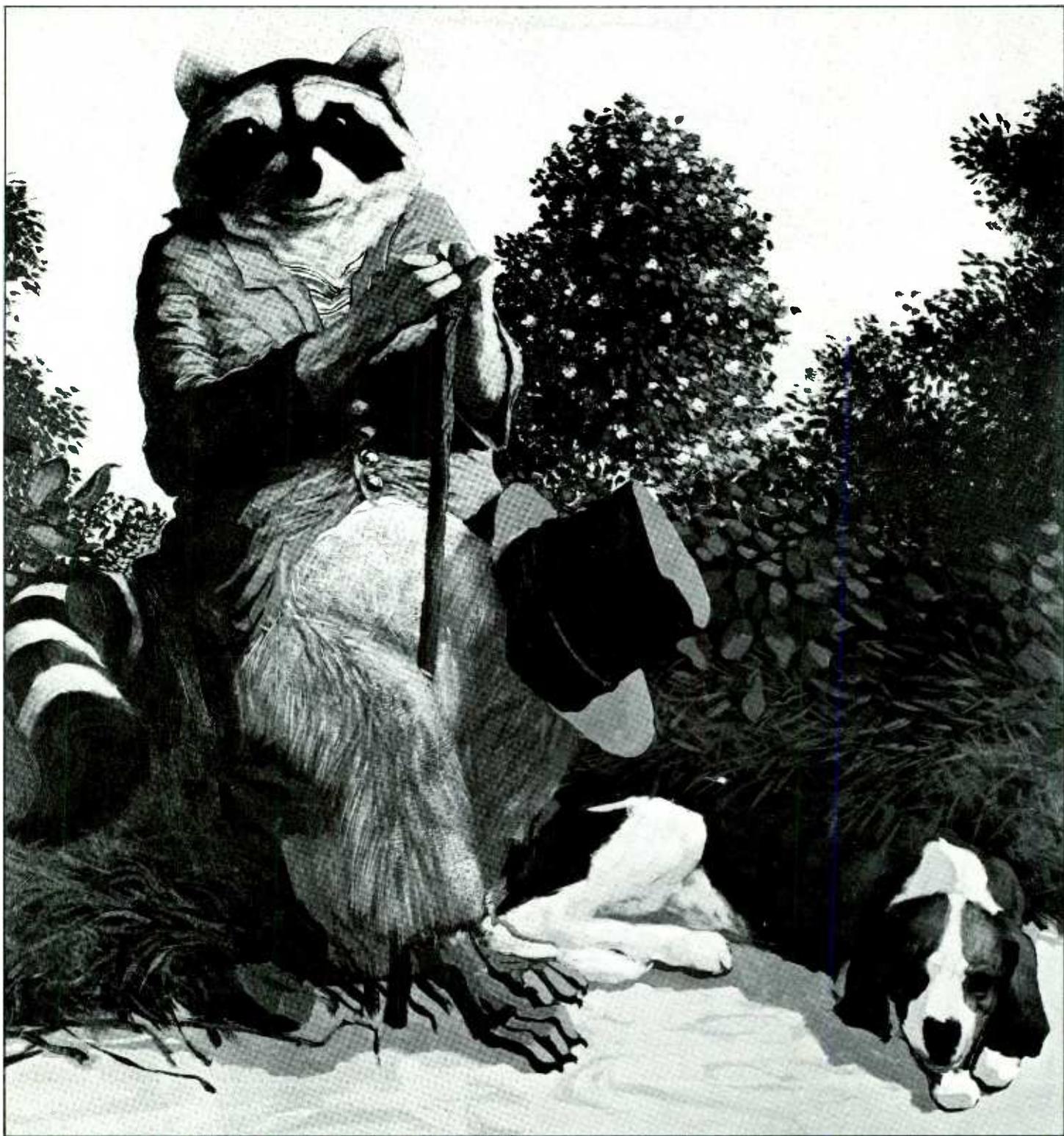
• Continued from page 3

At a cocktail party in the hotel the vice president of CBS Laboratories, Dr. Benjamin Bauer, and CBS France president Jacques Souplet presented the Sony quadra-sonic decoder which will shortly be going into production in France.

Dove Voting Change

• Continued from page 3

The board also voted to hold the 1972 Dove Awards here next Oct. 7, at an undetermined site. Whether a banquet will accompany the awards is problematical at this time.



**“Crazy Mama,” from J. J. Cale’s NATURALLY album,
can be heard on these stations:**

KOL, Seattle
KJR, Seattle
KING, Seattle
KJRB, Spokane
KNAK, Salt Lake City
KCPX, Salt Lake City
KRSP, Salt Lake City
KOL/FM, Seattle
KINK/FM, Seattle
KZEL/FM, Eugene, Oregon
KFRC, San Francisco
KSFO, San Francisco
KYNO, Fresno
KLIV, San Jose
KDON, Salinas
KNDE, Sacramento

KJOY, Stockton
KPAY, Chico
KSFX/FM, San Francisco
KSAN/FM, San Francisco
KMPX/FM, San Francisco
KIOI/FM, San Francisco
KSJO/FM, San Jose
KZAP/FM, Sacramento
KDAY, Los Angeles
KHJ, Los Angeles
KGB, San Diego
KMEN, San Bernardino
KMET/FM, Los Angeles
KPPC/FM, Los Angeles
KLOS/FM, Los Angeles
KPRI/FM, San Diego

WRKO, Boston
WMEX, Boston
WPOP, Hartford
WAVZ, New Haven
WBCN/FM, Boston
WHCN/FM, Hartford
WHVY/FM, Springfield
WOR/FM, New York
WNEW/FM, New York
WPLJ/FM, New York
WCBS/FM, New York
KFJZ, Fort Worth
KILT, Houston
KTSA, San Antonio
KLIF, Dallas
WKY, Oklahoma City

KAKC, Tulsa
KELP, El Paso
KNUZ, Houston
KLLO/FM, Houston
KAUM/FM, Houston
WFOM, Marietta
WHBQ, Memphis
WMAK, Nashville
KAAV, Little Rock
KOTN, Pine Bluff
WHHY, Montgomery
WAIL, Baton Rouge
WMC/FM, Memphis
WKDA/FM, Nashville
WPLO/FM, Atlanta
WRNO/FM, New Orleans

WCFL, Chicago
WIXY, Cleveland
WCOL, Columbus
WKNR, Detroit
KDWB, Minneapolis
WDGY, Minneapolis
KEYN, Wichita
WNCR/FM, Cleveland
WMMS/FM, Cleveland
WRIF/FM, Detroit
WABX/FM, Detroit
KQRS/FM, Minneapolis
KFMG/FM, Minneapolis
KADI/FM, St. Louis
KSHE/FM, St. Louis
WIBA/FM, Madison

WMMR/FM, Philadelphia
WCAO, Baltimore
WINX, Wash., D.C.
WAYE, Baltimore
WHMC, Wash., D.C.
WMAL/FM, Wash., D.C.
WHFS/FM, Wash., D.C.
WBUS/FM, Miami
WQXT/FM, Palm Beach
WRIF/FM, Detroit
WABX/FM, Detroit
KFML/FM, Denver
KLZ/FM, Denver
KCAC/FM, Phoenix

See J. J. Cale on tour (with TRAFFIC) in these cities:

Jan. 11—New Haven, Connecticut
(New Haven Arena)
Jan. 12—Commack, New York
(Long Island Arena)
Jan. 13—New York City, New York
(Academy of Music)
Jan. 14—New York City, New York
(Academy of Music)
Jan. 15—Boston, Massachusetts
(Orpheum Theatre)

Jan. 16—Detroit, Michigan
(Cobo Hall)
Jan. 17—Chicago, Illinois
(Aire Crown Theatre)
Jan. 18—St. Paul, Minnesota
(Civic Center)
Jan. 20—Boulder, Colorado
(University of Colorado)
Jan. 21—San Francisco, California
(Winterland)

Jan. 22—San Francisco, California
(Winterland)
Jan. 24—Santa Monica, California
(Santa Monica Civic)
Jan. 25—Santa Monica, California
(Santa Monica Civic)
Jan. 27—Philadelphia, Pennsylvania
(Spectrum)
Jan. 28—Pittsburgh, Pennsylvania
(Civic Arena)

Jan. 29—Williamsburg, Pennsylvania
(William & Mary College)
Jan. 30—Miami, Florida
(Convention Center South)
Jan. 31—Atlanta, Georgia
(Municipal Auditorium)

**Have you had the chance to hear J. J. Cale
on your favorite radio station?**

**Naturally...J. J. Cale, on Shelter Records and Tapes. SW 8908.
Available from Capitol Records.**

KENNY ROGERS AND THE FIRST EDITION



The **BALLAD**

OF CALICO
The Story
of a
Silver Mining Town

A Two Record Album, including a 16 page booklet

Supported by

PRINT ADVERTISING

A Sumptuous Consumer and Trade Campaign

NATIONAL RADIO BUYS

saturation AM campaign

FULL COLOR DISPLAY POSTERS

TV EXPOSURE

10 second spot and songs from the album
performed on the First Edition's nationally
syndicated "Rollin' On The River" show

A Major Release from Reprise Records
(and tapes, distributed by Ampex).

Billboard

JULY 29, 1972 • \$1.25

A BILLBOARD PUBLICATION

SEVENTY-EIGHTH YEAR

The International
Music-Record-Tape
Newsweekly

TAPE/AUDIO/VIDEO PAGE 22

HOT 100 PAGE 52

TOP LP'S PAGES 54, 56

Landmark Victory In U.K. Vs. Pirates

By RICHARD ROBSON
Staff Member, Music Week

LONDON—In a historic case involving tape piracy in the U.K. the High Court last week revealed that the director of a London car stereo installation center attempted to have manufactured illegal copies of 40 eight-track cartridges featuring a host of British and American recording talent.

The case, heard by Justice Phillips, involves Joseph Jacquesson of J. Jacques & Co., London, who agreed by consent not to go ahead with the proposed duplication and to waive all claims to the tapes.

The case marked the beginning of a major crackdown on the activities of tape pirates in this country by British Phonographic Industry, and followed several weeks of inquiries. Plaintiff in the case and representative of the other

companies involved—RCA and Precision—was EMI as among the 40 cartridges Jacquesson was planning to have copied were John Lennon's "Imagine" album, the Beatles "Hey Jude," "Abbey Road" and "Beatles for Sale" and a Deep Purple tape.

The other cartridges included albums by Elvis Presley, Jim Reeves, the Archies, Percy Sledge, Creedence Clearwater and Dean Martin. Jacquesson was ordered to pay costs but EMI agreed not to sue for damages as the illegal
(Continued on page 46)

Lewis Building La. Store Chain; Hints Franchise

By CLAUDE HALL

SHREVEPORT — Stan Lewis, who started in the entertainment business with five jukeboxes and five pinball machines, has just opened a new retail full-line record store in the suburb of Bossier City and will open another retail outlet here September 1. These stores—he now has six retail outlets—are part of a major expansion program that includes a franchise operation which will carry the banner
(Continued on page 10)

Lieberman Raps Mfrs.' \$\$ Hike

By LEE ZHITO

MINNEAPOLIS — Rackjobber concern over narrowing profit margins continued to mount last week with David Lieberman, president of Acme Music Co. here, becoming the latest to add his voice in open protest.

Lieberman, one of the country's leading wholesalers, said that manufacturers who are trimming the traditional 10 percent price spread between retailers and racks down to 6.5 to 7 percent are creating a decided threat to the record merchandisers and to the industry.

According to Lieberman, the new price structures will result in one of three negative situations should the rackjobber attempt to pass on a price increase to his mass merchandiser customers:

1. The racked mass merchandiser who price competes with a volume outlet that buys direct will find competition too keen and may decide to drop his record department;

2. He may feel that records are important as a store traffic builder and will retain a department but will de-emphasize it;

3. He may decide to drop the rack and attempt to buy direct, a move which is impractical for the mass merchandising chain operation.

The latter move would result in weakening the rackjobber, and the spread of merchandise he now exposes for the manufacturers.

Said Lieberman: "The manu-

facturer accepted the importance of the rackjobber intellectually long ago, but I think that deep down he still harbors resentment. History has proved that more records are sold by a rackjobber who takes on an account and handles it as a single package, providing service, merchandising, inventory replacement, etc.

"We were able to triple and quadruple the business of some
(Continued on page 6)

Voter Drives At Major Gigs

LOS ANGELES—The music industry now has a full-time youth voter registration liaison expert. He is Art Farley, a former staffer of the California Nonpartisan Voter Registration Foundation. Farley will concentrate on setting up registrar efforts at rock concerts throughout the U.S., with an on-stage announcement by the artists whenever possible.

The actual registration will be done by local nonpartisan organizations alerted by Farley. He will be contacting key promoters, personnel managers and record company executives to learn the upcoming itinerary schedules of artists making concert appearances prior to the November elections.

YCF Backing

This music registration program is being financed by a grant from
(Continued on page 10)

Kirshner Probes Resurgent Oldies

By IAN DOVE

NEW YORK—Oldies being revived on the singles chart by contemporary artists are a result of the increase in writer-artists and the economics of today's industry, considers Don Kirshner, head of Kirshner Entertainment Corp.

Through his previous Aldon Music and Screen Gems companies, Kirshner was also successfully involved when much of the revived material was current.

Said Kirshner: "The marketplace has turned heavily to the writer-artist who is now doing so well financially that it is only necessary to turn out two LP's a year. So they write for themselves."

This, Kirshner feels, has caused
(Continued on page 6)

Davis Stressing Artist Search & Development

By ELIOT TIEGEL

New talent is the lifeblood of a record company. In the following interview, Clive Davis, Columbia Records' president, discusses some of the ways by which his company continues to introduce and break new artists. The discussion took place prior to Davis' departure for Columbia's London convention.

LOS ANGELES — Columbia's staff producers, its "friends" in the legal and managerial fields and

Clive Davis' own talent scouting activities, comprise the sources by which the label finds new talent. They are also the reasons why Columbia is recognized for its ability to maintain a powerful talent roster.

"We have always tried to sign artists where there is real virtuosity and worry about what to do with it later," Davis explained. He estimates he spends 75 percent of his energies being involved with signing artists to Columbia and Epic's rosters.
(Continued on page 58)

Secret Data at Radio's Summit

LOS ANGELES—Programming a radio station has become so highly complex today that market information on music preferences and shifts in audience from hour to hour, especially in demographic flow, has become almost top secret or classified information and guarded quite heavily by program director after program director.

Ron Jacobs, the man who created "Boss Radio," is confident that mass audience radio is entering a fully new dimension because the audience for this type of
(Continued on page 58)

A&M Aligns With Sansui 'Q' Concept

By NAT FREEDLAND

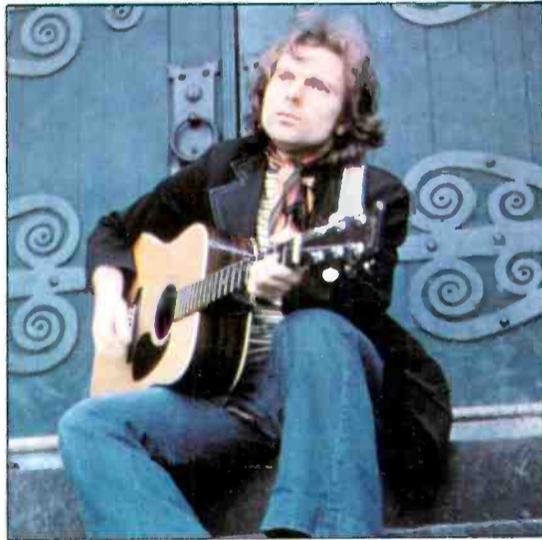
LOS ANGELES—A&M Records has chosen the Sansui system for its first quadrasonic disk release. The label will issue Thursday (27) a 4-channel version of Joan Baez's current album "Come From the Shadows." Listing for \$6.98, the record is "individually hand pressed" and packaged in a special protective inner sleeve.

Several months ago Ode Records, Lou Adler's label distributed by A&M, released a Sansui disk of Carole King's "Music" LP.

In September or October, A&M plans to issue a Sansui 4-channel record of the Carpenters' current chart album, "A Song For You." However, a company spokesman
(Continued on page 10)



The Sylvers new single "FOOLS PARADISE"—PR-1001—has broken wide open, and is spreading rapidly. The Sylvers are a family of Superstars on PRIDE RECORDS.
(Advertisement)



The only thing Van Morrison does better than making hit singles is making hit albums. His newest, SAINT DOMINIC'S PREVIEW, features two expanded epics plus briefer delights, such as the newly-released "Jackie Wilson Said" single, Warner Bros. album BS 2633.
(Advertisement)



"It's everything rock & roll should be."

—Greg Shaw, Fusion

"Head on down to your record store and get some stuff that'll make you feel like a real rock & roll punk," Greg added. Strong advice. For an album with muscular music. Just WHAT THIS COUNTRY NEEDS. (9405). From Redwing. On Fantasy Records and Ampex Tapes.

FRESH FROM THE ALBUM: "Soul Theft"/"Reachin' Out" (682).



When you're "The Alabama Wild Man,"

74-0738

you're hotter than hot.

Jerry Reed's brand new
single "Alabama Wild Man"
is heating up the charts.
From the upcoming
album, "Jerry Reed."

Jerry Reed is part of The **RCA** Experience
Records
and Tapes

LSP-4750
P8S/PK-2015

Stax Provides Stars At Giant 6-Hr. Fest

LOS ANGELES—An array of Stax artists, with the Staple Singers headlining, will perform Aug. 20 at the 100,000-seat Coliseum in a six-hour benefit concert for the Watts Summer Festival, Martin Luther

King Hospital and the Sickle Cell Anemia Foundation.

Starring with the Staples in WATTSTAX-72 will be Carla Thomas, Luther Ingram, Johnnie Taylor, Rufus Thomas, Rance Allen, the Emotions, Albert King, David Porter, the Bar-Kays, Mel & Tim, Tommy Tate and the Soul Children. Hosting will be Rev. Jesse Jackson, John Kasandra and Billy Eckstine.

All tickets cost \$1, which is tax deductible. The show starts at 3 p.m. The artists are donating their services and Schlitz Beer is helping underwrite production costs for WATTSTAX-72.

Grossman in 3-Outlet Buy

NEW YORK—Jack Grossman Enterprises has agreed in principle to acquire the three Music Time Distributor Inc. outlets in the Washington metropolitan area, it was jointly announced by Jack Grossman and Sydney S. Horwitz, president of Music Time.

It is anticipated that the acquisition by Grossman of these outlets will be completed by the end of August. "This continues our growth pattern of opening and buying outlets in areas we believe to be most profitable," Grossman said.

Mercury Ups Pop LP Prices

LOS ANGELES—Mercury Records here this week advised its distributors of a pop LP price raise. In a letter from Lou Simon, senior vice president, he stated that \$4.98 list product would be hiked from \$2.12 to \$2.16 and that \$5.98 product would elevate from \$2.49 to \$2.54.

Simon announced that, also starting Aug. 1, the firm would allow distributors a 3 percent of their previous month's net billing advertising allowance which would have to be used within 30 days. It was emphasized that the amount be used for print and radio advertising only and that it would not cover discounts or in-store advertising. Simon advised that Mercury would continue to use a national fund to support specific projects, such as tours.

Mercury classical LP and single price remains the same, he stated.

Thom & Peters Open One-Stop

DETROIT—A new one-stop will be opened here on or about Sept. 1 by major independent retailer Carl Thom, who owns Harmony House in suburban Hazel Park.

The one-stop will be called "Music Peddlers Inc." and will be located two doors away from Thom's store, which grosses well over \$1 million annually.

Frank Peters, veteran marketing executive who left Capitol recently as Detroit branch manager, will be vice president and general manager, while Linda Powers will be vice president and buyer.

SET AUG. FOR 'LIL RICHARD

LOS ANGELES — Specialty Records will celebrate August as "Little Richard Original Oldies Month," with fliers sent to about 1,200 radio stations asking them to play Little Richard's "Long Tall Sally" on Aug. 4 at 7:25 p.m.

The four-page flier features pictures of Little Richard, a short biography and a plea to "Light the Candle Together for Rock and Roll" and come together.

20th-Fox Primes Label & Pub. Firm

LOS ANGELES—20th Century Records, the new label of 20th Century-Fox, swings into action Aug. 15 and label president Russ Regan will have his first single on the market Aug. 25.

At the same time, Twentieth Century Music Corp. is stepping into high gear under new president Herb Eiseman and is seeking to build a new staff of writers. Of course, Eiseman admits that he's getting a head start, since the catalog of the three publishing firms under his wing includes such copy-

rights as "If Fools Rush In" and "Day In and Day Out." Under Eiseman will be Bregman, Vocco & Conn and the firm of Twentieth Century Music, both ASCAP operations, and the BMI firm of Fox Fanfare.

Regan and Eiseman will operate totally separate divisions but seek to cooperate at all levels. Regan is expected to have first crack at movie soundtracks and Eiseman is expected to be involved even from the planning stages in all movie projects.

Regan said that his record label will concentrate on contemporary rock product and soul records. His staff includes Tom Roddin, national sales manager; Paul Lovelace, national promotion manager; and Josea Wilson, national soul promotion manager. He has already lined up 80 percent of his distributors, all independents. And, in fact, he was concluding negotiations on a master purchase last week and was confident "It'll be my first million-seller."

Both the music and the record divisions of 20th Century-Fox will be separate profit centers under the new setup. Eiseman said that music is "the first major area of diversification" that Gordon Stulberg, president and chief operations officer, and Dennis Stanfill, chairman of the board and chief executive officer, wanted to set up." It is also expected that 20th Century-Fox will set up a radio chain in the near future and is already seeking to purchase FM radio stations in major markets.

20th Century-Fox Records was distributed the past few years by ABC-Dunhill but that agreement has been cancelled. In effect, 20th Century Records is a new label from stem to stern. Regan is having a new logo designed which will not reflect in any way the movie operation, which the old record label did. It was pointed out that the expansion of the music operation was "in order to broaden the profit base and remove the firm's almost total dependency on movie and TV product."

Eiseman, besides signing writers who perform or produce records, is also trying to buy music catalogs and said that he was interested in not only established catalogs but catalogs by current writers.

Both Twentieth Century Music and 20th Century Records are moving into new quarters Aug. 1.

Chelsea Hits Gold—Fast

NEW YORK—Chelsea Records, in existence for 16 weeks, has its first gold record with Wayne Newton's single, "Daddy Don't You Walk So Fast."

Wes Farrell, president of Chelsea, said that the domestic success of Newton's single and LP has prompted a major campaign for Newton in the international recording and concert market.

Farrell, in conjunction with this campaign, will leave for Europe in early August to complete plans for a five-city Newton concert tour in the fall. London, Paris and Berlin have been selected as sites for Newton's concerts. Other major cities will be announced later.

"Daddy Don't You Walk So Fast" is manufactured and distributed by RCA Records.

Steel Pier, Label, Formed by Hamid

NEW YORK—Steel Pier Records has been formed by George Hamid Jr. of the Steel Pier in Atlantic City, N.J.

The label's first release "The World Famous Steel Pier Big Band Sound," an LP featuring Frankie Lester's orchestra, is due out Monday (31).

Hamid said, "there will be no hard or acid rock on the label." He said that the initial release will be followed by a series of "good music" LP's. The Frankie Lester orchestra, in a promotion campaign for the LP, will embark on a national tour in early fall.

Computerized Contract Firm Sues A.F.M. & Pension Fund

LOS ANGELES — Entertainment Industries Inc., a computerized service here which represented record companies in hiring session musicians and paying them, has filed suit against the U.S. and Canadian Federation of Musicians and the unions' Pension Welfare Funds.

Suit, instituted by Rex Devereaux, president of EII, charges the defendants with forcing him out

of business. Devereaux, a veteran arranger-producer-contractor, started the unusual hiring and payroll accounting company in January, 1969. He states that he had Liberty, UA, Imperial, Soul City, World Pacific Jazz, Minit, Sunset, GRT, Dot, Paramount, Famous and Atlantic as clients in his brief.

The complaint states that on March 1, 1971, he owed the pension fund an accrued \$108,000, with payments of a cumulative \$15,180 made against that delinquency between March 1 and May 10. On May 17, he states that he submitted a plan to the AFM to liquidate the remainder of that delinquency, which plan agreed to pay off the pension fund with part of \$600,000 loan which he would obtain by September 1, 1971. His complaint states that the AFM agreed to the proposal. On June 1, 1971, EII states it paid an additional \$10,000 to the fund.

On June 14, 1971, the AFM asked for full payment of the remainder. The complaint charges that the AFM wrote to EII's client companies, asking them to pay the individual amounts due from each company. The client companies, the complaint charges, therefore, terminated EII's services, thus disrupting Devereaux's plan to obtain the loan. Devereaux is seeking a cumulative \$2,600,000 damages. EII is represented by Barnard Klein.

N.C. Ruling In Piracy

NEW YORK — The Superior Court of North Carolina (Charlotte) has permanently enjoined defendants Eastern Tape Corporation, C&C Sales, Inc. and J. H. Pettus, president of Eastern Tape Corp., vice president of C&C Sales, Inc. and sole stockholder of both corporate defendants against pirating the sound recordings of Liberty/UA, Inc., MCA, Inc., Columbia Broadcasting System, Inc. and Capitol Records, Inc.

Jules E. Yarnell, special counsel to RIAA on record piracy, said that the court also granted the record companies' request for the appointment of a referee to determine the amount of money damages to be awarded to them. He also noted that the court had previously held these defendants in both criminal and civil contempt for violating the terms of previous injunctions against unauthorized duplicators.

Judge Frank W. Snapp, in holding against defendant J. H. Pettus, said, "Here, it would do the plaintiffs little good to secure injunctive relief against the corporate defendants and leave the individual who has been the guiding genius of them free to pirate their product with impunity."

The court dismissed as untenable all the defenses raised by the defendants, including the claims that common law rights attached to sound recordings have been repealed by the North Carolina anti-piracy statute.

MGM Acquires Amaret Label

LOS ANGELES — MGM Records here has acquired a majority interest in Amaret Records, the three-year-old independent headed by Kenny Myers, and will administer and distribute the label immediately.

MGM president Mike Curb emphasized that Amaret will continue to operate as an autonomous subsidiary, with Myers actively heading Amaret. Myers said that he is seeking a national promotion director for the label.

Slated for the first month's release are an LP by Crow and singles by Judy Lynn, G.L. Bernell and Dian Hart. A new single by O.C.S., formerly Orange Colored Sky, is being rushed.

Myers said that licensing agreements with international licensees, record clubs and GRT tape will continue.

UJA Division To Cite Uttal

NEW YORK — Larry Uttal, president of Bell Records, will be honored as Man of the Year by the music division of the United Jewish Appeal at a dinner-dance to be held at the New York Hilton Hotel Oct. 28.

UJA presents the award each year to an individual in the recording industry who they feel, by his stature in the industry and his direct assistance to the goals of personal freedom, has contributed to the aid of Israel.

MOA Bolsters Poll Process

By EARL PAIGE

CHICAGO—The experts who program the majority of the nation's estimated 500,000 jukeboxes will come up with the most carefully picked award-winning records and artists ever attempted, claims Music Operators of America (MOA) here, now seeking nominations for its annual tributes. It's an all-new award system.

Nominating cards, which must be returned here by Tuesday (22), ask for three nominees in three categories: pop record of the year; country record of the year; soul record of the year. The award period is roughly October to October, the normal span between jukebox industry conventions

(Continued on page 43)

Byrds to Cut An Album For Asylum

NEW YORK—Negotiations for the Byrds to record an LP for Asylum Records this summer have been completed, according to Asylum president David Geffen.

Geffen said that the LP would never have been possible without the "complete cooperation" of Clive Davis, president of Columbia Records.

The album, marking the first ensemble reunion of the group since 1966, will be produced by the Byrds and will contain new material written especially for the project. A fall release date has been set for the LP.

Roger McGuinn and Chris Hillman, under contract to Columbia, will rejoin other original Byrd members David Crosby, Gene Clark and Mike Clarke for the LP.

NARAS Studies Plan Ends on Warm Note

NEW YORK — The New York chapter's NARAS Institute Seminar, a program designed to give high school students "a clear choice" in deciding on careers in the music industry, has ended. Jean Kaplow, newly appointed executive director of the New York chapter, expressed gratitude for the "warmth and the good will of the men and women in the field of recording who cooperated so beautifully with the program.

Contrary to nasty rumors, ours is not purely a crass, commercial community, but that it can give when called upon."

The program presented all levels of the industry, from recording to merchandising and promotion. During the opening July 7 session, Tom Morgan (MCA) gave an overall view of the recording field, and Al Grundy of the Institute of Audio Research lectured on the electronics of recording. Continuing that day and the following Tuesday, Sidney Feldman (Mastertone), Don Hahn (A&R), Ray Hall (RCA), Teo Maccro (Columbia), and Stanley Tonkel (Columbia) took groups of students on tour of their studios, allowing them to perform and to handle the controls.

Esmond Edwards (Chess), Tom Morgan (MCA), Tommy Noonan (Polydor), and Bob Thiele (Flying Dutchman) discussed the business aspects of recording. On July 11, the students visited National Recording's studio where Israel Horowitz and Bob Derisco engineered a recording of the All-City Concert Choir.

On the same day, seven executives discussed their respective fields at St. Clement's Church. They were: Selma Brody (children's records), Jane Jarvis (functional music), Shel Kagen (comedy), Paul Kresh (spoken word), Scott Mampe (classical), and Jimmy Owens (jazz).

The topic July 12 was distribution and retailing with lectures by Harry Apostoleris of Alpha and Ben Bernstein of Korvette's.

The seminar divided into groups July 13 with some studying promotion with Mario Medious (Atlantic), Rocky Graze (Buddah), Joe Senkiewicz (Columbia), and Lillian Seyfert (Flying Dutchman); artist management with Mike Levy of John Levy Associates; a&r from Ron Weisner (Buddah); public relations from Peter Levinson and Neil Witten of Morton Wax Associates, and Nancy Lewis. Sandra Snyder and James Lichtenberg of Buddah. Some attended a special arranging class under Max Morath and Jimmy Owens.

The seminar closed July 14 with the students assembled at the Lincoln Center's Library of Performing Arts to learn about songwriting and copyrights from Horace Ott, Bob Esposito, Norm Weiser (Chappell), and Dave Combs (ASCAP); legal matters from Dick Jablow (NARAS); record charts from Tommy Noonan; and publicity from Vicki Lewis. Friday's finale was a rap session between the students and Gene McDaniels, Herbie Mann, Bernard Purdy, Johnny Pate, Jimmy Owens, Ernie Calabria, and Barbara Massey.

Kaplow expressed appreciation for the behind-the-scenes help of Clive Davis (Columbia), Rocco Daginestra (RCA), Phil Ramone (A&R), Art Ward (A&R), Sid Feldman (Mastertone), Hal Lustig (National), Herb Moss (Tele General), Dave Rothfeld (Korvettes), Lincoln Center's Joan Canale and Pastor Gene Monnic of St. Clement's Church.

CTI to Cut Jazz Pkg.

NEW YORK—CTI Records will record the CTI Summer jazz package at the Hollywood Bowl Sunday (30).

Peter Paul, CTI talent director, said that the success of "California Concert," recorded last year at the Hollywood Paladium, prompted the new bowl recording.

Scheduled to perform are George Benson, Freddie Hubbard, Hubert Laws, Stanley Turrentine, Hank Crawford, Johnny Hammond, Ron Carter, Airto, Milt Jackson, Joe Farrell, Bob James, Grover Washington Jr., Jack DeJohnette, Jackie and Roy and Esther Phillips. Creed Taylor will supervise the live recording.

CTI, will coordinate merchandising of its album product with the event throughout the local area and will buy print and radio spots as part of major media campaign.

Pickwick Holds Fall Product 'Roundup'

NEW YORK — With a big whoop and holler and a cowboy-oriented theme, Pickwick/33, record wing of Pickwick Intl., unveiled a wagonload of fall product to salesmen and distributors here July 18 at the Steer Palace, Madison Square Garden.

The line consisted of a bonanza of 29 LP's and 26 tapes which ran the gamut in music from Johnny Cash to Nancy Wilson to Woody Herman. Included in the

17 new Pickwick/33 titles are artists such as Joe South, Dean Martin, Nilsson, Melanie, the Edwin Hawkins Singers, and Dionne Warwick.

Ten albums and nine Pickwick/8 tapes on Hilltop, country label, included Cash, Jeannie C. Riley, Jerry Lee Lewis, Wanda Jackson, Sonny James and Johnny Paycheck. Two albums were previewed on the Capitol/Pickwick label. These featured Wayne Newton in a solo LP and Newton, Dean Martin, Peggy Lee and others, in another.

Ira Moss, Pickwick/33 president, Rich Lionetti, the label's marketing director, and the audiovisual showing stressed the opportunities for supermarkets and other types of retail outlets, programs on display units and packaging, the increasing use of television in advertising.

Lionetti unveiled a national dealer sales contest. Prizes are trips to Majorca, Las Vegas and Nassau. A special "points" contest for local rack personnel was also introduced.

Moss cited the need for new ways to bridge the gap between record industry creativity and its methods of distribution and selling. "There is a constantly growing, eager public for records. Knowing this, our faith in our industry and in our company is stronger than ever."

Pickwick's second regional meeting was held July 20; the third is set for Thursday (27) in Los Angeles.

Two M-Media Execs Travel

NEW YORK—Metromedia Records' Mort Weiner, director of marketing and merchandising, and Stan Monteiro, national director of promotions, have completed a promotional tour of radio stations and key dealers in Atlanta, Memphis, Dallas, Houston and Miami, in a campaign for new singles by Metromedia artists Don Marley, Peter Cofield, Butch Patrick, Tim Davis and Bobby Sherman. The tour was also designed to strengthen Metromedia field relations.

Weiner and Monteiro were accompanied by Steve Jack, newly appointed Southern sales and promotion manager.

Golden Amplifies on Shift Of Wooden Nickel to Coast

LOS ANGELES—Why does a successful small Chicago label, whose principals made some 70 chart records as a production company, begin to shift to Hollywood? "Overall, the Chicago music scene has gone backwards since a high point around 1968," said Jim Golden, a partner in the RCA custom label, Wooden Nickel. "I feel that one of the main factors in the decline was pressure from Mayor Daley's administration to shut down Chicago rock clubs."

An example of the loss of Chicago's importance as a creative music center was the shutdown of RCA's facilities there, according to Golden. A need to keep on top of RCA's promotion, merchandising and distribution prompted Golden's move to Los Angeles, he said.

"The sad part about the Chicago situation is that the city has a number of clear advantages as a recording base," said Golden. "It's easier to find talented artists because there's less management competition. And you have more time to work at developing an artist. We worked for four years with Megan McDonough. But it's just not a strong enough record center when there's only one major label

headquartered in a city, like Mercury is in Chicago."

At present, Wooden Nickel ownership is divided equally between Golden in Los Angeles, Bill Traut in Chicago and Management III chief Jerry Weintraub in New York. However, Traut may be joining Golden in Los Angeles next year. Wooden Nickel is also in the negotiating stages of adding a fourth partner although details of the deal are not yet being divulged.

Golden founded the USA label in Chicago and had hits with the Buckingham's, the Flock and the Rivas. He eventually phased out the label and joined with Bill Traut's Dunwich Productions, home of Shades of Knight and the American Breed. Chicago-based Dunwich sought to switch from leasing masters to a full-fledged custom label arrangement. And Jerry Weintraub of Management III put together the RCA deal and entered the partnership.

Wooden Nickel's artist roster includes the Segal-Schwall Blues Band, Styx, David Patton, Megan McDonald and super-personality disk jockey Wolfman Jack, who will be talk-singing contemporary hits in his unique raspy voice.

Executive Turntable



NAGLER



GLASSER



KRONDES

Larry Nagler has been appointed assistant to Columbia Records president Clive Davis. Nagler was formerly senior partner of Nagler & Schneider, a law firm in Beverly Hills. . . . Pat Glasser and Jimmy Krondes have joined Metromedia's publishing companies, Sunbeam Music (BMI) and Valando Music (ASCAP). Glasser is West Coast professional manager for the label's publishing firms, Krondes becomes East Coast professional manager. . . . Jean Kaplow, previously administrative assistant to producer Milt Okun before assuming similar duties for NARAS, has been named executive director of the New York chapter of the Record Academy. . . . Joseph M. Lookofsky has been appointed manager, business affairs and assistant to Murray Deutch, the president of the United Artists Music Publishing Group. Lookofsky came to the firm three years ago as a law clerk in the legal department of the UA music company.



LOOKOFSKY



RUBIN



WEBER

Lee Lebowitz is leaving Billboard after 21 years with the magazine. He will continue to work with Billboard on a freelance basis as an art director and graphics consultant. . . . Eddie Gilreath, who had served Motown Records for five years in national and local promotion capacities, has been named Southern regional promotional director for Warner/Reprise Records, covering all Southern markets. He will be based in Atlanta. . . . Clarence C. Ruben has been appointed national sales manager, general licensing, for ASCAP. Ruben has been involved in the society's licensing activities for 35 years. . . . Also, Louis Weber has been designated director of broadcast licensing for ASCAP. Weber has been a sales and licensing executive with the society for 20 years. . . . Steve Borkun, formerly with Polydor Records' promotion department, has been appointed chief of a new record promotion department for Management III. Borkun's duties will entail promotion in the college markets and one-stops, in addition to working with distributors and rack jobbers in relation to all Management III artists throughout the country.

★ ★ ★

John Davis, West Coast promotion director for Elektra Records, has been promoted to national promotion chief. He will relocate to New York, replacing Fred Ruppert, who resigned. . . . Dick Lane has left the personal management firm of Richard O. Linke Associates after four years with the company to start his own Hollywood-based management office. . . . Michelle DiGrazia has been named MCA Records publicity director, a promotion from her previous post as assistant director. . . . David Steinberg, former vice president of Jay Ger Bernstein Public Relations, is

(Continued on page 58)

All in Family; Brubeck Fest

NEW YORK — The Brubeck Family Festival is set for Aug. 11-12 at the Village Gate. The bill will include the Dave Brubeck Quartet featuring Gerry Mulligan, the Darius Brubeck Ensemble, and Chris Brubeck and New Heavenly Blue. Atlantic Records will record the engagement for an upcoming album.

The engagement marks Dave Brubeck's first appearance in a New York club since the mid '60s, and his first "Village" date since 1957. The date also represents the first time both sections of the Village Gate will be utilized simultaneously for one attraction.

Shortly after the Village Gate appearance, the Brubeck Quartet will add former member Paul Desmond on alto saxophone for a tour of New Zealand, Australia, Hong Kong and Japan.

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**"Say...Bwana Mandel!
What it is, this 'Choice Cuts'
album our sons recorded back
in the States?"**

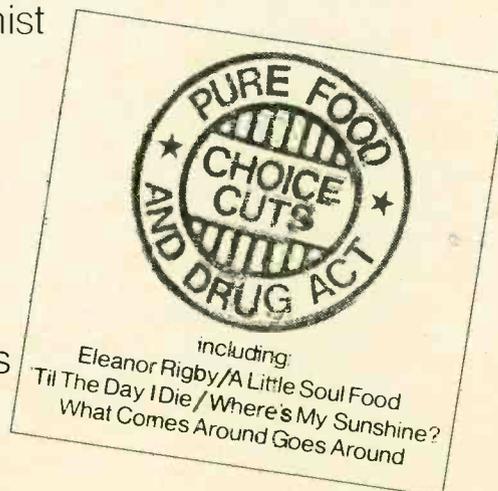


PURE FOOD & DRUG ACT

Pure Food & Drug Act is singer/violinist DON "SUGARCANE" HARRIS and guitarist HARVEY MANDEL teamed up with drummer Paul Lagos; rhythm guitarist Randy Resnick and Vic Conte on bass. "CHOICE CUTS" is their first effort on Epic Records and Tapes



KE 31401





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EDITORIAL

A Boil to Lance

The narrowing of the rackjobbers' profit margin by manufacturers is indicative of critical changes now occurring in the distribution pattern of recorded product. The current malaise, documented this week by David Lieberman and in recent statements by Amos Heilicher and Norm Wienstroer, makes it clear that virtually the entire wholesaling segment of the industry must maneuver carefully and re-evaluate its operation.

The situation is full of ironies: Many distributors, conscious of the rise of the rackjobber in the last 10 years, developed rackjobbing and retail wings in order to protect their stake in the business. Today, distributors are faced with the loss of key lines which have gone into branches, and the rackers are faced with a much rougher attitude on the part of manufacturers whom—the rackers charge—favor the giant discount retail chains.

The seeds of the present dissension contain the potential for change; but how extensive cannot be immediately determined. But it is fortunate, and bodes well for the stability of the industry, that all the gripes are now on the surface rather than hidden underneath the usual spate of platitudinous press releases.

For this open state of affairs we can thank Messrs. Lieberman, Heilicher and Wienstroer who had the courage to speak out when others were too timid. This exposure, at the very least, provides an opportunity for examination and accommodation. The festering boil may yet be lanced.

Lieberman Raps Mfrs.' \$\$ Hike

• Continued from page 1

stores we started racking. Other rackjobbers have had similar experiences. There are too many mass merchandisers in this country who simply can't be serviced by five or six different distribution sources. They have to have someone do the complete job for them.

"The key to the problem is that manufacturers have cut our profit margin without similarly increasing the price to the stores that buy direct. If we pass on our cost increase to our customer, how can he compete with the volume store that buys direct?"

Rackjobbers, Lieberman said, will be forced to reduce the inventory spread of those firms who have cut their margins. They will stock only hot items that they have to carry, but will be forced to trim the number of slower moving titles.

He said the manufacturer should realize that the rackjobber today represents more than a drug store or a supermarket.

"We carry 5,000 titles," he said, "but we will be forced to keep our customers' inventories down and operate more on a fast turn. We will have trouble retaining our

profit margin while we still retain our customers' prices so that they can compete with the direct-buying store."

A chorus of rackjobber protest engulfed the industry last week, but most rackjobbers voiced their concern in off-the-record statements. One giant West Coast-based rackjobber said: "Recent moves by various leading record manufacturers point to a definite planned effort to eliminate the rackjobber. Certain high-paid executives seem to have found a new Messiah in the emergence of the volume cut-rate retail operation. A lot of their reasoning is based upon what they see in Los Angeles, Chicago and New York. What about the rest of the country that they ignore?"

On this point, Lieberman said: "The so-called retail explosion is exciting. It is a thrill to go into a major city's store and see the spread of hundreds of thousands of dollars in record inventory. The manufacturer must realize, however, that this is not the whole record business. They must know that these same retailers whom they admire take key top product and football it in the hope that they will sell some of their other inventory spread.

"In doing so, however, they hurt the customers of mass merchandisers who have been—and continue to be—the backbone of this business."

Latest Protest

Lieberman was the latest to lash out at the perils of price change. In recent weeks, Amos Heilicher, president of Pickwick International and the former president of the National Association of Record Merchandisers (NARM), warned that the new price structure being imposed by some manufacturers "could lead to a chaotic situation" (Billboard, July 15).

The mounting concern among rackjobbers over the narrowed price margins was similarly reflected by Norm Wienstroer, vice president of Musical Isle, St. Louis (Billboard, June 24), when he said that manufacturers are failing to give proper recognition to rackjobbers and the vital role they perform in today's record industry.

Behind-the-scenes protests grew to such proportions last week that Jules Malamud, executive director of NARM, broke his silence with a special statement (see story this issue), thus openly recognizing the price problem for the first time.

NARM's position at best is sensitive in this case inasmuch as its membership today embraces both opposing factions, the rackjobber and the volume record dealer.

Kirshner On Reasons For Oldie Surge

• Continued from page 1

a dearth of contemporary material for the non-writing artist. Hence the backward glances.

Kirshner had a hand, years ago, in developing the writer-artist, independent production company concept. He published and recorded Carole King, Neil Diamond, Neil Sedaka, Barry Mann and others—all writers who recorded in the early Sixties.

"But at that time you wrote for hit singles. That was the most important thing economically—the single. It was not that much of an album market. The LP business really began with the advent of the heavier rock acts," commented Kirshner.

Same Situation

The material being revived for today's tastes is also good for today's market, he said, "they are all the same, personal, boy-girl relationship situations.

"It's an evolution that doesn't change."

Melody making a comeback and softer sounds selling, is a Kirshner theory for 1972. He also thinks that the strongest hits of the heavy-rock era were "melody songs" such as "Light My Fire" by the Doors and "Whole Lotta Love" by Led Zeppelin.

"And there are still men in the industry, Neil Bogart, Mike Curb, Wexler and Ertegun, who are song-conscious and able to build a label because they believe the song is crucial. They do the job today that Mitch Miller did years ago. Although it was the thought that if Miller didn't like my song, I was dead, that started me on the independent production concept," said Kirshner.

Kirshner is involved in a production of a Western musical series for ABC Television. As with his Monkees series, he has cast four unknowns in the part of a rock-country group. The series is in the development stage at present for screening next year.

For all the revivals on the chart, Kirshner feels there is little excitement in today's marketplace—"We're ready for another touchable group, something funky and wholesome."

NARM SEES TREND AS A BACKWARD STEP

The following statement was issued late last week by Jules Malamud, NARM executive director.

The National Association of Record Merchandisers (NARM) has received from its members numerous complaints of trends in the industry towards the elimination or sharp reduction of functional discounts which historically have permitted the rackjobber to operate profitably and to provide the services that have contributed so greatly to the phenomenal growth of the recorded music industry in the past 15 years.

At this point in time, NARM views such trends as a backward step which will adversely affect the entire industry. The rackjobber has expanded the marketplace for records in uncountable numbers. NARM believes that those who ignore the value of the rack-serviced operations, particularly those in major mass-merchandised retail outlets which have made records and tapes so easily accessible to the consumer market, do the entire industry a disservice.

NARM urges all suppliers to the industry to adopt policies which will permit the rackjobber to continue to operate profitably and to provide the unique services which are so important to both the industry and the consumer. The rackjobber cannot operate profitably unless he receives a functional discount adequate enough to permit him to perform his historical services to his customers.

NARM believes that every supplier to the industry should individually examine and adopt policies which will not undermine the effective and profitable operation of the rackjobber, and which will permit the rackjobber to continue as a legitimate and important part of the recorded music industry.

Presenting the first album by the top-charted Cornelius Brothers and Sister Rose.

Contains their current hit "Too Late To Turn Back Now" and "Treat Her Like A Lady."
Contact your UDC distributor for the LP: UAS-5568/8 Trk: U-8372/Cass: K-0372
and the single "Too Late To Turn Back Now", #50910.

Production/Sound: Bob Archibald, Music Factory, Miami, Fla.

TOO LATE TO TURN BACK NOW • LET ME DOWN EASY • DON'T EVER BE LONELY • TREAT HER LIKE A LADY



UA.

©MCMXXII UNITED ARTISTS RECORDS, INC. UAS-5568

On United Artists Records & Tapes

Chess/Janus Back to Profits

LOS ANGELES — The Chess/Janus record division of GRT has turned the creative and financial corner. In substance, record president Marv Schlachter's efforts are starting to pay off.

Since joining the GRT management team in March of 1971, Schlachter consolidated three record labels and redefined the musical areas in which he would be heading.

Consequently, the quarter ending June 30 will be "profitable," reported Bertil Nordin, GRT's financial vice president, "as compared with a \$400,000 loss for the same quarter last year."

As a result of Schlachter's setting the company on a specific contemporary rock and soul/blues musical course, rather than shotgunning other musical areas, the company has hit products.

And by dissolving the three separate staffs which had been operating the Chess, Janus and GRT record labels, he was able to reduce overhead.

In fact, Schlachter is now planning further personnel expansions and intends to put on "sales-oriented promotion men" or "promotion-oriented salesmen" in the Midwest and Southwest. The company has six promotion men and three salesmen.

Additionally, Mancel Warwick, Dionne's father, is in charge of gospel product on Checker. Warwick has signed the Harmonizing Four, the Hillsman Singers and the Drinkard Ensemble. Around 15 gospel LP's are released annually.

Although he has separate label entities, Schlachter doesn't go out looking to sign an act specifically for any of his labels. "I look for a situation we can do justice to," he explains.

As a result of reactivating the local office last November—with the hiring of Don Graham and Jack Ross, to handle national promotion and college and FM exploitation, respectively—the label has signed Oliver Walrus, Freddie Hughes, Paul Humphries, broken Potliquoir here, and recorded Etta James and the Whispers.

Graham, initially hired to handle national promotion, "is getting

(Continued on page 10)

Studio Track

By SAM SUTHERLAND

Studio upgrading is one of the more persistent and often dangerous tasks of any facility. Despite continued rumblings by individual operators who feel the rate of equipment obsolescence is nearly suicidal for studio folk, the pressures of competitive studio operation remain.

Among studios that have undergone recent expansion is Sunwest Recording, a Hollywood facility which has reported a recent upsurge in business as a central factor in the studio's decision to go ahead with the construction of Studio B, a second, 16-track room. Howard Weiss, formerly with the L.A. Record Plant, has provided a glimpse of the new studio, scheduled for completion this month and, hopefully, operative in early August.

Weiss cited the new control room as one of the more innovative aspects to the facility. The room is very small, but Weiss stressed that the design represents a new concept in controlling low-end reproduction under such size limitations. The sound in the room is carefully controlled, affording maximum accuracy for monitoring.

The console is a Quad Eight design, and the tape machine is an Ampex MM-1000. Weiss noted that the studio will be convertible to 24-tracks.

At present, Weiss is heading the operation of the Sunset Boulevard facility and, once the new room is operating, more news about Sunwest should be forthcoming.

★ ★ ★

Meanwhile, up the Boulevard at Sunset Sound, chief engineer Bill Robinson has proudly noted that Sunset's staff has a new man. His name is John Haeny, an engineer whose work with artists like Judy Collins has not gone unnoticed. Haeny is working on a project with Paul Rothchild, as yet undisclosed.

★ ★ ★

Garry George, itinerant writer now with Warner Bros., has cheerfully filled in some recent WB sessions on the West Coast, starting with dates at Warner Bros. Recorders in L.A.

Ry Cooder is in, again produced by Lenny Waronker, who handled Cooder's first (with Van Dyke Parks) and second productions. Lee Herschberg is engineering. Ted Templeman has also been in, producing Captain Beefheart's next sides with engineer Donn Landee.

At Western Studios, Claudia Linnear is working on her first album with Alan Toussaint and Ian Samwell producing. Most titles are by Toussaint, and Doug Botnick is engineer for the sessions.

Up by the Bay, Stoneground is finishing an album at Wally Heider's San Francisco facility.

★ ★ ★

Hot Flash of the Month: From Arnie Micarelli of Interstella Electronic Research and Development Corp., in Providence, R.I., comes news of a staggering studio design. Micarelli has proposed the de-

sign of a new 24-track computerized, quadrasonic tape recording complex, 180 Inflight. The structure of the facility will utilize Buckminster Fuller's universal concept of geodesic dome geo-total envelopes.

According to Micarelli, "Each outer hemisphere will contain an inner geodesic dome that is completely isolated mechanically from the outer sphere by means of hydraulic suspension. This concept will allow us the lowest noise level attainable for recording in a complete sound isolated environment. Furthermore, each triangular frame of the inner geodesic domes will have a suspended wooden triangular plane covered with a pyramid foam covering pattern. The idea of pyramid foam covering material originates from NASA Space Center. Here, complete rooms are covered with foam patterns to simulate outer space (infinite solid plane)."

The proposed recording console and associated computer would incorporate "universal space-flight navigation, rather than flat plane sound recording and reproduction." Noise reduction via the DBX system and an Ampex 1100 24-track machine would, Micarelli said, afford masters without the usual leakage and noise problems, and the entire console would be set up for programming the associated data storage tape system. Pre-programmed quadrasonic or stereo sound energy panning patterns, such as spirals and figure-eights, would also be integrated into the computerized operation.

While Micarelli does not state when the complex would be completed, he does note that his firm seeks support from the industry, through company personnel and artists themselves. Further information about the complex, and about the exact nature of the proposal, may be obtained from Micarelli, c/o the company, at 44 Washington St., Providence, R.I. 02903.

Catching up on sessions at Muscle Shoals Sound Studios, Sam Duncan has noted June sessions with Don Nix, Boz Scaggs for Columbia, and Bobby Manuel of Stax has produced sessions for Ben Atkins and Stephan Anderson, individually.

This month, Brad Shapiro is producing Johnny Adams' dates for Atlantic. And Chris Blackwell of Island Records will be producing a personality as yet unrevealed to the MSS staff. Al Jackson and Jim Stewart of Stax are also scheduled to be in, and Russ Titelman of Warner Bros. will be producing Barry Goldberg, starring as "The Lonely Jew."

★ ★ ★

Stephen Stills and Manassas were recorded live at the Miami Jai Alai Fronton during the World Dolphin Foundation concert. Ron and Howard Albert handled the gig, using Criteria's remote equipment. Also featured were John Sebastian and Fred Neil, and proceeds were slated to go to the Foundation.

Jerry Regovoy has noted that Bob Morgan, formerly manager of Sound Exchange, has now taken over as manager of the Hit Factory, freeing Ragovoy to "sneak out" for more production work and writing.

★ ★ ★

Creative Workshop, an 8-track Nashville facility, appears to be doing quite nicely without more elaborate gear: Dick Heard has been producing promotional spots for the Marine Corps, pulling in such notaries as Tom T. Hall, Tex Ritter, Wilma Burgess, Nat Stuckey, Penny DeHaven and a list that just won't quit.

Tom Sears has also been in, produced by Bud Reneau, with Kenny Buttrey, Jack Williams, Bobby Wood and Eddie Hinton backing him. Uni Records band, White Duck, has also been in, producing a single with producer Buzz Cason.

MUSIC BANK CUTS SATINS

NEW YORK — Music Bank Productions has recorded the original rock group the 5 Satins' "Fate Has a Brother" and "All I Need Is You."

The new releases, produced by Jay Warner, mark the first time in several years that the group has recorded at MBP. Warner is also preparing to record the second LP of Paul Carney, son of comedian Art Carney.

London Pub, Lovemeter Tie

NEW YORK — Burlington-Felsted Music, the publishing subsidiary of London Records, has formed an association with Lovemeter Music, the Pittsburgh firm headed by Delsey McKay.

As a result of the deal, a single by Miss McKay will be released this month on London. Eddie Dean, Burlington professional manager, announced the record move.

"I've Been There," composed by Miss McKay, has been released by Decca in England for Les Reed's Chapter One Records, produced by Jack Baverstock.

Miss McKay's associates in Lovemeter are Ray Blair, Joe Able and Arthur Powell. Miss McKay and Powell are also working on "Christ the Man," a musical tableau depicting Christ as black, which is being projected for film and television adaptation following a Pittsburgh presentation.

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RCA Registers Peak Qtr. Sales, Earnings

NEW YORK—RCA sales and earnings in the second quarter of 1972 have established all-time records, and sales in the first half also achieved a new high, said Robert W. Sarnoff, chairman and chief executive officer of the corporation.

Net profit for the second quarter was \$40.1 million, he stated, an increase of 14 percent over 1971 second quarter earnings from continuing operations and 106 percent over reported net income for the same period. The reported net income for the 1971 period included

a \$15.7 million loss from computer-related operations that were discontinued last September.

Earnings per common share for the second quarter were 52 cents, compared with 46 cents for continuing operations in the second quarter of 1971 and 25 cents for reported income, including discontinued operations.

Sales for the second quarter of 1972 were \$925 million. This was an increase of 9 percent over sales of \$850 million from continuing operations in 1971's comparable period. Including discontinued operations, the total was slightly above the quarter's previous record reported sales of \$903 million in 1971.

Earnings in the first half of 1972 were \$76.4 million, an increase of 12 percent over continuing operations for the comparable period last year and 76 percent over reported net income for that period. The 1971 reported net income included a loss of \$24.9 million from discontinued operations.

Earnings per share in the first six months of this year were 99 cents. This compared with 88 cents for continuing operations and 55 cents for reported net income in the same period in 1971.

Sales in the first half were a record \$1.85 billion. This was an increase of 10 percent over sales of \$1.69 billion from continuing

(Continued on page 58)

Voter Drives At Major Gigs

Continued from page 1

the nonpartisan Youth Citizenship Fund of Washington, D.C. Farley will headquarter at the offices of the public service Stern Concern, 260 S. Beverly Drive, Beverly Hills, Calif. (Phone 213-275-0135).

Also, Farley will coordinate all information on what radio spot announcements, posters and records are available to radio stations or local registration groups nationally. The first tour he will be setting registration work for is this summer's Chicago dates.

Billboard has consistently supported music industry involvement in youth voter registration. A special section with complete information on the subject was carried in the Mar. 11 issue. A number of major artists and record labels have been active in helping register 18-year-olds eligible to vote for the first time. Youth vote is an issue supported by both the Republicans and the Democrats.

Pickwick Net Income Up 27%

NEW YORK—Pickwick International, in the fiscal year 1972, ended April 30, had a net income increase of 27.3 percent to \$6,230,533 from \$4,892,478 during the previous fiscal year. Net sales were up 18.6 percent to \$117,673,963 as compared with \$99,246,467. Earnings per share increased 21 percent to \$1.48 as against \$1.22.

Lewis Building La. Store Chain; Hints Franchise

Continued from page 1

ner of Stan's Record Shop even beyond the state.

"I think I've about saturated Shreveport with retail stores, so I'm now thinking of opening stores in the smaller towns 100-to-250 miles from here. There are a lot of small towns just hurting for records . . . for full-line record shops. Because people know me so well as the result of 20 years of radio advertising on stations such as KWKH here and a major Little Rock station and XERF in Del Rio, I think I can franchise the name." He said that each of the stores to be franchised would have to operate with the same standards as his Shreveport stores. And they would have to be full-line stores.

"In order to succeed in the retail, you have to carry more than the rackjobbers do. You've got to carry all of the oldies, for example. It takes anywhere from \$60,000 to \$75,000 in product to stock a new store, but you have to have something to sell."

Radio Boomed Name

Lewis who started with a mail-order record operation at night while working during the day in his father's grocery store, bought a small store in Shreveport with his savings. Four years later, he left the grocery business to join his hard-working wife in the record store. Via radio shows on KWKH, the station that's now KAAV in Little Rock and XERF, "Stan the Record Man" became a byword throughout the South and Southwest. Most of the business in those days was mail order "because there weren't many record shops around . . . people lived in the country . . . and the racks were in every drugstore and grocery store," Lewis said.

As racks became common, Lewis expanded into racks and cut down on his mail order operation and now has more than 150 locations in Arkansas, Louisiana, Oklahoma, Texas, Alabama, and parts of Florida and Tennessee. This eight-year-old phase of his business, known as Stan's Record Service, employs 13 full-time sales people.

Already, though, he'd been active in distribution and in the operation of a one-stop. Today, Lewis either distributes or one-stops every label of any caliber. He's also a distributor for tape cartridge and cassette lines such as Craig, Motorola, and Automatic Radio. All of his retail stores sell tape equipment and sales are quite strong.

Besides all of his other businesses, Lewis also has four record labels of his own, Jewel, Paula, Ronn, and Whit.



STAN LEWIS, Shreveport independent record distributor and retail chain operator, watches as Louisiana governor Edwin Edwards signs into law a bill against bootlegging and piracy in the state (Billboard, July 15). Lewis practically lived in the state capital of Baton Rouge a month in order to help the bill get passed. Lewis is also president of Jewel/ Paula Records as well as a one-stop operation.

Market Quotations

As of closing, Thursday, July 20, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	68	19 1/4	18 1/8	18 7/8	+ 1/4
A&E Plastik Pak Co.	127 1/2	3 3/8	167	6 1/8	5 7/8	6	+ 1/8
ABC	78	25	666	76 3/8	73 7/8	74	- 1
Ampex	25 7/8	7	766	7 1/2	7	7 3/8	+ 1/4
Automatic Radio	14 1/4	5	111	7 1/4	6 1/2	7	+ 1/8
ARA	178	117	230	168	161 1/2	164	- 2
Avco Corp.	20 7/8	12 1/2	568	14 7/8	14 1/4	14 5/8	- 1/8
Avnet	15 5/8	8 1/4	523	11 3/8	10 5/8	10 3/4	- 5/8
Bell & Howell	72	32 1/2	518	69	66	66	- 2 1/4
Capitol Ind.	21 7/8	6 1/4	120	7 1/8	6 3/8	6 3/8	- 3/8
Certron	8 3/8	2 1/8	154	3 1/4	3	3	- 1/4
CBS	57 7/8	30 1/8	1226	55 1/4	53 5/8	56	+ 2
Columbia Pictures	17 3/8	6 5/8	418	12 1/8	11	11 3/8	- 1/4
Craig Corp.	9	2 5/8	652	8 3/8	6 3/4	7 1/2	+ 5/8
Creative Management	17 3/4	7 5/8	63	12	10 3/4	10 3/4	- 3/4
Disney, Walt	196	77	442	188 1/4	181 1/4	185 3/4	+ 1 1/2
EMI	6	3	53	4 3/8	4 1/8	4 1/4	Unch.
General Electric	70 1/4	52 7/8	2323	64 7/8	62 5/8	62 5/8	- 1 3/8
Gulf + Western	44 3/4	19	797	35 7/8	33 3/8	33 7/8	- 1/2
Hammond Corp.	13 7/8	8 1/2	119	9 3/4	9 1/4	9 3/4	+ 3/8
Handleman	47	29	14261	13 3/4	10 1/2	12 3/4	- 9
Harvey Group	8 7/8	3 1/8	39	5 3/8	4 7/8	5	- 1/4
Instruments Systems	12	4 3/8	476	4 3/4	4 1/8	4 1/4	- 1/8
ITT	67 3/8	45 7/8	2090	52 1/8	50 7/8	51 1/8	- 3/4
Interstate United	13 1/2	6	156	8	7 1/2	7 5/8	- 1/4
Macke	16 1/2	8 3/8	214	13 7/8	12 3/4	13	Unch.
Matsushita Electric Ind.	28 5/8	16 1/4	1300	24 3/8	23	24 1/4	+ 1/8
Mattel Inc.	52 1/4	18 3/8	612	22 3/4	21 3/8	21 1/2	- 1 1/2
MCA	35 3/4	17 3/4	160	26 3/4	24 1/4	24 3/4	- 2
Memorex	79 1/2	19 1/4	1174	25 3/8	22 1/2	24 1/8	- 3/8
MGM	26 7/8	15 1/2	114	17 1/2	16 3/4	16 7/8	- 1/2
Metromedia	39	17 3/4	522	36	34	36	+ 2 1/8
3M	83 3/8	74 3/4	831	81 7/8	78 1/8	78 3/4	+ 1/2
Motorola	122 3/4	51 1/2	616	115 7/8	112 1/4	113	Unch.
No. American Philips	39 3/4	21 7/8	591	35 7/8	34	35 1/2	+ 1 3/8
Pickwick International	51 1/2	32	761	46 1/2	43 1/4	44	+ 1/4
Playboy Enterprises	25 1/8	16 3/4	222	18 5/8	17 1/2	17 7/8	+ 5/8
RCA	45	26	3190	34 3/4	32 1/4	34 3/8	+ 1 3/8
Servmat	40 1/4	25 1/2	168	32 7/8	32 1/8	32 1/4	+ 3/8
Sony Corp.	44 1/4	14 1/4	989	39	36 7/8	38 5/8	+ 1 1/8
Superscope	32 5/8	9 1/8	326	14 1/8	12 3/8	13	- 7/8
Tandy Corp.	49	30 3/8	921	38	36 1/4	36 1/4	- 3/4
Telex	22 3/8	7 3/4	1256	8 3/4	8	8 1/8	- 3/8
Tenna Corp.	11 1/2	4 1/4	179	7 3/8	6 3/4	7 1/8	- 3/8
Transamerica	22 1/2	13 7/8	2193	17 1/2	16 3/4	17 1/2	+ 1/2
Triangle	22 3/4	14 3/8	47	16	15 1/2	15 5/8	Unch.
20th Century-Fox	17	7 5/8	484	9 7/8	9 1/2	9 5/8	+ 1/8
Vendo	19 1/2	9 7/8	180	17 1/4	15 5/8	15 7/8	- 1 1/8
Viewlex	12 7/8	5 5/8	323	7 1/8	6 5/8	6 5/8	- 3/8
Warner Communications	50 1/4	25 7/8	2688	45 3/8	42	42 1/2	- 2 1/8
Wurlitzer	20 1/4	10 1/8	45	16 1/2	15 7/8	16 1/8	- 3/8
Zenith	54 7/8	36 3/8	465	43 1/2	41 1/2	41 7/8	- 1 7/8

As of closing, Thursday, July 20, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO	6 1/2	5 1/4	6 1/2	Magnetic Tape Eng.	5 1/2	5	4 3/8
Baily Mfg. Corp.	45 1/2	42	46	M. Josephson Assoc.	15	14 1/4	15
Cartridge TV	25 5/8	23 1/4	24 1/4	Mills Music	12	11 1/2	12
Data Packaging	6 1/2	6 1/4	6 1/4	NMC	10 3/8	9	11
GRT Corp.	3 3/8	3 1/4	3 1/4	Recoton	4	4	4
Gates Learjet	14 7/8	13 1/4	13	Telecor Inc.	30 1/4	28 1/2	27
Goody, Sam	7	6 3/4	6 3/4	Teletronics Int.	11 1/2	10	10 1/4
Koss Electronics	11	10 3/4	10 3/4	United Record Tape	3	2 1/8	3

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

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

Handleman Earnings Dip

DETROIT—Handleman Co. has reported that preliminary figures for the fiscal year ended April 30 indicate sales were approximately \$105,694,000, compared with \$105,305,000 for the previous year.

Net earnings were approximately \$5,401,000 or \$1.22 per share, compared with net earnings of \$6,311,000 or \$1.42 per share for the prior year.

According to company president, David Handleman, the decline in earnings for the year is attributable to several factors. Sales for the fourth quarter that ended April 30 were approximately \$2,847,000 less than sales realized in the fourth quarter of the preceding year. He also said the sales decline occurred primarily in product having a higher profit margin. He added that net earnings were further adversely affected by increases in operating expenses and by inven-

tory and other year-end adjustments.

Handleman said he is encouraged with the present sales trend that is resulting in a higher sales level for the present quarter ending July 31 than for last year's period. Because of continuing pressure on profit margins, it is expected that earnings for the present quarter will be below earnings for the corresponding period last year.

A&M Aligns With Sansui 'Q' Concept

Continued from page 1

stressed that A&M is not yet locked into any long-term quadraphonic concert allegiance or any particular system.

Gil Friesen, A&M vice president for administration and creative services, said, "We're looking to please the consumer. Our major consideration will be quality, and the preferred sound from the Sansui system certainly had a bearing on our decision. People who buy these disks will expect the very best musical quality, and we aim to give it to them."

The Joan Baez 4-channel remix was made by Nashville producer Norbert Putman, who co-produced the "Come From the Shadows" album with the artist.

JULY 29, 1972, BILLBOARD

Chess/Janus

Continued from page 8

more involved in the daily basis of heading the West Coast office," Schlachter said. Having this local outlet allows the company to exert a more important posture in dealing with artists and producers. "It can only become more important," Schlachter said.

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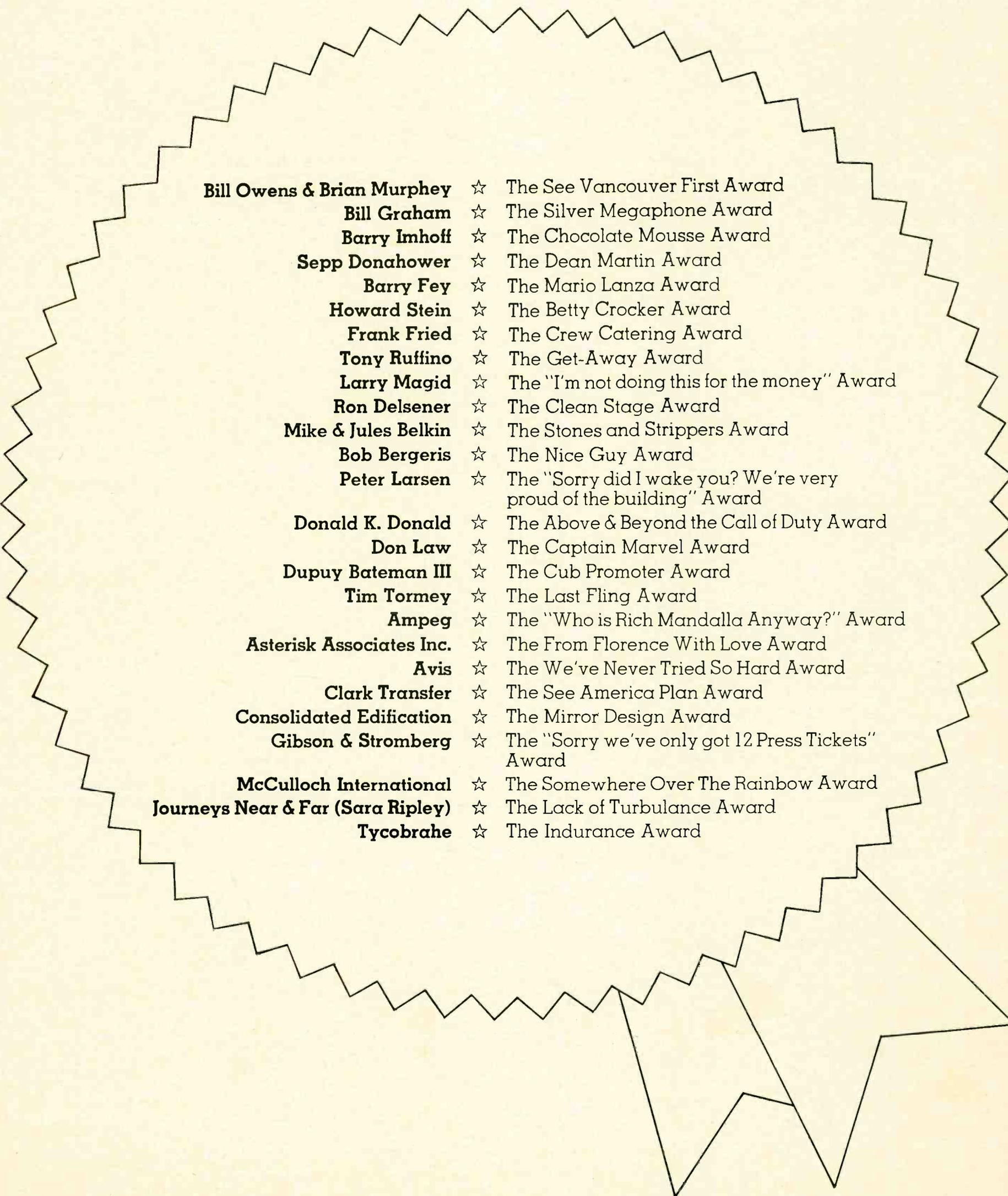
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Achievement Awards

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|----------------------------------------------|---|--------------------------------------------------------------------|
| Bill Owens & Brian Murphey | ☆ | The See Vancouver First Award |
| Bill Graham | ☆ | The Silver Megaphone Award |
| Barry Imhoff | ☆ | The Chocolate Mousse Award |
| Sepp Donahower | ☆ | The Dean Martin Award |
| Barry Fey | ☆ | The Mario Lanza Award |
| Howard Stein | ☆ | The Betty Crocker Award |
| Frank Fried | ☆ | The Crew Catering Award |
| Tony Ruffino | ☆ | The Get-Away Award |
| Larry Magid | ☆ | The "I'm not doing this for the money" Award |
| Ron Delsener | ☆ | The Clean Stage Award |
| Mike & Jules Belkin | ☆ | The Stones and Strippers Award |
| Bob Bergeris | ☆ | The Nice Guy Award |
| Peter Larsen | ☆ | The "Sorry did I wake you? We're very proud of the building" Award |
| Donald K. Donald | ☆ | The Above & Beyond the Call of Duty Award |
| Don Law | ☆ | The Captain Marvel Award |
| Dupuy Bateman III | ☆ | The Cub Promoter Award |
| Tim Tormey | ☆ | The Last Fling Award |
| Ampeg | ☆ | The "Who is Rich Mandalla Anyway?" Award |
| Asterisk Associates Inc. | ☆ | The From Florence With Love Award |
| Avis | ☆ | The We've Never Tried So Hard Award |
| Clark Transfer | ☆ | The See America Plan Award |
| Consolidated Edification | ☆ | The Mirror Design Award |
| Gibson & Stromberg | ☆ | The "Sorry we've only got 12 Press Tickets" Award |
| McCulloch International | ☆ | The Somewhere Over The Rainbow Award |
| Journeys Near & Far (Sara Ripley) | ☆ | The Lack of Turbulance Award |
| Tycobrahe | ☆ | The Indurance Award |

Management III Seeks to Package, Produce 'Blues'

LOS ANGELES — Management III is seeking to package and co-produce a documentary feature film about its client, the Moody Blues. The film would feature musical scenes from the group's upcoming autumn tour of the U.S. And it would also show the Moody Blues living as neighbors in the village of Cobham, outside London and working on new material in their full-scale production facilities.

According to Management III executive Sid Bernstein, remembered as the promoter of the Beatles and Grank Funk Railroad concerts at Shea Stadium in New York, contemporary personal management must constantly attempt to expand the media base of clients.

As example, Bernstein cited the appearance of client John Denver

in two documentary TV specials dealing with ecology. Similarly, When Mary Travers of Peter, Paul & Mary fame, signed for the BBC-TV specials last winter, she wound up moving into the writing and production of her own shows.

Sal Bonafede of Management III's Los Angeles office said that the firm is pushing to get pianist Peter Nero into film scoring on a regular basis. "It's absurd that a musician like him has only scored a movie or two in his whole career."

"A manager must do more than wait for hits," said Bernstein. "He must innovate packages. An artist with one hit can either die in three months or with proper management can go on for years on that one hit, as long as he keeps making good music."

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DOMESTIC

NEW YORK

Capitol's **Linda Ronstadt** returns to the Bitter End, Wednesday-Sunday (26-30) for her first appearance there in two years. Next, she plays Lenny's on the Turnpike, Danvers, Mass., Aug. 1-6, and follows with a Stockbridge, Mass. concert on Aug. 8. . . . **David Buskin**, Epic artist, has returned from London where he taped two BBC-TV shows, one as a solo and the other as Mary Travers' guest. He will perform at Banana Fish Park, Brooklyn, Tuesday-Thursday (25-27). . . . UA's **Nitty Gritty Dirt Band** are vacationing after their gig with Rowan & Martin at the Sahara in Las Vegas. The group is scheduled for a return engagement at the Sahara, Aug. 28-Sept. 10, followed by a lengthy college tour.

Henry Gross, ABC artist, is continuing his Northeast tour. On the bill with Gross will be **Commander Cody & His Lost Planet Airmen**. Dates include Asbury Park, N.J., Aug. 10 and Constitution Hall, Washington.

Neighborhood recording group **Rastus** is at the Whiskey Au Go Go, Los Angeles, Aug. 2-6. The booking is Rastus' first major date in conjunction with the release of their forthcoming album, "Steam-in'". . . . **Sly, Slick, and Wicked** are on their first tour as Paramount artists, to promote their recently released single, "Stay My Love." Stops include Davis' Club, Youngstown, Ohio, until Sunday

WEATHER REPORT

Lighthouse, Los Angeles

The rock audience has always been willing to make a place for a free-form jazz act or two. The less structured genre of jazz seems to fit best with ears tuned to multi-directional rock guitar leads. Charles Lloyd was probably the first jazzman featured on the Fillmore circuit and more recently Miles Davis captured a large new audience with his free-form albums, as did Davis' guitarist John McLaughlin with his Mahavishnu Orchestra.

Still another Columbia free jazz act with wide appeal is Weather Report, and from the enthusiastic young weekday crowds at this beachside jazz room it may have the biggest potential of them all.

Talent In Action

STEPHEN STILLS & MANASSAS

Hollywood Bowl, Los Angeles

This new band's triple blending of country with rock with Latin spices, churns up a gumbo which has delicacies to appeal to many tastes. The septet put on an almost three-hour program Sunday (16) which titillated and delighted the crowd.

Stills was hoarse and it affected his power to belt out his solos. But with true showmanship, he worked hard to please his young listeners.

Stills and Chris Hillman (who gained fame with the Byrds), got into some nifty vocal duets with Hillman's soft, gentle voice lending a lovely touch to what was generally an evening of high-energy music.

This energy was built on the individual power plays of drummer Dallas Taylor, electric pianist/organist Paul Harris, steel guitarist Al Perkins, bassist Fuzzy Samuels and Latin percussionist Jo Lala.

The off-beat combination of Lala beating on his congas and timbales and Perkin's gliding steel guitar runs produced a hybrid sound which showcases the metamorphosis condition of pop music today.

If there is one criticism it is that the show ran too long. The band's dynamics, its affinity for country tunes, the inclusion of a fiddle player on the portion which Stills called "sitting down and getting country" were all well executed.

ELIOT TIEGEL

SUPREMES TEMPTATIONS

Grove, Los Angeles

This is a polished, slick, programmed program which scores on all counts. There is visual excitement as the five Tempts do their polished programmed slickly programmed movement steps to accentuate their music; the three Supremes have their own body English and gracious arm movements.

There is flowing music involving delicate harmonies and an appreciation for the lyrical content of the songs.

This July 5 opening marked the first time both acts have appeared together in the Ambassador's prestigious nightclub. The format of the one-hour, 45-minute program.

(Continued on page 14)

The group is fronted by veterans Wayne Shorter on saxophones and Joe Zawinul playing an electric piano hooked up to a variety of modulators and synthesizer boxes. Eric Gravett maintains a complex drum beat at all times, Miroslav Vitous is the virtuoso bassist and Dom Um Romao is the percussionist who takes amazing solos on the birimbau, an African one-string.

Most of the time all five seem to be soloing simultaneously in the most complex patterns possible. Their pieces are long, two or three per set, and the overall effect of the music is hypnotic in a particularly demanding way.

NAT FREEDLAND

ANNE MURRAY ENGLAND DAN & JOHN FORD COLEY

Troubadour, Los Angeles

Anne Murray established beyond doubt here that she's Copacabana material . . . or any club in Las Vegas or the world. Yet, she's also today, and an audience of younger demographics enjoyed country-flavored tunes such as "Bread My Mind" and "Cotton Jenny." The band backing her lifted the entire performance out of the realm of country. You can't call it rock and you shouldn't call it progressive folk, but, with a saxophone and organ driving in usual instruments you'd find in a country band, the show was exciting and dramatic.

With her vocal styling, it was obvious that you could put Anne Murray in front of an orchestra and she would blend well in any supper club in the world, while with her current group she scores quite well with young adults.

Opening act was England Dan & John Ford Coley. Out of Texas, the group is really a trio that writes most of its own material. Their tunes during the night ranged from "Simone" to "What I'm Doing" and Coley proved quite flexible on several instruments, including banjo on a country-flavored tune called "I'm Home." They also performed extremely well on "Free the People," from their recent album.

CLAUDE HALL

JACK JONES

Century Plaza Hotel, Los Angeles

Jack Jones has become one of the most imaginative of supper club singers, drawing on top contemporary material to an extent that few of his rivals would dare. Particularly original was his medley of Bread hits by David Gates. Another offbeat touch was a film short of urban love which accompanied his singing of Carly Simon's "That's the Way I Always Heard It Should Be." Jones sang the plaint in duet with a tape of his girl friend, English actress Susan George of "Straw Dogs" fame. Miss George was at ringside, as was Jones' mother, former film actress Irene Hervey.

Although he hasn't deserted his tuxedo, Jones' hair has become neatly shoulder-length and his boyish face is beginning to take on an attractive cragginess. He is also minimizing the full, clear tones which trademarked his light baritone, in favor of the more slurred, casual styling of the rock singer. It's a new vocal approach for him and one he hasn't completely accustomed himself to yet.

Jones still remains the relaxed but compelling showman, with a welcome gift for putting across his between-songs humor. A sad background to his enthusiastically received engagement here is that the Century Plaza management is rumored unlikely to reopen its Vegas-style Westside Room after the August hiatus.

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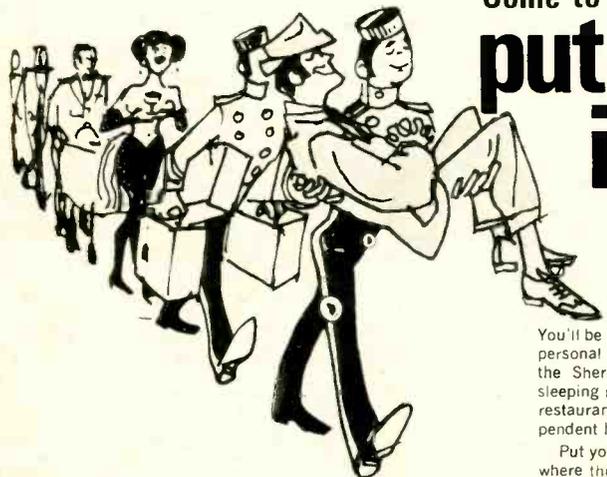
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MU?

Talent

Tillotson Overcomes Snag on Promotion

LAS VEGAS—Promotions for artists appearing in hotels must conform to hotel tipping and book-keeping structures. A case in point was a proposed promotion for Buddah artist Johnny Tillotson, who opens Thursday (27) in the Sahara's Casbar Theater.

"We wanted to invite every cabdriver to see the show with the first two drinks free," a spokesman for the singer said. "Johnny would have paid for the first two drinks, out of his own pocket, at 25-cents a drink. The problem became one of the drinks being completely free or the cabdrivers charged the full amount."

Under customer-paying circumstances, an automatic tip is built into the bill, plus the customer putting down the customary tip. If the check is free the hotel assumes the 15 percent built-in tip. Consequently, any promotion that is a

partial payment, as in the proposed Tillotson promotion, disrupts the hotel's bookkeeping and built-in tip system.

Instead, Tillotson has mailed to the 1,000 Las Vegas cabdrivers a copy of his latest Buddah release with a personal note in what is described as a "subtle type of promotion." The singer expresses hope that the cabdrivers will come see the show and then "stop backstage afterwards."

"We're after a word-of-mouth campaign," said Tillotson's representative. "There are certain people such as cabdrivers, barbers and beauty operators who have direct daily contact with the public and we're after their support. We are also planning promotions with some of the local barbers and beauty operators. We did this last year and it proved to be a valuable promotion."

A Hot Concert Summer For Stein Enterprises

NEW YORK—Howard Stein Enterprises, Inc. anticipates the most active summer season of productions since the inception of the organization. Concerts in New York, Atlanta, Miami, Chicago, Minneapolis-St. Paul and Knoxville will offer a wide range of acts.

The first New York market production was Bette Midler at Carnegie Hall, a concert which sold out, grossing \$16,500. With the exception of one date at the Academy of Music, the organization's activities will be entirely outdoors, via concerts in Gaelic Park in the Bronx. Acts will include Allman Bros. Band, Captain Beyond and Strawbs (17); Jeff Beck Group, Argent, Flash, Blue Oyster Cult (Aug. 2); Yes, J. Geils Band (16); Humble Pie, Edgar Winter (22); Deep Purple, Fleetwood Mac, Silverhead (30). Tentatively scheduled is the Jefferson Airplane (13 or 14).

Atlanta productions began with Procol Harum and Eagles at the Sports Arena, site for a concert by Uriah Heep, John Baldry, White Trash (19). Also in July, Black Sabbath will perform at the

Municipal Auditorium (22), with a \$15,000 gross potential. August dates at the Auditorium will include the James Gang, Deep Purple, Fleetwood Mac and Allman Bros. Band.

In addition to successful promotions already completed in Miami at the Miami-Hollywood Sportatorium, and in Chicago at the Arie Crown Theatre, Stein will promote Alice Cooper at the Amphitheatre (28) in Chicago, and, at the Arie Crown, Jeff Beck, Argent and Blue Oyster Cult (Aug. 8).

In the Minneapolis-St. Paul market, Stein is introducing concerts at the Minneapolis Armory, a 7,000 capacity facility with a potential gross of \$35,000. An advertising campaign for the Armory has been implemented, utilizing Stein's "Harlow" logo and a military motif in advertising and promotional materials. Grand opening for the Armory will feature Alice Cooper (July 27), with Emerson, Lake & Palmer (Aug. 10) and Black Sabbath (28) to follow.

Stein also promoted Rolling Stones dates in Minneapolis, grossing \$105,000, and Knoxville, grossing \$40,000.

From The Music Capitals of the World

DOMESTIC

• Continued from page 12

second and 60-second Vita Norwegian Casserole TV spot.

Dennis Stoner of Rare Earth will perform at the Mercer Arts Center, Monday-Sunday (24-30) in his first New York appearance.

At the Sirocco nightclub is a new Greek-Israeli revue, "From Athens to Tel Aviv," starring Greek singer Mina Margaritis, Israeli singer David Ben Hayon, Judy Kochba and Vakis Topaganian, the Sirocco Dancing Waiters and the Nikos Halkias Orchestra. The show will be presented at the Sirocco through late August.

Songstress Linda Sebastian at Tamarack Lodge, Greenfield Park, N. Y., Friday (28). . . . Singer Don Anthony will act in summer stock in August. . . . John Silberman of N. W. Ayer has written songs for two 60-second radio commercials for General Motors. Produced by David Lucas Associates, both spots are part of a GM safety campaign against speeding and drunken driving.

Tom McFaul, creative supervisor for David Lucas Associates, arranged for the commercials, which were produced at The Warehouse Inc. . . . Al Ham will record a new album with Metro-media's Hillside Singers when he

returns to New York from London. . . . Rock act Trap & Co. will be at Trude Heller's until Sunday (30). DAN BOTTSTEIN

LOS ANGELES

The original five Byrds will reunite for an Asylum album with Roger McGuinn on loanout from Columbia. Material and producer to be announced. . . . Wolfman Jack's Sunset Strip billboard was bought by nine grateful local promotion men, with the effort led by Atlantic's John Fisher. . . . Ike & Tina Turner's live KMET broadcast from their Bolic Studios will be syndicated over all Metromedia FM stations. The show went over an hour when general manager Dave Moorhead called for an encore.

Celebrity names who have seen a flying saucer should contact Dr. Stanton Friedman at California UFO Research Institute, Box 941, Lawndale, Ca. 90260. He's collected statements from Sammy Davis Jr. and Robert Q. Lewis. . . . Tony McPhee, lead guitarist of the Groundhogs, broke his wrist falling off a horse after the Pocono Music

(Continued on page 44)

Talent In Action

• Continued from page 12

gram was broken into segments with the girls appearing first briefly then being joined by their male associates. Then the gals left and the Tempts performed. The girls next had the spotlight and for the finale all the performers had a glorious jam together.

The over-all effect was a perpetual level of funky emotion, where the emphasis was on hand-clapping, big-beat tunes, with the soft, subtle types of message tunes coming in second.

The Tempt's interpretation of "Ain't No Sunshine" was a refreshing bit of harmonic artistry coupled with shoulder shakes, and hip slapping. The quintet performed 14 tunes in 45 minutes, ending with the dynamic "Ball of Confusion." Their own rhythm section provided the kick for the hotel's 26-piece orchestra.

The current Supremes (Lynda Lawrence, Jean Terrell and Mary Love) are a more open, individual act than in the past. There are more solo opportunities while their sound retains its harmonic strength.

Jean Terrell's solos are churchy gospelish and she fits the role formerly played by Diana Ross. Her "Bridge Over Troubled Waters" showcased her powerful shouting quality. She blended beautifully on "MacArthur Park" in which the coloring was soft and silken. The girls offered polish to nine numbers—their oldies and some MOR and current titles—before the closing selection with the Tempts of "Rhythm of Life." ELIOT TIEGEL

Nitty Gritty Are Rebooked

NEW YORK—The Nitty Gritty Dirt Band has been rebooked for a Sahara, Lake Tahoe appearance, Aug. 28 to Sept. 10, following their Sahara Hotel, Las Vegas stand.

The Dirt Band, who have a soon-to-be-released UA album, "Will the Circle Be Broken," will begin a college tour after the Lake Tahoe engagement. Among the confirmed dates are, in September, Cumberland College, Manchester, Ky. (12); University of Mississippi, Oxford, Miss. (13); University of Kentucky, Lexington, Ky. (16); Southeast Louisiana College, Hammond, La. (19); University of New Mexico State, Las Cruces, N.M. (22); Grossmont College, El Cajon, Calif. (23); North Texas State College, Denton, Texas (27); San Angelo State College, San Angelo, Texas (28); and Texas A & M University, College Station, Texas (29).

Hammond Touring U.S. With Band

NEW YORK—John Paul Hammond, Columbia Records artist, is on a nationwide tour with his own band. Hammond, who has a new album "I'm Satisfied," will appear in San Francisco, Calif. (25-30); Portland, Ore. (Aug. 1-6); Vancouver, B.C. (7-12); and Los Angeles (15-21). Chicago and New York dates will conclude the tour.

WINGS

Olympia, Paris

Paul McCartney made a triumphant return at the Olympia, with his band, Wings, for a two-concert stint eight years after appearing with the Beatles.

The concert came alive in the second half when McCartney, on electric piano, sang a loudly acclaimed "Maybe I'm Amazed" and a lovely new song "My Love," easily his best written piece since the Beatles split. "Mary Had a Little Lamb" was well received.

Throughout most of the set, Paul played bass and was accompanied by two fine guitarists, Denny Laine and Henry McCullough, with strong drumming from Danny Seiwell. The band shows every sign of becoming a tight, coordinated group, although the inexperience of Linda McCartney both as a singer and keyboard player is still disconcertingly apparent. The band gains from the solo talents of Laine, who sang well on his own "Say You Don't Mind" and McCullough, whose blues guitar was good on "Henry's Blue."

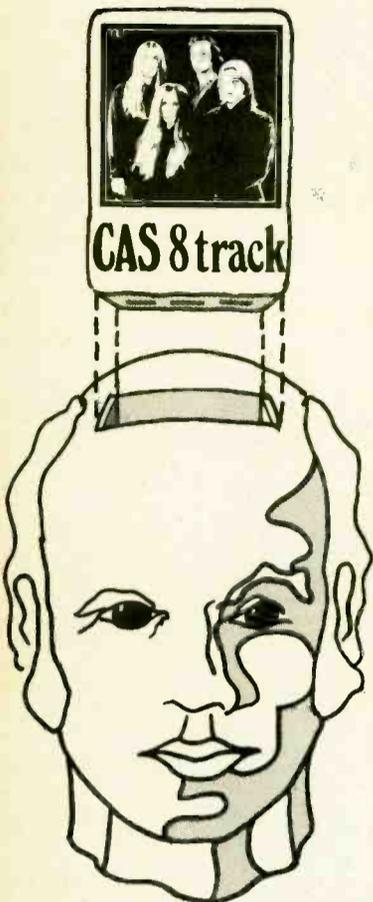
The show stopper was "High High High," which left the audience clamoring for more.

SWALLOW

Paul's Mall, Boston

Perhaps one explanation for the much-publicized decline in single, awesome acts is simply a geographical fact: music is spreading

(Continued on page 57)



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Radio-TV programming

Moorhead Has KMET-FM Jocks Playing 'Hit-Or-Miss' On LP Cuts

LOS ANGELES—Air personalities at KMET-FM, the Metro-media station here, have a tremendous say in the music that goes on the air. Yet, there's also considerable control and this is via a system that rates album cuts on a scale of one through ten, with ten being the best cuts.

"Every cut that gets on the air is an approved cut, in general," said general manager David Moorhead. "The music director and the creative director check every album before it goes into the library. The specific cuts not to be played are so indicated.

"Then comes the turn of the station's air personalities. Using a scale of 1-to-10, each air personality rates each cut and this composite list of ratings is put on a label affixed to each album jacket.

"Cuts not rated are obviously not worth playing.

"The Stones come up with a lot of 10's, of course, but the rating given an album depends on the group as well as the music. Fanny Tablegs from East Jesus, Neb., would be lucky to even get one cut listed."

Moorhead, a veteran air personality before he climbed through the ranks to become program director and then general manager, admits that very few people have

the time, or will take the time, to listen to all of the vast amount of product coming out today. The only man he could name was Billy Bass, who'd been program director under Moorhead at WMMs-FM, Cleveland.

"But even in the days of Top 40 radio, very few people heard everything even if they listened to every record. I once had a fight with Jim Gearheart, who worked under the name of Ralph Paul on this station in Denver . . . I can't remember the call letters of the station . . . because he picked a song called "Battle Hymn of the Republic" by the Mormon Tabernacle Choir. I thought he'd been hired by the competition. And once, back when George Wilson was known as George Cromwell and he was program director and I worked for him, George insisted on adding "Little Drummer Boy" by the Harry Simeone Chorale to the playlist. Those were two songs on which I was wrong. There could have been a lot more, because you instinctively don't remember the songs on which you were wrong, just those on which you were right.

"In those days, stations had a playlist of 40 records and added five records each week . . . or maybe they only had 30 records on their playlist. It was so easy then, be-

cause they were all singles. Today, listening to music is a full-time career."

KMET-FM, according to Moorhead, "has taken the place of the KMPC of 1960. What KMPC was then, KMET-FM will be this year."

And there are reasons. Those stations that were the true, valid progressive rock stations have evolved to what they were intended to become, he said. "Namely, contemporary stations. But the term contemporary has become associated with Top 40 radio stations. The major difference between KMET-FM and a Top 40 station is that our personalities have 25,000 albums available to them."

And they have mostly the same freedom in the music they play that the MOR stations used to have, he said. "We check their playlists for controls, which they have to keep, so we can see if their choice of balance and choice for day-part is correct."

Musicologists All

And KMET-FM personalities have the same grasp of the music that personalities on the old MOR stations used to have. "When I was a Top 40 jock, none of us were the musicologists that these men are today.

"Furthermore, the old joke of commercial radio being aimed toward the 12-year-old . . . I'm sorry, but we have a very intelligent audience today. The average deejay ought to be talking 'up' to his audience. Fortunately, this is true with the personalities on KMET-FM. Steve Segal is one of the finest five air personalities of all time . . . going back to Dave Garroway. He's different, but deejays have always been different. The problem with many managers of radio stations has been their over-reaction in trying to make all of the stations different."

The air staff at KMET-FM includes Martin Perlick, who does a show with Leo Rosenberg, the news director, in the morning; Mary Turner from 10 a.m. until

(Continued on page 28)

Vet Windy City MOR Station to Progressive

By ANNE DUSTON

CHICAGO—A lack of radio audience feedback has led WEEF, a simultaneous AM/FM station in suburban Highland Park here, to desert middle-of-the-road after nine years for a completely progressive rock format.

According to Dale Scott, operations manager, the 1,000-watt station will play album cuts in their entirety, from rock records with origins in blues, folk, classics and jazz, to records by acts like the Beatles and Procol Harum. Albums are reviewed and marked by Ruth Shalett, a Juilliard graduate, who doubles as music director and announcer.

"There is a growing segment of the 18-35 in this area who are looking for a new, artistic music. Surveys have shown it to be a

large, lucrative audience," Scott said. He feels there is a tremendous possibility for ferment and excitement that "we haven't experienced with the MOR listeners." The younger audience feels more involved with the world, and don't hesitate to call when they like something, or when you do something wrong, he added.

Scott also noted that 75 percent of the population along the north shore of Chicago, the area WEEF covers, own FM radios. "FM is no longer second rate. The more listeners you have, the more commercialism." To protect their listeners from too many commercials, WEEF has guaranteed a maximum of eight commercial minutes per hour, on their simulcast operation.

(Continued on page 35)

KGB's Simulcast; Identical Call Letters

SAN DIEGO—On the theory that FM is the coming major factor in radio and it's best to acclimatize the listeners now and gain them over to the FM side, Ron Jacobs, program director of KGB is switching KBKB-FM back to the call letters of KGB-FM on Aug. 1 and at that point will begin simulcasting. KBKB-FM had been carrying the "Solid Gold Rock 'n' Roll" syndicated programming of AIR Productions, the programming firm operated by Bill Drake and Gene Chenault.

Jacobs, once program director of KHJ, Los Angeles, a Drake-consulted station, has been building a new studio at KGB with the most up-to-date equipment available. He plans to increase the signal coverage of KGB-FM and "I intend to gain considerable ratings in Los Angeles with the FM operation."

The staff that had been operating the AM station will now become the staff of both AM and

FM. Rick Liebert is program manager and Melissa Frank is music director of both operations.

Jacobs said he would be simulcasting 24 hours a day, but would eventually separate only to the extent of both stations broadcasting the same programming but with separate staffs.

The move on the part of the FM, Jacobs said, is Phase II of his plan for the operation. Phase I began April 1 this year and he has now jelled his air staff: Captain Billy 6-10 a.m., Bobby Ocean until 2 p.m., Ernie Gladden 2-6 p.m., Jess Bullet 6-10 p.m., Gabriel Weston until 2 a.m., Bob Coburn 2-6 a.m., and George Manning on weekends.

KGB, he said, is the "station of the future." And with KGB and KGB-FM, "I'm going to catch the listeners both coming and going. And not with progressive rock or whatever . . . just with the best music available."



12-27-59	41	10	WHAT ABOUT US	Atco 6153
8-8-60	36	8	RUN RED RUN	Atco 6153
8-26-60	70	3	BESAME MUCHO	Atco 6163
10-9-60	51	9	WAKE ME, SHAKE ME	Atco 6168
2-5-61	83	4	SHOPPIN' FOR CLOTHES	Atco 6178
4-30-61	37	11	WAIT A MINUTE	Atco 6186
6-20-61	96	2	LITTLE EGYPT	Atco 6192
12-8-64	94	6	GIRLS, GIRLS, GIRLS	Atco 6204
			T'AIN'T NOTHIN' TO ME	Atco 6278
3-13-57	18	13	COCHRAN, ERDIE	Liberty 55056
9-7-57	82	1	STAY IN THE BALCONY	Liberty 55087
3-1-58	94	1	DRIVE IN SHOW	Liberty 55123
8-10-58	6	16	JEANNIE, JEANNIE, JEANNIE	Liberty 55144
11-30-58	25	12	SUMMERTIME BLUES	Liberty 55196
3-22-59	98	1	C'MON EVERYBODY	Liberty 55177
9-5-59	98	1	TEENAGE HEAVEN	Liberty 55203
			SOMETHIN' ELSE	Liberty 55203
11-16-68	88	6	LODGER JOE	
			WITH A LITTLE HELP FROM MY FRIENDS	A & M 991
6-21-69	62	8	FEELING ALRIGHT	A & M 1063
10-4-69	62	8	DELTA LADY	A & M 1112
12-5-69	92	12	SHE CAME IN THROUGH THE BATHROOM WINDOW	A & M 1147

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INTERVIEW

Wilson Scrutinizes Management

EDITOR'S NOTE: This is the latest installment of an interview with George Wilson, national program director of Bartell Broadcasting and general manager of WDRQ-FM, Detroit. The interview was conducted by Claude Hall, Radio-TV Editor, Billboard Magazine.

HALL: Are you finding that MOR stations are crossing over into the Top 40 realm?

WILSON: I'm sure that they are in some cases. But, where there's a legitimate Top 40 station, I don't think they've made any in-roads. Of course, the only areas I can talk about with any great knowledge is in our on markets. KOGO does well against KCBQ in San Diego, but only because of baseball. It's not because of any great programming techniques that they have, although KOGO is a very good station. But in Milwaukee, there isn't any MOR station that's making us have any worries at WOKY at this point.

HALL: Even in demographics?

WILSON: In ARB, our stations will lead in 18-49 age listeners in almost every case.

HALL: That includes both men and women?

WILSON: Well, at our stations we only program toward women in the middle of the day and we don't care if we get men and teens. We're after 18-49 age women.

HALL: You mean that all of

the records are oriented toward women?

WILSON: Everything we do.

HALL: How do you orient the records toward women? Keep the sexy male vocals flowing?

WILSON: If I told you that, we'd soon be out of business. But it's no big thing. There are just certain records we believe are offensive to women and some that aren't. We keep paid research people on the phones. We check our music quite thoroughly to be sure we're playing the right kind of music for the people who're available to our station for each particular day-part.

HALL: Then your research people are calling up the homes and . . .

WILSON: We have research people who go to homes. They not only ask about music, but what the people are interested in, what's going on in the community, and how we can be better involved in the community . . . we do an awful lot of research.

HALL: In Milwaukee.

WILSON: Everywhere . . . at all of our stations on a continuing basis.

HALL: So then you're able to better target your music and your promotions.

WILSON: Right. I've found that it's very difficult for most program directors, as a rule, to do what they have to do. In other words . . . well, as you know, I'm an alcoholic. And without drinking the past couple of years I've felt

that although this helped in other areas of my life, as far as in programming—and I've said this before—I really regret having had to stop drinking because I don't get into the corner bars enough anymore with the shot-and-beer people to find out what they're thinking and talking about. Now, I'm

(Continued on page 44)

ALBUM RADIO MAG LAUNCH

NASHVILLE — "Programmer's Digest," an album version of a radio magazine, has been launched here by The Shelby Singleton Corp. Buddy Blake, senior vice president of the corporation, will be publisher of the bi-weekly album magazine.

The pilot issue, now being circulated, features items and articles by Larry Ryan, KEEL, Shreveport; Jeff Kaye, WKBW, Buffalo; Jack McCoy, KCBQ, San Diego; and a 1962 thing on Dick Biondi. Blake, out of radio about five years himself, put the album together from tapes, using not only his personal tape equipment but various Nashville studios. It will eventually be available in cassette form as well as album form. Price will be \$60 a year. Future issues will cover radio around the world.

Rick Nelson and the Stone Canyon Band invites You to a "Garden Party"

I went to a Garden Party
To reminisce with my old friends
A chance to share old memories
And play our songs again
When I got to the Garden Party
They all knew my name
But no one recognized me
I didn't look the same

Chorus { But it's all right now
I learned my lesson well
You see you can't please everyone
So you got to please yourself

People came for miles around
Everyone was there
Yoko brought her walrus
There was magic in the air
And over in the corner
Much to my surprise
Mr. Hughes hid in Dylan's shoes
Wearing his disguise

REPEAT CHORUS

I played them all the old songs
I thought that's why they came
No one heard the music
We didn't look the same
I said hello to Mary Lou
She belongs to me
When I sang a song about a honky tonk
It was time to leave

REPEAT CHORUS

Someone opened up a closet door
And out stepped Johnny B Goode
Playing guitar like a ring an' a bell
And looking like he should
If you gotta play at Garden Parties
I wish you a lot a luck
But if memories were all I sang
I'd rather drive a truck

Chorus { But it's all right now
I learned my lesson well
You see you can't please everyone
So you got to please yourself



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Forum Schedule

Thursday, August 17

12 noon-2 p.m.

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

2 p.m.-3 p.m.

Session 1

TRENDS IN MUSIC AND RADIO

Chairman: Claude Hall
Radio-TV Editor
Billboard Magazine

a. From the Piney Woods to Broadway.

Jerry Wexler
Executive Vice President
Atlantic/Atco Records
New York, N.Y.

b. Great Radio—An Elusive Dream.

Ron Jacobs
Program Director
KGB
San Diego, Calif.

3 p.m.-5 p.m.

Session 2

AN ARTIST LOOKS AT RADIO PROGRAMMING

Chairman: Don Owens
Director, Reviews and Charts
Billboard Magazine

Mike Curb
Jackie DeShannon
Smokey Robinson
Sonny James
Jeff Barry
Bobby Vinton

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

COCKTAIL PARTY

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

Friday, August 18

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

Continental breakfast in conference rooms, compliments of Billboard.

10 a.m.-11 a.m.

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

Session 3

MARKET EVALUATION FOR PROGRAMMING DECISIONS

Chairman: George Wilson
National Program Director
Bartell Broadcasting
WDRQ-FM
Detroit, Mich.

a. Use of modern technology for programming

Cathy Lenard
Director of Research
Metro Radio Sales
New York, N.Y.

b. Behavioral Psychographic Studies on Records, Jingles, and Formats.

Dr. Tom Turicchi
Texas Women's University
Denton, Texas

Session 4

THE CHANGING SOUND OF MOR RADIO

Chairman: Tom Campbell
Air Personality
KLOK
San Jose, Calif.

a. Top 40 vs. Modern MOR.

Tom McMurray
Operations Manager
WBT
Charlotte, N.C.

b. Oldies in a Format—How, Why, How Much.

Bernie Armstrong
Program Manager
WTAE
Pittsburgh, Pa.

Session 5

GROWING INFLUENCES IN FM ROCK

Chairman: David Moorhead
General Manager
KMET-FM
Los Angeles, Calif.

a. The Future—or Death—of Progressive Radio.

Tom Donahue
General Manager
KSAN-FM
San Francisco, Calif.

b. The FM Revolution.

To Be Announced.

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

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

Session 6

PROMOTIONS AS A TOOL FOR BUILDING IMAGE AND RATINGS

Chairman: Ernie Farrell
Director of Special Projects
MGM Records
Los Angeles, Calif.

a. Public Service Can be a Programming Asset.

Sonny Melendrez
Operations Manager
KTSA
San Antonio, Texas

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

Session 7

THE FUTURE OF RADIO STATION JINGLES

Chairman: Dan Clayton
WLW
Cincinnati, Ohio

a. Jingles—Past, Present, Future.

Bill Meeks
President
PAMS
Dallas, Texas

b. Creative Use of Jingles—How When, Why.

Jim Long
General Manager
TM Productions
Dallas, Texas

Session 8

TOP 40 RADIO—WHERE IS IT GOING?

Chairman: Jan Basham
Director of Promotion
Record Merchandising
Los Angeles, Calif.

a. The Top 40 Revolution of the 1970's.

Paul Drew
Programming consultant
Washington, D.C.

b. The Short, Short Playlist—Does It Work?

To Be Announced.

12:30 p.m.

Luncheon.

Speaker: William B. Ray
Chief, Complaints and Compliances
Federal Communications Commission
Washington, D.C.

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

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

Session 9

THE OBLIGATIONS OF ADVERTISING TO RADIO

Chairman: Col. Robert Cranston
Commander
American Forces Radio and Television
Service
Los Angeles, Calif.

a. Commercial Load Vs. Good Programming. To Be Announced.

b. Turning a Loser Into a Winner.

Jack Thayer
General Manager
WGAR
Cleveland, Ohio

Billboard FM ACTION

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

Representing more than 34 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically, and the markets researched include: AUSTIN: Jim Lucher, KRMR-FM; BALTIMORE: Pete Larkin, WKTK-FM; CHICAGO: Ed Shane, WGLD-FM; CLEVELAND: Steve Capen, Lynn Doyle, WNCR-FM; Bill Bass, WMMS-FM; COLUMBUS: Lou Henry, WCOL-FM; Phil Sheridan, WNCI-FM; DAYTON: Bill Struck, WTUE-FM; Jeff

Silberman, WVUD-FM; DENVER: Bill Ashford, KFML-FM; Tom Trunnell, KBPI-FM; HOUSTON: Susie Hines, KLOL-FM; MEMPHIS: Ron Michaels, WMC-FM; MIAMI BEACH: Sandy Thompson, WBUS-FM; NEW ORLEANS: Hugh Dillard, WRNO-FM; NEW YORK: Dennis Elsas, WNEW-FM; Dick Bozi, WCBS-FM; PHILADELPHIA: Carol Miller, WMMR-FM; Harvey Holliday, WDAS-FM; PITTSBURGH: Ken Reith, WAMO-FM; PORTLAND: Bruce Funkhouser, KINK-FM; PROVIDENCE: Jon Rodman,

WBRU-FM; RACINE: Joey Sands, WRKR-FM; ROCHESTER: Bernie Kimball, WCMF-FM; SACRAMENTO: Robert Williams, KZAP-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; SEATTLE: Darryl Despie, KOL-FM; SHELBYVILLE: Robert Davidson, Jr., WHAL-FM; ST. LOUIS: Shelly Grafman, KSHE-FM; TORONTO: Benjy Karch, CHUM-FM; TUCSON: Allan Browning, KWFM-FM; VALDOSTA: Bill Tullis, WVVS-FM; WASHINGTON, D.C.: Phil de Marne, WMAL-FM; Andre Perry, WHUR-FM.

Hot Action Albums

CHICAGO, "Chicago V," Columbia
Cuts: All.

Stations: WTUE-FM, WGLD-FM, KLOL-FM, WRNO-FM, KRMH-FM, KWFM-FM, WVVS-FM, CHUM-FM, WAMO-FM, KEEZ-FM, WMMR-FM, KZAP-FM

VAN MORRISON, "St. Dominic's Preview," Warner Bros.

Cuts: "Gypsy," "I Will Be There," "St. Dominic's Preview," "Redwood Tree," "Jackie Wilson Said."

Stations: WRKR-FM, KRMH-FM, WGLD-FM, KFML-FM, WNEW-FM, WBU-S-FM, WDAS-FM, WMC-FM, KOL-FM

DOOBIE BROTHERS, "Toulouse Street," Warner Bros.

Cuts: All cuts.
Stations: CHUM-FM, WMMS-FM, WCOL-FM, WTUE-FM, WBRU-FM, KEEZ-FM, KZAP-FM, WRNO-FM

TOM PAXTON, "Peace Will Come," Reprise

Cuts: "Peace Will Come," "Retrospect."

Stations: WKTK-FM, CHUM-FM, WBRU-FM, KRMH-FM, WMC-FM, WMMR-FM, WNEW-FM, KWFM-FM

CAPTAIN BEYOND, "Captain Beyond," Capricorn

Cuts: "Dancing Madly."
Stations: WKTK-FM, WRKR-FM, KLOL-FM, WBRU-FM, KEEZ-FM, WNEW-FM, WCOL-FM

CURVED AIR, "Phantasmagoria," Warner Bros.

Cuts: All.
Stations: WCOL-FM, KRMH-FM, WMC-FM, WMMR-FM, WCMF-FM, WNEW-FM, WRNO-FM

DOORS, "Full Circle," Elektra

Cuts: "The Mosquito," "Hardwood Floors," "Piano Bird," "Get Up and Dance."
Stations: WRKR-FM, WMMS-FM, WGLD-FM, KZAP-FM, KRMH-FM, WNEW-FM, KINK-FM

EMERSON, LAKE AND PALMER, "Trilogy," Atlantic

Cuts: All.
Stations: WMMS-FM, KLOL-FM, WRKR-FM, WCOL-FM, KRMH-FM, WBRU-FM

PILOT, "Pilot," RCA

Cuts: "Stop & Think," "Rider," "Fillmore Shuffle," "Love Is That Way."

Stations: WKTK-FM, WMC-FM, KEEZ-FM, WBUS-FM, KWFM-FM, WMMS-FM

MARK VOLMAN & HOWARD KAYLAN, "Phlorescent Leech & Eddie," Reprise

Cuts: All.
Stations: WKTK-FM, WCOL-FM, WBRU-FM, KZAP-FM, WNEW-FM, WMMR-FM

IAN AND SYLVIA, "You Were On My Mind," Columbia

Cuts: All.
Stations: KEEZ-FM, WNEW-FM, KOL-FM, KINK-FM, WCMF-FM

JOHN RENBOURN, "Faro Annie," Reprise

Cuts: All.
Stations: WBRU-FM, KRMH-FM, KCAP-FM, WMMR-FM, WCMF-FM

Also Recommended

ALBION COUNTRY BAND, "Morris On," Island (Import)

Cuts: All.
Station: WBUS-FM

BANANA AND THE BUNCH, "Mid Mountain Ranch" (WB)

Cuts: All.
Stations: WCOL-FM, WMMR-FM, WBRU-FM

WILLIAM BELL, "Phases of Reality," Stax

Cuts: "The Man in the Street," "Fifty Dollar Habit."
Station: WHUR-FM

JOHN CALE, "The Academy in Peril," Warner Bros.

Cuts: All.
Stations: WBRU-FM, WMMR-FM

CAPABILITY BROWN, "Scratch the Surface," Charisma

Cuts: "Do You Believe," "No Range," "I Will Be There," "Soul Survivor."
Stations: WRKR-FM, WKTK-FM, KSHE-FM

CATALYST, "Catalyst," Cobblestone

Cuts: "New Found Truths," "Catalyst Is Coming."
Stations: WHUR-FM, KWFM-FM

PETER FRAMPTON, "Winds of Change," A&M

Cuts: "Fig Tree Bay."
Stations: WRNO-FM, WVUD-FM

FRIGID PINK, "Earth Oman" (Lion)

Cut: "New Horizon."
Station: WTUE-FM (Bill Struck)

RORY GALLAGHER, "Live In Europe," Polydor

Cuts: All.
Station: WBUS-FM

THE GREAT WHITE CANE, "The Great White Cane," Lion

Cuts: "Country Woman Suite," "Mother Earth," "Don't You Worry."
Station: WBRU-FM

GREENBRIAR BOYS, "Best of the Greenbriar Boys," Vanguard

Cuts: All.
Station: WMMS-FM

JIMI HENDRIX, "Rare Hendrix," Trip

Cuts: All.
Station: WKTK-FM

MONK HIGGINS, "Heavy Weight," United Artists

Cuts: All.
Stations: WDAS-FM, WAMO-FM

BUDDY HOLLY, "Rock and Roll Collection," Decca

Cuts: All.
Stations: KOL-FM, WMMR-FM

MAHALIA JACKSON, "The Great Mahalia Jackson," Columbia

Cuts: All.
Station: KOL-FM

MARK JONSON, "Years," Vanguard

Cuts: "Rainy Dues," "Mary," "Long Song."
Station: KLOL-FM

ALBERT KING, "I'll Play the Blues for You," Stax (Single)

Station: KZAP-FM

B.B. KING, "Guess Who," ABC (Single)

Cuts: All.
Station: WGLD-FM

KING CRISMON, "Earthbound," Island

Cuts: All.
Station: WBUS-FM

LA BELLE, "Moon Shadow," Warner Bros.

Cuts: All.
Stations: WDAS-FM, KWFM-FM

O'DONNELL LEVY, "Breeding of Mind" Groove Merchant

Cuts: All.
Stations: WMMS-FM, WHUR-FM

JASON LINDH, "Ramadan" (Single)

Cuts: All.
Station: KRMH-FM

CARMEN McRAE, "The Great American Songbook," Atlantic

Cuts: All.
Station: WMMS-FM

PAT MARTINO, "The Visit," Cobblestone

Cuts: All.
Station: KFML-FM

CURTIS MAYFIELD, "Superfly," Curtom

Cuts: All.
Stations: WDAS-FM, CHUM-FM, KZAP-FM

MOODY BLUES, "Cities," Deram (Single)

Station: WVVS-FM

VAN MORRISON, "THEM featuring Van Morrison," Parrot

Cuts: All.
Stations: CHUM-FM, WMMS-FM

GEOFF & MARIE MULDAUR, "Sweet Potatoes," Reprise

Cuts: All.
Stations: CHUM-FM, WBRU-FM, WMMR-FM

MICHAEL MURPHY, "Geronimo's Cadillac," A&M

Cuts: "Rainbow Man," "Crack Up in Circles"
Stations: KWFM-FM, KRMH-FM, WVUD-FM

MICHAEL NESMITH, "And the Hits Just Keep on Comin'," RCA

Cuts: "Tomorrow and Me," "Different Drum," "Harmony Constant," RCA
Station: WBRU-FM

DANNY O'KEEFE, "O'Keefe," Signpost

Cuts: All.
Stations: KOL-FM, KFML-FM

PATCHWORK, "Patchwork," RCA

Cuts: All.
Station: KRMH-FM

PURE FOOD & DRUG ACT, "Choice Cuts," Epic

Cuts: All cuts on side 2.
Stations: KSHE-FM, KZAP-FM

RAMATAM, "Ramatam," Atlantic

Cuts: "Whisky Place," "Heart Song," "Changing Days"
Stations: WGLD-FM, WRNO-FM

TOM RAPP, "Familiar Songs," Reprise

Cuts: "Rocket Man," Charley and the Lady"
Station: WBRU-FM

REEBOP KWAKU BAAH, "Reebop," Island

Cuts: "Silly Boy," "Problems," "Softly Weeping."
Stations: WKTK-FM, WNEW-FM

SEALS AND CROFTS, "Summer Breeze," Warner Bros.

Cuts: All.
Stations: KFML-FM, WNEW-FM, KOL-FM, KRMH-FM

SEANOR AND COSS, "Seanor and Coss," Reprise

Cuts: All.
Station: WMMS-FM

VALERIE SIMPSON, "Valerie Simpson," Tamla

Cuts: All.
Station: WDAS-FM

SKYLARK, "Skylark," Capitol

Cuts: "Brother Eddie," "A Long Way to Go," "The Writings on the Wall," "26 Years."
Stations: WVVS-FM, WKTK-FM, WCMF-FM

PETER THOM, "Peter Thom," United Artists

Cuts: All.
Stations: KEEZ-FM, WVUD-FM

THREE DOG NIGHT, "Seven Separate Fools," ABC/Dunhill

Cuts: "Black and White," "Tulsa Turnaround," "Pieces of April."
Stations: WHAL-FM, KRMH-FM, KINK-FM

THREE FRIENDS, "Gentle Giant," Vertigo

Cuts: All.
Station: WBUS-FM

ALAN TOUSSAINT, "Life, Love & Faith," Reprise

Cuts: All.
Stations: WAMO-FM, WCOL-FM

UNIVERSAL JONES, "Universal Jones," MGM

Cuts: All.
Station: WDAS-FM

JIMMY WEBB, "Letters," Reprise

Cuts: "Galveston," "Campo de Encino."
Stations: KWFM-FM, WBRU-FM

WHITE WITCH, "White Witch," Capricorn

Cuts: All.
Station: KPML-FM

CHARLES WRIGHT, "Rhythm & Poetry," Warner Bros.

Cuts: "Soul Train," "Good Things."
Stations: WAMO-FM, KZAP-FM

YES, "America," Atlantic (Single)

Stations: WVVS-FM, CHUM-FM

STEVE YOUNG, "Seven Bridges Road," Warner Bros.

Cuts: "Long Way to Hollywood," "The White Trash Song."
Stations: CHUM-FM, WCOL-FM, KOL-FM, WBRU-FM

FRANK ZAPPA, "Waka Ja Waka-Hot Rats," Reprise

Cuts: All.
Stations: CHUM-FM, WMMS-FM, KZAP-FM, WBRU-FM

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Meredith Lifson is the new music director of KHJ, Los Angeles; she'd been an assistant to Betty Brenneman, music coordinator for all of the RKO General Broadcasting stations. Ted Atkins, program director of KHJ, says that he has convinced Sharon Nelson, his former music director, to stay with him a while longer to help on some special research projects. . . . Is that any better, Robert W? . . . Bob Marshall is leaving WROA in Gulfport, Miss., to join WRBC in Jackson, Miss. WRBC is doing some reshaping of the staff and Rich Shannon has been brought in from WINZ in Miami to program the station. Terry Nelson from WXXX in Hattiesburg, Miss., is also joining WRBC.

★ ★ ★

Forgot to mention that WROA in Gulfport, Miss., is soon to go up to 5,000 watts and increase broadcasting scheduled to 24 hours a day, so they're looking for air personalities. . . . Jeff Alan, syndicator of "Christ and Rock 'n' Roll," the three-hour special hosted by air personality Charlie Tuna, is offering the show on a special deal. That is, if you buy the show at his very reasonable price which you get only by mentioning Vox Jox, he will buy me a beer. His number is 213-463-4195. Even if you're not really interested in hearing Tuna talk about God, why don't you call Alan up anyway and talk about the weather or something similar? If you get in good with Alan, he might get Tuna to cut some special promos for your market.

★ ★ ★

Air personality Gary Munday has shifted into news at KROD in El Paso; he'd been assistant program director and those duties will be taken over by Tom Garmon. Munday will be news director of the station. . . . A note from Bob Hudson, music director at KGGF, Great Falls, Mont.; "What's Happening? Has Robert W. Morgan punched you in the month yet? Say, I've got a great idea on how the two of us can get rich quick. We'll smuggle Coors beer from California into those states, Montana included, that don't have Coors. Then, with the tremendous profits we'll reap overnight, we'll buy out RKO's stations and change the formats to country music, then buy Bill Drake a ticket back East and a lifetime membership in a Georgia retirement home. Of course, Jimmy Rabbitt will be our national program director. Seriously, though, about those teeshirts, I received one the other day from ABC Records that says 'Birtha Has Balls,' which must really shake up her dates. Who is birtha, and why is she saying all the terrible things about herself. Perhaps one of your teeshirt network reporters can solve this mystery that has disk jockeys all over the nation scratch-

ing their head." Ah, yes—the teeshirt tipsheet is coming along great. Besides towels and cups and record industry parties, we're now preparing to introduce another chart. This one will cover air personalities. You see, ratings services cover individual markets, but to date there's no method of ratings air personalities on a nationwide basis. So, what this chart would feature is the top 10, plus a pick hit each week. We'll also have a chart for program directors and another chart for promotion men. The program directors chart will be a short, short playlist and will mention a few oldies each week, plus a pick hit that's made it in a major market and will fit our format.

★ ★ ★

Wayne Erickson, did you ever get a job? I'm just now reaching your tape for the air personality competition and I see that your entry was dated May 6. Sorry. Would any of you guys who need a first ticket experienced personality call Wayne at 618-942-2181 and see if he's still there? . . . John Henry Scott—I enjoyed your tape, but you need to smooth up your production; also some of the things you did coming out of a commercial were jarring. One thing that pleased me mightily about your show though was the fact that you were trying to "entertain." Get the basics down pat and I think you'll be one hell of a jock.

★ ★ ★

The fifth annual Billboard Radio Programming Forum draws near. Aug. 17-19 at the Century Plaza Hotel in Los Angeles, a magnificent place for a meeting of this type. At this point, most of the speakers are already set; a few are trying to clear their schedules in order to come. And registrations are coming in well so we'll probably have considerably more people at the Forum this year than we had last year in Chicago. If you haven't registered yet, the fee is \$135 and that includes luncheons, continental breakfasts in the conference rooms, coffee breaks and a cocktail party. It might even include a couple of bottles of beer, because I'll have a suite upstairs and be hanging out there anytime the sessions are in process, so you're invited to come by and rap. At any rate, this Forum appears to be the biggest and best yet. I hope you can come. Register by sending a check to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069.

★ ★ ★

Steve Warren, KLWW, Cedar Rapids, Iowa, writes: Of George Wilson, I know very little. But, upon reading the first installment of your interview with him in the July 15 issue, I found myself nod-

(Continued on page 40)

KBBQ Switch To Rock Format

LOS ANGELES — Amidst all kinds of rumors, KBBQ is switching to a rock format within the next three to five weeks and such "heavy" air personalities as Charlie Tuna will be involved.

Last week, the management of the station was still negotiating with several other personalities in markets ranging from San Antonio to San Francisco. Tuna had been doing the morning show at KCBQ, San Diego, and previously had been with KHJ, Los Angeles. KBBQ is currently a country music station but once rocked under the call letters of KBLA.

One of the air personalities on the country station recently set off a flurry of protest from the new management when he started playing rock records in his show. The coming management protested on

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the grounds that the format was not supposed to be changed while the station was waiting for FCC approval on the new ownership.

Welk Veteran Retires; Forms Consulting Firm

LOS ANGELES—Paul Weirick, vice president and general manager of the 20 music publishing firms which make up the Lawrence Welk holdings, will retire from that post June 30.

With Welk since early 1959, Weirick will have the TV band-leader as his first client for a new firm he is opening in suburban Van Nuys, called Music Business Consultant. Weirick saw the Welk catalog grow from two catalogs to its present 20 different catalogs.

Drake-Chenault presents

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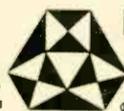
Name _____ Title _____
Station / City _____
Phone _____ State _____ Zip _____

man to unlock the magic to secure the merchandise. In smaller stores, where space is at a premium, an upright fixture is employed through which shoppers put hands in and push the tape on to a belt which carries it to the cashier station.

On the subject of pilferage, Nies
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TDK



Campus News

What's Happening

By SAM SUTHERLAND

From **Augie Blume** and **Grunt Records** in the city by the Bay comes news about the persistent hassles facing **KTDB, Ramah Navajo Radio**, Ramah, N.M. The station, originating as an effort by students at Ramah Navajo High School to improve communication between community and school, has become a vital communications format for that community. And economic reality has suggested that, unless KTDB can raise the funds necessary for operation, that format will go under. Program director **F. Kim Hodgson** describes the station as "relatively expensive," hardly surprising when considering the volume of original programming and the costs incurred in production.

Operating costs alone already pose problems for the coming year, and fiscal '74 looks dim indeed. Which, given Ramah Navajo's success as the first Indian-controlled school and as a source for that communication link, is sad indeed.

Augie and Grunt have sent in some money. And, while that check won't keep the station alive, support from other companies, from college stations, and from anyone else who still believes in community development might just help.

The address for Ramah Navajo Radio is Box 18, Ramah, New Mexico, and the phone is (505) 783-5456.

From the **University of Toronto**, **Richard Morochove** of U. T. Radio has written to examine the problems facing Canadian college programmers in dealing with cable FM hookups. While that station has had success with carrier systems, and has experimented with closed circuit and cable FM through a local CATV company, Morochove and his associates would appreciate any help. American college and professional radio people might be able to give in completing the picture.

Cable FM, financial agreements, effective publicity and listener reaction are all of interest to the Toronto crew. They can be reached at 91 George Street, Toronto 5, Ontario.

Back in L.A., **Marty Cerf** and **United Artists** are still rolling along, and Cerf has offered some light for campus radio veterans looking for action. Cerf is currently planning an expansion of UA's field force, and he's interested in having campus representatives in Atlanta, Miami, Dallas, Boston, Philadelphia and Denver. Contact him at U.A.

Cerf includes an interesting sidelight that should spur some interest: **Walter Paas**, Chicago-area rep from WLUC, has been handling full-time promotional activity in that city for several months, following his graduation. And **Jere Haussetter**, formerly Boston rep, is now a full-time UA man in St. Louis.

PICKS AND PLAYS: SOUTH—Tennessee—WRVU-FM, Vanderbilt University, Nashville, Mike Anzek reporting: "The Girl You Think You See," **Carly Simon**, Elektra; "Boones Farm," (LP), **Boones Farm**, Columbia; "The Coldest Days of My Life," **Chi-Lites**, Brunswick. . . . WUTM-FM, U. of Tennessee at Martin, David Nichols reporting: "Rock On," (LP), **The Bunch**, A&M; "Good Feeling to Know," **Poco**, Epic; "You Don't Mess Around With Jim," **Jim Croce**, ABC. . . . Louisiana—WLPI, Louisiana Polytechnic Institute, Ruston, Debrah "Pete" Royer reporting: "Duncan," **Paul Simon**, Columbia; "Alone Again (Naturally)," **Gilbert O'Sullivan**, London; "I'm Still in Love With You," **Al Green**, Hi. . . . Virginia—WMRA-FM, Madison College, Harrisonburg, Anthony Segraves reporting: "The Guitar Man," **Bread**, Elektra; "The City of New Orleans," **Arlo Guthrie**, Reprise; "Son of Schmilsson," (LP), **Harry Nilsson**, RCA. . . . Florida—WUSF-FM, U. of South Florida, Tampa, Dave Dial reporting: "American Gothic," (LP), **David Ackles**, Elektra; "Wind of Change," (LP), **Peter Frampton**, A&M; "Hold On to Me," (LP), **Bonnie Koloc**, Ovation.

WEST—KLCC-FM, Lane Community College, Eugene, Oregon, Dave Chance reporting: "Sugar," **Carla Thomas**, Stax; "American Gothic," (LP), **David Ackles**, Elektra; "Isle of View," (LP), **Jimmie Spheeris**, Columbia. . . . KZSU, KZSU-FM, Stanford U., Stanford, Paul Wells reporting: "Wind of Change," (LP), **Pink Floyd**, Harvest; "All Together Now," (LP), **Argent**, Epic.

MIDWEST—Michigan—WKMX, Schoolcraft College, Livonia, Dennis Jackson reporting: "Sundego's Traveling Orchestra," (LP), **Jim Price**, ABC; "After Midnight," . . . **J. J. Cale**, Shelter; "Earth Omen," (LP), **Frijid Pink**, Lion. . . . WMUK-FM, Western Michigan U., Kalamazoo: "Walking the Dog," (LP) cut. What This Country Needs), **Redwing**, Fantasy; "Geronimo's Cadillac," (LP), **Michael Murphy**, A&M; "The Devil's Harmonies," (LP), **Shakey Jake Harris**, Polydor. . . . Minnesota—WMMR, U. of Minnesota, Minneapolis, Michael Wild reporting: "Years," (LP), **Marc Jonson**, Vanguard; "Love's Enough," **David Ackles**, Elektra; "My, My," **Ratchell**, Decca. . . . Illinois—WRSB-FM, Elmhurst College, Elmhurst, Judy Crews reporting: "Brandy," **Looking Glass**, Epic; "Shane A Light," (LP) cut, **Exile on Main Street**, **Rolling Stones**, Rolling Stones.

(Continued on page 34)

KMET-FM Jocks Play 'Hit-Or-Miss'

• Continued from page 16

2 p.m.; Jeff Gonzer until a 15-minute newscast at 5:45 p.m.; Segal from 6-10 p.m.; Richard Kimball until 2 a.m.; and Zachary Zenore in the all-night slot.

"You'll notice that nowhere in that staff list do you see a machine. Herman Quirm was retired about two weeks ago. The station is no longer automated in that all-night slot."

At one point, when Moorhead first took over the station as operations manager a few years ago, the station was much more automated . . . and operating in those days, the pioneer days of the progressive rock format before it became so widespread with as low an overhead as possible. This included Moorhead going back on the air with his old air personality title of Guy Williams. And he achieved quite substantial ratings before leaving KMET-FM to become manager of WMSM-FM.

Guy Williams, as an air personality was fired eight times, though as a program director Moorhead has never been fired and general manager Moorhead is even more successful.

"I had the reputation as a jock of being dirty on the air," Moorhead said. "I don't know why. Once I got fired for reading this poem on the air: 'There was a little girl, who had a little curl, right in the middle of her forehead. When she was good, she was very good. When she was bad she had lots of dates.' Dick Wheeler, KTLN in Denver, fired me for that and George Cromwell had to do my show plus his own for two weeks before they found a replacement. George was a little mad about that."

KTKT Machine

Moorhead had run into an automated machine before. "The first time I ever saw automation was at KTKT, Tucson. I was program director of the Top 40 station and

the FM station featured Silent Sam, a record machine with an arm to pick up the records. It was considered very modern because there were only five-to-ten seconds of dead air between the tunes. Myself and Frank Kalil used to go into the room where Silent Sam was about 6 p.m. for a deejay meeting and shove one-to-three rock records into the stack . . . it held maybe 100 records and it would be sometime around 3 a.m. before the machine would get around to those rock records. Then the owner would call me or Frank up. He was Tom Wallace and he owned the station then with Art Linkletter . . . and Wallace would raise hell because we were sabotaging his station. He was the only one who ever called, though. The rock station made the money, but he always listened to the FM side."

Moorhead, who started in radio at Cleveland 20 years ago on what was WSRB, "The All-American Family Station and we used to ring chimes over the air . . . it's now WJMO," joined KMET-FM on this second go-round on April 17; he'd been at KMET-FM until the fall of 1970 before shifting to WMSM-FM in Cleveland. Before KMET-FM, he'd served briefly as operations director of KLAC, Los Angeles, and KFI, Los Angeles, but before that had been program director of WOKY, Milwaukee, and national program director of Bartell Broadcasting.

Geographical Difference

Today, KMET-FM is an "adult-rock station," Moorhead said. "Progressive radio, which is a handle and really not descriptive of that type of radio, is dead. This is not true in New York, Philadelphia, where the stations were better. But progressive doesn't mean the same thing in New York and Philadelphia. And KSAN-FM in San Francisco is not a progressive station as we know it in Los Angeles. What progressive means, as we

know it, is a station which is against any and all established radio traditions. But in New York and Philadelphia, the term means a contemporary station . . . not a bunch of freaks running around playing what they want when they want. On the West Coast, unfortunately, the term came to mean undisciplined radio—a bunch of freaks sitting around smoking dope. That type of radio had to evolve.

"At KMET-FM, not only do we have the best air talent in modern radio, but we practice modern programming techniques. We limit commercials to eight units an hour . . . not minutes, but units, because a commercial is a commercial, regardless of how long. Yeah, we're a premium station, meaning that a commercial costs a little, but you'll never hear more than two spots together so each commercial had greater attention value. Greater impact."

PAMS Sells C&W Packet

DALLAS — PAMS, leading jingles firm here, is now syndicating a new custom jingles package of identifications for country music stations called "Lovin' Country Love Letters."

The series of 30 vocal cuts, which will be customized by PAMS, was produced by Dick Lawrence, national program director of the Beasley Broadcast Group, Goldsboro, N.C., and Fred Foster, president of Monument Records. Felice and Boudleaux Bryant, a songwriting team, created the series. Musicians on the set include Charlie McCoy, Jerry Smith, Harold Bradley, Chip Young, Grady Martin, Buddy Spiker, Weldon Myrick, Jimmy Isabell and Farrell Morris. Terry Lee and the PAMS country clubbers did the vocals.

FORUM REGISTRATION LIST

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

George Cooper
Program Director
WOAI
San Antonio, Tex.

Clifford Hunter
General Manager
WOAI
San Antonio, Tex.

Bones Howe
President
Mr. Bones Productions
Los Angeles, Calif.

Dennis Laventhal
Vice President
ABC Dunhill Records
Los Angeles, Calif.

Jim Slone
President
KCUB
Tucson, Ariz.

Kent Hedberg
Program Director
KVEZ-FM
San Mateo, Calif.

Ernie Gudridge
General Manager
WKLO
Louisville, Ky.

Bill Hennes
Program Director
WKLO
Louisville, Ky.

William F. Bruder
KRKC
King City, Calif.

David Cohen
WANV
Waynesboro, Va.

Miss Shelly Nemetz
Recording Artist
Fantasy Records
Miami Beach, Fla.

Bernard Mann
President
KALO
Little Rock, Ark.

Gene Norman
President
GNP Crescendo Records
Los Angeles, Calif.

Howard Green
CHQT
Regina, Canada

James Lynn
Program Director
KROK-FM
Shreveport, La.

Paul-Emile Beaulne
CKAC
Montreal, Canada

Kenneth Ferguson
President
KHFH
Sierra Vista, Ariz.

Wally Nelskog
President
KIXI
Seattle, Wash.

Vince Pernicano
Regional Promotion Manager
Warner Bros. Records
Los Angeles, Calif.

Don McGregor
Regional Promotion Manager
Warner Bros. Records
Los Angeles, Calif.

Roy Chiovani
Regional Promotion Manager
Warner Bros. Records
Los Angeles, Calif.

David Banks
Regional Soul Promotion Manager
Warner Bros. Records
Los Angeles, Calif.

Hal Halverstadt
Merchandising Director
Warner Bros. Records
Los Angeles, Calif.

Stan Cornyn
Vice President
Warner Bros. Records
Los Angeles, Calif.

Alejandro Dias Romo
Production Director
Radio Comerciales
Guadalajara, Mexico

Herb Gordon
Promotion Director
Famous Music
New York, N.Y.

Chuck Gregory
Marketing Vice President
Famous Music
New York, N.Y.

Ron H. Goldstein
General Manager
Playboy Records
Los Angeles, Calif.

Larry Cohen
Executive Vice President
Playboy Records
Los Angeles, Calif.

Harvey Mankowitz
Business Affairs Manager
Playboy Records
Los Angeles, Calif.

Michael Papale
National Promotion Director
Playboy Records
Los Angeles, Calif.

Larry Daniels
Program Director
KTUF
Phoenix, Ariz.

Craig Erickson
Program Director
WJTO
Bath, Maine

Turner Porter
General Manager
WJTO
Bath, Maine

From '66 to '77: still a unique expression in popular music.

Music steeped in tradition. Music founded on superstition. Music genuinely Brazilian.

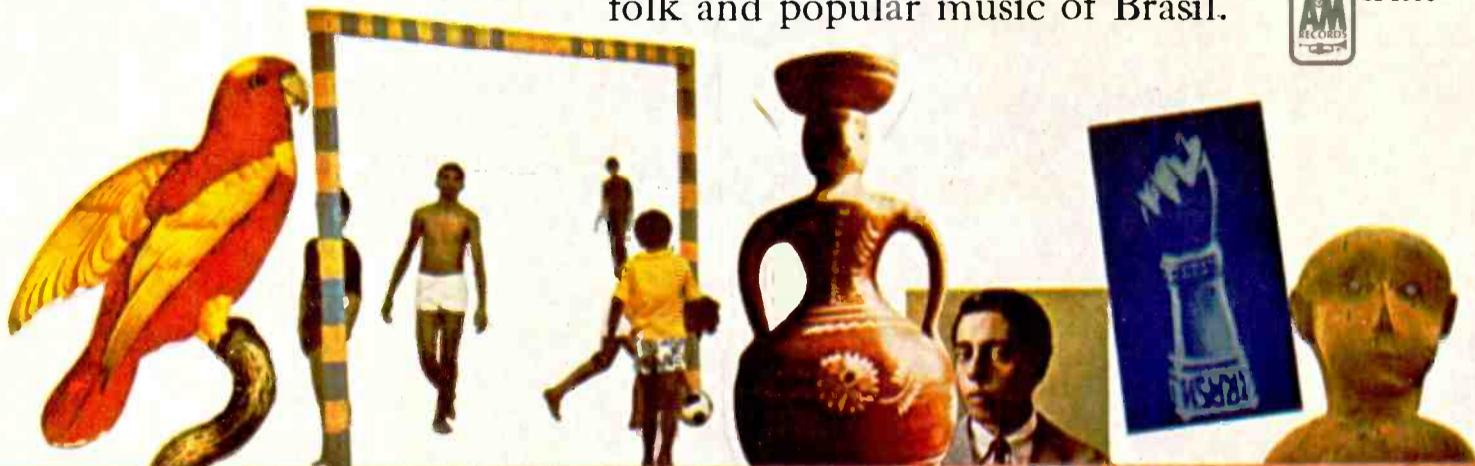
That's the music of "Primal Roots," the latest album from Sergio Mendes & Brasil '77. An album that recreates the primitive sensuality of authentic folk and popular music of Brasil.



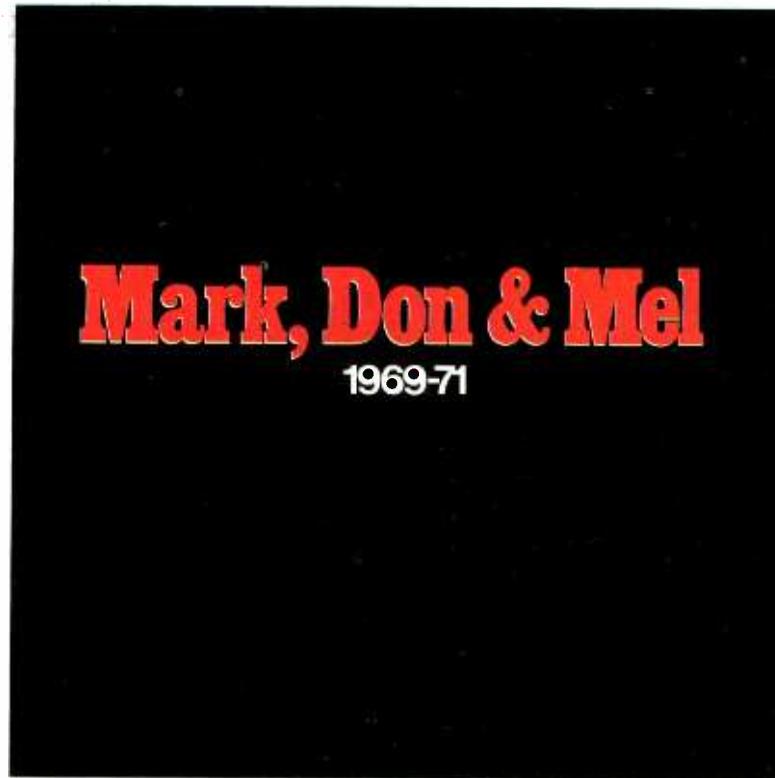
Sergio Mendes & Brasil '77, "Primal Roots": the album that makes it very clear why they're called "Brasil," no matter what the year.



SP4353



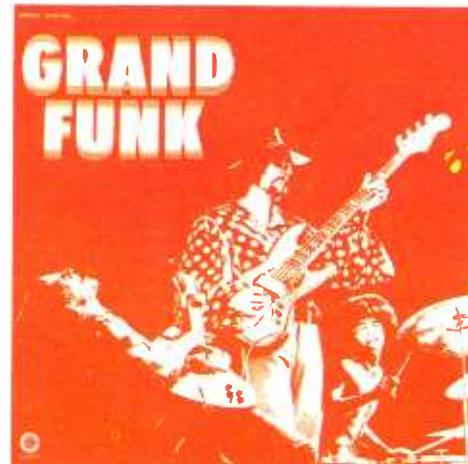
Mark, Don & Mel 1969-71



SABB-11042



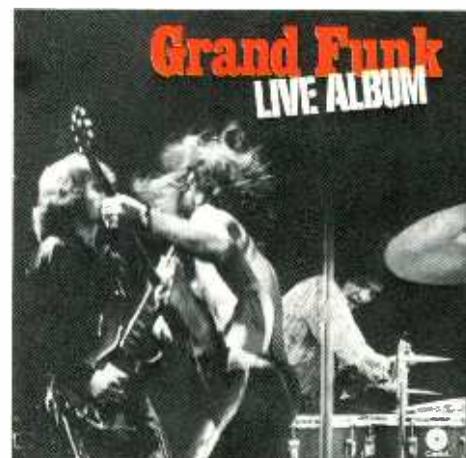
ST-307



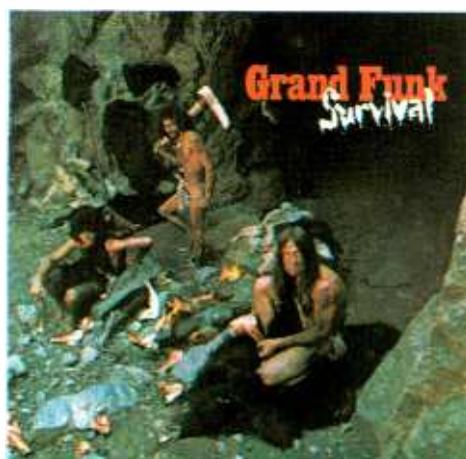
SKAO-406



SKAO-471



SWBB-633



ST-764



SW-853

ALL R.I.A.A. CERTIFIED GOLD RECORDS
RECORDINGS PRODUCED BY TERRY KNIGHT

Mark, Don & Mel 1972-75

CAPITOL RECORDS
ATTENTION: MR BHASKAR MENON
ALL AT EMI NEW ZEALAND ABSOLUTELY KNOCKED OUT ON SUCCESS WITH
RENEWAL OF CONTRACT WITH GRAND FUNK. YOU CAN BE GUARANTEED OF OUR
PROMOTIONAL SUPPORT

REGARDS
JACK WYNNESS
MANAGING DIRECTOR
EMI NEW ZEALAND

DEAR BHASKAR
I WOULD LIKE TO CONGRATULATE YOU WITH THE RENEWAL OF THE C
WITH GRAND FUNK RAILROAD WHICH IS ONE OF CAPITOL'S BEST SE
NORWAY BEST PERFORMERS

HANS RO
GENERAL MANAGER
EMI NORWAY

CAPITOL RECORDS
ATTENTION MR BHASKAR MENON
HEARTY CONGRATULATIONS ON RENEWAL
OF OUR FULL PROMOTIONAL SUPPORT
GROUP BEST REGARDS.
YOSUKE SUGA
PRESIDENT
TOSHIBA
JAPAN

BHASKAR MENON CAPRECORDS
WE WISH TO EXPRESS OUR WARMEST CONGRATULATIONS
GRAND FUNK CONTRACT WITH CAPITOL AS WELL AS
FULLEST PROMOTIONAL SUPPORT FOR THIS GREAT
PROJECT

PIERRE MAGET
MANAGING DIRECTOR
EMI SPAIN

CAPRECORDS
HOLLYWOOD CALIF

3 CHEERS FOR CAPITOL FOR SIGNING
CONTRACT WITH GRAND FUNK THIS IS EXCELLENT
CONTRACT FOR ELECTROLA AS WELL WE OFFER
ALL POSSIBLE COOPERATION AND ACTIVITY FOR
EXPLOITATION OF THE REPERTOIRE OF THAT GROUP
ARTISTS THANK YOU VERY MUCH

WILFRIED JUNG AND THE ELECTROLA CREW
GERMANY

CAPRECORDS HOLLYWOOD CALIF
BHASKAR MENON FELICITATIONS FOR
FUTURE FURIOUS PHANTASTIC PROJECT

P. JAMIESON
DEPUTY MANAGING DIRECTOR
EMI GREECE

FOR BHASKAR MENON
HAVE JUST RECEIVED TELETYPE YOUR SUCCESS IN
RENEWING GRAND FUNK CONTRACT STOP CONGRATULATIONS STOP
DO OUR BEST TO GIVE YOU MAXIMUM SUPPORT STOP

GORDON COLLINS
MANAGING DIRECTOR
EMI SOUTH AFRICA

CAPRECORDS
FOR BHASKAR MENON CONGRATULATIONS YOU AND STAFF ON
RENEWAL GRAND FUNK STOP G.F. INCREASINGLY POPULAR MIG
WEST AFRICA YOU MAY BE SURE OUR EVERY EFFORT SUPPORT
PROMOTE THIS FANTASTIC GROUP REGARDS

CAPRECORDS
ATTN MR BHASKAR MENON GRAND FUNK RAILROAD IS
REINO BACKMAN GENERAL MANAGER EMI FINLAND
WE NEED STOP OUR CONGRATULATIONS
STOP

BOVEMA AND ITS STAFF CONGRATULATE
THE ENORMOUS AND SUCCESSFUL
RAILROAD.

WE AT BOVEMA WILL CERTAINLY DO
TO OBTAIN MAXIMUM RESULTS OUT
REGARDS
BEN J VAN DEN BERG
COMMERCIAL MANAGER
HOLLAND

ATTENTION MR BHASKAR MENON
DELIGHTED TO HEAR OF RENEWAL GRAND FUNK RAILROAD
THAT GRAND FUNK HAVE RENEWED WITH US.
ALL CONCERNED HERE AT EMI BELGIUM MOST
ENTHUSIASTIC AND DETERMINED TO GIVE ALL
POSSIBLE EFFORT AND SUPPORT TO THE GROUP.

REGARDS S. J. ROBINS
MANAGING DIRECTOR
EMI BELGIUM

BHASKAR MENON

CONGRATULATIONS ON RENEWAL GRAND FUNK
NEWS FOR ENTIRE EMI GROUP AND WE
THEM BIGGER THAN EVER IN AUSTRALIA
REGARDS
KEN EAST
MANAGING DIRECTOR
EMI AUSTRALIA

WE ARE VERY EXCITED BY THE NEWS
OF RENEWAL OF CONTRACT WITH OUR FRIENDS OF
RAILROAD STOP CONGRATULATIONS TO YOU AND
STOP BE SURE THAT WE SHALL DO EVERYTHING
THEIR PROMOTION TO GO AHEAD WITH SUCCESS
FRANCOIS MINCHIN
CHAIRMAN & MANAGING DIRECTOR PATHE MARCONI FRANCE

CAPITOL RECORDS
ATTN MR BHASKAR MENON

JUST HEARD THAT YOUR
NEGOTIATIONS YOU COULD
FUNK RAILROAD. CONGRATULATIONS
FANTASTIC AND WILL MEAN A GREAT DEAL
REPRESENTATIVES. EVERYTHING
SUPPORT YOU IN PROMOTING THE

REGARDS
GERRY M OORD
INTL ARTISTS PROMO OFFICE
EMI LONDON

CAPRECORDS MENON
EXTREMELY PLEASE RENEWAL GRAND FUNK
STOP YOU MAY COUNT DEFINITE
SUPPORT PROMOTION AND
SALES THESE OUTSTANDING ARTISTS
LATIN AMERICA CONGRATULATIONS
KIND REGARDS
DR. HENRY JESSEN EMI BRAZIL

CAPITOL RECORDS
FOR MR BHASKAR MENON

CONGRATULATIONS ON GRAND FUNK RE-SIGNING-WONDERFUL NEWS FOR US HERE.

GUY ROBINSON
MANAGING DIRECTOR
EMI SWEDEN

MENON CAPRECORDS
GRAND FUNK RENEWAL GREAT NEWS
AND EVERYONE AT CAPITOL STOP
SUPPORT FROM EMI RECORDS IN UK
PHILIP BRODIE
MANAGING DIRECTOR
EMI LONDON

STOP CONGRATULATIONS TO YOU
YOU CAN COUNT ON FULLEST
WARMEST REGARDS

ATT BHASKAR MENON, CAPRECORDS
CONGRATULATIONS ON GRAND FUNK
COUNT ON FULL ENTHUSIASTIC SUPPORT
REGARDS
HANS BEGGER
MANAGING DIRECTOR
EMI BRAZIL

TO B MENON
GREAT EXCITEMENT HERE AT
CONGRATULATIONS
REGARDS,

JON CHAPLIN
EMI LONDON

CAPRECORDS
MR MENON GRAND
ROSS BARNETT
EMI NAIROBI

CAPRECORDS

MENON DELIGHTED GRAND FUNK
CONGRATULATIONS TO CAPITOL

KEITH BRUCE
DIRECTOR & GENERAL MGR
EMI SINGAPORE

CAPRECORDS MENON
I'M PLEASED TO HEAR OF RENEWAL GRAND FUNK
PROMOTIONAL STOP STOP YOU HAVE OUR SOLID SUPPORT FOR
ROLF DIHLMANN
MANAGING DIRECTOR
EMI CHILE

CAPITOL RECORDS
ATTN MR. B. MENON, PRESIDENT
HEARTIEST CONGRATULATIONS FOR THE NEW CONTRACT WITH GRAND FUNK
WE ASSURE YOU OUR BEST PROMOTIONAL EFFORT FOR THIS GROUP.

MICHEL LENDVAI
MANAGING DIRECTOR
EMI, SWITZERLAND

BHASKAR MENON

MANY CONGRATULATIONS
ALL HERE HIGHLY PLEASED
WITH US FOR RENEWAL
CAN BE DEFINITELY
YOU US ALL

FOR BHASKAR MENON
CONGRATULATIONS ON
PLEASE REST ASSURED
TO THIS GREAT GROUP

REGARDS
KURT MIKKELSON
MANAGING DIRECTOR
EMIDENMARK

GRAND FUNK RAILROAD
THESE GREAT ARTISTS
PROMOTIONAL SUPPORT
PLEASE COOPERATION BETWEEN
GREAT RESULTS.

CAPITOL RECORDS
ATTENTION MR BHASKAR MENON
VERY HAPPY INDEED TO GET NEWS GRAND FUNK CONTRACTUAL RENEWAL STOP
BE SURE IN EMI ITALIANA BEST CO-OPERATION TO MAKE SUCH EVENT
PERSONAL REGARDS
MICHEL BONNET
GENERAL MANAGER
EMI ITALY

EM CONTRACT.
SUPPORT.
MENON CAPRECORDS
CONSIDER RENEWAL OF GRAND FUNK CONTRACT GREAT ACHIEVEMENT
STOP YOU MAY REST ASSURED OF OUR ENTIRE SUPPORT
JOHN BUSH
MANAGING DIRECTOR
CAPITOL MEXICO
EMILY RECORDS
I'M PLEASED TO HEAR OF RENEWAL GRAND FUNK
PROMOTIONAL STOP STOP YOU HAVE OUR SOLID SUPPORT FOR
ROLF DIHLMANN
MANAGING DIRECTOR
EMI CHILE
CAPRECORDS HOLLYWOOD
HEARTY CONGRATULATIONS SENSATIONAL NEWS
RENEWAL GRAND FUNK STOP OUR PROMOTION PEOPLE ARE ALREADY
ARRANGING WIDE PRESS COVERAGE REGARDS
ALAN A. CAMPBELL
MANAGING DIRECTOR
EMI ARGENTINA

...echoes from our EMI brethren around the world.

Bhaskar Menon,
President
Capitol Records, Inc.

Three Easy Pieces



Billboard's International Buyer's Guide Makes the Pieces Fit.

Last year, nearly 300 Buyer's Guide advertisers discovered just how easy it was to make the pieces fit. This year's International Buyer's Guide is no exception.

Our puzzle (pictured above) illustrates the "big plus" that the Buyer's Guide offers to all its advertisers.

That in itself is one heckuva reason why you should be in Billboard's International Buyer's Guide, coming September 30.

But consider the other advantages that are built into Billboard's International Buyer's Guide.

It is the leading one-stop directory used *constantly* by over 35,000 international music influentials and retained throughout the year as a guide to your specialty in the music industry.

Billboard's International Buyer's Guide comes complete with all the current listings of names, numbers, addresses and facilities in the business.

Forget the jigsaw approach in promoting your specialty. Put all the pieces together in Billboard's 13th annual International Buyer's Guide. It's as easy as one, two, three.

Issue date: September 30 / Ad deadline: August 18

Contact a Billboard sales representative at any of the following offices:

NEW YORK

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New York, N.Y. 10036
212/757-2800

CHICAGO

150 North Wacker Drive
Chicago, Ill. 60606
312/CE 6-9818

LOS ANGELES

9000 Sunset Blvd., Suite 415
Los Angeles, Ca 90069
213/273-7040

NASHVILLE

1719 West End Avenue
Nashville, Tenn. 37203
615/329-3925

LONDON

7 Carnaby Street
London W.1, England
437-8090

TOKYO

Shin-Nichibo Building
2-1, 1-chome, Sarugaku-cho
Chiyoda-ku, Tokyo Japan
294-76-22

MILAN

Billboard Gruppo sri.
Pizzale Loreto 9, Italy
28-29-158

Full-Inventory Musicland Outlets Spotlight Tape

• Continued from page 23

one day, arrested, and is back in the same store the following day pursuing her trade. Until the courts bear down I don't see any hope of beating this problem completely."

Layout

All stores are laid out the same basically with three dump tables aligned across the front, one for sale-priced singles, and the other two for 8-track cartridges and pre-recorded cassettes. The regularly priced 8-track cartridges are displayed in 8-pocket divider browsers which can be converted into feature or dump units. The arrangement involves putting a row of 8-track tapes back-to-back with LP albums. Tapes are segregated by type and then by artist. Even lesser-known tapes are categorized for convenience of customers in a miscellaneous section which groups them alphabetically by artist.

Full line stocks of instruments, electronic accessories and components and sheet music are maintained at all stores. Accessories such as diamond needles, phono plugs, jacks are shown on sidewall pegboard. Blank tape, a rapidly-growing seller, is stocked in three brands and a private label. These tapes are placed in baskets looped over sidewall pegboard hooks.

"People buy blank cassettes for a variety of uses and this increasing usage is pushing sales upward," Nies said.

A guitar package which includes instrument, pick, strings, neck hook, etc., for \$22.95 is an outstanding draw for the musical department. During the Christmas season, this guitar package generates heavy traffic and income.

Inventory

The inventory control worked out by Amos Heilicher, his brother, Dan, and the staff at the home office in Minneapolis is regarded as one of the most sophisticated in the industry, Nies pointed out.

The tape inventory at all stores is based on a series of charts compiled by the company and evolving from computer read-outs. Sales ticket pull-offs from the stores are fed into a computer at the company headquarters where the charts are made. The charts include a "Top 25," "Top 50," "Top 150," and "Top 500." An inventory on the "Top 25" is taken once weekly, twice a month on the "Top 50," once monthly on the "Top 150" and once every three months on the "Top 500." With this plan, Nies said the majority of the stores are able to keep the best sellers in stock at all times.

"Nothing we stock in 8-track sells better than in albums," he said, "but tape sales do closely reflect album charts." For example, a recent top current album seller was Carole King's "Tapestry" and it was No. 3 on the tape chart.

Customers aren't given the opportunity to play tapes before buying them. But there is a liberal policy on exchanges.

"Look, if a customer is dissatisfied we won't stick him with a \$5.99 tape," Nies said, whether he doesn't like it or it is defective. Of course, if it looks like it has been dragged through the mud we might be a little reluctant.

"The percentage of defective

tapes is down pretty low," he said. "This is an area where the manufacturers are doing a better job. Many times, the defects in tapes result from inept use of players."

Royce Nies says he isn't par-

ticularly alarmed over the bite bootleg tape has made into sales. He recalls that a friend has 15 bootleg tapes, none of which function properly, and he is convinced that people are discovering the low

quality of bootleg tapes and laying off buying them.

Hardware

In hardware, Musiclands are able to satisfy just about everyone with the possible exception of the

sound nut. The appeal is to all tastes, incomes and most brand-name preferences. A \$69.95 Craig automotive unit gets a good play with buyers, though the stores

(Continued on page 57)

Billboard lets you have it... POINT BLANK!

With a Blank Tape Special coming in the August 26 issue.

It's a special Billboard issue that will blanket the entire blank tape industry from tape, cassettes, cartridges, and reel-to-reel.

It's a 5-column issue that will cut through all the red tape in the blank tape field and give you a clear, concise picture of an industry that will soon encompass television cartridges and video cassettes.

Featured in this year's blank tape issue are stories on the new ways of distributing blank tape and what kind of a market there is for blank tape products.

Billboard's BLANK TAPE SPECIAL will be must reading for the people who manufacture raw tape, as well as the people who manufacture the components used in producing blank tape.

It's an issue that will go right to the people you want to reach:

- Tape duplication services
- Carrying case manufacturers
- Accessories/Services
- Mass Merchandisers

In Billboard's BLANK TAPE SPECIAL, you'll make points with the people who count in the blank tape industry. A point-blank approach to an industry that is growing by leaps and bounds.

Billboard's BLANK TAPE SPECIAL, coming in the August 26 issue, will be your ticket to reach the people who count in the blank tape industry.

Ad Deadline: August 16
Issue Date: August 26

Contact a Billboard sales representative now! You'll recognize him by the blank (tape) expression on his face.



PROMINENT fixture in Musicland are sale tables, the one here currently featuring prerecorded cassettes at a low price.

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165 West 46th Street
New York, N. Y. 10036
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150 North Wacker Drive
Chicago, Ill. 60606
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LOS ANGELES

9000 Sunset Blvd., Suite 415
Los Angeles, Ca 90069
213/273-7040

NASHVILLE

1719 West End Avenue
Nashville, Tenn 37203
615/329-3925

Soul Sauce

**BEST NEW SINGLE
OF THE WEEK:**

**"THIS WORLD"
STAPLE SINGERS
(STAX)**

**BEST NEW ALBUM
OF THE WEEK:**

**"SUPERFLY"
CURTIS MAYFIELD
(CURTOM)**

By JULIAN COLEMAN

The Staple Singers, Carla Thomas, Albert King and Luther Ingram will be among more than a dozen artists from Memphis-based Stax Records who will participate in a benefit concert Aug. 20 at the Los Angeles Memorial Coliseum as part of the seventh annual Watts Summer Festival. All proceeds will go to the Watts Summer Festival, Martin Luther King Hospital in Watts and the Sickle-Cell Anemia Foundation. Other artists appearing include: Johnnie Taylor, Rufus Thomas, David Porter and the Bar-Kays.

Media Mark Productions, Los Angeles, is in the process of producing for radio syndication a program called "The Soul Patrol," consisting of black police officers with an aim of building a better relation between and for young people in the black community and police, and young adults in general. Did The Four Tops leave Motown Records?

Rolling Stone Records recorded the Rolling Stones-Stevie Wonder-Dorothy Norwood singers concert at the Hofheinz Pavillion, Houston, for a live album. . . . SOLOMON BURKE has signed all six of his children, aged four to fourteen, to an MGM recording pact.

Bits and Pieces:

The Spinners debut single on Atlantic, "How Could I Let You Get Away," sounds like a real winner. . . . "The Return of the Moonglows" LP on RCA getting good AM/FM airplay in New York and Philadelphia. . . . Rufus Thomas just landed a part in the fall series of TV's "Sanford & Son." Rufus and his lovely manager, Betty Berger, dropped by Billboard last week and clued Soul Sauce in on latest single on Stax, "Itching and Scratching." Representing 41 years of Memphis soul, the 54-year-old entertainer shows no signs of slowing down. "I just don't grow old," he said. "I'm the most beautiful 54 you'll ever see." . . . Jerry Wexler, executive vice president of Atlantic Records, signed singer-composer Margie Joseph to a recording contract. . . . Frankie Valli & the 4 Seasons, now on MoWest, will be at the Yale Bowl, New Haven, Conn. July 29. . . . "Rhythm and Poetry," the first solo effort from the lead vocalist of the Watts 103rd Street Rhythm Band, Charles Wright, has just been released on Warner Bros. . . . Some of the artists expected to be on hand at the NATRA Convention, to be held in Philadelphia Aug. 16-20, include Aretha Franklin, the Temptations, Bettye Swann, the Supremes and the Spinners. Speakers include Pennsylvania Governor Milton Shapp, Ron Dellums, Tony Brown, C. Delores Tucker, etc. For any information regarding the seminars and awards dinner, please contact the NATRA office in Philadelphia, Mo-4-6740. . . . Eddie Gilbreath is the new Southern regional promotion director for Warner Brothers.

Soul Sauce Picks and Plays:

Soul Searchers, "We The People," (Sussex); Betty Lavette, "Heart of Gold," (Atco); Jesse James, "I Need Your Love So Bad," (Zep); Lyn Collins "Think," (People); Main Ingredient, "Everybody Plays The Fool," (RCA); Arthur Conley, "Rita," (Capricorn); Billy Durham, "Love Among The People," (Anthem); James Brown, "Good Foot," (Polydor); Bobby Bland, "I'm So Tired," (Duke); Stanley Turrentine, "I Told Jesus," (CTI); The Manhattans, "One Life To Live," (DeLuxe); and Eddie Holman, "My Mind," (GSF).

**When in HOLLYWOOD
You Can Buy BILLBOARD
at the
UNIVERSAL NEWS AGENCY**

1655 N. Las Palmas, Hollywood, Calif. 90028

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	9	27	30	SCHOOL OF LOVE Tommy Tate, KoKo 2112 (Stax/Volt) (Klondike, BMI)	6
2	3	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	7	28	29	FUNKY MUSIC SHO' NUFF TURNS ME ON/MOTHER NATURE Temptations, Gordy 7119 (Motown) (Jobete/Stone Agate, BMI/Jobete, ASCAP)	3
3	4	RIP OFF Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI)	9	29	32	TOUCHING ME Ovations, Sounds of Memphis 708 (MGM) (Sounds of Memphis, BMI)	5
4	6	BABY LET ME TAKE YOU (In My Arms) Detroit Emeralds, Westbound 203 (Chess/Janus) (Bridgeport, BMI)	8	30	13	ALL THE KING'S HORSES/APRIL FOOLS Aretha Franklin, Atlantic 2883 (Pundit, BMI)	8
5	2	I WANNA BE WHERE YOU ARE Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)	9	31	17	TROGLODYTE Jimmy Castor Bunch, RCA 48-1029 (Jimpire, BMI)	11
6	8	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	8	32	39	I COULD NEVER BE HAPPY Emotions, Volt 4083 (Stax) (East/Memphis, BMI)	3
7	9	HONKY TONK, Part 1 James Brown, Polydor 14129 (W & K Islip, BMI)	5	33	35	THINK (About It) Lynn Collins, People 608 (Polydor) (Dynatone/Belinda, BMI)	3
8	11	POP THAT THANG Isley Brothers, T-Neck 935 (Buddah) (Triple Three/Eden, BMI)	5	34	36	LOOK WHAT THEY'VE DONE TO MY SONG, MA Ray Charles, ABC/TRC 11329 (Kama Ripa/Amelanie, ASCAP)	2
9	10	WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles, Tamla 54220 (Motown) (Jobete, ASCAP)	8	35	37	LOVE, LOVE, LOVE J.R. Bailey, Toy 3801 (Adish A Tunes/Two People, BMI)	5
10	12	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (CBS) (Assorted, BMI)	7	36	43	EVERYBODY PLAYS THE FOOL Main Ingredient, RCA 74-0731 (Giant Enterprise, BMI)	3
11	15	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London), (Jec, BMI)	3	37	44	TEAR IT ON DOWN Martha & the Vandellas, Gordy 7118 (Motown) (Jobete, ASCAP)	3
12	5	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	14	38	40	BABY I'M FOR REAL Esther Phillips, Kudu 906 (CTI) (Jobete, BMI)	6
13	21	POWER OF LOVE Joe Simon, Spring 128 (Polydor) (Assorted/Gauche/Belinda, BMI)	3	39	41	SECOND CHANCE Z.Z. Hill, Mankind 12012 (Nashboro) (Williams/Excelsior, BMI)	6
14	23	BACK STABBERS O'Jays, Philadelphia International 7-3517 (CBS) (Assorted, BMI)	4	40	46	I ONLY MEANT TO WET MY FEET Whispers, Janus 184 (Equant/Talk & Tell, BMI)	2
15	16	TELL ME THIS IS A DREAM Delfonics, Philly Groove 172 (Bell) (Nickel Shoe, BMI)	9	41	42	SOUL TRAIN Ramrods, Rampage 100 (Kilyn, BMI)	4
16	18	JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	10	42	47	JUST BECAUSE HE WANTS TO MAKE LOVE (Doesn't Mean He Loves You) Moments, Stang 5041 (All Platinum) (Gambi, BMI)	2
17	7	OUTA-SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	13	43	48	SWEET SWEET TOOTIE Lonnie Youngblood, Turbo 026 (All Platinum) (Gambi, BMI)	2
18	14	PEOPLE MAKE THE WORLD Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	8	44	—	CLOSE TO YOU Jerry Butler featuring Brenda Lee Eager, Mercury 73301 (U.S. Songs/Blue Seas/Jac, ASCAP)	1
19	20	IS IT YOU GIRL Betty Wright, Alston 4611 (Atlantic) (Sherlyn, BMI)	6	45	50	WE'RE ALMOST HOME Solomon Burke, MGM 14402 (Hastings, BMI)	2
20	49	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown 1205 (Jobete, ASCAP)	2	46	19	WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	14
21	33	THE OLDEST DAYS OF MY LIFE (part 1) Chi-Lites, Brunswick 55478 (Julio-Brian, BMI)	2	47	45	GOT PLEASURE Ohio Players, Westbound 204 (Chess/Janus) (Bridgeport, BMI)	4
22	24	IN THE GHETTO Candi Staton, Fame 91000 (United Artists) (Screen Gems-Columbia/Presley, BMI)	6	48	—	DON'T TAKE MY KINDNESS FOR WEAKNESS Soul Children, Stax 0132 (East/Memphis, BMI)	1
23	28	ZING WENT THE STRINGS OF MY HEART Trammps, Buddah 306 (Warner Brothers, ASCAP)	5	49	—	SITTIN ON A TIME BOMB (Waiting For The Hurt To Come) Honey Cone, Hot Wax 7205 (Buddah) (Gold Forever, BMI)	1
24	25	BED & BOARD Barbara Mason, Buddah 296 (Kama Sutra, BMI)	7	50	—	WE THE PEOPLE Soul Searchers, Sussex 236 (Buddah) (Interior/Fern Cliff/Sheriff, BMI)	1
25	34	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	4				
26	26	WAS I JUST A FOOL Tyrone Davis, Dakar 4507 (Brunswick) (Julio/Brian, BMI)	5				

Tape Happenings

• Continued from page 27

Hudson, Mass. has appointed a factory-trained representative in Lausanne, Switzerland. Thierry A. Paternot, a graduate of the Swiss Federal Institute of Technology, will handle the company's sales and service problems in Europe and the United Kingdom.

Paul J. Caravatt, Jr. and Harlan P. Kleiman, will be guest speakers on the opening day of Vid Expo III, exhibition and conference sponsored by Knowledge Industry Publications. Caravatt and Kleiman are Chairman of the Board and president respectively, of Caravatt, Kleiman, Inc. video publishers. Vid Expo III will be held at the (Continued on page 35)

What's Happening

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EAST—New York—WAER-FM, Syracuse U., Syracuse, Tony Yoken reporting: "Carney," (LP), Leon Russell, Shelter; "Early L. A. Sessions," (LP), Gene Clark, Columbia; "Aztec Two-Step," (LP), Aztec Two-Step, Elektra. . . . WRCL-FM, Hamilton College, Clinton, Scott Bennett reporting: "Marcella," Beach Boys, Brother/Reprise; "I Got A Line On You," Spirit, Epic; "Slippery Fingers," Grin, Spindizzy. . . . WBAU, Adelphi U., Garden City, Joe Lewis reporting: "Living in the Past," (LP), Jethro Tull, Chrysalis (Import); "Argus," (LP), Wishbone Ash, Decca; "Distant Light," (LP), The Hollies, Epic. . . . Pennsylvania—WKDU, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "My, My," Ratchell, Decca; "I'm Still In Love With You," Al Green, Hi; "The Guitar Man," Bread, Elektra. . . . WDFM, Penn. State U., University Park, Steven Weisberg reporting: "Obscured by Clouds," (LP), Pink Floyd, Harvest; "Sundego's Traveling Orchestra," (LP), Jim Price, ABC; "Needles and Pins," Love & Tears, Polydor.



MOTOWN'S Jackson 5 are presented the "Key to New York City" by Deputy Mayor Ed Hamilton of the Mayor's office during their recent Madison Square Garden appearance. Younger brother Randy (bottom left) joins Jermaine, Marlon, Michael, Tito and Jackie in accepting the award.

Mercury Fortifies 'Soul' With Three-Act Signing

By EARL PAIGE

CHICAGO — Mercury Records has been gradually building its soul roster and last week added three veteran acts originating out of New York, New Orleans and Atlanta. In addition, the soul build-up now comprising 16 acts, is bringing new producing talent to Mercury, said Charles Fach, vice president.

The three new acts are Don Covay, Aaron Neville and Willie Hightower.

Chuck Hobbs, a fourth new act, came to Mercury through the Mitchell Malaco studios in Jackson, Miss., which produced King Floyd's "Groove Me" and Jean Knight's "Mr. Big Stuff."

Gene Chandler, formerly on Mercury and head of his own Mr. Chand Mercury-distributed label, has left to join Curtom (Billboard, July 22). Fach said Mr. Chand will no longer be distributed by Mercury.

Covay will produce himself. Neville, who with producer and partner Marshal Seahorn in the New Orleans-based Sansu Enterprises, brought the act to Mercury.

Hightower, who has recorded for the Bobby Robinson labels and at one time on Fame Records, will be produced by Chips Moman. Moman has just started producing for Mercury, having a Roger Miller LP and an album for Melba Moore.

"I think I have some of the

Hebb, Stairsteps For Pageant

NEW YORK — Bobby Hebb (Epic) and the Stairsteps (Buddah) will perform at the Miss Black Teenage America Beauty Pageant finals at the Felt Forum, N.Y., July 27.

The pageant is sponsored and presented by Hal Jackson Productions. Jackson will emcee the ceremonies.

Japan Imports

• Continued from page 26

while shipments of UK manufactured players of all configurations were valued at \$896,000 compared with just over \$1 million last year.

Over 117,000 foreign-made cassette and cartridge units worth over \$4.8 million were sold to retail outlets during the first quarter of this year compared with nearly 48,000 units during the first quarter of 1971.

JULY 29, 1972, BILLBOARD

greatest product and some of the artists with greatest potential in the industry," said Andre Montell, Mercury head of soul promotion. Montell said he does a variety of promotion work in his department (for example, he wrote a bio on Covay after consulting with the New York based singer and writer), pointing out that his promotion efforts are in addition to the regular promotion coming from Mercury's publicity office.

"I'm not doing 100 percent of what I'd like to be doing but I feel I am closer to the acts," Montell said, "by being involved in all areas."

Irwin Steinberg, Mercury president, Fach and Montell all pointed to the wide areas soul product is coming from and the new producing talent. Butler, who is working on an MGM movie soundtrack in Los Angeles, has just started to produce.

Chi MOR Station Goes Progressive

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The emphasis is on the music being the entertainment rather than the announcers, with announcers delivering low-keyed background information on musical groups, and record identification after two or three selections. Lineup of announcers is: Ed Walker, daybreak to 9 a.m., Dale Scott 9-noon, Lori Rhinegold noon-2 p.m., Ruth Shalet 2-4 p.m., Paul Knutson 4-7 p.m., and Mike Megaris 7-midnight. The AM side signs off at sundown, with FM broadcasting until midnight.

To round out a 15 percent programming commitment to news, Scott plans half-hour interview shows with persons in the news, as well as continuing to write news of interest to the north shore communities. Scott voiced the philosophy that "if we take our music seriously, we should also take our news seriously."

"We feel that we are unique in offering a complete progressive rock format," he stated, pointing out that other stations are going to a mix of rock and top 40 music.

The drawback to more audience feedback, Scott said, is that "everyone feels they are an expert when they are only offering their own personal opinion. We feel we know what good music is."

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	11
2	2	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	12
3	4	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	8
4	3	A LONELY MAN Chi-Lites, Brunswick BL 754179	14
5	5	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	6
6	6	FIRST TAKE Roberta Flack, Atlantic SD 8230	17
7	8	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	20
8	9	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	18
9	10	UNDERSTANDING Bobby Womack, United Artists UAS 5577	5
10	7	I GOTCHA Joe Tex, Dial DL 6002 (Mercury)	14
11	11	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	16
12	13	BROTHER, BROTHER, BROTHER Isley Brothers, T Neck TNS 3009 (Buddah)	5
13	14	PEOPLE... HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	8
14	22	UPENDO NI PAMOJOS Ramsey Lewis Trio, Columbia KC 31096	4
15	16	TELL ME THIS IS A DREAM Delfonics, Philly Groove PG 1154 (Bell)	6
16	17	SOUL CLASSICS James Brown, Polydor SC 5401	6
17	33	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308	2
18	12	FLOY JOY Supremes, Motown M-751L	9
19	15	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	24
20	20	IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640	14
21	18	DONNY HATHAWAY LIVE Atco SD 33-386	21
22	23	AMERICA EATS ITS YOUNG Funkadelic, Westbound 2020 (Chess/Janus)	6
23	28	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	6
24	27	SOUL ZODIAC Cannonball Adderley Sextet, Capitol SVBB 11025	2
25	24	STYLISTICS Avco AV 33023	35

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	29	THERE IT IS James Brown, Polydor PD 5028	2
27	25	SOLID ROCK Temptations, Gordy G 961 L (Motown)	27
28	21	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	51
29	30	BUMP CITY Tower of Power, Warner Brothers BS 2616	2
30	19	ALL DAY MUSIC War, United Artists UAS 5546	36
31	31	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	33
32	32	GOT TO BE THERE Michael Jackson, Motown M 714 L	26
33	—	DELLS SING DIONNE WARWICK'S GREATEST HITS Cadet CA 50017 (Chess/Janus)	1
34	26	MANDRILL IS Mandrill, Polydor PD 5025	7
35	35	LONDON SESSIONS Chuck Berry, Chess CH-6002	5
36	38	MESSAGE FROM THE PEOPLE Ray Charles, ABC ABCX 755 TRC	11
37	37	QUIET FIRE Roberta Flack, Atlantic SD 1594	34
38	36	YOUNG, GIFTED AND BLACK Aretha Franklin, Atlantic SD 7213	24
39	40	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	33
40	41	JACKSON 5'S GREATEST HITS Motown M 741 L	26
41	34	MALO Warner Bros. WS 2584	22
42	—	I HAD IT ALL THE TIME Tyrone Davis, Dakar DK 76901 (Brunswick)	1
43	—	SYREETTA MoWest MW 1131 (Motown)	1
44	39	INDIVIDUALLY & COLLECTIVELY Fifth Dimension, Bell 6073	16
45	45	PAIN Ohio Players, Westbound WS 2015 (Chess/Janus)	24
46	46	L. A. MIDNIGHT B.B. King, ABC ABCX 743	22
47	44	COMMUNICATION Bobby Womack, United Artists UAS 5539	37
48	48	CABBAGE ALLEY Meters, Warner Bros. MS-2076	5
49	43	DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor)	19
50	47	BITTER SWEET Main Ingredient, RCA LSP 4677	6

Tape Happenings

• Continued from page 34

Commodore Hotel, New York, from September 19-21.

Ampex Stereo Tapes (AST) has shipped more than 4½ million cassette and 8-track prerecorded tapes to Warner-Elektra-Atlantic distributor branches in the four months since the renegotiated contract between the two firms went into effect, according to William Slover, vice president of Ampex, and general manager of Ampex Music Division.

Ampex Stereo Tapes is custom duplicator for the Warner/Atlantic family of recording labels, while WEA branches are distributing the tapes through their sales network.

Fairchild Sound Equipment Corp. has appointed M.K. Widdekind Co. Inc., and Adams & Associates, Inc., as sales representatives for northwestern and Southeastern U.S. territories respectively.

Widdekind, with offices in Seattle and Salem, Ore., will service Washington, Oregon, western Idaho, western Montana and Alaska; while Adams & Associates, with its head office in Greensboro, N.C., and branch offices in South Carolina, Georgia and Alabama; will service these areas as well as Tennessee.

Fairchild Sound is a subsidiary of Robins Industries Corp. It designs and manufactures standard and custom components and consoles for the broadcasting, recording and sound reinforcement industries.

The Charles W. Glass Co., Decatur, Georgia, has been named sales representative for Boman & Astrosonix, James Russo, vice-president, announced. The company will cover the entire southeast for the Downey, California, based automotive and electronics company. . . . Zenith Corporation

honored 12 distributors for long-term service at the international sales convention in Chicago May 31-June 2. Awarded for 35 years of service were Amile Forni, president, H. R. Basford Co., San Francisco; Harold Waisberg, president, Chapin-Owen Company, Inc., Rochester; the Baji Abdullah Alireza & Co., Ltd., Saudi Arabia; the 30-year award was presented to Kirke Couch, president, Tri-States Distributing Company, Shreveport, La.; for 25 years of service, John C. Evins, president, Hart-Greer, Inc., Birmingham, Ala.; and Jose Luis Pontet, president, Telesud, S.A., Argentina. Awards for 20 years service were given to: James McKee, president, McKee and McKee, Inc., Jackson, Miss.; Harry F. Knodel, chairman, and James H. Tygrett, president, Knodel-Tygrett Company, Cincinnati; Boncard & Company, Haiti; and Dip y Compania, LaCeiba, Honduras.

Classical Music

U.S.—Yes and No to Classics

By MILDRED HALL

WASHINGTON—The government's score on the promotion and preservation of classical music for its citizens has been mixed in the past weeks, with a high score for the Federal Communications Commission's continued easing of cost strain on classical, jointly owned AM-FM stations, and a low, low score for the Cost of Living Council which refused to soften rules for hard-pressed symphony organizations and their musicians.

With unusual speed and consistency, the FCC recently waived its nonduplication requirements for programming on classical outlet WQXR (AM and FM) in New York, owned by the New York Times, as it had done earlier for WGMS (AM and FM), owned by RKO General, in this city. The stations were both in financial trouble trying to compete for advertising and audience with the jiving Top Forty's, and other popular formats.

The commission said, in the case of WQXR, as it had in the case of WGMS, that permitting these outlets to duplicate their music on both AM and FM means survival for the classical stations, and the preservation of the only source of classical music for commuters with AM-only radios. WQXR said its 1971 operating loss, with the required 50 percent separate programming on its AM and FM outlets, ran to nearly \$300,000. WGMS, in Washington's Maryland suburb, Bethesda, had an operating loss of nearly \$200,000. Both said they had gone downhill in the cost squeeze resulting from the 1966 separate programming rule.

Ordinarily, the FCC commented, it considers its rule of at least 50 percent nonduplicated programming for jointly owned AM and FM stations a necessity, in the interest of diversity of programming for the public. But in the very unordinary situation of the unique classical music station, the public interest lies in waiving the rule to prevent loss of programming to an otherwise unserved segment of the listening audience.

The commission has promised to examine all such requests for waivers by classical AM-FM outlets to make sure it does not deprive an important service to a substantial segment of listeners by holding too strictly to the rule. Locally, the new lease on life given WGMS, which was threatened with a change of program

format, inspired Barney Kruglak, president of Glen Music and Audio to sponsor a segment of the all-night "After Hours" broadcasting, which would otherwise have had to be dropped entirely for cost reasons. Also filling the gap in the loss of the WGMS "All Through the Night Program," is noncommercial station WAMU-FM, with a new "Nightwatch Show" of classical music from 1 to 6 a.m. The station personnel (carrying on with low public-radio salaries) reported lively response in phone calls and donations, and a wave of word-of-mouth promotion among listeners that is bringing in new audience.

In contrast, the President's Cost of Living Council has continued to deny pleas of symphony associations for the right to raise ticket prices, in the face of financial problems well known to the Council. At the same time, the Council has approved price hikes for such products as snowmobiles and carbonated beverages, and for products of such struggling firms as General Mills and Sterling Drug.

Bernstein to Take Year Off to Compose

NEW YORK—Leonard Bernstein will take a year off from public performance in order to devote more time to composing and writing. From September 1973 through July 1974, with the cooperation of the Vienna State Opera, the Royal Opera House (Convent Garden), and the New York Philharmonic, he has withdrawn from all projected conducting appearances. These included productions of "Tristan und Isolde" in Vienna and "La Boheme" in London, and concerts of the New York Philharmonic in 1974.

In announcing his decision, Bernstein said, "I am deeply grateful to my colleagues in the productions of 'Tristan und Isolde' and 'La Boheme' and to the New York Philharmonic, that they have understood and sympathized with my desire to give my undivided attention to writing music for a longer period than has been possible recently.

"My intention in relinquishing the Music Directorship of the New York Philharmonic was to give more time to composition, but even

Angel to Release 2 Film Tracks

NEW YORK—Angel Records has acquired soundtrack rights to two major new film productions, according to Brad Engel, Capitol Records' national classical product manager. "Henry VIII and His Six Wives," due for release in August, was arranged and composed by David Murrow and performed by the Early Music Consort of England. An Anglo EMI Production, the film stars Keith Michell, with Donald Pleasence, Charlotte Rampling, Jane Asher and Frances Cuka. "Henry VIII and His Six Wives" is showing in England, with plans for U.S. distribution in the near future. It is a different production than the currently screening television series.

The second release, "Young Winston," stars Robert Shaw, Anne Bancroft and Simon Ward. Carl Foreman wrote and produced "Winston," with Richard Attenborough directing. The soundtrack is scheduled for early September release.

Engel said that Capitol will promote the LP's with merchandising campaigns that will begin with press screenings of the films in early August.

occasional performances with fine orchestras and opera companies have taken more time than I expected.

"I hope to create new pieces for the theater and then to perform again in London and Vienna soon after this sabbatical."

Before Bernstein begins his sabbatical, he will conduct the Boston Symphony Orchestra at Tanglewood on July 22, 1972, Bizet's "Carmen" to open the Metropolitan Opera season on Sept. 19, and the New York Philharmonic in five weeks of concerts in February and March 1973. In addition, he will serve as the Charles Eliot Norton Professor of Poetry at Harvard College for the 1972-73 academic year, giving several public lectures and conducting several concerts as part of his duties. He will also conduct several other long-standing concerts which are not yet announced.

During the past few months, Bernstein has conducted the London Symphony Orchestra in a London Homage to Igor Stravinsky presented by the English Bach Festival and London Weekend Television; the Vienna Philharmonic in three Mahler symphonies in concerts filmed by Unitel Productions; and the Israel Philharmonic in Mahler: "Das Lied von der Erde" in concerts also filmed by Unitel. He also performed a Brahms Lieder Concert with Christa Ludwig, in Vienna and Tel Aviv, recorded by Columbia Records and filmed by Unitel. Several works of Stravinsky were also recorded by Bernstein and the London Symphony Orchestra for Columbia.

Lewis Trio & D.C. Unit Concert

WASHINGTON—The Ramsey Lewis Trio, jazz musicians, appeared with Lloyd Geisler and the National Symphony Orchestra last week in the Watergate Concert Shell. This concert was sponsored by the D.C. Department of Recreation, and admission was free.

The program opened with Barber's "School for Scandal" Overture. Also performed was Tchaikovsky's "Capriccio Italien" and Stepanov's "Cohesion." The remainder of the evening was devoted to works by Lewis.

Chappell to Publish A Lombardo Work

NEW YORK—Chappell & Co. is publishing Mario Lombardo's "Variations in a Mod Mood," a work for symphony orchestra utilizing the contemporary sounds of blues, jazz and rock. The piece had its world premiere at the recent 27th annual American Symphony Orchestra League Conference, where it was performed by the Cincinnati Symphony Orchestra, Eric Kunzel conducting.

"Variations in a Mod Mood" was personally chosen by Kunzel, resident conductor of the orchestra, to highlight this major conference because of its contemporary sound. Kunzel said, "My main concern for performing this type of work is to attract young people to our concerts. We need more young people coming to listen to symphony orchestras."

The Cincinnati orchestra presented "Variations" to a conference of over 600 delegates from major orchestras throughout the country. Bob O'Brien, Chappell educational

manager, indicated that he has already received heavy interest and response due to the prestigious premiere.

Although it utilizes contemporary sounds, "Variations in a Mod Mood" is a symphonic work scored for symphony orchestra within the structure of symphonic theme and variations. It is the second major work Chappell has published by the New Jersey composer/concert pianist. The first is "Rock 'N Rhapsody" written for the New Jersey Symphony.

Commenting on his sustained work with contemporary sounds, Lombardo said: "There is a definite need for contemporary music that is tailor-made for symphony orchestras. By this I mean not just symphonic arrangements of pop songs, but original works to which people in urban areas can relate."

Orchestra materials for "Variations" are available through Chappell's rental library.

Billboard TOP 40 Easy Listening

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

THIS WEEK	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	2	3	6	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP)	8
2	1	2	2	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	8
3	4	5	9	SEALED WITH A KISS Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP)	9
4	5	6	7	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	10
5	3	4	4	DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	13
6	6	9	12	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	6
7	7	10	11	GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	11
8	8	8	10	THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima-Donna/Algee, BMI)	8
9	10	11	13	DAY BY DAY Godspell, Bell 45-210 (Valando/New Cadenz, ASCAP)	9
10	11	17	21	BRANDY (You're A Fine Girl) Looking Glass, Epic 5-10874 (CBS) (Evie/Spruce Run/Chappel, ASCAP)	5
11	9	1	1	SONG SUNG BLUE Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP)	13
12	12	19	30	TAKE IT EASY Eagles, Asylum 11005 (Atlantic) (Benchmark, ASCAP)	7
13	13	14	17	MY GUY Petula Clark, MGM 14392 (Jobete, ASCAP)	9
14	14	21	29	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	7
15	16	16	18	SEE YOU IN SEPTEMBER Mike Curb Congregation, MGM 14391 (Vibar, ASCAP)	7
16	17	18	24	POPCORN Hot Butter, Musicor 1458 (Bourne, ASCAP)	5
17	19	36	—	WHEN YOU SAY LOVE Sonny & Cher, Kapp 2176 (MCA) (Jack & Bill, ASCAP)	3
18	20	32	36	SIMPLE MAN Lobo, Big Tree 141 (Bell) (Kaiser-Famous, ASCAP)	4
19	21	29	39	SWEET INSPIRATION/WHERE YOU LEAD Barbra Streisand, Columbia 4-45626 (Press/Screen Gems-Columbia, BMI)	4
20	33	—	—	GOODBYE TO LOVE Carpenters, A&M 1367 (Almo/Hammer & Nails, ASCAP)	2
21	27	33	35	MOTORCYCLE MAMA Sailcat, Elektra 45782 (Singing Wire, BMI)	4
22	25	38	—	MAKE IT EASY ON YOURSELF Johnny Mathis, Columbia 4-45635 (Famous, ASCAP)	3
23	24	24	25	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	5
24	15	15	16	WE'RE FREE Beverly Bremers, Scepter 12348 (Pocket Full of Tunes, BMI)	12
25	18	7	8	I NEED YOU America, Warner Bros. 7580 (WB, ASCAP)	10
26	26	27	27	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	6
27	23	23	28	TOO YOUNG Donny Osmond, MGM 14407 (Jefferson, ASCAP)	6
28	30	31	37	CIRCLES New Seekers, Elektra 45787 (Ampco, ASCAP)	5
29	—	—	—	BEAUTIFUL SUNDAY Daniel Boone, Mercury 73281 (Page Full of Hits, ASCAP)	1
30	—	—	—	GUITAR MAN Bread, Elektra 45803 (Screen Gems-Columbia, BMI)	1
31	32	34	34	BIG HURT Vikki Carr, Columbia 4-45622 (Gladys, ASCAP)	5
32	34	—	—	BREAKING UP IS HARD TO DO Partridge Family, Bell 45-235 (Screen Gems-Columbia, BMI)	2
33	35	—	—	DUNCAN Paul Simon, Columbia 4-45638 (Charing Cross, BMI)	2
34	36	—	—	GOODBYE AGAIN John Denver, RCA 74-0737 (Cherry Lane, ASCAP)	2
35	40	—	—	YOU DON'T MESS AROUND WITH JIM Jim Croce, ABC 11328 (Blendingwell/Wingate, ASCAP)	2
36	—	—	—	IN THE QUIET MORNING Joan Baez, A&M 1362 (Almo/Chandos, ASCAP)	1
37	—	—	—	I'M STILL IN LOVE WITH YOU Al Green, Hi 2216 (London) (Jec, BMI)	1
38	38	40	40	SAY WHAT I FEEL B.W. Stevenson, RCA 74-0728 (Miller/Mountain Music Farm, BMI)	4
39	—	—	—	HOW DO YOU DO Mouth & MacNeal, Phillips (Mercury) 40715 (WB, ASCAP)	1
40	—	—	—	THAT'S WHAT FRIENDS ARE FOR B.J. Thomas, Scepter 12354 (Almo, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 7/29/72

Country Music

Dudley, Curless & Sovine Top Sept. 2 WWVA Trucker Special

By BILL WILLIAMS

WHEELING, W. Va.—A novel "spectacular," geared for the truck drivers of America, will be held here at the WWVA "Jamboree U.S.A." Sept. 2.

The show, which will include the recording of a live, on-stage album, will feature Dick Curless, Dave Dudley and Red Sovine, each of whom has recorded a number of truck-driver songs. Curless will do the live recording for Capitol, and the LP will include the biggest all-time truck-driving hits. The album will be produced by Joe Allison.

The show will be broadcast over WWVA, and the Jamboree Studios will collaborate in the recording.

Glenn Reeves, director of the "Jamboree," worked out the for-

mat and details in New York with Vaughn Horton, representing Curless and Big Wheel Productions. Plans are already under way to make it an annual affair, with a Labor Day weekend Truck-drivers' Convention in the future.

The Truckdrivers' Association is cooperating, and truck stops in the Northeast will be distributing special discount tickets to truckers and their families. Special parking and servicing facilities also will be provided for the big rigs, with shuttle-bus service to and from the Music Hall.

At least one major oil firm is negotiating for television coverage and a TV special. There are an estimated 500,000 big-rig drivers in America.

Curless' hits have included "Tombstone Every Mile" and "Big Wheel Cannonball." Dudley, a Mercury artist, has had a string of hits including "Six Days on the Road" and "Truck Driving Son-of-a-Gun" and "Phantom 309" for Starday. He is now with Chart.

The regular cast of "Jamboree U.S.A." also will take part in the show.

Scaife Regains Gospel Label

NASHVILLE—Cecil Scaife, who formerly headed the Columbia Records custom pressing division here, has purchased the Songs of Faith gospel label and its entire catalog.

The sale includes existing performers' contracts and all other assets. Purchase was made from William Beasley, president of National Growth Industries. Sale price was listed as "more than \$100,000." Commerce Union Bank vice president Clarence Reynolds handled the transaction.

Scaife said the label's assets include more than 120 album sides by such groups as the Sege Brothers and Naomi, the Florida Boys, the Dixie Echoes, Jake Hess, Wally Fowler and the Oak Ridge Quartet, the Speer Family, Wendy Bagwell and the Sunliters, Carl Story and the Mountaineers, and the Kingsmen.

Scaife, in making the purchase, is actually re-acquiring the firm. He founded it in 1962, and served as its president for three years. Prior to that, Scaife had been national sales manager of the Sun and Phillips recording companies in Memphis.

Scaife said he now is signing new artists to the label. None of these listed in the catalog is now with Songs of Faith.

Dallas Resuming "Big D Jamboree"

DALLAS—The "Big D Jamboree," one of the pioneer country radio programs, will re-open here almost immediately.

The show, which will not be broadcast at first, has been reactivated by Ed Burnet Associates, Inc., which will produce and manage the entire presentation.

Spotlighting the first show will be Columbia's Carl Smith. He will be followed by Nat Stuckey and Bobby Bare. The show will be supplemented by local talent and a house band. It will be a 2½ hour presentation, geared for the family, with tickets held at a low price.

Site of the revived "Jamboree" will be the Sportatorium here, which seats more than 2,500.

The original "Big D Jamboree" was founded in 1947 at KRLD in Dallas, and originated from the Sportatorium. Among its early performers were Ray Price, Sonny James, Merle Kilgore, Carl Perkins and Billy Walker. The show went off the air in 1960, only to be revived briefly later. Dallas, at the time, was the only city in America

with two major country radio shows. KRLD had its "Cornbread Matinee," featuring Dewey Groom and the Texas Longhorns, and included Sunshine Ruby, Howdy Forrester and Jimmy Hicks. Both these shows preceded the "Louisiana Hayride" by one year.

Growth Prods Agency Move

NASHVILLE—The Top Billing Agency, because of its phenomenal growth in the past year, has moved to new quarters here. Tandy Rice, president of the firm, said the growth and diversification of the agency led to the move.

Top Billing currently handles such acts as Porter Wagoner, Jack Green and Jeannie Sealey, Del Reeves, Jim Ed Brown, Tommy Overstreet, Billy Walker, the Stone-mans and Jerry Clower.

Slaight Radio Skein Adds Montreal C&W

MONTREAL — This city, the second largest market in North America with no full-time country music programming, told the Country Music Association board of directors gathered here last week that the situation is about to change.

J. Allan Slaight, part owner and general manager of CFGM Radio, Toronto, Ont., said he had purchased CFOX radio here, and the format will be switched to country at once. CFGM is also country.

Clearance for the purchase had come only a few hours earlier from the Canadian Radio-Television Commission.

Harold Moon, long-time general manager of BMI, Canada, in Toronto, was presented a certificate for his pioneering efforts on behalf of country music. The

presentation was made by Mrs. Jo Walker, executive director of CMA.

The board also voted to take part again at the MOA convention in Chicago Sept. 14-16.

Walter Heaney, publisher of Amusement Business, a Billboard publication, was named to chair a special committee to develop new ideas and areas in which CMA can work to promote country music generally. Frances Preston, Harold Hitt and Jack Loetz were appointed to a long-range committee for planning.

Projects underway were discussed. They include this year's annual network television Awards Show, the membership meeting and election of directors, and the "Grand Ole Opry" birthday celebration, all of which will take place in October.

Nashville Scene

By BILL WILLIAMS

Former United Artists singer Bobby Lewis has not yet signed with Cutlass Records. Instead, he is bargaining with two or three companies for a contract. . . . Billy Walker, who has decided to stay with MGM, is cutting commercials for his new television series to start in the fall. He also is building new office facilities. . . . Dottie West has done something most unusual. She has taken her two famous Coca Cola commercials and turned them into her next releases. She re-wrote some of the lyrics (the original commercial also was authored by her), and will have out "Country Sunshine" and "I'm Your Country Girl," both with familiar commercial melodies.

Stringbean has bought a new massive home on Center Hill Lake so he can fish without having to travel to and from the banks. He paid cash for it, too. . . . Archie

Jerry Clower Hosts 'Country Crossroads'

FORT WORTH—Jerry Clower, Decca recording artist, will host the 30-minute "Country Crossroads" show for the month of August.

The regular co-hosts, Bill Mack and Leroy Van Dyke, will be vacationing. The country music show is heard on 399 radio stations.

Clower, a leading story-teller, also is deeply involved in religious work.

Campbell undertook one of his more pleasurable pastimes last week when he judged the Miss Nude America contest near Chicago. . . . Tanya Tucker, now under management contract to John Kelley (husband of Judy Lynn), made her Opry debut last week. She also is doing some additional recording for Billy Sherrill. . . . Bobby Lord has found the right material, and is ready to record again.

Curley Putnam hosted a great party for his close friends. The outstanding song-writer surrounded himself mostly with other song-writers, and it was a bash. . . . Epic's Welfon Lane will be among acts appearing Sept. 1 for a police benefit at the Fairgrounds in Louisville. . . . The Oak Ridge Boys presented E.O. Stacey with an award of appreciation last week. Stacey is a veteran outdoor event booker with Creative Management.

"Hoedown, U.S.A." is going strong in Des Moines, Iowa. . . . Mac Wiseman has recorded a Shel Silverstein song, co-written with Vince Matthews. It's called "On Susan's Floor," and its a tribute to Sue Brewer, known by the entire music industry in Nashville. . . . Country Showcase America has done a tribute to the late Elton Britt, in a broadcast from Beltsville, Md. Frank Gosman did the honors. Britt's name also was entered into the Mid Atlantic States Country Music Hall of Fame.

(Continued on page 40)

Break Ground For Del. Site

SEAFORD, Del.—Groundbreaking ceremonies have been held here on a 316-acre site for construction of the Blue Hen Country Network facilities, "one of the world's largest country music operations."

John C. Greene, president of the network, turned the first shovel of dirt in a televised ceremony. The property ultimately will include a 5,000 seat auditorium, a motel, a restaurant, a series of shops, a lighted airport runway, an airpark, and recreation facilities.

The gigantic project is being constructed jointly by Blue Hen Country Network, Inc., and Universal Investments of America, Ltd.

Anderson Set For Grid Game

ATHENS, Ga.—When the University of Tennessee football team plays here this fall against the University of Georgia, the Georgia band will salute Tennessee with a medley of Nashville songs.

A famous graduate of the University of Georgia, Decca's Bill Anderson, will sing with the band in the halftime ceremony.

Anderson began his songwriting career in Georgia, and developed as both a writer and artist in Nashville.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .	
"BONY MORONIE" John Henry III—(Circle B)	
Brite Star's Pick Hits	"CRYING IN THE RAIN"—Del Reeves and Penny Dehaven (United Artist)
	"THE BALLAD OF WOUNDED KNEE"—Jeanne Sullivan (Flag)
	"I'M PROUD TO BE AN AMERICAN"—Grace Williams (Recordit)
	"MOVIN"—Bitter Root—(Dor Don)
	"SHE'S A WAITRESS, SHE'S A LADY"—Billy C. Cole—(Mega)
	"THERE MUST BE A REASON"—Tom Jessee—(Music Towne)
	"DON'T LET ME GO"—Earl Connelly—(Maycon)
	"YOUR TEARS WILL FIND YOU OUT"—Billy Means—(Picture)
	ALBUM OF THE WEEK: "SUNRISE"—The Singing Americans—(Sonic Sound)
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Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .	

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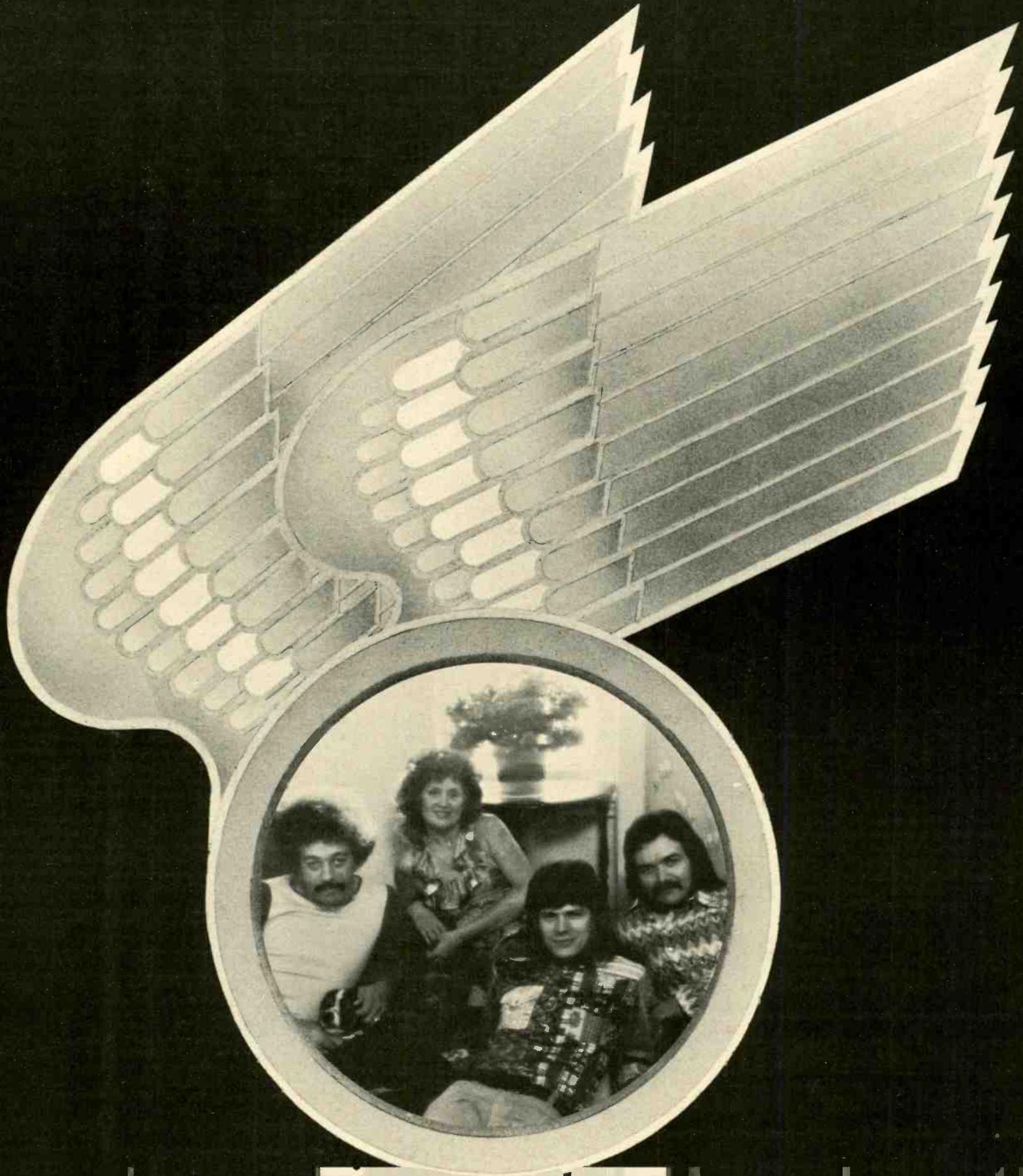
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SKYLARK



TOP LP's & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE																
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL														
107	83	50	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)				138	128	15	FLEETWOOD MAC Bare Trees Reprise MS 2080				170	158	32	BADFINGER Straight Up Apple ST 3387										
108	95	34	CAROLE KING Music Ode SP 77013 (A&M)			NA	139	136	20	JACKSON BROWNE Asylum SD 5051 (Atlantic)			NA	171	166	7	RANDY NEWMAN Sail Away Reprise MS 2064										
109	103	25	MALO Warner Bros. BS 2584				140	—	1	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568				172	176	5	SHA NA NA Night Is Still Young Kama Sutra KSBS 2050 (Buddah)										
110	99	40	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900				141	141	9	AL MARTINO Love Theme From "The Godfather" Capitol ST 11071			NA	173	174	12	EL CHICANO Celebration Kapp KS 3633 (MCA)										
111	111	13	CHARLEY McCOY Real McCoy Monument Z 31329 (CBS)			NA	142	142	21	BLOOD, SWEAT & TEARS Greatest Hits Columbia KC 31170			NA	174	180	2	IKE & TINA TURNER Feel Good United Artists UAS 5598										
112	92	23	SONNY & CHER All I Ever Need Is You Kapp KRS 5560 (MCA)				143	132	17	TEN YEARS AFTER Alvin Lee & Co. Deram DES 18064 (London)			NA	175	179	8	HOLST: THE PLANETS Zubin Mehta & the Los Angeles Philharmonic Orch. London CS 6734										
113	115	7	JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA	144	123	36	LED ZEPPELIN Atlantic SD 7208			NA	176	—	1	RAY PRICE Lonesome Lonesome Columbia KCP 31546										
114	114	9	RAY CONNIFF Love Theme From "The Godfather" Columbia KC 31473			NA	145	145	22	CRUSADERS 1 Blue Thumb BTS 6001 (Famous)			NA	177	178	6	CLIMAX featuring SONNY GERCI Rocky Road RR 3506 (Bell)										
115	109	43	ROBERTA FLACK Quiet Fire Atlantic SD 5194				146	147	6	JOHNNY MATHIS All Time Greatest Hits Columbia KG 31345			NA	178	181	5	TONY BENNETT With Love Columbia KC 31406										
116	116	8	ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060				147	148	4	RAIDERS All Time Greatest Hits Columbia KC 31464			NA	179	185	4	PETER NERO First Time Ever (I Saw Your Face) Columbia KC 31335										
117	108	12	MEET THE BRADY BUNCH Paramount PAS 6032 (Famous)			NA	148	149	27	OSMONDS Phase III MGM SE 4796			NA	180	188	3	VARIOUS ARTISTS Highlights From the Metropolitan Opera Gala Honoring Sir Rudolph Bing, Vol. 1 DGG 2530 260 (Polydor)										
118	118	25	J. J. CALE Naturally Shelter SW 8098 (Capitol)			NA	149	—	1	ROY CLARK COUNTRY Dot DOS 25997			NA	181	182	3	NEW SEEKERS Circles Elektra EKS 75034										
119	122	7	CARROLL O'CONNOR Remembering You A&M SP 4340			NA	150	169	5	ISLEYS Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	182	184	5	TYRONE DAVIS I Had It All the Time Dakar DK 76901 (Brunswick)										
120	—	1	CHER Foxy Lady Kapp KRS 5514 (MCA)				151	152	3	WEATHER REPORT I Sing the Body Electric Columbia KC 31352			NA	183	183	3	CHUCK MANGIONE QUARTET Mercury SRM 1-631										
121	—	1	THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118				152	139	20	SAVOY BROWN Hellbound Train Parrot XPAS 71052 (London)			NA	184	187	3	ERIC ANDERSON Blue River Columbia KC 31062										
122	105	20	CABARET Soundtrack ABC ABCD 752				153	131	26	MAHAVISHNU ORCH/ JOHN McLAUGHLIN The Inner-Mounting Flame Columbia KC 31067			NA	185	190	2	THEM featuring VAN MORRISON Parrot BP 71053/4 (London)										
123	124	7	FUNKADELIC America Eats Its Young Westbound 2020 (Chess/Janus)			NA	154	146	89	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)			NA	186	186	5	STORIES Kama Sutra KSBS 2051 (Buddah)										
124	112	33	STYLISTICS Avco AV 33023			NA	155	159	4	WALTER CARLOS Clockwork Orange Columbia KC 31480			NA	187	192	2	VARIOUS ARTISTS Everything You Always Wanted To Know About the Godfather—But Don't Ask Columbia KC 31608										
125	120	26	A CLOCKWORK ORANGE Soundtrack Warner Bros. BS 2573				156	156	10	MANTOVANI Annunzio Paolo Mantovani London XPS 610			NA	188	189	5	SARAH VAUGHAN/MICHEL LeGRAND Mainstream M 361										
126	117	19	EDGAR WINTER'S WHITE TRASH Roadwork Epic KEG 32149 (CBS)			NA	157	162	5	STAN KENTON TODAY London Phase 4 B 44179-80			NA	189	191	2	BOB SEGER w/TEEGARDEN & VAN WINKLE Smokin' O. P.'s Palladium P 1006										
127	127	8	BILLY PRESTON That's the Way God Planned It Apple 3359			NA	158	160	6	VIKKI CARR First Time Ever (I Saw Your Face) Columbia KC 31453			NA	190	193	2	BOOKER T. & PRISCILLA Home Grown A&M SP 4351										
128	106	38	DON McLEAN American Pie United Artists UAS 5535				159	164	5	NAT ADDERLEY SEXTET Cannonball Adderley Presents Capitol SVBB 11025			NA	191	—	16	LEONARD BERNSTEIN Mass Columbia M2 31008										
129	134	4	BLACK OAK ARKANSAS If An Angel Came to See You, Would You Make Her Feel at Home Atco SD 7008			NA	160	157	7	JIM NABORS Way of Love Columbia KC 31336			NA	192	195	2	EDDIE HARRIS Instant Death Atlantic SD 1611										
130	135	3	JERRY REED The Best Of RCA LSP 4729			NA	161	161	11	RASPBERRIES Capitol SK 11036			NA	193	—	1	LIGHTHOUSE LIVE Evolution 3014 (Stereo Dimension)										
131	126	20	HOT TUNA Burgers Grunt FTR 1004 (RCA)			NA	162	154	31	JACKSON 5 Greatest Hits Motown M 741 L			NA	194	198	3	STRAWBS Grave New World A&M SP 4344										
132	130	19	LILY TOMLIN And That's The Truth Polydor PD 5023			NA	163	163	6	ARETHA FRANKLIN In the Beginning/The World of (1960-1967) Columbia KG 31355			NA	195	200	2	SPIRIT Family That Plays Together Epic KE 31461 (CBS)										
133	121	12	FLIP WILSON Geraldine/Don't Fight The Feeling Little David LD 1001 (Atlantic)			NA	164	150	34	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)			NA	196	196	2	JACKIE DeSHANNON Jackie Atlantic SD 7231										
134	129	6	DELPHONICS Tell Me This Is a Dream Philly Groove 1154 (Bell)			NA	165	165	3	SERGIO MENDES & BRAZIL '77 Primal Roots A&M SP 4353			NA	197	197	3	FOGHAT Bearsville BR 2077 (Warner Bros.)										
135	137	8	HERB ALPERT & THE TIJUANA BRASS Solid Brass A&M SP 4341			NA	166	170	5	LOOKING GLASS Epic KE 31320 (CBS)			NA	198	199	2	HARVEY MANDEL The Snake Janus JLS 3037										
136	—	1	BOBBY VINTON Sealed With a Kiss Epic KE 31642 (CBS)				167	151	45	CHER Kapp KS 5549 (MCA)				199	—	1	FABULOUS RHINESTONES Just Sunshine JJS1 (Famous)										
137	140	45	CHEECH & CHONG Ode SP 77010 (A&M)			NA	168	168	4	WALTER CARLOS Sonic Seasons Columbia KG 31234				200	—	1	REDD FOX & DESMOND WILSON Sanford & Son RCA LPM 4739										

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Nat Adderley	159	Jimmy Castor Bunch	35	Roberta Flack	21, 115	Led Zeppelin	144	Donny Osmond	16, 58	Stories	186
Allman Brothers Band	27	Harry Chapin	91	Roberta Flack & Donny Hathaway	6	Ramsey Lewis	101	Osmonds	13, 148	Strawbs	194
Herb Alpert	135	Ray Charles	89	Flash	63	Lighthouse	193	Pink Floyd	59	Stylistics	124
America	40	Cheech & Chong	11, 137	Fleetwood Mac	138	Looking Glass	166	Elvis Presley	18, 94	Supremes	80
Eric Anderson	184	Cher	120, 167	Foghat	197	Charlie McCoy	111	Billy Preston	31, 127	Ten Years After	143
Argent	77	Chicago	39	Redd Foxx & Desmond Wilson	200	Don McLean	128	Ray Price	176	Joe Tex	70
Badfinger	170	Chi-Lites	23	Aretha Franklin	9, 16, 104	Mahavishnu Orch. w/ John McLaughlin	153	Procol Harum	12	Them featuring Van Morrison	185
Joan Baez	51	Eagles	24	Free	102	McLaughlin	153	Raiders	147	Three Dog Night	121
Beach Boys	56	El Chicano	173	Funkadelic	123	Malo	109	Raspberries	161	Lily Tomlin	132
Jeff Beck Group	31	Emerson, Lake & Palmer	41	Grand Funk Railroad	55	Henry Mancini & Dos Severinsen	103	Jerry Reed	130	Tower of Power	99
Tony Bennett	178	Donna Fargo	95	Grass Roots	87	Mandrill	73	Rolling Stones	3, 43	Ike & Tina Turner	179
Leonard Bernstein	191	Fabulous Rhinestones	199	Al Green	45	Harvey Mandel	148	Royal Scots Dragoon Guards	34	Uriah Heep	52
Chuck Berry	49	Fifth Dimension	106	Arlo Guthrie	116	Chuck Mangione	183	Todd Rundgren	78	Various Artists	
Black Oak Arkansas	129	Donna Fargo	95	Eddie Harris	192	Mantovani	156	Leon Russell	38	Last Days of the Fillmore	65
Bloodrock	76	Fabulous Rhinestones	199	George Harrison & Friends	84	Al Martino	141	Carlos Santana & Buddy Miles	19	Highlights From the Metropolitan Opera	180
Blood, Sweat & Tears	142	Fabulous Rhinestones	199	Freddie Hart	98	Johnny Mathis	82, 146	Sha Na Na	172	Everything About Godfather	187
Booker T. & Priscilla	190	Fabulous Rhinestones	199	Donny Hathaway	25	John Mayall	64	Savoy Brown	152	Sarah Vaughan & Michel LeGrand	188
David Bowie	100	Fabulous Rhinestones	199	Isaac Hayes	164	Zubin Mehta	175	Bob Seger	189	Bobby Vinton	136
Brady Bunch	117	Fabulous Rhinestones	199	Hollies	90	Sergio Mendes & Brazil '77	165	Paul Simon	88	War	44
Bread	60	Fabulous Rhinestones	199	Hot Tuna	131	Mountain	81	Simon & Garfunkel	5	Weather Report	151
Jackson Browne	139	Fabulous Rhinestones	199	Humble Pie	48	Mouth & MacNeal	97	Frank Sinatra	92	Bob Weir	72
James Brown	86, 96	Fabulous Rhinestones	199	Isley Brothers	150	Jim Nabors	160	Sonny & Cheri	112	Andy Williams	67
Jerry Butler	113	Fabulous Rhinestones	199	Jackson 5	8, 162	Graham Nash & David Crosby	36	Soundtracks		Flip Wilson	133
J.J. Cale	118	Fabulous Rhinestones	199	Jesus Christ, Superstar	154	Peter Nero	179	A Clockwork Orange	122	Edgar Winter's White Trash	126
George Carlin	57	Fabulous Rhinestones	199	Jethro Tull	10	Randy Newman	171	Fiddler On The Roof	110	Wishbone Ash	169
Carpenters	7	Fabulous Rhinestones	199	John & Yoko	50	New Riders of the Purple Sage	68	Godfather	33	Bill Withers	4
Walter Carlos	155, 168	Fabulous Rhinestones	199	Elton John	2, 105	New Seekers	181	Shaft	107	Bobby Womack	69
Vikki Carr	158	Fabulous Rhinestones	199	Tom Jones	66	Wayne Newton	53	Spirit	195	Stevie Wonder	28
		Fabulous Rhinestones	199	Janis Joplin	15	Nilsen	47, 93	Staple Singers	71	Yes	85
		Fabulous Rhinestones	199	Stan Kenton	157	Carrol O'Connor	119	Steppenwolf	62	Neil Young	96
		Fabulous Rhinestones	199	Carole King	29, 108	Original Cast	37	Cat Stevens	74		
		Fabulous Rhinestones	199			Godspell	37	Stephen Stills	30		

Talent In Action

• Continued from page 14

well beyond Los Angeles, New York, Nashville and Memphis. And cities like Boston, often associated with a limited number of idioms in the past, are nurturing their own talent.

Swallow, a formidable electric band highlighted by a sturdy rhythm section and a four-piece horn section, joins J. Geils in exploding the Boston Folkie Myth. And while Boston's solo performers continue to develop, the presence of another electric band is definitely character building.

No, Swallow does not move along the now familiar rails of electrified brass bands. It's a different ride, recalling Butterfield's interim bands in its use of brass accents that are closer to Memphis than just about anything else.

The band's frontman is George Leh, a blind vocalist with a startling rasp in his throat that bristles with tension and gives further credence to the band's blues orientation. Leh's vocals are contrasted against the more conventionally rock-derived vocal work of Parker Wheeler, himself a more than able student of the mouth harp.

The band itself is largely centered on the energy of leader and bassist Vern Miller Jr., who bobs and dips convincingly while lacing his lines through the bottom of the arrangements. Miller has been working on developing this band for quite some time, and the progress they've made since recording their first Warner Bros. album is apparent.

There are still rough edges to this band, and Leh's vocals sometimes lean dangerously close to self-indulgence. But the over-all promise is decidedly there, particularly in view of their choice of style.

SAM SUTHERLAND

Arthur Fulmer

• Continued from page 22

Edmundson pointed out that with the exception of the low end models, a 12 month warranty covers parts and labor.

Home Line

In home equipment, new units include the 871 at \$119.95 with 8-track and AM/FM stereo receiver rated 3 watts and a similar model 881 at \$139.95 with a rating of 10-watts. The 874 is still another 8-track unit without radio at \$79.95 and a deck (model 780) is offered at \$44.95. Soon to be introduced is a 4-channel home unit at \$139.95.

Two new 8-track portables are being offered too. The 767 with AM/FM stereo lists at \$119.95 and the companion without radio (model 763) lists at \$69.95. Edmundson noted the relatively higher price of the 767 as indicating the emphasis that is being put on quality in portables. He said he realized dealers have pointed out that portables result in a disproportionate number of service problems. "We are also offering a 6-month warranty on parts and labor, which I feel is probably unusual with portables. The usual warranty is 90 days."

The company still has a monaural 8-track portable in the line, model 750 at \$29.95, which Edmundson claims is a "fantastic seller." Model 750 and Model 753 (an 8-track with AM only at \$39.95) will both be re-styled soon.

Arthur Fulmer is also expanding its line of automotive speakers and will offer nine models, still another reflection of the company's broadening products line.

JULY 29, 1972, BILLBOARD

Album Reviews

ACTION Records

NATIONAL BREAKOUTS

SINGLES

THE GUITAR MAN . . . Bread, Elektra 45803 (Screen Gems-Columbia, BMI)

ALBUMS

CHICAGO . . . Chicago V, Columbia KC 31102
EMERSON LAKE & PALMER . . . Trilogy, Cotillion SD 9903
CHER . . . Foxy Lady, Kapp KRS 5514 (MCA)
THREE DOG NIGHT . . . Seven Separate Fools, Dunhill DSD 50118

REGIONAL BREAKOUTS

SINGLES

SUMMER SUN . . . Jamestown Massacre, Warner Bros. 7603 (Nine Mile, BMI) (CHICAGO)

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

- 101. BREAKING UP IS HARD TO DO Heaven Bound with Tony Scotti, MGM 14412
- 102. MY MAN IS A SWEET MAN . . . Millie Jackson, Spring 127 (Polydor)
- 103. SLIPPIN' INTO DARKNESS . . . Ramsey Lewis Trio, Columbia 4-45634
- 104. (They Long To Be) CLOSE TO YOU . . . Jerry Butler Featuring Brenda Lee Eager, Mercury 73301
- 105. SATURDAY IN THE PARK . . . Chicago, Columbia 4-45657
- 106. I AM WOMAN . . . Helen Reddy, Capitol 3350
- 107. A SUNDAY KIND OF LOVE . . . Lenny Welch, Atco 6894
- 108. CIRCUS . . . Mike Quatro, Evolution 1062 (Stereo Dimension)
- 109. BIG HURT . . . Vikki Carr, Columbia 4-45622
- 110. MARCELLA . . . Beach Boys, Reprise 1101
- 111. WHAT A WONDERFUL THING WE HAVE . . . Fabulous Rhinestones, Just Sunshine 500 (Famous)
- 112. I'M UP AND LEAVING . . . Manfred Mann, Polydor 14130
- 113. JESEBEL . . . English Congregation, Signpost 70004 (Atlantic)
- 114. GERONIMO'S CADILLAC . . . Michael Murphy, A&M 4358

Bubbling Under The TOP LPs

- 201. MOONGLOWS . . . Return Of The Moonglows, RCA LSP 4722
- 202. LAURA LEE . . . Two Sides of, Hot Wax HA 714 (Buddah)
- 203. GROUNDHOGS . . . Who Will Save The World?, United Artists UAS 5570
- 204. SMALL FACES . . . Early Faces, Pride PRD 0001 (MGM)

Spotlight on Tape

• Continued from page 33

stock other units ranging in price up to \$120. In components, Musicland has its own line of speakers, cabinets and turntables but also handles Voice of Music, Peerless, Masterworks, Sony and Symphonica.

"Again in components, we try to gird for all types of customers," the Kansas City district manager points out. "We stock two lines of automotive cassette players and this is a category that we're noting is slowly picking up steam. In 4-channel, we now stock on the Craig line. For the present we don't install automotive units, simply suggesting to buyers names of several firms who perform this detail."

A typical selection on the "electronic wall" covers a choice of twelve different types of speakers priced, in progressive order, from \$18.88 to \$64.88.

Ad Policy

The advertising budget six months ago favored newspaper advertising by about 90 to 10. It is

now running about 50-50 radio and newspaper. In the Kansas City market regular spots appear on WHB, KUDL and KBey-FM. Announcements kick off with a catchy jingle which intones "Come to the Land of Music, Come to Musicland." Most spots contain mention of several new items to project the idea that the stores are first with the new stuff. For example, a recent announcement featured a new Carpenter and a new Alice Cooper release.

The stores function under a manager, assistant manager and second assistant manager. Most staffers have musical backgrounds. Royce Nies is himself a onetime professional musician. Most stores have a maximum of five employees.

Supplier for the three Musicland stores in Kansas City and others in the Missouri-Kansas, and Nebraska area is J. L. Marsh, in Kansas City. Other Marsh warehouses are located in Des Moines, Denver, Dallas, St. Louis, Atlanta and Miami.

SPECIAL MERIT PICKS

POPULAR

STEVE YOUNG—Seven Bridges Road. Reprise MS 2081

Superb LP from Steve Young. With very much of a country flavor, this album and the songs therein should bring much attention and praise to Young. Highlights include "Come Sit By My Side," "Many Rivers," and "I Begin to See Design." "Long Way to Hollywood" (written by Young) is a very strong cut. Top production work by Paul Tannen.

PETER THOM—United Artists UAS 5587

Thom's debut LP finds him an accomplished country-blues-folk guitarist and a prolific writer. Long a name figure in Canada, the singer weaves his way through the country "Letter to Jacksonville," the instrumental "Melvin the Elephant's Blues" and the love ballad, "Lullaby," with equal skill. There are lots of singer-song writers around, but one like Thom is always welcome.

4 STAR

ORIGINAL CAST ★★★★★

ORIGINAL CAST—Don't Bother Me, I Can't Cope. Polydor PD 6013

POPULAR ★★★★★

ROD MCKUEN—McKuen Conducts McKuen. Stanyan 9010

MATTHEW ELLIS—Warner Bros. BS 2610

DINAH WASHINGTON—Echoes of an Era/The Queen of the Blues. Roulette RE 117

COUNT BASIE—Echoes of an Era/The Best Of. Roulette RE 118

PAULETTE GALLON—A Tribute to Chevalier. Belier 100

BLUES ★★★★★

ARBEE STIDHAM—A Time for Blues. Mainstream MRL 360

CLASSICAL ★★★★★

COPLAND: PIANO SONATA/CAT & MOUSE/PASSACAGLIA/4 BLUES—Robert Silverman. Orion ORS 7280

JAZZ ★★★★★

DON SHIRLEY—Point of View. Atlantic SD 1605

CARMEN McRAE—In Person. Mainstream MRL 352

LEE KONITZ—Spirits. Milestone MSP 9038 (Audiofidelity)

MAYNARD FERGUSON—Dues. Mainstream MRL 359

DIZZY GILLESPIE—CHARLIE PARKER—JOHN COLTRANE—Echoes of an Era/The Best Of. Roulette RE 120

MAYNARD FERGUSON & HIS ORCHESTRA—Echoes of an Era/A Message from Newport/Newport Suite. Roulette RE 116

RELIGIOUS ★★★★★

HERITAGE SINGERS—Happy Side of Life. Chapel S 5205

HENRY AND HAZEL SLAUGHTER LIVE—Heart Warming R 3179

GOSPEL ★★★★★

HOWARD LEMON SINGERS—Message for Today. Gospel Truth GTS 2707 (Stax/Volt)

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.



Dear FIND Dealers:

Since there has been some questions from our dealers regarding FIND's policy on returned product, please be advised that FIND does not offer any exchange privilege on items returned to FIND unless FIND has shipped an incorrect item or if the product has been damaged. You may, naturally, return these items to FIND and we will exchange same for correct and undamaged product. We do not credit any returned product to a dealer's account. Thus, when you return damaged or incorrect LP or tape to FIND, we will immediately ship back the correct or undamaged items to you.

Since FIND is a special order record and tape service, we consider all items ordered from us to be "sold" product and thus returned product for credit would not be in order as the customer has already purchased the LP or tape through you.

The new FIND supplements listing new product in FIND will be included in the Billboard coming out in the first issue of each month. These supplements will be cumulative each month until the new catalogs come out (in September, January and May) so that you will have a complete up-to-date new release information each month. Thus August will contain all of the new releases available thru FIND for the months of June and July and August.

The September issue of the new FIND Catalog has an added feature which should prove to be very helpful to all FIND Dealers. The catalog will contain a pocket in the back of the book in which you may keep your FIND Customer Order forms and new release supplements. This will enable you to keep all of the FIND material together for ordering purposes and also make the catalog easier to use for your customer.

The orders are building up heavier each week and FIND is still able to offer one day shipping service upon receipt of order to its dealers!

Bill Wanslow

FIND Service International
P.O. Box 775
Terre Haute, Indiana 47808
AC (812) 466-1282

and

FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
AC (213) 273-7040
Candy Tusken

news

Davis Expounds On Col Success

• Continued from page 1

A major assistance in helping build longevity for a Columbia artist is the company's strength in the key support areas of sales, promotion, advertising, merchandising and publicity.

"It costs a tremendous amount of money to put this all together," Davis said. "I would not do it or spend it or keep the overhead, if I didn't feel it was necessary. It's true, if you have a certain degree of promotional strength, you can break a given single and thereby establish a name for an artist. But we've all seen an enormous number of artists so established and they go by the wayside within a year.

"So the proof of the pudding in the establishment or success of any label or company or producer is not just the breaking through—though that takes talent because only a small percentage break through—but having the in-depth strength in these important support areas to take that success after it comes about, nurture it, strengthen it and make it last over a long period of time."

Stick With Artist

How long does Columbia feel it must stay with an artist even if it has not achieved stardom? Answers Davis: "We should take the point of view we are prepared to stay with an artist until he or she breaks. But there are exceptional circumstances. Members of a group can change and the essence of what you saw might be lost. They might steadfastly stick by the wrong producer and make it a condition of staying. They might on their own accord change musical direction.

"Frequently artists who were very agreeable to perform other people's material and could do it with great vocal interpretation, style and superior performance, can all of a sudden start denigrate that kind of talent and believe they should only write for themselves, which is a serious mistake."

Davis recalls signing an act one year ago and within one month the leader had changed all his personnel. "There was nobody left and there was an entirely different musical direction. So what do you do? You want to stay with them, but then it becomes a matter of subjectivity and the artist is always entitled to continue and pursue whatever career he or she wants. Then you have to say, 'Why go ahead?'"

As to how Columbia came to find a number of its new hit attractions, the executive offers these explanations:

• **Dr. Hook and the Medicine Show**—"Word got to me about this act because they were making a CBS film, 'Harry Kellerman,' and Shel Silverstein was scoring it. Ronnie Hafkine was working closely with Dr. Hook and he knew Joel Diamond (who was with CBS' April/Blackwood publishing wing) who arranged for me to audition the group in my office.

"What's interesting about breaking new artists is that it frequently takes well over one year before an artist hits. Dr. Hook broke this past June with a top selling single and album. I first saw them in April of 1971 and signed them then and they spent the time from that date to early 1972 working on their album."

• **Kenny Loggins and Jim Messina**—"Dan Loggins (Kenny's

brother) who now works for us in England, and Don Ellis (now head of Epic a&r) both felt strongly about Kenny's songs. I listened to a tape of his material and agreed to sign him. At this very time, Jim Messina had come to me out of Poco and he was tired of touring and wanted to spend some of his time producing. Kenny's tape was played for Messina and Messina was engaged to produce him.

"There was no way to know that the two would form a musical unit and that developed out of the recording sessions."

• **The Mahavishnu Orchestra**—"It was rather clear that John McLaughlin was a talented guitarist. There was no live audition, not even a tape to listen to. He just told me about the kind of group he planned putting together and it was awesome. Fortunately, most of the musicians being discussed were already under contract to Columbia. He was intent on bringing music into a whole spiritual force, fusing the talents of musicians with different backgrounds."

• **Looking Glass**—"Stephen Paley brought the group to the attention of Don Ellis and myself and the three of us saw the artists in the Village. We saw an energetic and musically gifted group from the points of view of songwriting and performance."

• **Santana and It's A Beautiful Day**—"Bill Graham was responsible for providing me with the initial information about these groups and I flew to San Francisco to see them at the Fillmore West."

Many Pitch In

Davis was at the Monterey Pop Festival when he saw Janis Joplin and Electric Flag. He went to see Blood, Sweat and Tears rehearse in a Greenwich Village club after Eddie Mathews alerted him to the act. Independent producer Jim Guercio brought Chicago to Davis. Attorney Owen Sloane brought Delaney and Bonnie to Davis after the duo decided to look for a new home. Laura Nyro came in with David Geffen and she played piano for Davis in his office. And John Hammond, Columbia's veteran talent discoverer, has brought the company many hit attractions.

In addition to having people discover talent for the label, there is also the situation where the talent itself seeks out Columbia. "It's been happening with increasing frequency," Davis declares. In this situation an artist calls the label to say he is interested in meeting to see if the two should join together.

"It's like being interviewed by the artist," Davis notes laughingly. "An example of an artist not under contract to anyone who did ask to see us is the New Riders of the Purple Sage. Another is Eric Anderson."

Sometimes the vocal and lyric quality of a performer's writing overpowers his ability to sing, Davis points out. "You sometimes find artists with unusual insight into writing. If they stick with it long enough, they frequently can make the public adjust to what becomes a unique style of artistry. This is certainly true of Bob Dylan and Leonard Cohen."

Columbia's a&r chieftains, Jack Gold, Kip Cohen and Paul Baratta, have the freedom to sign an artist they strongly believe in, Davis asserts, adding:

"Despite our size, our byword is to act as quickly as the smallest of independents." Davis' criterion is to find someone with "not only musical talent, but with unique musical talent in order to come up with someone of long lasting interest."

RCA Has Peak Qtr.

• Continued from page 10

operations in the same period of 1971, and slightly higher than the first half's previous record reported sales of \$1.81 billion last year.

"The economy's over-all performance is having a positive impact on RCA's diversified operations, particularly in consumer-related areas," Sarnoff said.



NESHUI ERTEGUN presents Roberta Flack with her three gold records for her single, "First Time Ever I Saw Your Face," and her albums, "First Take" and "Chapter Two." The presentation was made recently at a party given in her honor at the New York Cultural Center.

Phillips Writes Butler Show

LOS ANGELES — "Space," a new musical with 30 songs by John Phillips of the Mamas and the Papas, will premiere in early December at the Aquarius Theater here. The show will be the first production of Michael Butler since "Hair."

"Space" is budgeted at \$500,000, and will be directed and choreographed by Michael Bennett, whose last Broadway credit is "Follies." Young rock singer-dancers can audition for the show Tuesday (1) at the Aquarius.

Executive Turntable

• Continued from page 4

opening a Los Angeles firm, with **Sammy Davis Jr.** and **James Coburn** as his first clients. . . . **Ron Oberman** has joined Columbia Records' New York publicity staff. He was previously personal manager of **Wilderness Road** for the past year, and was publicity director of Mercury Records for two years. . . . **Allen Breed** has formed **Bullet Enterprises**, Los Angeles, to represent music publishers and their catalogs with a computerized administration service.

Jeffrey Rose, formerly director of publicity and promotion for Screen Gems, has joined the **Bernie Ison** public relations firm as vice president. . . . **Mary Jane Snyder** has been promoted to senior attorney in charge of the artist contract section of Capitol Industries' legal department. She has also been appointed secretary for Capitol Records. Previously, Miss Snyder was staff attorney. . . . **Ralph E. Cousino** has been named national studio administrator of Capitol Records Industry, a newly created post. He will be responsible for all studio operations and electronic engineering and will headquarter at the Capitol Tower in Los Angeles. . . . **Robert R. Lynch** has been appointed director of Radio Shack Franchise International, succeeding **Anthony A. Bernabei**, who was named vice president and regional manager of the company's central region. . . . **Jorge H. Montero** has been designated manager of product planning at Audio Magnetics Corp., transferring from the firm's engineering department to marketing.

Arthur G. Goldstein, formerly director of corporate accounting for TeleVision Communications Corp. (TVC), a division of Cablevision Corp. of America (CCA), has been appointed business manager of TVC. . . . **Beverly Hazelkorn** has been named manager of accounting for GSF. She was previously a staff accountant with Price Waterhouse & Co. . . . **Vincent H. Jefferds** has been elected to the newly created position of vice president of merchandising and promotion for Walt Disney Productions. Jefferds was most recently vice president, sales promotion for the company. . . . **Bob Scherl** has joined **Bullet Records Inc.**, Hollywood, assisting **George Topin**, independent producer and owner of the studio. Scherl, who was formerly director of West Coast a&r for Vanguard Records, continues as an independent producer. . . . **Sandy Horn**, formerly with KSEE, Santa Maria, Calif., as music director and air personality, is now covering southern California for ABC/Dunhill Records. . . . Sony Corp. of America has promoted three executives within the marketing division of consumer products. **William Hoard**, who was an assistant vice president, has become national field sales manager. **Edward Garland**, previously national sales administrator, has been elevated to manager of national key account programs. And **Michael Cohn** has been promoted to national merchandising manager after two years as sales promotion manager.

Jay Cuniff has been named new regional promotion executive for MGM Records and will base in Chicago, reporting to **Ben Scotti**, vice president of promotion of the label, Los Angeles. Cuniff had been midwest promotion man for ABC-Dunhill Records.

Forum Speaker List Sparkles

• Continued from page 1

radio has gone through some changes. Now program director of KGB in San Diego, Jacobs has been conducting extensive audience surveys and feeding the data into the computer of a local university. The findings of this research are something that he's going to discuss as radio keynote speaker for the fifth annual Billboard Radio Programming Forum here at the Century Plaza Hotel Aug. 17-19.

Jerry Wexler, executive vice

president of Atlantic Records and producer of a long string of million-selling records, will lead off the keynote session, talking about music and all of its ramifications. Jacobs will speak on "Great Radio—an Elusive Dream." The keynote session starts at 2 p.m., Aug. 17, and will be followed by a panel of leading recording artists discussing their viewpoints of radio programming today. Speaking in this session will be Smokey Robinson, Jackie DeShannon, Mike Curb, Bobby Vinton, Sonny James and Jeff Barry. A cocktail party, to which all recording artists are invited to attend, will conclude the evening.

Other Speakers

On Friday, the workshop sessions begin. Speakers and chairmen just added to the roster include: **Ernie Farrell**, director of special projects, MGM Records; **Dan Clayton**, WLW, Cincinnati; **Tony Richland**, independent record promoter, Los Angeles; **George Furness**, regional promotion man, Atlantic Records; **Jim Davenport**, general manager, WFOM, Marietta, Ga.; **Jim Connors**, program director, WMEX, Boston; **Bruce Johnson**, vice president of radio, RKO General Broadcasting; **Lew Witz**, station manager, WCFL, Chicago; and **Charlie Tuna**, air personality, KCBQ, San Diego.

The Forum, the only educational programming meeting of its kind, is attended each year by an extensive cross-section of the leading program directors and programming-oriented general managers from coast to coast and overseas. Last year's meeting was held in Chicago and the three meetings prior to that were held in New York.

The registration fee this year has been lowered to \$135 per person. This fee includes attendance to all sessions, luncheons (including the Awards Luncheon), continental breakfasts in the conference rooms, and the Thursday night cocktail party.

To register, send \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. All registrants will receive a special low rate on hotel rooms.

Maximus Inks Godspell Acts

NEW YORK—Music Maximus has signed a number of artists from the cast of "Godspell" to their production company, Maximus Productions, and their management company, Management Maximus.

The signings, handled by Jay Morgenstern, Nan Pearlman and Frank Military, include Joanne Jonas (Bell) signed for the film version of "Godspell"; the Margo Lewis Set, a four piece girl rock group; Robin Lamont, to be produced by Maximus for Bell; Howard Sponseller, for management; and comedian Jerry Sroka, also for management.

According to Pearlman, Steve Metz and David Lipton have agreed to work with Music Maximus and their artists in various capacities.

A Correction

NEW YORK—Headline of July 22 issue, "Merger in Negotiation Between Schwartz Bros. & Super Music," was erroneous. The merger, presently in negotiation, is between Waxie Maxie's Quality Music Co. and Schwartz Bros. Inc., owners of both District Records, Inc. and the Harmony Huts retail chain.

A spokesman for Max Silverman stated that Super Music, another Silverman enterprise, would not be included in the deal as the head inferred.

MELANIE/SHEPPIN'

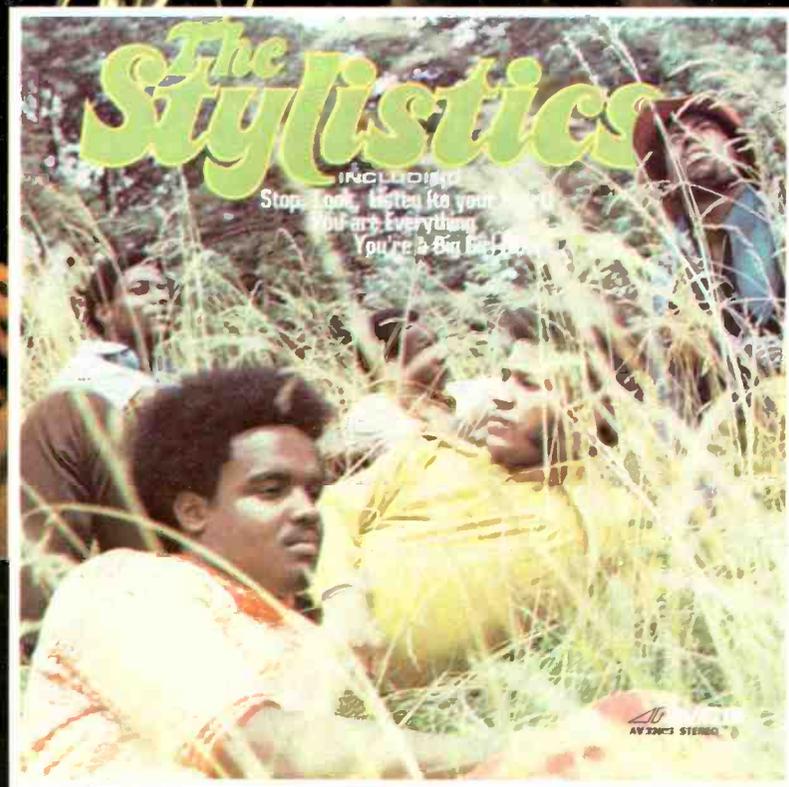
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